AGENDA

CITY OF ORMOND BEACH, FLORIDA

CITY COMMISSION WORKSHOP

April 1, 2025
5:30 PM

Mayor Jason Leslie

Zone 1 - Commissioner Lori Tolland
Zone 2 - Commissioner Travis Sargent
Zone 3 - Commissioner Kristin Deaton
Zone 4 - Commissioner Harold Briley

COMMISSION CONFERENCE ROOM
22 South Beach Street, Ormond Beach, FL 32174
Phone: 386-677-0311 Web: www.ormondbeach.org

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1. CALL TO ORDER

2. DISCUSSIONS

A. Downtown Master Arts Plan
Staff Contact: *Steven Spraker, Planning Director, (386) 676-3341*

B. North Halifax Drive Safety Study
Staff Contact: *Shawn Finley, Assistant City Manager, (386) 676-3292*

3. ADJOURNMENT

Website Address – www.ormondbeach.org

NOTICE – Pursuant to Section 286.0105 of the Florida Statutes, if any person decides to appeal any decision made by the City Commission with respect to any matter considered at this public meeting, such person will need a record of the proceedings and for such purpose, such person may need to ensure that a verbatim record of the proceedings is made, including the testimony and evidence upon which the appeal is to be based.

For special accommodations, please notify the City Clerk's Office at least 72 hours in advance.
Phone: 386-677-0311

Help for the hearing impaired is available through the Assistive Listening System. Receivers can be obtained from the City Clerk's Office.

In accordance with the Americans with Disabilities Act (ADA), persons with a disability, such as a vision, hearing or speech impairment, or persons needing other types of assistance, and who wish to attend City Commission meetings or any other board or committee meeting may contact the City Clerk's Office in writing, or may call 386-677-0311 for information regarding available aids and services.

City of Ormond Beach
AGENDA ITEM

April 1, 2025 - City Commission

Number: 2.A

Section:	DISCUSSIONS		
Item Category:	City Commission Workshop	**Res./Ord. No:**	
Strategic Goal:	Quality of Life - Other		
Department:	Planning & Building		
Subject:	Downtown Master Arts Plan		
Summary:	This is a workshop to review the draft of the Downtown Master Arts Plan and provide direction. On October 1, 2019, the City Commission approved Resolution 2019-178, adopting the amended Ormond Beach Downtown Community Redevelopment Area Master Plan. The 2019 Downtown Master Plan contains an Arts & Culture theme with the mission to utilize art, social events, cultural and historical assets to enhance the shared feeling of the community. Ordinance 2021-41, approved on December 7, 2021, adopted a public arts program in the Downtown Overlay District that established the regulatory framework for various forms of public art. Resolution 2024-78, approved on May 21, 2024, accepted a proposal from Design Local to create a Downtown Master Arts Plan. City staff (Planning, Leisure Services, and Economic Development) have worked with Design Local, Ormond MainStreet, Ormond Beach Arts District Board, and the Ormond Memorial Art Museum to create a Downtown Master Arts Plan. For the workshop, Design Local has prepared a PowerPoint and the draft Downtown Master Arts Plan for discussion that includes: • Introduction • Community Engagement Summary • Strategic Public Art Recommendations • Program & Funding Recommendations • Implementation Matrix		

	• Case Studies • Granada Bridge Public Art
Financial Impact:	Downtown public art is funded as part of the Community Redevelopment Agency, and funds within this area can only be used in the Downtown for projects consistent with the 2019 Downtown Master Plan. The Capital Improvements Program has allocated $100,000 for public art each year for 5 years. There is $100,000 allocated in the current fiscal year to start selected projects immediately. One implementation strategy is to mix projects that can be done quickly (asphalt murals and sidewalk art) with larger projects such as murals, sculptures, and functional art. The Master Plan recommends the creation of a Mural Assistance Project that would establish a grant process for the creation of murals on private property. The Master Plan provides options for potential public art for the Granada Bridge. Throughout multiple projects, the Granada Bridge is commonly focused on as a community symbol for Ormond Beach. The Downtown Master Arts Plan provides a detailed review of bridge options and next steps. Implementation projects would be submitted to the City Commission as part of the Capital Improvement Plan and public art approval, as required by the Code of Ordinance.
Citizen Impact:	Public art has positively impacted Ormond Beach. Examples include murals on private property, the Ormond Memorial Art Museum & Gardens Butterfly Wall, and the Seward Johnson sculpture tour. The Downtown Master Arts Plan seeks to provide an implementation roadmap for future public art.
Recommended Action (Staff, Advisory Board and/or Other):	The workshop's purpose is to gather the City Commission's direction on the Downtown Master Arts Plan and determine how funds within the Community Redevelopment Agency should be prioritized.
Staff Contact:	Steven Spraker, Planning Director, (386) 676-3341
Attachments:	1. 04.01.2025, PowerPoint - Downtown Master Arts Plan 2. FULL DRAFT Ormond Beach Downtown Master Arts Plan 3. 04.01.2025, DRAFT Ormond Beach Downtown Master Arts Plan, Appendix A

	4. 04.01.2025, DRAFT Ormond Beach Downtown Master Arts Plan, Appendix B	
Approval:	Kelly McGuire, Finance Director	3/24/2025
	Claire Whitley/Shawn Finley, Assistant City Manager	3/25/2025
	Joyce Shanahan, City Manager	3/26/2025

ORMOND BEACH

DOWNTOWN MASTER ARTS PLAN

City Commission Workshop, April 1, 2025

DESIGNING LOCAL

DESIGNING LOCAL

OVERVIEW

- 15 Employees
- **LOCAL** to **COLUMBUS, OHIO**
- Certified Woman-owned Business Enterprise

EXPERIENCE

- 10 Years in Business
- 20+ States
- 50+ Public Art Plans

EXPERTISE

- Arts & Culture Planning
- Creative Placemaking
- Historic Preservation
- Community Planning
- Public Engagement
- Landscape Architecture

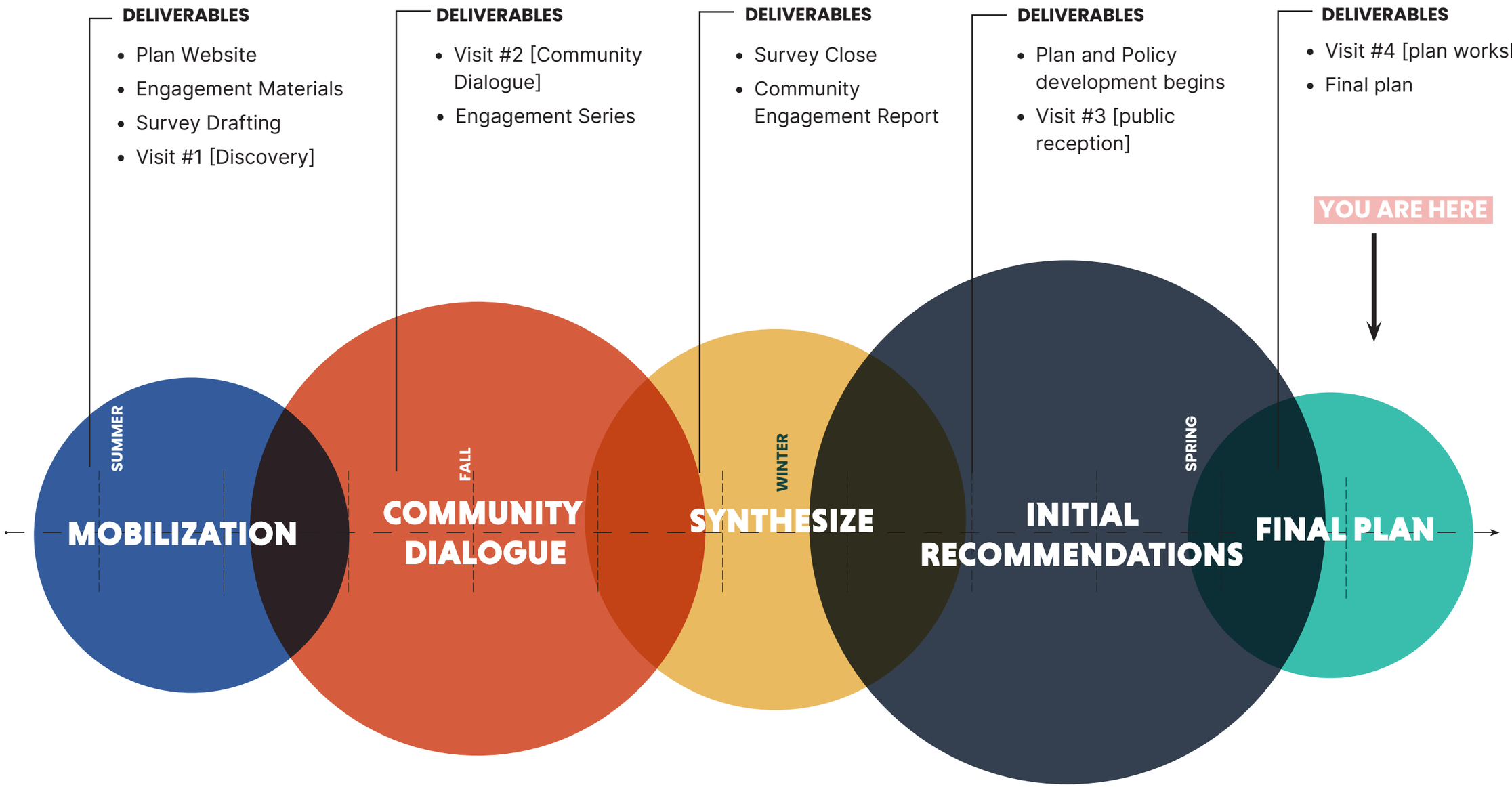


AN AWARD-WINNING, NATIONALLY RECOGNIZED FIRM THAT HAS HELPED MORE THAN 50 US COMMUNITIES CREATE VIBRANT, ENGAGING, AND AUTHENTIC PLACES.

PROCESS OVERVIEW
COMMUNITY ENGAGEMENT
PROGRAM RECOMMENDATIONS
BRIDGE RECOMMENDATIONS
NEXT STEPS

PROCESS OVERVIEW

PLANNING PROJECT PHASES



MISSION STATEMENT

Utilize art, social events and cultural and historic assets to enhance the shared feeling of community

VIEWPOINT

The Ormond Beach CRA has historic and cultural resources in the form of buildings, history, environment and local art that can continue to be better celebrated. Through this initiative,Ormond Beach can leverage these resources toward specific tourism opportunities as well as enhanced quality of life.

TOP PRIORITIES

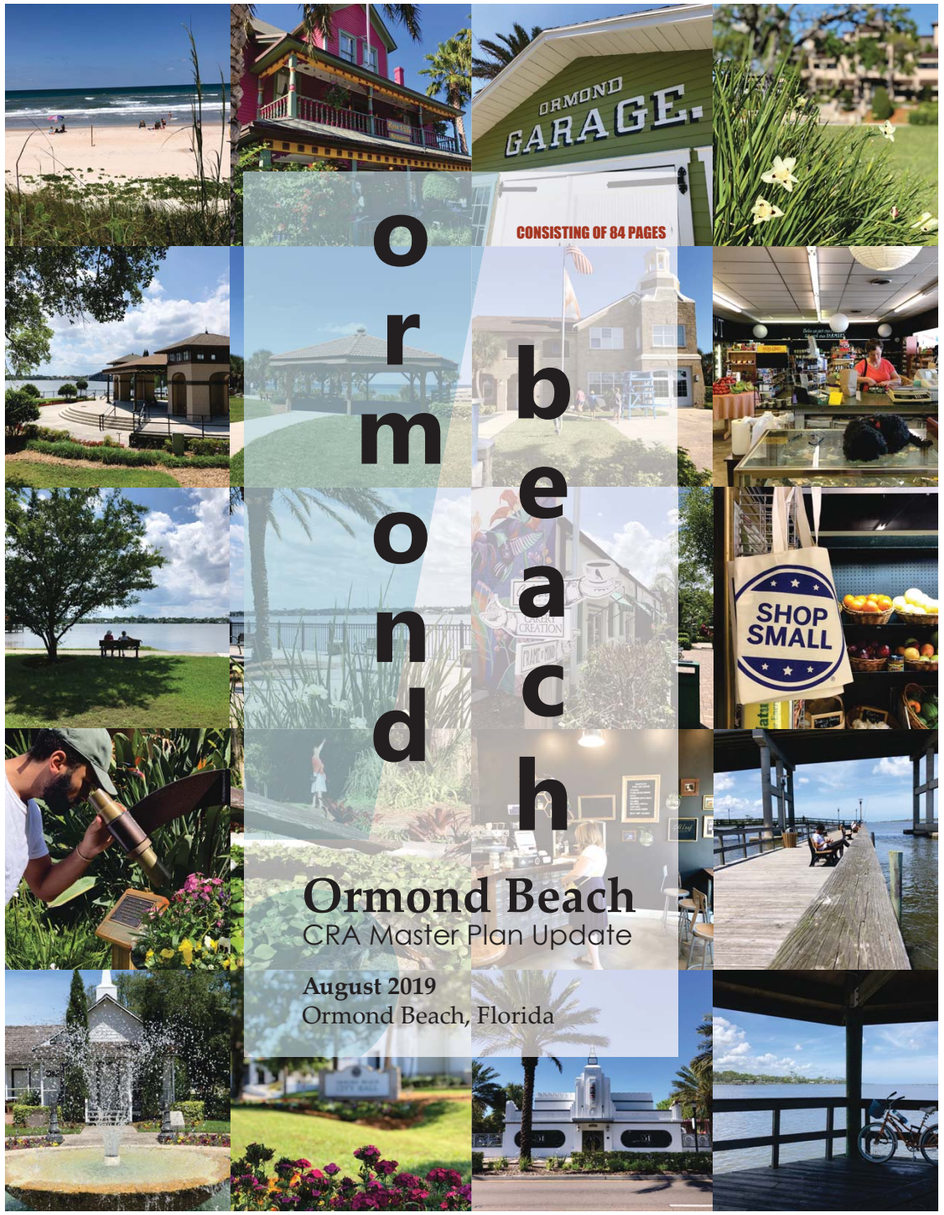
Identify, market and link the historic resources of Ormond Beach into an interpretive cultural tourism opportunity.

- Create a stronger Museum Row / branded experience
- Refurbishment of the MacDonald House as part of a cultural tour

SECONDARY PRIORITIES

Bring art, music and beauty to all aspects of the City, including new development and retrofitting older buildings and utilitarian structures.

- Murals and Public Art
- Live music
- Develop a community events center
- Repurpose the Church Site per the current community study



OVER NEXT 10 YEARS, THE ORMOND BEACH CRA SHOULD:

Focus on the Bridge and Four Corners Parks

Leverage the potential of the City Hall, Library & Church

Continue to work on walkability, traffic calming, parking and mobility

Expand the program of coordinated events and district marketing

Explore opportunities to attract key development types to Ormond

THE ORMOND BEACH DOWNTOWN MASTER ARTS PLAN WILL:

Offer recommendations for public art around the Four Corners Parks including pop-up experiences and sculptures

Dedicate a significant portion of the plan to public art on Granada Bridge

Suggest specific placemaking and mural opportunities on the civic campus

Give strategies for public art that encourages people to walk around the community, including sidewalk art, crosswalk murals, and artist-designed planters

Amplify and enhance Ormond Beach's vibrant programming through pop-ups and limited experiences

Create a public-art ecosystem that encourages visitors and residents to shop and explore Ormond Beach


Greetings from
ORMOND
Beach
ORMOND
GARAGE





EXISTING PUBLIC ARTART

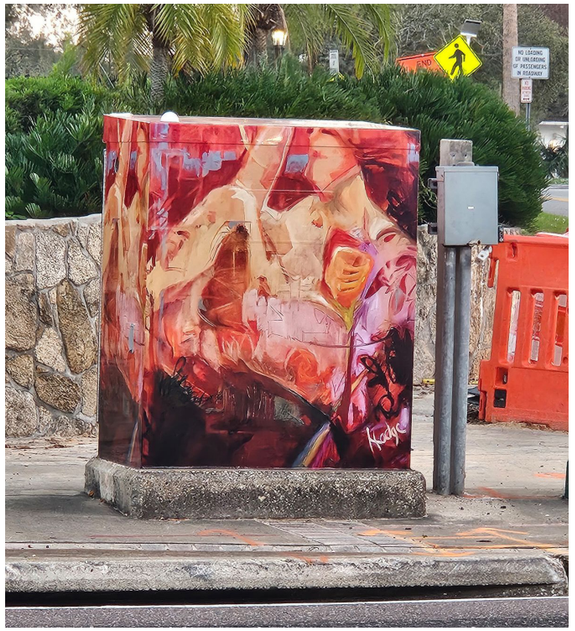














I LOVE that these ideas are being explored!! Thank you Ormond and future artists!!

More art throughout the community is always a plus for a community

Public art in many other cities and towns creates excitement for locals and visitors alike. Don't forget that public art can also celebrate our history as well. Let's do it!

Looking forward to more beautiful art in our already beautiful city!!

COMMUNITY ENGAGEMENT

ENGAGEMENT SNAPSHOT

3 PUBLIC WORKSHOPS

1 COMMUNITY SURVEY

145 responses

OUTREACH AT THE 2024 RIVERFEST

BRIDGE VISUAL PREFERENCE SURVEY

115 responses

SOCIAL MEDIA PROMOTION

PUBLIC WORKSHOPS

WHAT MAKES ORMOND BEACH SO SPECIAL?

Answers had a wide range, but ones that were repeated or emphasized include:

Natural Resources/Landscape

Historic Buildings

Birthplace of Speed

DEFINE THE VIBE

Beachy: more natural than flashy

Historic: more specific than nuance

Colorful: more bold and vibrant than soft and muted

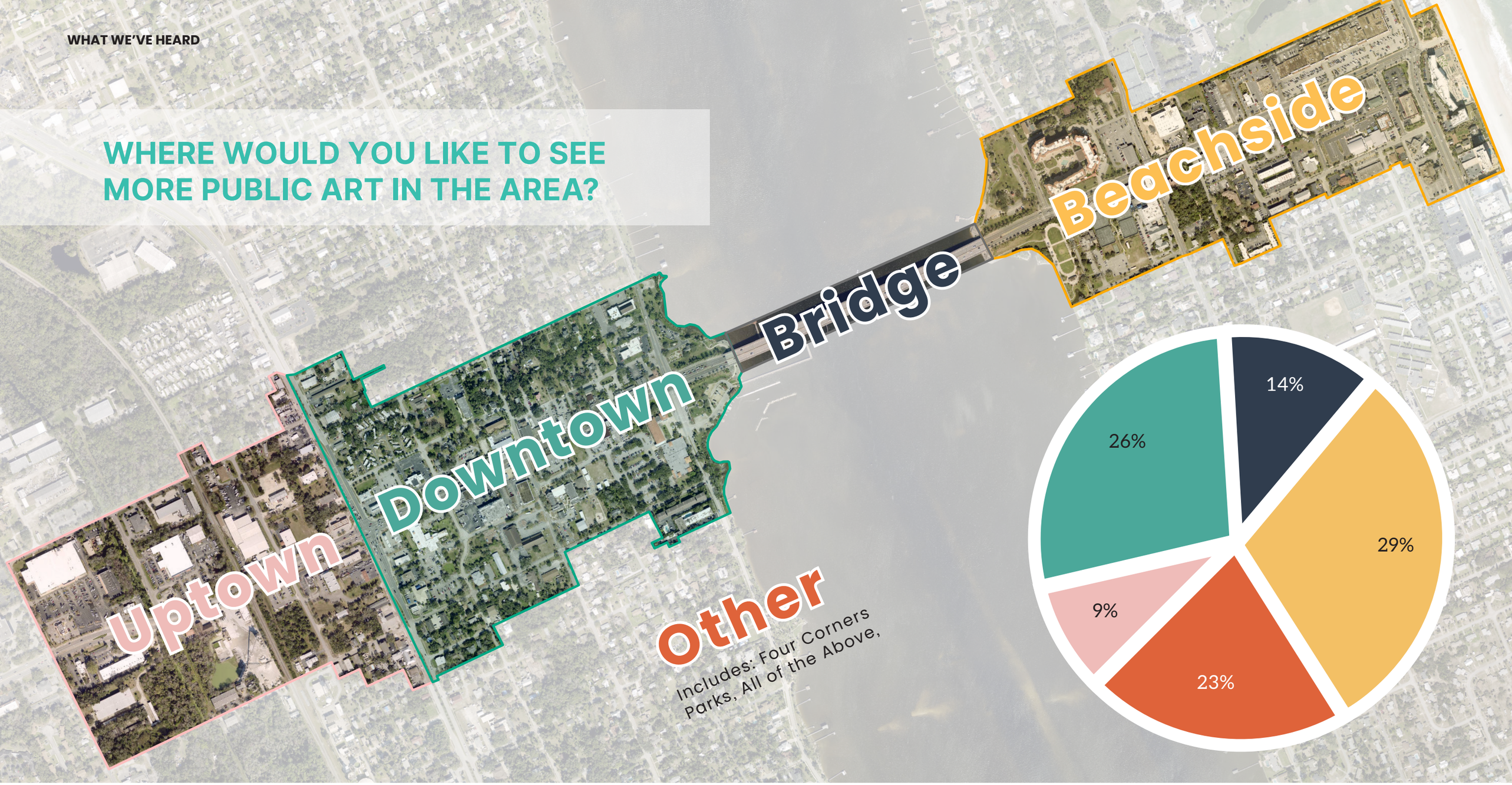
Welcoming: more year-round than seasonally

PUBLIC SURVEY

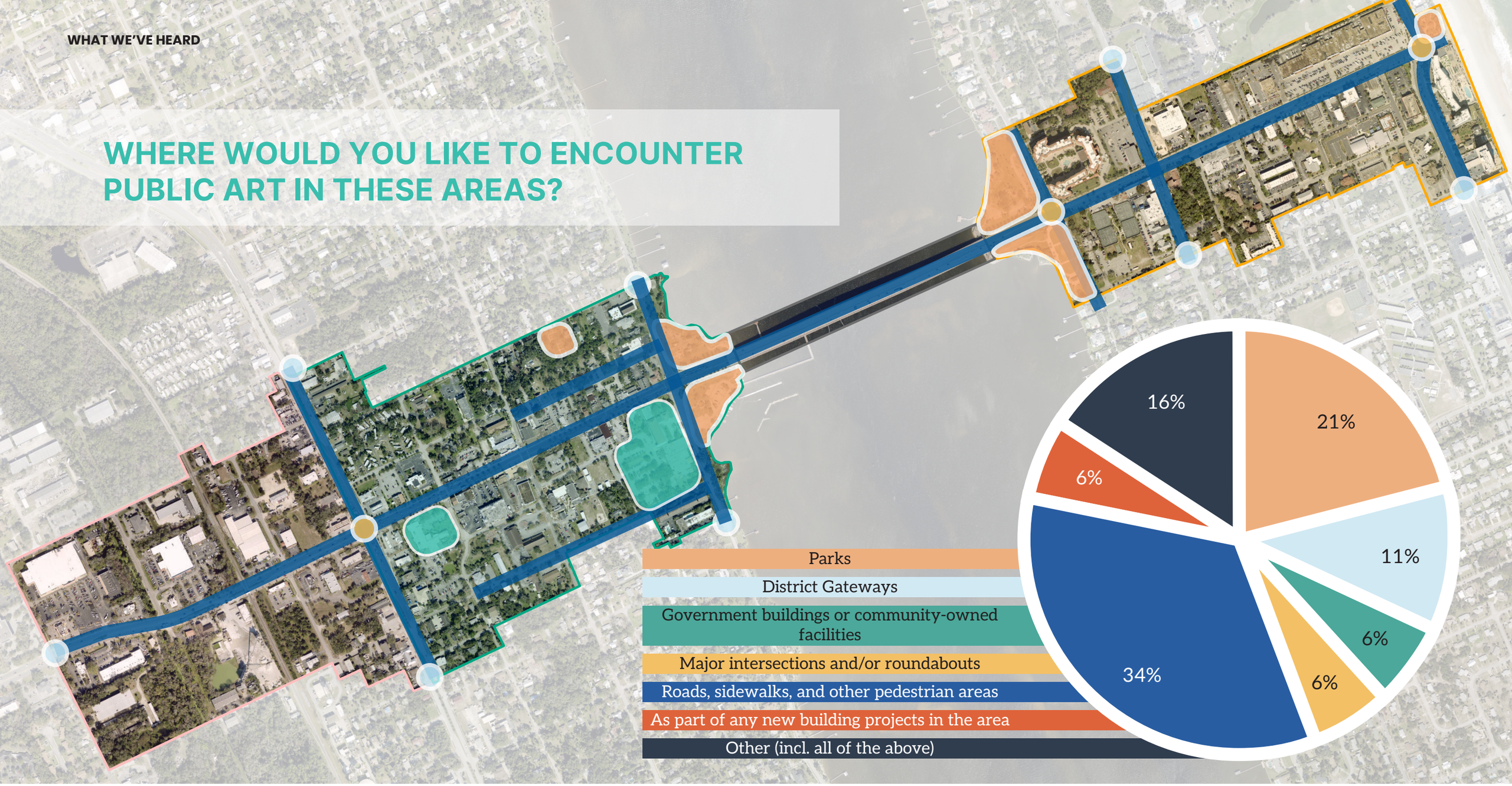
PUBLIC ART IN ORMOND BEACH SHOULD FEEL


unique
colorful
fun
inspiring
welcoming
inviting
beachy
history
community
happy
local
natural
vibrant
historic
tasteful
family
coastal
beautiful
relaxing
professional
historical
accessible
thought
inclusive
uplifting
engaging
ormond
eclectic
cultural
florida
thoughtful
variety
beauty
related
connected
specific
people
art
reflection
organic
dollars
buildings
tax
fits
feel
explore
environment
comfortable
belongs
appealing
provoking
joyful
interesting
artists
beach
nature
tropical
available
exciting
friendly
inspired
create
area
informative
representative
makes
pleasing
integrated
paid
surroundings
entertaining
identity
old
imaginative
open
turtles
airy
ages
sea
home
downtown
buildings
non-controversial
encouraging
compliments
lively
broad
parks
fitting
expressing
connection
understated
statement
damaged
executed
greater
businesses
character
coastal
family
concentrated
approachable
encourage
scale
sensitive
reflecting
belongs
variety
thoughtful
florida
town
wide
scenery
state
even
visit
relative
part
well
making
playful
focused
intriguing
one
heritage
loud
instead
person
degrading
something
agenda
calming
focus
people
hopefully
personal
relatable
positive
peaceful
lovers
charming
less
referencing
driving
groups
display
residents
whimsical
way
explore
fits
tax
feel
organic
reflection
art
connected
specific
people
hopefully
related
beauty
variety
thoughtful
florida
inclusive
environment
comfortable
belongs
uplifting
appealing
engaging
ormond
eclectic
cultural

WHERE WOULD YOU LIKE TO SEE MORE PUBLIC ART IN THE AREA?



WHERE WOULD YOU LIKE TO ENCOUNTER PUBLIC ART IN THESE AREAS?



WHAT TYPES OF PUBLIC ART WOULD YOU LIKE TO SEE MORE OF IN THESE AREAS?

Top Answers:



Murals *3.84/5*



Functional Art *3.65/5*

WHAT IMPACT SHOULD PUBLIC ART HAVE IN THE AREA?

Top Answers:

Beautifies Downtown Ormond Beach's buildings, streets, and city-owned facilities **4.54/5**

Builds pride in the City **4.49/5**

PROGRAM RECOMMENDATIONS

VISION

Public Art in Downtown Ormond Beach will invigorate public spaces, unify the district, elevate local business, and celebrate the community's unique character.

GOALS

- Enhance the pedestrian experience in the District
- Make Downtown Ormond Beach a destination for unique businesses, activities, and programming
- Enliven gathering spaces, including Four Corners Parks
- Inspire a dynamic Downtown Ormond Beach experience
- Leverage public art to expand the perception of the District's footprint

GUIDING PRINCIPLES

Downtown Ormond Beach is for Everyone: Community responses emphasized that public art in the Downtown district should be WELCOMING, INCLUSIVE, COMMUNITY-CENTERED, FAMILY-FOCUSED, ACCESSIBLE, and FOR ALL AGES. Not only should public art in the district have the capacity to be welcoming to all, but also it should meet people where they are, no matter their familiarity with art in public spaces.

A Floridian Feel: There's a strong desire for the district's public art to be RELATED TO THE AREA'S COASTAL BEAUTY, REFLECTIVE OF THE TOWN'S HISTORY, and an ODE TO ORMOND BEACH'S HERITAGE and unique character. Public art can reveal Ormond Beach's traditions and quirks in unexpected and authentic ways.

Wow Factor: Ormond Beach is proud of its year-round vibrancy and small-town charm. Public art in Ormond Beach art should be UNIQUE, DIFFERENT, ORIGINAL, SPECIAL, and ICONIC, setting Ormond Beach apart from its neighbors and creating a REASON TO VISIT AND EXPLORE.

On the Bright Side: Ormond Beach is an energetic community whose (literally!) sunny disposition should radiate through its public art. The community desires that its public art reveals the City's HAPPY, RELAXING, COMFORTABLE, WARM, INVITING, and SPIRITED atmosphere.

Natural & Environmental Connection: Ormond Beach's connection to nature goes beyond its beachside setting. The City is part of the Ormond Scenic Loop and Trail, offers miles of access to the Halifax River, and is near several state parks. The community cherishes these environmental assets, and advocates for public art to be organically integrated into its natural landscape. Responses highlight the desire for public art to use natural materials, be MARINE-CENTRIC and reflect the local ecosystem (dolphins, sea turtles, etc.). It should have a NATURAL FLOW WITH NATURAL SURROUNDINGS.

PRIORITY ARTWORK RECOMMENDATIONS

ASPHALT MURALS







- Painted application of original artwork onto public crosswalk areas
- Lincoln and New Britain Aves, Tomoka Ave, and Beach St.
- Up to 5 years. Installation requires only a few days

PAINTED BOARDWALK





- Large-scale mural opportunities to reflect the community's character
- Concrete public boardwalks and piers that are not FDOT regulated
- Requires maintenance every 6 months; should be repainted every 2-3 years based on wear. Maintenance instructions subject to change

ARTIST-DESIGNED PLANTERS

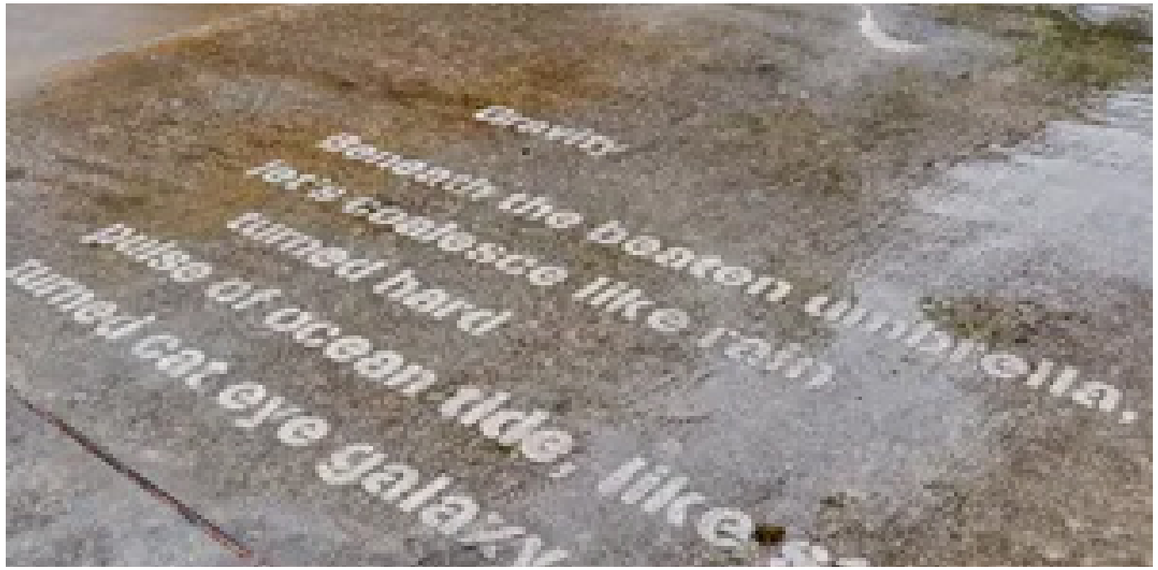






- Artist-designed hanging planters that may be reused on a seasonal basis
- Along Granada Blvd.
- Up to 10 years

SIDEWALK ART





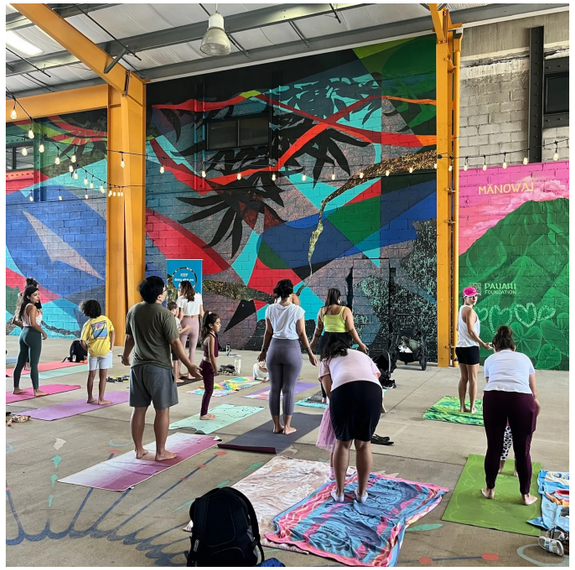
- Temporary installations of water-activated artworks
- Downtown sidewalks, possible in alleyways leading into downtown
- Depends on the materials used, but these installations could last up to 3 years

CITY HALL PLAZA MURAL









- Large-scale mural opportunities to reflect the community's character
- Breezeway at City Hall, entrance from Parking lot
- With protection in the breezeway, these murals could last up to 10 years

POP-UP EXPERIENCES



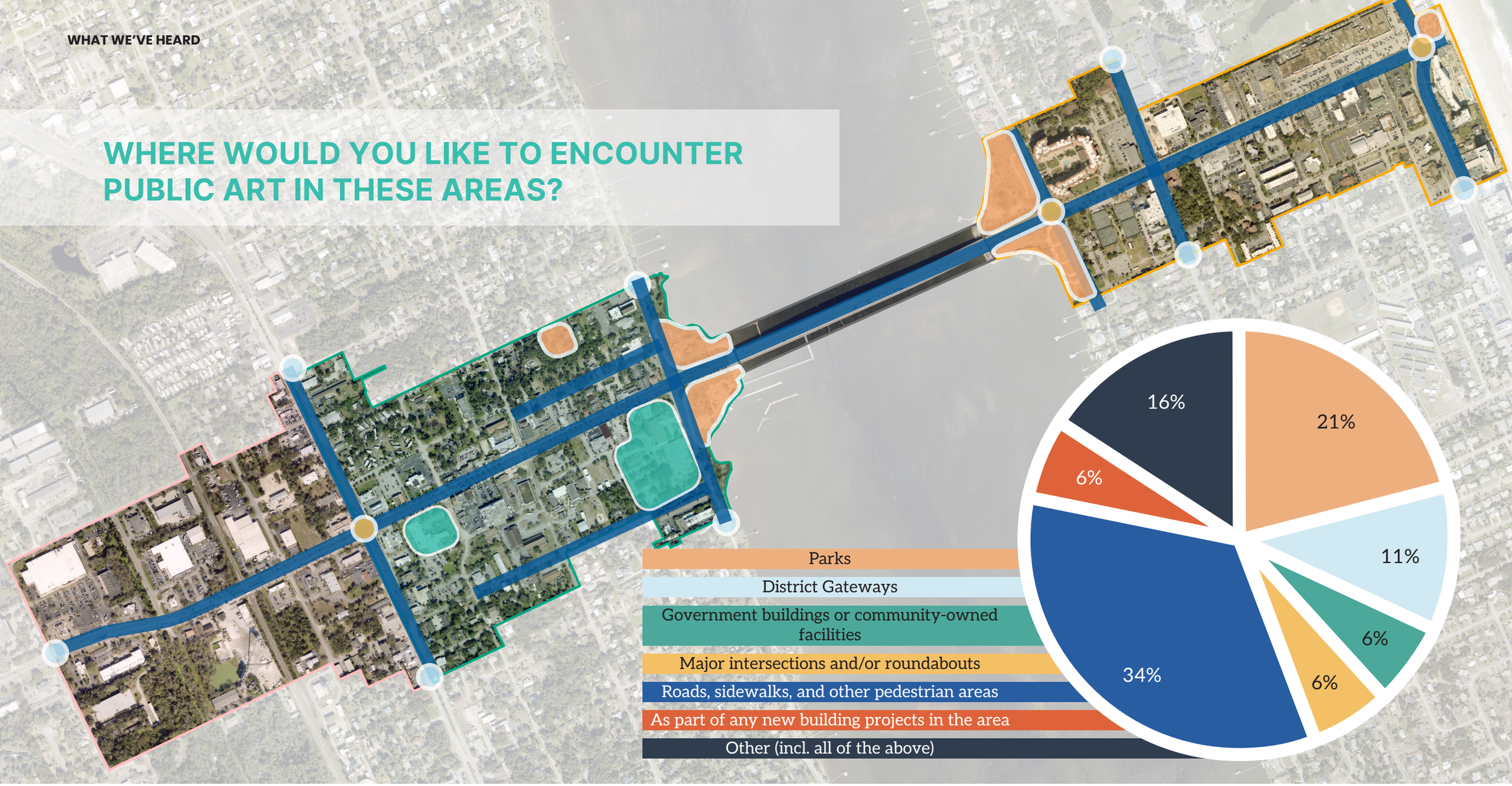




- Temporary installations of functional and participatory artwork
- City Hall plaza, Fortunato Park, or Rockefeller Park
- A few days, or up to a few months

DISCUSSION

WHERE WOULD YOU LIKE TO ENCOUNTER PUBLIC ART IN THESE AREAS?

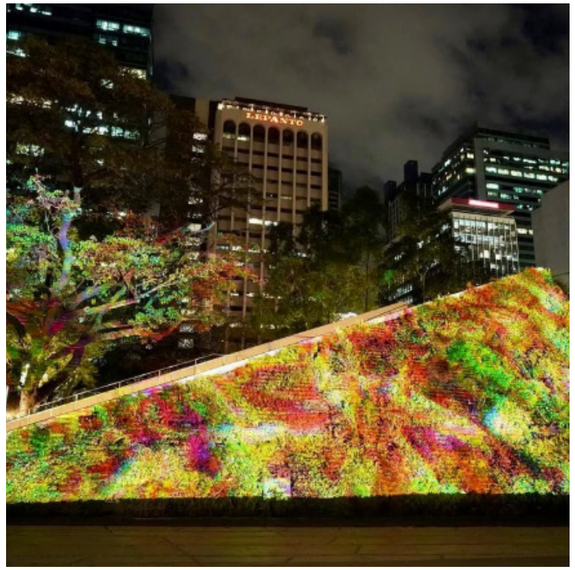


FUTURE ARTWORK RECOMMENDATIONS

MURAL ASSISTANCE PROGRAM

- <$30,000 per year
- Maximum 50% match up to $10,000
- Mural assistance program would leverage processes for the existing public art program, but would need to be approved by resolution

PROJECTION MAPPING



- Projected still or moving images onto a building
- City Hall, The Emmett Building
- Projection events can occur over a few days, or at regular intervals

UTILITY POLES









- **Temporary installations of sculptural works or artist-designed banners**
- **Granada Blvd. utility poles + Four Corners Parks**
- **Up to 5 years. Installation requires only a few days**

ITERATIVE SCULPTURE






- **Short-term display of existing sculpture in pre-determined locations with a concrete pad**
- **Many varying locations**
- **Up to 2 years, but the foundations could last for decades, when properly maintained**

FUNCTIONAL ART







- Artist-designed sculpture, functional furniture that invites connection and play
- Four Corners Parks, other City-owned spaces
- More than 10 years

GATEWAY ARTWORK





- Sculptural artworks marking key entrance points into the City
- Along Granada Blvd. at Yonge, Ridgewood, Beach, Orchard, A1A, and Riverside
- More than 10 years

THOMPSON CREEK LINEAR PARK





- This long, narrow natural corridor will improve the pedestrian experience into Downtown
- Thompson Creek Linear Park
- Over 30 years

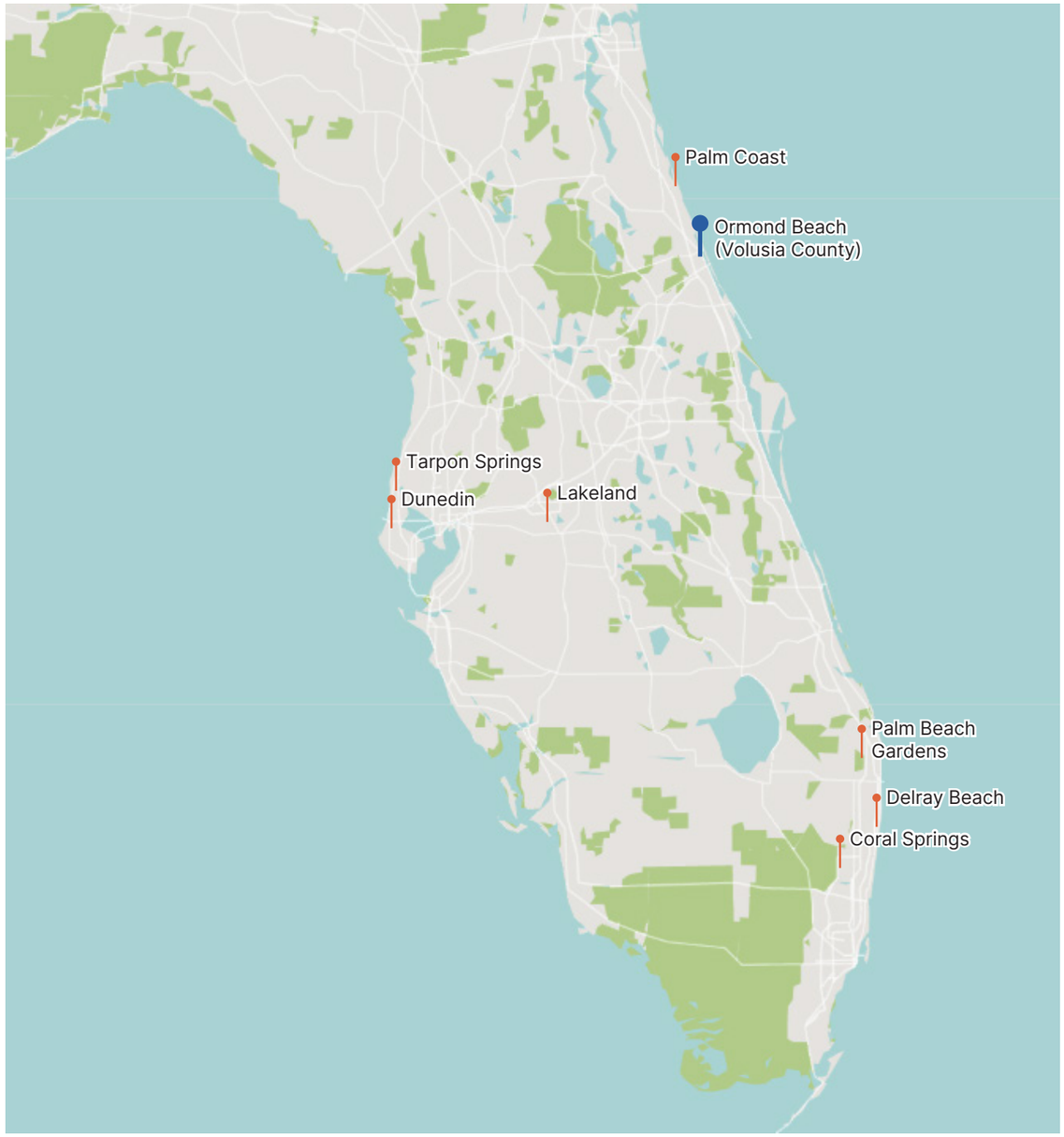
PROGRAM RECOMMENDATIONS

Now (Years 1-4)

1. Define and assign public art duties
2. Leverage CRA funding to develop a matching grant program for privately-owned murals in the District.
3. Implement Bridge Project

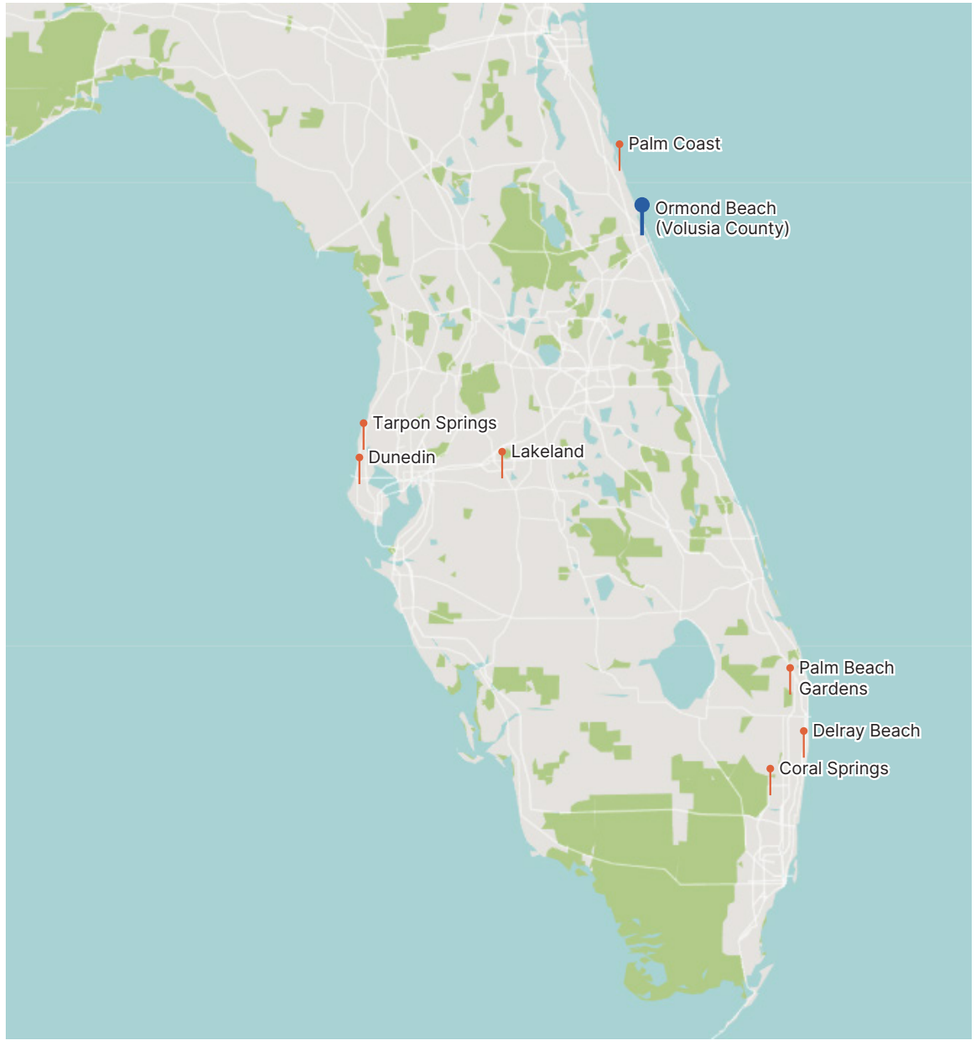
Then (Years 5+)

1. Expand the reach of public art. Consider other sources of funding—such as grants, excise taxes, and percent for art fees—in order to accomplish projects beyond the CRA district.
2. Expand the duties and role of the current Ormond Beach Arts District Board.
3. Adopt a Public Art Policy to govern the public art collection.
4. Explore Sustainable Funding Mechanisms, including a Percent for Art in Private Development



Percent for Art Case Studies

City and Community Profile	Public CIP/ Development Assessment	Private Development Assessment	In-Lieu Contribution
Volusia County, Florida	0.5-1% of the construction price for all new, expanded and renovated publicly accessible county-owned buildings	N/A	N/A
Palm Coast, Florida Distance from Ormond Beach: 25 miles Population: 102,113 Area: 96 sq miles	N/A	0.5% fee on private development projects	N/A
Lakeland, Florida Distance from Ormond Beach: 115 mi Population: 122,264 Area: 51 sq mi	1% of all municipal buildings, NTE $100,000 per fiscal year	Encouraged, not required	Not a traditional in-lieu fee: In the event the maximum of $100,000.00 is not deposited into the public art fund in any given fiscal year, other monies from the city's general fund, to the extent available, will be deposited into the public art fund until the maximum sum of $100,000.00 is reached for the fiscal year in question.
Tarpon Springs, Florida Distance from Ormond Beach: 163 mi Population: 25,872 Area: 16.9 sq mi	Projects that are $1,000,000+ are eligible for a 1% assessment, NTE $100,000 per project .	N/A	



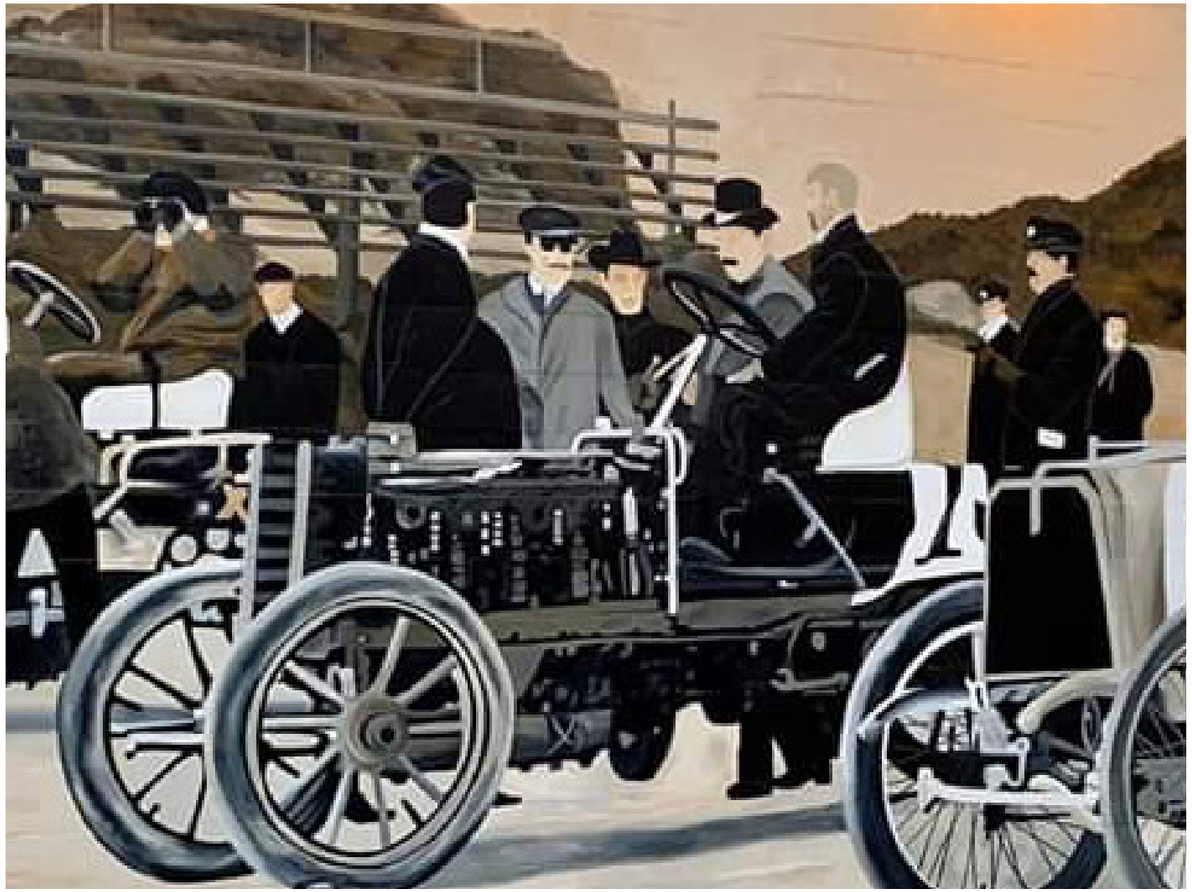
Percent for Art Case Studies (cont.)

City and Community Profile	Public CIP/ Development Assessment	Private Development Assessment	In-Lieu Contribution
Dunedin, Florida Distance from Ormond Beach: 168 miles Population: 35,930 Area: 28 sq miles	0.5%, NTE $500,000.00.	0.5%, NTE $500,000.00.	0.5%
Palm Beach Gardens, Florida Distance from Ormond Beach: 189 mi Population: 61,146 Area: 55.3 sq mi	No CIP, only Private	Projects that are $1,000,000+ are eligible for a 1% assessment, NTE $100,000 per project.	1%
Delray Beach, Florida Distance from Ormond Beach: 221 mi Population: 67,536 Area: 16.52 sq mi	1.5%	N/A	1.5%
Coral Springs, Florida Distance from Ormond Beach: 239 mi Population: 134,906 Area: 24 sq mi	N/A	Owners who are remodeling or converting may pay an amount established from time to time by resolution adopted by the city commission per square foot of estimated gross floor area being remodeled or converted as an art fee to the city's public art fund prior to the issuance of a building permit; or(2)The owner of a development may provide artwork on the development site equal to or greater than an amount established from time to time by resolution adopted by the city commission per square foot of estimated gross floor area for the development.	The owner of a development may pay an amount established from time to time by resolution adopted by the city commission per square foot of estimated gross floor area as an art fee to the city's public art fund prior to the issuance of a building permit.

PERCENT FOR ART

- **Comprehensive Plan Policy 1.2.9.** in the Cultural and Historical Resources Element

- **Our Recommendation:** 1.5% on eligible development, no to exceed $200,000 for any one project.

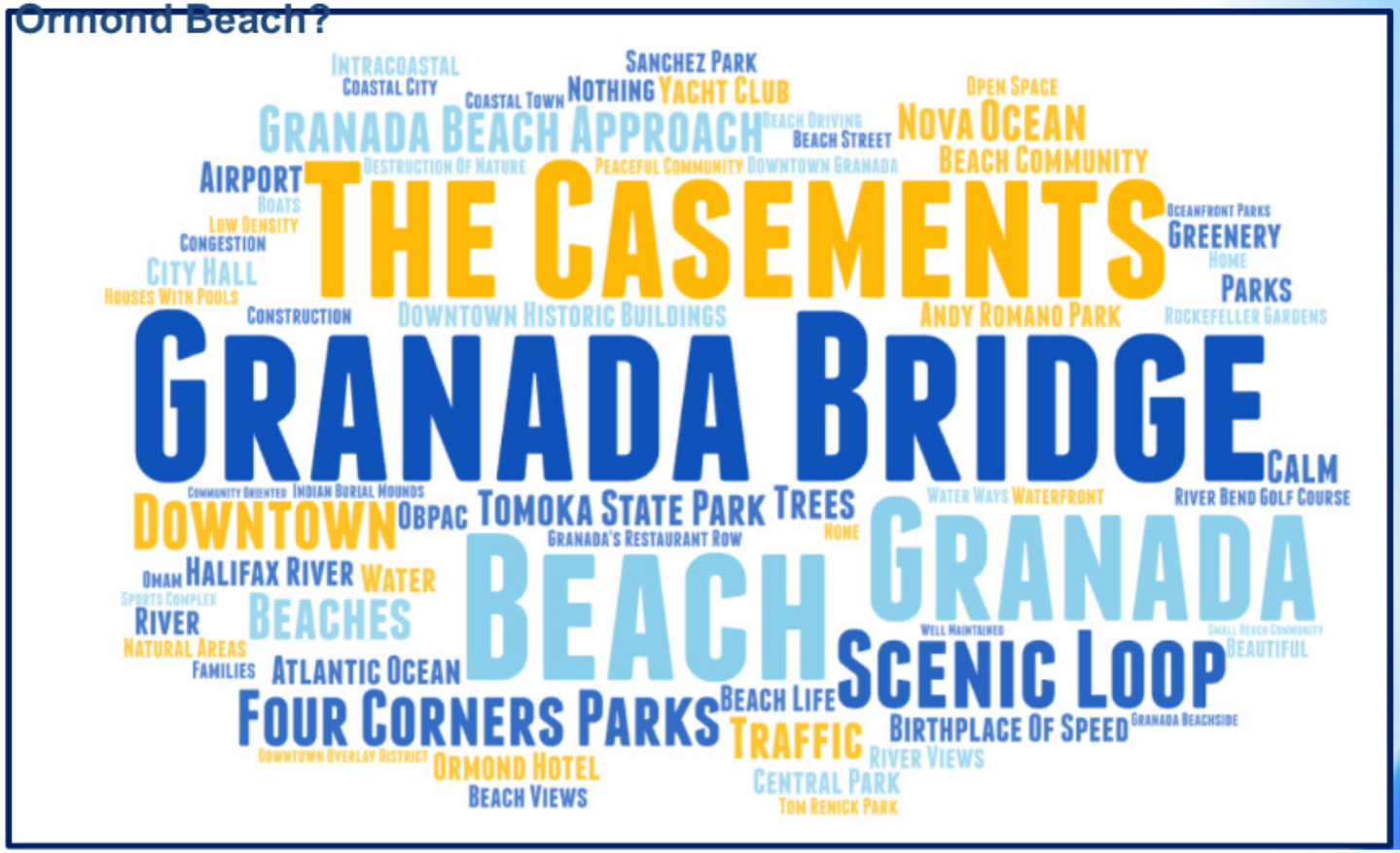


BRIDGE RECOMMENDATIONS

Comprehensive Plan 2045 Update

Survey Results - Question #1

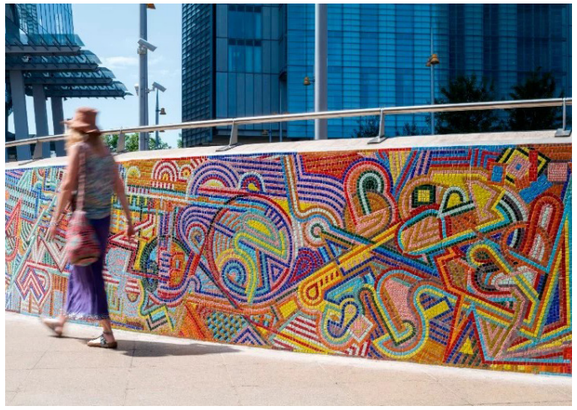
What is one place, location or image that comes to mind when you think of Ormond Beach?



4

MOSAICS





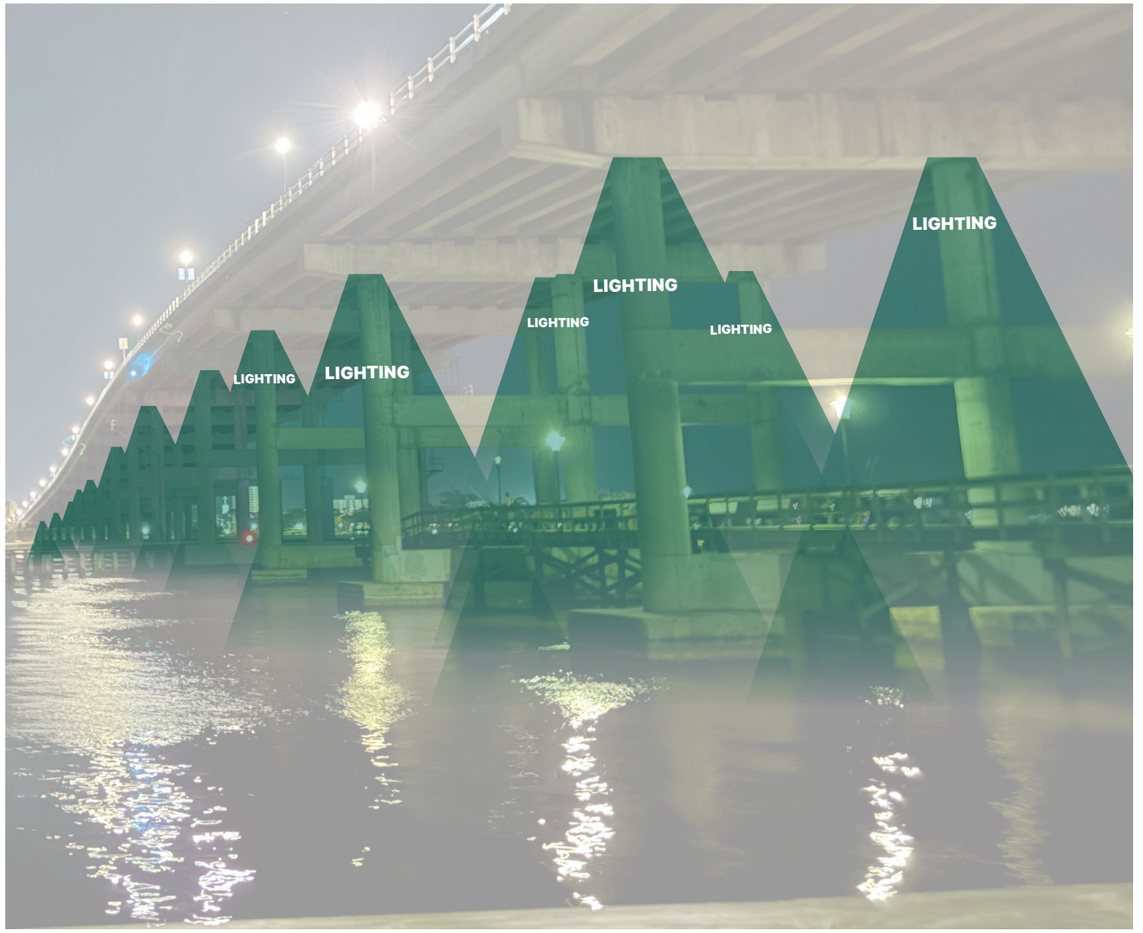

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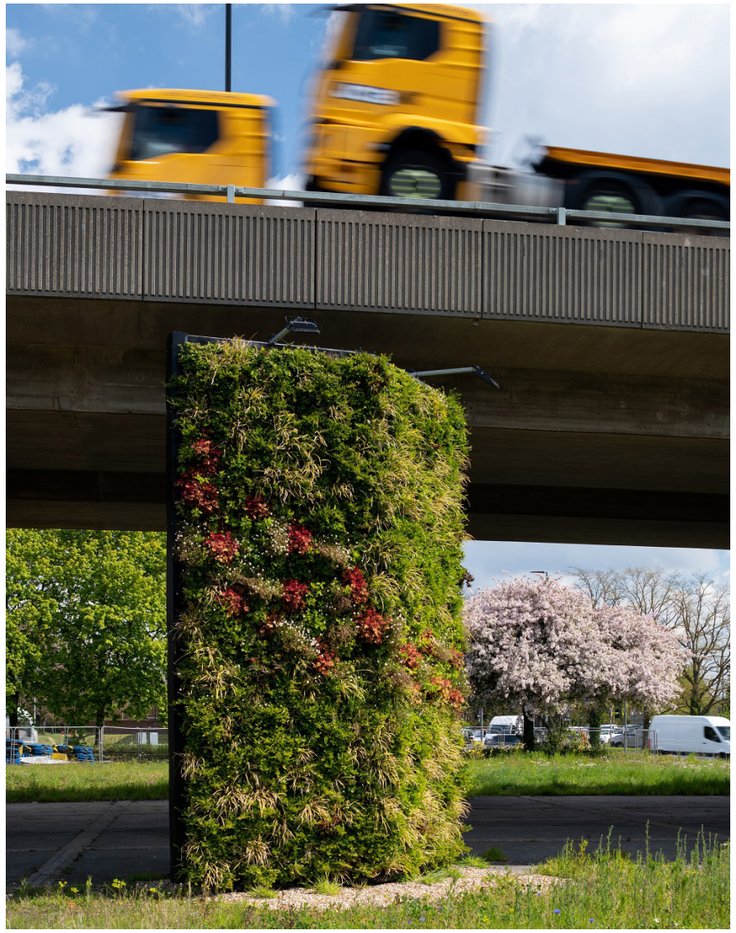
LIGHTING







ENVIRONMENTAL INSTALLATIONS







PROJECT ROADMAP

Phase 1: Project Charter, Gathering Assumptions, and Establishing Project Parameters (Weeks 0-16)

1. Confirm approach
2. Confirm financial resources
3. Confirm team
4. Confirm timeline
5. Confirm local and state laws and regulations
6. Confirm FDOT requirements

Phase 2: Procurement (Weeks 16-41)

7. Confirm selection method for artists, and create procurement schedule
8. Write Project RFQ
9. Confirm Selection Committee
10. Write Project RFP
11. Receive RFQ submissions, and review them with the Selection Committee
12. Finalize RFP, and release it to the identified artists.
13. Finalize contract.
14. Receive RFP submissions, and review them with the Selection Committee
15. Community Engagement.
16. Confirm artist selection at presentation of concept to the City Commission
17. Begin contract negotiations, then confirm the contract.

Phase 3: Fabrication and Installation (Weeks 41-83, or later)

18. Maintenance discussions
19. Benchmarks during this phase, and general expectations

BRIDGE COSTS

- Artist Fee
- Artist Subcontractor expenses
- Materials and Fabrication
- Installation, including equipment rental
- Engineering / Structural Design
- Shipping/Crating
- Contingency

Budget Item	$2,000,000 sample project	$4,000,000 sample project	$6,000,000 sample project
Public Art Consultant fees - 10-15% of total artwork budget cost	$200,000	$400,000	$600,000
Permitting/city-mandated forms	Varies, but should not change based on project cost		
Public engagement events for artwork content	$5,000		
Taxes	varies		
Regular artwork maintenance - assume 1% of project cost annually	$20,000	$40,000	$60,000
Site Prep - including any footings or foundations, lighting, etc.	Varies based on materials, structural complexity, and overall scale of artwork.		
TOTAL	**$300,000+**	**$500,000+**	**$700,000+**

BRIDGE BOOK APPENDIX

1. Sample Timeline
2. Sample Budget
3. Sample RFQ
4. Sample RFP
5. Sample Contract
6. FDM Submittal Form
7. FDM Chapter 127, 215, and 231
8. Case Studies

THANK YOU!

ORMOND BEACH

DOWNTOWN MASTER ARTS PLAN

APRIL 2025



Acknowledgments

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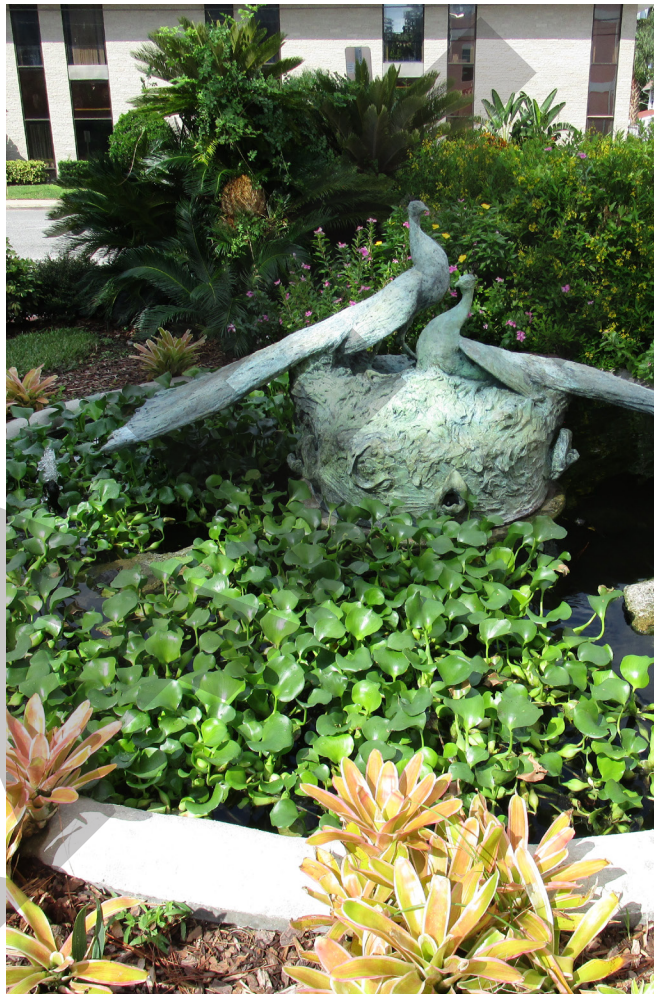
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DRAFT

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ORMOND BEACH

DOWNTOWN MASTER ARTS PLAN

DOWNTOWN ORMOND PUBLIC ART



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1

INTRODUCTION

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Why This Plan?

ORMOND BEACH HISTORIC DOWNTOWN

Ormond Beach is a city in East Coastal Florida, home to 43,000 people. Along Granada Blvd. is the only bridge from the mainland across the river to the beach, a hub for tourism from around the country. On either side of this bridge lives the Historic Downtown District. This district, identified by the Community Redevelopment Association (CRA), is primarily commercial, though it is home to just over 800 people, and has steadily maintained this population since 2010. There are 300+ businesses, many of which are restaurants and independent businesses that support their tourism economy while making Ormond Beach an exciting place to live year-round.

ORMOND BEACH

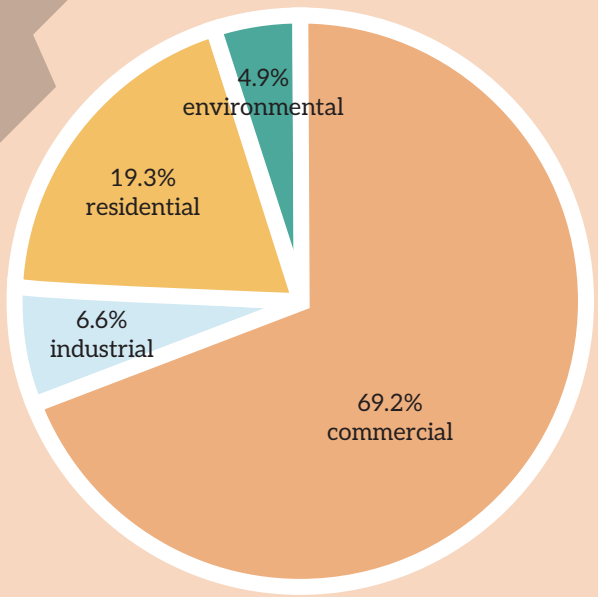
Position of Overlay District within the City



What is the CRA District?

Originally established in 1984, the CRA District was established to revitalize Ormond Beach's Downtown district. The following map highlights the roughly one and a half miles squared district's borders, which is the key focus of this plan.

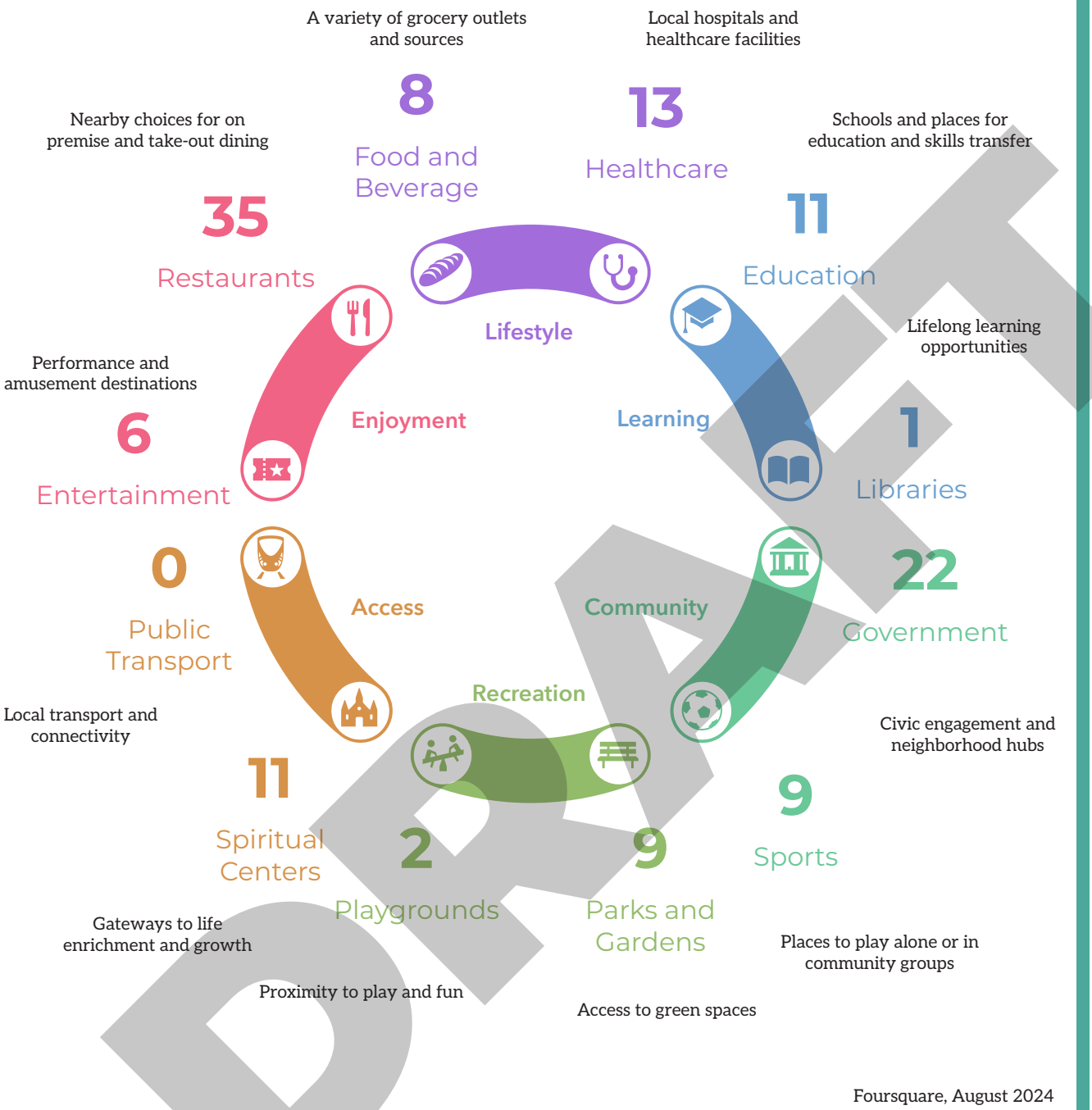
ZONING DISTRIBUTION



City of Ormond Beach Zoning

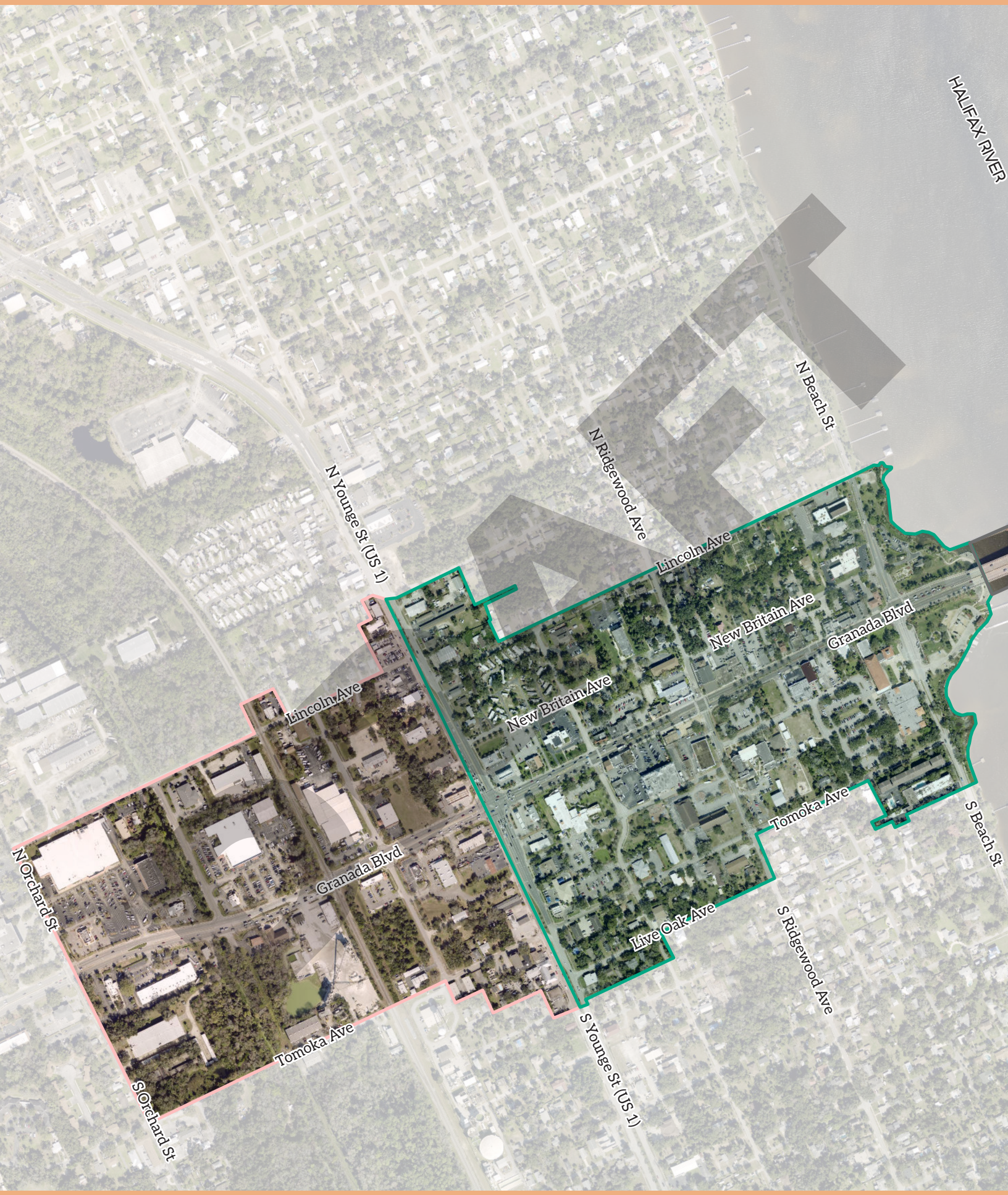
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WHAT'S IN THE DISTRICT?



Foursquare, August 2024

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HALIFAX RIVER
N Beach St
N Ridgewood Ave
N Younge St (US 1)
Lincoln Ave
New Britain Ave
Granada Blvd
Lincoln Ave
New Britain Ave
Granada Blvd
N Orchard St
Tomoka Ave
S Beach St
Live Oak Ave
S Ridgewood Ave
S Younge St (US 1)
Tomoka Ave
S Orchard St


ATLANTIC OCEAN
N Halifax Dr
John Anderson Dr
Granada Blvd
St. Atlantic Ave (A1A)
S Halifax Dr
HALIFAX RIVER
ORMOND BEACH CRA
Uptown
Downtown
Granada Blvd Bridge
Beachside
N

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Why This Plan?

The City of Ormond Beach, Main Street Ormond Beach, and Ormond Memorial Art Museum & Gardens collaborated with Designing Local to develop key opportunities to bring more public art and creative amenities into Downtown Ormond Beach.

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In 2019 the Ormond Beach Community Reinvestment Area (CRA) completed an update of its 2006 Master Plan, and identified nine key priorities that would support and enhance redevelopment in the area:

- Economic Development
- Sense of Place and Appearance
- Transportation and Circulation
- Recreation and Open Space
- Arts and Culture
- Residential Neighborhoods
- Environmental Sustainability
- Standards and Regulations
- Ensuring the Vision

The Ormond Beach Downtown Master Arts Plan is a direct result of the Arts and Culture priority, which stated that the district should "[u]tilize art, social events, and cultural and historic assets to enhance the shared feeling of community...The Ormond Beach CRA has historic and cultural resources in the form of buildings, history, environment, and local art that can continue to be better celebrated. Through this initiative, Ormond Beach can leverage these resources toward specific tourism opportunities and enhanced quality of life" (Downtown Master Plan, 2019).

To achieve its priorities of linking historic resources to cultural tourism and bringing art, music, and beauty to all aspects of the city the public art planning process was initiated, kicking off in the summer of 2024. In addition to supporting the priorities identified specifically for Arts and Culture in the CRA, this plan also intends to assist the CRA in reaching its long-term goals, as envisioned by the 2019 Downtown Master Plan:

- Focus on the Bridge and Four Corners Parks
- Leverage the potential of the City Hall, Library & Church
- Continue to work on walkability, traffic calming, parking, and mobility
- Expand the program of coordinated events and district marketing
- Explore opportunities to attract key development types to Ormond



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COUNTRY SALT
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COMMUNITY ENGAGEMENT SUMMARY

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Listening Summary

A Vision For Downtown Ormond Beach

Listening Summary

Community engagement for the Ormond Beach Downtown Master Arts Plan took place between September 2024 and February 2025. Several different methods of engagement were leveraged to ensure broad outreach with as many community members as possible.

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STAKEHOLDER 1-ON-1S

15+ members of the community were engaged in 30 -45 minute one-on-one conversations with the planning consultants. Participants in these conversations included elected officials, artists, developers, and local business owners who work in the Downtown CRA district. The following are some themes from these meetings.

Vibe/Identity

The vibe of Ormond Beach was described by stakeholders as being a small community where people know each other. There was an emphasis on local flora and fauna, and a desire for public art concepts to respond to these themes. It was also noted that public art should celebrate the city's history and the people who live and work in the community. It was additionally noted that art should not be kitschy, modern, or industrial.

Locations

- City Hall/Library and Plaza
- Four Corners Parks, especially Cassen Park
- Sidewalks and Street Crossings
- Beachside Gateways
- New Condos
- Light Poles
- River/Riverfront
- New Britain and Lincoln
- Under Bridge Opportunities: Lighting, Sculptural/Metallic Elements, Plantings

Vision

- Funding for businesses to develop mural projects
- Streamlined application process
- Art needs to bring value to the District
- Art should be interactive and/or thought-provoking
- Unify the District
- Preserve the history of the district
- Opportunities for families
- Active involvement and buy-in from organizations like Ormond Main Street and the Ormond Beach Arts District Board
- Art should be regularly maintained



Engagement Methods

- Stakeholder 1-on-1s
- Focus Groups
- Public Meetings & Event Tabling
- Community Survey

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FOCUS GROUPS

Focus groups throughout this planning process gathered small groups of residents and key stakeholders. Individuals were both selected and self-identified for participation, and the planning team hosted these conversations virtually and during in-person events.

Focus Group 1

The first focus group was an in-person meeting with members of Ormond Beach Arts District Board and Ormond Beach Main Street on October 22, 2024. There were 13 attendees who met with members of the planning team to discuss the future of public art in the district.

The group's members agreed that Ormond Beach possesses a strong foundation for a thriving public art scene. The discussion revealed that the community is supportive of the arts and creative placemaking; enjoys shared experiences; and values the small-town feel of the area, particularly the centralized activity along Granada Boulevard in the Downtown district. These environmental assets—combined with the expressed desire to enhance the pedestrian experience, provide a strong foundation for potential art installations, establish community gathering spaces, and integrate the bridge as a connector—shape the core of the public art vision. The group recognized that art can be both aesthetically pleasing and functional, outwardly convey community stories, and enliven the built environment.

Potential small projects identified include:

- transforming utility boxes,
- improving sidewalks,
- enhancing beach access points,
- utilizing vacant buildings, and
- creating artistic wayfinding and parking signage.

The group also identified some key challenges that the City must address in order to make public art implementation successful. Major challenges included the necessity of demonstrating the importance of public art and streamlining administrative processes, as well as leveraging the proximity to major tourism destinations (Orlando and Daytona Beach, among other cities).

Next steps for this successful implementation included:

- further community engagement,
- artist involvement,
- developing a funding strategy,
- building partnerships, and
- establishing evaluation metrics.

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Focus Group 2

The second focus group was held on January 29, 2025 and it included members of the public who identified themselves as interested parties in the community survey.

Members of the community in this group discussed the need for improvements in the downtown area, such as better sidewalks and more murals, emphasizing the community's desire for a more walkable and visually appealing environment. The conversation also included proposals for enhancing the Granada Bridge through public art, and emphasized the significance of public art as a tool to enrich the city's character. Participants also mentioned their excitement for several new murals, installed as recently as November 2024. It was also expressed that they would like to see more artistic elements as part of the in-progress redevelopment of Cassen Park.



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PUBLIC MEETINGS AND TABLING

Public Meetings

Two public meetings were held on November 18, 2024 at the Ormond Beach City Hall, one at noon and one in the evening. These meetings were a chance for the public to hear about the planning process and speak with the team. The 20+ attendees had the opportunity to share their thoughts across a variety of activities.

Define the Vibe

- **Beachy**: more natural than flashy
- **Historic**: more specific than nuanced
- **Colorful**: more bold and vibrant than soft and muted
- **Welcoming**: more year-round than seasonally

What makes Ormond Beach Special?

Answers had a wide range, but ones that were repeated or emphasized include:

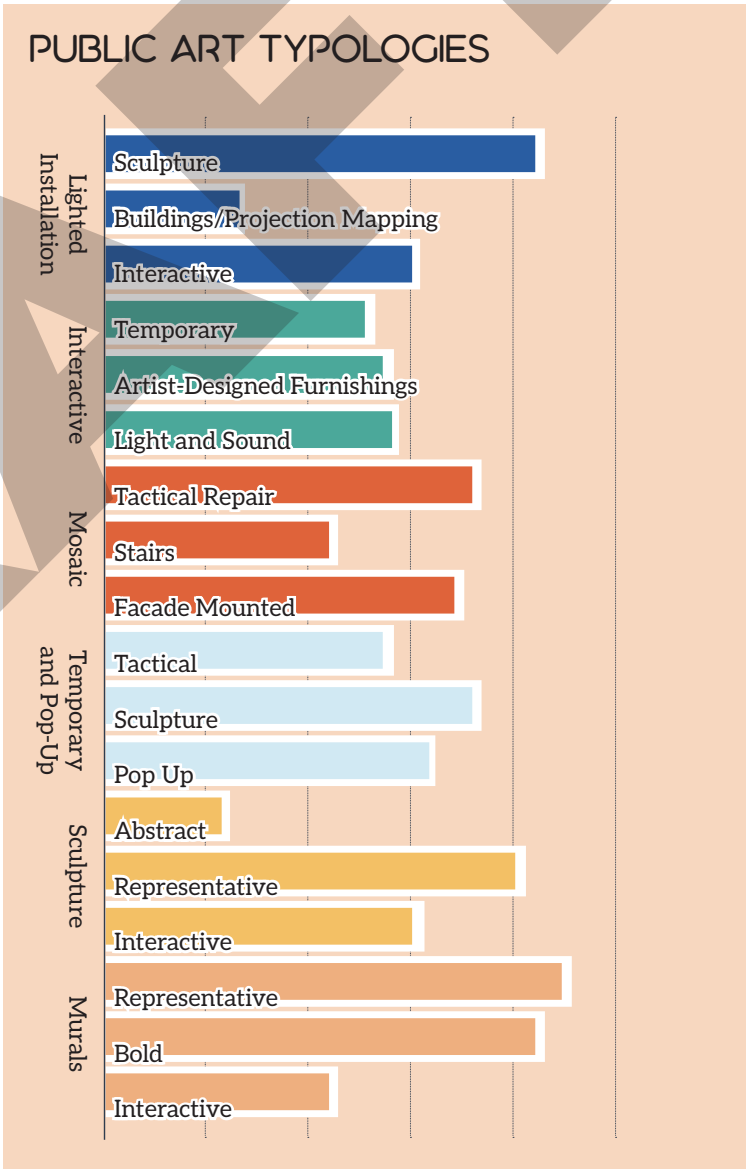
- Natural Resources/Landscape
- Historic Buildings
- Birthplace of Speed

Public Art Typologies

Participants were asked to pick the top 2 typologies they would like to see in Ormond Beach under each of the following six art types: Lighted Installations, Interactive, Mosaics, Temporary and Pop-up, Sculpture, and Murals. The highest-rated typologies were Lighted Sculptural installations, Representative Sculptures, and Bold and/or Representative Murals.

Event Tabling

Ahead of the two public meetings on November 18, 2024, members of the planning team were present at Ormond Beach Riverfest on November 16 and 17, 2024. During this event, they spoke to the community about their interests concerning public art and promoted the survey and the meeting.



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PUBLIC ART TYPOLOGIES
INTERACTIVE


ORMOND BEACH MAINSTREET PRESENTS
The 14th Annual
HISTORIC ORMOND BEACH
RIVERFEST
Seafood Festival
SAT, NOV. 16
10 AM - 6 PM
SUN, NOV. 17
10 AM - 4 PM
Rockefeller Gardens and Fortunato Park
25 Riverside Dr., Ormond Beach
FREE ADMISSION • FREE PARKING
OrmondBeachMainstreet.com



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Second Engagement Visit

Another public meeting was held on February 6, 2025. This meeting was used to share the initial recommendations with the public and get their ideas about prioritization. This activity was used to determine both which projects the public prioritized and how they believe public art funding should be allocated.

Public Art Priorities

The list of projects presented were as follows:

- Asphalt Murals
- Utility Pole Banner
- Utility Box Art
- Pop Up Projects
- Sidewalk Art
- Interactive Sculpture
- Projection Mapping
- Utility Pole Sculpture
- City Hall Plaza Murals
- Artist-Designed Hanging Planters
- Artist-designed furniture
- Gateway Artwork
- Thompson Creek Linear Park

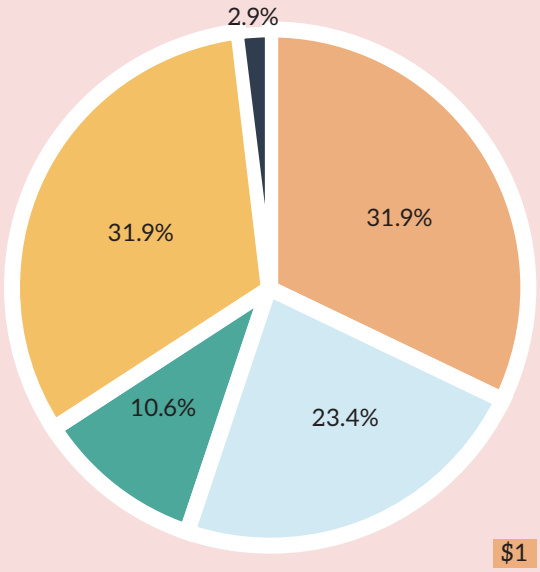
Each project was given a dollar amount ($1-$5) and participants were asked to pick their top projects by spending $5. This was intended to find out both what the most popular projects were and how the community would prioritize projects within the budget constraints for one year of funding.

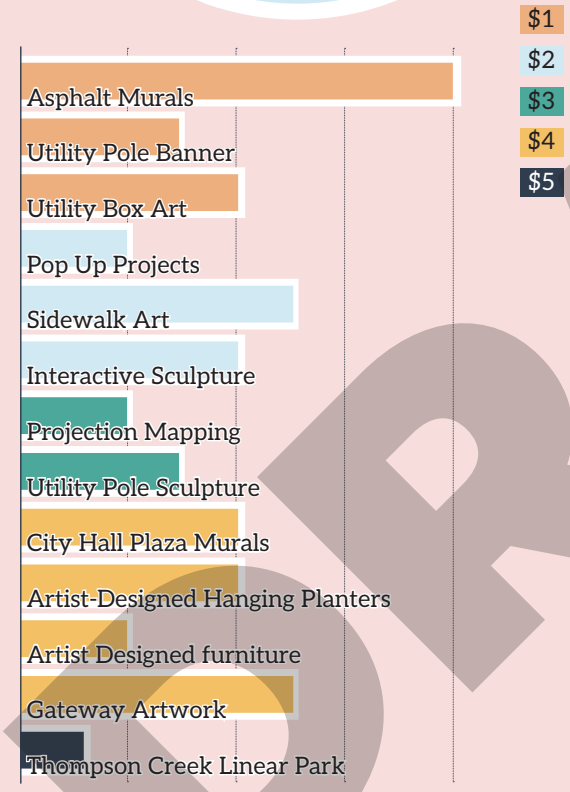
Project prices selected were split evenly between $1- and $4-level projects both with 31.9% of the votes, with $2-level projects close behind at 23.4%. This showed us that folks were looking for a mix of project types, and prioritizing projects that were quick to implement with projects that could take more time and money.

The top-rated project was Asphalt Murals, which were a $1-level project. This would be an easily implementable project, compared to some of the other projects listed, and would have a large impact on the community. Other highly rated projects include Sidewalk Art ($2-level) and Gateway Artwork ($4-level). Sidewalk Art and Asphalt Murals are pedestrian-scale projects, which people could encounter while walking around downtown Ormond Beach. The Gateway Artworks would be more car/automobile-scale projects that would let especially tourists and visitors know that they had reached the district, while also bringing some placemaking and identity to the space.

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PUBLIC ART PRIORITIES









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COMMUNITY SURVEY

The online survey was open to the public from September 23, 2024 until January 6, 2025. It was taken by over 145 people both online and on paper. The results are summarized below.

WHERE WOULD YOU LIKE TO SEE MORE PUBLIC ART IN THE AREA?

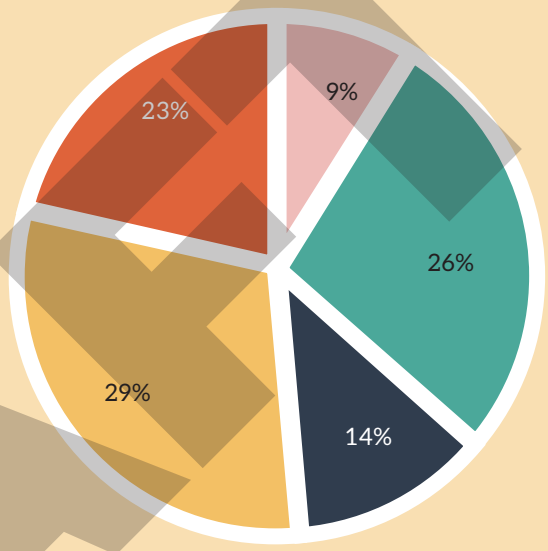




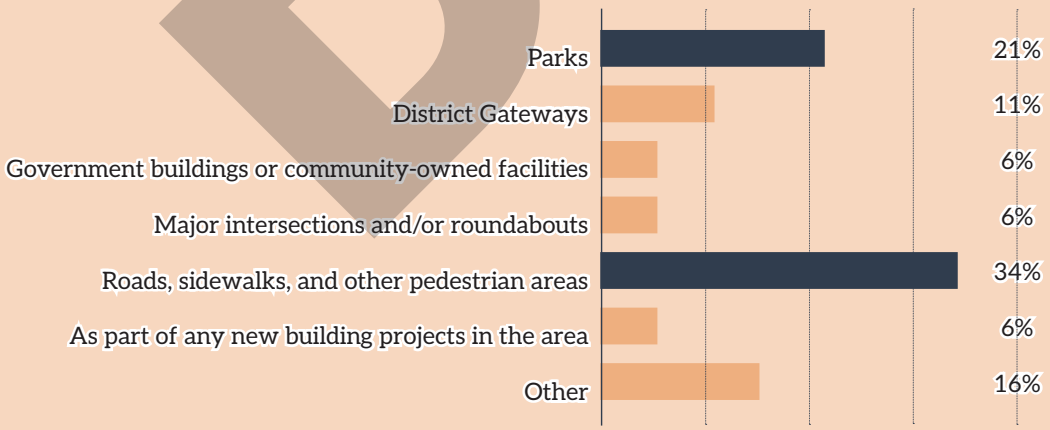




Other
Includes Four Corners Parks, All of the Above



WHERE WOULD YOU MOST LIKE TO ENCOUNTER PUBLIC ART IN THESE AREAS?

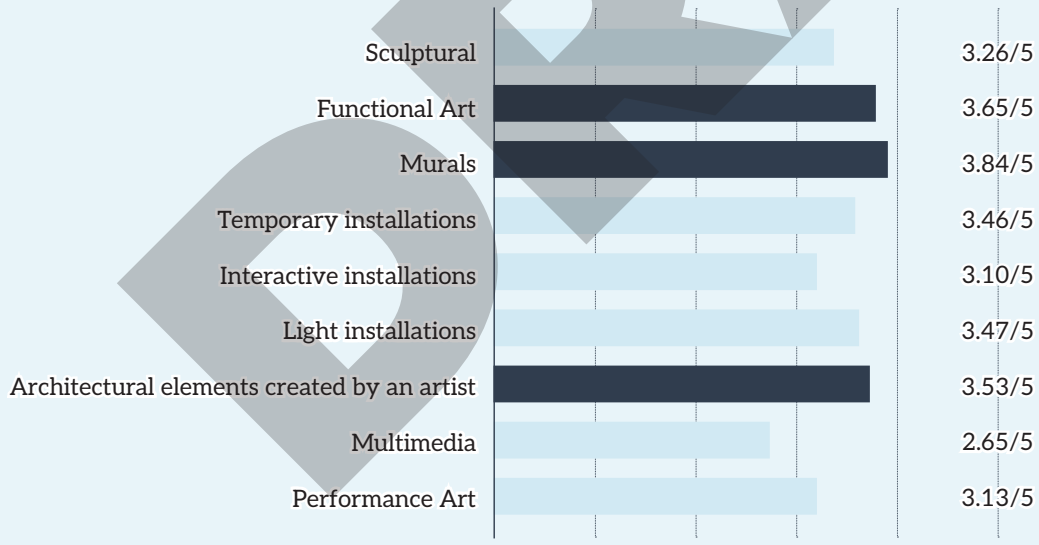


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WHAT IMPACT SHOULD PUBLIC ART HAVE IN THE AREA?



WHAT TYPES OF PUBLIC ART WOULD YOU LIKE TO SEE MORE OF IN THESE AREA?



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BRIDGE ART VISUAL PREFERENCE SURVEY

In anticipation of a large focus on the Granada St. Bridge, a visual preference survey was put out to better understand what kinds of art the community wanted. Pictures of many different bridges with public art options were shared and participants chose their top three favorites. The survey was open to the public from mid-January through February 2025 and received 110 responses.

More about this survey can be found on page X.



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A Vision for Downtown Ormond Beach

The following vision, goals, and guiding principles were revealed through the community engagement process, and reflect a wide range of desires, needs, and community characteristics.

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VISION

Public Art in Downtown Ormond Beach will invigorate public spaces, unify the district, elevate local businesses, and celebrate the community's unique character.

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GOALS

Enhance the pedestrian experience

Make Downtown Ormond Beach a destination for unique businesses, activities, and programming

Enliven gathering spaces, including Four Corners Parks

Inspire a dynamic Downtown Ormond Beach experience

Leverage public art to expand the perception of the Downtown's footprint

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GUIDING PRINCIPLES

Building on the vision for Public Art in Downtown Ormond Beach, a set of guiding principles for future public art projects and programs will ensure that community feedback from the planning process is at the heart of decision-making. The following principles are synthesized from community and survey input, and illuminate the traits that the public would like to see in future public art:

Downtown Ormond Beach is for Everyone. Community responses emphasized that public art in the Downtown district should be WELCOMING, INCLUSIVE, COMMUNITY-CENTERED, FAMILY-FOCUSED, ACCESSIBLE, and FOR ALL AGES. Not only should public art in the district have the capacity to be welcoming to all, but also it should meet people where they are, no matter their familiarity with art in public spaces.



A Floridian Feel. There's a strong desire for the district's public art to be RELATED TO THE AREA'S COASTAL BEAUTY, REFLECTIVE OF THE TOWN'S HISTORY, and an ODE TO ORMOND BEACH'S HERITAGE and unique character. Public art can reveal Ormond Beach's traditions and quirks in unexpected and authentic ways.



Wow Factor. Ormond Beach is proud of its year-round vibrancy and small-town charm. Public art in Ormond Beach art should be UNIQUE, DIFFERENT, ORIGINAL, SPECIAL, and ICONIC, setting Ormond Beach apart from its neighbors and creating a REASON TO VISIT AND EXPLORE.

On the Bright Side. Ormond Beach is an energetic community whose (literally!) sunny disposition should radiate through its public art. The community desires that its public art reveals the City's HAPPY, RELAXING, COMFORTABLE, WARM, INVITING, and SPIRITED atmosphere.

Natural & Environmental Connection. Ormond Beach's connection to nature goes beyond its beachside setting. The City is within the Ormond Scenic Loop and Trail, offers miles of access to the Halifax River, and is near several state parks. The community cherishes these environmental assets, and advocates for public art to be organically integrated into its natural landscape. Responses highlight the desire for public art to use natural materials, be MARINE-CENTRIC and reflect the local ecosystem (dolphins, sea turtles, etc.). It should have a NATURAL FLOW WITH NATURAL SURROUNDINGS.



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Gold Leaf
Coffee Co.
CAKERY
CREATION
FRAME OF MIND

3

STRATEGIC PUBLIC ART RECOMMENDATIONS

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Public Art Typologies

Strategic Implementation Framework

Public Art Typologies

Public art projects can have a range of positive, impactful outcomes in public spaces and communities. This section outlines some different types of public art interventions, engaging opportunities for public involvement in art, and strategies to select public art sites. Private entities or other partners may find that this guide is a helpful resource when pursuing privately-funded public art projects.

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PUBLIC ART MEDIA



Sculpture

Sculptures are three-dimensional original artworks that can be made of any material that offers structural stability and durability. Permanently-placed sculptures are scaled to their surroundings and typically do not move from the location in which they are installed, but temporary sculpture displays can be mounted on a concrete foundation with a pre-cast bolt pattern. Whether contemporary, whimsical, traditional, or something else, sculptures are often the focal points of civic art. Sculptures may commemorate and celebrate our history, express civic pride, or be installed as culturally-defining showpieces for the town.

Sculptures can take on many shapes and sizes and often fit well when created in or alongside gateways, parks, gathering spaces, and community centers. Because sculptures allow communities to celebrate and enhance their civic identity, they are especially appropriate in parks and downtown settings.



Environmental Art

Environmental art is any kind of outdoor public art that uses materials with a direct connection to nature, landscaping, or organic materials. Environmental art can be temporary or permanent, and its scale can vary. Its thematic context often addresses environmentalism and sustainability, but it can also call attention to a City's existing landscape and natural settings.



Fiber

Fiber art is any kind of artwork that uses natural or synthetic fiber materials as the primary component of its overall composition. Fiber art can take forms including wall hangings, tree wraps, suspended sculptures, or screens. Examples of fiber materials include fabric, yarn, polyurethane materials (like tarp), and mesh.

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Functional Art

Functional Art is ordinary infrastructure that has been reimagined and designed by an artist. Integrating unique designs into infrastructure may be an affordable and efficient way to create a major visual impact. Some possible options for functional art installations include bike racks, planters (either suspended or installed on the ground) benches, play equipment, medians, subdivision walls, trash cans, transit stops, storm drains, manholes, monument signage, sidewalk treatments, and more.



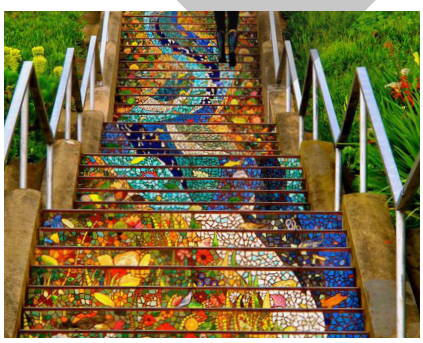
Murals

Murals are large-scale, two-dimensional compositions that can take many forms, including paint or tile applied directly onto a surface, graphic reproductions printed onto vinyl adhered to a surface, or created on a panel that is affixed to the building. Environmental conditions, artwork display duration, artist ability, timeline, and budget are all considerations that affect which mural application style is suitable for a project. While curating permanent works of art as part of the collection is important, ephemeral works such as murals allow for the exposure of many artists over a short period of time rather than a few artists over a long period of time.



Light Installations

Artists use lighting in creative and interesting ways in order to manipulate the built environment with limited physical impacts. Light installations may be used on existing buildings, in parks on substantial landscape features, or as part of a larger installation of sculpture. They may be especially useful and impactful when used in infrastructure projects.



Mosaics

Mosaics come in many shapes and sizes and include glass or ceramics. The relative flexibility of the application of mosaics responds well to many art contexts. Mosaics can be inlaid for flooring or wall elements, or they may be a component of a sculpture. Terrazzo floors can be considered as a kind of mosaic installation.

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Multimedia

Multimedia installations may combine many other art types in ways that expand the imagination. Video, lighting, sculpture, murals, and more can be combined to make multimedia installations. Multimedia installations are especially useful for temporary or pop-up installations.



Site-Specific Art

Site-specific art is artwork that is aesthetically, conceptually, and/or thematically connected to the unique circumstances, culture, history, and environment of a particular site. Site-specific art can take many forms, and may be permanent or temporary. In this approach to art-making, artists extensively research the place, site, or area where the site-specific artwork will be placed. Site-specific art tells the story of a place through its surroundings, enriching the experience of the place itself.



Performing Arts

Dance, theater, and spoken word are common types of public performance. The scale and scope of these artforms may vary, as well as their performance spaces. Performing arts are not typically a permitted expenditure for public art funds.



Time-Based Media

Time-based Media is art that is created using photography, video, film, and/or audio whose composition transpired over a period of time. Time-based media artwork has clearly-defined beginning and ending points. This kind of artwork may run on a loop and is suitable for environments whose conditions are not suitable for traditional artwork materials. Time-based media typically assumes the form of projection mapping onto buildings, or sound-based artworks.

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PUBLIC ART PLACEMENT STRATEGIES



Iterative Public Art Projects

An iterative project is one that has many parts united by the same theme. For example, a park may commission an artist to create a series of sculptures placed in various locations around the park, united by the theme “Larger Than Life Flowers.” Iterative projects establish a “trail” for the community to follow across a predetermined area, making them a great option for retail areas, parks, or historic town centers.



Single-Presentation Public Art Projects

Single-presentation public art projects are those that do not repeat in multiple locations and their compositions are limited to one site. Examples of these kinds of projects include, a large-scale sculpture commissioned for a city hall lawn; a unique mural on the facade of a community center; or light installation that is engineered to complement the detailed architecture of a historic building. Single-presentation projects may be temporary, or long-term, and they are primarily characterized by their function as a landmark in public space.

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ENGAGING PUBLIC ART OPPORTUNITIES



Public Performances

Dance, theater, spoken word, or another type of public performance can be staged in public space or alongside public art. These displays have a particular relevance when staged at the unveiling of public artworks.



Pop-up & Temporary Art

Pop-up and Temporary Art are public art opportunities that exist in a community between one day and two years. Though temporary art is not intended to live for a generation, it can have a lasting impact on a community by creating a sense of surprise and joy in unexpected places. Some ideal locations for temporary installations include construction sites, sidewalks, alleyways, parks, and temporarily empty spaces and storefronts. Photography, chalk art, and artworks made using natural materials are ideal mediums for temporary, rotating experiences.

Temporary art can be cost effective and easy to execute, providing opportunities for additional artist engagement. In whatever form, its short lifespan gives energy to the space and drives excitement among the community. Temporary art may also invite collaboration, be it with local schools or community groups, to rotate artwork over short periods of time.



Community Participatory Art

Participatory art involves the community or a public group in the process of art-making, as guided by an artist. Artwork that emerges from a participatory experience enhances and celebrates its process and participants over short or long periods of time. Collaborative art pieces engage people to generate feelings of community pride and ownership.

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Strategic Implementation Framework

Following is a conceptual strategic implementation framework. It is organized by each project's duration, or life span, upon installation. Budgets may vary from project to project, based on scope, materials, and increasing costs, among other reasons; similarly, timelines for project implementation can fluctuate for a range of reasons.

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When determining which projects to implement, Ormond Beach should consider related City programming, upcoming capital improvement project opportunities, and community desires in order to align projects with the city's most current needs. Finally, public art project themes should relate to the Guiding Principles and Vision statement outlined in Chapter 2.

Temporary: (0-2 Years)

Short Term (2-7 years)

Long Term/Permanent (7+ years)



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UTILITY POLE ACTIVATIONS

Utility poles around Downtown feature spaces for standard banners, which are currently utilized for local event advertising and other marketing purposes. These spaces could also be used for public art in an approach similar to that for utility cabinets and bus stations. If advertising space is a priority for the utility poles, then the program could explore smaller-scaled sculpture installations on the poles, creating a surprising public art trail above walkways and roads. As a rotating site for public art, either through sculpture or two-dimensional artwork.

Locations

Any Downtown Ormond Beach light poles; poles on FDOT roads may require special permission.

Implementation Cost

Banner: $1,000 artist honorarium + $1,000 printing and installation fees

Sculpture: up to $20,000 for a multi-site sculpture installation

Maintenance Cost

None, unless the banner requires reprinting.

Special Considerations

Projects should rotate every 8-10 months

Implementation Timeline

The overall project will require 3-4 months for selection and planning, but installation should require no more than a few days to a week. This is another prime opportunity for working with community organizations, emerging artists, and local youth artists.



Ai, Summer Connections, 2022. Photography by Tori Lambermont, Mississauga



Claudia Ravaschiere and Michael Moss' Street Cathedral Boston

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TEMPORARY (0-2 YEARS)



Dylan Toymaker Inspirational Arches Edmonton

SIDEWALK ART

In order to increase walkability in Downtown Ormond Beach, the City should explore temporary activations that will enhance the pedestrian experience, without needing FDOT approval or implementing a costly, permanent project. These projects are ideal for local artists who are invested in enlivening the Downtown district. In order to discourage these projects from being used for advertising or commercial purposes, it is recommended that each project iteration respond to a common theme or prompt, such as the Guiding Principles outlined at the beginning of this plan.

Locations

Downtown sidewalks, possibly in alleyways leading to Downtown

Implementation Cost

For rain-activated projects, special rain-activated materials cost $130 per 80-110 sq ft.. Artist honorariums for these projects should be at least $1,000 per project.

For chalk projects, the City should provide each participating artist a flat fee of $2,000 to cover all project expenses and artist fees.

Maintenance Cost

None, temporary event

Special Considerations

For rain-activated projects, the treatment will last 2-4 months. For chalk projects, artwork will begin to deteriorate within a few weeks.

Implementation Timeline

The overall project will require 3-4 months for selection and planning, but installation should require no more than a few days to a week.



Cleveland Museum of Art Chalk Festival



Liza LaManche

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TEMPORARY (0-2 YEARS)



Gravity Jenny Yang Cropp, Oklahoma City

PROJECTION MAPPING

Temporary light projections onto Downtown Ormond Beach's buildings will further emphasize the City's unique history and beachside town charm. Light projections can include static, two-dimensional images, or they can be an opportunity to project video or moving images onto the bridge, allowing for a more artistically diverse pool of public artists to be represented in the project.

Locations

Historic or architecturally-interesting buildings in the Downtown District

Implementation Cost

$50,000 - $300,000, based on rental and artist fees

Maintenance Cost

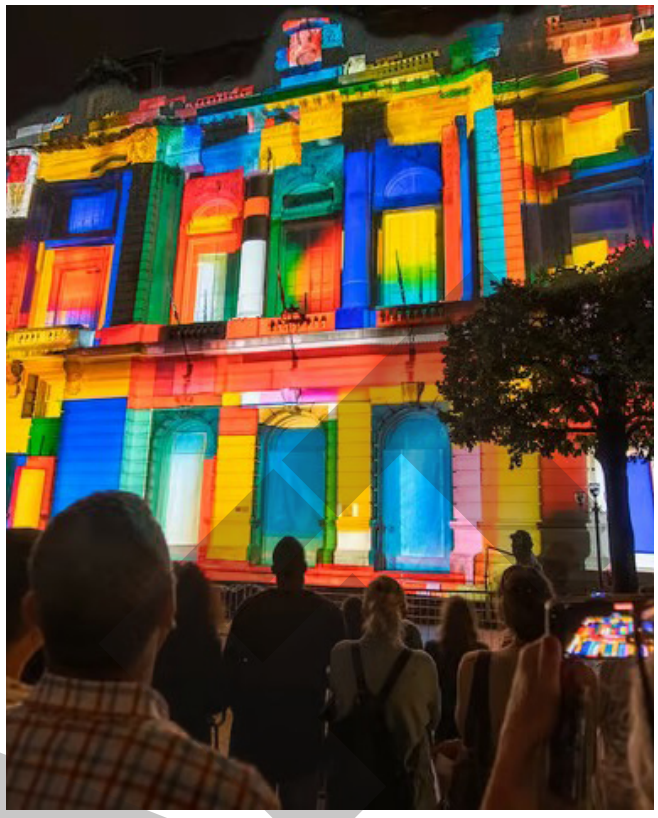
None, temporary event

Special Considerations

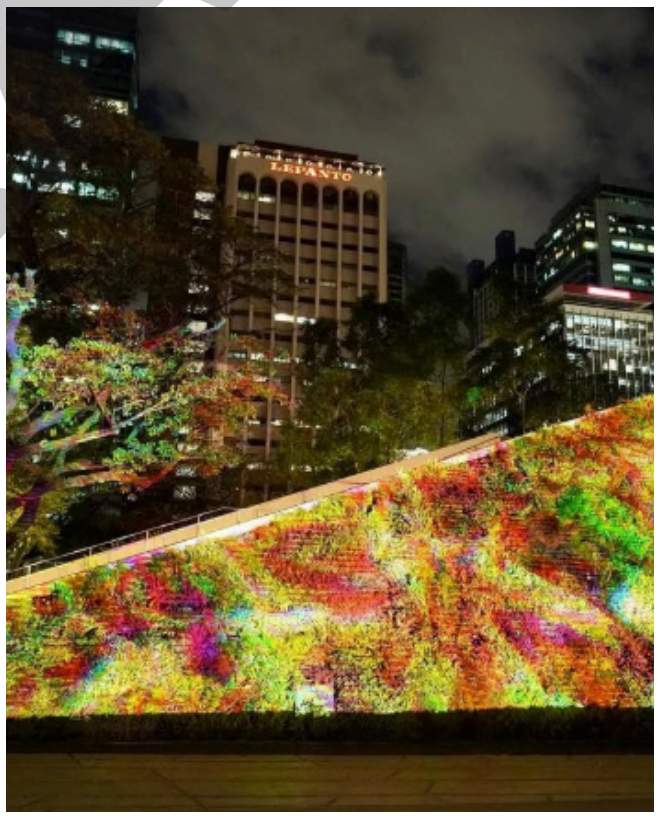
Equipment rental for projection, surface area of projection, content being projected, and duration of projection are all project considerations to determine a more accurate cost.

Implementation Timeline

Installation during Granda Grand or other arts-focus City event would offer maximum impact for the investment. This installation could also be paired with a lantern festival on the river, featuring kayaks, canoes, and floats. Projection Mapping events last anywhere from a few days to two weeks.



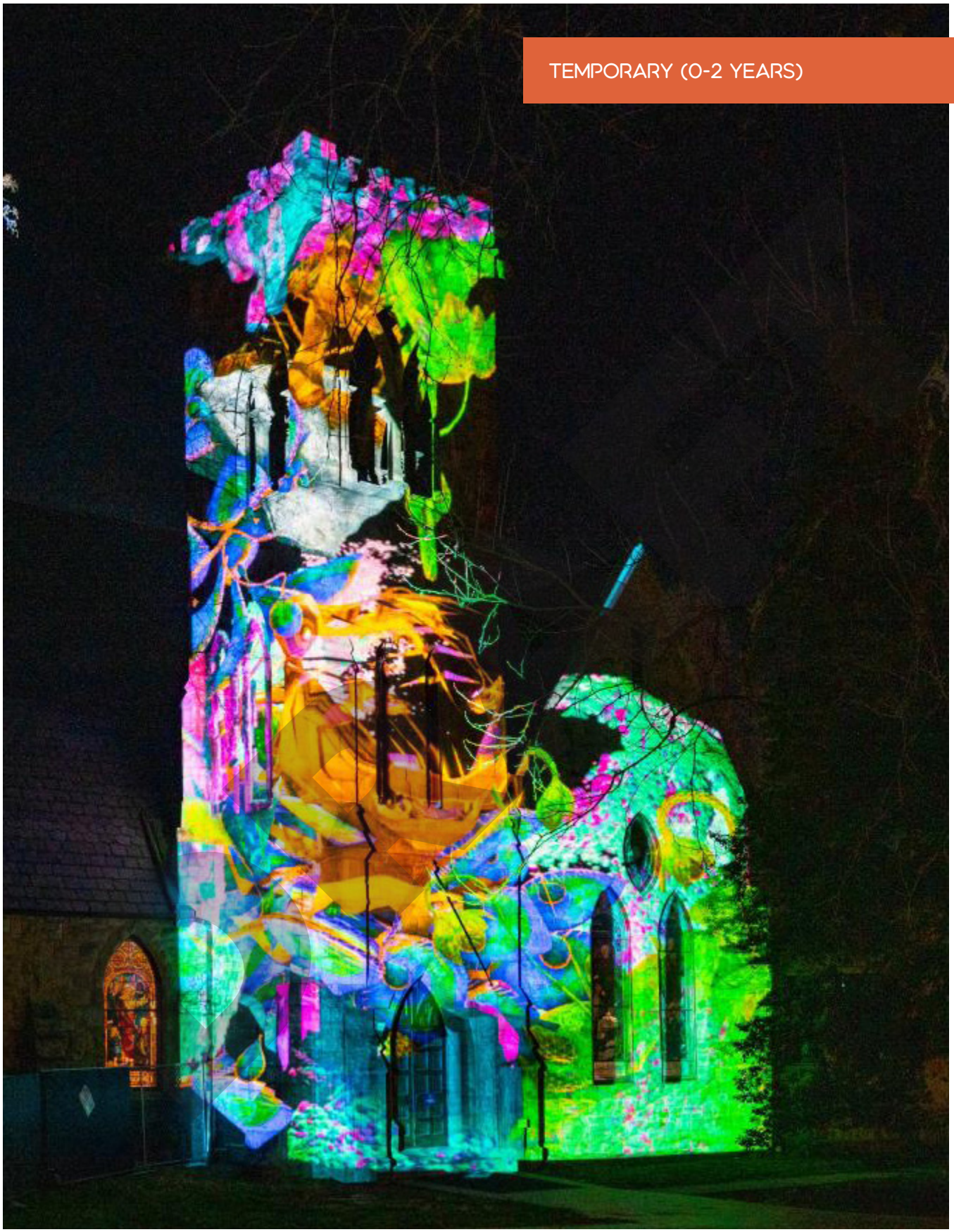
LUMA Festival 2023, Binghamton, NY



Skye Nicolas, Ayala Triangle Gardens (2023)

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TEMPORARY (0-2 YEARS)



Brighter Together Chapel Projection

POP-UP EXPERIENCES

Pop-up Public Art experiences assume many forms, ranging from multi-media light and sound installations, to playful, otherworldly sculpture. These short-term experiences are ideal in large greenspaces or other public gathering spaces with clear sightlines for maximum visibility.

Locations

Four Corners Parks, City Hall's east-facing plaza

Implementation Cost

$15,000 - $100,000, based on rental and artist fees

Maintenance Cost

None, temporary event

Special Considerations

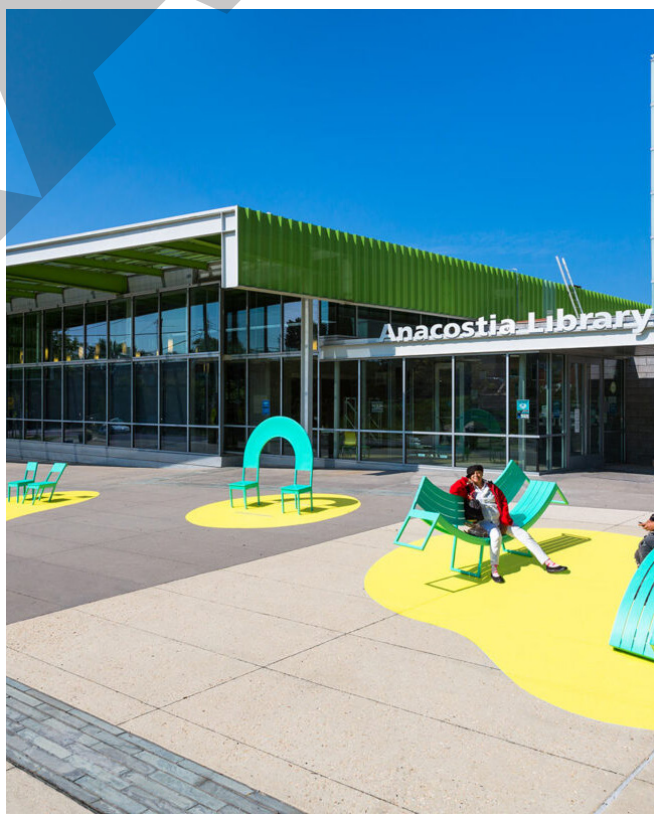
Leveraging partnerships with local organizations to encourage a wider range of audiences to experience the artwork, and planning the display period during a popular Downtown experience.

Implementation Timeline

Depending on the intention of each project, these pop-up experiences can last anywhere from a few days to up to a few months.



Esrawe + Cadena in collaboration with Creos, Los Trompos



The Chairs, 2020, Public Mechanics

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TEMPORARY (0-2 YEARS)



Chiaozza, White Bone Dinner Party

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CROSSWALK MURALS

Many community members shared their enthusiasm for painted crosswalks and intersections, especially for traffic calming purposes in the Downtown area. It will be key to integrate public art at these sites in flexible ways: not only should public art enliven the district, but also it should define this area as the City's primary sites for gathering, activities, and events.

Locations

Any non-FDOT operated intersections or roadways

Implementation Cost

$1.20 - $1.25 per square foot for materials, plus $45 per square foot for artist fees. For example, a 360 square foot crosswalk would cost up to $20,000 ($16,200 for artist fees + $500 for materials), depending on the design and project scope.

Maintenance Cost

$200-$500 annually for gentle pressure washing

Special Considerations

Traffic-grade materials should be used. These are not typical acrylic paints, such as those used for exterior settings (vinyl siding, decks, etc.). These projects are best suited for less detailed designs, given the complex mixing process for traffic-grade paint.

Implementation Timeline

The overall project will require 3-4 months for selection and planning, but installation should require no more than a few days to a week. Traffic grade paint requires time to cure, so road closures should be planned carefully.



Linda Powers, Santa Barbara, CA



Through the Leaves Waters Road Park (2024) by Jordan Arjunan (Alpharetta, GA)

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SHORT TERM (2-7 YEARS)



New Baltimore, Michigan

ITERATIVE SCULPTURE / TEMPORARY DISPLAYS OF ROTATING SCULPTURE

Sculpture can enliven public spaces, create iconic gathering points, and convey a community's identity and values. Through regular rotation of sculpture in public settings, Ormond Beach can ensure that its public art responds to and represents its vibrancy and diversity through, while presenting opportunities for the public to discover new sculpture on a regular basis. Sculpture rotations could be united by a common theme to create a curated public art trail, or each opportunity for temporary sculpture can be unique.

Locations

Any public property with regular foot traffic, such as Four Corners Parks, Downtown Ormond Beach

Cost

One-time investment for concrete foundations ($40,000)

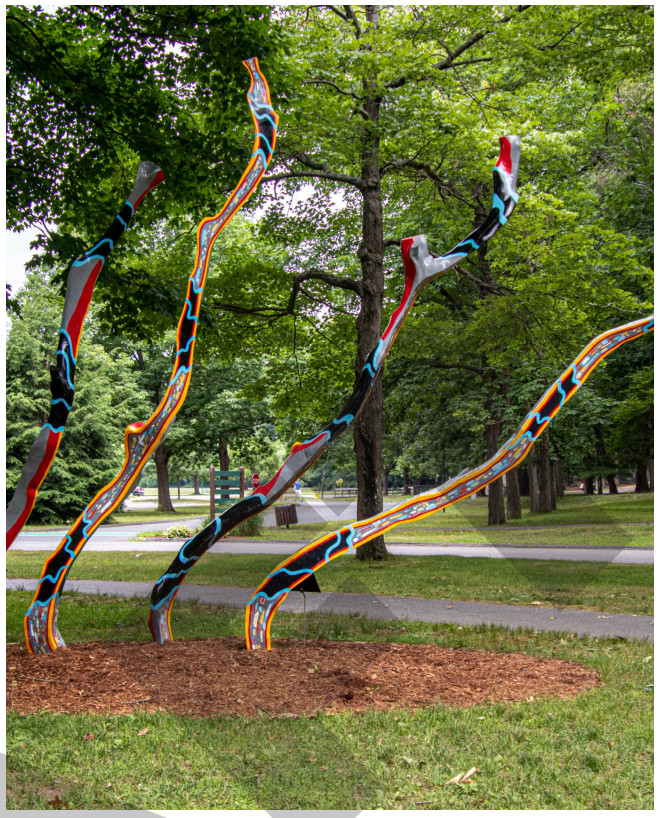
Loan fees for artworks, up to $10,000 per artwork for 18-24 months

Special Considerations

Designing the foundations with a consistent bolt pattern will allow for streamlined installation and deinstallation

Implementation Timeline

Year-round



Harold Grinspoon "Chroma Quartet" (Look Memorial Park, Florence, Northampton, MA)



Viktor Mitic, Oneo Gallery Sculpture Park

DRAFT

SHORT TERM (2-7 YEARS)



Damon Hamm, FROM_ORION 2021

CITY HALL PLAZA MURALS / LONGER-TERM INVESTMENT MURALS

A mural at Ormond Beach's City Hall Plaza will serve as a welcoming, enlivening asset for the community and visitors alike. City Hall Plaza is a bustling site for Ormond Beach's weekly farmers market and other City events and festivals. Strategic mural placement in the breezeway between the library and City Hall would provide maximum visibility from Cassen Park and Beach Street; this location is also ideal for the mural's lifespan, as it is well-protected from sunlight and other elements that can accelerate mural deterioration. A mural at this site could creatively convey Ormond Beach's history, natural treasures, or the character of the beachside community.

Locations

City Hall Plaza, buildings in Parks, Halifax River docks

Cost

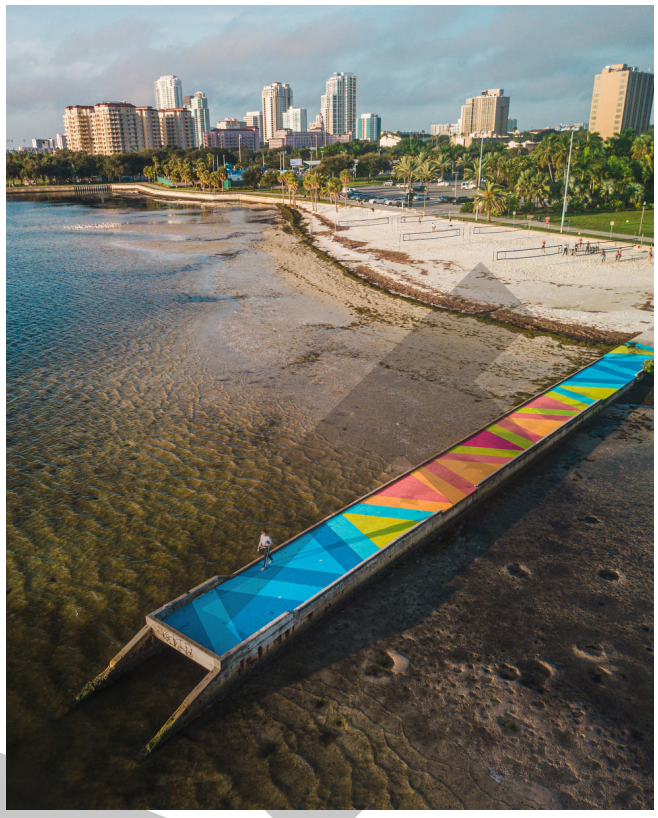
$50,000 - $75,000 per mural

Special Considerations

Project cost and timeline will vary, based on desired mural lifespan, materials, scale, and location. Maintenance for murals includes periodic gentle power washing. Occasional touch-up by the artist, their designees, or trained conservators may be required in high-touch areas of the composition. The artist and/or a trained conservator shall always be consulted to ensure proper maintenance.

Implementation Timeline

Year-round



Cecilia Lueza, A Tale of Freedom, St. Petersburg, FL (2019)



Jubilent Rhythms of Roselawn in Cincinnati, OH

DRAFT

SHORT TERM (2-7 YEARS)



West Hartford, CT

ARTIST DESIGNED PLANTER BASKETS

Artist-designed hanging planters are a uniquely-Ormond Beach approach to functional art. These hanging planters could become an iconic feature of the Downtown landscape, and would be a key opportunity to create a defining asset for the district. The design can range from modern and whimsical, to classic and traditional, in response to the district's unique architecture.

Locations

Along Granada Boulevard, other locations throughout the Downtown district

Cost

$5,000 artist design honorarium + fabrication costs

Special Considerations

An artist may be selected to design 1-3 planter forms to be suspended along Granada Boulevard. A plastics fabricator or 3D printing company could produce the designs, which could be easily reproduced in case of damage or loss. Planters may need to be re-fabricated once every few years, depending on the material used. Note that FDOT may need to review the project plans or designs, since Granada Boulevard is an FDOT-managed road. The maintenance budget for the flowers or plant life in the planters should remain separate from the artist's project costs.

Implementation Timeline

The overall project will require 3-4 months for selection and planning; fabrication and installation could require an additional 4-6 months.



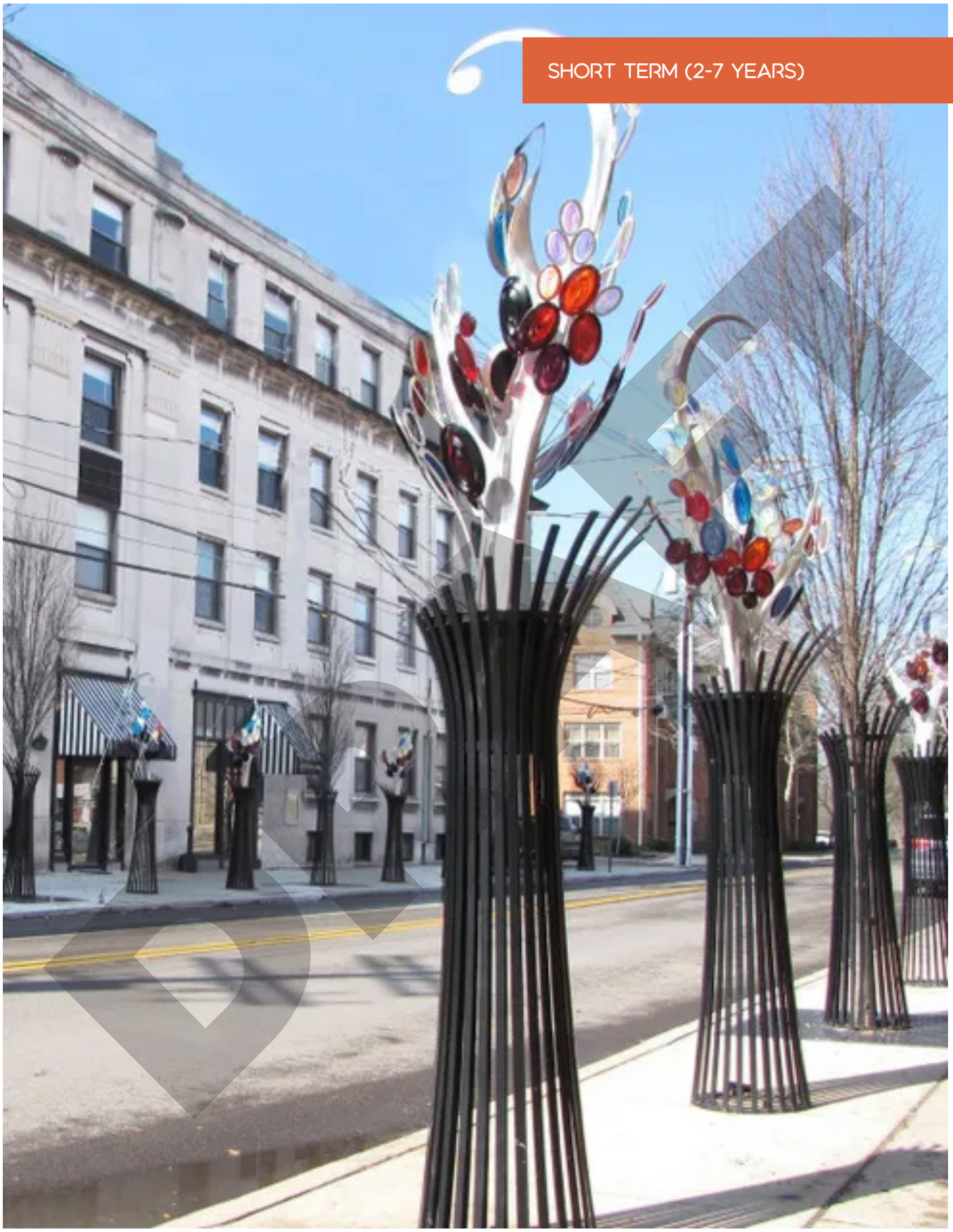
Columbus, Ohio



Patricia Leighton, Echo Green

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SHORT TERM (2-7 YEARS)



Mark Lagergren, Columbus, Ohio

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FUNCTIONAL ART

A waterfront city, with its many parks and charming downtown, requires civic fixtures that are anything but ordinary. From artist-designed benches to elaborate, whimsical play structures, artist-designed fixtures have the presence of permanent sculptures, but the durability and function of traditional city furniture.

Locations

Throughout the Downtown district, Four Corners Parks, Ormond Beach Beach House

Cost

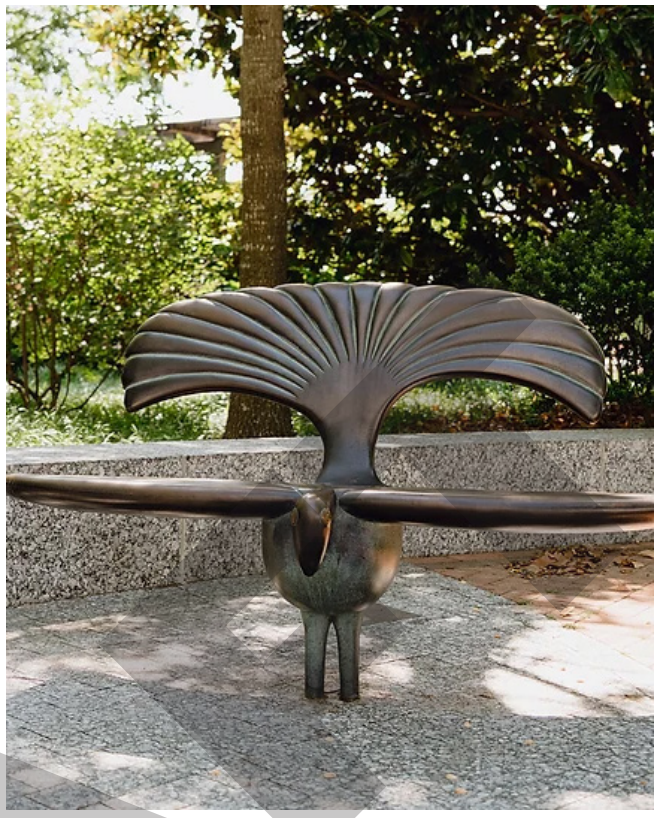
Costs vary, based on project; may range from $10,000 for benches and bike racks, to $1 million for play grounds, shade structures, or large-scale structures.

Special Considerations

Long-term artist-designed fixtures include long-term investments such as playgrounds, benches, bike racks, and beyond. These projects will have the permanence of large-scale sculpture, but the functionality of ordinary public furniture.

Implementation Timeline

The overall project will require 3-4 months for selection and planning; fabrication and installation could require an additional 12-18 months.



Early Bird, Judy McKie, 2006, Greensboro, NC



Studio Bolz, 2016

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LONG TERM/PERMANENT (7+ YEARS)



Jeppe Hein, Modified Social Bench

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GATEWAY ARTWORK

Gateway artwork is a multipurpose public art opportunity: it displays the City's character, welcomes visitors and residents alike, and it is an outward expression of the City's identity and vibe. Ormond Beach features several gateway markers already, but the CRA district's unique status and funding opportunities provide a once-in-a-generation opportunity to invest in iconic gateway artwork that will define Ormond Beach for decades. Gateway artwork is not signage; rather, it is a public art opportunity to convey the unique traits and experiences that are uniquely Ormond Beach.

Locations

Key entry points into Granada Beach along Granada Boulevard

Cost

$250,000 - $500,000

Special Considerations

Possible partnership with FDOT

Implementation Timeline

The overall project will require 3-4 months for selection and planning; fabrication and installation could require an additional 12-18 months.



Peter Busby, Kilgore Trout, Anchorage AK

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LONG TERM/PERMANENT (7+ YEARS)



Michelle Newman, Delray Beach

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THOMPSON CREEK LINEAR PARK

Thompson Creek is the western border of Downtown Ormond Beach's central hub. In order to improve walkability and establish a more well-defined pedestrian border for the District, the City should explore installing a public art-focused linear park along Thompson Creek Road. Elements of this park can include artist-designed furniture, sculpture, and environmental art, but the park should also serve as a welcoming, natural setting that routes residents and visitors to Downtown. As a major investment opportunity for the City, multiple partners and funding sources should be identified.

Locations

Key entry points into Granada Beach along Granada Boulevard

Cost

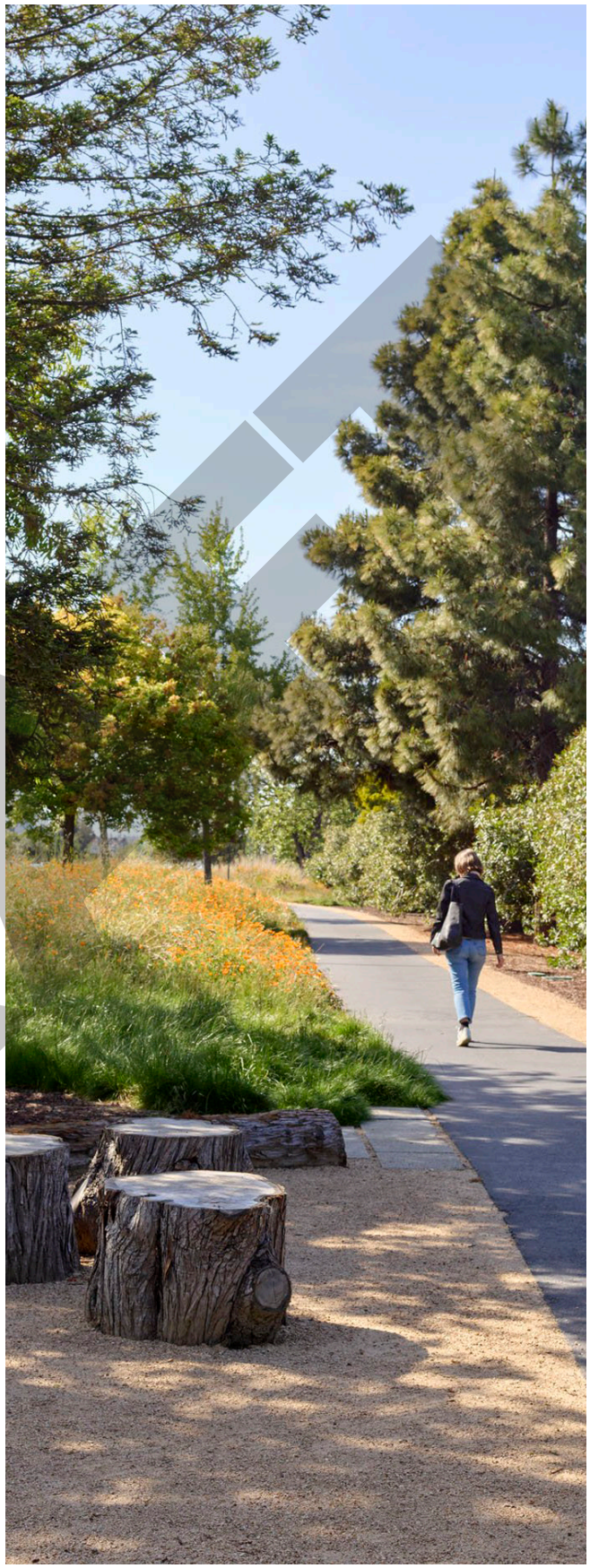
$2 - 3 million

Special Considerations

Possible partnerships with Volusia County Transportation, other City Departments

Implementation Timeline

2-3 years



Mission Boulevard Linear Park, Hayward, CA

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LONG TERM/PERMANENT (7+ YEARS)



Ricardo Lara Linear Park, Lynwood, CA


"Divine Love always has met and always will me
human need." Thank you mother, our angel, "

4

PROGRAM & FUNDING RECOMMENDATIONS + NEXT STEPS

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INTRODUCTION TO THE RECOMMENDATIONS FRAMEWORK

The planning team understands that even the most finely-tuned vision or detailed roadmap requires adaptability so that its users can best respond to present-day circumstances. In order for this plan to continue to support the long-term needs of Ormond Beach, its decision makers, and its evolving circumstances, the "Now, Then" framework for plan implementation offers a flexible yet strategic timeline that prioritizes projects and foundational cultural program elements so that future investments can best leverage the momentum and increased capacity in the cultural sector built through prior phases.

The flexibility provided in this framework creates opportunities for decision-makers to pursue diverse funding sources and pivot implementation priorities to take advantage of changes and growth in the local cultural ecosystem. It also allows the community to continue to dream big, yet places emphasis on actionable, momentum-building steps for growing local arts and culture assets and tackle them as additional funding and capacity becomes available.

Given the anticipated time limitations for the CRA, these recommendations provide an opportunity to plan for the transition of public art programming and assets as 2036 approaches.



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NOW (YEARS 1-3)

1. **Define and assign public art duties.** A working group of City staff and Ormond Beach Arts District Board members collectively oversee public art activities in the Downtown District. Eventually, the City may decide to assign these duties to one City staff employee or outside public art consultant. In the meantime, in order to ensure continuity from year to year, the working group should define and assign the following public art tasks:



- ◊ Develop and implement an annual Public Art Work Plan in coordination with the Ormond Beach Arts District Board and appropriate City departments and representatives.
- ◊ Oversee the administration of the commissioning of new works of public art including, but not limited to:
  - » **Project planning -** developing scopes of work and project budgets, coordinating with the project manager and project architect, and identifying community partners when necessary.
  - » **Management of the artist selection process -** developing and distributing RFQs and RFPs, staffing the artist selection committees, and conducting artist workshops.
  - » **Project implementation -** developing contracts, getting necessary approval, coordinating with the project manager, reviewing preliminary and final designs, and monitoring artist progress and compliance with the project contact.
  - » **Documentation-** keeping records of contracts, photographs, construction drawings, maintenance manuals, and meetings.
  - » **Community education -** assist in garnering publicity for projects, facilitating public meetings, and developing educational materials.
- ◊ Oversee the work of project consultants
- ◊ Ensure adequate insurance and liability protection is secured by artists, contractors, and the City prior to installation.
- ◊ Coordinate any necessary management agreements

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through artists, contractors, community groups, private property owners, and the City as needed.

- ◊ Monitor private development projects to assist private developers in including public art in their developments and guide them, when requested, through the process of placing public art within their projects.
- ◊ Identify collaborations and sources of funds.
- ◊ Oversee a comprehensive conservation survey of the Ormond Beach Public Art Collection and ensure all necessary repairs are conducted.
- ◊ Serve as a liaison between the City, artists, and/or business organizations relative to the Public Art Program.

2. Leverage CRA funding to develop a matching grant program for privately-owned murals in the District.

- ◊ Recommendation to increase minimum maintenance time frame from two years to five years.
- ◊ In order to encourage Private Property Owners to install a mural on private property within the CRA district, the City should implement a one-for-one matching grant program. Projects may be awarded matching funding up to $10,000 per project. Funding for the mural assistance program could be derived from the Building Improvement Grant program, part of the public art capital project, or additional CRA dollars allocated to this program. Murals on private property receiving grant dollars would need to be approved under the Public Art ordinance with review by the Ormond Beach Arts District Board and approval by the City Commission.

3. Implement Bridge Project

- ◊ Building on the momentum for public art in the Downtown District, Ormond Beach should implement public art on Granada Bridge in the near future.
- ◊ Please refer to the Bridge Plan as part of the Downtown Ormond Beach Master Arts Plan.

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THEN (YEARS 5+)

4. Expand the reach of public art. Consider other sources of funding—such as grants, excise taxes, and percent for art fees—in order to accomplish projects beyond the CRA district.

5. Expand the duties and role of the current Ormond Beach Arts District Board. In order to steward the Ormond Beach Public Art Program and to build a world-class public art collection, a Public Art Council should be established by ordinance. The new Council should align with other City Council policies, and should consist of a 7 member body of arts administrators, artists, design professionals, and community members. The Public Art Council should focus on the following responsibilities:

- Support staff in establishing criteria and eligibility standards for applicants of projects;
- Support staff in establishing criteria for awarding projects;
- Support staff in evaluating proposed donations of public art;
- Support staff in evaluating removal of artwork from public display; and
- Act principally in an advisory capacity to staff in any matter pertaining to public art.

6. Adopt a Public Art Policy to govern the public art collection. In order to establish a successful Public Art program, the City of Ormond Beach should adopt the following policies: Collection Management Policy, Donation Policy, Deaccession Policy, and Acquisition Policy. In addition, the City will adopt guidelines for murals and follow guidance for administration of the program contained in the Public Art Policy. The policies and guidelines will do the following:

- Establish a definition for public art;
- Create a Public Art Acquisition Account; and
- Develop processes for public art to be commissioned.

Each policy directs a specific aspect of the Program and ensures the City is following consistent procurement practices, maintaining its commissions through long-term planning and maintenance, governing the program with strong public trust, and providing clear direction for artists, private developers, and donors to follow when participating in the program. A draft Policy is included in this Plan's Appendix.

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7. Explore Sustainable Funding Mechanisms.

Percent for Art Ordinances

In addition, a Percent for Art in Private Development should be studied for adoption in order to ensure long term funding. This strategy will yield momentum for the Public Art Program, building energy and support for future investment.

Factors considered when determining suitable funding mechanisms:

- How adoption of selected funding mechanisms will impact other municipal expenditures; and
- How much funding each mechanism will generate over time.

Percent for Art in Private Development

This public art requirement would apply to all private non-residential development projects throughout the City and all residential development projects with more than 4 units, including new construction, or the renovation or improvement of an existing building where 50% or more of a building is being modified, renovated, expanded, rebuilt or improved by construction. The public art requirement for any single project shall not exceed $200,000. All applicable private development must elect one of the following assessment methods and submit a completed art requirement application and provide a copy of the total construction costs as indicated on the construction contract(s) within 90 days of the issuance of the first building permit or site work permit for a subdivision plat for any portion of the project:

Option 1: On-site Artwork.

A. Submit documentation evidencing the escrow of funds for an art feature valued in an amount not less than 1.5% of the total construction costs.

B. Submit an application for approval of the art feature to the Ormond Beach Arts District Board who will assist the applicant in routing it through the approval process with the City.

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Option 2: Contribute to the Ormond Beach Public Art Acquisition Fund.

Contribute an amount equal to 80% of the 1.5% of the total construction costs for deposit to the Ormond Beach Public Art Acquisition Fund.

Location of Artwork if Option 1 is selected:

Artwork must be located in an exterior place defined as any place, public or private, outdoor and exterior to buildings or structures and exposed to public view, including, but not limited to, buildings, parks, right-of way medians and open spaces.

Grants

Given the generosity of the Ormond Beach community, the City's contribution should be leveraged to access grant dollars locally and nationally.

Employing multiple funding options over time achieves a number of goals: provides funding in the early years of the program projecting success early in the Program's existence, engages the private development community, proposes a future percent for art in all large public projects, and recognizes potential contributions achievable through grant funding (many grants require a contribution, or matching dollars).

Having a multi-pronged approach shares responsibility for funding, and targets investment to well-used public spaces and to specific projects and makes the vision outlined in the Plan more likely to be achieved through a variety of partnerships.



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IMPLEMENTATION MATRIX

YEARS 1-5

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FISCAL YEAR	PROJECT RECOMMENDATIONS	COST
FY2024-25 (through September 30, 2025)	Granada Blvd Sidewalk Art	$2,000
	Utility Box Art - 4 boxes	$8,000 total
	Functional Art project	$30,000
	Crossw	$20,000
	Iterative	$20,000
	Granad	$20,000
	2026 TOTAL	**$100,000**
FY 2025-26 (June 2025-May 2026)	Granad	$2,000
	Artist-d	$25,000
	City Hall	$50,000
	Launch 3-4 proj	among $23,000
	Kick off	Separate funding source
	FY 2027 TOTAL	**$100,000**
FY 2026-27 (June 2026-May 2027)	Granada Blvd Sidewalk Art	$5,000
	Crosswalk Mural	$20,000
	Functional Art project	$30,000
	Projection Mapping Project	$50,000
	FY 2028 TOTAL	**$100,000**

TO REWORK POST WORKSHOP

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FISCAL YEAR	PROJECT RECOMMENDATIONS	COST
FY 2027-28 (June 2027-May 2028)	Granada	$2,000
	Utility Box	$12,000 total
	Rotate Sc	$30,000
	Launch Ut	$20,000
	Granada	$30,000
	029 TOTAL	**$100,000**
FY 2028-29 (June 2028-May 2029)	Granada	$2,000
	Functionc	$38,000
	Gateway	$500,000
	Granada	$60,000
	FY 2030 TOTAL	**$600,000**

TO REWORK POST WORKSHOP

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CASE STUDIES

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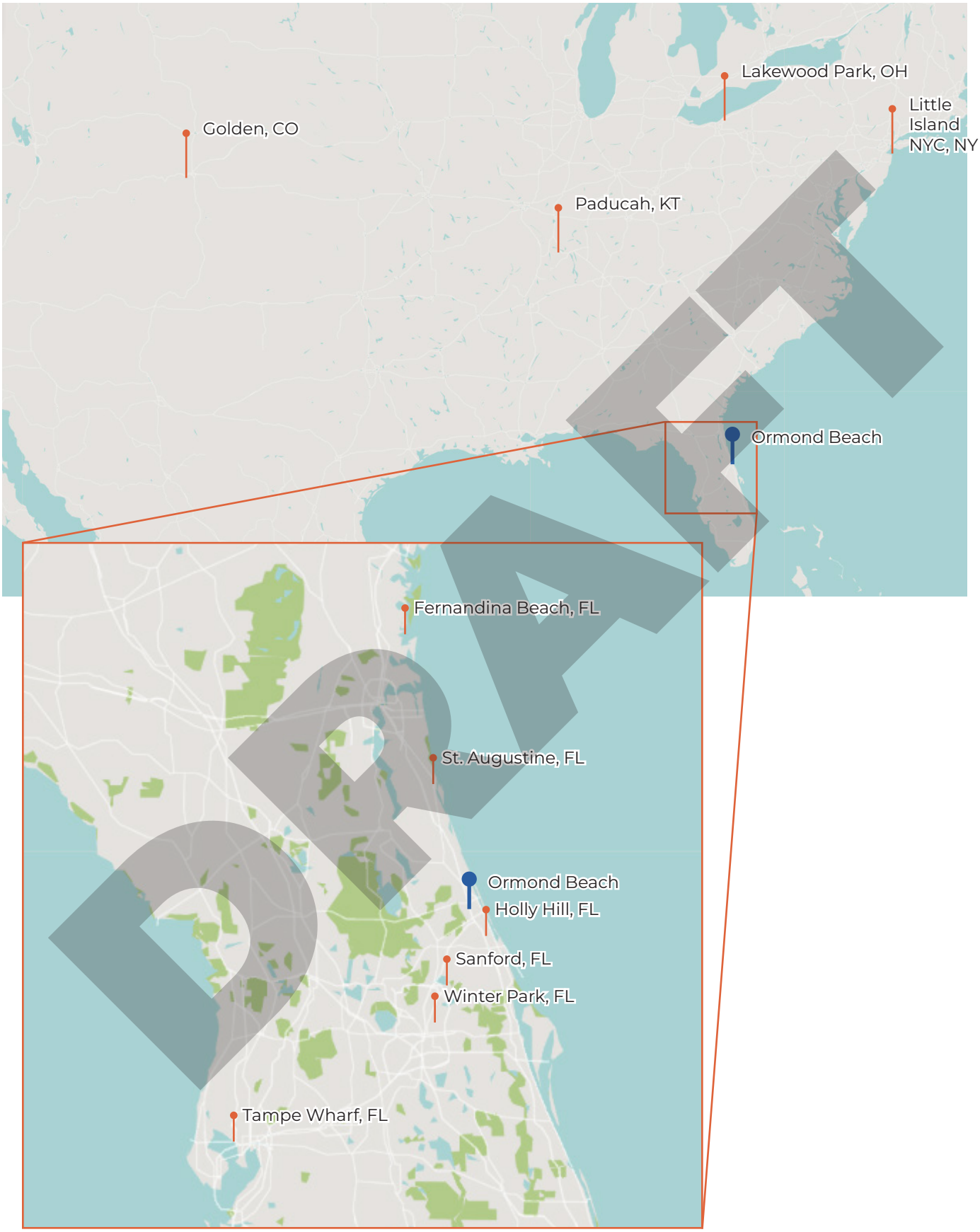
Public Art Programs

Percent for Art

Public Art Program

Case studies of communities with similar scale public art programs.

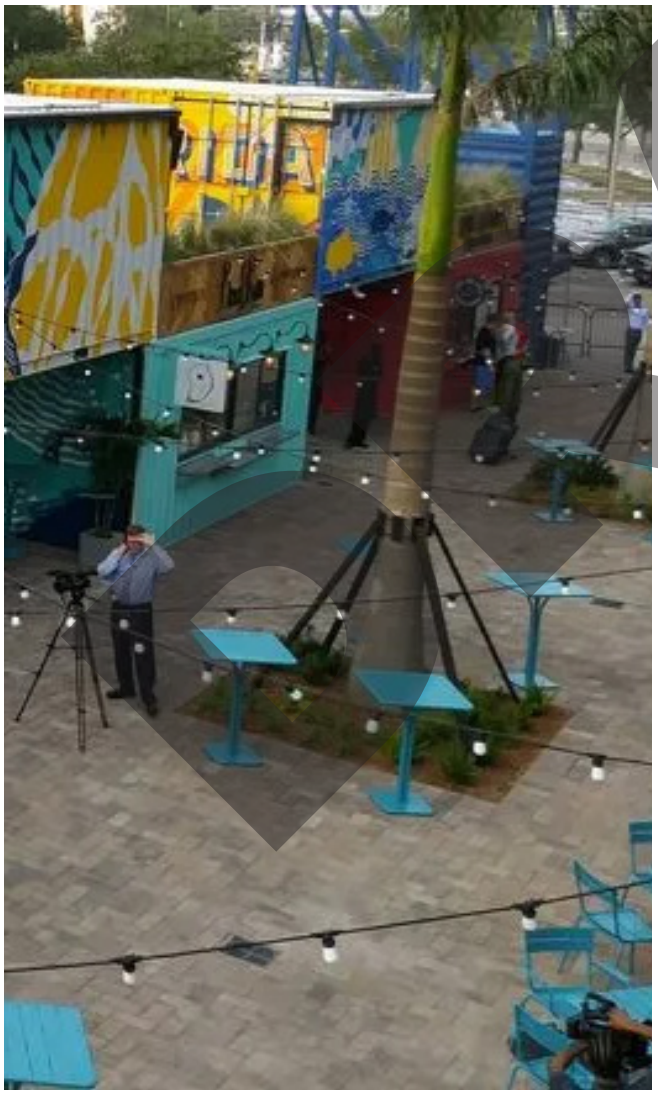
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Lakewood Park, OH
Little Island NYC, NY
Golden, CO
Paducah, KT
Ormond Beach
Fernandina Beach, FL
St. Augustine, FL
Ormond Beach
Holly Hill, FL
Sanford, FL
Winter Park, FL
Tampe Wharf, FL

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TAMPA (SPARKMAN) WHARF, FL





What is the structure of the public art program? (City-administered program? BID? CRA?)

Tampa's public art program is primarily city-administered through its Art Programs Division. While the city partners with private entities on various projects, including its "Public Art in Private Development" program, the core structure resides within the city government.

How is the program funded?

Funding comes primarily from a percent for art allocation. This is supplemented by public/private partnerships, as seen in projects like Lights On Tampa.

What year did the program begin?

The Public Art Program began in 1985.

What are their most successful / popular projects?

Sparkman Wharf's outdoor food hall and beer garden, opened November 30, 2018, transformed a former parking lot into a vibrant urban plaza. Restaurants reside in refurbished shipping containers with colorful murals by Tampa's Pep Rally art studio.

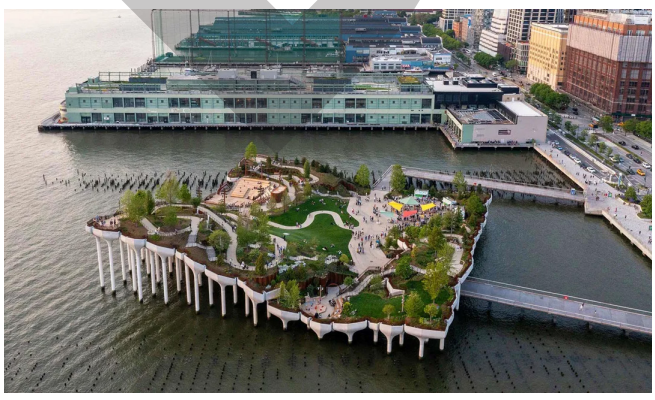
What are key takeaways from Ormond Beach?

Tampa emphasizes public/private partnerships and incorporating art into urban development (like Sparkman Wharf). Ormond Beach seems to prioritize temporary exhibitions and community events.

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LITTLE ISLAND NYC, NY





What is the structure of the public art program? (City-administered program? BID? CRA?)

Little Island's public art program is operated by a non-profit organization, the Hudson River Park Trust, in partnership with the City of New York, but functions independently in terms of programming and funding.

How is the program funded?

Little Island was funded primarily through Barry Diller and the Diller-Von Furstenberg Family Foundation through an extraordinary philanthropic gift to the Hudson River Park.

What year did the program begin?

Little Island opened to the public in May 2021.

What are their most successful / popular projects?

Little Island focuses on dynamic programming rather than a traditional art collection. Its most popular aspects include a wide range of performances, including music, dance, and theater.

What are key takeaways from Ormond Beach?

Ormond Beach can draw inspiration from Little Island's performing arts focus and expand its current use of the amphitheater at Rockefel***ler Gardens.***

DRAFT

LAKEWOOD PARK, OH



What is the structure of the public art program? (City-administered program? BID? CRA?)

Lakewood's public art program is administered by the City of Lakewood itself. The city is currently finalizing an updated 10-year plan, "Connect. Discover. Create. Lakewood Public Art Plan," which has involved community feedback and will guide the future of public art in Lakewood.

How is the program funded?

Lakewood's public art collection is primarily built through partnerships and collaborations with non-profit organizations and businesses.

What year did the program begin?

The program began in the early 1990s.

What are their most successful / popular projects?

A $2 million project has transformed Lakewood's access to Lake Erie. The "Solstice Steps" replaced a fenced-off slope with a beautiful stairway down to the water, including grassy areas and places to sit.

What are key takeaways from Ormond Beach?

Ormond Beach can incorporate an artistic walkway to the beach to draw in more pedestrians. The City could also invest in artist-designed infrastructure, such as stairs or other large-scale gathering space, to enhance the experience along the Halifax River.

DRAFT

HOLLY HILL, FL



What is the structure of the public art program? (City-administered program? BID? CRA?)

Holly Hill, Florida, is updating its CRA plan, focusing on new projects and potentially extending its operational timeframe. The CRA has motivated economic growth, infrastructure improvements, and community engagement.

How is the program funded?

The Holly Hill CRA, funds its revitalization efforts through tax increment revenues, which are generated by the increased property values within the CRA district.

What year did the program begin?

The CRA was established in 1996, the plan has since been updated in 2007 and 2024.

What are their most successful / popular projects?

The CRA started a comprehensive beautification initiative, enhancing gateways with dedicated signage and median landscaping. As well as, residential and commercial improvements.

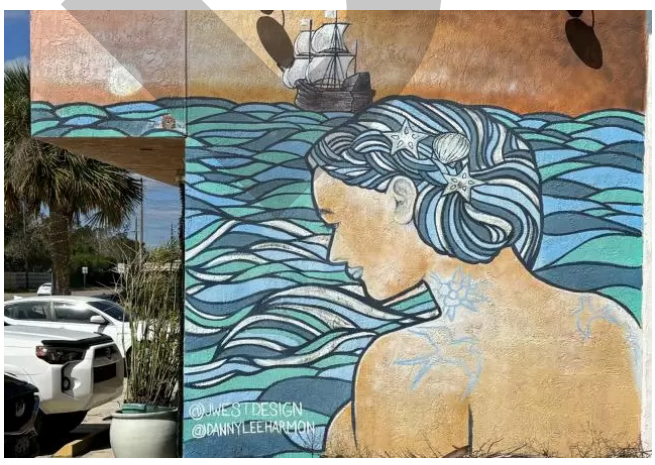
What are key takeaways from Ormond Beach?

Ormond Beach can add more signage in areas like the bridge and along other major gateways. The City could explore a comprehensive signage plan to build upon the findings in the Downtown Master Arts Plan, since public art funding cannot be used for signage.

DRAFT

ST. AUGUSTINE, FL





What is the structure of the public art program? (City-administered program? BID? CRA?)

St. Augustine's public art scene is a collaborative effort. The St. Johns Cultural Council, the City of St. Augustine, and various community organizations work together to support and implement public art projects throughout the city.

How is the program funded?

Primarily the Tourist Development Tax (which supports the St. Johns Cultural Council and their grants), the City of St. Augustine's budget, private donations and community partnerships where organizations collaborate with the city.

What year did the program begin?

St. John's Cultural Council was established in July of 2000.

What are their most successful / popular projects?

The Bridge of Lions is famous for its two marble lion statues. These lions, along with the bridge itself, are a well-known symbol of the city and a favorite place for taking pictures.

What are key takeaways from Ormond Beach?

The Guiding Principles outlined in this Plan will ensure that Ormond Beach's public art is united by the community's perspective of the city's unique characteristics.

DRAFT

PADUCAH, KT





What is the structure of the public art program? (City-administered program? BID? CRA?)

Paducah's public art program is city-administered, driven by Paducah's public art program, the Artist Relocation Program. This initiative, along with support from the Paducah Renaissance Alliance, Paducah Bank, and the community, has transformed the Lower Town neighborhood into a thriving arts district.

How is the program funded?

Paducah's public art program is funded by the city, the Paducah Renaissance Alliance, and Paducah Bank, likely through a combination of budget allocations, grants, and financial incentives for artists.

What year did the program begin?

The program began in 2002.

What are their most successful / popular projects?

The Paducah Wall to Wall Floodwall Murals are a collection of over 50 massive murals painted on the city's floodwall. They depict scenes from Paducah's history, showcasing its people, events, and culture.

What are key takeaways from Ormond Beach?

Existing infrastructure can be leveraged to tell the story of a place. Ormond Beach should consider existing public buildings and facilities as sites for sharing the history of the City, and conveying its identity today.

DRAFT

SANFORD, FL



What is the structure of the public art program? (City-administered program? BID? CRA?)

Sanford, Florida's public art program is city-administered, through its Public Art Commission. This commission is responsible for making recommendations to the City Commission regarding the program, process and procedures and care of public art.

How is the program funded?

The City of Sanford's Public Art Commission is actively involved in seeking funding for the city's public art program.

What year did the program begin?

The progam began in 2016.

What are their most successful / popular projects?

Sanford, FL has a successful public art plan, including a designated downtown outdoor gathering spot. Artisan Square, for sculpture and pop art. The City will use this space for rotating exhibits and art events.

What are key takeaways from Ormond Beach?

Sanford's City Hall has an active, vibrant public art program for communal gathering that could be scaled to suit Ormond Beach's City Hall Plaza.

DRAFT

WINTER PARK, FL



What is the structure of the public art program? (City-administered program? BID? CRA?)

Winter Park's public art program is primarily city-administered through its Public Art Advisory Board. This board is responsible for collecting, preserving, and interpreting art, providing educational opportunities, and making recommendations to the City Commission regarding public art.

How is the program funded?

Funding for the program is facilitated through the Community Redevelopment Agency (CRA).

What year did the program begin?

The program was established in 1994 and expanded in 1999.

What are their most successful / popular projects?

An exhibition called "Art on the Green", is a periodic exhibition which features outdoor sculptures. Coordinated by the Winter Park Public Art Advisory board, making a "museum without walls".

What are key takeaways from Ormond Beach?

Ormond Beach can expand on the success of its recent temporary outdoor sculpture exhibition by providing more opportunities for public art that rotates seasonally.

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GOLDEN, CO





What is the structure of the public art program? (City-administered program? BID? CRA?)

Golden, Colorado's public art program is primarily managed by the city through its Public Art Commission (PAC). The PAC develops plans, recommends art acquisitions, engages the community, and manages the program's budget. The city also collaborates with organizations like the Golden Public Art Partnership (GPAP) and other community groups.

How is the program funded?

The Golden Public Art Partnership (GPAP), a branch of the Golden Civic Foundation, is supported by funding from the City of Golden and private contributions.

What year did the program begin?

The Golden Public Art Partnership (GPAP) was established in July of 1999.

What are their most successful / popular projects?

The "Itty Bitty Art Project" is a collection of fourteen tiny art installations scattered throughout Downtown Golden in hidden places like, water drains, tree stumps, cracks in concrete and on bridges.

What are key takeaways from Ormond Beach?

Installing miniature art around Ormond Beach invites more pedestrian experience. These arts can be placed under the bridge, along the sidewalks.

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FERNANDINA BEACH, FL



What is the structure of the public art program? (City-administered program? BID? CRA?)

The non-profit Arts & Culture Nassau acts as the County-Wide Arts Council, taking the lead on public art.

How is the program funded?

Receives funding from the "State of the Arts" license plate, grants from organizations like the Community Foundation for Northeast Florida, donations from individuals and businesses, and sponsorships for events.

What year did the program begin?

The City of Fernandina Beach established an Arts Council in 2007.

What are their most successful / popular projects?

Fernandina Beach's first public art project displayed 20 hand painted poles topped with colorful banners, faces and bowls tucked in an alley that adds culture and color to the community.

What are key takeaways from Ormond Beach?

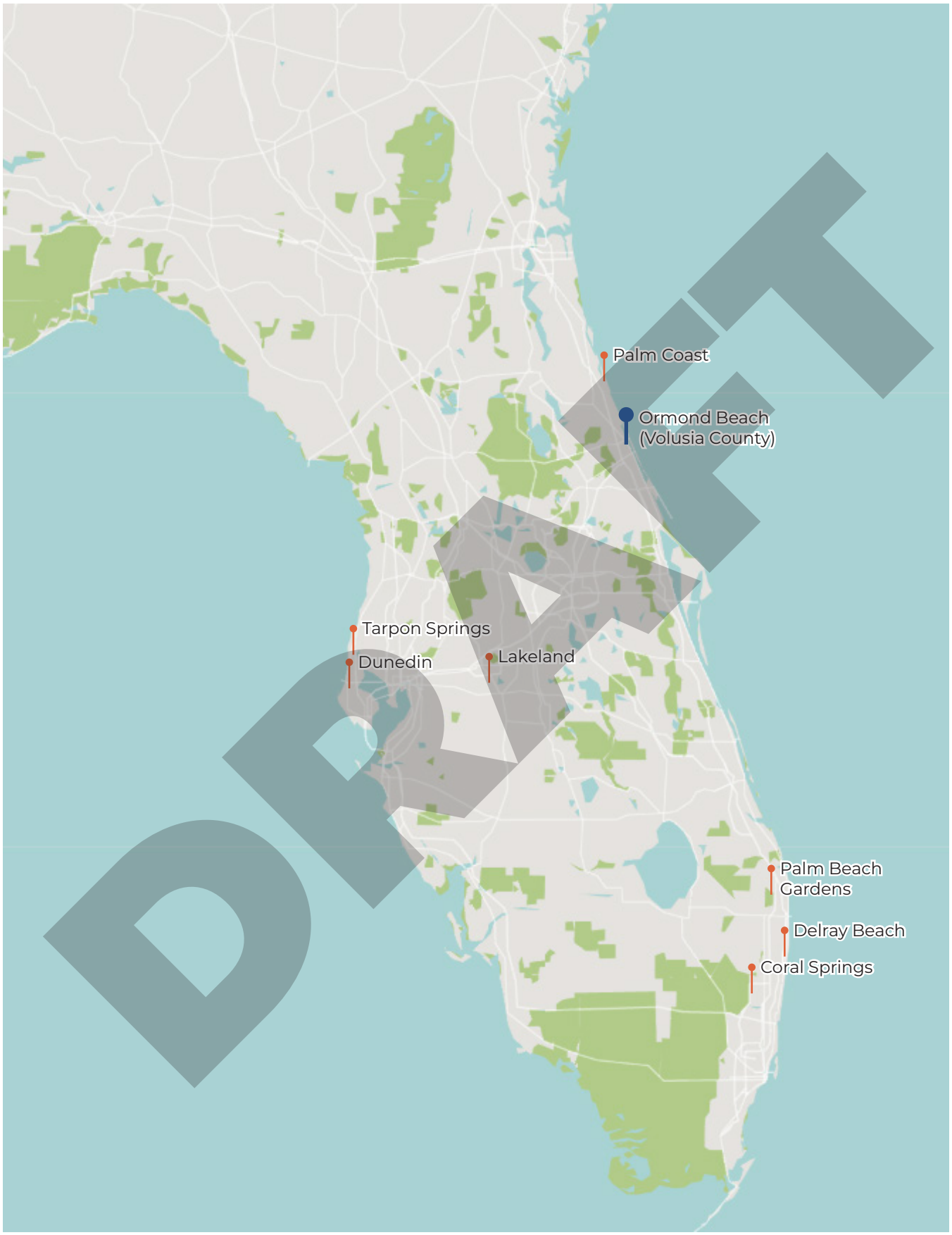
At the beginning of every year, workshops can be held for residents to paint either poles, wood and place outside their homes or businesses.

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Percent for Art

Case studies of similar communities with Percent For Art ordinances.

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Palm Coast
Ormond Beach
(Volusia County)
Tarpon Springs
Dunedin
Lakeland
Palm Beach
Gardens
Delray Beach
Coral Springs

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VOLUSIA COUNTY, FL

Public CIP/Development Assessment

0.5 to 1 percent of the construction price for all new, expanded and renovated publicly accessible county-owned buildings

Private Development Assessment

N/A

In-Lieu Contribution

N/A

PALM COAST, FL

Distance from Ormond Beach: 25 miles
Population: 102,113
Area: 96 sq miles

Public CIP/Development Assessment

None

Private Development Assessment

0.5% fee on private development projects

In-Lieu Contribution

N/A

LAKELAND, FL

Distance from Ormond Beach: 115 mi
Population: 122,264
Area: 51 sq mi

Public CIP/Development Assessment

One percent of the construction costs of municipal building projects, up to a cumulative maximum of $100,000.00 per fiscal year for all municipal building projects.

Private Development Assessment

Any private developer/owner who applies to the city for a building permit to construct or renovate a commercial structure shall be encouraged to commit one percent of the project's construction costs for the provision of artwork in conjunction with the project.

In-Lieu Contribution

Not a traditional in-lieu fee: In the event the maximum of $100,000.00 is not deposited into the public art fund in any given fiscal year, other monies from the city's general fund, to the extent available, will be deposited into the public art fund until the maximum sum of $100,000.00 is reached for the fiscal year in question.

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TARPON SPRINGS, FL

Distance from Ormond Beach: 163 mi
Population: 25,872
Area: 16.9 sq mi

Public CIP/Development Assessment

all appropriations for eligible City capital improvement projects that have an aggregate job value of $1,000,000.00 or more shall include a City Public Art contribution of not less than one percent (1%) of the total construction budget before the addition of the Public Art cost, but not to exceed the sum of $100,000.00 per project, subject to the City budgeting and appropriating such funds.

Private Development Assessment

N/A

In-Lieu Contribution

N/A

DUNEDIN, FL

Distance from Ormond Beach: 168 miles
Population: 35,930
Area: 28 sq miles

Public CIP/Development Assessment

In keeping with the City's intent for art and culture, the City shall provide for the acquisition of art equivalent in value to not less than 0.5% percent of the Project Cost for all Capital Improvement Project budgets with vertical construction. The contribution shall be capped at $500,000.00.

Private Development Assessment

Private owners and developers who are subject to City Commission Design Review shall contribute 0.5% of the Project Cost for public art enhancement in private development. The 0.5% public art requirement may be satisfied by the financing of on-site stand alone or integrated artwork or the developer may elect to deposit 0.5% into the Public Art Fund account to be used for the public art enrichment of the City's public spaces. The contribution shall be capped at $500,000.00.

In-Lieu Contribution

0.5% (underlined)

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PALM BEACH GARDENS, FL

Distance from Ormond Beach: 189 mi
Population: 61,146
Area: 55.3 sq mi

Public CIP/Development Assessment

No CIP, only Private

Private Development Assessment

All new nonresidential development, except city projects, where total vertical construction costs of all buildings on a project site are equal to or greater than $1,000,000.00 shall provide art valued in an amount of one percent of the total vertical construction costs.

A private developer may choose either to provide artwork on the project site or to contribute one percent of the total vertical construction costs to the city's art impact fund. The city's art impact fund shall be interest bearing with all interest to be retained by the city.

In-Lieu Contribution

One percent to art impact fund

DELRAY BEACH, FL

Distance from Ormond Beach: 221 mi
Population: 67,536
Area: 16.52 sq mi

Public CIP/Development Assessment

The City will appropriate one and one-half percent of the total eligible construction costs to be used for artist design services and for the selection, acquisition and display of artworks, and for the administration of the public art program or as otherwise appropriated in the City budget.

Private Development Assessment

N/A

In-Lieu Contribution

The involvement of public art in a capital improvement project is optional for capital projects of less than $200,000.00; however, one and one-half percent of the cost of the projects will be retained for public art and these funds will be pooled for other art projects or as otherwise appropriated in the City budget.

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CORAL SPRINGS FL

Distance from Ormond Beach: 239 mi
Population: 134,906
Area: 24 sq mi

Public CIP/Development Assessment

N/A

Private Development Assessment

Owners who are remodeling or converting may pay an amount established from time to time by resolution adopted by the city commission per square foot of estimated gross floor area being remodeled or converted as an art fee to the city's public art fund prior to the issuance of a building permit; or(2)The owner of a development may provide artwork on the development site equal to or greater than an amount established from time to time by resolution adopted by the city commission per square foot of estimated gross floor area for the development. Owners who are remodeling or converting may provide artwork on the development site equal to or greater than an amount established from time to time by resolution adopted by the city commission per square foot of estimated gross floor area being remodeled or converted as an art fee to the city's public art fund prior to the issuance of a building permit.

In-Lieu Contribution

The owner of a development may pay an amount established from time to time by resolution adopted by the city commission per square foot of estimated gross floor area as an art fee to the city's public art fund prior to the issuance of a building permit.



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ORMOND BEACH

DOWNTOWN MASTER ARTS PLAN

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GRANADA BRIDGE PUBLIC ART





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1

INTRODUCTION

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Granada Bridge crosses the Halifax River, connecting Downtown Ormond Beach with its Beachside district. Aside from serving as a major feature of Ormond Beach's civic infrastructure, the high-clearance bridge is the centerpiece of the City's four main civic plazas: Fortunato Park, The Casements and Rockefeller Gardens, Cassen Park, and Bailey Riverbridge Gardens. This state-owned road consists of pedestrian and bike lanes on either side, as well as four lanes of traffic.

Enhancing Granada Bridge through public art will not only enliven the public spaces surrounding the bridge, but also it can provide traffic calming effects, enhance safety, and serve as an outward expression of the City's identity and character. This Plan addresses the following needs in order to implement public art on Granada Bridge:

Identifies the goals for public art on the bridge

1. Responds to community input about the kind of public art that is most desirable for the bridge
2. Provides a roadmap for project implementation, from procurement to installation
3. Advises on parameters and guidelines provided by the Florida Department of Transportation (FDOT)

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OUR HEARTS!

2

A VIBRANT BRIDGE FOR A VIBRANT COMMUNITY

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Bridge Public Art Goals

Community Input

Public Art Typologies and Maintenance

BRIDGE PUBLIC ART GOALS

In alignment with the vision for the Downtown Ormond Beach Master Arts Plan, public art on the bridge should both reflect the character of Ormond Beach, as well as elevate the civic environment. Specific goals for Granada Bridge public art include:

Express Ormond Beach's identity

Symbolically connect the City

Activate Downtown Ormond Beach and its surrounding parks

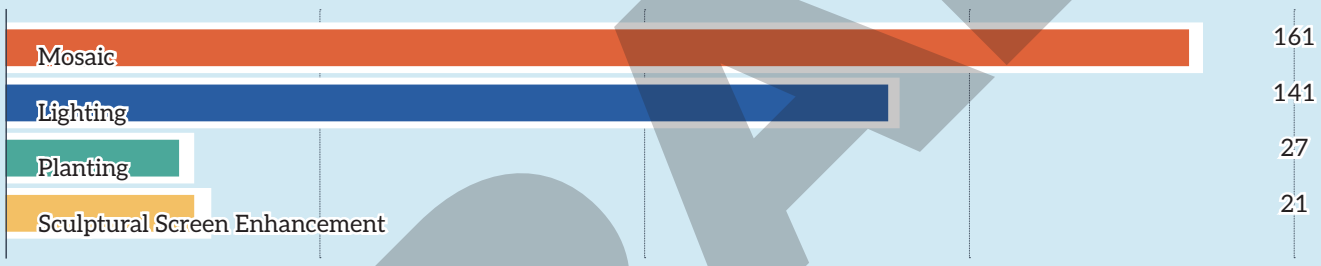
Support traffic calming efforts and enhance safety

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COMMUNITY INPUT

The planning team engaged the public about their preferences for public art on the bridge through in-person meetings and an online survey. Given the prominence of the bridge within the City's visual landscape, and the expressed desire to experience public art at all hours of the day, the community is most drawn to mosaic installations on the bridge, followed closely by lighting installations and installations of environmental materials. Project themes, designs, concepts, and characteristics should correspond with the information provided in the Downtown Ormond Beach Master Arts Plan in order to ensure a unified vision across the community.

WHAT KINDS OF ART WOULD YOU LIKE TO SEE ON THE GRANADA BLVD BRIDGE?





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3

PUBLIC ART TYPOLOGIES

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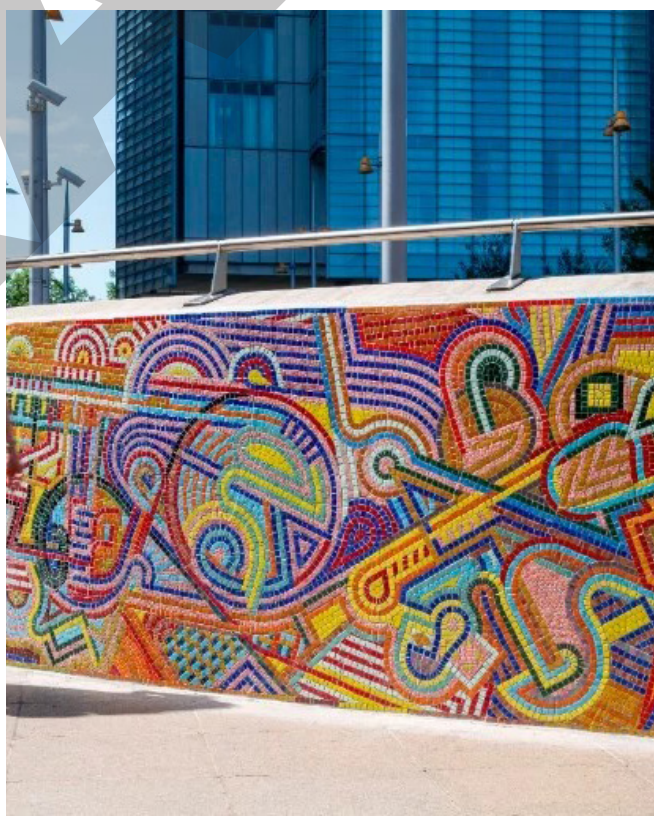
MOSAICS

Mosaics come in many shapes and sizes and include glass or ceramics. The relative flexibility of the application of mosaics responds well to many art contexts, and can be a durable, effective medium for conveying the community's character through imagery, abstract compositions, or other thematic elements. This typology would be highly visible during the day, and visibility during night would be increased with strategic uplighting, or mosaic tiles that include reflective materials. Uplighting for the artwork is not typically included in the artist's budget for such projects, but the artist should provide recommended lighting products and placement to best highlight the artwork. **Based on case studies and similarly-scaled project budgets, the planning recommends an allocation of $2-2.5 million for a mosaic project on the bridge.**

Per FDOT's design guidelines, mosaics may not be applied directly onto the bridge, but may be pre-fabricated on a structurally sound substrate and affixed to the bridge by way of anchors, or other appropriate hardware.



Ocean Springs Bridge Mosaic



Adam Nathaniel Furman. In a River a Thousand Streams, comm. by London School of Music at the London Bridge station

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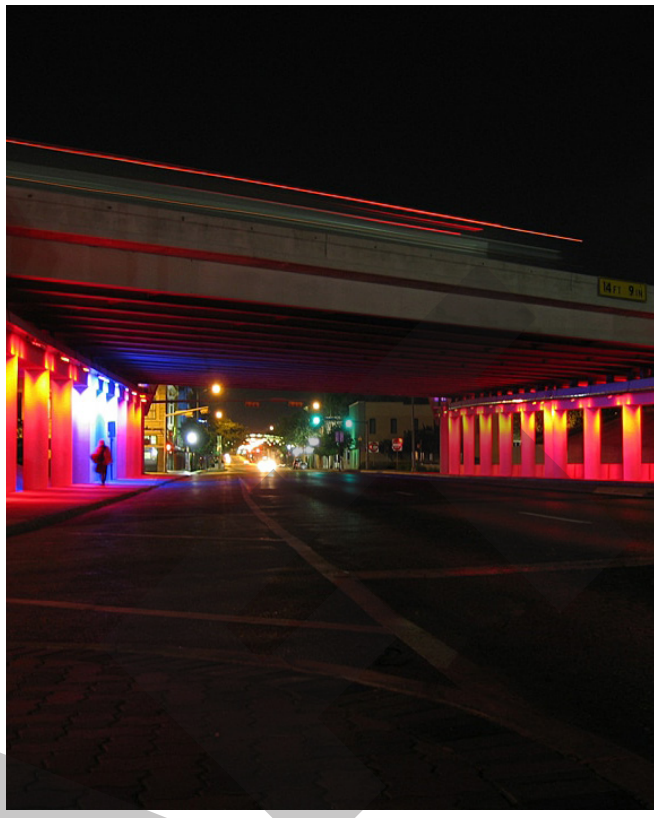
Rendering: Mosaic Placement along Granada Blvd. Bridge Walls and Piers

LIGHTING

Artists use lighting in creative and interesting ways in order to manipulate the built environment with limited physical impacts. Light installations will be artist-designed, resulting in color palettes and vibrant displays that are site-specific. This typology will dazzle the landscape outside of daytime hours, and will visually reinforce the bridge as the city's centerpiece. **Based on case studies and similarly-scaled project budgets, the planning recommends an allocation of $5-6 million for a lighting project on the bridge.**

Per FDOT's design guidelines, creative lighting projects on bridges should meet the following criteria:

- Artistic lighting can be projected onto the underside of the bridge deck and/or piers, or as recommended by the artist's engineer and approved by the Florida Department of Transportation (FDOT)
- Artwork should be visible from multiple locations, including Four Corners Parks, boats traversing the Halifax River, City Hall, and Downtown Ormond Beach
- Per FDM 127.2.4, lighting must not be directed at motorists, bicyclists, or pedestrians.
- Per FDM 127.2.5, decorative or accent lighting must not include any strobe effects, flashing lights, moving parts, or morning illumination
- Per FDM 127.2.6, CAF installations that are visible from the Interstate mainline require FHWA approval



Bill Fitz-Gibbons, Light Channels, San Antonio, Texas



Cliff Garten, Bridge of Land and Sky Brookwood Overpass over Highway 26 Hillsboro, Oregon

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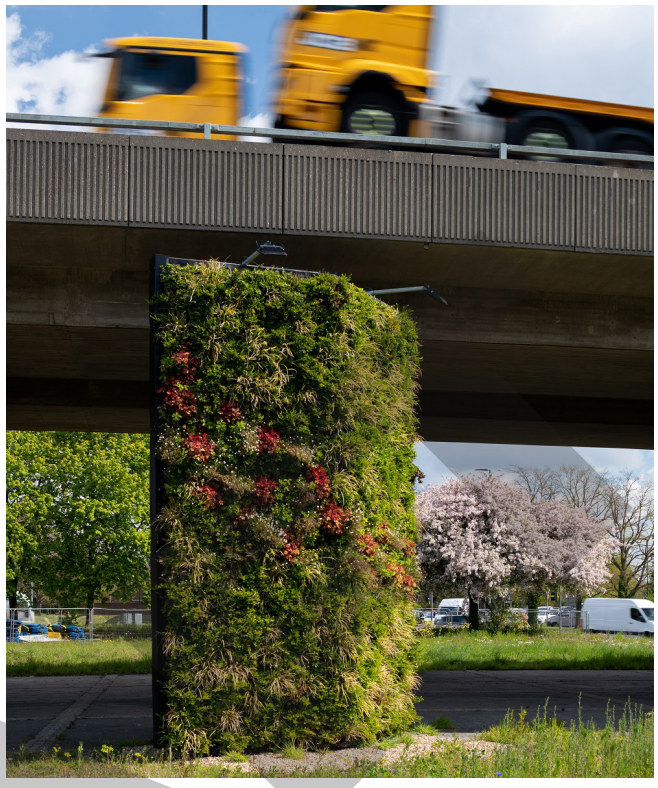


Rendering: Lighting Under the Granada Blvd. Bridge

ENVIRONMENTAL INSTALLATIONS

Environmental art is any kind of outdoor public art that uses materials with a direct connection to nature, landscaping, or organic materials. Elements of a living wall, or vertical plant growth could be explored on the bridge's piers, but it must not obstruct FDOT access to the bridge infrastructure below it. Based on case studies and similarly-scaled project budgets, the planning recommends an allocation of $2.5-3.5 million for an environmental art installation on the bridge.

Just as with the requirements for mosaics on the bridge, per FDOT's design guidelines, a living wall or other environmental installation may not be applied directly onto the bridge, but may be pre-fabricated on a structurally sound substrate and affixed to the bridge by way of anchors, or other appropriate hardware.



Southampton, UK



Guildford Green Wall by Green over Grey

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Rendering: Environmental Installations along Granada Blvd. Bridge Piers


ORMOND BEACH
FOUR CORNERS PARKS
ORMOND BEACH
FOUR CORNERS PARKS

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4

PROJECT ROADMAP

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Project Roadmap

Any successful public art project begins with clear assumptions and goals. Prior to beginning a procurement process for public art of any kind on Granada Bridge, the City should take the following steps:

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PHASE 1

Project Charter, Gathering Assumptions, and Establishing Project Parameters (Weeks 0-16)

1. **Confirm approach.** Based on community feedback and artwork requirements, the City should confirm their selected typology for public art on the bridge. Given the public response to mosaics, the planning team recommends that this typology offers the most visually compelling and desirable opportunity for Granada Bridge. Mosaics are also the most conventional typology of the three identified in this plan, and will offer the most straightforward maintenance guidelines, with the widest options of material experts to implement and care for the artwork over time. To close this task, gather all necessary approvals to proceed with the confirmed approach.
2. **Confirm financial resources.** City leadership should confirm the funding source for both the artwork contract, as well as internal administrative costs. The budget should also include procurement costs, such as honorarium payments for artists who submit concepts. A sample budget is included in the appendix of this Plan for reference. To close this task, gather all necessary approvals for the budget.
3. **Confirm team.** City leadership should confirm which City Department(s) will shepherd the project from start to finish. A project manager should be assigned. If necessary, the City may want to procure the services of a public art consultant and/or a public art conservator. Duties for each member of the project team should be outlined and confirmed. The city-assigned project manager will be the liaison between the artist and FDOT; they will also be responsible for leading the project team through FDOT's required CAF approval process, which includes multiple submittals (conceptual, structural, final designs) and on- and off-site coordination meetings over the course of the project.
4. **Confirm timeline.** In consultation with the project team, the City should clarify any benchmarks or schedule constraints for the process. A sample timeline is included in the appendix of this Plan for reference.

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5. **Confirm local and state laws and regulations.** The Project Manager should review the State of Florida's CCNA statutes, in consultation with the City Attorney's Office and the City's Procurement Specialist(s).
    a. CCNA Statutes: The Consultants' Competitive Negotiation Act is part of the State of Florida's Public Business Code (Title XIX), and is applicable when the services of architects, landscape architects, and engineers are procured for capital improvement projects or planning activities. If the City determines that an artist will not be the project lead for the Granada Bridge Public Art Project, then the City may be required to follow the procurement procedures outlined in the CCNA statues. The City Attorney, or the City's procurement specialist should always be consulted to ensure that all local and state regulations are met.

6. **Confirm FDOT requirements.** The Project Manager, and any other consulting City Departments, should review the following FDOT materials:
    a. Chapter 127 of the FDOT Design Manual, which outlines considerations, processes, and requirements for any enhancement installed within FDOT's right of way that is intended to represent or reflect the surrounding community's identity, culture, and values ("Community Aesthetic Feature").
    b. requirements for the Community Aesthetic Feature Agreement

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PHASE 2:

Procurement (Weeks 16-41)

7. **Confirm selection method for artists, and create procurement schedule.** An Open Competition is recommended for this process, as it allows for the broadest range of possibilities for a site. In an Open Competition, any artist may submit their qualifications or proposal, subject to any requirements established by the Artist Selection Committee. The Requests for Qualifications (RFQs) or Requests for Proposals (RFPs) should be sufficiently detailed to permit artists to determine whether their art is appropriate for consideration. At this stage, the Project Manager should anticipate that the selected proposal will be presented to the City Commission for approval.

8. **Write Project RFQ.** A sample RFQ is included in the appendix of this plan. The RFQ should provide all available information necessary for an artist to gauge their qualifications for the project prior to submitting their credentials.

    ◊ **OPTIONAL: Include a draft contract as part of the RFQ packet.** Increasingly, many Cities are opting to include in RFQs draft versions of contracts for particular projects. This ensures clarity for both parties, and provides an opportunity to informally negotiate any terms of the contract as part of the proposal process.

9. **Confirm Selection Committee: For review of RFQ and RFP submissions, a selection committee should be assembled.** A jury of recognized experts will interpret and review the artist's proposals based on the selection criteria. The goals of the selection process are as follows:

    a. To satisfy the goals of a specific project or site through an appropriate artist selection.

    b. To further the mission and goals of the Downtown Ormond Beach Master Arts Plan.

    c. To select an artist or artists whose past collaborative design efforts have demonstrated a level of quality and integrity.

    d. To identify an approach to public art suitable to the goals and demands of the particular project.

    e. To select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves.

    f. To select an artist or artists who can work successfully as members of an overall project design team.

    g. To ensure that the selection process represents and considers the interests of all parties concerned, including the public, the arts community, and the City department(s) involved.

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10. **Write Project RFP.** Ahead of reviewing RFQ submissions for the project, begin drafting the RFP. The RFP issued by the City should contain links to Chapter 127 of the FDOT Design Manual, for the artists' reference as they create their concepts. A sample RFP is included in the appendix of this plan, and includes details about what information should be submitted for Selection Committee review. The RFP should include a technical bridge description, including:
    a. Year built
    b. Dimensions
    c. Bridge architectural style
    d. Activities supported by the bridge (multi-modal traffic, pedestrian activities, etc)
    e. Location
    f. History
    g. Ownership and operation
    h. Site Context
11. **Receive RFQ submissions, and review them with the Selection Committee.** The Selection Committee should identify the 3 or 4 artists from whom they would like to see artwork proposals.
12. **Finalize RFP, and release it to the identified artists.**
13. **Finalize contract.**
14. **Receive RFP submissions, and review them with the Selection Committee.** Artists will present their concepts to the Selection Committee, who will subsequently select an artist based on the following criteria:
    a. Artistic Excellence: The aesthetic significance and quality of the artwork, including the artworks transformative and distinctive qualities.
    b. Context: Artwork's appropriateness to surrounding architecture, topography, local history, and community attitudes and concerns of both the residents of the City of Ormond Beach and the surrounding community.
    c. Community Engagement: the ability to lead community engagement sessions during the design process to introduce the artwork.
    d. Durability, Safety and Permanence: The artwork is resistant to weathering and high vehicular traffic as well as structurally sustainable. The artwork must be examined for unsafe conditions, materials, or factors, as well as the potential for excessive maintenance.
    e. Site/Placement: The artwork must be integrated into the rainguard design of the oval-about.
    f. Technical Feasibility: The artist must provide convincing evidence of his or her ability to complete the artwork as proposed.

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g. Past Performance: The Selection Committee will consider the artist's performance under previous contracts including success in meeting established timelines and budgets.

h. Cost Feasibility: The Committee will consider the cost feasibility and determine if the project is realistic within the specified project budget.

15. **Community Engagement.** If desired, the City may decide to conduct community engagement to gather feedback about the proposed concepts.

16. **Confirm artist selection at presentation of concept to the City Commission.** In order to ensure that the artistic integrity and the goals of the project are supported, it is recommended that the individual or team selected is, or is led by, an artist, who will carry forward the vision of the public artwork. An artist is a practitioner in the visual arts, generally recognized by critics and peers as a professional of serious intent and ability. Indications of a person's status as an Artist include, but are not limited to, income realized through the sole commission of Art, frequent or consistent Art exhibitions, placement of art in public institutions or museums, receipt of honors, and awards or training in the arts. Once selected, the artist must design and create artwork that:

a. is of high artistic quality

b. is appropriate to the project site

c. is of durable design and uses durable materials

d. requires minimal maintenance

e. provides maximum resistance to vandalism

f. reflects one or more of the project goals

g. complies with FDOT regulations

17. **Begin contract negotiations, then confirm the contract.** Upon the decision of the Artist Selection Committee, and with the assistance of the City Attorney's Office, the Project Manager will prepare a contract that includes the scope of work, fee, schedule, and relevant terms and conditions to be approved by the City and artist. The City will follow the process for contracting required by law. For some projects, the contract with the artist may be phased to include two scopes of work with separate pay schedules and deliverables. The first phase would include all design documentation, including final design, stamped engineering drawings, installation details, and a revised fabrication budget and timeline. The second phase would include all costs related to fabrication and installation.

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PHASE 3:

Fabrication and Installation (Weeks 41-83, or later)

Fabrication Process Overview

The Project Manager will ensure all documents are signed and insurance coverage secured before issuing a notice to proceed and will be responsible for coordinating the artist's work to ensure the successful integration of the artwork into the project. The Project Manager will organize a meeting with all integral staff to review roles, responsibilities, and schedules.

If specified in the contract, the artist will develop design development drawings for review and approval from the City before fabrication. The Project Manager will schedule meetings with the appropriate offices to review and approve the plans.

If the artist proposes any significant design changes, the Project Manager will secure the recommendation for approval from the Committee and the appropriate departments of the City before approving said changes in writing, per the terms and conditions of the contract.

If the parties are unable to reach mutually beneficial contract terms, then the contract process will be terminated.

The Project Manager will be responsible for overseeing the installation of the artwork. The Project Manager will ensure that all the necessary requirements have been completed before interim and final invoice payments to the artist. The City shall be responsible for advising on appropriate permitting processes.

Maintenance Review

For any public art on Granada Bridge, the City of Ormond will be fully responsible for the maintenance and regular care of the artwork. FDOT will not be responsible for art work maintenance or routine care of any kind. Concurrently with the artwork procurement process for public art on Granada Bridge, it is recommended that the services of a public art conservator be retained in order to continually advise on anticipated conservation needs for the artwork over time. A trained conservator can also provide information to support the artist's fabrication practices, in order to best support the long-term maintenance of the artwork. It is best practice and highly recommended that an art conservator is contracted to give a report on the proposed artwork.

Understanding maintenance and care of public art begins before an artwork is created. During the design phase, the City and the artist will review and analyze their design proposal and advise on maintenance and operations of the artwork.

On behalf of the City, the artist will submit a Maintenance Plan to the City, who will review and then catalog any tasks associated with maintenance of the artwork.

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The Maintenance Plan will enable the City to:

- Evaluate the quality and sustainability of the proposed public artwork;
- Establish maintenance requirements, assign schedules, and identify potential costs; and
- Determine if the City of Ormond Beach should accept or decline the design proposal and/or public artwork.

To produce the Maintenance Plan, the artist should examine and render an opinion on the following:

- Durability;
- Type and integrity of materials;
- Construction/fabrication technique;
- Internal supports, anchoring and joining, and footings;
- Landscaping;
- Vulnerable and delicate elements;
- Drainage of artwork;
- Potentially dangerous elements;
- Security;
- Location;
- Environment;
- Whether the design encourages/ discourages interaction; and
- Effects of skateboarding, graffiti, and any other potentially damaging activities.

The Maintenance Plan will include:

- A record of the artist's intentions for the artwork;
- Recommendations to mitigate potential problems discovered during the examination;
- Notes about how the artist would like the artwork to age;

An itemization of long-range considerations and care, highlighting maintenance and the anticipated needs for periodic conservation treatment or repairs; and

Identification of the lifespan of the artwork and a prognosis of its durability in consideration of that lifespan

Identification of the artwork as site-integrated, or part of the site and/or the architecture

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Artist's Services

Following execution of the contract, the artist may begin their fabrication process, which will include a detailed feasibility and engineering study. The full scope of the artist's services, which shall be included in the executed contract, includes:

- Design a [include medium here] public artwork for the bridge in compliance with FDOT CAF requirements
- Lead a feasibility study for the implementation of their selected design, in collaboration with Florida-license engineers (structural, electrical, etc.), and provide budget assumptions for both the fabrication and installation of the project.
- Upon preliminary approval of the artwork design, work with a Florida-licensed structural engineer to furnish comprehensive engineering reports, drawings, renderings, etc. for approval by the City, Army Corps of Engineers, US Coast Guard, and FDOT.
- Collaborate with local, county, and state partners to obtain all necessary permits. Artwork must comply with FDOT Guidelines and the State of Florida Building Code. All elements attached to the structure must be designed to withstand 152 mph winds or as required by the current Florida Building Code and with an engineered anchoring system designed by a Florida licensed structural engineer.
- Lead community engagement as necessary, as directed by the City of Ormond Beach
- Deliver the artwork to the site for installation and perform artwork installation
- Create an installation plan that will not affect the structural integrity of the bridge or create a vehicular or marine traffic hazard, or a hazard to pedestrians traversing the bridge
- Outline detailed routine and long-term maintenance and care instructions for the artwork, including any of its components that attach to the bridge, as these will not be maintained by FDOT. Long-term maintenance must be minimal, as assured by the proper selection and installation of materials. Artwork design must not hinder or prevent regular FDOT bridge inspections. Artists must identify any maintenance activities that may occupy the public right-of-way.

The City and/or FDOT will furnish structural drawings of the bridge and site reports, upon selection of the artist. The City will be the applicant for any regulatory applications with FDOT, but the artist will be responsible for furnishing all necessary information, including but not limited to drawings, descriptions, renderings, list of materials, installation plans, ongoing maintenance plan, engineering documents, etc.

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CONCLUSION

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Ormond Beach is faced with a once-in-a-generation opportunity to forever shape the City's landscape as it considers its approach to enlivening Granada Bridge with public art. Through this plan, the City is well-equipped to implement the community's vision for an engaging, vibrant, and unique artwork that will be an outward expression of the City's values, people, and history.

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ORMOND BEACH

DOWNTOWN MASTER ARTS PLAN

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APPENDIX



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DOWNTOWN APPENDIX

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Sample Public Art Policy

Sample Public Art Ordinance, with AIPP funding strategies



B

BRIDGE APPENDIX

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- Sample Timeline
- Sample Budget
- Sample RFQ
- Sample RFP
- Sample Contract
- Case Studies
- FDM Submittal Form
- FDM Chapter 127, 215, and 231

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DOWNTOWN APPENDIX

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Sample Public Art Policy

Sample Public Art Ordinance, with AIPP funding strategies

Ormond Beach, Florida
PUBLIC ART PROGRAM POLICY
EFFECTIVE [ ]

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Introduction

The purpose of this policy is to establish a program for public art in the City of Ormond Beach, Florida. This policy establishes guidelines to ensure a consistent decision-making process related to the acceptance, placement, display, and long-term maintenance of public art funded in-full or in-part by the City, and/or public installed on City-owned, City-leased, or City-managed property. This policy shall have no effect upon the zoning ordinance or any regulation promulgated by the City. The following elements have been considered in developing a public art policy for the City:

A. Develop a dynamic, high quality collection of public artworks for the City and its residents
B. Involve artists of diverse backgrounds
C. Provide opportunities for artists to advance their art practice through temporary and permanent public artwork opportunities
D. Enhance economic development and cultural tourism
E. Foster an understanding of public art and encourage public dialogue

The Policy includes the following sections: Roles & Responsibilities; Collection Management; Public Art Program Update; Use of Funds; Public Art Acquisition; Mural Guidelines. Collectively the Policy administers the Public Art Plan and regulates Public Art.

Definitions

For these policies, the following terms, phrases, words, and their derivation shall have the meaning given herein:

Accession, when used herein, shall mean a procedure for the acceptance of artwork into the Public Art Collection.

Artist, when used herein, shall mean an individual generally recognized by critics and peers as a professional practitioner of the visual, performing, or literary arts, as judged by the quality of that professional practitioner's body of work, educational background, experience, public performances, past public commissions, sale of works, exhibition record, publications, and/or production of artwork. The members of the architectural, engineering, design or landscaping firms retained for the design and construction of a development project covered by these policies shall not be considered artists for the purposes of these policies.

City, when used herein, shall mean the City of Ormond Beach, Florida.

Creative amenity, when used herein, shall mean non-standardized enhancements made to public space.

Commissioned Public Art, when used herein, shall mean permanent or temporary public art that is either solicited by the City (such as through a Request for Proposals or Call for Artists) as part of a City Commission-approved public art program or project or planned as part of another

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City project (such as a development) and is paid for in whole or in part by City funds or City-obtained grant funding. Commissioned Public Art is artwork whose existence or creation was requested and/or funded by the Ormond Beach Public Art Program.

Deaccession, when used herein, shall mean a procedure for the withdrawal of artwork from the collection and the determination of its future disposition.

Donation or **Gift**, when used herein, shall mean any of the following: monetary (cash) contribution; endowment; personal property; real property; financial securities; equipment; in-kind goods or services; or any other asset the City accepts and for which the donor has received no goods or services in return, other than private acknowledgement of the donation or gift, if desired by the donor, notation of the gift on a City maintained record, which shall not be publicized but which is a public record, and the placement of a small plaque on the donated item, if desired by the donor. The terms "donations" and "gift" shall be synonymous in the context of this policy.

Donor, when used herein, shall mean an individual, group, organization, or other legal entity that proposes or provides a donation or gift to the City

Historic or civic objects, when used herein, shall mean an object that is historically or civically significant.

Lender, when used herein, shall mean an individual, group, organization, or other legal entity that proposes or provides a loan of artwork to the City

Life Spans

- **Temporary:** 0-2 years
- **Short term:** 2-10 years
- **Medium term** 10-25 years
- **Long term** 25+ years

Loaned Public Art, when used herein, shall mean temporary public art that is loaned to the City by a third party for display on public property for an agreed upon period.

Mural, when used herein, means a singular work of Public Art hand-painted, hand-tiled, or digitally printed (with property owner approval) on a building, structure, fence, or other object within public view. Its primary intent is to be artistic in nature, rather than purely information, creative signage and commercial signage. The work shall not contain text, graphics, or symbols which specifically advertise or promote a business, product, or service; and shall not promote a specific political party or candidate.

Public Art Collection or Collection, when used herein, shall mean art objects owned by the City of Ormond Beach, Florida, its agencies and authorities. Permanent Public Art must be located in a public place with public visibility, accessibility, and impact and shall have a permanence comparable to associated capital projects.

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Public Art Coordinator or Coordinator, when used herein, shall mean the Public Art Program Coordinator as determined by the City of Ormond Beach.

Public Art Program, when used herein, shall mean the Public Art Program of the City of Ormond Beach, Florida. The Public Art Program intends to promote private and public programs to further the development and public awareness of, and interest in, the visual arts and fine crafts and encourage the integration of art into the architecture of municipal structures and commercial development projects in the City

Ormond Beach Arts District Board, or ***Board***, when used herein, shall mean a Board advising on matters pertaining to the City of Ormond Beach's Public Art Collection when the City is funding the creation or acquisition of new artwork in public spaces. The Board is committed to promoting awareness, access, and appreciation of public art for the City of Ormond Beach. The Board also provides recommendations for public art placement in the City of Ormond Beach and facilitates administrative duties required for the Public Art Program.

Public Art, when used herein, shall mean any of the following:

- sculpture, statues or monuments in any material or combination of materials;
- painting;
- murals;
- graphic arts including printmaking and drawing;
- photography;
- crafts in clay, fiber and textiles, wood, metal, plastics, glass and other materials;
- mixed-media, any combination of forms or media, including collage;
- performing arts;
- functional art such as street furniture, as defined by the Ormond Beach Public Art Program;
- environmental art consisting of landforms and artistic landscape composition, or artwork created from natural (non-man made) materials.

The term "Public Art" does **not** include:

- reproductions by mechanical or other means of original works of art, except for limited editions, controlled by the artist, of original prints, cast sculptures, photographs or other works of art;
- decorative, ornamental, or functional elements which are designed by a building architect or consultants engaged by the architect which are a traditional and typical element of architectural functionality or code standards;
- elements generally considered to be conventional components of a landscape architectural functionality or code standards including, but not limited to, plant materials, pools, paths, benches, receptacles, fixtures and planters;
- "Art objects" which are mass produced or of a standard design, such as playground sculpture or fountains, except pieces of historical significance to Ormond Beach;

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- directional or other functional elements, such as supergraphics, signage, color coding and maps, except where sculptural pieces are used to define gateways in Ormond Beach;
- electrical, water or mechanical service for activation of the work;
- exhibitions and educational programs related to the work;
- and art that displays slogans, logos, mascots or commercial advertising.

Public Art Policy or Policy, when used herein, shall mean the policies recommended by the City Manager and approved by the City Commission for the administration of the Public Art Plan.

Public Art Plan or ***Plan*** when used herein shall mean the Public Art Plan of the City of Ormond Beach, Florida that pertains to public art and culture, as it exists or may be amended. The Plan shall provide a process for the systematic selection and acquisition of pieces of artwork and locations of art to be included in public spaces.

Public space, when used herein, shall mean any area or property (public or private) which is accessible or visible to the general public a minimum of 8 hours per business day.

Publicly-owned land, when used herein, shall mean any land open to the public and managed by either 1) the City of Ormond Beach, Florida; or 2) a public entity that has a shared use agreement with the City of Ormond Beach, Florida.

Public Art Program Update, when used herein, shall mean an annual document that outlines projects that are in-progress and will be initiated in coming fiscal years.

Purchased Public Art, when used herein, shall mean permanent or temporary public art that is either solicited by the City (such as through a Request for Proposals or Call for Artists) as part of a City Comission-approved public art program or project or planned as part of another City project (such as a development) and is paid for in whole or in part by City funds or City-obtained grant funding. Purchased Public Art is artwork that existed prior to its purchase by the Ormond Beach Public Art Program.

Relocation, when used herein, shall mean a procedure for the movement of an artwork from one location to another.

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Roles and Responsibilities

The Department of Planning administers the City of Ormond Beach's Public Art Program, and may require partnership among several City Departments, including, without limitation, Parks, Recreation and Community Resources; Power, Public Works, and Stormwater; and Development. Day-to-day responsibilities for the program will ultimately reside with the Public Art Coordinator, and are outlined below in the Public Art Policy. The Public Art Coordinator may be a City staff member or an outside consultant, and has an oversight role for all of the public art projects executed within the City. The Public Art Coordinator will collaborate with City staff or outside contractors to execute projects.

Ormond Beach Mayor & City Commission

As the community's elected officials, the Mayor and City Commission members are ultimately responsible for the outcomes of the Public Art Program.

Ormond Beach Arts District Board

The Ormond Beach Arts District Board advises on matters pertaining to the City of Ormond Beach's Public Art Collection and related programming, wherein the City is funding the creation or acquisition of new artwork in public space, as defined above. The Ormond Beach Arts District Board serves as a recommending body to the City Commission. The Public Art Coordinator will oversee the Ormond Beach Arts District Board, organize meetings, and prepare agenda items for review. The Board's general responsibilities include:

1. Promote the City's public art to residents and visitors.
2. Propose public art projects for the City to consider.
3. Recommend sites for public art projects.
4. Review and make recommendations on city-commissioned or purchased artwork, donations, or loan submissions.
5. Review and make recommendations for artwork relocation or removal.
6. Provide input on public art policies and procedures.
7. Develop an annual Public Art Program Update, in consultation with the Mayor, City staff, and/or consultants that outlines what projects will be initiated in the coming fiscal year.
8. Develop a regular Public Art Plan, in consultation with the Mayor, City staff, and/or consultants that outlines what projects will be initiated in coming fiscal years

Membership may be terminated by either the Mayor or member at any time. The Mayor will appoint a member of City Commission liaison to preside over the Ormond Beach Arts District Board as a non-voting member for a term not to exceed their current political term term.

The following qualifications should be considered when appointing the members of the Board.

1. One or more artists;
2. One or more arts professionals;

3. One or more members of local arts organizations;
4. One community member with an interest in the arts; and
5. One design professional.

While serving on the Ormond Beach Arts District Board, no member may participate in a discussion, decision, or recommendation on any matter affecting a person, entity, or property in which that member has an interest, including situations where the member is reasonably likely to receive a direct or indirect economic effect or consequence. Any member with a conflict of interest relating to any public art proposals, submissions, or inquiries will declare such a conflict and recuse themselves from any discussion on the subject including discussions outside of scheduled meetings. Any member serving on the Board is ineligible for a public art project by the City of Ormond Beach during their membership and for an entire year following the termination of their service.

Public Art Coordinator

The Public Art Coordinator serves as a central point of contact and plays a key role in the administration of the City's Public Art Program. This staff and/or consultant position will collaborate with various City departments to ensure the processes outlined in the Public Art Policy are carried out efficiently and appropriately. Their responsibilities encompass various aspects of public art processes, including planning, collaboration, artist selection, project management, and art acquisition.

The City Manager will determine appropriate staffing structure to oversee citywide public art activities and manage the Public Art Program. Additional staff resources or outside consultants may be required to assist in implementing projects, particularly those of a larger scale. Responsibilities shall include, but are not limited to:

1. Work with various departments to develop potential projects for inclusion in the Public Art Program Update.
2. Coordination with other city planning efforts.
3. Present the Public Art Program Update as part of the City’s regular budget process to the City Commission.
4. Coordinate and manage the Board and its monthly meetings.
5. Coordinate with Board to ascertain advice on any matter pertaining to public art, including:
    a. preparing and presenting the Public Art Program Update to the Board and City Commission;
    b. artist selection juries and process;
    c. purchase of artworks;
    d. commission and placement of artworks; and
    e. public art programming;
6. Coordinate the hiring of an outside consultant or agency to administer public art projects as needed.
7. Ensure various city departments are following the City’s Public Art Policy.

8. Develop and maintain an inventory and documentation of the City's collection of public art.
9. Assist with periodically surveying public art to determine if works require maintenance or other attention.

City Staff

City staff members, particularly department heads, should look for opportunities to include public art throughout the city, particularly in locations identified as priorities in this plan. City Staff should also coordinate with the Public Art Coordinator for inclusion of projects within the Program Update and report.

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Collection Management

The City of Ormond Beach acquires artworks by purchase, commission, and donation. Processes for these acquisitions are dictated by the Acquisition and Donation sections found in this section. Artwork acquired through these processes are considered to have been accessioned into the City's Public Art Collection. They must be cared for in accordance with the policies and Procedure for Maintenance and the Collection Management policies. Artwork in the City's possession that were acquired outside of or before these policies may not be accessioned pieces of the Public Art Collection and thus may not be subject to the Collection Management policies. The Collection Management policies are intended to maintain the value of the City's Public Art Collection and guard against the arbitrary disposal of any of its pieces.

Objectives

- Maintain a Collection management program that results in a high-quality, city-owned Collection;
- Eliminate artwork that is unsafe, not repairable, or no longer meets the needs of the City of Ormond Beach;
- Care for loaned artworks with the same standards and policies extended to the City's Public Art Collection;
- Respect the creative rights of artists; and
- Support an efficient workload for staff.

Donations

Requests to donate artwork to the City may be considered on a case-by-case basis, where the City has established in advance, and publicized, a need, project, or location in which an art donation may be included. Requests for consideration shall be made to the Public Art Coordinator The City has no obligation to accept a proposed Donation.

Donation Requirements

The City will consider donations on the following basis:

- The donation contributes to and enhances the City's Collection;
- The donation meets a high standard of quality and is appropriate and meaningful to the community;
- The donation follows required City procedures, including the submission of a Donation Proposal and a Maintenance Plan. Donation Proposal requirements are included in these policies. The requirements for the Maintenance Plan can be found in Procedure for Maintenance policies below;
- The donation proposal includes a plan to fund and deliver ongoing operations and maintenance – or the resolution accepting the public art must identify how maintenance will be funded; and
- The donation proposal is reviewed and endorsed by the Board and approved by the City of Ormond Beach.

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The City will not accept a donation of artwork until all funds for development, fabrication, siting, and installation have been secured. The City will consider the following types of donation proposals for artworks for City-owned property:

- An already completed artwork; or
- A commissioned artwork by a specific artist or artists to be created especially for City-owned property.

Donation Proposal Procedures and Review Process

Formal requests to donate artwork to the City of Ormond Beach are made to the Public Art Coordinator.

1. The donor shall complete an Art Donation Agreement Application (donor form) and submit the form to the Public Art Coordinator.
2. Following a positive initial review by a City employee designated by the City Manager, the City will contact the Ormond Beach Arts District Board, which will evaluate the donation request to determine the appropriateness of the donation as measured by approval criteria and provide a written recommendation to the City Commission.
3. The City will then determine whether to accept the donation.
4. The City will notify the donor in writing, identifying final conditions if approval is granted.

Ownership

Once the City accepts a gift, the City shall be the sole owner of the donated item and will have the right, in its sole and absolute discretion, to deaccession any donated item without providing notice to or obtaining the donor's consent.

Criteria for Evaluation

Elements will include, but will not be limited to, the following:

1. **City-owned Property** – Donated public artwork must be suitable for public display on City-owned or City-managed property, and will be publicly accessible;
2. **Relevance and Site Context** – Works of art must be appropriate for the proposed location and its surroundings and/or complement the architecture, topography, history, and social dynamic of the location in which it is placed;
3. **Artist and Artwork Quality** – The artist demonstrates the ability and potential to execute the proposed artwork based on previous artistic achievement and experience. Duplication of work will also be considered. The artwork must enhance the City's Collection;
4. **Physical Durability** – The artwork will be assessed for long term durability against theft, vandalism, and weather;
5. **Public Safety and Liability** – The artwork will be assessed for any public safety concerns, as well as for any potential liabilities for the City;
6. **Sustainability** – Consideration will be given to the environmental impact and sustainability of the proposed artwork, including its operations and maintenance requirements/costs; and

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7. **Legal** – Proposed terms of donation, legal title, copyright authenticity, artist's right to reproduce, liability, and other issues as deemed appropriate will be considered.
8. **Originality** - Works of art should be an original design unless it is decided that the work will enhance and complement the character of the surrounding area.
9. **Compliance with Sign Code** - Proposed artwork should feature no copy, lettering, symbols, or any references directly promoting any product, business, or service unless such images are discreet and do not detract from the artwork. Sponsor and artist names may be incorporated in murals but should be discreet and not exceed 5% of the design.
10. **Supporting Costs** - The City's preference is for donors and loaners to provide financial support for public art projects. Donations and loans are an important tool for growing the public arts in Ormond Beach and they foster civic pride by providing people and businesses the opportunity to shape the public environment. Projects should identify sponsorship. All requests for use of City funds for production, siting, installation or ongoing operations and maintenance of the work must be approved by City Commission.
11. **Installation and Maintenance** - Any applicant for public art should present a reasonable plan to install and remove (or preserve) the work. The maintenance plan agreed upon between the artist, business owner, and/or property owner should adequately make arrangements to preserve and, if necessary, restore the quality of work during its exhibition. Elements of a thorough maintenance plan would include:
    i. Lifespan of artwork and prognosis of durability in consideration of that lifespan.
    ii. Routine cleaning protocols, methods, cleaning agents, and frequency.
    iii. Itemization of long-range considerations and care, highlighting maintenance and the anticipated need for periodic conservation treatment or repairs.
    iv. Specifications of materials used in fabrication.
    v. Guarantee against failures of workmanship over an agreed upon period of time.
    vi. Assignment of manufacturers or fabricators warranties to the owner of the artwork.

Memorial Gifts

Memorial gifts will have an additional review process, which will include, but will not be limited to, the following:

1. **Timeframe** – The person or historical event memorialized must be deemed significant enough to merit such an honor. If the artwork portrays a person in their likeness, the person so honored will have been deceased for a minimum of five years before consideration. The City reserves the right to remove memorials at any time should the City deem it necessary;
2. **Community Value and Timelessness** – The art selected represents broad community values and timeless qualities that will be meaningful to future generations; and
3. **Location** – The location under consideration is an appropriate setting for the memorial; generally, there should be some specific geographic justification for the memorial being located within a particular site.

Acceptance and Accession of the Artwork

City staff should refer to City of Ormond Beach Purchasing Policy, prior to finalizing the accession process, as proposed donations may require City Commission acceptance.

If the proposal is accepted by the City of Ormond Beach, a formal agreement will be negotiated outlining the responsibilities of each party (the City, the sponsor(s), the artist, and outside contractors, where applicable).

The agreement will address project funding, insurance, siting, installation, operations and maintenance, project supervision, vandalism, the right of removal or transfer, public safety, and other issues as necessary.

The City of Ormond Beach will be the owner of the artwork and reserves the right to remove or alter the work to ensure public safety or because of any other City concerns. The City upholds copyright law and the Visual Artists Rights Act of 1990 (17 U.S.C.§ 106A). Any changes will be made in consultation with the artist and sponsor(s) when possible, or notification will be provided.

The completed and installed artwork will be accessioned and added to the City's inventory list and master database with all accompanying documentation.

Removal, Relocation, or Deaccession of the Artwork

In accepting a donation of artwork, the City of Ormond Beach will not be bound by any agreement with the donor that restricts the City's ability to act in the best interest of the City of Ormond Beach. Nothing in the acceptance of a donation of artwork shall prevent the City from approving subsequent removal, relocation, or deaccessioning of such donations if it serves the City's best interest to do so. The City will deaccession and dispose of works of art in its Collection in accordance with the Collection Management policies.

Art on Loan or Temporary Display on City-owned Property

Art on loan, or art on temporary display on City-owned property, must meet the Donation Requirements above, follow the Donation Proposal Procedures 1-11 above, and be reviewed through the Donation Proposal Review Process. Art on loan or art on temporary display on City-owned property must not be accessioned or added to the City's inventory list and master database. The City shall determine whether an expenditure of City funds, either a direct outlay of City funds or the use of City sources and materials, is associated with or required by acceptance of the loan prior to acceptance. The City may accept loaned public art from organizations and residents outside of the city.

All incoming loans should be documented and monitored in accordance with the same detailed procedures the government objects in Ormond Beach's Public Art Collection. Loans must be documented by written loan agreements between the lender and the City, which should be signed by the lender prior to delivery and/or installation of the work to the City.

Upon City approval of a loaned artwork, the lender must sign an Art Loan Agreement with the City. The agreement should include:

- Term of Loans
    - Loan agreements shall be for a minimum of six months and a maximum of two years, with a provision for up to one year extension with written approval from the lender and the City. When determining the duration of a loan and its duration for display, Lenders and the City should consider an object's material conditions, display location, and display context.
    - At the end of the term of loan, the lender will be granted up to six additional weeks for the removal of the artwork from the site on which it resides.
- Costs
    - The lender will be responsible for all costs associated with the loaned artwork, including but not limited to costs of transportation, installation, maintenance, removal, and repair (if needed).
    - The City will provide site maintenance as well as assistance with installation and removal, under the supervision of the lender or lender's representative. The City shall not be held responsible for any damage to the artwork while it is on loan.
- Installation
    - Artwork must be installed in accordance with requirements from City staff.
- Insurance
    - The City will not assume responsibility for damage or theft of artwork that is on display in accordance with this policy.
    - The lender will acknowledge that a risk of damage, loss, vandalism, or theft is inherent in a public display.
    - The lender must furnish satisfactory evidence of liability insurance by submitting a Certificate of Insurance, Additional Insured Endorsement listing the City, and Waiver of Subrogation. With approval from City Administration, the liability insurance requirement can be waived if the lender signed an Art Loan Release of Liability form.
- Maintenance
    - A representative of the Planning Department, the Maintenance Division of the Public Works Department, and the Ormond Beach Arts District Board will make periodic inspections of the work of art after acceptance by the City Commission. Inspections shall be made at intervals deemed appropriate by the Planning Director or their assignee. The need for maintenance or repairs of the Loaned Public Art may be reported by the staff of any City department or office, the Board, members of the Board, and citizens.
    - The Loaned Public Art and surrounding site shall be kept in a clean and orderly condition and in accordance with Collection Management policies and the terms and conditions of the agreement, if one exists, between the lender and the City.
    - The lender or his or her designated representative will be utilized to make recommendations regarding the care and maintenance of the work of art when deemed appropriate by the City. A visual arts specialist or art conservator

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should be consulted if the artist or designated representative is not available to advise on the necessary care requirements.
    - The Planning Department shall be responsible for carrying out the lender's advice on such care requirements and for determining such requirements when the artist/donor is unavailable.
    - Prior to accepting the Loaned Public Art, the lender will provide the City with a condition inspection report.
    - Vandalism or other damage to the Loaned Public Art shall be reported to the Ormond Beach Police Department and/or the Planning Department.
    - The lender shall pay the cost of maintaining the Loaned Public Art, unless otherwise provided in the written agreement between the lender and the City.
- Removal
    - Lenders are required to remove Loaned Public Art by the agreed termination date. The City does not accept responsibility for Loaned Public Art not removed within the designated time frame. Any piece of art that is not removed by the deadline shall be treated as abandoned property
    - Loaned Public Art may be removed from City property in accordance with the Deaccession section of this policy.

Maintenance

The City of Ormond Beach will administer the maintenance of the City's Collection with advice from the Public Art Coordinator and other outside partners through yearly evaluation and planning for the care of the existing Collection.

This section addresses:

- Accessioning and inventorying the City's Collection of public art;
- Conducting a biennial Survey and Condition Assessments of all work in the Collection;
- Preparing a biennial Public Art Maintenance Plan; and
- Overseeing routine maintenance and special conservation treatment of the City's Collection.

Every five years, the City of Ormond Beach will assess the condition of all public art with a qualified professional conservator and develop a prioritized list of works in need of conservation or maintenance. This list will be the basis of the biennial Public Art Maintenance Plan.

Under this plan, trained contractors may carry out routine maintenance. For work in need of a higher level of maintenance, specialized care, or conservation treatment, the Program will utilize the maintenance funds available held in the General Fund.

Maintenance Guidelines for Acquiring New Works

Maintenance Plan

As described in the Acquisition policy, all acquired artworks must have a maintenance plan developed.

Utilization of the Maintenance Plan
The Maintenance Plan will be used to:

- Advise the Board, appropriate City staff, and others who must review and approve design proposals or accept or decline donated artwork;
- Troubleshoot the production of construction drawings, the fabrication of the artwork, and the preparation of the site;
- Follow-up on the artist's recommendations; and
- Refer to during the post-fabrication/installation inspection to prepare a final report and a punch-list to complete the project.

The City of Ormond Beach, professional conservators, and artists will strive to address the recommendations in the Maintenance Plan without unduly interfering with the aesthetic intent of the proposed public art.

Post Fabrication/Installation Inspection
The Post-Fabrication/Installation Inspection conducted by City staff will be based upon and follow-up on the Maintenance Plan that was developed during the design phase. It will include the following:

- Ensure that recommendations made in the Maintenance Plan and during fabrication were followed;
- Confirm that the artwork is executed as proposed and agreed upon;
- Confirm that there are no missing or incomplete elements;
- Establish that materials quality and stability are acceptable;
- Establish that fabrication quality and stability are acceptable;
- Confirm that installation is stable and secure;
- Confirm that stainless steel is fully and properly "passivated";
- Confirm that, if required, protective coatings have been applied;
- Ensure that warranties for electronic and other media are submitted as necessary;
- Identify any remaining vulnerabilities;
- Confirm no new damage resulting from installation process;
- Ensure that the maintenance and operations plan is accurate; amend as needed; and
- Confirm that the plaque/public notice meets program policies and is properly installed.

Deaccession

Removal from Public Display

Requests to deaccession artwork to the City may be considered on a case-by-case basis. Requests for consideration shall be made through the Public Art Coordinator to the Board, based on the deaccession criteria below.

If the artwork is removed from public display, and the removal is not an emergency removal, then the City of Ormond Beach may consider the following options for deaccession:

- Relocation: If the Board recommends that an artwork must be removed from its original site, and if its condition is such that it can be re-installed, the Board will attempt to identify another appropriate site. If the artwork was designed for a specific site, the Board will attempt to relocate the work to a new site consistent with the artist's intention. If possible, the artist's assistance will be requested to help make this determination. The City may, as necessary or appropriate, transfer City-owned public art from one public site to another, transfer public art to storage, or make a temporary loan of public art to another agency or organization.
- Store artwork until a new site has been identified or the City decides to deaccession the artwork.
- Sell or trade the artwork after deaccession.

If an artwork's Agreement specifies terms of deaccession, then the City shall dispose of the work accordingly. Once deaccessioned from the City's collection, a work may not be installed on City property.

Provision for Emergency Removal

In the event that the structural integrity or condition of an artwork is such that the artwork presents an imminent threat to public safety, the City Manager may authorize immediate removal without the artist's consent, and have the artwork placed in temporary storage. If the Artist's agreement with the City has not been waived under the Visual Artists Rights Act of 1990 (17 U.S.C.§ 106A), then the City must notify the artist of this action within 30 days. The City will then consider options for repair, reinstallation, maintenance provisions or deaccessioning. The City is not obligated to repair, reinstall, and/or replace temporary artworks (including but not limited to utility box wraps, murals, etc.) that have been removed either as a result of the Provision for Emergency Removal, or due to inadvertent damage or destruction.

In the event that the artwork cannot be removed without being altered, modified, or destroyed, and if the Artist's agreement with the City has not been waived under the Visual Artists Rights Act of 1990 (17 U.S.C.§ 106A), the City must attempt to gain written permission before proceeding. In the event that this cannot be accomplished before action is required in order to protect the public health and safety, the City shall proceed according to the advice of the City Attorney.

Criteria for Deaccession

The following may be grounds for the City to deaccession public art from City-owned or controlled property, for one or more of the following reasons:

1. An artwork is not, or is only rarely, on display because of lack of a suitable site.
2. The condition or security of the artwork cannot be reasonably guaranteed
3. The artwork has been damaged or has deteriorated and repair is impractical or unfeasible.
4. The physical structure of the artwork endangers public safety.

5. The public art was stolen from its location and cannot be retrieved.
6. In the case of site specific artwork, the artwork's integrity or relationship to the site is altered because of significant changes in the use, character, or design of the site
7. The artwork has been determined to be incompatible within the context of the collection.
8. The City of Ormond Beach wishes to replace the artwork with work of more significance by the same artist.
9. Maintenance costs are higher than anticipated
10. Faults of design or workmanship make repair or remedy impractical or unfeasible.
11. The City of Ormond Beach has approved necessary site alterations
12. Written request from the artist or donor.
13. Significant, adverse public reaction has continued unabated over an extended period of time.
14. The artwork has become publicly associated with racism, sexism, homophobia, xenophobia, acts of assault or violence, or other offensive themes.
15. The City Commission has determined that it is in the best interest of the City to remove the public art.

Integrity of Artworks

The Ormond Beach Public Art Program will seek to ensure the ongoing integrity of the artwork and the sites for which they were created, to the greatest extent feasible, in accordance with the artist's original intentions, and consistent with the rights afforded by the Visual Artists Rights Act of 1990 (17 U.S.C.§ 106A).

Access to Artworks

The City will seek to assure continuing access to artworks by the public. However, the City may limit availability due to circumstances such as funding, public safety, display space, and deaccession processes.

Life Spans

An artwork's life span is either the amount of time its materiality will allow it to be displayed (either for artwork safety or artwork integrity reasons), or the object's display period, as determined by a contract between the City and the artist, whichever is shorter. Life spans assigned to the work during the commissioning process will be considered as part of requests for deaccession or removal. For artworks that have not been assigned a life span, the Public Art Coordinator may engage experts to assist in assigning the artwork a life span, based on the life expectancy of the artwork's materials and fabrication methods, and/or the programming priorities of the Board.

Temporary: 0 - 2 years
Short Term: 3 -10 years
Medium-Term 11 - 25 years
Long-Term 26+ years

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Application Process

Preliminary Request
Permanent artworks must be in place for at least five years before deaccession or relocation requests will be considered unless matters of public safety necessitate the removal. Deaccession or relocation requests may be submitted by the public.

Deaccession and Removal Form
Applicants will be required to submit a written request to City staff, or the appropriate representative for consideration of deaccession or removal of artwork.

Review Process

In consultation with the Board, the Public Art Coordinator will review requests and decide on either deaccession or relocation.

Public Meeting
The City may hold a public meeting to gather community feedback on a proposed deaccession or removal, unless the removal is an emergency. The City may also decide to hold additional public meetings or gather community input through other methods. The City may seek additional information regarding the work from the artists, galleries, curators, appraisers, or other professionals before making a recommendation.

Artist Involvement
If deaccession or removal is recommended, the artist (if available) will be contacted and invited to provide input to the City. The artist's contract and other agreements or pertinent documents will be reviewed and sent to the City Attorney's Office for final approval.

Recommendation
The Public Art Coordinator will prepare a report and consult with the City Attorney, as necessary. City staff's recommendation may include dismissing the request and/or modifying, relocating, selling, donating, disposing, or storing the artwork.

The Public Art Coordinator will provide all relevant correspondence including, but not limited to:

1. Artist's Name, biographical information, samples of past artwork, and resume.
2. A written description and images of the Artwork.
3. Artist's Statement about the Artwork named in Deaccession or Relocation Request (if possible)
4. A description of the selection process and all related costs that was implemented at the time the Artwork was selected.
5. A formal appraisal of the Artwork (if possible)
6. Information regarding the origin, history, and past ownership of the Artwork
7. Information about the condition of the Artwork and the estimated cost of its conservation.
8. Information and images of the Artwork's site

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9. Any information gained from the public meeting held about the deaccession and removal of the work.
10. Feedback from the City Department responsible for operating and maintaining the Artwork.
11. Detailed budget for all aspects of conservation, maintenance, repair, installation, operation, insurance, storage, and City Staff support.
12. The Artist's contract with the City.

City staff can recommend one or more of the following methods for an artwork's deaccession:

1. Sale or Exchange - sale shall comply with the Florida of Florida and City of Ormond Beach laws and policies governing the sale of municipal property.
    a. Artist, or estate of the artist, will be given the first option to purchase or exchange the artwork(s).
    b. Sale may be through auction, gallery resale, direct bidding by individuals, or other forms of sale in compliance with the Florida of Florida and City of Ormond Beach law and policies governing surplus property.
    c. Exchange may be through an artist, gallery, museum or other institution for one or more artwork(s) of comparable value by the same artist.
    d. No works of art shall be traded or given to Board members or City of Ormond Beach staff.
    e. Proceeds from the sale of artwork shall be placed in an Ormond Beach account designated for public art purposes. Any pre-existing contractual agreements between the artist and the City regarding resale shall be honored. An exception to these provisions may be required if the artwork was originally purchased with funds that carried with them some restriction, for example, bond funds for street and sidewalk improvements, in which case the proceeds shall be placed in an account designated for art allowed under similar restriction(s).

2. Destruction of Artwork – if artwork is deteriorated or damaged beyond repair or deemed of negligible value.
3. If the City of Ormond Beach is unable to dispose of the artwork in the manner outlined above, the Public Art Coordinator may recommend the donation of the artwork to a non-profit organization or another method.

Costs

If deaccession or relocation accommodates the applicant's interests or project, they may be required to cover the deaccession or relocation at no cost to the City.

Conflict Of Interest

No works of art shall be given or otherwise transferred publicly or privately to officers, directors, or employees or staff of the City of Ormond Beach or their immediate families or representatives of the City of Ormond Beach.

Compliance With Applicable Policies And Regulations

Deaccession and relocation of artwork will be done in a manner that complies with all other applicable City of Ormond Beach, State of Florida, and federal procedures, policies, and regulations.

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Existing Public Art Pieces At Time Of Policy Adoption

Existing public art pieces on City-owned property should be evaluated using the accession criteria to ensure that it is appropriate for the City to continue owning and maintaining the artwork. If it does not meet the accession criteria, then the piece will not be accessioned into the Ormond Beach Public Art Collection.

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Public Art Program Update

What is the Public Art Program Update?
The Public Art Program Update is a document that outlines in-process projects, and projects will be initiated in the coming fiscal year(s). The Program Update is one of the most crucial elements of the Public Art Program. It creates a roadmap and allows for the input of community members, elected officials, and others who care deeply about public art in Ormond Beach.

The Public Art Coordinator will develop the Update in consultation with staff and the Board and submit it as part of the budget for review and approval.

The following steps will be taken to develop the Public Art Program Update:

1. Work with City Departments to determine the availability of funds for the upcoming year(s).
2. Identify projects to be paid for by identified funding, including acquisition and maintenance.
3. Develop a draft Public Art Program Update that will include locations, goals, and budgets for public art projects and programs for staff review.
4. Present the Update as part of the City budget approval.
5. Integrate feedback from City Commission to determine the final Program Update.
6. Report on the use of funds collected to support the Public Art Program to and increase the amount of art in the City that is available to the public.

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Use of Funds

Funding for the Ormond Beach Public Art Program may come from:

- the General Fund;
- the City's Capital Improvement Fund;
- grants and/or contributions from private entities;
- other public agencies;
- philanthropic sources; or
- through other sources as deemed appropriate by the City.

Appropriate Uses of Funds

The public art funds may be spent for:

- Calls for Entry, RFQ's/RFP's, concept designs, maquettes, juror stipends, and other costs related to competitions and commissions
- Artist fees including travel stipends and expenses related to travel;
- Artwork fabrication and installation;
- Site preparation and cleanup;
- Acquisition of existing works of art;
- Relocation of existing or commissioned works of art;
- Required permits and insurance during the fabrication and installation of the artwork;
- Informational/promotional materials and public events directly related to the artwork;
- Required equipment needed for installation;
- Artwork appraisal;
- Staffing and services of a Public Art Consultant;
- Curators and contracted services.

Uses of Funds for Murals

The installation of a mural may necessitate additional expenses beyond the artist fee and materials. Additional fundable expenses include but are not limited to:

- Artist(s) fees for design and execution of murals.
- Rental or purchase of painting equipment or the purchase of painting supplies.
- Preparation of the mural surface including repairs and priming.
- Rental of barricades and other equipment required of street or alley closures.
- Lighting and electrical equipment.
- Other expenses that are pre-approved by the City Manager and the City of Ormond Beach.

Inappropriate Uses of Funds

The public art funds may not be spent for:

- Mass-produced work, with the exception of limited editions controlled by the artist.
- Professional graphics, unless designed or executed by an artist or used in the development of collateral material.
- Decorative, ornamental or functional elements that are designed by a project's architect or other designer.
- Routine maintenance, conservation, repair, or restoration, exceeding more than 10% of the annual budget.
- Purchase of existing works of art outside of the selection process.

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Public Art Acquisition

These policies establish the practices for acquiring artworks. The procedure creates a thorough and transparent process for acquiring artwork and favors open-ended selection processes to ensure artistic excellence in the City's Collection.

Selecting the artist is one of the most critical steps in commissioning public art. An open, equitable, competitive process that inspires the artist and engages the community can be an enriching experience and lead to more creative and exciting public art. The Public Art Coordinator will work with the Board to determine the appropriate method for commissioning new artwork for each Public Art Program project.

Goals of the Selection Process

- To satisfy the goals of the project site through an appropriate artist selection.
- To further the mission and goals of the Public Art Program.
- To select an artist or artists whose existing public artworks or past collaborative design efforts have demonstrated a level of quality and integrity.
- To identify an approach to public art suitable to the goals and demands of the particular project.
- To select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves.
- To select an artist or artists who can work successfully as members of an overall project design team.
- To ensure that the selection process represents and considers the interests of all parties concerned, including the public.
- To ensure, on average, the demographics of the artists and selection committees are reflective of Ormond Beach's population, on average.

Purchasing Procedures

City staff should refer to the City of Ormond Beach Purchasing Policy, prior to confirming an acquisition method and finalizing the acquisition process. Pursuant to City of Ormond Beach Purchasing Policy, if the purchase of an existing artwork, or the award of a contract for a newly commissioned artwork exceeds $25,000.01, then the Board must recommend the artwork for purchase to City staff to present to the City Commission for approval of the contract.

Any bid or proposal opportunities for goods, services, or both, shall be posted on the Florida Procurement Registry in accordance with State law. Florida Public Works contracts shall be posted subject to Chapter 91 of Title 36 of the O.C.G.A.

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Artist Selection Methods for Acquiring Existing Artwork

Competitions
In competitions, the City may put out an open call to artists for a possible inclusion in an exhibition at a predetermined site. The competition, which may or may not take the form of a temporary exhibit may feature existing artworks. Each selected artist may receive a stipend and the City may purchase one or more pieces of artwork at the conclusion of the exhibit to be placed in public locations around Ormond Beach.

Direct Selection
On occasion, artists may be recommended directly by the Artist Selection Committee. Direct selection may be useful on projects where an urgent timeline, low budget, or where precise project requirements exist.This list of artists could come from a pre-qualified list.

Direct Purchase
Some projects require the purchase of a specific artwork due to the exacting nature of the project or a minimal project timeline. In this case, the work must be “one-of-a-kind” and not mass-produced or off the shelf. This list of artists could come from a pre-qualified list.

Artist Selection Methods for Commissioning New Artwork

Open Competition
In an Open Competition, any artist may submit their qualifications or proposal, subject to any requirements established by the Artist Selection Committee. The Requests for Qualifications (RFQs) or Requests for Proposals (RFPs) should be sufficiently detailed to permit artists to determine whether their art is appropriate for consideration. Open Competition allows for the broadest range of possibilities for a site and brings in new, otherwise unknown, and emerging artists.

Limited or Invitational Competition
In a Limited Competition or Invitational, several pre-selected artists are invited by the Artist Selection Committee to submit their qualifications and/or proposals. This method may be appropriate when the City is looking for a small group of experienced artists, a limited time frame, or if the project requirements are so specialized that only a limited number of already identified artists would be eligible.This list of artists could come from a pre-qualified list.

Direct Selection
On occasion, artists may be recommended by the Artist Selection Committee. Direct selection may be useful on projects where an urgent timeline, low budget, or where precise project requirements exist.This list of artists could come from a pre-qualified list.

Direct Purchase

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Some projects require the purchase of a specific artwork due to the exacting nature of the project or a minimal project timeline. In this case, the work must be “one-of-a-kind” and not mass-produced or off the shelf. This list of artists could come from a pre-qualified list.

Artist Services Procurement

Design Team Member
In some instances, the City may use a targeted process to select an artist as part of a larger project design team. Language would be added to the project Request for Qualifications/Request for Proposals specifying that all teams responding to the RFQ/RFP must include a professional artist from a pre-qualified list as described in the section below. Given the nature of the project, a design team responding to an RFQ/RFP may be asked to identify an artist as part of the team based upon criteria established by the City in the RFQ/RFP. In this case, the Public Art Coordinator will represent the Program as part of the selection committee for the design team.

Pre-Qualified Artist Lists
The City may decide to develop a pre-qualified pool of artists from which it can choose artists for Limited Competition, Direct Selection, and Direct Purchase. This pool would be developed based on a comprehensive review of artist qualifications. This list could be updated annually or bi-annually, depending on the frequency of new projects.

Artist Selection Process for Artwork Acquisition (Existing Artwork and Newly-Commissioned Art)

Once an Artist Selection method is determined, a selection process will be established. A jury of recognized experts will make recommendations for selected artists to create site-specific artwork or will make recommendations for artwork chosen to be exhibited.

If the budget for a single piece of artwork is $25,000.01 or more, a selection panel must be formed. If the budget for a single piece of artwork is less than $25,000.00, the Board will act as the selection committee.

Purpose and Responsibilities

The artist selection process will interpret and review the artist’s proposals based on the selection criteria.

The goals of the selection process are as follows:

- To satisfy the goals of a specific project or site through an appropriate artist selection.
- To further the mission and goals of the Public Art Program.
- To select an artist or artists whose existing public artworks or past collaborative design efforts have demonstrated a level of quality and integrity.

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- To identify an approach to public art suitable to the goals and demands of the particular project.
- To select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves.
- To select an artist or artists who can work successfully as members of an overall project design team.
- To ensure that the selection process represents and considers the interests of all parties concerned, including the public, the arts community, and the City department(s) involved.

Artist Selection Committee

Membership of Selection Committees
Membership will be recommended by the Public Art Coordinator. The members of the selection panel (panelists) will be representative of the community demographic and will consist of at least five (5) but no more than nine (9) members from the list below:

- Members of the Ormond Beach Arts District Board
- Artist or arts administrator;
- Design professionals
- City of Ormond Beach project manager who may appoint the project architect or project landscape architect in their stead; and
- A member of the project steering committee if one has been appointed
- Community or neighborhood representative

Artist Selection Committee Conflict of Interest
Artist Selection Committee members will declare any conflicts of interest for all projects and artwork under consideration at the beginning of their meetings. A conflict of interest exists if a committee member, an organization the committee member is associated with as a staff or board member, or a committee member's family member can gain financially from the project under consideration by the Artist Selection Committee. In order to promote public confidence in this process, a committee member may also declare a conflict if they think there may be a perception that they have a conflict. If a committee member has a conflict, he/she must not participate in the Artist Selection Committee's discussion or decision regarding the project. They must also refrain from discussion about the project and from influencing fellow committee members.

Procedures
During an artist selection process, Artist Selection Committee members will not submit applications for the placement of their own artwork and/or projects. City Staff and Board can invite artists to participate but must refrain from giving advice to applicants or answering their questions and direct such questions to the Public Art Coordinator during the selection process. The Board must solicit public comment for all pieces of public art commissioned or purchased for over $25,000.01. An opportunity for public comment must be given before a formal vote. A formal vote recommending the selection to the City of Ormond Beach City Commission must be recorded in keeping with the City of Ormond Beach public record requirements.

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Project Implementation Process for Site- Specific Artworks

Upon the decision of the Artist Selection Committee, and with the assistance of the City Attorney's Office, the Public Art Coordinator will prepare a contract that includes the scope of work, fee, schedule, and relevant terms and conditions to be approved by the City and artist.

The City will follow the process for contracting required by law. For some projects, the contract with the artist may be phased to include two scopes of work with separate pay schedules and deliverables. The first phase would include all design documentation, including final design, stamped engineering drawings, installation details, and a revised fabrication budget and timeline. The second phase would include all costs related to fabrication and installation.

The Public Art Coordinator will ensure all documents are signed and insurance coverage secured before issuing a notice to proceed and will be responsible for coordinating the artist's work to ensure the successful integration of the artwork into the project. The Public Art Coordinator will organize a meeting with all integral staff to review roles, responsibilities, and schedules.

If specified in the contract, the artist will develop design development drawings for review and approval from the City before fabrication. The Public Art Coordinator will schedule meetings with the appropriate offices to review and approve the plans.

If the artist proposes any significant design changes, the Public Art Coordinator will secure the recommendation for approval from the Board and the appropriate departments of the City before approving said changes in writing, per the terms and conditions of the contract.

If the parties are unable to reach mutually beneficial contract terms, then the contract process will be terminated.

The Public Art Coordinator will be responsible for overseeing the installation of the artwork. The Public Art Coordinator will ensure that all the necessary requirements have been completed before interim and final invoice payments to the artist.

Maintenance Plan

Understanding maintenance and care of public art begins before an artwork is created. During the design phase or when a donation is initiated, the City, artist, or sponsor will review and analyze their design proposal and advise on maintenance and operations of the artwork. It is best practice and highly recommended that an art conservator is contracted to give a report on the proposed artwork.

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On behalf of the City, the artist, sponsor, or the appropriate party will submit a Maintenance Plan to the City of Ormond Beach, who will review and then catalog any tasks associated with maintenance of the artwork.

The Maintenance Plan will enable the City to:

- Evaluate the quality and sustainability of the proposed or existing public artwork;
- Establish maintenance requirements, assign schedules, and identify potential costs; and
- Determine if the City of Ormond Beach should accept or decline the design proposal and/or public artwork.

To produce the Maintenance Plan, the artist should examine and render an opinion on the following:

- Durability;
- Type and integrity of materials;
- Construction/fabrication technique;
- Internal supports, anchoring and joining, and footings;
- Landscaping;
- Vulnerable and delicate elements;
- Drainage of artwork;
- Potentially dangerous elements;
- Security;
- Location;
- Environment;
- Whether the design encourages/discourages interaction; and
- Effects of skateboarding, graffiti, and any other potentially damaging activities.

The Maintenance Plan will include:

- A record of the artist's intentions for the artwork;
- Recommendations to mitigate potential problems discovered during the examination;
- Notes about how the artist would like the artwork to age;
- An itemization of long-range considerations and care, highlighting maintenance and the anticipated needs for periodic conservation treatment or repairs; and
- Identification of the lifespan of the artwork and a prognosis of its durability in consideration of that lifespan.

The artwork may also be identified as site-integrated, or part of the site and/or the architecture, as appropriate and will fall into the long-term lifespan category above.

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Mural Guidelines

Introduction

Murals are a relatively quick and highly impactful way to bring public art into the built environment. Murals provide an opportunity for visual artists to show their talent and creativity while also contributing to a community's landscape and identity.

Publicly-Owned Murals

Publicly-owned murals may occur on publicly-owned buildings or on privately-owned buildings where the property owner agrees to a mural easement allowing for the creation and maintenance of a publicly-owned mural on private property for a specific period of time.

The Ormond Beach Arts District Board assists City Staff with coordinating the creation and completion of publicly-owned murals. This assistance includes but is not limited to:

- Identifying potential mural sites.
- Issuing and administering the Request for Qualifications (RFQ) for mural artists.
- Coordinating a selection process for RFQ reviews and artist recommendations.
- Acting as a selection panel if the budget is under the $25,000 project threshold.
- Making recommendations for the selection panel members if the budget is over the $25,000.01 threshold.

Mural Design Considerations

Murals in the City of Ormond Beach are encouraged to be varied in both content and design. A wide variety of murals will ensure a vibrant visual experience for residents and visitors alike. Some murals may celebrate the history of Ormond Beach while others may be palettes for vibrant artistic expression, inject whimsy into the built environment, or showcase the artists' wildest dreams - the opportunities are endless.

In addition to the Considerations and Evaluation Criteria for Public Art set forth herein, the following additional review criteria are applicable to Murals.

1. The content of a mural is protected under the laws of free speech.
2. The mural must comply with Florida obscenity laws and cannot depict sexual conduct or sexually explicit nudity, nor advertise any activity illegal under the laws of Florida or the United States.

While not relating to content, some design considerations should be made in order to ensure a successful project.

Design Considerations:

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1. Scale - Who will be the intended viewer or audience? A mural intended for pedestrians may be of a different scale than one intended for automobile drivers or cyclists along a bike trail.
2. Accessibility - Are there opportunities to engage those who are visually impaired or otherwise not able to view the mural?
3. Maintenance - What are the long term maintenance implications of the design? Is it easily repairable?
4. Longevity - What is the expected life span of the mural? Is it intended to be a short or long term installation?
5. Experiential Elements - Is there a potential for additional elements that could be added to enhance the experience of the viewer such as virtual (VR) or augmented (AR) reality elements, audio elements either on site or online, instagram or social media interactions or other opportunities?

Mural Easements

In order to create additional mural opportunities within Ormond Beach, these policies encourage property owners to enter into easement agreements with the City that allow for public funds to be expended for murals on private property. Though there may be positive benefits for a property owner as a result of the creation of a publicly-owned mural on their building, there must be no direct correlation between the content of the mural and the property or any business housed in the property.

In order for the City to implement a publicly-owned mural on a privately-owned building the building owner must sign an easement created by the City of Ormond Beach which states that the owner will not paint over, destroy, cover, or alter the mural for the duration of the agreement. Agreements typically last for a minimum of 5 years but may be shorter or longer depending on the project. As part of easement negotiations, the City should also consider negotiating with the property owner for nightly illumination of the mural for the lifetime of the easement.

RFQ Artist Selection

A selection panel should be formed using the policies in the acquisition section of the policy in order to select artists. The following criteria should be utilized as the minimum criteria for the selection of artists for all mural projects. Additional project specific criteria may be added in addition to the baseline criteria.

- Experience with similar mural projects, examples of past projects, including at least ten (10) color images of one or more completed mural projects – and three supporting professional references.
- Willingness to work with City Staff to develop and refine the mural design.
- Timely response to the RFQ, which shall include but not be limited to a requirement that at least ten (10) color renderings/designs of the proposed mural, a written description of

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the mural, and photographs of the proposed site and physical surroundings be submitted to the Public Art Coordinator
- Innovative and unique artistic vision, including technique, composition of visual art elements, use of line, color, form, and texture.
- Realistic project budget and timeline.
- Willingness to enter into a contractual agreement with the City of Ormond Beach.
- Liability/Workers compensation/automobile insurance.
- Agreement to allow images of the completed mural to be placed on the City of Ormond Beach website.

Mural Implementation

Upon selection, the artist will work with the City of Ormond Beach to create a design, secure permits, as appropriate, such as street or alley closures. Below is a general overview:

- City Commission will review and give final approval for the artist selection and mural design.
- City Staff will monitor the creation and completion of the mural.
- The Artist will create the artwork in a timely fashion. If more time is needed, the artist must notify the City so that any applicable permits may be extended.
- The creation of the mural must include materials that are long-lasting (at least five (5) years unless agreed to beforehand), graffiti and UV resistant, or include an anti-graffiti and UV resistant coating.
- The artist must notify the City when the mural is completed.
- When the mural is completed, a mural dedication event will be organized.

Private Murals on Private Property

The City of Ormond Beach encourages the installation of private murals on private property in order to support artists and enhance the visual environment in Ormond Beach. Private property owners are encouraged to voluntarily follow the policies set forth in this document as applicable and are also encouraged to consult with the Public Art Coordinator with regard to any questions or concerns as they develop and implement private murals. If any privately-owned and/or privately-commissioned mural on private property has been proposed for City acquisition into the Public Art Collection, then the mural in question must be reviewed for acquisition according to the procedures set forth in the “Acquisition” chapter of this Public Art Guidelines document. Privately-owned and/or privately-commissioned murals on private property are not automatically accessioned into the Public Art Collection of the City of Ormond Beach.

—--- End of policy —--

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Public Art Ordinance

Sec. _____. Purpose.

The purpose of the Public Art Program is to establish a program for the integration of visual arts and culture in both public and private development projects throughout the city to visually enliven the city, illuminate the city's history, diversity and culture, and foster economic development.

Sec. _____. Definitions.

For the purposes of this chapter, the words and phrases listed below have the following definitions:

Art, artwork or *work of art* means an original physical work created or produced by an Artist (as defined hereinafter), including, but not limited to, paintings, sculptures, engravings, carvings, frescos, stained glass and glass works, mosaics, mobiles, murals, collages, statues, bas reliefs, tapestries, photographs, video projections, drawings, fountains, landscape designs, artifacts of historical or cultural significance, monuments erected to commemorate a person or event, functional furnishings such as artist-designed seating, or other media. Artwork may be free-standing or integrated with the work of other design professionals into a building or site. Artwork may be new or may be an existing work of art. Artwork may include, but is not limited to:

1. Sculpture: Free-standing, wall supported or suspended; kinetic, electronic; in any material or combination of materials.
2. Murals or portable paintings: in any material or variety of materials.
3. Fiber works, neon, glass, mosaics, photographs, prints, calligraphy, earthworks, any combination of forms of media, including: light, sound, literary elements, film, holographic images, and video systems; hybrids of any media and new genres.
4. Furnishings or fixtures, including, but not limited to: gates, railings, lighting, street lights, signage, seating, if created by artists as unique elements or limited editions.
5. Artistic or aesthetic elements of the overall architecture or landscape design if created by a professional artist or a design team that includes a professional visual artist. Such design elements may include pools, paths, benches, planters, and fixtures and vegetative materials where designed by a professional visual artist and/or are an integral part of the artwork by the artist.
6. Temporary artwork or installation that serves the purpose of providing community and educational outreach.
7. The incremental costs of infrastructure elements, such as sound walls, utility structures, roadway elements, and other items if designed by an artist as a co-designer.

Ineligible Artwork: The following are not considered artwork:

1. Art objects which are mass produced or are of standard manufacture, such as playground equipment, fountains, statuary elements, signage, maps, corporate logos or other functional elements, unless incorporated into an artwork by an artist commissioned for that purpose.
2. Reproductions, by mechanical or other means, of original artwork, except in the case of limited editions controlled by the artist, cast sculpture, film, video, photography, printmaking, or other media arts.
3. Decorative, ornamental, architectural, or functional elements which are designed by the building architect as opposed to elements created by an artist commissioned for that purpose.
4. Services or utilities necessary to operate and maintain an artwork over time.

Public art master plan means the Downtown Master Arts Plan for the City of Ormond Beach, Florida that pertains to public art and culture, as it exists or may be amended. The Plan shall provide a process for the systematic selection and acquisition of pieces of artwork and locations of art to be included in public places.

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Artist means an individual generally recognized by critics and peers as a professional practitioner of the visual, performing, or literary arts, as judged by the quality of that professional practitioner's body of work, educational background, experience, public performances, past public commissions, sale of works, exhibition record, publications, and/or production of artwork. The members of the architectural, engineering, design or landscaping firms retained for the design and construction of a development project covered by these policies shall not be considered artists for the purposes of these policies.

Exterior place means any place, public or private, outdoor and exterior to buildings or structures and exposed to public view, including, but not limited to, buildings, parks, right-of-way medians and open spaces.

Local artist means an artist, as defined in this chapter, who resides in Volusia County, Florida.

Maintenance, with respect to artwork, means the required repairs or cleaning to keep a work of art in its intended condition, including preventative maintenance at scheduled intervals to curtail future deterioration, ordinary repairs or maintenance, including but not limited to, painting, repair, replacement, or installation of mechanical equipment.

Maintenance, with respect to ordinary property maintenance, means ordinary repairs or maintenance of a structure, including but not limited to, painting, roof repair, replacement, or installation of mechanical equipment.

Mural means a singular work of Public Art hand-painted, hand-tiled, or digitally printed (with property owner approval) on a building, structure, fence, or other object within public view. Its primary intent is to be artistic in nature, rather than purely information, creative signage and commercial signage. The work shall not contain text, graphics, or symbols which specifically advertise or promote a business, product, or service; and shall not promote a specific political party or candidate.

Project means new construction, renovation work, or façade improvements requiring a building permit where fifty percent (50%) or more of a building is being modified, renovated, expanded, rebuilt or improved by construction. For purposes of this chapter, "project" does not include the following:

1. Repair or reconstruction of structures which have been damaged by fire, flood, wind, earthquake or other casualty.
2. Historic preservation or restoration.
3. Interior renovation.
4. Flood protection work items.
5. Fire sprinkler installation work items.

Public art assessment means two percent of the total dollar amount of the total construction costs of private development.

Public Art Collection means art objects owned by the City of Ormond Beach, Florida, its agencies and authorities. Permanent Public Art must be located in a public place with public visibility, accessibility, and impact and shall have a permanence comparable to associated capital projects.

Renovation means a project requiring a building permit where fifty percent (50%) or more of the exterior building area is being modified, rebuilt or improved by construction. For purposes of this chapter, "renovation" does not include the following:

1. Repair or reconstruction of structures which have been damaged by fire, flood, wind, earthquake or other casualty.
2. Historic preservation or restoration.
3. Development activity on existing, previously approved developments for the sole purpose of accessibility compliance.

Temporary artwork means artwork created for a specific timeframe or event, and which is situated at a particular site on a temporary basis, not to exceed a period of two (2) years.

Total construction costs means the total cost of the improvements, excluding land costs, approved for a development project, as indicated on the construction contract(s) for the subject improvements.

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Sec. _____. Ormond Beach Arts District Board creation.

1. An Ormond Beach Arts District Board is hereby created as a body of individuals appointed by the mayor and consented to by City Commission that shall have the duty and responsibility to make recommendations to the City Commission on public art projects and cultural engagement opportunities.
2. The Ormond Beach Arts District Board may be suspended by the City Commission if the appointed membership is less than three (3) members or at least two (2) consecutive meetings have been canceled due to the lack of a quorum for the transaction of business. In the event the Ormond Beach Arts District Board is suspended, the city manager or their designee shall assume the duties and responsibilities of the Ormond Beach Arts District Board as provided under this chapter.

Sec. _____. Ormond Beach Arts District Board powers, duties, and functions.

1. The Ormond Beach Arts District Board shall:
    a. Advise the City Commission on the adoption of policies and procedures to acquire, commission, and maintain works of arts and culture.
    b. Advise the City Commission regarding applications for the installation of art as part of private projects pursuant to this chapter.
    c. Advise the City Commission regarding installation of art as part of public projects pursuant to this chapter.
    d. Advise the City Commission regarding proposed donations of art pursuant to this chapter.
    e. Recommend sites for location of public art in accordance with the arts and culture master plan.
    f. Provide recommendations and guidance in implementation of the arts and culture master plan.
    g. From time to time, recommend to the City Commission updates or revisions to the arts and culture master plan that identify proposed locations and criteria for public artwork, art selection, and placement criteria, and other program recommendations, to reflect the changing environment of the city. It is the intent that such a master plan be updated every five (5) years.
    h. Conduct, with the assistance of city staff, calls to artists regarding installation of art as part of public projects and regarding installation of art using t[redacted]suant to this chapter.
    i. Provide recommendations to the City Commission on the maintenance of city-owned artwork to preserve and protect the public art in the city's collection.
    j. Provide recommendations to the City Commission on the deaccessioning, removal, or replacement of public art owned by the city.
    k. Advise the City Commission regarding murals to be installed on city property.
    l. Propose recommendations to the City Commission regarding the arts and culture ordinance and program.
    m. Report to the City Commission, on an annual basis, the status of the Public Art Program, the application of the master plan, the use of arts and culture funds and the fund balance.

2. The recommendations of the Ormond Beach Arts District Board to the City Commission are advisory only and may or may not be consistent with similar recommendations made to the City Commission by other city boards.

Sec. _____. Criteria for art.

The Ormond Beach Arts District Board shall consider the following criteria in recommending approval or disapproval of a work of art:

1. *Complies*. The proposed art conforms to the definition of art contained in this chapter and will be created by an artist or local artist as defined in this chapter.

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2. *Master plan*. The proposed art meets the qualities described in the arts and culture master plan, if applicable to the project.
3. *Visual accessibility*.The proposed art will be readily visible to the public and meet the location requirements of this chapter.
4. *Quality*. The proposed artist is professionally recognized in the medium, and the proposed art is of quality and enduring value.
5. *Appropriateness to site*. The proposed art is of design, scale, and material appropriate to the site that complement surrounding buildings and site features such as landscaping.
6. *Compatibility*. The proposed art is compatible with surrounding neighborhoods.
7. *Public Welfare*.The proposed art is not detrimental to the public welfare and will not constitute a safety hazard.
8. *Maintenance*.The proposed art will not require extraordinary maintenance.
9. *Valuation*. The proposed art meets or exceeds the public art assessment requirements of this chapter.
10. *Location*.The proposed location of the art and/or element(s) is in an exterior place and is appropriate to accommodate the size and scale of the proposed art and/or element(s), has or can reasonably accommodate any necessary supporting infrastructure and is in compliance with applicable city code requirements such as visibility triangle. Notwithstanding the foregoing, art purchased with the arts and culture fund or for public construction projects may be located inside publicly owned buildings.

Sec. _____. arts and culture fund.

1. *Arts and Culture Fund established.* A separate arts and culture fund must be established by the city and shall be administered by the Planning Department. All art assessment deposits from private and public development must be deposited into this fund and the funds must be kept separate from any other city funds. All monies deposited into this fund shall be designated solely for this purpose and shall not be used for any other purpose unless otherwise permitted by the City Commission. Contributions to the arts and culture fund may be derived in any lawful manner, including, but not limited to:
    a. Fundraising events.
    b. Public and private grants, partnerships, estate trusts.
    c. Private donations.
    d. Corporate donations.
    e. Non-profit organizational transfers.
    f. City general fund allocations.

2. *Use of funds.* The arts and culture fund shall be used by the city for the selection, commission, acquisition, and maintenance of arts and culture anywhere in the city. Such funds may be spent on artworks or art-related costs including, but not limited to:
    a. *Selection.* Selection processes for public art to be owned by the city, including but not limited to advertising, selection panelist fees, completion stipends, outside consultant fees, and/or travel expenses for artists or experts.
    b. *Commissioning, acquisition, and installation.* Artist and engineering design fees, permit fees, purchase price, fabrication, transportation, installation, site preparation and improvement, lighting and other costs directly related to the installation of public art owned by the city or on loan to the city.
    c. *Maintenance.* Maintenance of public art owned by the city or on loan to the city, including but not limited to evaluation fees for professional conservators, costs of repair, cleaning and conservation.
    d. *Relocation, removal & storage.* Costs directly related to the transportation and relocation or removal of public art owned by the city or on loan to the city or storage of public art owned or on loan to the city.

e. *Insurance and security.* The costs for damage and theft insurance for public art owned by the city or on loan to the city, and, as appropriate, costs for security for installations or exhibitions for art owned by the city or on loan to the city.
f. *Consulting.* The fees and costs for consultants, appraisers, and curators as may be necessary.
g. *Promotion.* Costs to promote the public art in the Public Art Program, including but not limited to implementation of programs educating the public on the Public Art Program, public art tours, public lectures, descriptive on-site plaques, social media, brochures and other methods.
h. *Program administration.* All personnel costs for the management and staffing, as needed, to support the Public Art Program.

3. *Use of art purchased with public art funds.* All artwork purchased with public art funds must be displayed on city-owned land, a city-owned building, a city-leased facility, a city rented facility or on another governmental entity's property that is located within the city. Artwork may be placed on another governmental entity's property so long as the property is located within City limits and an interlocal agreement between the City and the governmental entity that owns the property is executed and approved by the City Commission. All artwork purchased with public art funds must be displayed in a visually accessible location for the public to receive the most enjoyment and benefit from the art.
4. *Prohibited uses.* Funds cannot be utilized for artist receptions, dedication art events, promotional materials for the artist, or expenses for the operation or maintenance of public art on private property. In the event city owned artwork is placed on property owned by another governmental entity, the fund may be utilized to maintain the City's work of art provided an interlocal agreement between the city and the governmental entity that owns the property is executed and approved by the City Commission.
5. *Procurement.* The procurement of goods, services or construction for the Public Art Program or using arts and culture funds must comply with the city's procurement regulations and Florida law, as applicable.
6. *Carryover.* Any monies not expended in the fund in any fiscal year must be carried over in the fund into the following year. Any interest earned on the funds must be retained in the fund.
7. *Contracts for artwork.* Artists, as part of any commission or contract with the city for the provision of artwork, are required to submit to the city a "maintenance and inventory sheet," which must include an annual cost estimate for the annual maintenance necessary in order to properly preserve and maintain the artwork in substantially the same condition that it was in when accepted by the city.
8. *Insurance*. Proper insurance coverage must be maintained by the city on artwork purchased with Public Art Fund monies, on artwork whose ownership has been transferred to the city or on artwork that has been loaned to the city.

Sec. _____. Public art maintenance, relocation, and removal fund.

1. *Public Art Maintenance, Relocation, and Removal Fund established.* A separate public art maintenance, relocation, and removal fund must be established by the city and shall be administered by the Planning Department.
2. *Use of funds.* All monies deposited into this fund shall be designated solely for the purpose of maintaining, relocating, or removing works of art owned by the city. Funds designated by agreement with an artist/donor for a specific work of art may not be used to maintain, relocate or remove other works of art in the public art collection. For works of art currently in the public art collection, city general fund allocations shall be used for the maintenance, removal, or relocation for those works of art without an artist/donor agreement for maintenance.
3. *Carryover.* Any monies not expended in the fund in any fiscal year must be carried over in the fund into the following year. Any interest earned on the funds must be retained in the fund.

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Sec. _____. Applicability.

1. The Public Art Program assessments set forth in this chapter apply to the following activities:
    a. Private non-residential development projects as set forth in section_____.
    b. Residential development projects with more than ten (10) units as set forth in section_____.
    c. Public construction projects as set forth in section_____.
2. Exceptions. The Public Art Program assessments set forth in this chapter do not apply to the following development or activities:
    a. Residential development projects with ten (10) units or less.
    b. Ordinary property maintenance.
    c. Repairs and restoration resulting from fire, flood, windstorm or other casualty or natural disaster, as determined by the building official.
    d. Industrial and commercial development that is not open or accessible to the general public due to the storage or use of hazardous, radiological, or infectious materials, national security reasons, or other reasons related to the health, safety, or security of the public.

Sec. _____. Public art assessment for private development.

1. *Applicability.*
    a. The provisions of this chapter and the public art assessment apply to all private non-residential development projects and all residential development projects with more than four (4) units, including new construction, or the renovation or improvement of an existing building where fifty percent (50%) or more of a building is being modified, renovated, expanded, rebuilt or improved by construction.
    b. The provisions of this section apply to new development or new construction within existing planned developments.
2. *Requirements.* All private development meeting the applicability requirements of this section must elect one of the following assessment methods within ninety (90) days of the issuance of the first building permit or site work permit for a subdivision plat for any portion of the project:
    a. *Option 1. On-site Artwork.* Submit documentation evidencing the escrow of funds for a work of art valued in an amount not less than one and one-half percent (1.5%) of the total construction costs and submit an application for approval of the work of art in compliance with this chapter. If a local artist will be commissioned to provide a work of art, the value of the work of art cannot be less than ninety percent (90%) of one and one-half percent (1.5%) of the total construction costs; or
    b. *Option 2. Contribute to Fund.* Contribute an amount equal to eighty percent (80%) of one and one-half percent (1.5%) of the total construction costs for deposit to the arts and culture funds. The public art assessment must be paid in full prior to the issuance of a certificate of occupancy except for subdivision plats which are required to submit the public art assessment in full at the time of recording of the final plat; or
    c. *Option 3. On-site Artwork and Contribute to Fund.* Submit documentation evidencing the escrow of funds for a work of art valued in an amount less than one and one-half percent (1.5%) of the total construction costs and contribute eighty percent (80%) of the balance of the public art assessment (one and one-half percent (1.5%) of the total construction costs) for deposit in the arts and culture fund.
    d. *Option 4. Alternative Equivalent Proposal.* Submit an alternative equivalent proposal to the Director of Community Development.
        i. The proposal shall be for the installation of freely accessible work of art on City public right-of-way, on property owned by other public agencies, or on another property under the control or ownership of the developer. The proposal may seek a combination of the

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public art assessment associated with multiple projects into one larger work of art in lieu of several small works of art.

ii. The proposal shall contain all information and establish all criteria set forth in section _____ of this Chapter, excluding the document required by _____.

iii. The developer must demonstrate that the cost of the proposal will equal the cost of the public art assessment otherwise required under subsection _____ and not create unbudgeted costs for the City.

iv. The City may approve the proposal if it finds that:

1. The alternative equivalent proposal will further the purposes of this chapter as set forth under section _____; and
2. The proposed location of the alternative equivalent proposal is in reasonable proximity to the location of the site(s) generating the work of art requirement, in order to avoid clustering of all public art in one location; and
3. The cost of the proposal will be equal to or greater than the cost of the public art assessment that would otherwise be required under Subsection _____; and
4. The developer has established to the satisfaction of the City that the alternative equivalent proposal will create freely accessible public art in the City to an equal or greater extent than installation of the public art on the individual project site or a contribution to the Fund.

v. In approving a proposal, the City may impose reasonable conditions of approval requiring the developer to enter into agreements with the City or other public agencies or private parties in order to memorialize the legal obligations of all parties involved with the alternative equivalent proposal.

3. The public art assessment for residential development projects will be calculated on a plat by plat basis. Total construction costs for purposes of calculating the public art assessment will be based on the total construction costs for all property depicted on each plat included within the residential development project.
4. Notwithstanding the foregoing, the public art assessment for any single project, cannot exceed one hundred thousand dollars ($100,000.00).

Sec. _____. Inclusion of art at private development site.

1. *Location.* Artwork must be located in an exterior, publicly accessible place.
2. *Process.* If the developer chooses to provide artwork at the site of the private development, the developer must comply with the following process:
    a. *Escrow and accounting of funds for artwork.* The developer must submit documentation to the city showing a deposit for public art was made with the developer's attorney or escrow agent into an escrow account not more than ninety (90) days after the issuance of the first building permit or site work permit for subdivision plats, in an amount equal to one and one-half percent (1.5%) of the total construction costs.
    b. *Art consultant.* If the developer chooses to provide artwork on site, the developer may utilize up to twelve percent (12%) of the escrowed art deposit to retain an art consultant to assist in the selection and procurement of the required work of art. The art consultant cannot have a financial or other relationship with the artist or developer, or any ownership in the artwork purchased by the developer. The artist is not entitled to the art consultant fee.
    c. *Artist selection.* Selection of the artist will be the responsibility of the developer. The selected artist must be an artist as defined in this chapter. The commission of the artist must be by written contract between the developer and artist.

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3. *Application for approval of proposed art.* An application for approval of the work of art must be made to the Ormond Beach Arts District Board within ninety (90) days of the issuance of the first building permit or site work permit for subdivision plats. The application must include:
    a. Artist's qualifications, including resume and portfolio establishing the artist's credentials.
    b. Detailed description and depiction of the work of art and its location on the site.
    c. Drawings and renderings of the proposed work of art, in terms of size, scale, color, shape, and materials in sufficient detail to provide a clear understanding of the art.
    d. Appraisal of the value of the art.
    e. Documentation showing that a deposit for public art was made into an escrow account.
    f. Maintenance program required for the artwork.
    g. Proposed restrictive covenant running with the land that binds the property owner's successors and assigns to retain and maintain the artwork in compliance with this chapter, as more specifically described in section _____.
    h. Compliance with public accessibility (ADA) requirements.
4. *Board review of contribution of art.* The Ormond Beach Arts District Board shall review the proposed artwork based on the criteria established in section _____ and shall recommend to the City Commission whether to approve, deny, or approve with conditions the selection and location of the artwork with sensitivity to the aesthetic and cultural traditions and the history of the city and to the character of the surrounding neighborhoods.
5. *Appraisal.* To establish the value of the artwork to be installed or retained by the developer to comply with this section, the city may employ an independent art appraiser to provide a written appraisal of the art work(s) submitted. Such appraisal will be paid for by the developer from the escrowed art deposit.

Sec. _____. Ownership and maintenance of artwork installed on private property.

1. Artwork installed on private property pursuant to the requirements of this chapter is the property of the property owner. Title and ownership of the artwork transfers in whole or in part to any successor in interest of the property. The property owner shall be responsible for maintenance of the artwork in good condition at all times, as determined by the city. The property owner shall be responsible for ensuring that the public's view of the artwork is maintained, and that no vegetation or additional construction obstructs the public's view. Maintenance includes any associated landscaping or related improvements.
2. The owner of any property containing artwork installed in compliance with this chapter must include restrictions by recorded covenant that require retention and maintenance of the artwork in compliance with this chapter to run with the land and be binding on the owner's successors and assigns. The restrictive covenant must be recorded within ten (10) days of the issuance of the certificate of occupancy for the project. Any such restrictive covenant must be approved by the city attorney prior to recordation.

Sec. _____. Removal or replacement of artwork installed on private property.

1. Artwork installed in accordance with this chapter must remain on site in the approved location and cannot be altered, replaced, or removed except as provided in this chapter, or when deemed to be unsafe by the city building official, or require replacement due to destruction or casualty to the artwork.
2. All replacement art must equal or exceed the value of the original artwork and must not be less than the original public art assessment requirement. If the artwork is to be replaced, the Ormond Beach Arts District Board shall review the proposed artwork and shall recommend to the City Commission whether to approve, deny, or approve with conditions the selection of the artwork in accordance with the arts and culture implementation guidelines.

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Sec. _____. Artist grant of license to city.

1. The artist of artwork to be owned by the city and approved and installed under the Public Art Program must:
    a. Grant to the city an unlimited, perpetual, non-exclusive, royalty-free license to reproduce and distribute two-dimensional reproductions of the artwork, in photos, videos and related media, for city-related purposes;
    b. Grant to the city irrevocable ownership rights in any copyright or other intellectual property right regarding the artwork; and
    c. Waive and release in favor of the city all rights, including the right of attribution or integrity, which the artist may have in the artwork.
    d. The City shall make all reasonable efforts to attribute the artwork to the artist in all uses.
2. The Artist retains a perpetual, royalty-free license to reproduce two-dimensional reproductions of the artwork, in photos, videos and related media, for demonstration of artist's artwork.
3. Any documentation regarding the above shall be approved by the city attorney.
4. The city shall have the option of acknowledging the artist and the artwork title in reproductions.
5. By participating in the arts and culture process, the artist authorizes review by the Ormond Beach Arts District Board and compliance with public records laws.

Sec. _____. Enforcement.

1. *Certificate of Occupancy.* Unless an alternative deadline is established in a development order, or a time extension is granted by the planning and zoning director, no certificate of occupancy for a project subject to the public art assessment pursuant to section _____ will be issued until the artwork is installed and/or the full art assessment has been paid to the city.
2. *Other remedies.* The provisions of this chapter may also be enforced through any remedy available to the city in law or in equity. Violations may also be enforced through the code enforcement provisions of this code; or the city may institute a civil action in a court of competent jurisdiction to seek injunctive or other relief to enforce compliance with the terms of this chapter or any rule or regulation promulgated under this chapter, to enjoin and prohibit said violation or to compel the performance of actions which will result in compliance with this chapter. These remedies are cumulative, and the use of any appropriate remedy does not constitute an election of remedies by the city. The use of one remedy does not preclude the use of any others.

Sec. _____. Private gifts of art to the city.

The donation of works of art to the city is encouraged. The acceptance of donations of art by the city and the placement of art on city property carry certain responsibilities. Some of the issues to be considered include the creativity, style, durability, diversity historical relevance and maintenance of the work of art. This section provides guidelines for the acceptance of private donations of art to the city.

1. *Application process*. An application for donation of a work of art must include the following documentation:
    a. A written description of the work of art.
    b. Not less than five (5) visual representations of the work of art.
    c. A list of proposed installation sites.
    d. Biographical information about the artist including, if available, a list of the artist's works of art placed in public places.
    e. Information about the private donor including the full name, current and complete contact information.

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f. Any terms or conditions imposed by the donor which the donation of the work of art may be subject to.

2. *Gifts Panel.*
   a. The Ormond Beach Arts District Board shall act as the gift panel responsible for review and for making a recommendation concerning acceptance of proposed donations of art to the city and the placement of donated art on city property.
   b. *Guidelines for review.* Works of art proposed for donation to the city must be evaluated based on the following criteria:
      i. The proposed artist is professionally recognized in the medium and the proposed art is of quality and enduring value.
      ii. Value and condition of the work of art.
      iii. Historical relevance/relationship to the city.
      iv. Relationship to the city's existing public art collection.
      v. It conforms to the definition of art contained in this chapter and will be created by an artist as defined in this chapter.
      vi. The proposed art meets the qualities described in the arts and culture master plan, if applicable to the project.
      vii. Conditions imposed by the donor.
      viii. The proposed art will not require extraordinary maintenance.
   c. When considering placement of art donated to the city, the Ormond Beach Arts District Board shall consider the following:
      i. Appropriateness of the location for works of art and that the proposed art is of design, scale, and material appropriate to the site.
      ii. Physical layout of the site and/or building.
      iii. Recommendation by architect of the project.
      iv. The proposed art will be readily visible to the public and meet the location requirements of this chapter.
      v. The proposed art is compatible with surrounding neighborhoods.
      vi. The proposed art is not detrimental to the public welfare and will not constitute a safety hazard.
   d. *Assignment of rights.* All donations of works of art to the city must include an artist grant of license in conformity with section _____.
   e. All works of art acquired pursuant to this section must be acquired in the name of the city, and title must vest to the city.

DRAFT



B

BRIDGE APPENDIX

DRAFT

- Sample Timeline
- Sample Budget
- Sample RFQ
- Sample RFP
- Sample Contract
- Case Studies
- FDM Submittal Form
- FDM Chapter 127, 215, and 231

215 Roadside Safety

215.1 General

This Chapter contains roadside safety design criteria for new construction, reconstruction, and Resurfacing, Restoration and Rehabilitation (RRR) projects. New Construction criteria must be met for new and reconstruction projects, and for improvements included with RRR projects.

The design criteria contained in ***FDM 210*** and ***FDM 211*** has been developed to minimize the probability that a vehicle will depart the roadway. Design elements that affect roadside safety include: horizontal alignment, superelevation, vertical alignment, drainage design, sight distance, lane widths, pavement, pavement markings, cross slopes, median widths, shoulders, and lighting.

The evaluation of Roadside Safety design elements is necessary to address the occasional errant vehicle that does depart the roadway. These design elements include roadside geometries, lateral offsets to potential hazards, and the use of shielding.

The ***AASHTO Roadside Design Guide*** **(*AASHTO RDG*)** provides the foundation for the development of specific criteria contained in this Chapter and the ***Standard Plans***.

215.1.1 RRR Criteria

Criteria for RRR projects provided in this chapter are the minimum values allowed for roadside elements to remain on arterials and collectors without obtaining a Design Exception or Design Variation (see ***FDM 122***).

Criteria for RRR projects provided in this chapter may be used for establishing the minimum requirements for adding auxiliary lanes, keyhole lanes, or providing minor intersection improvements with the understanding that when existing right of way (R/W) is adequate, new construction criteria will be used to the maximum extent feasible.

Do not apply RRR criteria in this chapter to resurfacing projects on Limited Access (LA) Facilities.

215.2 Roadside Features

215.2.1 Roadside Geometry

Roadside geometry refers to the terrain features (slopes) that a vehicle will encounter when departing a roadway. The components of roadside geometry include front slopes, back slopes, and transverse slopes.

215.2.2 Roadside Slope Classification

Roadside Slopes include areas located beyond the edge of the traffic lane as shown in ***Figures 215.2.2*** and ***215.2.3***. These areas are divided into the following classifications:

(1) Traversable Slope – Smooth terrain, unobstructed by fixed objects:

  (a) Recoverable Traversable Slope, 1:4 or flatter

  (b) Non-Recoverable Traversable Slope, steeper than 1:4 and flatter than 1:3

(2) Non-Traversable Slope – Rough terrain, obstructed, or slopes steeper than 1:3

215.2.3 Clear Zone Criteria

Providing a sufficient amount of Recoverable Slope adjacent to the roadway provides an opportunity for an errant vehicle to safely recover. The amount of recoverable area provided beyond the traveled way is defined as the clear zone, and includes shoulders and bike lanes. The clear zone must be free of roadside hazards, as defined in ***FDM 215.3***.

Traversable Back Slopes 1:3 or flatter may be located within the clear zone.

A clear zone width must be provided so that the sum of all Recoverable Slopes is equal to or greater than the required clear zone width obtained from ***Table 215.2.1***. Clear zone widths may be widened based on crash history and horizontal curvature; see ***AASHTO RDG, Section 3.1***. Clear zone concepts are illustrated in ***Figure 215.2.1*** and ***Figure 215.2.2***. For Roadside Slope Criteria, see ***FDM 215.2.6***.

Figure 215.2.1 Clear Zone Plan View

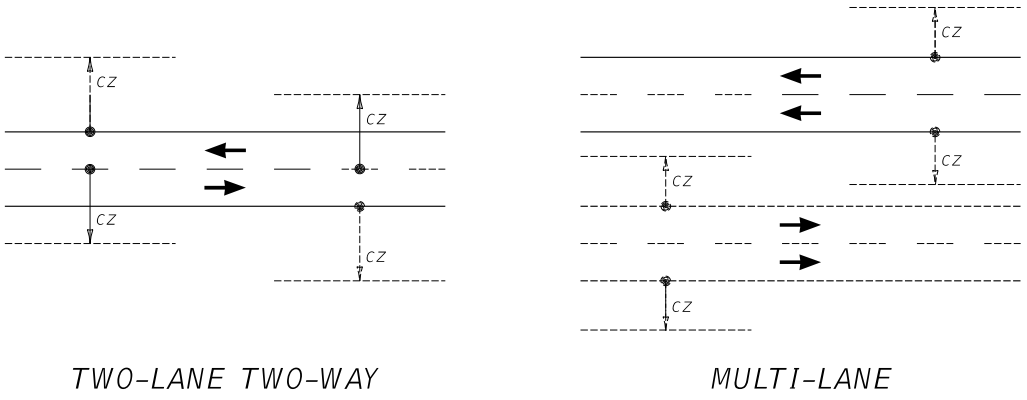
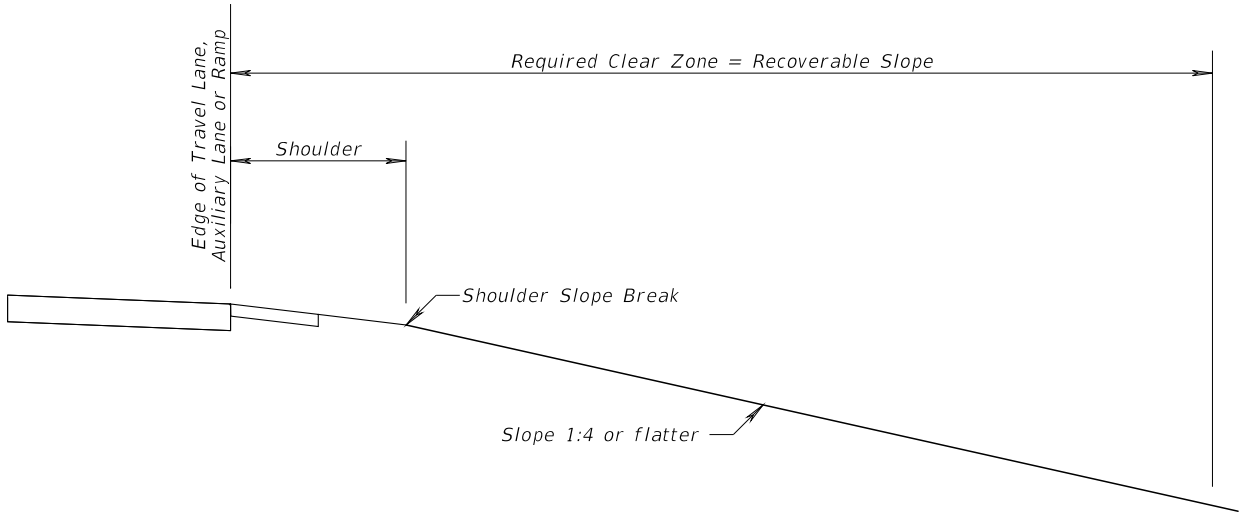


Figure 215.2.2 Clear Zone Concept



When a Traversable Non-Recoverable Slope is present within the clear zone, extend the clear zone width until the amount of Recoverable Slope equals the required clear zone width obtained from ***Table 215.2.1***. The additional width provided beyond the Traversable Non-Recoverable Slope is known as the Clear Run-out Area and is illustrated in ***Figure 215.2.3.*** The Clear Run-out Area should be a minimum of 10 feet wide when R/W is adequate.

Figure 215.2.3 Adjusted Clear Zone Concept

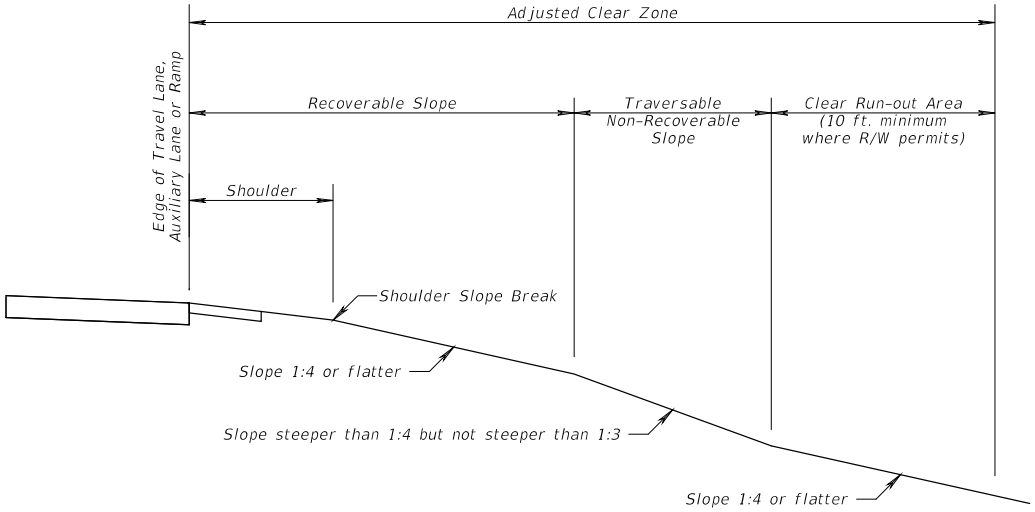


Table 215.2.1 Clear Zone Width Requirements

	Design Speed (mph)						
	≤ 30	35	40	45	50	55	≥ 60
Clear Zone Width for New Construction							
Travel Lanes & Multilane Ramps	12 feet	14 feet	18 feet	24 feet	24 feet	30 feet	36 feet
Auxiliary Lanes & Single Lane Ramps	10 feet	10 feet	10 feet	14 feet	14 feet	18 feet	24 feet
Clear Zone Width for RRR Projects							
Travel Lanes & Multilane Ramps	6 feet	6 feet	6 feet	14 feet	18 feet	18 feet	18 feet
Auxiliary Lanes & Single Lane Ramps	6 feet	6 feet	6 feet	8 feet	8 feet	8 feet	8 feet

Clear zone widths for work zones are provided in ***Standard Plans*, *Index 102-600***.

215.2.4 Lateral Offset

Lateral offset is the distance from a specified point on the roadway to a roadside hazard. Lateral offset to the roadside hazard is measured as follows:

- **Curbed roadways**: from face of curb.
- **Flush shoulder and high-speed curbed roadways**: from outside edge of traveled way.

Lateral offsets apply to all roadways and are determined based on the following:

- Type of facility; i.e., flush shoulder or curbed roadway,
- Design speed
- Design Element
- Project Type; i.e. New Construction, RRR

Flush shoulder roadways typically have sufficient R/W, to provide the required clear zone widths. Therefore, minimum lateral offset for these roadways is based on maintaining a clear roadside for errant vehicles to recover (i.e., maintaining clear zone width provided in ***Table 215.2.1***).

Lateral offsets for curbed roadways should be based on clear zone criteria; however, curbed roadways typically do not have sufficient R/W to provide the required clear zone widths. Therefore, minimum lateral offset on these roadways is based on offset needed for normal operation of the roadway.

At times it may be necessary to place poles (e.g., signal, light, sign) within the sidewalk. Refer to ***FDM 222.2*** for minimum unobstructed sidewalk width requirements.

Table 215.2.2 provides minimum lateral offset criteria for roadside features and roadside hazards typically encountered and considered functionally necessary for normal operation of the roadway; e.g., signing, lighting, utilities. For crashworthy objects, meet or exceed the minimum lateral offset criteria provided in ***Table 215.2.2***. Locate objects that are not crashworthy as close to the R/W line as practical and no closer than the minimum lateral offset criteria provided.

When a roadside hazard is placed behind a barrier that is justified for other reasons, the minimum lateral offset to the object equals the setback requirements (deflection distance) of the barrier, see ***FDM 215.4.6***. Refer to ***FDM 215.5*** for permissible attachments to barriers.

When determining minimum lateral offset for bridge piers and abutments, coordinate with vertical clearance requirements found in ***FDM 210.10.3***. When shielding is used, refer to setbacks to barriers in ***FDM 215.4.6*** and ***FDM 210.10.3***.

Table 215.2.2 Minimum Lateral Offset Criteria

Design Element		Curbed Roadways				High Speed Curbed and Flush Shoulder Roadway
		New Construction		RRR		
		Design Speed				
		25-35 mph	40-45 mph	25-35 mph	40-45 mph	
Light Poles	**Conventional**	Do not locate in Medians, except in conjunction with barriers that are justified for other reasons. See ***FDM 215.2.9***.				
		1.5 feet	4.0 feet	1.5 feet	1.5 feet	20 feet from Travel Lane, 14 feet from Auxiliary Lane, or Clear Zone width, whichever is less
	High Mast	Outside Clear Zone				
Signal Poles and Controller Cabinets		Do not locate in Medians. See ***FDM 215.2.9***.				
		1.5 feet	4.0 feet	1.5 feet	1.5 feet	Outside Clear Zone
Traffic Infraction Detectors		For placement and installation specifications, refer to the State Traffic Engineering and Operations Office web page: http://www.fdot.gov/traffic/				
ITS Poles and Related Items	**Pole & Other Aboveground Fixed Objects**	Do not locate in Medians, except in conjunction with barriers that are justified for other reasons. See ***FDM 215.2.9***.				
		1.5 feet	4.0 feet	1.5 feet	4.0 feet	Outside Clear Zone
	Equipment Shelters and Towers	Do not locate within the limited-access right of way, except as allowed by ***Policy No. 000-625-025***, ***Telecommunications Facilities on Limited Access Rights of Way***.				
	Breakaway Objects	1.5 feet	4.0 feet	1.5 feet	4.0 feet	As Close to R/W As Possible
Traffic Control Signs	**Single and Multi-Column**	Locate in accordance with Standard Plans.				
	Overhead Sign Structures	Outside Clear Zone				
Trees	**Where the diameter is or is expected to be > 4 inches measured 6 inches above the ground**	1.5 feet	4.0 feet	1.5 feet	1.5 feet	Outside Clear Zone
		RRR Projects: (1) Meet New Construction criteria for new plantings.				

Table 215.2.2 Minimum Lateral Offset Criteria (cont.)

<table>
<tr><th colspan="2" rowspan="4">Design Element</th><th colspan="4">Curbed Roadways</th><th rowspan="4">High Speed Curbed and Flush Shoulder Roadway</th></tr>
<tr><th colspan="2">New Construction</th><th colspan="2">RRR</th></tr>
<tr><th colspan="4">Design Speed</th></tr>
<tr><th>25-35 mph</th><th>40-45 mph</th><th>25-35 mph</th><th>40-45 mph</th></tr>
<tr><td rowspan="3">Aboveground Utilities (See FDM 215.2.8)</td><td>Existing Utilities</td><td>1.5 feet</td><td>4.0 feet</td><td>1.5 feet</td><td>4.0 feet</td><td>Outside Clear Zone</td></tr>
<tr><td>New or Relocated Utilities</td><td colspan="4">4.0 feet</td><td>Outside Clear Zone</td></tr>
<tr><td colspan="6">RRR Projects:
Existing aboveground utilities are not required to be relocated unless one of the following applies:
• The edge of traveled way is being moved closer to the aboveground utility; e.g., addition of an auxiliary lane, or
• They have been hit 3 times in 5 years.</td></tr>
<tr><td colspan="2">Railroad Grade Crossing Traffic Control Device</td><td colspan="5">Locate in accordance with Standard Plans, Index 509-100 and Index 509-070</td></tr>
<tr><td colspan="2">Roadways Overpassing Railroads</td><td colspan="5">For Horizontal Clearances where roadways overpass railroads refer to FDM 220.</td></tr>
<tr><td colspan="2">Canal and Drop-off Hazards</td><td colspan="5">See FDM 215.3</td></tr>
<tr><td colspan="2">Bridge Piers and Abutments</td><td colspan="4">The greater of the following:
16 feet from Edge of Travel Lane; or
Outside: 4 feet from Face of Curb
Median: 6 feet from Edge of Traffic Lane
(See FDM 215.4.5.4 for Pier Protection criteria and Figures 210.12.3 & 210.12.4)</td><td>Outside Clear Zone</td></tr>
<tr><td colspan="2">Drainage Structures (e.g., wingwalls, endwalls, flared end sections)</td><td colspan="5">Refer to the FDOT Drainage Manual</td></tr>
<tr><td colspan="2">Mailboxes</td><td colspan="5">Locate in accordance with Standard Plans, Index 110-200</td></tr>
<tr><td colspan="2">Bus Benches and Transit Shelters</td><td colspan="5">Locate in accordance with Rule Chapter 14-20.003, Florida Administrative Code (F.A.C.).
Transit bus benches must be located in accordance with Rule Chapter 14-20.0032, F.A.C.</td></tr>
<tr><td colspan="2">Pedestrian Railing</td><td colspan="3">4.0 feet</td><td colspan="2">Outside Clear Zone</td></tr>
</table>

215.2.5 Control Zones for RRR Projects

Control Zones apply only to RRR projects and do not include aboveground utilities.

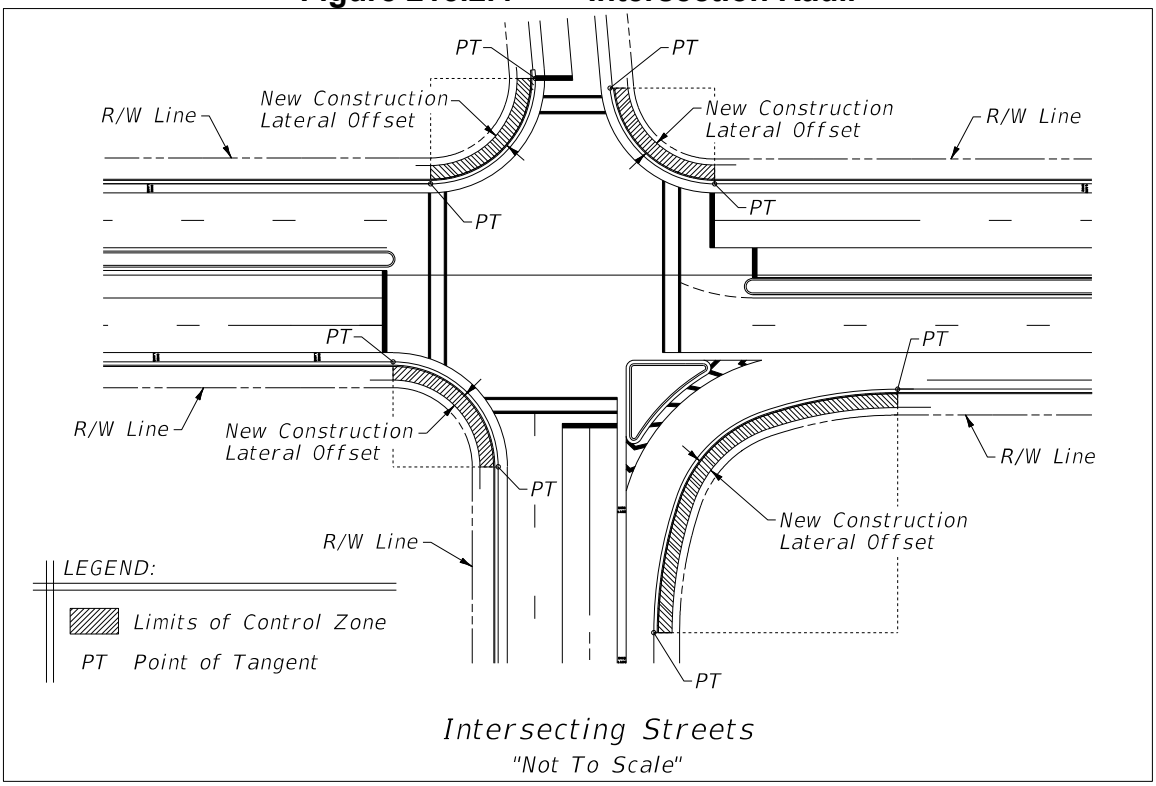
Control Zones are high-risk areas where roadway departures occur with greater frequency resulting in increased risk of impact with roadside hazards. To address this condition, lateral offset and clear zone width requirements in Control Zones are to be based on New Construction criteria. A Control Zone violation is when RRR lateral offset requirements are met, but New Construction criteria is not. Process a Design Variation for Control Zone violations.

Control Zones include the following locations:

(1) A location where an aboveground object has been hit 3 times or more in the last 5 years.

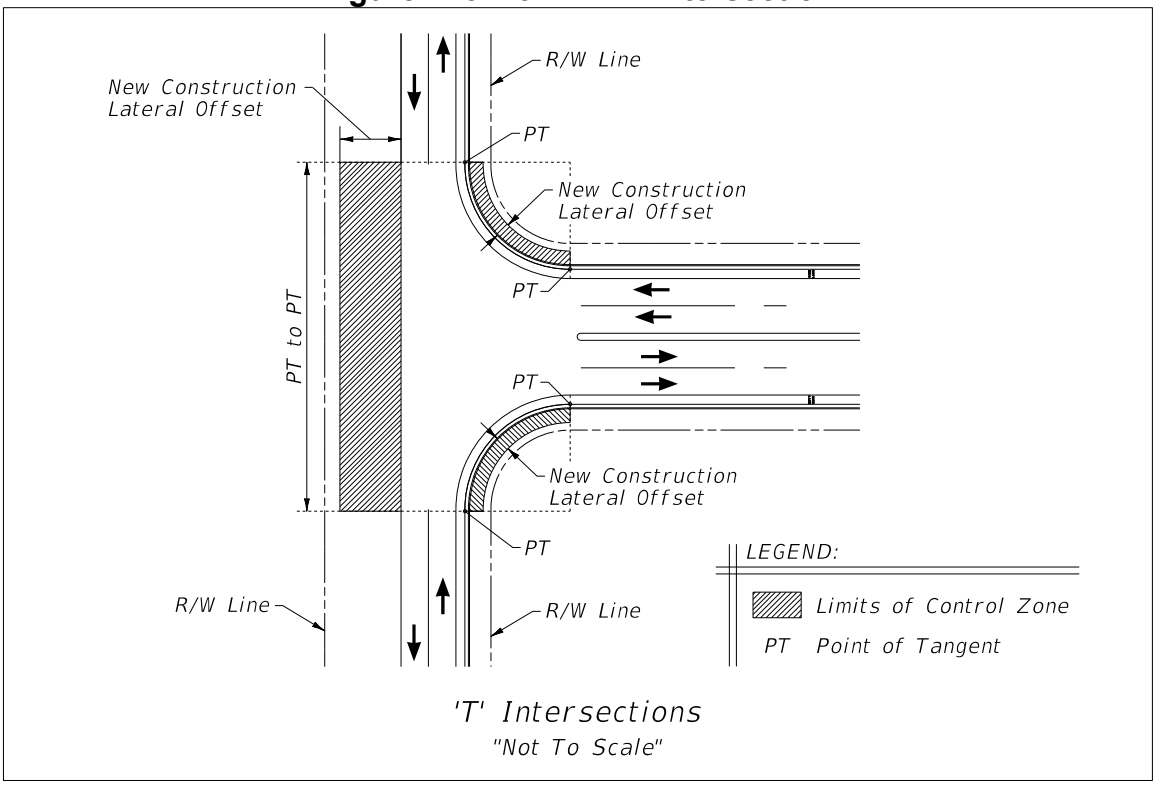
(2) Intersection Radii – Within the New Construction lateral offset of the return radii of an intersecting street from begin point of tangent (PT) to end point of tangent (PT), see ***Figure 215.2.4***.

Figure 215.2.4 Intersection Radii



(3) 'T' Intersection – On the non-intersection side of 'T' intersections within the area directly across and between each radii return point of tangent (PT) extended to the New Construction lateral offset, see ***Figure 215.2.5***.

Figure 215.2.5 'T' Intersection



(4) Right Turn Deceleration – Within the New Construction lateral offset for a length of 100 feet measured downstream from the beginning of the full width lane, see ***Figure 215.2.6*** for right turn deceleration lane on a tangent. For right turn deceleration lane constructed with a reverse curve the beginning of the Control Zone starts at the point of intersection (PI), see ***Figure 215.2.7***.

(5) Merge Section – Within the New Construction lateral offset for a length of 100 feet measured downstream from the beginning of the taper of a skewed merge section. See ***Figure 215.2.8*** for merge section constructed on a tangent. For merge section constructed with a reverse curve the beginning of the Control Zone starts at the point of intersection (PI), see ***Figure 215.2.9***.

(6) Service Facility (i.e. alley way or easement) Driveway – For a distance of 3 feet from a driveway flare within the new construction lateral offset distance at the intersection of a dedicated intersecting service facility, see ***Figure 215.2.10***.

Figure 215.2.6 Right Turn Deceleration with Tangent

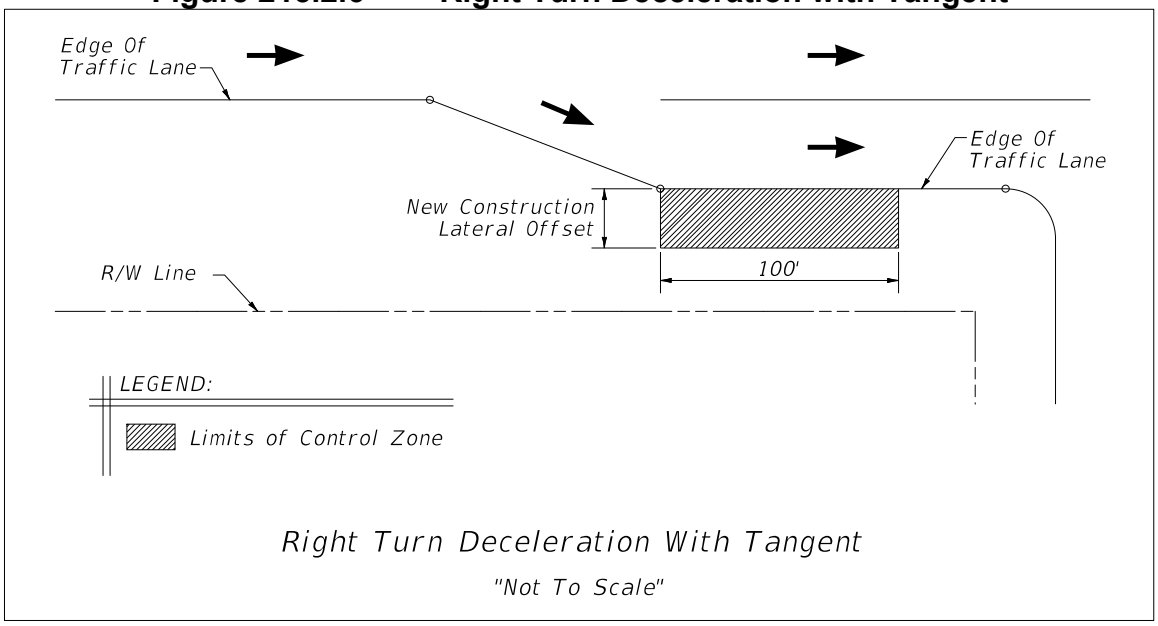


Figure 215.2.7 Right Turn Deceleration with Reverse Curve

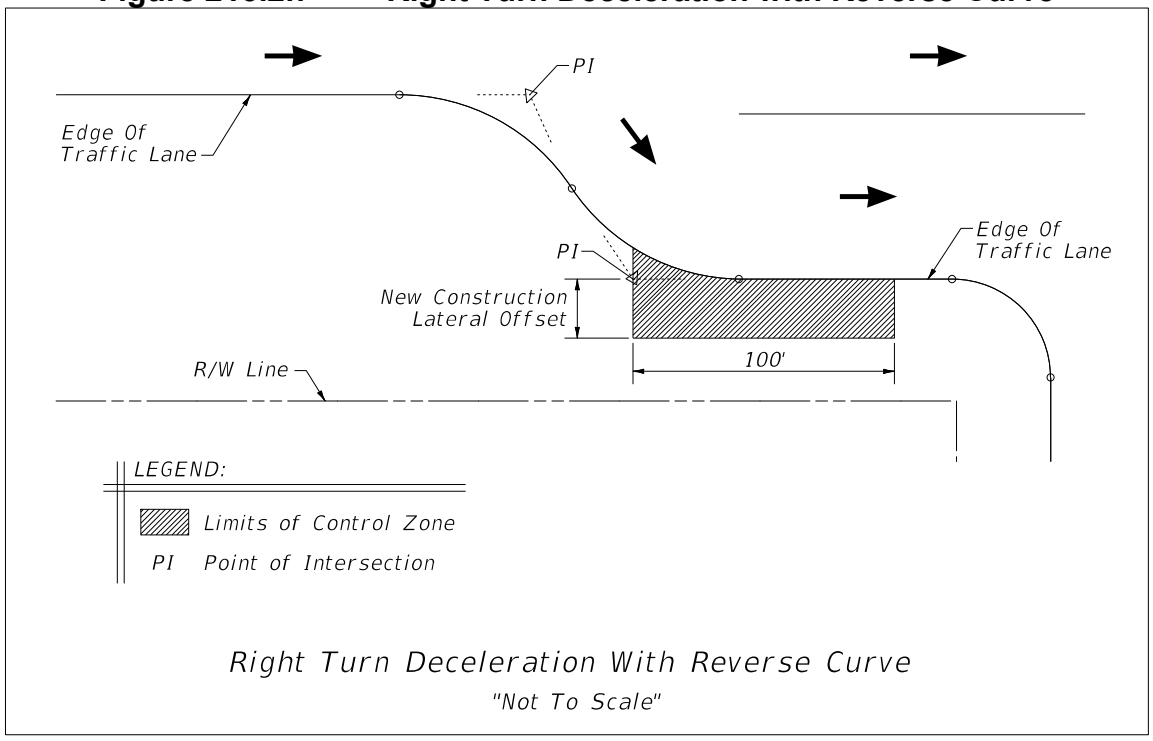


Figure 215.2.8 Merge Section with Tangent

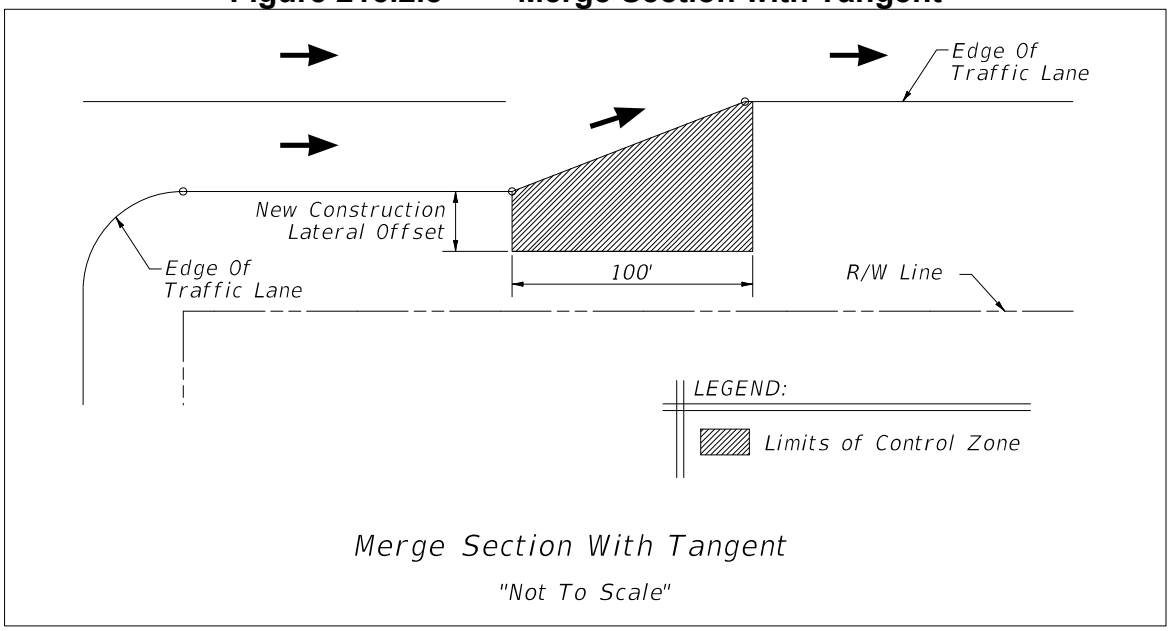


Figure 215.2.9 Merge Section with Reverse Curve

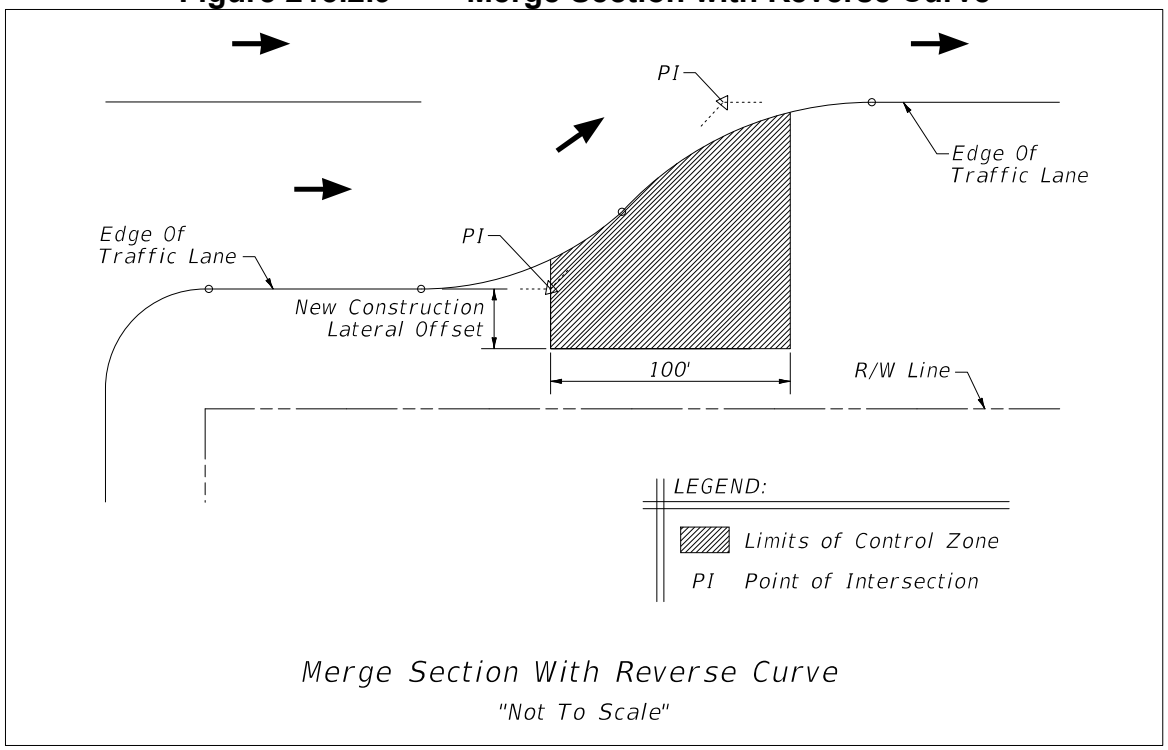
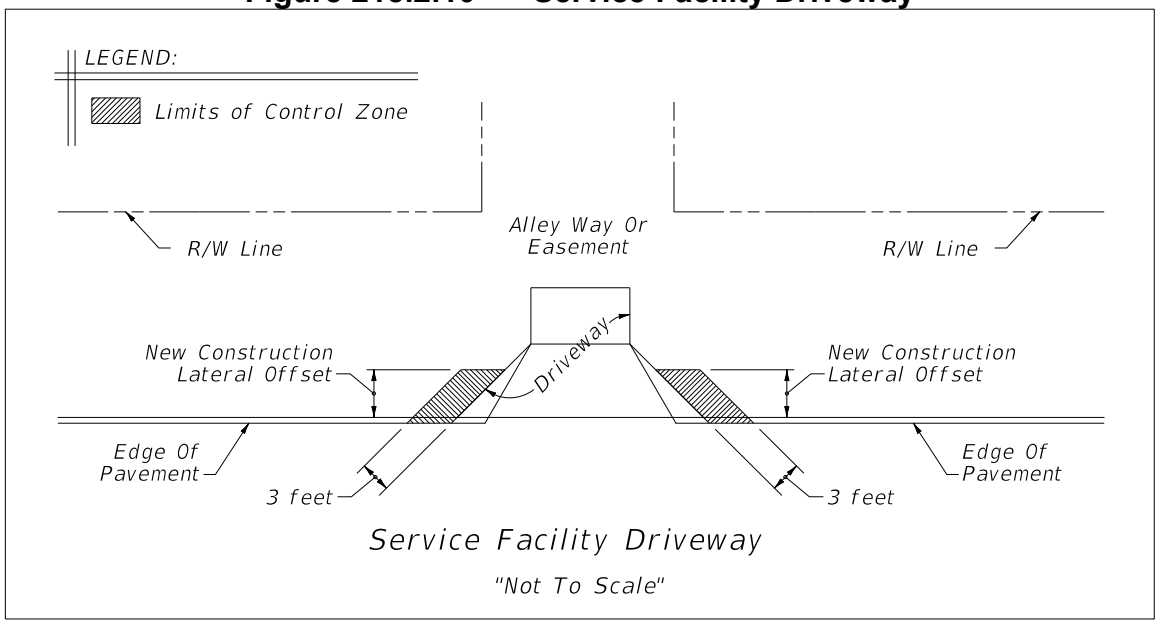
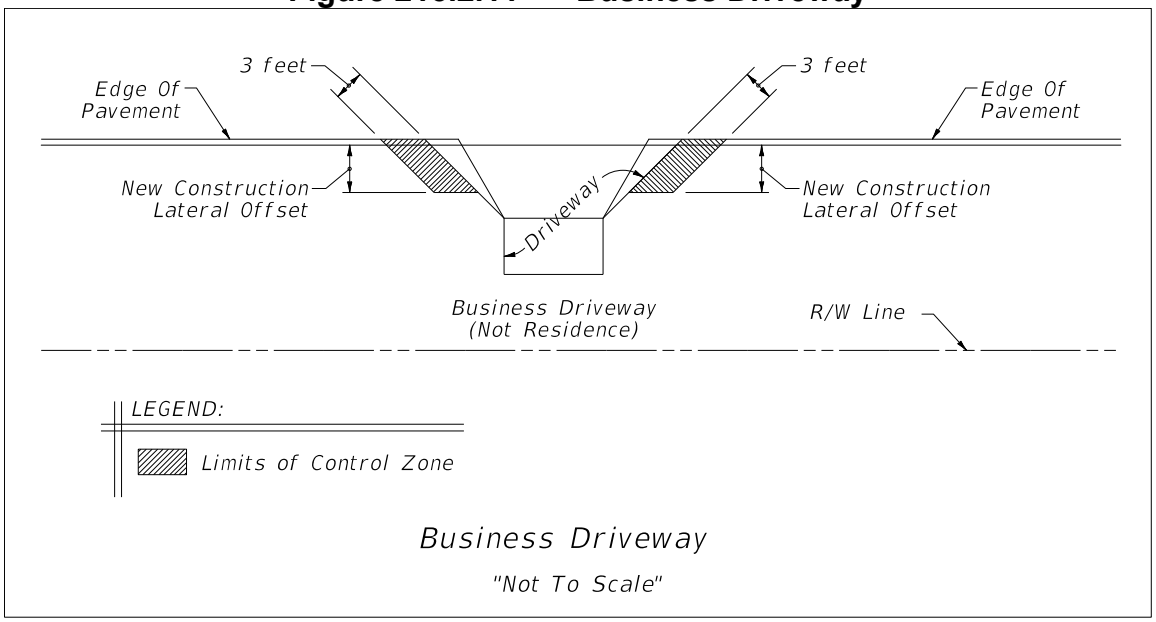


Figure 215.2.10 Service Facility Driveway



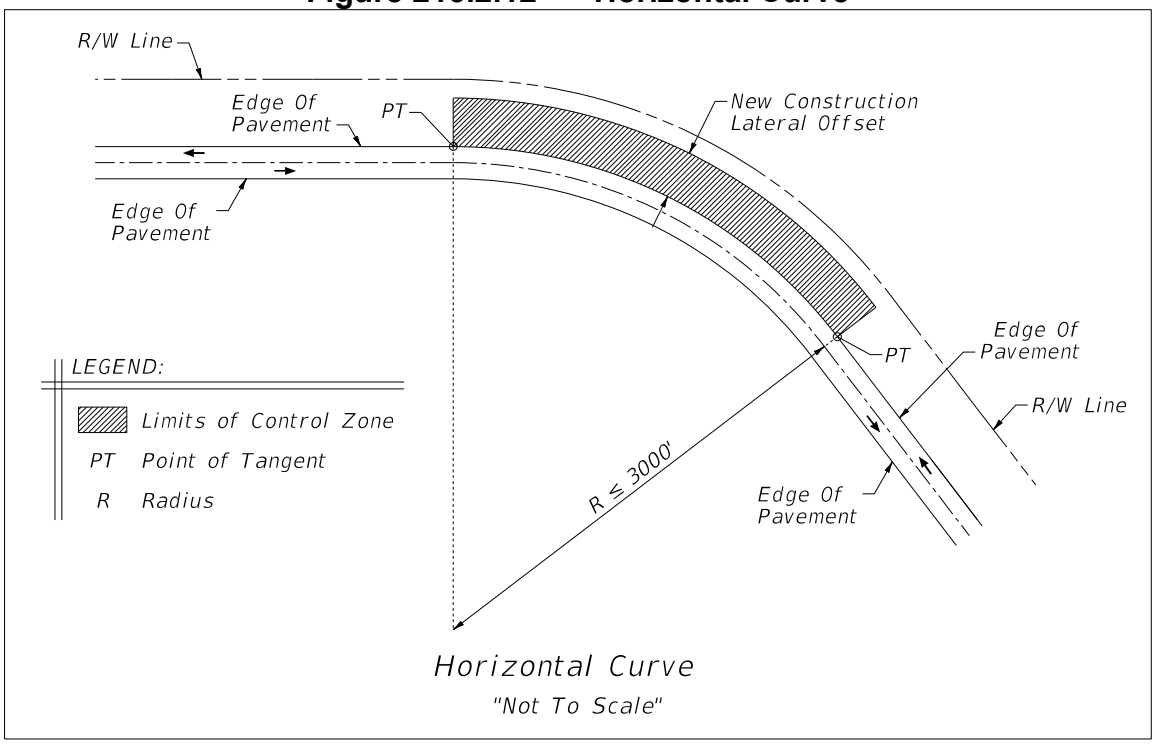
(7) Business (i.e. non-residential) Driveway – For a distance of 3 feet from a driveway flare within the new construction lateral offset distance at the entrance turnout for use other than a private residence, see ***Figure 215.2.11***.

Figure 215.2.11 Business Driveway



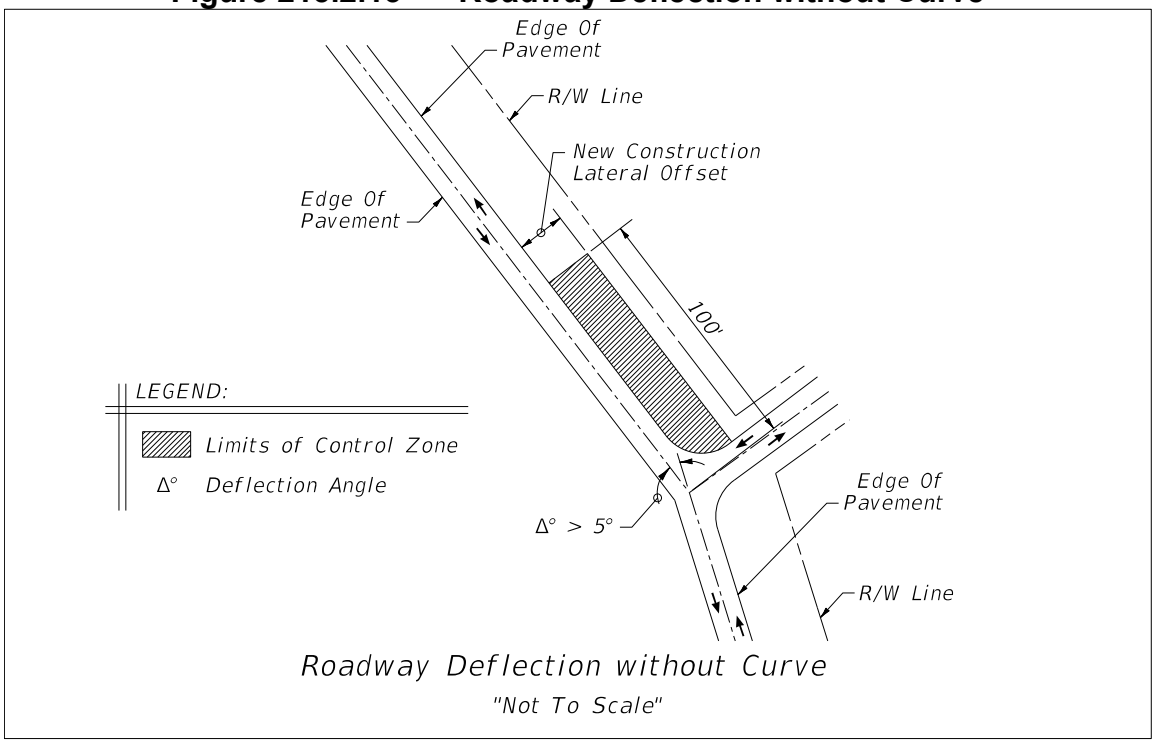
(8) Horizontal Curves – Within the New Construction lateral offset in the outside area of a curve when the posted speed is greater than 35 mph and the curve radius is 3000 feet or less, see ***Figure 215.2.12***.

Figure 215.2.12 Horizontal Curve



(9) Roadway Deflection without Curves – Within the New Construction lateral offset of roadway alignments with a deflection (kink) of more than 5 degrees for a distance of 100 feet from the point of intersection of the deflection, see ***Figure 215.2.13***.

Figure 215.2.13 Roadway Deflection without Curve



215.2.6 Roadside Slope Criteria

Roadside slopes consist of front slopes, back slopes, and transverse slopes. Roadside slope criteria is provided in ***Table 215.2.3***.

For sod or turf slopes steeper than 1:3:

- Consider the associated long term erosion control and maintenance costs.
- Slopes higher than 20 feet, provide a 10-foot wide maintenance berm (1:10 or flatter) at the top and toe.
- Slopes higher than 35 feet, provide a 10-foot wide maintenance berm (1:10 or flatter) at the top and toe. Include intermediate berm(s) so that the spacing between berms does not exceed 35 feet. Coordinate with the District Drainage, Maintenance, and Landscape Architect's Offices.

Coordinate with the District Geotechnical Office for slopes steeper than 1:2.

Modification for Non-Conventional Projects:
Delete the last two sentences above and see RFP for requirements.

For retaining walls greater than 5 feet in height, provide a 10-foot maintenance area (1:10 or flatter) in front of the wall face with suitable access for maintenance vehicles. See ***Structures Design Guidelines (SDG)***, ***Section 3.12*** for information regarding partial height walls.

215.2.6.1 RRR Evaluation of Existing Roadside Slope

Existing roadside slope, and new slopes included with a RRR project, must meet the criteria provided in ***Table 215.2.3***, except for the following:

(1) Front Slopes:

(a) For constrained conditions, new slopes at 1:4 may be constructed within the clear zone. New slopes steeper than 1:4 require a Design Variation.

(b) Existing 1:3 or flatter slopes within the clear zone may remain.

(c) Flattening slopes of 1:3 or steeper at locations where run-off-the-road type crashes are likely to occur (e.g., on the outsides of horizontal curves) should be evaluated.

(d) Existing front slopes steeper than 1:3 within the clear zone should be evaluated for shielding.

(2) Back Slopes:

(a) For constrained conditions, new slopes at 1:3 may be constructed within the clear zone. New slopes steeper than 1:3 require a Design Variation.

(b) Existing 1:2 or flatter slopes may remain.

(c) Existing back slopes steeper than 1:3 within the clear zone should be evaluated for shielding.

RRR lateral offset and clear zone requirements must be met when the above criteria is applied.

Modification for Non-Conventional Projects:
Delete ***FDM 215.2.6.1*** and see RFP for requirements.

Table 215.2.3 Roadside Slope Criteria

Type of Slope	Flush Shoulder and High Speed Curbed		Curbed	
	Height of Fill (feet)	Rate	Height of Fill (feet)	Rate
Front Slope	0 – 5	1:6	All	1:2 or to suit property owner, not flatter than 1:6.
	5 – 10	1:6 to edge of Clear Zone, then 1:4		
	10 – 20	1:6 to edge of Clear Zone, then 1:3		
	> 20	1:2 with guardrail		
Back Slope	All	1:4 or 1:3 with a standard width trapezoidal ditch and 1:6 front slope	All	1:2 or to suit property owner. Not flatter than 1:6.
Transverse Slope	All	1:10 or flatter (freeway & Interstate) 1:4 (others)	All	1:4

Notes:

(1) Height of fill is the vertical distance from the edge of the outside travel lane to the toe of front slope.

215.2.7 Drainage Features

Drainage features in close proximity to travel lanes is often necessary. These features include ditches, curbs, and drainage structures; e.g., transverse/parallel pipes, culverts, endwalls, wingwalls, and inlets. Evaluate the placement of these features as part of roadside safety design. Refer to the ***Drainage Manual*** for information regarding hydraulic design.

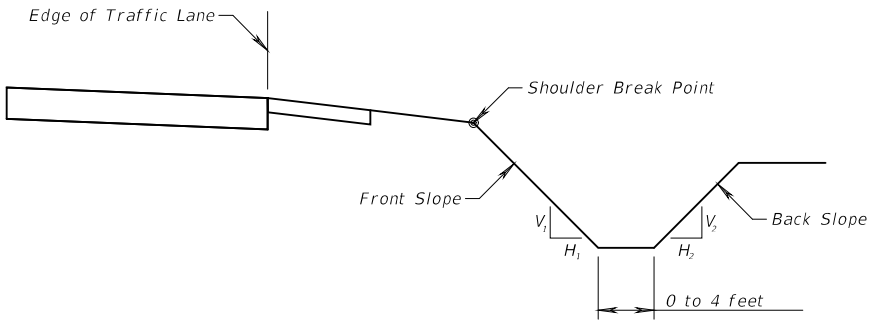
Consider the future maintenance of the facility when evaluating the design of roadside topography and drainage features. Routine maintenance, or repairs necessary for the continued function of the drainage feature may lead to long-term expenses and disruption to traffic flow.

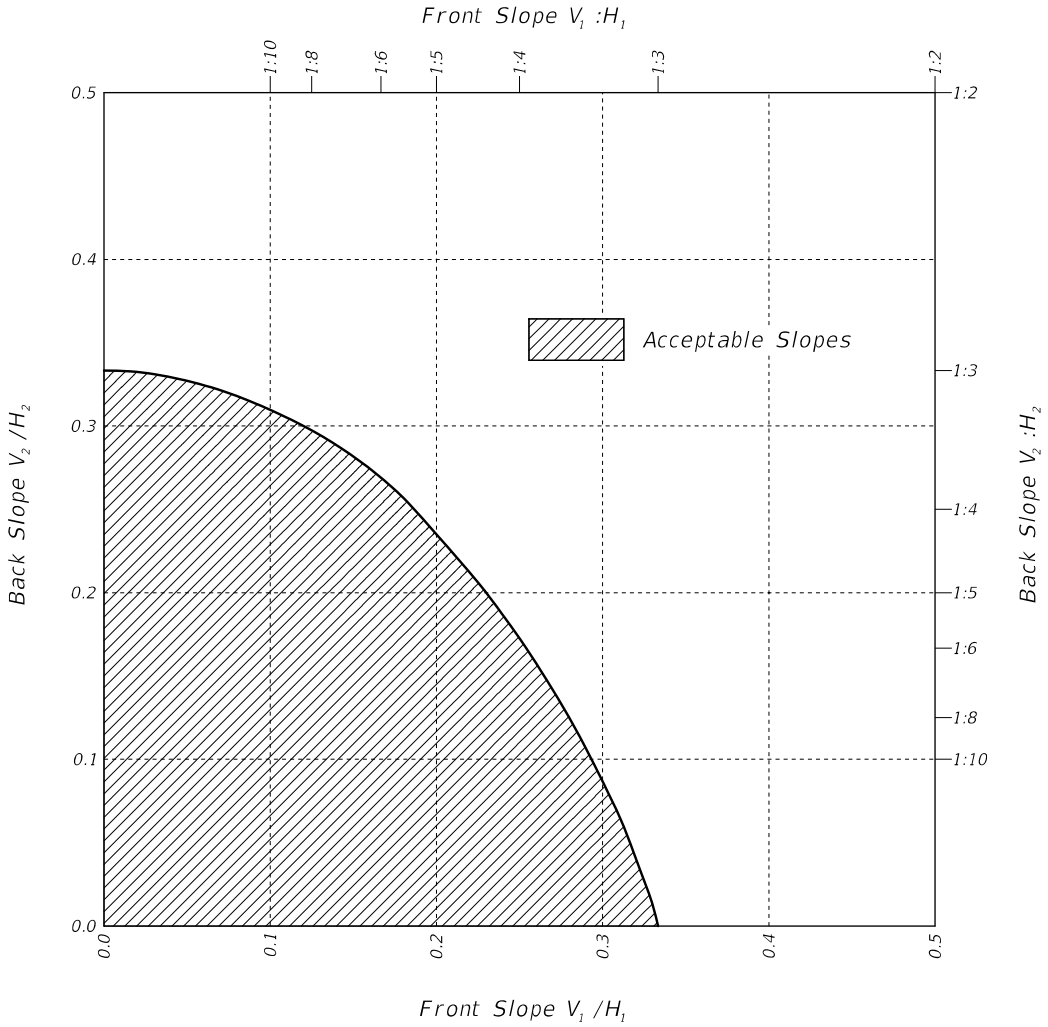
215.2.7.1 Roadside Ditches

Acceptable cross section slope criteria for roadside ditches within the clear zone is provided in ***Figures 215.2.14*** and ***215.2.15***. These roadside ditch configurations are considered traversable, as described in the ***AASHTO RDG***. Adjusted clear zone widths may be required for Non-Recoverable Slopes located within the clear zone (i.e. slopes stepper than 1:4 but flatter than 1:3, see ***FDM 215.2.3***). The application of the ditch cross section slopes must be coordinated with Roadside Slope Criteria included in ***FDM 215.2.6***.

The ***Drainage Manual, Chapter 2*** requires a minimum ditch bottom width of 5 feet to accommodate mitered end sections and maintenance mowers. Refer to the ***Drainage Manual*** for V-bottom ditch limitations. When a ditch bottom width of less than 5 feet is approved by the District Drainage Engineer the slope criteria provided in ***Figures 215.2.14*** and ***215.2.15*** may be used.

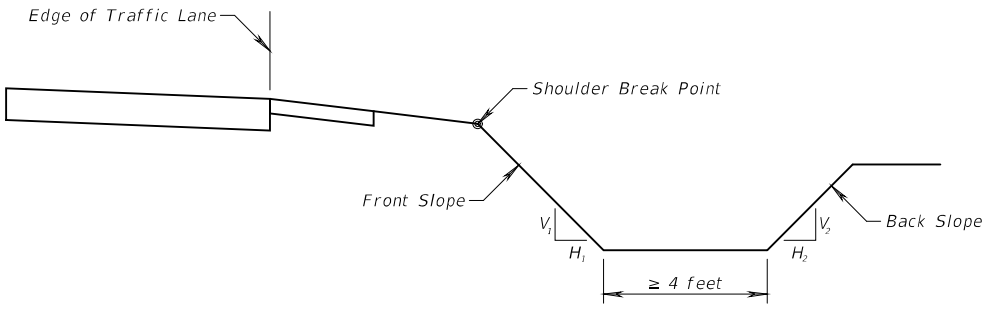
Figure 215.2.14 Roadside Ditches – Bottom Width 0 to < 4 feet

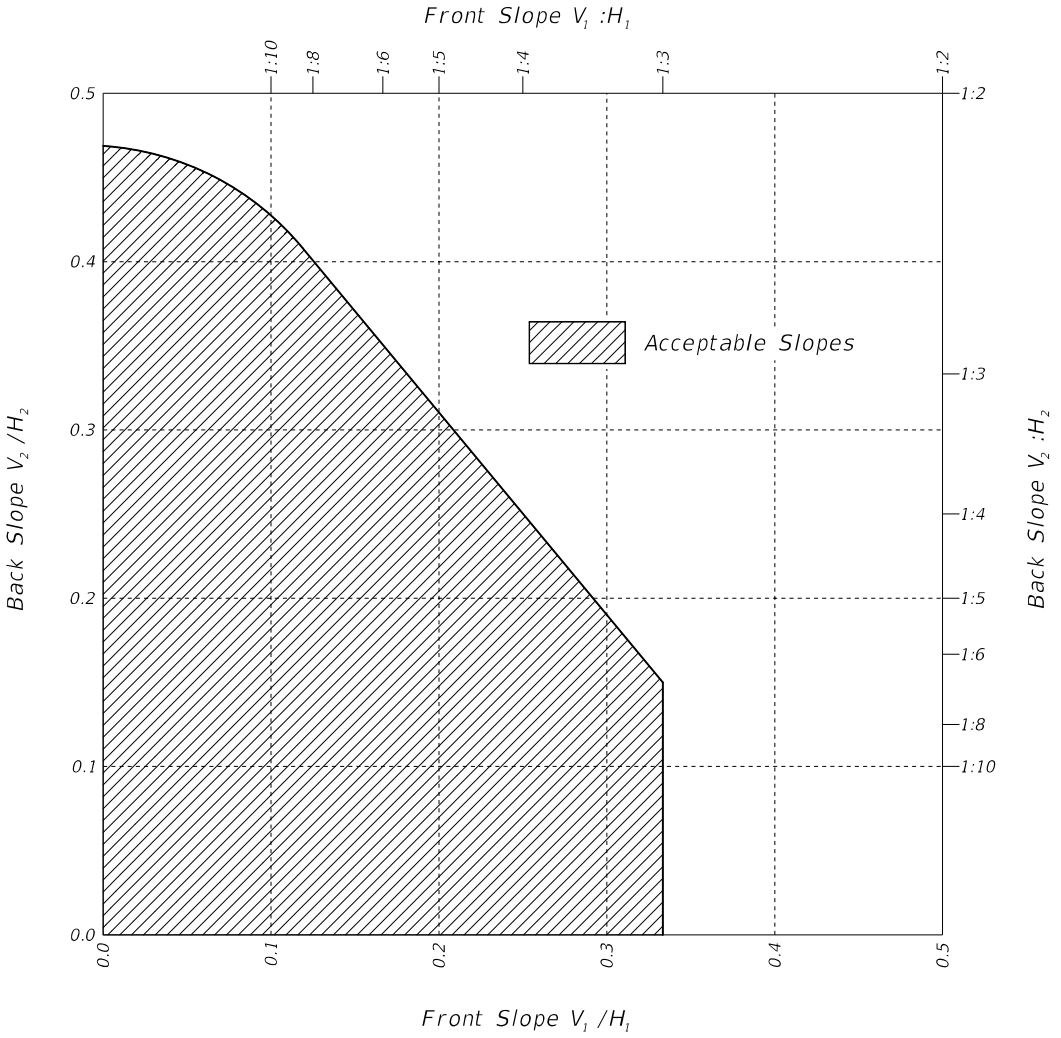




Ref: Figure 3-6, 2011 AASHTO Roadside Design Guide, 4th Edition

Figure 215.2.15 Roadside Ditches – Bottom Width ≥ 4 feet





Ref: Figure 3-6, 2011 AASHTO Roadside Design Guide, 4th Edition

215.2.7.2 Curbs and Traffic Separators

See ***FDM 210.5*** for information concerning curbed roadways.

Curb has no redirection capability; therefore do not use curb to mitigate clear zone violations.

Traffic separators are used to:

- provide delineation of narrow roadway medians
- manage access points and turning movements
- provide for drainage
- offer pedestrian refuge areas

Refer to the ***FDM 212.2.11*** and ***Standard Plans, Index 520-020*** for additional information concerning traffic separators.

A bridge mounted traffic separator is to match geometrically with adjacent roadway traffic separator or the face of curb. Design separators in accordance with the ***Structures Design Guidelines***, and ***Standard Plans, Index 520-020.***

Shoulder Gutter is frequently used along roadway fill sections and bridge approaches to prevent excessive runoff down embankment slopes. Refer to the Drainage Manual for Shoulder Gutter requirements.

215.2.7.3 Drainage Structures

Drainage structures located along the roadside must provide a traversable design or be located outside the required clear zone. Drainage designs typically contain curb inlets, ditch bottom inlets, endwalls, wingwalls, headwalls, flared end sections or mitered end sections. If not adequately designed or properly located, these features may create hazardous conditions for vehicles. For detailed background information concerning traversable designs, refer to the ***AASHTO RDG***.

Details for drainage structures and end treatments are provided in ***Standard Plans Index 425 and 430 Series***. These drainage features have the potential for conflict with a vehicle either departing the roadway or within a commonly traversed section of a roadway. Refer to the ***Drainage Manual*** for standard drainage structures which are permitted within the clear zone.

215.2.7.4 RRR Evaluation of Existing Drainage Features

Evaluate existing drainage structures and end treatments located within the clear zone to determine if they present a hazardous condition and if modification or relocation is necessary. Based on a review of the crash history, modify or relocate any drainage structures impacted three times in five years.

New drainage features included with a RRR projects must provide a traversable design or be located outside the required clear zone.

215.2.8 Aboveground Utilities

Utility Agency/Owners (UAOs) are cities, counties, utility companies, homeowner associations, private citizens, or businesses organized under the laws of Florida with permission and/or rights to have their aboveground utilities within the Department's R/W. Where aboveground utilities are more than 4 inches above the grade and are not accepted by FDOT as crashworthy they are considered roadside hazards. The below criteria are designed to minimize conflicts between roadside safety requirements and the privilege and rights the UAOs may have. Consult with the District Utilities Office to determine any limitations to the Department's authority to effect the below requirements.

New and existing aboveground utilities are to meet the following requirements:

(1) Not within the median,

(2) Outside the new construction lateral offsets in ***Table 215.2.2***, and

(3) As close to the R/W as practical. Aboveground utilities are considered to be as close to the right of way as practical when the location does not cause the utility to do any of the following:

- encroach onto private property
- violate National Electrical Safety Codes
- violate State or Federal codes/regulations
- conflict with other existing overhead or underground facilities
- require encroachments onto private property to trim trees
- requires the utility to remove trees
- takes individual poles out of alignment with existing pole lines

When the requirements above cannot be met, aboveground utilities may be placed behind Department-approved barriers, allowing for barrier deflection.

215.2.9 Signing, Lighting, Traffic Signals, Intelligent Transportation Systems (ITS), and Other Similar Roadside Features

Locate devices in accordance with the minimum lateral offset criteria provided in ***Table 215.2.2*** and the following:

- Signing – ***FDM 230***
- Lighting – ***FDM 231***
- Traffic Signals – ***FDM 232***
- ITS – ***FDM 233***

These features are not required to meet minimum lateral offset criteria when installed behind a traffic barrier, provided:

(1) The barrier was justified for other reasons, and

(2) The device is located within the barrier's Length of Need (See ***FDM 215.4.6***).

Post-mounted sign supports and conventional light poles must be breakaway as defined in the ***AASHTO LRFD Specifications for Structural Supports for Highway Signs, Luminaires, and Traffic Signals*** and the ***AASHTO RDG.*** Post-mounted supports must be of an acceptable and crashworthy design as detailed in the ***Standard Plans***.

Avoid placing light poles or signals in the median where, when struck, may become a hazardous flying object to vehicles in an opposing lane. Do not place overhead sign structure (cantilever or truss) supports, conventional light poles, or mast arm supports in the median, except in conjunction with barriers that are justified for other reasons. See ***FDM 231.1*** for additional limitations on placing lighting in the median.

Do not locate high mast lighting poles in gore areas within the runout length as defined in the ***AASHTO RDG, Section 5.6.4***.

215.2.10 Roadside Flashing Beacon Assemblies

Roadside flashing beacon assemblies installed in accordance with ***Standard Plans, Index 700-120*** are considered crashworthy and are permitted within the clear zone. Locate in accordance with the lateral offset criteria provided in ***Index 700-101***. Other ground mounted flashing beacon assemblies located within clear zone must be either

crash tested or located behind a barrier that has been justified for other reasons. Flashing beacon assemblies that are mounted on mast arms are exempt from this requirement.

215.2.11 Breakaway Devices

The criteria for breakaway supports is covered in the ***AASHTO RDG, Chapter 4***. Department-approved breakaway devices are covered in the ***Standard Plans*** and included on the Approved Products List (***APL***).

Breakaway devices are designed to be impacted at normal bumper heights with vehicles traveling along relatively flat level ground. If impacted at a significantly higher point the breakaway mechanism may not function as designed resulting in non-activation or improper fracturing of the device. For this reason do not locate breakaway supports in ditches or along slopes steeper than 1:6.

215.3 Roadside Hazards

215.3.1 Aboveground Hazards

An aboveground hazard is anything within the clear zone that is greater than 4 inches in height and is firm and unyielding or doesn't meet breakaway criteria. Evaluate the location of temporary and permanent aboveground hazards and ensure that their placement is in accordance with the lateral offset and clear zone requirements of ***FDM 215.2***.

Curbs are not an aboveground hazard when utilized in accordance with ***FDM 210.5***.

215.3.1.1 Work Zone Aboveground Hazards

Aboveground hazards in work zones are considered part of the “work area” and treated with appropriate work zone traffic procedures included in the ***Standard Plans, Index 102 Series***. During non-working hours, place aboveground hazards (e.g., objects, materials, equipment) outside clear zone widths for work zones, or behind a barrier.

215.3.2 Canal Hazards

A canal hazard is defined as an open ditch parallel to the roadway for a minimum distance of 1000 feet and with a seasonal water depth in excess of 3 feet for extended periods of time (i.e., 24 hours or more).

Minimal lateral offset for canal hazards exceed standard clear zone width criteria. Canal hazard lateral offsets are measured from the edge of travel lane, auxiliary lane or ramp to the top of the canal side slope nearest the road. Minimum required distances are illustrated in ***Figures 215.3.1*** and ***215.3.2*** and summarized as follows:

- Not less than 60 feet for flush shoulder and curbed roadways with design speeds of 50 mph or greater.
- Not less than 50 feet for flush shoulder roadways with design speeds of 45 mph or less.
- Not less than 40 feet for curbed roadways with design speeds of 45 mph or less.

When new canal or roadway alignment is required, provide distances greater than those above to accommodate future widening of the roadway.

On fill sections, provide a flat berm (1:10 or flatter slope) no less than 20 feet in width between the toe of the roadway front slope and the top of the canal side slope nearest the roadway.

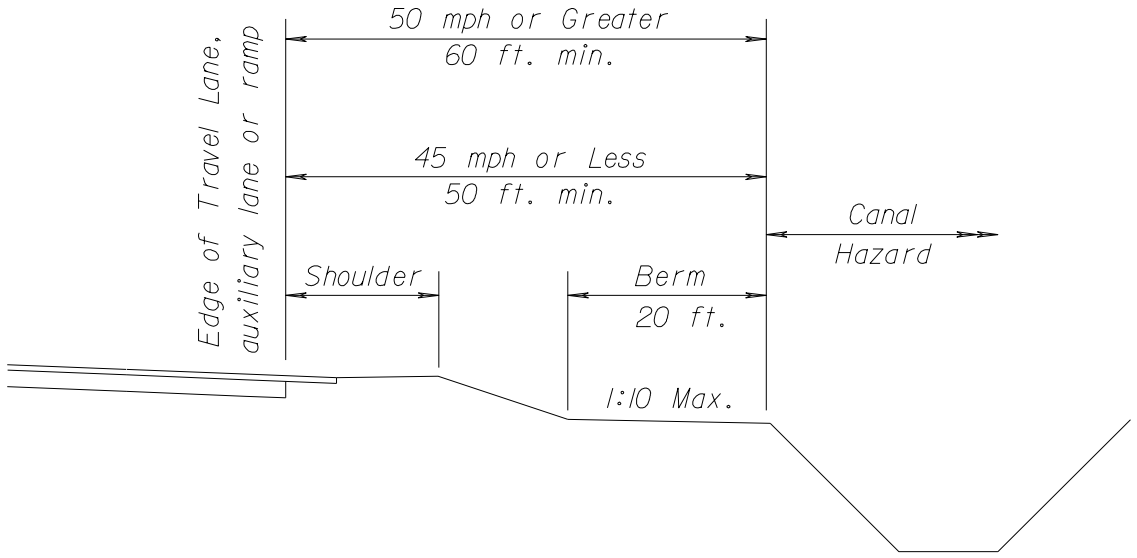
When the slope between the roadway and the "extended period of time" water surface is 1:6 or flatter, the minimum distance can be measured from the edge of the travel lane, auxiliary lane, or ramp to the "extended period of time" water surface and a berm is not required.

In sections with ditch cuts, provide a minimum of 20 feet between the toe of the front slope and the top of the canal side slope nearest the roadway.

Shield the canal hazard with an approved roadside barrier when the required minimum lateral offset cannot be met using the following criteria:

- Locate the barrier as far from the traveled way as practical and outside of the clear zone where possible.
- Locate guardrail no closer than 6 feet from the canal front slope.
- Locate High Tension Cable Barrier no closer than 15 feet from the canal front slope.

Figure 215.3.1 Lateral Offset Criteria for Canal Hazards on Flush Shoulder and High Speed Curbed Roadways



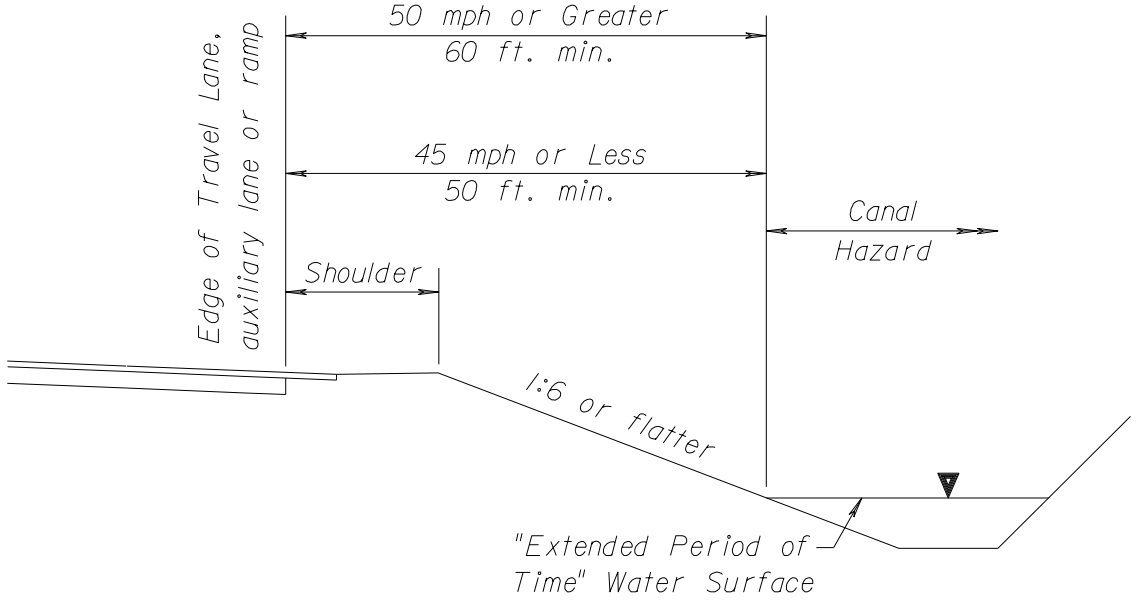
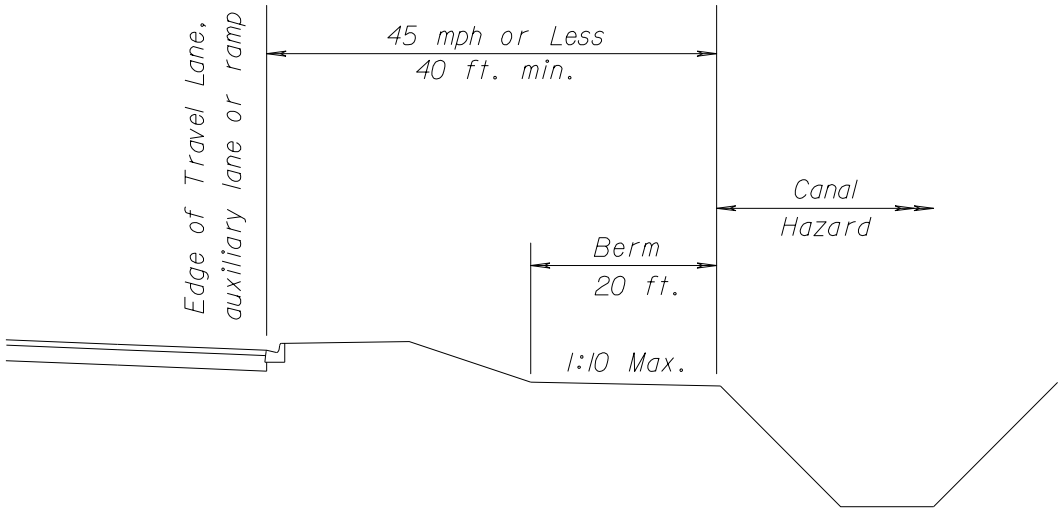


Figure 215.3.2 Lateral Offset Criteria for Canal Hazards on Low Speed Curbed Roadways



215.3.3 Drop-off Hazard

Drop-off hazards are defined as steep or abrupt downward slopes that can be perilous to vehicle occupants, pedestrians and cyclists. Shield any drop-off determined to be a hazard using the following guidelines:

(1) Any vertical faced structure (e.g., retaining wall, wing-wall) located within the clear zone.

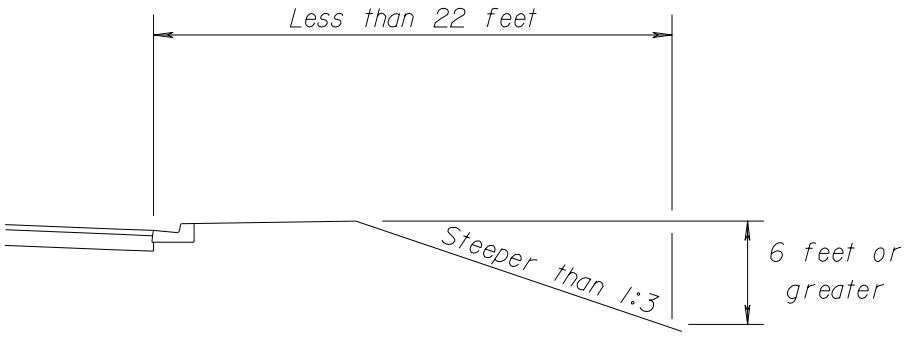
(2) A drop-off of 6 feet or more with a slope steeper than 1:3 located within the clear zone.

(3) For low speed curbed roadways, a drop-off of 6 feet or greater with a slope steeper than 1:3 located within 22 feet of the traveled way (See ***Figure 215.3.3***).

(4) A drop-off that has had 3 crashes within a 5 year period. Five years of crash data for a particular site can be obtained from the Safety Office.

For drop-off hazards for pedestrians, see ***FDM 222.4***.

Figure 215.3.3 Drop-off Hazard on Curbed Roadways



215.3.3.1 Work Zone Drop-offs

For drop-off criteria in work zones see ***Standard Plans*, Index 102-600** Anticipate drop-offs that are likely to occur during construction and provide the appropriate shielding. In locations where shielding is not practical, such as areas with numerous driveways, add a plan note requiring a return to acceptable conditions by the end of each day's construction period.

215.3.4 Additional Hazard Considerations

Engineering judgment should be used when evaluating hazardous conditions, and should consider; roadway geometry, proximity to facility or building, level of activity, and traffic conditions and operations. These conditions may include:

(1) Bridge piers that are not designed for vehicle impact loads,

(2) Bicycle and pedestrian facilities,

(3) Residential buildings, schools, businesses, and

(4) The presence of personnel in work zones.

Requirements for Bridge Pier Protection are provided in ***FDM 215.4.5.4***.

Considerations regarding Positive Protection in Work Zones are provided in ***FDM 215.4.9***

215.4 Longitudinal Barriers, Barrier Transitions, End Treatments & Crash Cushions

Roadside barriers, transitions, end treatments (trailing anchorages and approach terminals), and crash cushions must be full-scale crash tested in accordance with either:

(1) **NCHRP Report 350: Recommended Procedures for the Safety Performance Evaluation of Highway Features** (NCHRP 350), or

(2) AASHTO Manual for Assessing Safety Hardware, 2016 (MASH).

Bridge Traffic Railings must be evaluated and designed in accordance with the ***Structures Design Guidelines*** *(**SDG**)*.

The criteria for crash testing specified in ***NCHRP 350*** and ***MASH*** provides six Test Levels (TL-1 thru TL-6) for the evaluation of roadside hardware suitability with consideration for vehicle type, mass, speed and impact angle. Each Test Level provides an increasing level of service in ascending numerical order. For additional information regarding appropriate application of Test Levels for Barrier Type Selection refer to ***FDM 215.4.5*** and the ***AASHTO RDG***.

Barriers, transitions, and end treatments consist of both proprietary and non-proprietary devices. Non-proprietary/Standardized devices are detailed in the ***Standard Plans***. Proprietary products are included on the ***APL***. These device address the majority of roadside needs on the State Highway System.

Non-standard roadside hardware (i.e. devices not included in either the ***Standard Plans*** or the ***APL*** may sometimes be needed to address unique situations, but are not permitted without prior approval by the Structures Design Office (SDO) for traffic railings (e.g., bridges, noise walls, wall copings), or the Roadway Design Office (RDO) for other roadside hardware. For additional information on the use of Non-Standard Roadside Safety Hardware refer to ***FDM 215.8***.

215.4.1 Longitudinal Barriers

215.4.1.1 Flexible Barrier

Flexible Barrier systems provide the least severe impact conditions with the greatest deflections. The only Department-approved flexible barrier system is High Tension Cable Barrier (HTCB) and is currently available for implementation through the Departments ***Developmental Standard Plans*** process. Detailed information on the usage

requirements and design criteria of HTCB can be found on the Departments Website (*http://www.fdot.gov/design/standardplans/*), which includes the following:

- Developmental Standard Plans Instructions, D540-001
- Developmental Standard Plans, Index D540-001
- Developmental Specification, Dev540

When considering the use of a ***Developmental Standard Plans Index***, review the ***Developmental Standard Plans Usage Process*** included in ***FDM 115.***

215.4.1.2 Semi-Rigid Barrier

Semi-Rigid Barriers include the following:

(1) W-Beam Guardrail – ***Standard Plans***, ***Index 536-001***

(a) General, TL-3 Guardrail – Post spacing at 6'-3" (TL-3, MASH)

(b) Low-Speed, TL-2 Guardrail – Post spacing at 12'-6" (TL-2, MASH)

(2) Modified Thrie-Beam Guardrail – ***Standard Plans***, ***Index 536-001*** (TL-4, NCHRP-350)

W-Beam Guardrail with posts at 6'-3" spacing, rail height of 2'-1" to center of panel and midspan splices, as detailed in ***Standard Plans***, ***Index 536-001***, was developed based on the ***31" Midwest Guardrail System*** (***MGS***). Compatible proprietary components may be referred by the 31" height.

TL-3 Guardrail installations may be used for all design speeds; however, installations on roadways with Design Speeds > 45 mph must have a minimum length of 75 feet, unless attached to a permanent rigid barrier.

The use of Low-Speed, TL-2 Guardrail is limited to flush shoulder roadways with Design Speeds ≤ 45 mph.

Installations of W-Beam Guardrail with 8-in offset blocks on wood or steel posts are detailed in ***Standard Plans***, ***Index 536-001***. W-Beam guardrail may also be installed at a reduced post spacing (i.e. less than 6'-3") to reduce deflection of the system. Reduced post spacing may be used for all design speeds in accordance with spacing and setback requirements provided in ***Table 215.4.2***.

The use of Thrie-Beam Guardrail panels is restricted to Modified Thrie-Beam, Thrie-Beam Retrofits (e.g., Metal Traffic Railings) and Barrier Transitions only.

Although Modified Thrie-Beam has been crash tested to NCHRP 350, TL-4 requirements as a longitudinal barrier, it presents unique challenges due to a lack of proven options for end treatments and transitions. As a result, project specific details are required for Modified Thrie-Beam installations.

215.4.1.3 Rigid Barrier

Rigid Barriers are assumed to exhibit no deflection under impact conditions; however, crash severity will likely be the highest of all barrier options. Rigid barrier includes Concrete Barriers and Traffic Railings. Concrete barriers are included for roadway applications and Traffic Railings are designed for structural applications (e.g., bridges, noise walls, wall copings).

Modifications to Rigid Barriers require approval from Office of Design (SDO or RDO). Modifications may include the following:

- Reinforcement details
- Surface treatments
- Material substitutions
- Geometric discontinuities along the length of the barrier
- Non-standardized attachments that do not meet the requirements of either this manual or ***SDG***
- Non-standardized and unfilled pockets or blockouts
- End transition details
- Traffic face geometry

Rigid Barriers include the following:

(1) Single-Slope Concrete Barriers (roadside applications):

(a) Median – ***Standard Plans***, ***Index 521-001*** (TL-4, MASH)

(b) Shoulder – ***Standard Plans***, ***Index 521-001*** (TL-4, MASH)

(c) Curb & Gutter - ***Standard Plans***, ***Index 521-001*** (TL-2, MASH)

(d) Pier Protection – ***Standard Plans***, ***Index 521-002*** (TL-5, MASH)

(2) Traffic Railings (bridges, noise walls, and wall copings):

(a) Bridges – ***Standard Plans***, ***Index 521-422 thru 521-427*** (TL-4, MASH) and ***Index 428*** (TL-5, MASH)

(b) Thrie-Beam Retrofits – ***Standard Plans***, ***Index 460-470 thru 460-476*** (TL-3, MASH) and ***Index 460-477*** (TL-2, MASH)

(c) Vertical Face Retrofits – ***Standard Plans***, ***Index 521-480 thru 521-484*** (TL-3, MASH)

Note: Use Tapered End Transition, ***Standard Plans, Index 521-484***, for Design Speed ≤ 40 mph only. Not permitted within the clear zone of approaching traffic unless site-specific justification is provided and approved by the District Design Engineer.

(d) Noise Wall – ***Standard Plans***, ***Index 521-509 thru 521-515*** (TL-4, MASH) (TL-5 option available from Structures Design Office)

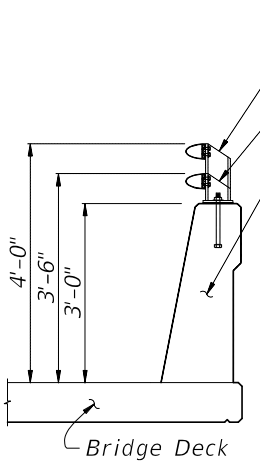
(e) Wall Coping – ***Standard Plans***, ***Index 521-610 and 521-612*** (36" Single-Slope and 42" Vertical, TL-4, MASH) (42" Single-Slope, TL-5, MASH)

Design bridge railings in accordance with the ***SDG***. On projects where an existing bridge is to remain, the bridge railings must be replaced or upgraded unless the railing meets criteria for new railings. Superseded FDOT Standard New Jersey Shape and F-Shape Traffic Railings conforming to the designs shown in ***Standard Plans Instructions*** for ***Index 536-002***, *"A Historical Compilation of Superseded Florida Department of Transportation 'Structures Standard Drawings' for 'F' and 'New Jersey' Shape Structure Mounted Traffic Railings"*, are both structurally and functionally adequate for TL-3 MASH.

For information regarding existing traffic railings, see ***FDM 215.7.4***.

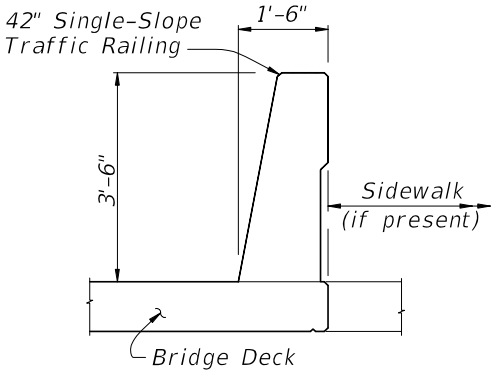
Details and typical applications of standard bridge railings are provided in ***Figures 215.4.1 – 215.4.10***. Refer to ***FDM 222.4*** for details of pedestrian/bicycle railings and fencing.

Figure 215.4.1 Bridge Traffic Railings – F-Shapes



- Typical application is a Traffic Railing on a bridge deck edge or between a shoulder and a sidewalk.
- Not suitable as a pedestrian or bicycle railing at bridge deck edge unless used with Bullet Railing shown in, Indexes 515-021 & 515-022.
- Section thru Railing on Bridge Deck Shown, Section thru Railing on Approach Slab and Permanent Retaining Wall Similar.

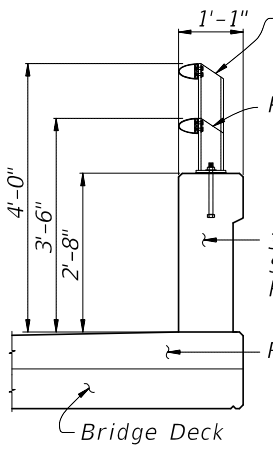
SECTIONAL VIEW NO. 1 – 36" SINGLE-SLOPE TRAFFIC RAILING
STANDARD PLANS, INDEX 521-427
W/INDEXES 515-021 & 515-022 (OPTIONAL)



- Typical application is a Traffic Railing on a bridge deck edge or between a shoulder and a sidewalk.
- No additional pedestrian rails permitted.
- Section thru Railing on Bridge Deck Shown, Section thru Railing on Approach Slab and Permanent Retaining Wall Similar.

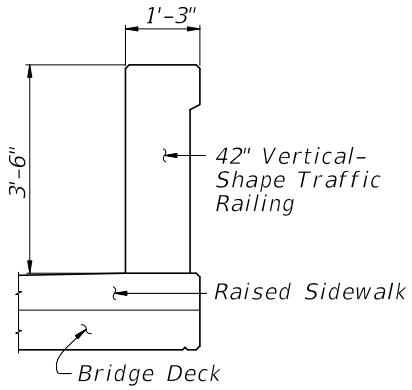
SECTIONAL VIEW NO. 2 – 42" SINGLE-SLOPE TRAFFIC RAILING
STANDARD PLANS, INDEX 521-428

Figure 215.4.2 Bridge Traffic Railings – Vertical Shapes



- Typical application is a bridge deck edge Traffic Railing at the back of a raised sidewalk, design speed ≤ 45 mph or as a pedestrian railing behind a Traffic Railing (without a raised sidewalk See Sectional View No 10).
- Section thru Railing on Bridge Deck Shown, Section thru Railing on Approach Slab and Permanent Retaining Wall Similar.

SECTIONAL VIEW NO. 3 – 32" VERTICAL-SHAPE TRAFFIC RAILING
STANDARD PLANS, INDEX 521-423
W/INDEXES 515-021 & 515-022 (OPTIONAL)



- Typical application is a bridge deck edge Traffic Railing at the back of a raised sidewalk, design speed ≤ 45 mph or as a pedestrian railing behind a Traffic Railing (without a raised sidewalk).
- No additional pedestrian rails permitted.
- Section thru Railing on Bridge Deck Shown, Section thru Railing on Approach Slab and Permanent Retaining Wall Similar.

SECTIONAL VIEW NO. 4 – 42" VERTICAL SHAPE TRAFFIC RAILING
STANDARD PLANS, INDEX 521-422

Figure 215.4.3 Bridge Traffic Railings – Other Shapes

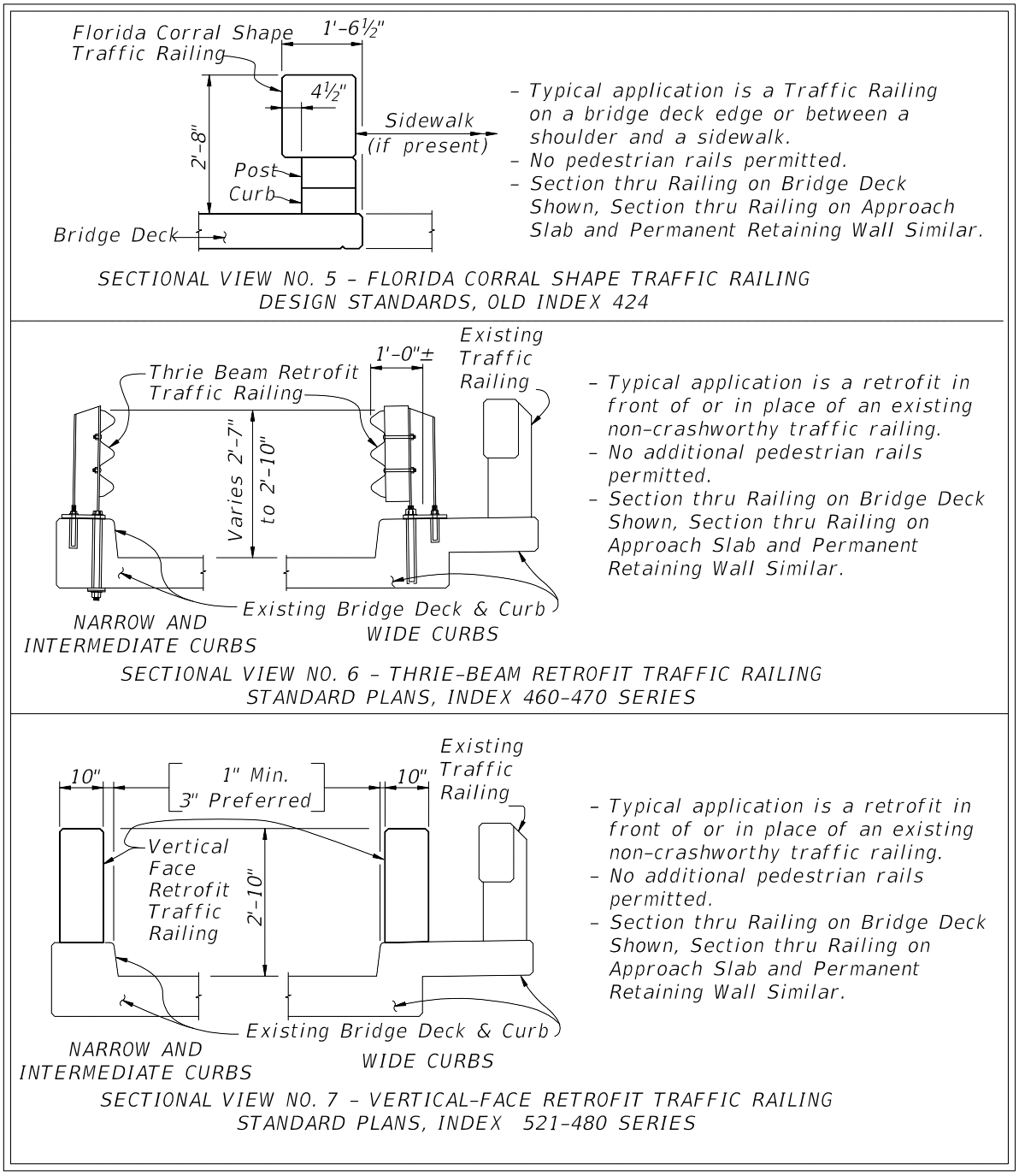
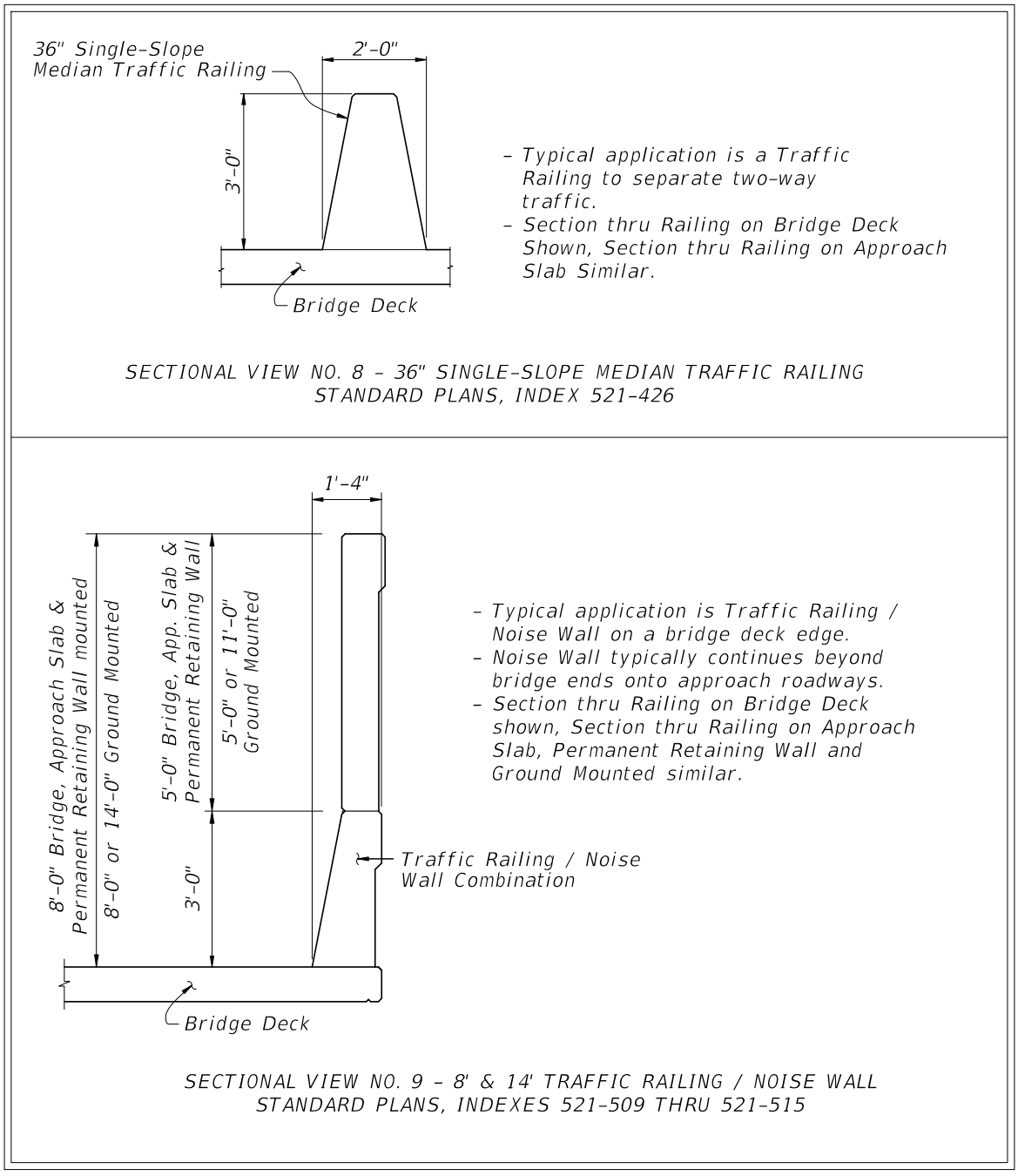


Figure 215.4.4 Bridge Traffic Railings – Median Traffic Railing and Traffic Railing/Noise Wall Combination



215.4.1.4 Temporary Barriers

Temporary Barriers are used in work zones to protect motorists and as Positive Protection to safeguard construction workers while construction actives are taking place. General information about the application of Temporary Barriers can be found in ***Standard Plans***, ***Index 102-100***.

Temporary Barriers are installed in either 'Anchored' or 'Free-standing' conditions based on the barrier type and needed setback distance. See the Installation Data table provided in ***Standard Plans***, ***Index 102-100*** for the lateral offset and setback distance requirements.

Temporary Barriers include the following:

(1) Low Profile Barrier – ***Standard Plans***, ***Index 102-120*** (TL-2, NCHRP 350)

(2) Type K Barrier – ***Standard Plans***, ***Index 102-110*** (TL-3, NCHRP 350)

(3) Proprietary Temporary Barrier – See ***APL*** (TL-3, NCHRP 350 and MASH)

Low Profile Barriers are required for Work Zone Speeds of ≤ 45 mph where temporary barrier is needed within 100 feet of an intersection, residential driveway or business entrance. Use of other barriers is not permitted at these locations due to sight distance limitations. Low Profile Barrier can be used on bridges where no drop-off is present. Transitions from Low Profile Barrier to other temporary barriers within a run of barrier (i.e. from begin length of need to end length of need) is not permitted.

Type K Barrier is a portable concrete barrier which has the capability of being anchored (i.e. staked or bolted) to limit deflections or installed in a free-standing configuration. See ***Standard Plans***, ***Index 102-110*** for specific requirements for the use of Type K Temporary Concrete Barrier Refer to ***Standard Plans***, ***Index 102-110*** for details on transitioning between the Type K Temporary Concrete Barrier on bridges and other concrete barrier systems on the adjoining roadway.

Proprietary Steel Barriers (anchored only), Water Filled Barriers (free-standing only) and portable concrete barriers (free-standing or anchored) must be used in accordance with the Vendor drawings on the ***APL***. To allow for the use of ***APL*** devices refer to temporary barrier the Plans as either 'Anchored' or 'Free-standing', unless specific limitations are required. Proprietary steel barriers listed on the ***APL*** are anchored to limit deflections; however, barrier heights and drainage performance may limit some systems.

Anchored (bolted) temporary barriers are not permitted on bridge superstructures that contain post-tensioned tendons within the concrete deck (top flange of concrete box

girders) or on bridge superstructures consisting of longitudinally prestressed, transversely post-tensioned, solid, or voided concrete slab units.

If Flexible (HTCB, ***Index D540-001***) or Semi-Rigid (Guardrail, ***Index 536-001***) barrier is used in a temporary configuration, or allowed to remain during a portion of the Temporary Traffic Control (TTC) Plan, requirements for the permanent application of barrier must be met; e.g., grading, deflection space, offset from Edge of Traveled Ways.

215.4.2 End Treatments

Non-crashworthy longitudinal barrier ends are hazards for approach direction when terminated within the clear zone. Crashworthy end treatments for each barrier type (flexible, semi-rigid, and rigid) are provided in the ***Standard Plans***.

Flexible barrier end treatments are vendor-specific. For additional information regarding the end treatment of HTCB, refer to ***Developmental Standard Plans***, ***Index D540-001***, as referenced above.

215.4.2.1 Guardrail End Treatments

Guardrail end treatments are necessary to provide crashworthy ends for approaches and anchorage of the guardrail system. For the guardrail to provide adequate redirective capabilities during a vehicle impact, anchorage of the system is needed for tensile (ribbon) strength to develop in the guardrail panels. Approach terminals provide both anchorage of the guardrail system and a crashworthy approach. End treatments for guardrail are categorized as follows:

(1) Approach Terminals – required for guardrail ends within the clear zone of approaching traffic. Guardrail approach terminals must be a proprietary device listed on the ***APL***. Approach terminals are classified by Test Level (TL-2 for Design Speeds ≤ 45 mph or TL-3, which is acceptable for all design speeds) and as follows:

   (a) Flared – preferred terminal for locations where sufficient space is available to offset barrier end from approaching traffic.

   (b) Parallel – use only when sufficient space is not available for a flared terminal.

   (c) Double Face – preferred end treatment for double faced guardrail installations.

(2) Crash Cushion – See ***FDM 215.4.3***.

(3) Trailing End Anchorages (Type II) – required for anchoring of the trailing ends of guardrail. Trailing end anchorages are non-crashworthy as an approach end treatment, and are not permitted as a guardrail end treatments on the approach end within the clear zone, unless shielded by another run of barrier. The Type II Trailing End Anchorage, is detailed in the ***Standard Plans***, ***Index 536-001***.

215.4.2.2 Rigid Barrier End Treatments

Terminate rigid barrier by either transitioning into another barrier system (e.g., guardrail), or by shielding with a crash cushion. Details and requirements are provided in the ***Standard Plans***.

Sloped concrete end treatment using a vertical height transition, detailed in ***Standard Plans***, ***Index 521-001***, are not permitted within the clear zone of approaching traffic lanes. With sufficient justification the District Design Engineer may grant approval for use of this end treatment within clear zone for design speeds 35 mph and less, and only when no other more crashworthy solution is available.

Treatment of the trailing end of rigid barriers is not required unless additional hazards exist beyond the rigid barrier or the barrier is within the clear zone of opposing traffic.

215.4.2.3 Temporary Barrier End Treatments

The required treatments for exposed ends of temporary barriers are:

(1) Connecting to an existing barrier (smooth, structural connections are required - Refer to ***Standard Plans***, ***Indexes 102-100*** and ***102-110***, or the ***APL***);

(2) Shield end with a crash cushion as detailed in the ***Standard Plans*** or ***APL*** for the specific type of temporary barrier (i.e. Temporary Concrete, Steel, or Water Filled); or,

(3) Flaring outside of the Work Zone clear zone (See ***Standard Plans, Index 102-600***)

No modifications to the end treatments included in the ***Standard Plans*** or ***APL*** are permitted. Special conditions may require end treatments other than those included above. If this occurs, consult the State Roadway Design Office (RDO***)*** and provide special details in the Plans.

215.4.3 Crash Cushions

Crash cushions (impact attenuators) are used to protect motorists from the exposed ends of barriers, fixed objects and other hazards within the clear zone. They are energy absorbing devices that may be redirective non-gating, or non-redirective gating. Crash cushions are classified based on Test Level and design speed, as shown for each system on their respective ***APL*** drawings.

The design of a crash cushion system must not create a hazard to opposing traffic. ***APL*** drawings provide details for transitions for optional barrier types with and without bi-directional traffic.

An impacting vehicle should strike the systems at normal height, with the vehicle's suspension system neither collapsed nor extended. Therefore, the terrain surrounding crash cushions must be flat (1:10 or flatter) in advance of and along the entire design length of the system. Do not locate curbs within the approach area of a crash cushion.

215.4.3.1 Permanent Crash Cushions

Permanent crash cushions must be redirective non-gating. Standard details of systems for typical installations shielding concrete barrier wall ends and guardrail ends can be found on the ***APL*** under ***Section 544***. In addition, some of these systems have standard details for shielding wide hazards. For applications not covered in the ***APL*** drawings, crash cushion vendors normally provide design assistance for their systems. Special designs must be detailed in the Plans and based on meeting the performance criteria for the established design speed of the facility (i.e. barrier system Test Level).

215.4.3.2 Temporary Crash Cushions

Two types of temporary crash cushions are permitted;

- Redirective non-gating crash cushions
- Non-redirective gating crash cushions

Redirective crash cushions will shield hazards by redirecting errant vehicles impacting the side of the crash cushion and decelerate errant vehicles from a direct, in-line impact at the terminus of the crash cushion by absorbing the energy.

Gating crash cushions are designed to decelerate errant vehicles from a direct, in-line impact at the terminus of the crash cushion by absorbing the energy, but provide no redirective capabilities for side impacts. Use of gating crash cushions require approval

from the State Roadway Design Office (RDO). Gating cushions may be appropriate on low speed facilities and in work zones with higher speeds where only low impact angle hits are expected. An adequate clear runout area must be provided beyond a gating crash cushion (between the departure line and the clear zone). Plan details for site specific design are required.

Approved temporary crash cushions for use on Department contracts are listed on the ***APL*** under ***Section 102***. Sand barrel gating systems are not permitted.

Anchored (bolted) temporary crash cushions are not permitted on bridge superstructures that contain post-tensioned tendons within the concrete deck (top flange of concrete box girders) or on bridge superstructures consisting of longitudinally prestressed, transversely post-tensioned, solid, or voided concrete slab units.

215.4.4 Barrier Transitions

Guardrail transitions are necessary, whenever standard W-Beam guardrail converges with rigid barriers. Guardrail transitions must include sound structural connections, nested panels and additional posts for increased stiffness. Use the guardrail transitions included in the ***Standard Plans*** as follows:

(1) General, Guardrail Approach Transition to Rigid Barrier – ***Index 536-001*** (Single or Double Face Guardrail, TL-3, MASH), Approved for all Design Speeds.

(2) Low Speed, Guardrail Approach Transition to Rigid Barrier – ***Index 536-001*** (Single Face Guardrail only, TL-2, MASH), Approved for Design Speeds ≤ 45 mph only with Flush Shoulder or Curb.

(3) Trailing End Transition Connection – ***Index 536-001*** (Test Level N/A), Approved for all Design Speeds.

Various other barrier transitions are detailed throughout the ***Standard Plans*** and ***APL*** drawings for transitions from temporary barriers to permanent rigid barriers and transitions from variable height/shape rigid barriers.

215.4.5 Barrier Type Selection

Consider the following factors when determining the appropriate barrier type:

(1) Barrier Placement requirements (see ***FDM 215.4.6***)

(2) Traffic characteristics (e.g., volume, percent trucks)

(3) Site characteristics (e.g., terrain, alignment, geometry, access facility type, access locations, design speed)

(4) Expected frequency of impacts

(5) Initial and replacement/repair costs

(6) Ease of maintenance

(7) Exposure of workers when conducting repairs/maintenance

(8) Aesthetics

For additional information about considerations for barrier selections refer to the ***AASHTO RDG***. Document barrier type selection decisions and warrants.

215.4.5.1 Longitudinal Barrier Selection

There are four options for longitudinal barrier; HTCB, W-Beam Guardrail, Modified Thrie-Beam Guardrail, and Rigid Barriers. ***Table 215.4.1*** provides guidance regarding roadway barrier type selection.

Specific requirements for the selection of HTCB are provided in the ***Standard Plans Instructions*** for ***Index D540-001***.

Based on the limitations noted in ***FDM 215.4.1.2***, the use of Modified Thrie-Beam Guardrail should be restricted to locations where site specific conditions warrant a more robust guardrail system but not the added cost of rigid barrier system.

Refer to the ***SDG*** for barrier type and test level selection of Traffic Railings.

Table 215.4.1 Roadway Barrier Type Selection

Barrier Type	Deflection Space Requirement (feet)	Order of Bias			Test Level	Design Vehicles
		Initial Cost	Vehicle Impact Severity	Maintenance Cost		
HTCB	12	LOW	LOW	HIGH	TL-4 (NCHRP 350)	Passenger Car, Pickup Truck, & Single-Unit Truck
W-Beam Guardrail	5				TL-2 & TL-3 (MASH)	Passenger Car & Pickup Truck
Modified Thrie-Beam Guardrail	3				TL-4 (NCHRP 350)	Passenger Car, Pickup Truck, & Single-Unit Truck
Rigid Barrier	0	HIGH	HIGH	LOW	TL-3, TL-4 & TL-5 (MASH)	Passenger Car, Pickup Truck, Single-Unit Truck & Tractor-Van Trailer

215.4.5.2 End Treatment Selection

Select end treatments in accordance with ***FDM 215.4.2***, the ***Standard Plans*** and the ***Standard Plans Instructions*** for each applicable barrier type.

215.4.5.3 Crash Cushion Selection

Various types of energy absorbing devices eligible for use on Department projects as crash cushions can be found on the ***APL***. Detailed information about these systems is provided in the ***Standard Plans***, ***APL***, and in each manufacturer's publications. Each system has unique physical and functional characteristics.

For permanent crash cushion applications, indicate in the Plans the requirements for each given location in accordance with ***Standard Plans***, ***Index 544-001***, and ***FDM 307***, including the:

(1) Location (station and side),

(2) Barrier system (concrete barrier wall or guardrail),

(3) Design length,

(4) Design speed,

(5) Crash test level, and

(6) Hazard width and length restriction.

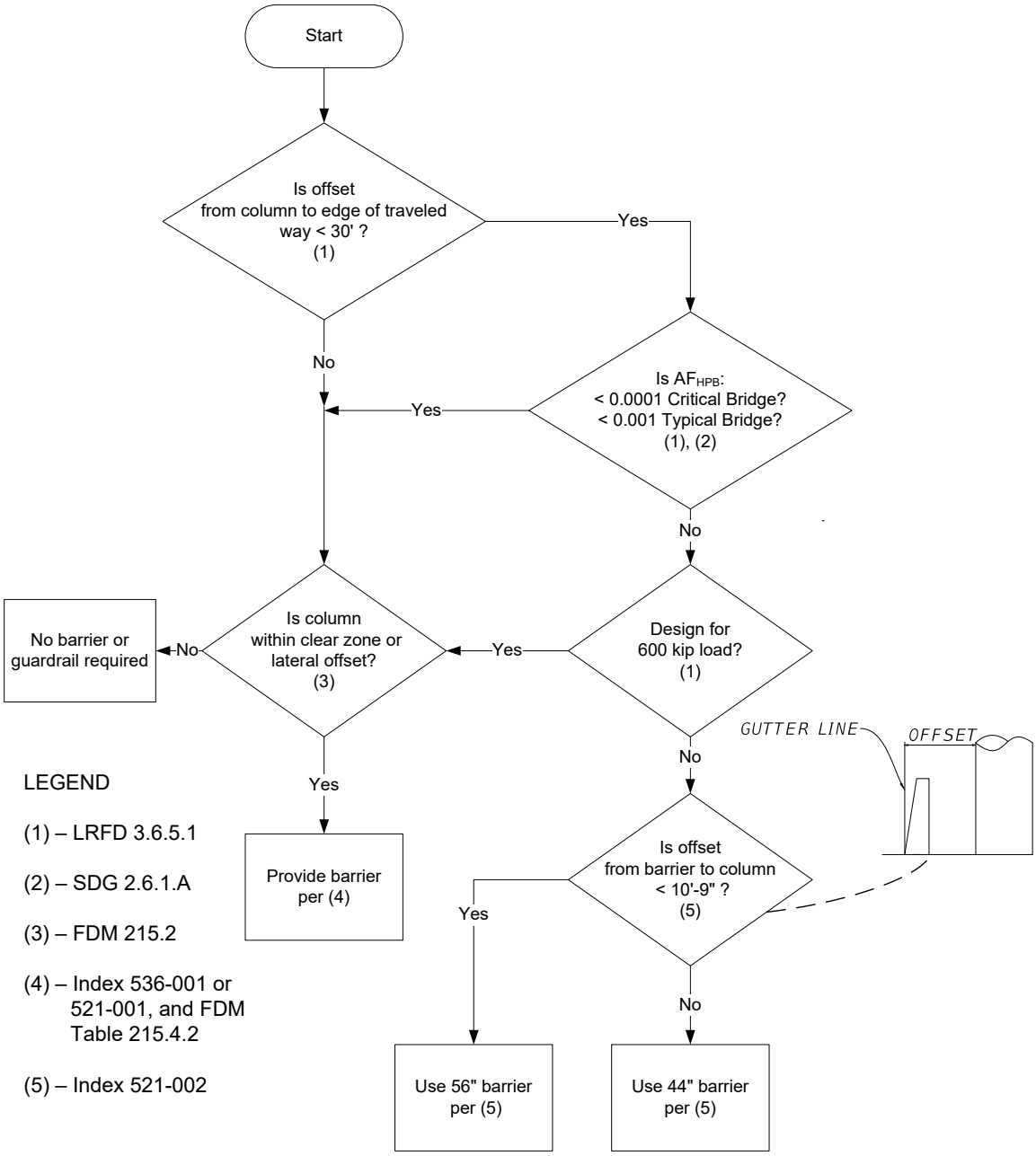
Site characteristics and economics dominate crash cushion selection considerations. Some crash cushion systems are relatively low in initial cost, but usually must be completely replaced when struck, so are more appropriate in locations with a low likelihood of collision. There are a number of other systems that have higher initial costs but can be repaired after collisions relatively quickly and inexpensively, so are more appropriate where frequent collisions are anticipated. The ability of maintenance forces to perform routine maintenance and to place a crashed system back into service quickly should be a major consideration. Do not use crash cushions that require stocking unusual and expensive parts or those that are complex to replace.

215.4.5.4 Pier Protection

In addition to shielding bridge piers to protect motorists from a hazard within the clear zone, bridge piers may need shielding for protection from damage due to design limitations (i.e. piers not designed for vehicular collision forces). Coordination with the Structural Engineer of Record is required to determine if pier protection is warranted.

The requirements for Pier Protection are outlined in the ***SDG***, ***Section 2.6***. The process for determining the appropriate level of Pier Protection for New Construction projects is presented in ***Figure 215.4.5*** (Pier Protection Selection Flowchart). For RRR and railroad requirements, refer to the ***SDG***. Detail Pier Protection barrier in accordance with ***Standard Plans***, ***Index 521-002***.

Figure 215.4.5 Pier Protection Selection Flowchart (New Construction)



215.4.6 Barrier Placement

The primary design factors associated with barrier placement are:

(1) Lateral Offset from the Edge of Traveled Way,

(2) Deflection Space Tolerance,

(3) Terrain Effects,

(4) Length of Need,

(5) Space for End Treatments, and

(6) Outside Shoulder or Median Application

215.4.6.1 Barrier Offset

Offset roadside barriers as far from the travel lanes as practical with consideration for maintaining the proper performance of the barrier. See ***Developmental Standard Plans Instructions*** for ***Index D540-001*** for the barrier placement requirements for HTCB.

Requirements for guardrail offsets are illustrated in ***Figure 215.4.6***.

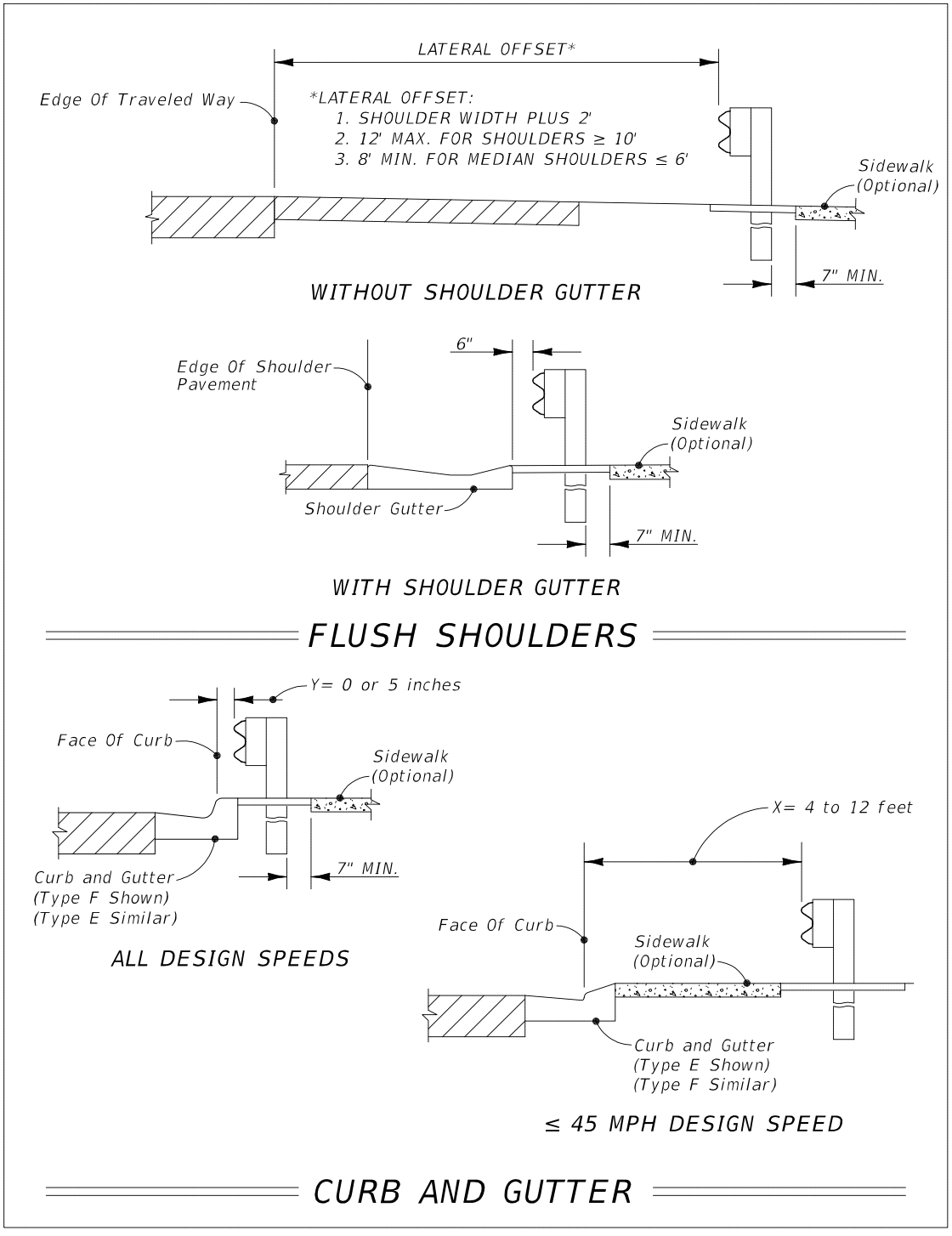
For flush shoulder roadways the standard offset for W-Beam Guardrail from the Edge of Traveled Way is the shoulder width plus 2 feet, not to exceed 12 feet. The 12 feet maximum offset for guardrail is established to reduce the potential for impacts where the vehicle is behaving significantly different than the crash tested conditions (i.e. non-tracking, fish-tailing, excessive approach angle, etc.). Guardrail offsets greater than 12 feet require site-specific justification in accordance with ***FDM 215.4.7***, unless location is based on the requirements of ***FDM 215.4.6.4***, ***Median Barrier*** or ***FDM 215.3.2, Canal Hazards***.

When curb is present, the preferred configuration is to place the face of the guardrail panel 5 inches from the face of curb. For design speeds ≤ 45 mph, the face of the guardrail panel may also be placed between 4 feet and 12 feet from the face of curb.

Rigid Barrier is typically used when there are barrier deflection or right-of-way limitations. Rigid Barrier offsets should be based on site-specific conditions, but as far from the traveled way as possible.

Rigid Barrier, with the exception of F-Shape or Single-Slope barriers with a height less than 42”, may be used in combination with curbs, and provide an acceptable alternative to the areas excluded for guardrail use in ***Figure 215.4.6***.

Figure 215.4.6 Lateral Offset to Guardrail



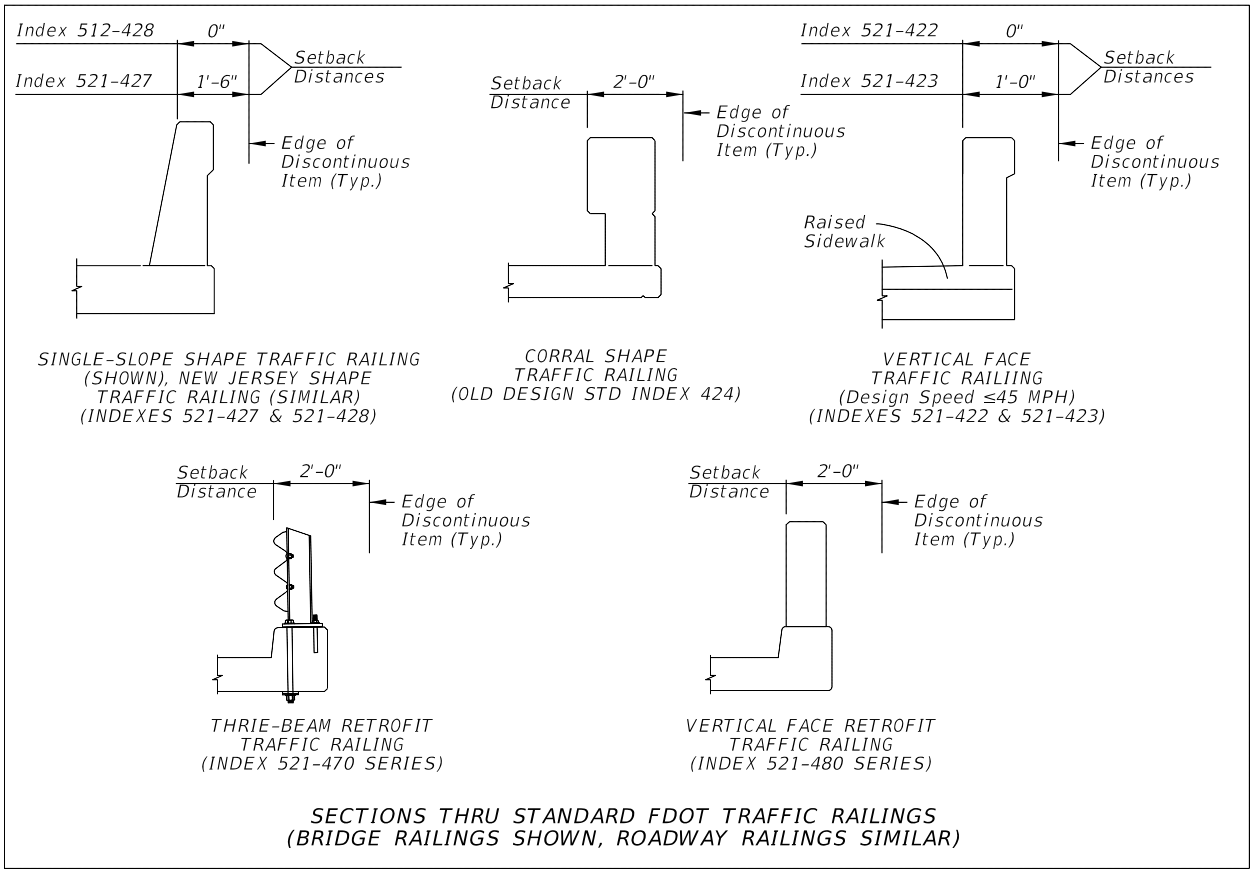
In addition to travel lane lateral offset considerations, an adequate setback must be provided behind the barrier to ensure proper function. For flexible and semi-rigid barriers the setback is based on deflection tolerances and is required to prevent the barrier from contacting aboveground hazards.

For rigid barriers the setback is required to keep the area above and behind the barrier face free of obstructions that could penetrate or damage the vehicle compartment. This requirement is based on the "Zone of Intrusion" concept as described in the ***AASHTO RDG***. ***Table 215.4.2*** provides the Setback requirements for FDOT standard barriers. Additionally, ***Figure 215.4.7*** includes setback distances to rigid barriers for discontinuous elements. These requirements do not apply to devices detailed in the ***Standard Plans*** as attachments to rigid barriers (e.g., pedestrian/bicycle bullet railing, bridge fencing, traffic railing/noise wall combinations).

Table 215.4.2 Minimum Barrier Setback
(Measured from the face of the barrier)

Barrier Type	Setback Distance
Flexible Barrier	
High Tension Cable Barrier (HTCB)	12 feet, 0 inches
Semi-Rigid Barrier	
W-Beam with Post Spacing @ 6 feet, 3 inches (TL-3)	5 feet, 0 inches
W-Beam with Post Spacing @ 12 feet, 6 inches (TL-2)	5 feet, 0 inches
W-Beam with Post Spacing @ 3 feet, 1.5 inches (½ Spacing)	3 feet, 10 inches
W-Beam with Post Spacing @ 1 foot, 6.75 inches (¼ Spacing)	3 feet, 2 inches
Nested W-Beams with Post Spacing @ 3 feet, 1.5 inches (½ Spacing)	3 feet, 0 inches
Nested W-Beams with Post Spacing @ 1 foot, 6.75 inches (¼ Spacing)	2 feet, 8 inches
Deep Post W-Beam installed on 1:2 Slope Break with Post Spacing @ 6 feet, 3 inches (TL-3)	5 feet, 6 inches
Modified Thrie-Beam with Post Spacing @ 6'-3"	3 feet, 0 inches
Rigid-Barrier	
Concrete Barrier < 40" Height (Design Speeds ≤ 45 MPH)	0 feet, 0 inches
Concrete Barrier < 40" Height (Design Speeds > 45 MPH) Non-crash Tested Continuous or Discontinuous Items	1 foot, 6 inches
Concrete Barrier ≥ 40" Height	0 feet, 0 inches
Bridge Traffic Railing < 40" Height Non-crash Tested Continuous Items Non-crash Tested Discontinuous Items	 5 feet, 0 inches See ***Figure 215.4.7***
Temporary Barriers	
See "Setback Distance" of applicable ***Standard Plans***, ***Index*** or ***APL*** drawing.	

Figure 215.4.7 Setback Distances for Discontinuous Elements



Noise Wall/Traffic Railing combinations located within the setback distance must be crash tested to or accepted as TL-4 under ***MASH***. Other continuous items (e.g., glare screens and fences) located within this setback distance must be crash tested to or accepted as TL-3 under ***NCHRP 350*** or ***MASH***.

See ***FDM 215.5*** for additional information regarding discontinuous attachments to rigid barriers.

215.4.6.2 Grading Requirement

The terrain effects between the traveled way and a barrier can have a significant impact on whether or not a barrier will perform as intended. Proper grading around a barrier will ensure that as a vehicle approaches a barrier its suspension is not dramatically affected, causing the vehicle to underride or override a barrier.

Install barriers on slopes 1:10 or flatter. Continue the 1:10 slope a minimum 2 feet beyond the barrier (i.e. from either the guardrail post or rigid barrier) before providing a slope break.

With approval of the District Design Engineer and where conditions are constrained, the Deep Post guardrail option may be used in lieu of providing a 2-feet setback to the slope break point. Coordinate the use of the Deep Post guardrail option with the District Drainage Engineer and District Maintenance Engineer. See Deep Post details in ***Standard Plans***, ***Index 536-001*** "Slope Break Condition".

Modification for Non-Conventional Projects:
Delete the last paragraph and see RFP for requirements.

Proper grading around crashworthy end treatments is essential to assure the device performs as intended. Grading requirements are shown in the ***Standard Plans***.

For superelevated roadway sections, a maximum 7% algebraic difference is permitted between the travel lanes and shoulder in advance of barriers. See ***FDM 215.4.6.5*** for temporary barrier requirements in superelevated roadway sections.

215.4.6.3 Length of Need

Length of need is dependent on:

(1) Barrier type

(2) Design speed

(3) Offset distance to the face of the barrier

(4) The lesser distance to either the back of the hazard or to the clear zone

Use the requirements provided in the ***Standard Plans Instructions*** or the ***Standard Plans*** to establish length of need for each barrier type.

215.4.6.4 Continuous Median Barriers

Continuous median barriers are used to mitigate median crossover crashes (i.e., reduce the number of vehicles that might enter opposing lanes of traffic after traversing a median).

Locate continuous median barrier in accordance with guidelines included in the ***AASHTO RDG, Section 6.6*** and in accordance the ***Standard Plans***.

In locations where a continuous median barrier is present, the length of a barrier opening should be minimized to the extent practical. As shown in ***FDM Exhibit 211-3***, the barrier ends on each side of the opening should be offset. Provide crashworthy end treatments or crash cushions to shield the barrier ends when the ends are within the clear zone and fall within the departure angle used to set length of need. Provide crashworthy end treatments or crash cushions when the angle between barrier ends is less than 30 degrees measured from the direction of mainline travel.

The preferred barrier option for continuous median barrier is High Tension Cable Barrier (HTCB), provided the requirements of the ***Developmental Standard Plans Instructions*** for ***Index D540-001*** can be met. Evaluate other barrier options when the deflection and placement requirements for HTCB cannot be met.

Include Rub Rail on double faced w-beam guardrail installations as shown in ***Standard Plans***, ***Index 536-001***. Based on the shoulder width and as shown in ***Figure 215.4.6***, locate double faced w-beam guardrail at a lateral offset of between 8 feet and 12 feet from the edge of traveled way. For medians with cross slopes of 1:6 of flatter, locate the barrier closest to the traveled way with the most likelihood or history of lane departure (e.g., outside of horizontal curves and sections with outside merge lanes). If median cross slopes greater than 1:6 exist, and HTCB is not feasible, install w-beam guardrail along both sides of the median or consider a grade separated (bifurcated) median with a concrete barrier.

Use concrete median barrier when the barrier offset requirements for flexible or semi-rigid barrier cannot be met or a higher test level barrier is justified. Implement concrete median barrier in accordance with ***Standard Plans***, ***Index 521-001***.

215.4.6.5 Requirements for Culverts

Roadside barriers placed at a culvert (i.e., box culvert, bridge culvert, or three-sided culvert) should be either W-Beam Guardrail or Bridge Traffic Railing. See ***Chapter 6*** of the ***Structures Design Guidelines*** for more information regarding bridge traffic railings.

W-Beam Guardrail is the preferred barrier option, provided the grading, post embedment and length of need requirements can be met. A minimum of 4 feet of fill must be provided over the culvert for adequate post embedment and performance. If there is less than 4 feet of fill over the culvert, utilize one of the following options:

(1) Culverts with total overall widths ≤ 5 feet: use W-Beam Guardrail with a post layout that straddles the outside of the culvert using standard post spacing of 6'-3".

(2) Culverts with total overall width between 5 feet and 20 feet: use shortened W-Beam guardrail posts (e.g., Encased Post for Shallow Mount). See Design Standards, Index 400.

(3) Culverts with total overall width > 20 feet: use a project specific designed metal traffic railing similar to the Thrie-Beam Retrofit barriers (i.e. thrie-beam railing attached directly to the culvert headwall), see the ***Standard Plans, Index 460 Series***. Designers should note that the locations of the first and last posts are critical. Headwalls must be a minimum of 18 inches wide and the base plate must be located so that it is located at least 12 inches away from any construction joint or free end of the concrete headwall.

Placement of base plates and bolts in the top slab of the culvert barrel should be avoided because they are difficult to repair and maintain, the necessary anchor embedment lengths are problematic to obtain, and they are potentially damaging to the top of the culvert barrel.

Concrete rigid barrier or bridge traffic railing is typically not used due to the short length of culverts, unless continued along the roadway for other reasons.

215.4.6.6 Temporary Barriers

Installation instructions and flare rates are given in ***Standard Plans***, ***Indexes 102-100***, ***102-110***, ***102-120*** and ***102-600***.

A temporary or permanent pavement surface with a maximum cross slope of 1:10 is required when a temporary barrier is used. Refer to ***Standard Plans***, ***Index 102-100*** for setback distance and asphalt pad requirements.

Show or note the location of temporary barriers in the Temporary Traffic Control (TTC) Plans. Also provide a Work Area Access Plan for projects with work zones shielded with a barrier. For additional information regarding TTC Plans, refer to ***FDM 240***.

The presence of barriers on both shoulders may eliminate any effective shoulder width or refuge area. The effective shoulder width is required to ensure an area is available for

both disabled vehicles during normal traffic conditions and access for emergency responders during stopped conditions. Therefore, on interstate, freeway, and expressway projects requiring barriers on both sides of the work zone traveled way, a minimum 10-foot lateral offset from the edge of the traveled way to the barrier is required on at least one side of the roadway. Bridge construction and associated roadway approaches are exempt from this requirement. Providing this 10-foot lateral offset on arterials and collectors should be considered. For all other applications, provide the minimum lateral offset required per ***Standard Plans***, ***Index 102-100***.

When using existing barrier during a temporary traffic control operation or when 2-way traffic is placed on a facility that is normally one-way, the existing permanent or temporary barriers must be modified as necessary to ensure their proper crashworthiness during the temporary situation. This will include eliminating non-crashworthy end treatments, snag points or other protrusions normally angled away or hidden from approaching vehicles.

Existing permanent barriers used during temporary traffic control operations must meet grading, offset, and setback (i.e. deflection space) requirements for the permanent installation.

Temporary barriers, as defined in ***FDM 215.4.1.4***, located in superelevated roadway sections must be installed on the same roadway cross slope as the travel lanes (i.e. no slope break in advance of the barrier).

215.4.7 Warrants for Roadside Barriers

The installation of roadside barriers presents a hazard in and of itself, and as such, requires an analysis for whether or not the installation of a barrier presents a greater risk than the feature it is intended to shield. The analysis should be completed using the ***Roadside Safety Analysis Program*** (***RSAP***) or in accordance with the AASHTO ***Highway Safety Manual*** (***HSM***). Refer to ***FDM 122.6*** for guidance on evaluating the benefits of shielding using ***RSAP*** or the ***HSM***.

Roadside barriers are recommended when hazards exist within the clear zone, hazards cannot be cost effectively eliminated or corrected, and collisions with the hazards are more serious than collisions with the barriers.

The following conditions within the clear zone are considered more hazardous than a roadside barrier:

(1) Drop-off Hazards, as defined in ***FDM 215.3.3***.

(2) Bridge piers, abutments and railing ends.

(3) Non-traversable culverts, pipes and headwalls.

(4) Non-traversable parallel or perpendicular ditches and canals.

(5) Canals, ponds and other bodies of water.

(6) Parallel retaining walls with protrusions or other potential snagging features.

(7) Retaining walls at an approach angle with the edge of pavement larger than 7 degrees (1:8).

(8) Non-breakaway sign or luminaire supports.

(9) Trees greater than 4 inches in diameter measured 6 inches above the ground.

(10) Utility poles.

(11) Weaving Sections, as defined in ***FDM 211.12.1***.

215.4.7.1 Treatment of Roadside Hazards

If a hazard, including slopes steeper than 1:3, is present within the clear zone, eliminate or shield the hazard, except when any of the following apply:

- Longitudinal barrier or crash cushion would be a greater hazard than the hazard to be shielded
- The likelihood of striking the hazard is negligible
- The expense of shielding the hazard outweighs the benefits in terms of crash reduction as determined through the use of ***RSAP*** or ***HSM*** analyses.

If crash data or safety reports indicate that treatment of the hazard will result in fewer or less severe crashes, implement one of the following treatments, in order of priority:

(1) Eliminate the hazard.

  (a) Remove the hazard.

  (b) Relocate the hazard outside the clear zone.

  (c) Make the hazard traversable or crashworthy.

(2) Shield the hazard with a longitudinal barrier or crash cushion.

215.4.8 Warrants for Median Barrier

Provide a median barrier on LA Facilities when:

(1) Reconstruction reduces the median width to less than what is required for the facility. Deviation from this criteria is not permitted. An ***RSAP*** or ***HSM*** analysis may be used to evaluate barrier alternatives and supplement the following requirements.

(2) One or more crossover crashes have occurred in the most recent 5-year period within the limits of 1 mile in advance of the exit ramp gore to 1 mile beyond the entrance ramp gore. The District may require shielding outside these areas after reviewing the most recent 5-year crash history.

On divided arterial and collector projects with design speed greater than 45 mph, review the most recent 5-year crash history for crossover crashes to determine if shielding with a median barrier is warranted. Consider alignment, sight distance, median width and frequency of median openings when evaluating the facility.

215.4.9 Positive Protection in Work Zones

For locations where work zone traffic barriers are required, refer to ***Standard Plans***, ***Index 102-600***. Work zone traffic barriers are positive protection devices and temporary barriers that can be easily relocated. They have four specific functions:

(1) Protect traffic from entering work areas (e.g., excavations or material storage sites).

(2) Provide positive protection for workers.

(3) Separate two-way traffic.

(4) Protect construction such as false work for bridges and other exposed objects.

Anticipate when and where barriers will be needed and include this information and the quantities on the Plans. Consider positive protection devices in work zone situations that place workers at increased risk from vehicular traffic, and where positive protection devices offer the highest potential for increased safety for workers and road users, such as:

(1) Work zones that provide workers no means of escape from vehicular traffic (e.g., tunnels, bridges).

(2) Long duration work zones (two weeks or more at the same location) resulting in substantial worker exposure to vehicular traffic.

(3) Projects with anticipated Work Zone speeds greater than 45 mph, especially when combined with high traffic volumes.

(4) Work operations that place workers close to travel lanes open to traffic.

(5) Roadside hazards (e.g., drop-offs, unfinished bridge decks) that will remain in place overnight or longer.

Modification for Non-Conventional Projects:
Delete the first sentence of the above paragraph and see RFP for requirements.

215.5 Attachments to Barriers

Allowable attachments to flexible or semi-rigid barriers (discontinuous or continuous) are detailed in the ***Standard Plans***.

Use ***Standard Plans***, ***Index 700-012*** for signs attached to rigid barrier. ***Standard Plans***, ***Index 700-013*** can only be used to mount permanent signs to non-median rigid barriers when there is insufficient space for ***Standard Plans***, ***Index 700-012*** and the sign is critical to safety.

Design and detail attachments to rigid barriers in accordance with ***SDG 1.9***. Provide setback distances as shown in ***Table 215.4.2*** and ***Figure 215.4.13*** to non-crash tested discontinuous items (e.g., light poles, sign supports, traffic signal controller boxes, flood gauges) that are attached to or behind rigid barriers located along the outside shoulder. Discontinuous items located within these setback distances must be crash tested to or accepted as TL-3, at a minimum, under ***NCHRP 350*** or ***MASH*** as attachments to traffic railings.

For continuous items attached to rigid barriers, refer to the requirements of ***FDM 215.4.6.1***.

Fender access ladders are exempt from these requirements. Sign panels may be placed within the given setback distances, however the setback to the sign support must be increased to assure sign panels do not extend past the top inside face of the traffic railing.

215.5.1 Median Barrier Attachments

Use ***Standard Plans***, ***Index 715-002*** for light poles installed in conjunction with concrete median barriers or traffic railings. Overhead sign supports may be located on rigid barriers within the median to reduce span or cantilever lengths and provide more cost

effective designs. When placing overhead sign supports on rigid barriers within the median, project specific details that supplement ***Standard Plans***, ***Index 521-001*** (e.g., foundation and reinforcement details) are required to be shown in the Plans.

Single column sign supports mounted on rigid barriers within the median are permitted only when requirements for sign visibility cannot be met by placing the sign supports on the outside of the shoulder barrier or beyond the shoulder. If single column sign supports must be mounted on a median traffic railing, utilize ***Standard Plans***, ***Index 700-013***. The signs listed in ***FDM 230.2.5*** are the only permanent signs that may be used with ***Standard Plans***, ***Index 700-013***.

These requirements also apply to attachments made to back-to-back outside shoulder rigid barriers that are located so close together that the required setback distances cannot be provided for both barriers. The bridge traffic railings and supporting decks shown in ***Figure 215.4.13*** that are located back-to-back are exempt from these requirements.

215.5.2 Existing Attachments to Barriers and Traffic Railings

Evaluate existing rigid barrier attachments on a case-by-case basis to ensure they are installed in accordance with the ***FDM*** and ***Standard Plans***, ***Indexes 700-012***, ***700-013***, or ***715-002***. Remove existing attachments not meeting these requirements.

215.5.3 Temporary Attachments to Barriers

Standard Plans, ***Index 700-013*** may be used for temporary work zone signs when the application of ***Standard Plans***, ***Index 102-600*** cannot be achieved.

For additional information on the design of temporary lighting in combination with temporary barrier, refer to ***FDM 240.4.2.13***.

215.6 Surface Finishes

Class 5 coatings, tints or stains may be applied to roadway concrete barriers in order to be compatible with the treatment of bridge or retaining wall mounted traffic railings or for corridor uniformity. The follow approvals are required for use of Class 5 coatings:

(1) District Design Engineer approval when applied on the outside of concrete barriers.

(2) Chief Engineer approval when applied to median barriers and the inside and top surfaces of concrete barriers.

Abrupt changes of aesthetic treatment of barriers, railings or parapets from a bridge to a roadway should be avoided. See ***SDG***, ***Section 1.4.5*** for the policy on bridge, noise wall and retaining wall surface finishes.

The Department will cover the cost for coating, tints or stains on roadway concrete barriers only as described above. If a Local Maintaining Agency desires a roadway concrete barrier with coatings, tints or stains and the concrete barrier does not qualify for such treatment as determined by the Department, the barrier may be treated with approval by the District Secretary. The Local Maintaining Agency must provide the additional construction funding for the coatings, tints, or stains and must commit to cover the associated maintenance costs for the service life of the barrier.

Modification for Non-Conventional Projects:
Delete ***FDM 215.6*** and see RFP for requirements.

215.7 Existing Barrier Systems

When barrier systems are present on a project for which reconstruction of the roadside is not required, the existing barrier should be evaluated to determine if the barrier meets current structural, functional and crashworthy requirements. Remove or replace any barrier installation which is found to be non-crashworthy or crash tested prior to ***NCHRP 350*** test criteria. The evaluation should consider the following:

(1) Warrants for the barrier. See ***FDM 215.4.4***.

(2) Length of need.

(3) Guardrail panel height.

(4) Offset at terminal end.

(5) Clear deflection distance between the barrier and the shielded object.

(6) Placement with respect to the traveled way, or face of curb.

(7) Placement on the proper slope.

(8) Clear recovery area behind gating end terminals.

(9) Overall condition of the barrier system.

(10) Post type and spacing.

In addition to the above evaluation requirements, existing roadside safety hardware must comply with the requirements of the following Sections.

215.7.1 Resetting Guardrail

For installations of guardrail where the barrier is determined to be deficient or requires relocating due to other work, but otherwise determined to consist of panels in good condition, the guardrail may be reset. If the guardrail system is determined to be non-reusable, remove and replace with new guardrail. Refer to ***Standard Specification 538*** for additional information on reusable and non-reusable guardrail components.

When resetting existing guardrail, the guardrail will be reinstalled as ***31" Guardrail*** reusing existing guardrail panels and posts (steel only) as shown in the current ***Standard Plans, Index 536-001***. This resetting requires panels be reinstalled with the panel splices located at the midspan; therefore, consideration must be given to the effect this will have on the overall system length and if adjustments to the Begin/End Guardrail Station are needed.

Rigid-barrier approach transitions, approach end terminals and trailing anchorages must be replaced with new hardware, panels, and posts when resetting guardrail.

215.7.2 Existing Longitudinal Roadway Barriers

Existing longitudinal guardrail sections that do not conform to ***31" Guardrail*** must be upgraded or replaced, with the following exceptions:

(1) ***27" Guardrail*** – Existing W-Beam guardrail installations installed to a 1'-9" mounting height (27" top height), meeting the requirements of the ***2013 Design Standards*** with regards to delineation, height, deflection distance, grading, mounting hardware, and consisting of crashworthy end treatments tested to at least ***NCHRP 350***, is acceptable and allowed to remain in place.

(2) ***Thrie-Beam Guardrail*** – Existing Thrie-Beam guardrail meeting the installation requirements of ***2013 Design Standards***, and consisting of crashworthy end treatments tested to at least ***NCHRP 350***, is acceptable and allowed to remain in place.

(3) ***Steel Blocks*** – Existing ***27" Guardrail*** constructed with steel blocks, which is not being evaluated for upgrading according to the criteria above, may remain in place for projects with Design Speeds ≤ 45 mph.

Replacing or resetting existing ***27" Guardrail*** to meet the ***31" Guardrail*** mounting height requirement is at the discretion of the District. Typically, if 50% or more of an existing run of ***27" Guardrail*** is affected or if the existing installation is extended by 50% or more, the entire run should be replaced or reset with ***31" Guardrail***. The required clear deflection distances for ***31" Guardrail*** are greater than the requirements for ***27" Guardrail*** and should be considered when resetting guardrail to the new height.

Modification for Non-Conventional Projects:
Delete the last paragraph and see RFP for requirements.

Existing concrete barriers conforming to the current ***Standard Plans***, ***Index 521-001***, F-Shape, New Jersey shape barriers, and approved vertical faced concrete barriers may remain in place. Other concrete barrier shapes must be replaced.

Replacements and new installations must conform to the current ***Standard Plans***.

See ***FDM 215.4.5.4*** and ***SDG***, ***Section 2.6***, for barrier requirements for Pier Protection.

215.7.3 Existing End Treatments & Crash Cushions

Evaluate concrete barrier end treatments to ensure adequate length of need is provided and meet crashworthiness requirements. Remove or replace end treatments and crash cushions which are found to be non-crashworthy or crash tested prior to ***NCHRP 350*** test criteria . Existing guardrail end treatments must be upgraded or replaced unless they conform to one of the systems identified on the ***APL***, the current ***Standard Plans***, or the ***2013 Design Standards***.

Replacements and new installations must conform to the current ***Standard Plans***.

215.7.4 Existing Bridge Traffic Railing

Evaluate bridge traffic and pedestrian railings for conformance to current ***FDM*** criteria and ***Standard Plans*** whenever improvements are made to a bridge or its approach roadway. For non-compliant bridge railings:

(1) Retrofit bridge railing to bring them up to current standards, or

(2) Replace bridge railing, or

(3) Process a Design Variation, provided that a subsequent project that will remedy this condition is scheduled within a reasonable time.

See ***SDG*** 6.7 for traffic railing requirements, and ***SDG*** 6.8 and the following for pedestrian railing requirements.

Remove existing fences that are not in compliance with ***Standard Plans***, ***Indexes 515-010*** or ***515-012***, and existing pedestrian railings that are mounted on existing traffic railings located between the shoulder and the sidewalk (a.k.a. "inboard" traffic railings). Replace or retrofit the existing pedestrian railing or fence rather than completely removing it if there is a documented issue of traffic incidents involving pedestrians (at the site before installation of the existing pedestrian railing or fence on the inboard traffic railing) that would likely reoccur if the existing installation were to be removed. Use ***Standard Plans***, ***Indexes 515-010*** or ***515-012***, or another crashworthy pedestrian railing or fence that is compatible with the traffic railing, as appropriate. Retrofit existing bullet-type railings that are to remain on inboard traffic railings and that do not have the bullet railing member(s) oriented towards the traffic side of the railing to match ***Standard Plans***, ***Index 515-021***.

Retrofit existing installations of ***Standard Plans***, ***Index 515-021***, and other similar bullet-type railings, to include rail splice assemblies and tapered end transitions as shown on ***Standard Plans***, ***Index 515-022*** if they are not present. Retrofit the ends of other existing crashworthy traffic railing mounted pedestrian railings to include a similar tapered end transition, or other appropriate approach end transition, if one is not present.

215.7.5 Existing Guardrail to Bridge Railing Transitions

Existing guardrail to bridge traffic railing approach and trailing end transitions must be upgraded or replaced unless they conform to one of the following systems:

(1) For approach ends of existing standard New Jersey Shape, F-Shape, and Single-Slope bridge traffic railings:

(a) The nested Thrie-Beam approach transition shown as in the current ***Standard Plans*** or the ***2013 Design Standards***, ***Index 400***.

(b) For retrofitted installations, the appropriate nested Thrie-Beam transition shown in the current ***Standard Plans*** or the ***2013 Design Standards***, ***Index 402***.

(c) For a design speed ≤ 45 mph the nested w-beam approach transition shown as ***Detail J*** in the ***1998 Roadway and Traffic Design Standards***, ***Index 400***, Sheet 7 of 21. This detail is also shown in the ***2000 Roadway and Traffic Design Standards***, ***Index 401***, Sheet 1 of 9.

(2) For approach ends of existing bridge traffic railing retrofits constructed in accordance with the ***1987 through 2000 Roadway and Traffic Design Standards***, ***Index 401***, *Schemes 1 and 19, "Concrete Safety Barrier"*:

(a) The appropriate nested Thrie-Beam transition shown in ***Standard Plans***, ***Index 536-002***.

(b) For design speeds ≤ 45 mph the w-beam approach transition shown as ***Detail J*** in the ***1987 Roadway and Traffic Design Standards***, ***Index 400***, Sheet 9 of 13, upgraded as shown in the ***2013 Design Standards***, ***Index 403*** by the installation of a nested section of W-beam guardrail, additional guardrail posts and offset blocks and a transition block if a curb is not present beyond the bridge end.

(c) For design speeds ≤ 45 mph the nested W-beam approach transition shown as ***Detail J*** in the ***1998 Roadway and Traffic Design Standards*** Sheet 7 of 21, upgraded as shown in the ***2013 Design Standards***, ***Index 403*** by the installation of a transition block if a curb is not present beyond the bridge end.

(3) For trailing ends of existing bridge traffic railing retrofits constructed in accordance with the ***1987 through 2000 Roadway and Traffic Design Standards***, ***Index 401***, *Schemes 1 and 19, "Concrete Safety Barrier":*

(a) In the absence of additional hazards on the trailing end, no end treatment is required.

(b) When additional hazards are present on the trailing end, a w-beam trailing end treatment as shown in ***Standard Plans***, ***Index 536-001***.

(4) For approach ends of existing structurally continuous Post and Beam bridge traffic railings that are not being retrofitted per ***FDM 215.7.4***:

(a) A custom designed nested Thrie-Beam approach transition based on the current ***Standard Plans***, ***Index 536-001***.

(b) A nested Thrie-Beam approach transition based on the current ***Standard Plans***, ***Indexes 536-002***, ***521-404*** or ***521-405***.

(c) A custom designed nested Thrie-Beam approach transition based on the ***1987*** through ***2000 Roadway and Traffic Design Standards***, ***Index 401***, *Scheme 29.*

(5) For trailing ends of existing structurally continuous Post and Beam bridge traffic railings that are not being retrofitted, per ***FDM 215.7.4***:

(a) In the absence of additional hazards on the trailing end, no end treatment is required.

(b) When additional hazards are present on the trailing end, a w-beam trailing end treatment as shown in the current ***Standard Plans***, ***Index 536-001*** or the ***1987*** through ***2000 Roadway and Traffic Design Standards***, ***Index 401***.

(c) When additional hazards are present on the trailing end, a custom designed nested Thrie-Beam approach transition based on any design listed in No. 4 above.

Guardrail replacements and new installations connecting to standard New Jersey Shape F-Shape, and Single-Slope bridge traffic railings must conform to the current ***Standard Plans***, ***Index 536-001***. For guardrail retrofits connecting to existing bridge traffic railings, see the current ***Standard Plans***, ***Indexes 536-002*** or ***460-477*** and their associated ***Standard Plans Instructions***.

Guardrail replacements, retrofits and new installations connecting to structurally continuous post and beam bridge traffic railings must conform to ***Design Standards***, ***Indexes 404*** or ***405*** and their ***IDS***. See the ***IDS*** for details of structurally continuous post and beam traffic railings.

215.8 Non-Standard Roadside Safety Hardware

The ***APL*** includes proprietary devices and products that have been evaluated for compliance with FDOT ***Standard Specifications*** and the ***Standard Plans***. The majority of proprietary roadside safety hardware eligible for use on the State Highway System are identified on the ***APL***. However, the devices included on the ***APL*** may not cover every roadside safety application. Unique situations will sometimes require unique devices. Examples of available devices that are not covered by the ***APL*** include but are not limited to barrier wall gates, aesthetic guardrail, temporary steel barriers, and crashworthy stop gates. When the need arises for a unique crashworthy device not included on the ***APL***, carefully investigate the applicability of the device for the situation, as well as the crash performance characteristics of the device. For some of these devices, the State Roadway Design Office (RDO) may have information and be of assistance in establishing the appropriateness of the device for a given situation.

Provide the following documentation when requesting the approval of a device not included on the ***APL***:

(1) FHWA, Federal-Aid Reimbursement Eligibility Letter

(2) Crash Test Reports, including review of test results. Performance characteristics must be reviewed, including post impact vehicle behavior and post impact test article deflection, and debris scatter.

(3) Compatibility with adjacent and/or connecting standard roadside safety devices.

(4) Maintenance requirements and characteristics, including coordination with the District Maintenance Office.

(5) For devices such as barrier gates, operational plans and training as appropriate.

The use of Non-Standard Roadside Safety Hardware must be approved by the State Roadway Design Office (RDO).

Project specific plan details, technical special provisions (TSP), and method of payment will be required and must be coordinated with the appropriate Department Offices.

Other barrier designs may be required by specific site conditions. Site specific conditions are identified and detailed in the plans.

127 Community Aesthetic Features

127.1 General

A Community Aesthetic Feature (CAF) is an enhancement installed within the Department's right of way to represent or reflect the surrounding community's identity, culture, and values. A CAF may also enhance the sense of place through which a highway passes.

A CAF placed within FDOT Right of Way (R/W) or attached to an FDOT structure or facility must be approved by the Department. These features are designed, maintained, and paid for by a local governmental agency. A CAF is typically constructed by the sponsoring entity but may be included as part of a Department project.

The ***Community Aesthetic Feature Agreement*** (***Form Number 625-010-10***) must be executed by the local governmental entity and the Department prior to any construction within the Department's R/W. This agreement provides for the removal and/or relocation of the CAF at the local governmental entity's expense should it not be maintained by the local governmental entity, or if the Department needs the R/W for transportation purposes. A Deposit, Performance Bond, or Letter of Credit is required as part of the ***Community Aesthetic Feature Agreement***. A waiver of the Deposit, Performance Bond or Letter of Credit is allowed for certain minor installations as indicated within the CAF agreement.

See ***F.S. 334.187*** for Bond and Letter of Credit requirements.

Final plans for placing a CAF within the Department's R/W must be accompanied by a resolution of the local governmental entity indicating their full financial responsibility for the feature's design, construction, and maintenance during its lifespan. The resolution must indicate the office or position title (e.g., Mayor, City Manager) within the local agency with approval authority to execute the CAF agreement.

127.2 Requirements

A CAF must meet the Department's requirements governing safety, access, and maintenance of the highway. A CAF is classified in the following categories:

(1) Public Art (Stand Alone or Affixed)

(2) Local ID Markers (Stand Alone or Affixed)

While there are some criteria unique to each category, all CAFs must meet the following requirements:

(1) Except where parking is available, select a site and lay out the site plan to deter drivers from stopping within the roadway. If drivers are expected to stop or park, provide for parking in the plan. If public access is available, Department Standards and Specifications must be met, including ADA requirements. Prohibit public access to the CAF when located within limited access R/W.

(2) The feature must not contain any signs as defined in the ***2009 Manual on Uniform Traffic Control Devices (MUTCD), Part 1, Chapter 1A.13***, traffic control features, auditory devices, reflective surfaces, flashing lights, moving parts or moving illumination.

(3) The feature must not contain any advertising per the ***MUTCD*** and ***23 C.F.R., 1.23*** which prohibits advertising on, or commercial use of the R/W. Commercial advertising on state R/W is also prohibited by ***Chapter 479, Florida Statutes***, including charitable, fraternal, religious, or political signs, symbols, logos, banners, web links, or any other such devices. Governmental seals or logos are permitted as part of a Local ID Marker.

(4) Lighting of the feature must not be directed at motorists, bicyclists or pedestrians. For roadway and intersection lighting criteria see ***FDM 231.*** When located near an airport, the feature must not create a hazard as defined by ***Section 333.01(3), F.S.***

(5) In absence of feature lighting, messages or text included on Local ID Markers must be retroreflective. Decorative or accent lighting must not include any strobe effects, flashing lights, moving parts, or moving illumination.

(6) CAF installations that are visible from the Interstate mainline, require FHWA approval.

(7) Do not install Public Art or Local ID Markers in both the median and roadside at a given location. Median placements are allowed on roadways with restricted right of way or restricted roadside conditions.

(8) CAFs within the median of a limited access facility are prohibited.

(9) One Stand-Alone feature will be allowed per mainline interchange approach (for a maximum of two installations). The local governmental entity must select one site from amongst the ramp and the mainline, along the outside of a ramp, or the area inside a loop ramp.

(10) The feature must meet applicable building codes and design criteria for similar structures or landscaping placed adjacent to the highway's R/W, including wind loading commensurate with highway signs in the area.

(11) The feature must not cause adverse impacts or create public controversy related to any of the following:

(a) Property access

(b) Air quality

(c) Noise

(d) Water quality

(e) Wetlands

(f) Floodplain encroachments

(g) Imperiled, endangered, or threatened species or their critical habitat

(h) Historical resources

(12) The CAF, including amenities like landscape or fencing, must not obstruct signs or interfere with a sight distance, sight triangle, or permitted view zone (billboards).

(13) The CAF final design must be signed and sealed by a responsible professional licensed in Florida, excluding art wraps.

(14) Attachments to fencing on structures is not permitted.

127.2.1 Public Art (Stand-Alone)

Additional requirements for Public Art (Stand-Alone) are as follows:

(1) All roadways

(a) The location must be outside the appropriate lateral offset or clear zone as defined in ***FDM Table 215.2.3*** and ***215.2.4,*** .and should be as close to the right of way line as practical.

(b) The structure may not display messages with text or contain any words or alpha-numeric characters.

(c) The artist's insignia may be inscribed or etched on a small plaque affixed to the artwork or placed on the artwork itself. The insignia must not be visible from the roadway so as to avoid distraction to drivers or bicyclists.

(d) The object's highest point must not be greater in elevation than 25 feet above the nearest point of the traveled way.

(2) Curbed roadways

The feature may be placed within the median of curbed roadways, where:

(a) The Design Speed is less than or equal to 45 mph, and

(b) The R/W or roadside is restricted, and

(c) A minimum 4-foot offset from the face of curb is provided.

127.2.2 Public Art (Affixed)

Additional requirements for Public Art (Affixed) are as follows:

(1) The feature may not display any messages with text or contain any words or alpha-numeric characters.

(2) The artist's insignia may be inscribed or etched on a small plaque affixed to the artwork or placed on the artwork itself. The insignia must not be visible from the roadway so as to avoid distraction to drivers or bicyclists.

(3) For bridges, the feature must not reduce the vertical clearance over the roadway.

(4) For art wraps affixed to roadside features:

(a) Do not obstruct traffic control cabinet vents or access panels with the art wrap.

(b) Art wrap themes can be approved for general use by a local government entity.

(c) A CAF Agreement will be required for these features.

(d) Any maintaining agency, other than a local government, must coordinate approvals and maintenance through the appropriate local government entity.

(e) Official seals or logos representing the local governmental entity are permitted. Alpha-numeric characters are allowed if they are part of official seals or logos. Seals or logos must be less than 200 square inches each. Only one seal or logo per face is permitted.

(f) Maps on traffic control cabinet wraps are not permitted to face the roadway.

(g) A Deposit, Bond, or Letter of Credit is not required for art wraps on traffic control cabinets.

(h) The DDE should coordinate with the District Traffic Operations Office during the review process for traffic control cabinet wraps.

127.2.3 Local ID Marker (Stand-Alone)

Additional requirements for a Local ID Marker (Stand-Alone) are as follows:

(1) All roadways:

(a) Local ID Markers are intended to represent the geographic boundary for a county, municipality, sovereign nation, or unincorporated area. The Markers should be located in close proximity to the actual geographic boundary of that area. Remove existing standard geographic boundary guide signs, and unofficial signs or structures, at or near the location.

(b) Local ID Markers for an unincorporated or community area must provide a map, or sufficient enough description to clearly designate the geographic boundary of the area. Also provide documentation of approval of such boundary by the local governing authority.

(c) The location must be outside the appropriate clear zone and lateral offset as defined in ***FDM 215.2.3*** and ***215.2.4*** and should be as close to the R/W line as practical.

(d) The structure may contain text such as the name of the municipality, county, or community area (as defined in ***Chapter 14-51.041, F.A.C.)*** with a short phrase or message. Text such as “Exiting” or “Leaving” are prohibited.

(e) The object’s highest point must not be greater in elevation than 25 feet above the nearest point of the roadway.

(2) Curbed roadways:

The feature may be placed within the median of curbed roadways, where:

(a) The Design Speed is less than or equal to 45 mph, and

(b) The R/W or roadside is restricted, and

(c) A minimum 4-foot offset from the face of curb is provided.

(3) Limited Access Facilities:

(a) Provide a minimum 50-foot offset (100-foot preferred) from the edge of the traveled way, whether guardrail is present or not. The 50-foot to 100-foot lateral offset will help to minimize driver distraction and reduce the likelihood that vertical structures will become storm debris blown across the roadway.

(b) Letter height must not exceed four feet.

(c) Short phrases or messages are prohibited.

127.2.4 Local ID Marker (Affixed)

Additional requirements for a Local ID Marker (Affixed) are as follows:

(1) All roadways:

(a) The feature may contain text such as the name of the municipality, county, or community area (as defined in ***Chapter 14-51.041(2)(c), F.A.C.***) with a short phrase. Text such as “Exiting” or “Leaving” are prohibited.

(b) For bridges, the feature must not reduce the vertical clearance over the roadway.

(2) Limited Access Facilities:

(a) Letter height must not exceed four feet.

(b) Short phrases or messages are prohibited.

127.3 Approval Process

The application process is conducted in two phases, the Concept Phase and the Final Phase.

When any of the requirements in ***FDM 127.2*** are not met, a Design Variation must be approved by the District Secretary.

127.3.1 Concept Phase

The Concept Phase includes District coordination with the applicant to ensure:

(1) The appropriate Community Aesthetic Feature category is selected,

(2) The corresponding requirements are achievable and acceptable, and

(3) The conditions of the ***Community Aesthetic Feature Agreement*** are acceptable.

The local agency will submit a concept drawing and documentation to the District Office. The concept submittal must include a ***Submittal/Approval Letter***, which can be found in ***FDM 103, Form 122-A***. The ***Submittal/Approval Letter*** is to be signed by a representative of the requesting entity, the District Design Engineer (or Turnpike Design Engineer), and the District Secretary.

Upon review by the District Design Engineer and the District Secretary, conceptual approval may be granted. If the concept and proposed Design Variations are deemed

acceptable, the signed ***Submittal/Approval Letter***, indicating conceptual approval, will be returned to the local agency.

For applications involving the Interstate System, the District should coordinate with the FHWA District Transportation Engineer.

The package submitted to the District Office for conceptual approval must include the following:

(1) The designation of the feature category.

(2) A conceptual drawing/rendering showing the top, front, and side views of the feature with labeled dimensions, material designations including connections, proposed lighting configuration, and any alpha-numeric characters.

(3) A draft site plan and cross section view dimensioning the location of the feature in relationship to the edge of traveled way and the R/W.

(4) The design speed of all adjacent roadways.

(5) A citation of the Governing Design Standards (or Governing Standard Plans), criteria, and building code to which the feature will be designed.

(6) If the feature is to be affixed to a bridge:

  (a) Identify the bridge owner.

  (b) Declare what the impact is to the bridge loading.

(7) For Local ID Markers, include a site map or provide a dimension from the jurisdictional boundary associated with the marker.

(8) The Signature/Approval Letter signed by the applicant.

127.3.2 Final Phase

The Final Phase includes the preparation and review of all final documents. The local agency will submit the ***Submittal/Approval Letter*** and final documents for approval to the District Design Office. The District Secretary will review the application and either grant approval to place the feature or deny the submittal with comments.

The package submitted to the District Design Office for final approval must include the following:

(1) Site Plans, including a Traffic Control Plan if temporary maintenance of traffic will be required to place and/ or maintain the feature.

(2) Structural Plans including a wind load analysis.

(3) Local Governmental Entity Resolution.

(4) Design Variations for any requirements in ***FDM 127.2*** that are not met.

(5) ***Community Aesthetic Feature Agreement*** signed by the local governmental entity.

(6) ***Signature/Approval Letter*** signed by the applicant.

Upon receiving final approval by the District Design Engineer (or Turnpike Design Engineer), the District Secretary, and, if applicable, FHWA, the District will notify the local governmental entity that placement of the feature may proceed. The final approval is valid for one year, at which time the local governmental entity may request an extension from the District.

127.4 Place Name Signs

Customized Place Name Signs are considered Local ID Markers which are addressed in ***FDM 127.2.3*** and ***127.2.4***.

The placement of Place Name Signs within FDOT R/W is regulated by the Department. Requirements for Place Name Signs within FDOT R/W are located in ***Rule Chapter 14-51, F.A.C., Part IV Place Name Signs***.

All signs placed within the Department's R/W must meet the requirements contained in the ***MUTCD, Part 2***. Signs for general information, services, tourist destinations, and recreational/cultural interest areas all have specific chapters in the ***MUTCD***, which specify color, size and lettering requirements. Destination signs are classified in the ***MUTCD*** as Guide Signs.

127.5 Blue Star Memorial Markers and Flag Poles

Blue Star Memorial Markers and Flag Poles are not considered Community Aesthetic Features and are not covered by this chapter. These markers are managed through the Local FDOT Maintenance and Traffic Operations offices.

231 Lighting

231.1 General

Roadway lighting benefits the traveling public by improving nighttime visibility of roadway geometry, vehicles, pedestrians, and obstructions. The design and layout of lighting should complement the basic highway design and must comply with the requirements of ***FDM 215*** for roadside safety.

Locate light poles between the right of way line and the outside edge of curbs or shoulders as applicable. Light poles are permitted in the median only when lighting from the outside cannot meet the criteria shown in ***Table 231.2.1*** without being supplemented by median lighting. Additionally, light poles placed in medians must be mounted on or behind barriers per the requirements in ***FDM 215.2.9*** and ***Standard Plans, Index 715-002***.

This chapter provides the process and criteria to be used in the development of lighting designs on the SHS.

231.1.1 Design Luminaires

Use only luminaires listed on the Department's ***Approved Products List*** (***APL***) for the corresponding usage cases. Obtain photometric information from manufacturers to use in the lighting design and resulting design luminaire selection. Include the design luminaire information with the Lighting Plans per the requirements of ***FDM 943***.

Where practical, use consistent luminaire models with the same input/output properties per new lighting location (e.g., per corridor, intersection, interchange, sidewalk, etc.).

231.1.2 Structural Supports

AASHTO's LRFD Specifications for Structural Supports for Highway Signs, Luminaires, and Traffic Signals and the ***FDOT Modifications to LRFDLTS-1*** provide structural design criteria.

Refer to ***FDM 261*** for information regarding structural support requirements. Refer to ***FDM 943*** for information regarding Lighting Plans requirements.

231.1.3 Attachments to Barriers

Refer to ***FDM 215*** for information regarding proposed attachments to bridge traffic railings, concrete median barrier walls, concrete shoulder barrier walls or the evaluation of existing attachments.

231.1.4 Voltage Drop Criteria

When determining conductor sizes for lighting electrical circuits, the maximum allowable voltage drop, measured from the power company's transformer through the last device on any one circuit, must not exceed 5%.

231.1.5 Grounding

The grounding requirements for lighting systems, as shown in the ***Standard Plans*** are as follows:

(1) Install 20' of ground rod at each conventional height light pole and at each pull box.

(2) Install 40' of ground rod at each electrical service point.

(3) At each high mast pole, install an array of 6 ground rods 20' in length, as shown in the ***Standard Plans***, ***Index 715-010***.

The above lengths of ground rod will be installed at each pole, pull box and service point, and the cost will be incidental to the unit or assembly being installed.

231.2 Design Criteria

Use the illuminance method for nighttime light level design. The design values for light levels given by the ***AASHTO Roadway Lighting Design Guide*** are maintained values. These maintained values have been adjusted for Department assigned light loss and maintenance factors , and they are provided in ***Table 231.2.1*** as required light level criteria.

The ***AASHTO Roadway Lighting Design Guide*** permits either the illuminance technique or the luminance technique to be used in the design of highway lighting. The luminance technique requires a complex design process and knowledge of the reflective characteristics of the pavement surface used. These reflective characteristics change as the pavement ages and with variations in weather conditions. It is for these reasons that the luminance technique is not used for nighttime light level design. As a result, direct

illumination methods must be used in design software for general roadway lighting. The radiosity or reflectance of surfaces is not required in the analysis.

For the differing daytime bridge underdeck analysis requirements, see ***FDM 231.3.6.2.***

Conventional lighting generally includes the basic fixtures for roadside placement that are used for the majority of roadway lighting cases, excluding the specialized fixtures used for high mast, underdeck, sidewalk, shared used path, and sign lighting.

Luminaire tilt is defined in ***Standard Plans, Index 715-001***. Luminaires may be tilted up to the following:

(1) 5 degrees for limited access facilities, excluding undivided segments and ramps

(2) 15 degrees for weigh stations, agricultural stations, and rest areas

Light poles installed within the clear zone must be breakaway or shielded by an approved barrier unless they are bridge or barrier mounted. Where practical, avoid placing unshielded light poles at locations where distracted or errant drivers may have a greater tendency for roadway departures (e.g., downstream of lane drops, shoulder narrowing, or gore areas). See ***FDM 215*** for additional information on roadside safety design.

Pole setback is the horizontal distance from the edge of the travel lane to the pole. Mounting Height is defined below.

Lighting Values:

Meet the requirements of ***Table 231.2.1*** as directed throughout this chapter. The listed illumination levels must be met or exceeded. Beyond this requirement, use illumination levels that are as low as practical.

The average Vertical Foot Candle (V.F.C.) illumination levels must not exceed the requirement shown by more than 10%. If the V.F.C. requirement for a given location type is shown as “N/A”, then the average Horizontal Foot Candle (H.F.C.) requirement governs and must not be exceeded by more than 10%.

Where corridor lighting areas adjoin different areas with higher illumination requirements, the corridor lighting may exceed its illumination requirement only in the portion where light spill from the adjacent brighter area is unavoidable. These short segments may be excluded from the lighting value checks only as necessary to transition between differing requirements.

Table 231.2.1 Lighting Values

Roadway Classification	Illumination Level Average Foot Candle		Illumination Uniformity Ratios		Veiling Luminance Ratio
Or Location Type	Horizontal (H.F.C.)	Vertical (V.F.C.)	Avg./Min.	Max./Min.	$L_{V(MAX)}/L_{AVG}$
Corridor Lighting					
Limited Access Facilities	1.5	N/A	4:1 or Less	10:1 or Less	0.3:1 or Less
Major Arterials	1.5				
Other Roadways	1.0				
High Mast Lighting					
All Roadway Classifications	0.8-1.0	N/A	3:1 or Less	10:1 or Less	N/A
Signalized Intersection and Roundabout Lighting					
New or Reconstruction	3.0 Std. 1.5 Min.	1.5 Std. 1.2 Min.	4:1 or Less	10:1 or Less	N/A
Lighting Retrofit	1.5 Std. 1.0 Min.	1.5 Std. 1.0 Min.			
Unsignalized Intersection Lighting					
All Project Types	1.0-1.5	1.5 Std. 1.0 Min.	4:1 or Less	10:1 or Less	N/A
Midblock Crosswalk Lighting					
Low Ambient Luminance	N/A	1.5	N/A	N/A	N/A
Medium & High Ambient Luminance		2.3			
Sidewalks and Shared Use Paths					
Facilities Separated from the Roadway	2.5	N/A	4:1 or Less	10:1 or Less	N/A
Sign Lighting					
Low Ambient Luminance	5-10	N/A	N/A	6:1	N/A
Medium Ambient Luminance	10-20				
High Ambient Luminance	20-40				
Rest Area Lighting					
All Roadways and Parking Areas	1.5	N/A	4:1 or Less	10:1 or Less	N/A

Table 231.2.1 Lighting Values cont.

Roadway Classification	Illumination Level Average Foot Candle		Illumination Uniformity Ratios		Veiling Luminance Ratio
Or Location Type	Horizontal (H.F.C.)	Vertical (V.F.C.)	Avg./Min.	Max./Min.	$L_{V(MAX)}/L_{AVG}$
Wildlife-Sensitive Conventional Lighting					
Limited Access Facilities	0.8-1.0	N/A	4:1 or Less	10:1 or Less	0.3:1 or Less
Arterials and Collectors	1.0-1.5	N/A			
Signalized Intersection – New	1.5-3.0	1.0	4:1 or Less	10:1 or Less	N/A
Signalized Intersection – Retrofit	1.0-1.5	1.0.			
Midblock Crosswalk	N/A	1.0	N/A	N/A	N/A

Notes:
(1) Illumination Uniformity Ratios do not apply to V.F.C.
(2) Standard (Std.) values must be met unless doing so raises the accompanying H.F.C. or V.F.C. result in excess of double its required illumination level. For such cases, the Minimum (Min.) value may apply.
(3) Ambient luminance classifications are defined in the ***AASHTO Roadway Lighting Design Guide***.

Limited Access Facilities:

If the length of the mainline roadway between any two lighted areas is 0.5 mile or less, then that segment of the mainline must be lighted. These lighted areas may include roadway mainline segments, interchanges, service plazas, and toll facilities.

Interchanges:

For independently lighted interchanges with no connection to adjacent mainline or crossroad lighting, the lighting values for high mast lighting may be used throughout all areas, including bridge underdecks. See ***FDM 231.3.1*** for the included analysis zones and limits.

Where the mainline or crossroad corridors have a connecting lighting system adjacent to the interchange limits, continue the connecting corridor's lighting values through the interchange for consistency. Conventional and high mast style lights may work in conjunction to achieve these illumination levels. On ramps, either high mast lighting

values or the corridor's lighting values may be used at the District's discretion, so long as consistent lighting value requirements are used throughout all ramps in the interchange.

For high mast lighting, the effects of elevated ramps and bridge decks must be accounted for in the design analysis, particularly when light is blocked by other raised objects (e.g., adjacent bridges, railings, signs, or miscellaneous structures). Meet the maximum illumination and uniformity ratio requirements to avoid bright spots.

Mounting Height:

Mounting height (M.H.) for conventional lighting is the vertical distance from the finished grade at the pole's base to the luminaire's light source, regardless of lateral placement of the pole.

Specify mounting heights for conventional lighting as shown in ***Standard Plans*, Index 715-002**. In the photometric analysis, adjust the luminaire height to account for the difference between the finish grade elevation at the pole's base and the approximate average roadway surface elevation. In order to assume a simplified level roadway, a surface elevation tolerance of ±18" is permitted in the analysis.

The design luminaire must not exceed the maximum candela for the associated minimum mounting height per ***Table 231.2.2***.

Table 231.2.2 Minimum Mounting Heights Based on Maximum Candela

Minimum Mounting Height (ft.)	Maximum Candela of Luminaire		
	Long Distribution	Medium Distribution	Short Distribution
20 or Less	5,000	10,000	15,000
25	10,000	15,000	20,000
30	15,000	20,000	25,000
35	20,000	25,000	30,000
40	25,000	30,000	35,000
45	30,000	35,000	40,000
50	35,000	40,000	45,000

Notes:

(1) "Distribution" refers to the longitudinal distribution of the luminaire output per the Illuminating Engineering Society of North America (IESNA).

(2) "Maximum Candela" is generally provided with the manufacturer's luminaire specific "IES" file for AGi32® or similar design software.

Color Temperature:

Apply the Correlated Color Temperature (CCT) requirements of ***Table 231.2.3*** to lighting projects that are warranted for reasons other than CCT. The requirements of ***Table 231.2.3*** alone do not warrant replacement of existing luminaire installations.

Where new luminaires are added within the limits of existing lighting systems for maintenance, retrofits, or other purposes, the requirements of ***Table 231.2.3*** do not apply. Instead, match the CCT of the existing system to maintain color consistency. For new luminaires added within existing high pressure sodium systems, use 3000K or lower CCT.

For roadside facility lighting, use the same CCT as the nearest roadway lighting for consistency. Such facilities include, but are not limited to, sidewalks, shared use paths, toll sites, rest areas, and weigh stations. If roadway lighting is not visible from the roadside facility, then use 3000K or lower CCT for the roadside facility.

Where permitted per ***Table 231.2.3***, consider the use of the warmer 2700K CCT for aesthetic locations including residential areas, natural areas, historic areas, downtown

districts, parks, and campuses. Additionally, the requirements of ***FDM 231.2.1*** for Environmental Lighting supersede the requirements of ***Table 231.2.3***.

Daytime underdeck lighting that is installed per the requirements of ***FDM 231.3.6.2*** must be 4000K CCT. For these locations, either 4000K CCT or the corridor values in ***Table 231.2.3*** may apply for the nighttime underdeck lighting operation phase at the District's discretion. If no daytime underdeck lighting is required, then the corridor values in ***Table 231.2.3*** apply to nighttime underdeck lighting.

Table 231.2.3 Correlated Color Temperature (CCT)

Design Speed	Context Classification	CCT
Arterials and Collectors		
≤ 35 mph	All	2700K[1] or 3000K
≤ 50mph	All	3000K
≥ 55mph	C1 & C2	3000K
≥ 55mph	C3[2]	4000K
Limited Access Facilities		
All	All	3000K

Notes:
(1) Consider use of 2700K per the description above
(2) Higher number context classifications may apply

231.2.1 Environmental Lighting

Wildlife areas of concern are identified by the District's environmental managers or permit coordinators on a project-specific basis. For lighting within these areas, follow the requirements for Wildlife-Sensitive Conventional Lighting listed in ***Table 231.2.1*** along with ***FDM 231.3.*** Where practical, use only Wildlife-Sensitive Conventional Luminaires listed on the ***APL***, and orient lighting away from the wildlife-sensitive areas per ***FDM 231.2.2***.

For consideration of sea turtle nesting beaches, the Office of Environmental Management (OEM) provides additional resources on the ***Protected Species and Habitat*** website or through the ***Florida Geographic Data Library (FGDL)*** metadata explorer. The *Data Tools for Turtle Lighting* provide GIS shape files and Google Earth™ map layers showing

the areas of concern where lighting may be visible from light-sensitive sea turtle nesting beaches. For projects within these areas, coordinate with the District's environmental managers or permit coordinators to evaluate proposed lighting impacts to sea turtles on nesting beaches. Where the lighting is visible from nesting beaches, the following requirements apply.

For Wildlife-Sensitive Buffer Areas:

(1) Orient lighting away from nesting beaches to avoid direct lighting and consider light shielding, where practical.

(2) Follow criteria for Wildlife-Sensitive Conventional Lighting per ***Table 231.2.1***. Use only Wildlife-Sensitive Conventional Luminaires as listed on the ***APL***.

(3) For night-time work zone lighting within the wildlife-sensitive buffer area that will occur during sea turtle nesting season, meet the requirements of ***FDOT Standard Specifications Workbook 8-4.1***.

For Dark-Sky Buffer Areas:

(1) Follow International Dark-Sky Association recommendations where practical, including the topics of light orientation and light shielding.

(2) Use Luminaires with a 3000K CCT or lower. Use traditional luminaires as listed on the ***APL***; specify CCT in Lighting Plans.

231.2.2 Light Spill

Design lighting systems to minimize light projection beyond the right of way line. Illumination levels outside of the right of way should be as low as practical, with attention given to reducing impacts to the surrounding areas.

If wildlife areas or residential properties are within 100 feet of a luminaire, select a luminaire model that has original manufacturer's shielding options available for a potential future installation. Where residential or commercial structures are directly adjacent to luminaires, determine whether immediate shielding would prevent light from entering nearby windows and living spaces. Call for such shielding in the plans where practical.

Provide a general overview of the light spill status to coordinate mitigation decisions with the District Design Office. Provide a brief summary of these coordination efforts, including the participants and results, in the LDAR per ***FDM 231.7***. See ***FDM 231.2.1*** for additional wildlife area requirements.

231.3 Design Methodology

A lighting design analysis is required where a new system of luminaires is being installed or where luminaire locations are being changed within an existing system. This requirement includes intersection lighting retrofits, the general adding or moving of light poles, and the replacement of more than three consecutive luminaires on existing light pole runs for maintenance or other purposes.

Roadway Lighting:

Provide a photometric software analysis for roadway areas being illuminated throughout the project. Include a printout of the analysis in the LDAR per ***FDM 231.7***. Such printouts must be in electronic format (e.g. PDF) using 11" x 17" sheets with photometric data points that are clearly legible. The analysis results must indicate foot-candle values displayed on plan view with 1/100th accuracy (0.XX foot-candles). Where solid objects (e.g. bridges) block luminaire light contributions, a 3D graphic representation must be included that accounts for such objects. Analysis using only typical sections is not permitted.

Use the polygon method for all horizontal area photometric calculations. Establish illumination data points (i.e. calculation points) within the polygon at the following intervals:

(1) Roadway Segments – General: 15 feet longitudinally and 5 feet transversely along the roadway

(2) Roadway Segments – Beneath Bridge Underdecks: 5 feet longitudinally and 5 feet transversely along the roadway, including pedestrian ways.

(3) Signalized Intersections: 5 feet longitudinally and 5 feet transversely along the roadway.

Sign Lighting:

Provide a photometric software analysis for signs being illuminated throughout the project. The analysis must include illumination data points at a maximum 1-foot by 1-foot spacing, covering the entire sign area. Include a printout of the analysis in the LDAR per ***FDM 231.7***. Such printouts must be in electronic format (e.g. PDF), and they must have photometric data points that are clearly legible. The analysis results must indicate foot-candle values displayed with 1/100th accuracy (0.XX foot-candles).

Refer to ***RCI Features & Characteristics Handbook***, Urban Classification – Feature 124 for additional information concerning urban designations Urban 1 through Urban 5.

231.3.1 Analysis Zones

Establish independent analysis zones for each signalized intersection segment and for each roadway segment between signalized intersections. Roadway lighting for roadway segments, signalized intersection segments, and pedestrian lighting are to meet the criteria shown in ***Table 231.2.1.***

Analyze signalized intersection segments using one analysis zone bounded by the back of sidewalks and the signalized intersection stop bars on each approach. See ***FDM 231.3.2*** for additional intersection information, including vertical illumination analysis information.

The termini for each roadway segment will be either the lighting project limits, or the signalized intersection stop bars. Continue lighting through bridge underpasses using underdeck lighting per ***FDM 231.3.6.*** The boundary for each underdeck segment will be the same as the roadway corridor passing through it. The boundary of each roadway segment is described as follows:

Flush Shoulder Roadways:

(1) Analyze divided roadway segments with grassed medians or bridge supports using two analysis zones (i.e., one for each direction of travel). Each zone will be bounded by the outside and median shoulder breaks (includes full-width shoulders).

(2) Analyze multi-lane undivided roadway segments using two analysis zones (i.e., one for each direction of travel). Each zone will be bounded by the outside shoulder break and the centerline of the roadway (includes full-width shoulders).

(3) Analyze two and three lane roadway segments as one analysis zone bounded by the outside shoulder breaks (includes full-width shoulders).

Curbed Roadways:

(1) Analyze divided roadway segments with grassed medians or bridge supports using two analysis zones (i.e., one for each direction of travel). Each zone will be bounded by the back of sidewalk and the back of the median curb.

(2) Analyze multi-lane undivided roadway segments, including roadways with two-way left turn lane, using two analysis zones (i.e., one for each direction of travel). Each zone will be bounded by the back of sidewalk and the center of the roadway.

Limited Access Facilities and Interchanges:

Establish independent analysis zones for the mainline roadway segments, ramp segments, underdeck segments, and crossroad segments at interchanges.

The termini for each mainline roadway segment will be the lighting project limits. Logical termini for the other segments will be determined by the designer. The boundary for each underdeck segment will be the same as the ramp or roadway corridor passing through it. The boundary of each segment is described as follows:

(1) Analyze divided mainline roadway with grassed median or bridge supports using two analysis zones, one for each direction of travel (i.e., one zone for each direction of travel). Each zone will be bounded by the outside and median shoulder breaks (includes full-width shoulders).

(2) Analyze barrier separated mainline roadway as one analysis zone bounded by the outside shoulder breaks of each direction of travel (includes full-width shoulders).

(3) Analyze each ramp segment as one analysis zone bounded by the shoulder breaks (includes full-width shoulders). Light ramps where the connecting mainline or interchange is lighted.

(4) Analyze crossroad segments based on the criteria given above for flush shoulder or curbed roadways. Light crossroads when the connecting interchanges are lighted, following the limits below.

(5) Analyze interchanges, including the mainline, ramps, crossroads, and underdeck areas per above. For interchanges where there is no connecting crossroad lighting, extend the interchange's crossroad lighting to the limits of the interchange ramps. For interchanges where there is no connecting mainline lighting, place the interchange's mainline lighting within the limits of 200 feet upstream and 200 feet downstream of the exit and entrance ramps, respectively.

Rest Areas:

(1) Analyze each ramp as defined for limited access facilities above. Light all ramps connecting to rest areas.

(2) Analyze the mainline roadway as defined for limited access facilities above. Mainline lighting is required adjacent to rest areas. If there is no continuous mainline lighting adjacent to the rest area, place mainline lighting within the limits of 200 feet upstream and 200 feet downstream of the exit and entrance ramps, respectively.

(3) Analyze all paved areas and parking lots around the rest area facilities. Light these areas within limits defined at the District's discretion.

231.3.2 Intersections

231.3.2.1 Signalized Intersections

For new or reconstructed signalized intersections within context classifications C3 through C6, provide lighting meeting the requirements of ***Table 231.2.1***. For all other signalized intersection contexts, lighting may be provided at the District's discretion. Vertical illuminance is the primary design value used to measure driver visibility of pedestrians. Research has determined that visibility of pedestrians in crosswalks at intersections is a function of the following:

(1) Background illuminance

(2) Luminaire location in relation to the approach vehicle

(3) Luminaire mounting height

(4) Distance from the luminaire to the crosswalk

(5) Photometrics of the luminaire

The vertical illuminance calculation method to be used at intersections will be the variable light meter aimed toward the driver's location. This calculation will provide the vertical illumination level of a pedestrian which the driver sees approaching the crosswalk. This type of vertical illumination calculation is outlined in the ***IESNA Design Guide for Roundabout Lighting (DG-19-08)***. When performing this calculation, the driver's location from the crosswalk must be established. Use the stopping sight distance for the nearside approach based on the posted speed of the near approach roadway. Use the stopping sight distance for the turning movement approaches based on the operating speed for each specific turning radius.

The vertical illuminance must be calculated for three movements for each intersection approach. The first is the thru movement and the near side crosswalk; the second is the right turn movement and crosswalk on the adjacent side street; and the third is the left turn movement and the crosswalk on the side street. ***Figures 231.3.1*** through ***231.3.3*** indicate each of these three movements and the corresponding crosswalk area that must be analyzed. The vertical illuminance data points are to be on a line centered in the crosswalk with a horizontal point spacing of 1.65 feet at a height of 5 feet above the pavement. The linear data points are oriented toward the approaching driver, which is different from the data points for sidewalks, where the data points are oriented parallel to the main pedestrian flow.

See ***FDM 231.3.2.1.1*** for projects where pedestrian lighting improvements are desired, but the existing intersection infrastructure will remain and be supplemented to achieve the desired improvements.

Figure 231.3.1 Vertical Illuminance Calculation for Near Side Movement

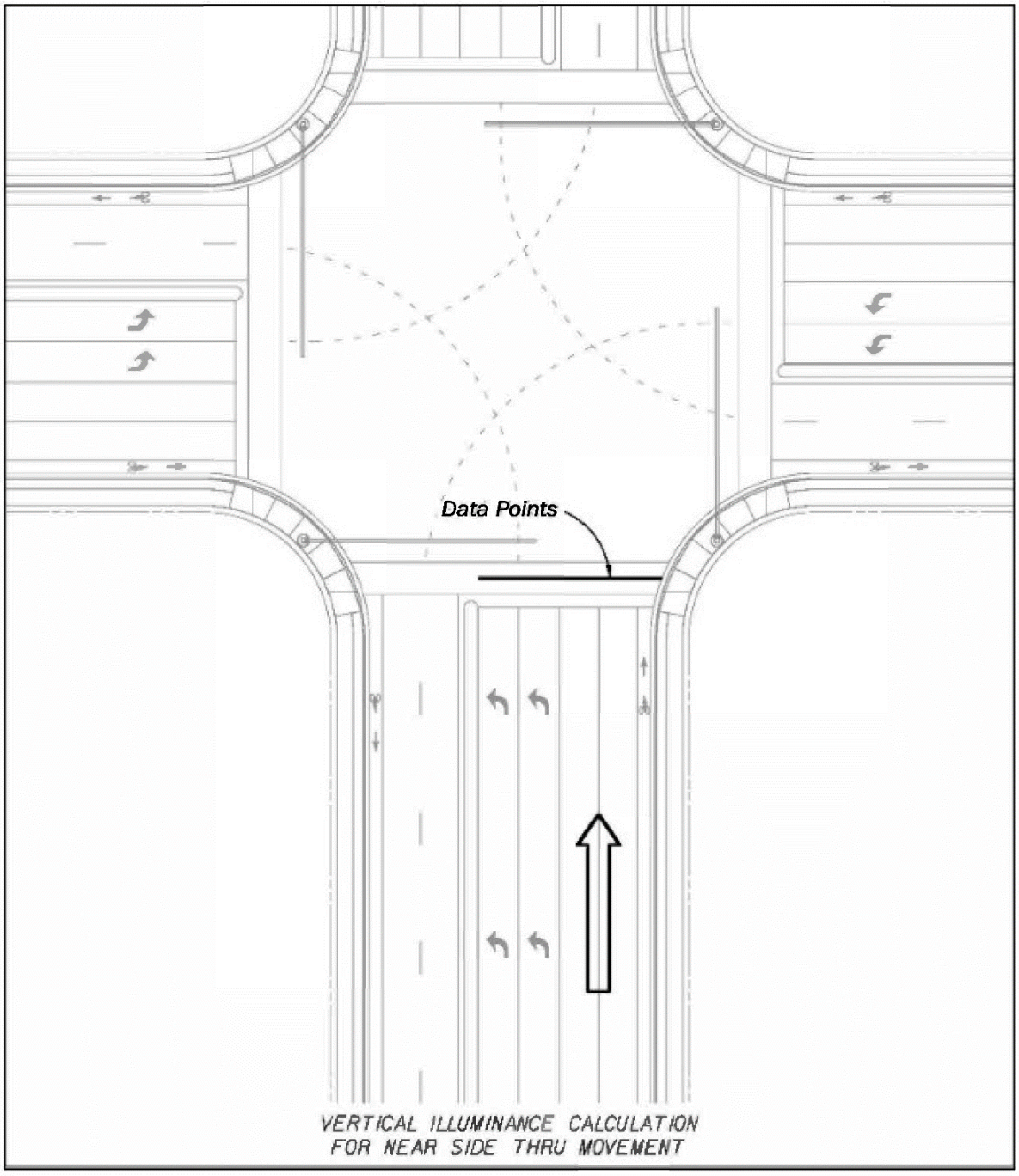


Figure 231.3.2 Vertical Illuminance Calculation for Right Turn Approach

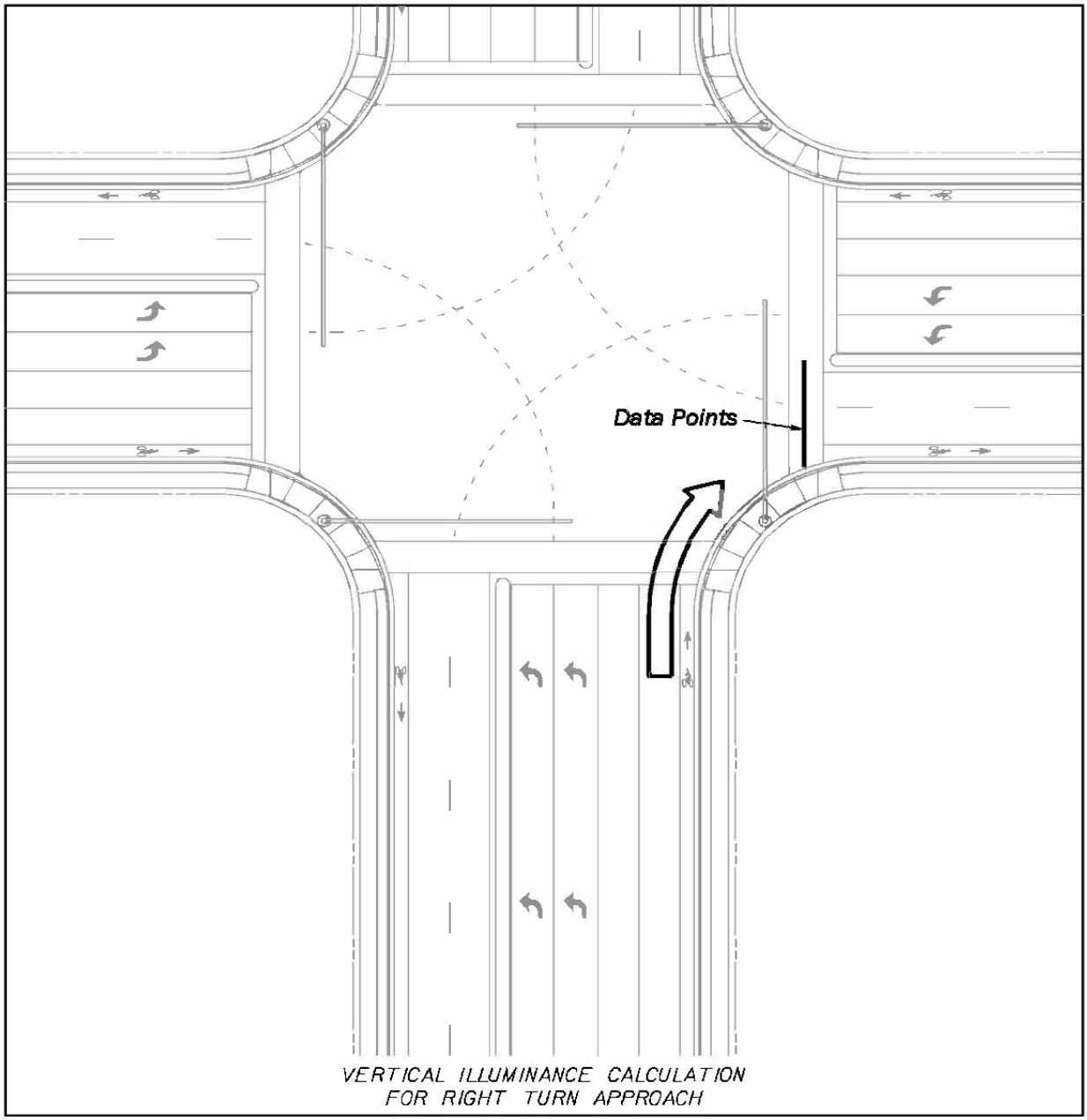


Figure 231.3.3 Vertical Illuminance Calculation for Left Turn Approach

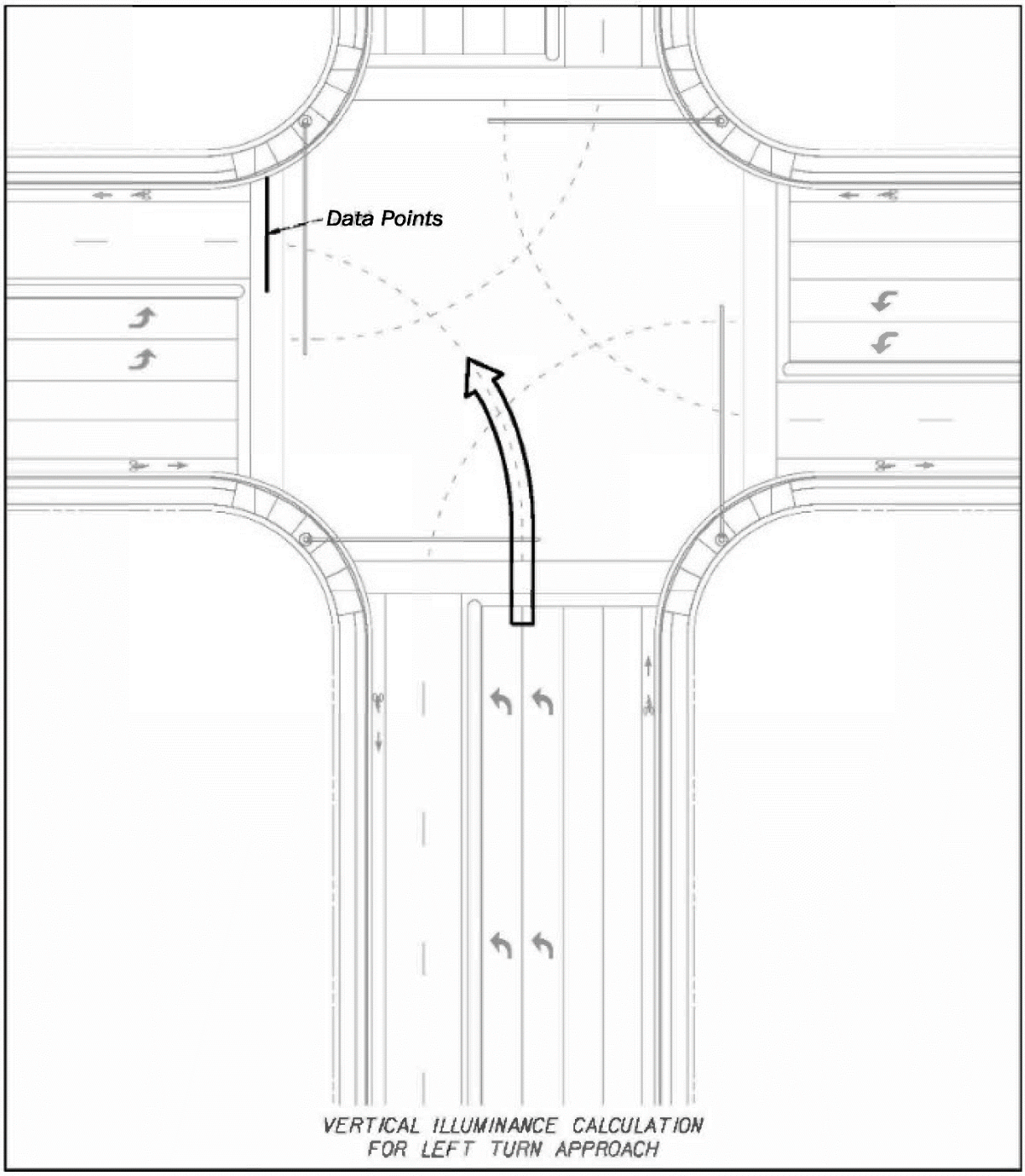
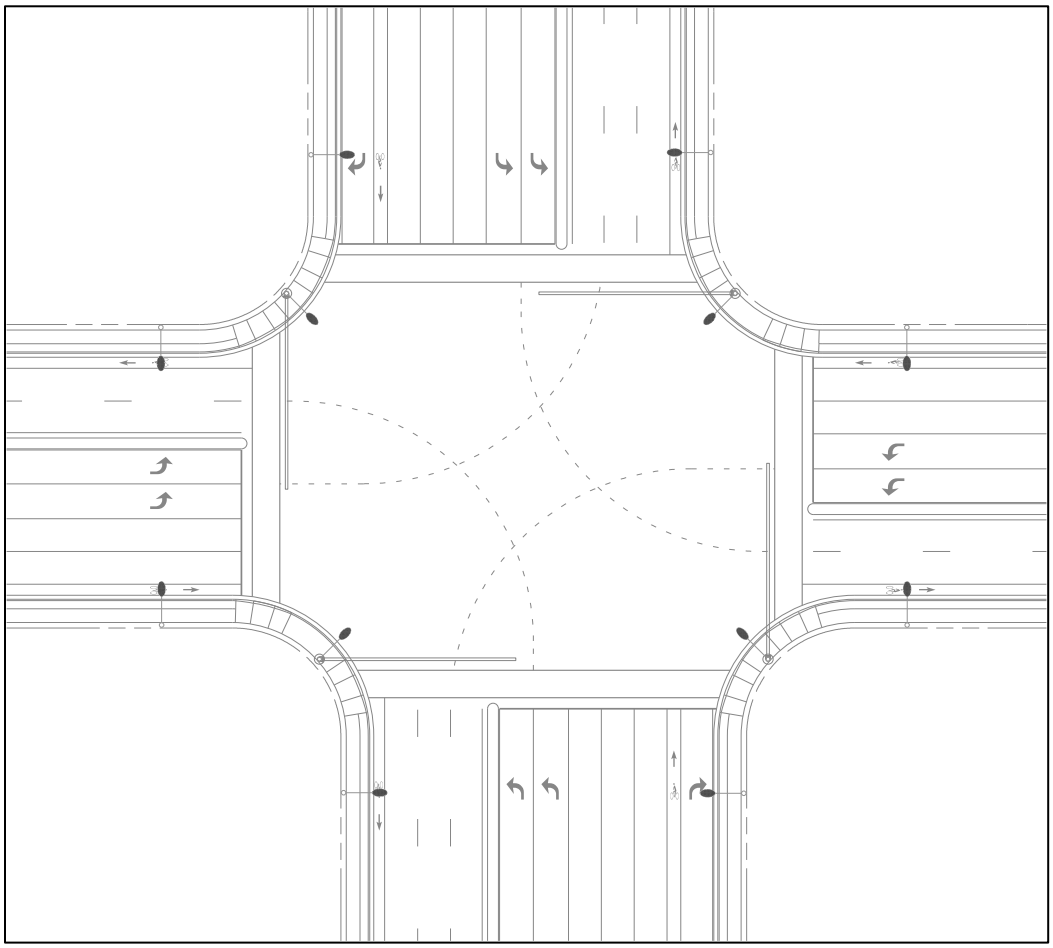


Figure 231.3.4 shows the typical lighting layout for a large intersection. The crosswalk and luminaire locations must be coordinated to optimize the vertical illumination level.

Figure 231.3.4 Typical Lighting Layout for Large Intersection



231.3.2.1.1 Intersection Lighting Retrofit

For existing signalized intersections where a full signal upgrade is not occurring, the existing infrastructure may restrict the placement of additional lighting structures necessary to meet the New and Reconstructed criteria of ***Table 231.2.1***. With these challenges considered, ***Table 231.2.1*** provides reduced illumination requirements for Lighting Retrofit designs. Lighting Retrofits provide safety benefits of improved lighting without the full reconstruction of light and signal structures.

Lighting Retrofits should be considered for use at existing signalized intersections that have a history of nighttime pedestrian crashes. Lighting Retrofits may be included with RRR and minor intersection improvement projects that do not include full signal reconstruction. A Lighting Retrofit operation may include replacing older luminaire types with LED luminaires, adding additional light poles, adding luminaire support arms to existing structures, and any other minor modifications needed to meet the Lighting Retrofit requirements of ***Table 231.2.1***. Lighting Retrofits generally do not include removing or replacing existing structures such as light poles and signal structures.

For Lighting Retrofit designs, the vertical illuminance requirement of ***Table 231.2.1*** only applies to the near side thru movement (see ***Figure 231.3.1***).

Existing, low-mounted sidewalk lighting is generally not intended to meet the lighting requirements of ***Table 231.2.1***. To prevent increased glare, do not increase light output at existing luminaire locations with mounting heights less than 30 feet.

Independent maintenance operations that update existing fixtures to LED fixtures are not considered Lighting Retrofits for design and planning purposes.

231.3.2.2 Unsignalized Intersections

Provide lighting for unsignalized intersections consistent with any connecting corridors that meet warranting requirements of ***FDM 231.4***.

Consider adding lighting for unsignalized intersections with a history of nighttime pedestrian crashes, particularly for marked crosswalks on uncontrolled approach legs. For marked crosswalks at such intersections, the vertical illuminance requirement of ***Table 231.2.1*** is only required for the near side thru movement (see ***Figure 231.3.1)***.

231.3.3 Roundabouts

Provide lighting for roundabouts as required per ***FDM 213***.

The roundabout lighting criteria for new or reconstruction in ***Table 231.2.1*** applies where pedestrian features are provided. Use conventional corridor lighting criteria for roundabouts where pedestrian traffic is not anticipated. Calculate the vertical illuminance for crosswalks on each near side approach and for each right turn movement in accordance with the methodology outlined in ***FDM 231.3.2***.

231.3.4 Midblock Crosswalks

Provide lighting for midblock crosswalks as required per ***FDM 222***. Where midblock crosswalks are placed to serve a facility that generates pedestrian crossings only during daylight hours, this lighting requirement may be omitted at the District's discretion.

Lighting criteria for midblock crosswalks are provided in ***Table 231.2.1***. Calculate the vertical illuminance for the crosswalk on each near side approach in accordance with the methodology outlined in ***FDM 231.3.2***. This criteria applies for stand-alone crosswalks at all locations, including entrance or exit ramps.

231.3.5 Sidewalks and Shared Use Paths

Lighting criteria for sidewalks and shared use paths are provided in ***Table 231.2.1***. These values are only intended for facilities separate from the roadway.

When sidewalk or shared use path lighting affects an adjacent roadway, then the sidewalk or shared use path illumination requirements are reduced to match those of the adjacent roadway. When such lighting is mounted below a height of 30 feet, use full cutoff luminaires with low output. Include the effects of this sidewalk or shared use path lighting when meeting the roadway's lighting requirements in ***Table 231.2.1***, including the veiling luminance check for glare.

231.3.6 Bridge Underdeck Lighting

Luminaires for underdeck lighting are wall-mount fixtures that are mounted to the bridge substructure, including the piers, pier caps, end bents, or wall copings.

231.3.6.1 Nighttime Underdeck Lighting

If the roadway passing under the bridge has lighting immediately adjacent to the bridge, then bridge underdeck lighting is required to maintain continuity of the lighting system. The roadway lighting values for bridge underdeck lighting must be equal to, or an average of, the connecting roadway lighting on either side of the underpass per ***Table 231.2.1***.

If there is no adjacent roadway lighting per above, bridge underdeck lighting may still be used at the discretion of the Districts. This lighting is typically provided where frequent pedestrian traffic is expected or where changing roadway geometry and features occur. Follow the lighting value requirements of ***Table 231.2.1*** for the appropriate roadway classification or location type.

231.3.6.2 Daytime Underdeck Lighting

Daytime underdeck lighting may be required where wide bridge structures block natural sunlight from reaching the roadway below, causing rapid brightness changes that affect driver visibility. The length and geometry of the underpass area are the primary considerations for determining the need for daytime underdeck lighting and any resulting analysis.

The underpass length is the distance that a vehicle would travel underneath the bridge structure, measured along the centerline of the roadway passing under the bridge structure. Parallel bridges must be considered as one continuous structure unless the lateral distance between them is greater than 15 feet and the resulting opening is free of obstructions that would prevent daylight from reaching the roadway below.

For underpasses 80 feet long or less, daytime underdeck lighting is not required and may be used at the District's discretion. For underpasses greater than 80 feet but less than or equal to 150 feet, underdeck lighting designed for nighttime lighting values per ***Table 231.2.1*** must be installed and run continuously throughout daytime hours. These conditions assume an overpass height of at least 15 feet above the roadway and a width of at least 40 feet.

For underpasses not meeting the above conditions, a daytime underdeck lighting analysis using ***ANSI/IES RP-22-11 Tunnel Lighting (ANSI/IES-TL)*** guidance is required as described below. At a minimum, the following procedure applies:

(1) Determine the need for daytime supplemental lighting for the underpass using methodology from the ***ANSI/IES-TL Table 2***. If the adjustment factor is zero, then no further daytime lighting underdeck analysis is required.

(2) Use the ***ANSI/IES-TL 6.4.1*** Table Method to determine the Threshold Zone Luminance requirements.

(3) Use the ***ANSI/IES-TL 6.4.3*** Reduction Curve Method to determine luminance level requirements throughout the Threshold Zone and Transition Zones as applicable. Note that if the Threshold Zone length exceeds the underpass length, then the initial Threshold Zone value may be used throughout the entire underpass.

(4) Use the ***ANSI/IES-TL 6.4.4*** methodology and ***ANSI/IES-TL Table 7*** to determine the luminance requirement for the Interior Zone, if applicable for longer underpasses.

(5) Consider all other aspects described throughout ***ANSI/IES-TL***, including non-roadway surface illumination per ***ANSI/IES-TL 6.4.6*** and flicker effects per ***ANSI/IES-TL 6.5***.

(6) Perform a daylight study using lighting simulation software capable of 3-D modeling of proposed underpasses. AGi32® or equivalent lighting software is recommended. Some considerations include luminance contributions from the sun per weather station data, material reflectance, and underpass orientation per ***ANSI/IES-TL***. Create a design that meets the above established requirements. A process framework is described below:

(a) Create an underpass model. The model must include all light-reflecting surfaces, all openings, the roadway layout below the underpass, the bridge structures beneath underpass (e.g. columns), and any other light sources or obstacles to light.

(b) Apply surface reflectivity characteristics. The recommended material reflectivity characteristics may be obtained from ***Table 231.3.6*** below.

(c) Create calculation zones for the roadway(s) beneath the proposed underpass per the ***ANSI/IES TL Figure 1 and Figure 8***. Data points near the edges of the underpass may artificially inflate the luminance average, so it is recommended that those data points not be considered in the overall average luminance. Per ***ANSI/IES Table 2*** notes, daytime lighting is not required within 23 feet of the underpass entry and exit.

(d) Run daylight models and calculate average luminance values within calculation zones established per above. Site location coordinates are required for weather station data (if available). To establish if supplemental lighting is needed, a daylight module analysis must be run with the orientation of the sun at 9:00am, 12:00pm, and 3:00pm for the summer and winter solstice as well as the fall and spring equinox (12 analysis times total).

(e) If average luminance requirements per (2) thru (4) cannot be met using daylight alone per part (d), then provide supplemental wall mount luminaires beneath underpass as needed to meet the average luminance requirements per zone. Use of nighttime luminaires in conjunction with the daytime supplemental luminaires is permitted where practical. The goal is to meet the average luminance requirement using the least number of fixtures while avoiding flicker affects. Adjust and re-run the daylight plus luminaire analysis module as needed to meet the average luminance values

per zone as determined above. Design and select luminaires to meet the requirement at the time of least daylight contribution.

(f) In the LDAR, provide all assumptions, conclusions, and visual representations of photometric results as produced by the lighting software.

(7) Based on the completed lighting analysis, develop underdeck lighting plans, including the following:

(a) Provide the specific locations of required design luminaires in plan, elevation, and isometric views. Show the specific baseline lumen output per location, as required by the analysis. This information must be specified along with all other design luminaire requirements per ***FDM231.1.1***, including details for the following:

For underpasses 250 feet or less, a photo sensor control may be used to switch from daytime to nighttime operation. The switch may be adjusted to occur at a timeframe after dawn and before dusk at the District's discretion.

For underpasses greater than 250 feet, each design luminaire output must be adjustable by remote control, pre-programmed timer, and photo sensor. Each luminaire must be capable of at least 20% higher and 20% lower lumen output than the baseline determined in the analysis.

(b) Describe the expected maintenance agreement and required expertise in the Lighting Coordination document per ***FDM 231.6.*** Provide expected provisions for the lighting's future oversight, maintenance, programming, and remote adjustments as needed.

(c) Provide other applicable elements of the lighting plans per ***FDM 943,*** including the electrical system design as coordinated per ***FDM 231.6***

Table 231.3.6 Material Reflectivity

Material of Surface	Recommended Reflectivity
Concrete	0.25
Steel	0.20
Asphalt	0.38

231.4 Lighting Justification

The Department follows the warrants for lighting of corridors and interchanges established by ***AASHTO***. The warrants are based on benefit-cost ratios determined from the Average Daily Traffic (ADT), the ratio of night to day crashes, initial cost, and maintenance.

Interchanges that are not on the interstate highway system will require a warrant analysis. A benefit-cost ratio of 2.0 or greater is the threshold for lighting usage at these interchanges.

Interchanges that are on the interstate highway system must all be lighted to assure consistency and to meet driver expectations. A warrant analysis is still required for funding evaluation and information, but it will not be used as the determining factor for lighting usage at these interchanges.

A lighting justification must be completed in accordance with ***Manual on Uniform Traffic Studies (MUTS), Chapter 14***.

231.5 Existing Lighting During Construction

The maintenance of existing lighting will be the responsibility of the contractor only if the lighting is affected by the construction. The contractor is not expected to replace lamps and pole knockdowns or to repair wiring if these problems are not caused by the construction work.

The plans are to specify the scope of the contractor's responsibility for the maintenance of existing lighting.

231.6 Lighting Design Coordination

Agency Coordination Document:

Contact applicable local construction, power, and maintaining agencies to confirm roles of lighting stakeholders. Prior to developing the Lighting Plans, create a document entitled "Lighting Agency Coordination", and include the following information:

(1) Project ID, roadway name, and limits

(2) Lighting designer or EOR

(3) Local agencies and personnel contacted

(4) List of local agency requirements, including structural, electrical, and aesthetic requirements that will substitute for FDOT requirements

(5) Lighting EOR that will accept the above local agency requirements as an equivalent substitute for FDOT requirements

(6) A brief summary of expected operating and maintenance agreement, including responsible parties and term lengths

Include "Lighting Agency Coordination" document with the project documentation. All local agency requirements listed must later be included with the details or notes of the Lighting Plans. The "Lighting Agency Coordination" document may be updated as design work progresses, but the latest version must be saved and included with the project documentation.

General Coordination:

Contact the District Utilities Engineer when the pole locations are set and the electrical load has been determined. The designer should coordinate with the utility company providing power on the preferred location for the electrical service.

Coordinate with the Drainage Section to assure that high water tables, stormwater retention areas, or other water bodies will not be a problem with the proposed location of light poles and the light pole pull boxes.

Coordinate locations of lighting equipment and conduits with other utilities and systems, including ITS, traffic signal, or toll site equipment layouts. In general, check light poles, pull boxes, and lighting circuit equipment to avoid physical conflicts or interference with ITS and toll site functions.

Coordinate locations of lighting equipment and conduits on bridge structures with the bridge structural designer. Include light and conduit locations, and attachment details in the plans. Refer to ***Structures Design Guidelines***, ***Section 1.9*** for details and restrictions related to bridge attachments.

Typically, the District Maintenance Engineer in conjunction with the District Utilities Engineer obtains the required maintenance agreements. The designer should coordinate with these offices to ensure that this activity is either underway or scheduled.

Any lighting project, especially high mast, adjacent to or in the vicinity of an airport, may present a potential conflict. For poles located within 3 miles of airports, check coordinates of light pole structures with the FAA website tool to determine if further filing and coordination with the FAA is necessary.

Modification for Non-Conventional Projects:

Delete ***FDM 231.6*** and replace with the following:

231.6 Lighting Project Coordination

The Lighting Engineer of Record is responsible for all necessary coordination.

231.7 Lighting Design Analysis Report

Prepare a Lighting Design Analysis Report (LDAR) that provides a photometric analysis for all lighted areas, including each intersection segment, mainline segment, ramp segment, interchange area, and structure with underdeck lighting. These designs, including horizontal and vertical illumination analyses, should be shown on separate photometric plan sheets. For additional analysis and formatting details, see ***FDM 231.2*** and ***231.3*** along with corresponding sections above.

Provide a summary statement on cost-effectiveness of the lighting design. In general, the system with the largest pole spacing that meets design requirements and avoids detrimental light spill will be the most cost-effective design. Also, provide information for at least three luminaire models/manufacturers considered, and explain why the final design luminaire was chosen based on cost-effectiveness.

Provide voltage drop calculations, load analysis calculations for each branch circuit, and lighting calculations for each lighting system.

Include the Lighting Agency Coordination document per ***FDM 231.6.*** If applicable, include the FAA coordination documents per ***FDM 231.6*** Include the light spill coordination summary per ***FDM 231.2.2***.

For LDAR components, provide sufficient detail in print format (e.g., PDF) so that reviewers do not require compatible design software to check inputs and results of calculations.

Large-Scale Artwork Assumed Timeline

This timeline provides a basic timeline assumption for **large-scale commissioned artwork projects**, including but not limited to: sculpture, interior enhancements (i.e. terrazzo floors, column art, etc.), or exterior enhancements (on building facades, bridges, structures, etc.). The timeline begins upon release of the RFQ, but could be adapted, depending on a client's origin point for the artwork procurement process. Timelines may vary based on project scope, unforeseen circumstances, and/or availability of materials, supplies, or resources. The following are not taken into account in this timeline, and additional time will need to be considered if any of the following are required: permitting/city-mandated forms; lead time for equipment rental; procurement of supplies; inclement weather; public art commission/board approval; public engagement/input for artwork content; and pace of client accounting processes.

Week Number	Task
Phase 1: Project Charter, Gathering Assumptions, and Establishing Project Parameters	
0-16	Confirm approach Confirm budget Confirm team Confirm timeline Confirm local and state regulations Confirm FDOT requirements
Phase 1 Deliverables: ● Public art typology identified ● Budget approved ● Timeline approached ● Team assembled, duties assigned ● Local and state partners identified (FDOT) ● All regulations received by project team	
Phase 2: Procurement	
16	Confirm Procurement Method Draft contract to include in RFQ (optional) RFQ writing , review, and approval Gather Selection Committee
17	RFQ released
19	Confirm Selection Committee
18-23	RFP writing , review, and approval

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21		RFQ submissions due RFQ subjective evaluation
22		RFQ deliberation Selection of finalists Notification to finalists
23		Finalize RFP RFP released to Selected Finalists
24		Begin drafting contract, if not already included as a draft in RFQ
31		RFP submissions due RFP concept presentations RFP deliberation Optional - Community Engagement for proposed projects All finalists paid for their concepts
33		Artist Selected and notified Gather necessary approvals for selected artist Contracting process begins
41		All parties sign contract / contract completed pay benchmark 1, upon signing contract
Phase 2 Deliverables: • Procurement method and supporting documents (RFQ, RFP, contract) • Selection Committee gathered • Community Engagement plan (optional) • Artist selection and approval • Approved and executed contract		
Phase 3: Fabrication and Installation		
Monthly Project Meetings, begin, end after install	42	Project kick-off meeting 10 months/40 weeks of fabrication begins *** (may vary, depending on complexity or material components of the proposed work)
	52	Project Update pay benchmark 2, fabrication one-third complete
	64	Project Update Begin discussing shipping pay benchmark 3, fabrication one-third complete
	82	Fabrication Complete (allow 2-3 weeks for shipping, timeline may vary)
83, or later		Installation pay benchmark 4, payment upon installation

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Large-Scale Artwork Commission
Budget Template

The budget below outlines baseline costs for **large-scale artwork commissions**. This budget template is strictly based on industry knowledge and best practices, and provides a baseline for large scale public art projects. Artists selected for any public art project are responsible for managing their budgets, and any expenses incurred beyond the project's all-inclusive budget will be the financial responsibility of the artist. The budget for a large-scale artwork commission may vary based on project scope, unforeseen circumstances, and/or availability of materials, supplies, or resources.

Budget Item	Cost (average % of total project budget)	Cost - $2,000,000 sample project
Artist Fee - may include artist labor, travel, and design fee	15-20%	$400,000
Artist Operating expenses - may include studio or administrative expenses, subcontractors, assistant fees, and insurance	15-20%	$400,000
Materials and Fabrication	10-15%	$300,000
Installation, including equipment rental	5-10%	$200,000
Engineering / Structural Design	10-15%	$300,000
Shipping/Crating - delivery of artwork to the site for installation	5%	$100,000
Contingency	15%	$300,000
TOTAL	100%	$2,000,000

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Pay Benchmarks

The Artist will be paid upon the following benchmarks in the following increments:

Benchmark	Amount
upon signing the contract	25% of full amount due to artist
upon approval of artwork design	25% of full amount due to artist
upon two-thirds of the completion of total fabrication, prior to artwork crating and shipping	10% of full amount due to artist
upon completion of installation	40% of full amount due to artist

The following costs are not taken into account in this budget, and are the financial responsibility of the Artwork Commissioner, separate from the artwork budget:

Budget Item	$2,000,000 sample project	$4,000,000 sample project	$6,000,000 sample project
Public Art Consultant fees - 10-15% of total artwork budget cost	$200,000	$400,000	$600,000
Permitting/city-mandated forms	Varies, but should not change based on project cost		
Public engagement events for artwork content	$5,000		
Taxes	varies		
Regular artwork maintenance - assume 1% of project cost annually	$20,000	$40,000	$60,000
Site Prep - including any footings or foundations, lighting, etc.	Varies based on materials, structural complexity, and overall scale of artwork.		
TOTAL	$300,000+	$500,000+	$700,000+

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REQUEST FOR QUALIFICATIONS (RFQ)
Granada Bridge Public Art Project
Ormond Beach, Florida

Issue Date: Month, Day, Year
Due Date: Month, Day, Year

Project Description

The City of Ormond Beach is seeking an artist to conceptualize, fabricate, and install [describe type of public art project here] on Granada Bridge. In alignment with the vision for the Downtown Ormond Beach Master Arts Plan [provide link to final plan], public art on the bridge should both reflect the character of Ormond Beach, as well as elevate the civic environment. Specific goals for Granada Bridge public art include:

- Express Ormond Beach's identity
- Symbolically connect the City
- Activate Downtown Ormond Beach and its surrounding parks
- Support traffic calming efforts and enhance safety

A lump sum of $[amount] has been allocated for the Artist's scope of services. The budget for this project is inclusive of all costs associated with the project, including but not limited to: artist expenses/honorarium, administration, sub-consultants, travel/lodging, artwork fabrication (including materials, details and specifications), site prep, storage, transportation and installation, related permits, licenses, taxes and insurance. Any expenses that exceed the contracted amount will be the artist's responsibility.

Project Site

Granda Bridge crosses the Halifax River, connecting Downtown Ormond Beach with its Beachside district. Aside from serving as a major feature of Ormond Beach's civic infrastructure, the high-clearance bridge is the centerpiece of the City's four main civic plazas: Fortunato Park, The Casements and Rockefeller Gardens, Cassen Park, and Bailey Riverbridge Gardens. This state-owned road consists of pedestrian and bike lanes on either side, as well as four lanes of traffic.

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Enhancing Granada Bridge through public art will not only enliven the public spaces surrounding the bridge, but also it can provide traffic calming effects, enhance safety, and serve as an outward expression of the City's identity and character.

Ormond Beach, Florida Overview

[Community description here]

RFQ Selection Process

Overview
Submissions for this Request for Qualifications (RFQ) will be reviewed by a Selection Committee that has been assembled for this project. The Selection Committee will identify at least three (3) but no more than four (4) artists or artists teams from whom they would like to see artwork proposals. The selected finalists will receive a Request for Proposals (RFP), and will receive an honorarium of $2,500 each to develop their proposals

Who May Apply
Visual, craft or design artists (or artist teams), including landscape architects and interior designers, at least 18 years of age and legal residents of the United States are eligible to apply. City of Ormond Beach staff, Artist Selection Committee members and their family members are not eligible to apply. The City may not accept proposals from firms that have had adversarial relationships with the City or firms that have represented entities that have had adversarial relationships with the City. This includes the firm, employees and financial or legal interests

Selection Criteria

The following criteria will be used in the RFQ selection process:

- Submittal of all required application materials as outlined in this RFQ.
- Artistic Excellence: The aesthetic quality of the artwork, including distinctive qualities in the work and the overall visual impact of the artist's or artist group's practice.
- Quality and craftsmanship of product as exhibited by past work.
- Public safety, and compliance with Americans with Disabilities Act.
- Technical Feasibility: The artist must provide convincing evidence of his or her ability to lead the technical aspects of the project in compliance with local and state laws and regulations.

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- Past Performance: The Selection Committee will consider the artist's performance under previous contracts including success in meeting established timelines and budgets.

Submission Process and Guidelines

All application materials below are required for submission of this RFQ. Submittal materials will not be returned and incomplete applications will not be considered. Please *do not* send artwork proposals in response to this RFQ. Please send the following:

- Cover Letter (1 page)
    - Contact Information
    - Statement of interest
- Artist(s) Qualifications (1 to 3 pages)
    - Participating artist(s)
    - Lead artist(s) profile
    - Relevant project experience with large-scale public art
    - Contact information for no fewer than three professional references
- Up to 10 Images of Past Work (As many pages as needed), including examples of work similar to the scope of this project.
    - The following information should be included for each image:
        - Title of the Work
        - Location of the Work
        - Year Completed
        - Cost of project, if details are available

Submission Format

Responses shall be submitted as a single PDF file via email to Recipient TBD. Questions about this RFP shall be sent in writing to Recipient TBD by Month, Day, Year. Phone calls will not be accepted.

***RFQ Submission Due Date*: Month, Day, Year**

Selection Process and Timeline

The timeline for the full process is below, and is subject to change:

Month, Day, Year	RFQ released
Month, Day, Year	RFQ submissions due
Month, Day, Year	Selection Committee Review

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Month, Day, Year	Finalists Selected and Notified
Month, Day, Year	RFP circulated to finalists
Month, Day, Year	Finalist Proposals due
Month, Day, Year	Finalists present concepts to Selection Committee
Month, Day, Year	Selection Committee forwards final artist/design recommendation
Month, Day, Year	Artist Selected and Notified
Month, Day, Year	Contracting
Month, Day, Year	Project installation complete

Artist Scope of Services

Please review, in the Appendix of this RFQ, the draft contract for this project. The selected artist or artist team will be responsible for the following scope of services:

- Design a [include medium here] public artwork for the bridge in compliance with Florida Department of Transportation Community Aesthetic Feature requirements.
- Lead a feasibility study for the implementation of their selected design, in collaboration with Florida-license engineers (structural, electrical, etc.), and provide budget assumptions for both the fabrication and installation of the project.
- Upon preliminary approval of the artwork design, work with a Florida-licensed structural engineer to furnish comprehensive engineering reports, drawings, renderings, etc. for approval by the City, Army Corps of Engineers, US Coast Guard, and FDOT.
- Collaborate with local, county, and state partners to obtain all necessary permits. Artwork must comply with FDOT Guidelines and the State of Florida Building Code. All elements attached to the structure must be designed to withstand 152 mph winds or as required by the current Florida Building Code and with an engineered anchoring system designed by a Florida licensed structural engineer.
- Lead community engagement as necessary, as directed by the City of Ormond Beach.
- Deliver the artwork to the site for installation and perform artwork installation
- Create an installation plan that will not affect the structural integrity of the bridge or create a vehicular or marine traffic hazard, or a hazard to pedestrians traversing the bridge.
- Outline detailed routine and long-term maintenance and care instructions for the artwork, including any of its components that attach to the bridge, as these will not be maintained by FDOT. Long-term maintenance must be minimal, as assured by the proper selection and installation of materials. Artwork design must not hinder or prevent regular FDOT bridge inspections. Artists must identify any maintenance activities that may occupy the public right-of-way.

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The City and/or FDOT will furnish architectural drawings of the bridge and site reports, upon selection of the artist. The City will be the applicant for any regulatory applications with FDOT, but the artist will be responsible for furnishing all necessary information, including but not limited to drawings, descriptions, renderings, list of materials, installation plans, ongoing maintenance plan, engineering documents, etc.

Insurance Requirements

Artists must [provide City insurance requirements here]. The City of Ormond Beach shall be named as additional insured on the policy.

Appendix

Downtown Ormond Beach Arts Master Plan
Draft Contract
Include bridge images, or map

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REQUEST FOR PROPOSALS (RFP)
Granada Bridge Public Art Project
Ormond Beach, Florida

Issue Date: Month, Day, Year
Due Date: Month, Day, Year

Project Description

The City of Ormond Beach is seeking an artist to conceptualize, fabricate, and install [describe type of public art project here] on Granada Bridge. In alignment with the vision for the Downtown Ormond Beach Master Arts Plan [provide link to final plan], public art on the bridge should both reflect the character of Ormond Beach, as well as elevate the civic environment. Specific goals for Granada Bridge public art include:

- Express Ormond Beach's identity
- Symbolically connect the City
- Activate Downtown Ormond Beach and its surrounding parks
- Support traffic calming efforts and enhance safety

A lump sum of $[amount] has been allocated for the Artist's scope of services. The budget for this project is inclusive of all costs associated with the project, including but not limited to: artist expenses/honorarium, administration, sub-consultants, travel/lodging, artwork fabrication (including materials, details and specifications), site prep, storage, transportation and installation, related permits, licenses, taxes and insurance. Any expenses that exceed the contracted amount will be the artist's responsibility.

Project Site

Granda Bridge crosses the Halifax River, connecting Downtown Ormond Beach with its Beachside district. Aside from serving as a major feature of Ormond Beach's civic infrastructure, the high-clearance bridge is the centerpiece of the City's four main civic plazas: Fortunato Park, The Casements and Rockefeller Gardens, Cassen Park, and Bailey Riverbridge Gardens. This state-owned road consists of pedestrian and bike lanes on either side, as well as four lanes of traffic.

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Enhancing Granada Bridge through public art will not only enliven the public spaces surrounding the bridge, but also it can provide traffic calming effects, enhance safety, and serve as an outward expression of the City's identity and character.

Ormond Beach, Florida Overview

[Community description here]

RFP Selection Process

Overview

Submissions for this Request for Proposals (RFP) will be reviewed by a Selection Committee that has been assembled for this project. The Selection Committee has identified at least three (3) but no more than four (4) artists or artists teams to respond to this RFP, following the selection committee's favorable review of their RFQ submission. RFP finalists will receive an honorarium of $2,500 each to develop their proposals, to be paid to the artists by the City of Ormond Beach upon invoice.

Presenting the Proposal to the Selection Committee

The proposal is to be presented on Zoom exact days and times tbd. We have allocated a total of 40 minutes for your proposal; anticipating up to 20 minutes for you to present and 20 minutes for conversation with the Panelists. Your concept will be reviewed by the staff project team prior to your presentation so that questions can be compiled in advance of your presentation, but no concepts will be shared with panelists in advance of the presentation. You will maintain control of the presentation during the Panel review.

Selection Criteria

The artist or artist team will be selected by demonstrating:

- Artistic Excellence: The aesthetic significance and quality of the artwork, including the artworks transformative and distinctive qualities.
- Context: Artwork's appropriateness to surrounding architecture, topography, local history, and community attitudes and concerns of both the residents of the City of Ormond Beach and the surrounding community.
- Durability, Safety and Permanence: The artwork is resistant to weathering as well as structurally sustainable. The artwork must be examined for unsafe conditions, materials, or factors, as well as the potential for excessive maintenance.

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- Technical Feasibility: The artist must provide convincing evidence of his or her ability to complete the artwork as proposed.
- Past Performance: The Selection Committee will consider the artist's performance under previous contracts including success in meeting established timelines and budgets.
- Cost Feasibility: The Selection Committee will consider the cost feasibility and determine if the project is realistic within the specified project budget.

Once selected, the artist must design and create artwork that:

- is of high artistic quality
- is appropriate to the project site
- is of durable design and uses durable materials that require minimal maintenance
- provides maximum resistance to vandalism
- reflects one or more of the project goals identified by the Committee

Responding to this RFP

Please send a concept proposal addressing the following:

- Narrative description of the concept and its relationship to its site/community.
- Concept drawings that show the following:
    - Location and dimensions of the artwork and site plan with footprint of artwork.
    - Visual depiction of the artwork including several elevation drawings to understand the artwork from several sightlines.
- List of proposed materials
- List of maintenance issues and concerns
- Preliminary installation plan and required equipment
- Timeline from concept to final installation with key milestones with target installation date of Month, Day, Year
- Budget with major line items identified. The budget for this project is $amount and is inclusive of all costs associated with the project, including but not limited to: artist expenses/honorarium, community engagement event(s), administration, sub-consultants, travel/lodging, artwork fabrication (including materials, details and specifications), site preparation, artwork crating, storage, transportation and installation, related permits, licenses, taxes and insurance. Any expenses that exceed the contracted amount will be the artist's responsibility. Please outline the following:
    - Artist design fee
    - Engineering costs
    - Travel costs
    - Insurance costs

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- Contingency
- All applicable taxes
- Artwork fabrication costs, including all anticipated costs for subcontractors
- Itemized artwork transportation costs (shipping, crating, delivery, etc.)
- Anticipated Installation Details, including but not limited to:
  - itemized anticipated installation costs, including but not limited to equipment rental, installation personnel fees, travel fees for installation, and construction
  - Anticipated installation plan, including any anticipated occupation of the public right-of-way
- Costs related to meetings with local, county, and state officials (virtual and/or in-person)
- Permitting costs

Submission Format

Responses shall be submitted as a single PDF file via email to Recipient TBD. Questions about this RFP shall be sent in writing to Recipient TBD by Month, Day, Year. Phone calls will not be accepted.

***RFP Submission Due Date*:** Month, Day, Year

Selection Process and Timeline

The timeline for the full process is below, and is subject to change:

Month, Day, Year	RFP circulated to finalists
Month, Day, Year	Finalist Proposals due
Month, Day, Year	Finalists present concepts to Selection Committee
Month, Day, Year	Selection Committee forwards final artist/design recommendation
Month, Day, Year	Artist Selected and Notified
Month, Day, Year	Contracting
Month, Day, Year	Project installation complete

Artist Scope of Services

Please review, in the Appendix of this RFP, the draft contract for this project. The selected artist or artist team will be responsible for the following scope of services:

- Design a [include medium here] public artwork for the bridge in compliance with Florida Department of Transportation Community Aesthetic Feature requirements.

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- Lead a feasibility study for the implementation of their selected design, in collaboration with Florida-license engineers (structural, electrical, etc.), and provide budget assumptions for both the fabrication and installation of the project.
- Upon preliminary approval of the artwork design, work with a Florida-licensed structural engineer to furnish comprehensive engineering reports, drawings, renderings, etc. for approval by the City, Army Corps of Engineers, US Coast Guard, and FDOT.
- Collaborate with local, county, and state partners to obtain all necessary permits. Artwork must comply with FDOT Guidelines and the State of Florida Building Code. All elements attached to the structure must be designed to withstand 152 mph winds or as required by the current Florida Building Code and with an engineered anchoring system designed by a Florida licensed structural engineer.
- Lead community engagement as necessary, as directed by the City of Ormond Beach.
- Deliver the artwork to the site for installation and perform artwork installation
- Create an installation plan that will not affect the structural integrity of the bridge or create a vehicular or marine traffic hazard, or a hazard to pedestrians traversing the bridge.
- Outline detailed routine and long-term maintenance and care instructions for the artwork, including any of its components that attach to the bridge, as these will not be maintained by FDOT. Long-term maintenance must be minimal, as assured by the proper selection and installation of materials. Artwork design must not hinder or prevent regular FDOT bridge inspections. Artists must identify any maintenance activities that may occupy the public right-of-way.

The City and/or FDOT will furnish architectural drawings of the bridge and site reports, upon selection of the artist. The City will be the applicant for any regulatory applications with FDOT, but the artist will be responsible for furnishing all necessary information, including but not limited to drawings, descriptions, renderings, list of materials, installation plans, ongoing maintenance plan, engineering documents, etc.

Insurance Requirements

Artists must [provide City insurance requirements here]. The City of Ormond Beach shall be named as additional insured on the policy.

Ownership of Art

The selected artist or artist team will retain copyright of their artwork and the Client may use the images and other information submitted by the Artist for educational and public affairs purposes only.

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Appendix

Downtown Ormond Beach Arts Master Plan
Draft Contract
FDOT Design Manual Links
Include bridge images, or map

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Artwork Commission Agreement

THIS AGREEMENT, is entered into this __ day of _____ , YEAR, by and between the City of Ormond Beach, Florida, a municipal corporation (hereinafter the "City"), located at 22 S Beach St, Ormond Beach, FL 32174 and NAME OF ARTIST (hereinafter "Artist") located at [ADDRESS].

WHEREAS, the City requires the services of an artist to create a work of art (hereinafter the "Work", and as described and defined in Exhibit A) for installation on Granada Bridge (hereinafter "Site"); and

WHEREAS, the Artist is a professional artist and represents that it has the special expertise, qualifications and background necessary to complete the Work and related services.

WHEREAS, the City has selected the Artist based upon the Artist's work and qualifications; and

WHEREAS, the Artist and the City wish to perform under the terms and conditions of this Agreement to complete the project (the "Project").

NOW, THEREFORE, IN CONSIDERATION OF THE FOREGOING AND THE COVENANTS HEREINAFTER SET FORTH, IT IS AGREED AS FOLLOWS:

Article 1. Contract Documents.

I. This Agreement includes:

a. This executed Agreement document.

b. The City's RFP (which shall be attached as Exhibit G hereto and which is hereby incorporated by reference into this Agreement as fully as if set forth below, along with all contracts, instruments, references, and other matters referred to or incorporated in the RFP); and

c. The Artist's Proposal (which shall be attached as Exhibit H hereto and which is hereby incorporated by reference into this Agreement as fully as if set forth below).

The foregoing are collectively referred to as the "Contract Documents."

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II. In the event of a conflict among the terms of the Contract Documents, the order of prevailing precedence (a – highest order to c – lowest order of precedence among the Contract Documents shall be as follows):

a. This Agreement.

b. The RFP.

c. The Artist's Proposal.

Article 2. Scope of Services

I. Artist's Obligations

A. The Artist shall perform the Work pursuant to the terms and conditions of this Agreement. In connection therewith, the Artist shall perform all services and furnish all supplies, material and/or work equipment as necessary for the design, engineering, fabrication, crating, transportation, uncrating, and installation of the Work, including those set forth on Exhibit C, in the manner and to the full extent as set forth in the Contract Documents and other documents related thereto which are on file at the office of the City, and to the satisfaction of the City. Services shall be performed in a professional manner and in strict compliance with all terms and conditions in this Agreement.

B. The Artist shall determine the artistic expression, design, dimensions and materials of the Work, subject to review and acceptance by the City, as set forth in this Agreement.

C. The Artist shall prepare the design concept described in Article 2, Section III of this Agreement.

D. The Artist shall complete the fabrication, transportation and installation of the Work by the scheduled dates as provided in the Proposed Schedule/Time Frame included in Exhibit E.

E. The Artist shall arrange for the crating, shipping, transportation and installation of the Work to/at the Site in coordination with the City. If the Artist does not personally install the Work, the Artist shall supervise and approve the installation. Prior to the installation of the Work, the Artist shall visually inspect the site to ensure that it is ready to accept the Work and compliant with the specifications provided by the Artist. The Artist shall notify the City of any known and/or readily discoverable conflict, defect or non-compliance with specifications provided by the Artist. The Artist is not

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responsible or liable for different site conditions and unknown, unobservable, buried, and/or latent conflicts, defects, or non-compliance. The Artist shall be entitled to an equitable adjustment in time and/or cost for any differing site conditions, and unknown, unobservable, unforeseen, buried, and/or latent conflicts, defects, or non-compliance that affect the Work in accordance with this Agreement.

F. The Artist shall provide required insurance in amounts and limits specified in Article 6 and Exhibit D.

G. The Artist shall inform the City of the progress of each phase of work completed under the Agreement in the form of photographic documentation and written description in accordance with the payment schedule in Exhibit B.

H. The Artist's services under this Agreement shall commence upon execution of this Agreement by the City and shall progress so that the Work is completed in a timely fashion, with an expected delivery date no later than DATE and consistent with the City's requirements.

I. The Artist shall create, ship and install the Work in accordance with industry standards for workmanship and service in the field consistent with the professional skill and care ordinarily exercised by like professionals under the same or similar circumstances for projects of similar design and complexity.

J. The following personnel shall serve as the point of contact for Artist for the duration of this Agreement ("Artist's Representative"): [INSERT NAME AND CONTACT INFORMATION]. Should the Artist's Representative be replaced, and such replacement requires the Artist to undertake additional reevaluations, coordination, orientations, etc., the Artist shall be fully responsible for all such additional costs and services.

K. The Artist shall obtain all necessary licenses, permits and approvals from the [permitting and/or review authorities] required for installation of the Work (the "Governmental Approvals"), and shall be responsible for performing the Work in accordance with all applicable laws and regulations, including without limitation zoning and environmental regulations.

L. The Artist shall not engage any subcontractors in connection with the Work without the prior written consent of the City. The Artist shall provide a list of any subcontractors engaged by the Artist, along with a copy of the agreement between Artist and each subcontractor.

II. City's Obligations

A. The City shall use reasonable efforts to inform the Artist of availability and locations of utilities and infrastructure and any specific limitations imposed by applicable laws and/or regulations, including without limitation zoning or environmental regulations, relating to the Site that may impact the Work or its installation. The City shall also cooperate, at no cost to the City, with the Artist's efforts to obtain the Governmental Approvals.

B. The City shall assign an informed person ("Project Coordinator") to work with the Artist on the Project. The Artist shall comply with the directions given by the Project Coordinator, and their respective designees so long as they do not materially impact the Artist's time and/or costs for completion of the Work. If any such direction increases time and/or costs for completion of the Work, the Artist shall be entitled to an equitable adjustment in time and/or costs in accordance with this Agreement.

C. The City shall be responsible for providing the Artist with reasonable access to the Site (subject to all security requirements and preconditions of access set forth in this Agreement), and will not charge for utility usage for the installation of the Work. In the event that the Artist is refused access to the Site as reasonably required, then unless such denial of access is caused by the acts or omissions of Artist or its representatives, the Artist shall be excused from any delay occasioned by such denial of access and the Artist shall be entitled to an equitable adjustment in costs associated with such delay.

D. The City shall provide and install a plaque, name plate or other signage on or near the Work containing a credit to the Artist and a copyright notice substantially in the following form: Copyright © [ARTIST] [YEAR]. If the signage is to be placed on the Work or Work pedestal, the City will consider any feedback provided by the Artist to the City prior to its installation.

III. Design

A. *Concept/Schematic*

The Artist submitted a design concept/schematic as part of the Artist's Proposal (the "Preliminary Design") which was selected and approved by the City, consisting of colored drawings or computer-generated color images (in plan and elevation) and/or 3-dimensional models that accurately reflect the Work and how it will be installed at the Site, mock-ups, color and

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materials samples, and proposed fabrication methods. The Preliminary Design is attached to this Agreement as Exhibit A.

B. Approval

The final form of the Work is subject to the written approval of the City. The City may approve the final design outright, or with conditions, or may reject the Preliminary Design for any reason. The City may require revisions to the Preliminary Design in order to comply with any applicable laws, ordinances or regulations, or for other reasons, including budgetary and/or ensuring the physical integrity of the Work or its installation at the Site. If agreed upon by both parties, the Artist will modify the Preliminary Design to incorporate the City's required revisions and make any required adjustments to the Lump Sum Price or schedule.

At the moment of approval for the Work, the City must also approve the Artist's intended display elements at the Site, including but not limited to: electric needs for proposed lighting, plinths or other related display structures pertaining to the physical integrity of the Work at the Site, and proposed signage. The City will provide the Artist with an overview of intended landscaping at the Site.

If the Artist declines to revise the Preliminary Design as provided in this Section, or in the City's judgment, fails to adequately revise the Preliminary or Final Design (as hereinafter defined), or to provide adequate information, the City may terminate this Agreement upon written notice to the Artist, and the parties shall be under no further obligation to each other as of the date of such termination, which may be the date of refusal by the City of the Final Design. Upon termination, the Artist shall retain ownership of any and all rights in the Preliminary and Final Designs and all drawings and other renderings of the Preliminary and Final Designs prepared by the Artist pursuant to this Agreement.

C. Proposed Change After Approval

After the final form of the Work is approved by the City, the Artist may not change or alter the Work without the City's prior written consent at the City's sole discretion.

D. Final Design/Construction Documents

After approval of the Preliminary Design, the Artist shall prepare a final design ("Final Design"). The Final Design shall include the following:

1. any amended versions of drawings, renderings, maquettes, plans or finish samples included in the Preliminary Design; and

2. engineered drawings of the Work's structural components, fabrication and installation methods, which must be signed and stamped by licensed design professionals/engineers.

Upon approval by the City, the Final Design as approved (the "Approved Design") shall be attached as Exhibit I to this Agreement. The Artist shall provide a set of as-built drawings for the Work following its installation.

IV. Payment Schedule

A. Lump Sum Price

1. The lump sum price for this project (the "Lump Sum Budget") shall not exceed $amount, which shall be inclusive of, without limitation, design, engineering, fabrication, installation, travel expenses, equipment rental, and an artist fee. The Lump Sum Price shall consist of four payment milestones, as set out in Exhibit B. The Lump Sum Price shall not exceed $amount unless the Artist obtains approval in writing for an increase in the Lump Sum Price from the City.

2. If the Artist incurs costs in excess of the Lump Sum Price, the Artist shall pay such excess from the Artist's own funds unless the Artist obtains approval in writing for such additional costs from the City.

3. The foregoing Lump Sum Price shall be inclusive of all costs of whatsoever nature associated with the Artist's efforts, including but not limited to salaries, benefits, overhead, administration, profits, expenses, and outside contractor fees.

4. In the event the City determines at any time, prior to final acceptance of the Project, that the Work or any portion thereof does not substantially conform with the Approved Design or is not installed in substantial conformity with the Approved Design, the City may, upon written notice to the Artist, withhold any payments due to the Artist under this Agreement. The City shall submit the reasons for its withholding in writing and provide the Artist thirty (30) days from the date of the City's notice to make the necessary adjustments to the Work in accordance with such notice before any further payments are made.

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5. The Artist acknowledges that part of the Lump Sum Price payments hereunder may come from art funds provided as grants to the City, or as permitted uses for City construction or maintenance projects, and upon request by the City, the Artist will provide the City with any information reasonably requested by the City for reporting purposes in connection with the use of such funds.

B. Payment Schedule

1. The City shall pay the Artist in accordance with the Artist's completion milestones and payment schedule as set forth in Exhibit B.

2. A W-9 and an invoice shall be required for processing payment.

3. Payments will be made via check mailed to the Artist at the address set forth above or by ACH transfer per account information to be provided by the Artist.

4. Any state or federal sales, use or excise taxes, or similar charges relating to payments to the Artist for services and materials under this Agreement shall be paid by the Artist in a timely fashion.

V. Fabrication

A. The Artist shall fabricate and install the Work in substantial conformity with the Approved Design. The Artist may not deviate from the Approved Design without written approval of the City. The City shall have the right to review the Work at reasonable times during its fabrication and installation, upon reasonable notice, whether on-Site or off-Site.

B. The Artist shall take reasonable measures to protect or preserve the integrity of the Work, such as the application of protective or anti-graffiti coatings, if applicable, unless the City disapproves.

C. The Artist shall provide at least sixty (60) days' notice to the City, in writing, when fabrication of the Work has been completed, and that the Work is ready for delivery and installation at the Site.

D. The City shall inspect the Work within thirty (30) days after receiving notification from the Artist that the Work is ready for delivery and installation, to determine that the Work conforms with the Approved Design,

and to give final approval of the Work. The City may request photographs for the inspection process in lieu of an in-person inspection. The City shall not unreasonably withhold final approval of the Work. In the event the City does withhold final approval, it shall submit the reasons for its disapproval in writing within three (3) business days after examining the Work. The Artist shall then have thirty (30) days from the date of the City's notice of disapproval to make the necessary adjustments to the fabricated Work in accordance with such notice.

E. The City shall promptly notify the Artist of any delays impacting installation of the Work. The Artist shall be entitled to an equitable adjustment in time and/or costs associated with such delays in accordance with this Agreement.

F. The Artist shall provide the substance for creation of the Work didactics (i.e., Artist's name, year, description and title of Work) ninety (90) days before installation begins and subject to City guidelines.

G. The Artist shall inspect the Site at least ten (10) days prior to, but no greater than thirty (30) days prior to, the transportation and installation of the Work and shall notify the City within two (2) business days after such inspection of any adverse Site conditions that will impact the installation of the Work and which are in need of correction. Failure to inspect the site by the Artist shall be deemed as an acceptance of the Site conditions.

VI. Delivery and Installation

A. No later than ninety (90) days before the installation of the Work, Artist shall provide a written description of the installation of the Work, including the area needed for staging equipment, the equipment that will be brought onto the site, the proposed date of installation commencement, the period of time Artist will be on site to complete the installation, and whether and how pedestrian and/or vehicle traffic will need to be restricted.

B. The Artist will coordinate closely with the City to ascertain that the Site is prepared to receive the Work. The Artist will confer and coordinate with the City and those involved in installation on all aspects of delivery and installation. The Artist shall not deliver the Work and/or the components thereof, until authorized to do so by the City. The Artist is not obligated to prepare the site to accept the Work other than to determine that the site can receive the Work as set out in Section 2.I.E.

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C. Upon the City's final approval of the Work as being in conformity with the Approved Design, the Artist shall deliver and install the Work to the Site in substantial conformity with the Approved Design and in a timely manner in accordance with the Proposed Schedule/Timeframe included in Exhibit E. Transportation fees and any off-load costs onto the Site shall be included in the Lump Sum Price.

D. Prior to requesting authorization to transport and install the Work, the Artist shall provide the City with a list of all workers or subcontractors and equipment to be used, along with the hours of work and the scope of work to be performed at the Site. All additional workers or subcontractors must provide proof of insurance in conformity with Exhibit D prior to entering the Site.

E. The City agrees to reasonably cooperate in the scheduling of the installation of the Work at the Site so that the Project may be completed promptly.

F. The Artist is responsible for uncrating and installing the Work. The Artist shall be present during installation of the Work at the Site, as coordinated with the City. The Artist shall avoid creating nuisance conditions arising out of Artist's operations, as determined by the City. The Artist shall maintain a neat appearance at the Site during installation, to the greatest extent possible and within the Artist's control.

G. The Artist shall be responsible for any clean-up of the Site made necessary by the Artist's installation of the Work, including without limitation, removal of the Artist's equipment and materials, and the repair of any portion of the Site or surrounding area damaged by the Artist's installation of the Work.

H. Notwithstanding anything to the contrary, Artist may not install the Work until authorized to do so by the City in writing.

I. Provided Artist has been paid for undisputed Work performed in accordance with this Agreement, the Artist shall keep the Work, the City and every City improvement free and clear from all liens for labor performed and materials furnished; and defend, at the Artist's cost, each and every lien asserted or filed against the land, or any part thereof, or against this Agreement or any improvement and pay each and every judgment resulting from such lien. Notwithstanding the foregoing, the Artist reserves its statutory rights available for the City's failure to make payments for undisputed Work performed in accordance with this Agreement.

VII. Approval and Acceptance

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A. Upon completion of the installation of the Work, the Artist shall notify the City within two (2) business days. The City shall then have thirty (30) days to inspect the Work to determine whether the Work has been completed and installed in substantial conformity with the Approved Design and whether the Work is in excellent condition.

B. The City shall notify the Artist of final acceptance of the Work ("Final Acceptance Letter"). The effective date of Final Acceptance Letter shall be the date the City delivers the Final Acceptance Letter to the Artist in person or dispatches the letter by overnight courier. The final acceptance shall be understood to mean that the City acknowledges completion and installation of the Artwork in substantial conformity with the Approved Design and delivery of the Artwork in excellent condition with any required modifications, and that the City confirms that all services required of both parties by this Agreement have been completed. Title to the Artwork passes upon final acceptance and final payment. Such Final Acceptance Letter does not affect any warranty, hold harmless, or indemnification provided in this Agreement, which shall continue to be in full force and effect as provided herein.

C. Upon completion of the installation of the Work, the Artist shall provide the City with detailed written instructions for the future maintenance and preservation of the Work, which shall contain both a description of all materials and processes utilized in the construction and fabrication of the Work and recommendations for the short-term and long-term maintenance and preservation thereof.

Article 3. Terms of Agreement

I. Duration

This Agreement shall be effective on the date that it has been signed by both parties, and, unless terminated earlier pursuant to such provisions in the Agreement, shall remain in effect until the City receives title to the Work ("Termination Date").

II. Survival

Any provision of this Agreement that is, by its nature, continuing shall survive termination or expiration of this Agreement. Specifically, and without limitation, the following sections shall survive termination or expiration of this Agreement: Article 5 [Artist's Representations and Warranties]; Article 6, Section II [Indemnification];

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Article 7 [Ownership and Intellectual Property Rights]; Article 8 [Artist's Rights]; Article 10 [Assignment of Work]; and Article 13 [General Provisions].

III. Force Majeure

The City shall grant to the Artist a reasonable extension of time in the event that a condition or conditions beyond the Artist's control render timely performance by the Artist of its obligations under this Agreement impossible or unduly burdensome. All such performance obligations shall be suspended for the duration of the condition or conditions. Both parties shall take all reasonable steps during the existence of the condition to assure performance of their contractual obligations. Failure of the Artist to perform its contractual obligations during such period of force majeure due to conditions beyond the Artist's reasonable control will not be considered a breach of contract, provided that such obligations shall be suspended only for the duration of such conditions and provided the Artist shall diligently take efforts to avoid or remove such conditions which are the cause of the Artist's delay in the performance and delivery hereunder. In the event of a force majeure event that continues for a period of greater than six (6) months notwithstanding Artist's diligent and good faith efforts to remove or avoid the condition or conditions causing the Artist's delay, either party may terminate the Agreement upon ten (10) days' written notice to the other party.

[Or include the City's standard Force Majeure clause here]

Article 4. Risk of Loss

I. The Artist shall bear the risk of loss or damage to the Work until completion of the installation of the Work and acceptance by the City. The Artist shall take such measures as are reasonably necessary to protect the Work from loss or damage.

Article 5. Artist's Representations and Warranties

I. Warranties of Title

The Artist represents and warrants that:

A. the Work is solely the result of the artistic effort of the Artist;

B. the Work, whether created by the Artist alone or in collaboration with others, is unique and wholly original to the Artist and does not infringe upon any copyright or the rights of any person;

C. the Work (or any copy or reproduction thereof) has not been offered or accepted for sale elsewhere;

D. the Artist has not sold, assigned, transferred, licensed, granted, encumbered or utilized the Work or any element thereof or any copyright related thereto which may affect or impair the rights granted pursuant to this Agreement;

E. the Work is free and clear of any liens from any source whatsoever, provided the Artist has received payment for undisputed Work performed in accordance with this Agreement;

F. the Artist owns all contributions to the Work made by the Artist's assistants or anyone else who has made any copyrightable contribution to the Work, either by way of assignment or as work made for hire;

G. the Artist has the full power to enter into and perform this Agreement and to make the grant of rights contained in this Agreement;

H. all services performed hereunder shall be performed in accordance with all applicable laws, regulations, ordinances and industry standards, with the care, skill, and diligence ordinarily exercised by like professionals under the same or similar circumstances for projects of similar design and complexity;

I. these representations and warranties shall survive the termination or other extinction of this Agreement; and

J. upon submission of the final invoice, as set forth in Exhibit B, the Artist shall provide the City with a Warranty of Title certifying that the Work is free of liens, claims or other encumbrances and that Artist has the legal ability to make this sale upon the completion of installation and final payment to the Artist. Said document shall be in substantially similar form to the sample form attached hereto as Exhibit F.

II. Warranties of Quality and Condition

A. The Artist represents and warrants that all work, including installation, will be performed in accordance with professional "workmanlike" standards and free from defective or inferior materials and workmanship (including any defects consisting of "inherent vice," or qualities that cause or accelerate deterioration of the Work) for one (2) years after the Termination Date.

B. The Artist represents and warrants that the Work and the materials used in the Work are not currently known to be harmful to public health and safety.

C. The Artist represents and warrants that all services performed hereunder shall be performed in accordance with all applicable laws, regulations,

ordinances, City standards for design and construction practices and with the care, skill, and diligence ordinarily exercised by like professionals under the same or similar circumstances for projects of similar design and complexity.

D. If, within one (2) years after the Termination Date, the City observes any breach of warranty described in this agreement that is curable by the Artist, the Artist shall, at the request of the City, cure the breach promptly, satisfactorily and consistent with professional standards, at no expense to the City. The City shall give notice to the Artist of such breach with reasonable promptness.

E. If, within one (2) years after the Termination Date, the City observes a breach of warranty described in this agreement that is not curable by the Artist, and such breach is not due to the negligence or intentional act of the City, the Artist shall reimburse the City for damages, expenses and loss incurred by the City as a result of the breach. However, if the Artist disclosed the risk of this breach in its proposal, Preliminary, Final or Approved Design, drawings or in any other written disclosure to the City, and the City accepted the risk of such occurrence, it shall not be deemed a breach for purposes of this Section.

F. If, after one (2) years from the Termination Date, the City observes any breach of warranty described in this agreement that is curable by the Artist, the City shall contact the Artist to make or supervise repairs or restorations at no cost to the City for so long as the City continues to display the Work publicly. The Artist shall have the right of first refusal to make or supervise repairs or restorations. Should the Artist be unavailable or unwilling to make or supervise repairs or restorations, the City may thereafter, at any time, engage a qualified restorative conservator and maintenance expert or other professional to make or supervise repairs or restorations at the City's expense, and the Artist shall have no right of first refusal for future repairs or restoration.

G. The Artist represents and warrants that:

    1. Reasonable maintenance of the Work will not require procedures substantially in excess of those described in the maintenance and preservation instructions submitted by the Artist upon completion of the Work.

    2. General routine cleaning and repair of the Work will maintain the Work within the intended standard of public display.

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3. Foreseeable exposure to the elements and general wear and tear will cause the Work to experience only minor repairable damages and will not cause the Work to fall below the intended standard of public display.

4. With general routine cleaning and repair, and within the context of foreseeable exposure to the elements and general wear and tear, the Work will not experience irreparable conditions that do not fall within the intended standard of public display. General wear and tear may include minor and repairable mold, rust, fracturing, staining, chipping, tearing, abrading and peeling.

5. Manufacturer's Warranties. To the extent the Work incorporates products covered by a manufacturer's warranty, the Artist shall provide copies of such warranties to the City.

H. The foregoing Warranties of Quality and Condition are conditional and shall be voided by the City's failure to maintain the Work in accordance with Artist's specifications.

I. These representations and warranties shall survive the termination or other extinction of this Agreement.

Article 6 Insurance

I. General

A. The Artist acknowledges that until acceptance of the Work by the City, any injury to property or persons caused by the Work or any damage to, theft of, vandalism to, or acts of God affecting the Work are the sole responsibility of the Artist, including, but not limited to, any loss occurring during the creation, storage, transportation, delivery or installation of the Work, regardless of where such loss occurs.

B. The Artist agrees to procure and maintain, at its own cost, and keep in effect the policies of insurance set forth on Exhibit D. Terms for the procurement and duration of insurance are provided in Exhibit D.

C. Upon execution of this Agreement, the Artist shall submit to the City certificates of insurance that clearly identifies the Artist, evidence the required coverages, and specifically provide that the City is an additional insured with respect to the required coverages and operations of the Artist under this Agreement. All of the policies of insurance required to be purchased and maintained shall contain a provision or endorsement that the

coverage afforded shall not be cancelled, materially changed or renewal refused until at least thirty (30) calendar days' written notice has been given the City. The City reserves the right to request and receive a certified copy of any policy and any endorsement thereto.

D. The Artist shall not commence performance of its obligations under this Agreement until after it has obtained all of the minimum insurance herein described and the same has been approved by the City.

E. Violation of the terms of this Section, including failure to comply with any terms set forth on Exhibit D, shall constitute a breach of the Agreement and the City, at its sole discretion, may cancel the Agreement and all rights, title and interest of the Artists shall thereupon cease and terminate.

II. Indemnity

A. [Include standard City Indemnification clause here]

Article 7 Ownership and Intellectual Property Rights

I. Title

Title to the Work shall pass to the City upon its written final acceptance of the Work and final payment by the City to the Artist pursuant to Exhibit B, without the need for further action by the parties. Notwithstanding the parties' express intent that no further action shall be necessary for title to the Work to vest in the City as and when set forth in the foregoing sentence, the Artist covenants and agrees to execute and deliver such additional documents, instruments, conveyances and assurances and to take such further actions as may be reasonably required to carry out such intent of the parties, including by executing a bill of sale to effect or memorialize the transfer of ownership of the Work to the City, at no further cost to the City.

II. Ownership of Documents

The City shall retain all physical and electronic copies of drawings, photographs, schematics, models, renderings, and the like, including the Approved Design, delivered to the City by the Artist. The City, at its option, may make electronic copies of any such materials and deliver the originals to the Artist. The City's ownership extends to the particular copies delivered by the Artist, and any electronic copies made pursuant to this Section, but does not convey any copyright interest in such materials, all of which remain with the Artist.

III. Copyright Ownership

A. *Artist Copyright*

The Artist retains all rights under the Copyright Act of 1976, 17 U .S.C. § 101 et seq., as the sole author of the Work for the duration of the copyright, except as licensed or authorized in this Agreement. The Artist represents and warrants to the City that the Work and materials pertaining to the Work (including but not limited to instructions, plans, diagrams, models, and sketches) will be original to the Artist and do not violate any third party's copyright or other intellectual property rights.

B. *City Copyright*

The Artist agrees that the City and its agents may document the Work including, without limitation, its display, installation, and deinstallation, by all modern methods available (including but not limited to photography and video) for archival, promotional, publicity, educational, and any other non-commercial purposes as the City shall determine and that the City shall own the copyright in any and all City documentation. The City will give credit to the Artist as specified in this Agreement when images of the Work are published.

IV. Reproduction Rights

A. The parties intend that the Work be and remain unique. Accordingly, the Artist shall not make any additional exact duplicate reproductions of the Work, nor shall the Artist grant permission to others to do so except with the written permission of the City. However, nothing shall prevent the Artist from creating future works of art in the Artist's manner and style of artistic expression. The Artist shall not reproduce or incorporate the Work in items for sale without the City's prior written consent.

B. The Artist hereby grants the City a non-exclusive, perpetual, worldwide, royalty-free license, with right to sublicense, to reproduce and distribute images of the Work for its routine (e.g., education, public information, City promotion, etc.) purposes, including, but not limited to, reproductions used in print, video or online reproduction in exhibit catalogues, books, slides, photographs, postcards, the CIty's websites and advertising, City promotional items, and calendars; in art magazines, art books and art and news sections of newspapers; in general books and magazines not

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primarily devoted to art but of an educational, historical or critical nature, slides and files not intended for mass audience.

C. Except in the event the Artist disclaims authorship of the Work in accordance with Article 8, all reproductions by the City shall contain, if the context reasonably permits, a credit to the Artist and a copyright notice in substantially the following form: © [ARTIST] [YEAR].

D. The Artist shall, in any public showing or resume use of reproductions of the Work, give acknowledgment to the City in substantially the following form: "An original artwork owned and Commissioned by the City of Ormond Beach, Florida."

E. The City is not responsible for any third-party infringement of the Artist's copyright and is not responsible for protecting the Artist's intellectual property rights.

F. The Artist acknowledges that the Site is a public space that may be depicted by the City and others in photographs, audiovisual works or the like produced at the Site and that the Work may appear in such works. Any reproduction of the Work in such works will not violate any copyright or any other right of Artist, and will not require any credit to the Work or the Artist. By way of clarification, and not as a limitation, such works may include films, photographs, television stories or interviews, and other types of activities that may take place at the Site or at the City or in its vicinity that may result in the Work appearing in such works because of its location and its significance as a public work of art.

G. The City, or its designee, may undertake to film the creation and installation of the Work as a way to document the process. Artist consents to the display and reproduction of the Work and any related works, including drawings, plans, designs, and the like, in the resulting audiovisual work, and agrees that no performance, display, or transmission of this audiovisual work will infringe any copyright or any right of publicity held by the Artist.

Article 8 Artist's Rights

I. General

A. To the extent that the Artist's contribution to and authorship of the Work may be protected under the Visual Artists' Rights Act of 1990, 17 U.S.C. § 106A ("Visual Artists' Rights Act"), and the Artist might be entitled to any protection thereunder, Artist expressly waives any and all rights arising

under the Visual Artists' Rights Act, and any rights arising under federal or state law or under the laws of any other country that conveys rights of the same nature as those conveyed under the Visual Artists' Rights Act or any other type of moral right or droit moral with respect to the Work for any and all uses in which either the attribution or the integrity right may be implicated including, without limitation, the destruction of a work of recognized stature, and the removal, relocation, destruction, distortion, mutilation or other modification of all or any portion of the Work, as deemed necessary by the City. The Artist expressly recognizes and acknowledges that the nature of the Work may subject the Work at any time, in the sole discretion of the City, to destruction, distortion, mutilation or other modification through alteration, removal or relocation of all or any portion of the Work in the ordinary course of business of the City.

B. If any substantial alteration or damage to the Work occurs, the Artist shall have the right to disclaim authorship of the Work.

II. Deaccession of Work

In accordance with Article 7 above, Artist hereby acknowledges that upon the Work's transfer of ownership to the City, the Work will be accessioned into the City's Public Art Collection (hereinafter "Collection"). As part of the Collection, the Work will be governed by any guidelines, processes, policies and procedures established from time to time by the City (hereinafter "Policy"). As an artwork in the Collection, the City may deaccession the Work, including but not limited to, taking one of the following actions:

A. selling the Work;
B. donating the Work; or
C. discarding or destroying the Work;

III. Sale of Work

The Artist, or estate of the Artist, will be given the first option to purchase or exchange the artwork(s). In the event the City receives a bona fide written offer from any third party to purchase the Work, which the City desires to accept, Artist has the right and may elect to purchase the Work at the price offered by such third party (the "Offered Price"). The City shall give notice to Artist, including delivery to Artist of a true and exact copy of the written bona fide offer, and allow Artist 30 calendar days subsequent to the City's receipt of such notice within which Artist may elect to purchase the Work from the City, and in the event Artist so elects to purchase the Work by giving notice of such election to the City within the 30 day period the City shall sell the Work to Artist at the Offered Price. Further,

notwithstanding anything to the contrary contained in this Agreement, the City shall not donate, discard or destroy the Work without first offering in writing to transfer ownership of the Work back to the Artist; provided, however, that if the City determines that the Work presents an imminent hazard to the public, the City may authorize the destruction, modification, removal or relocation of the Work without prior notice to the Artist.

Article 9 Artist as an Independent Contractor

I. The parties agree that the Artist is an independent contractor and not an employee of the City and any persons employed by Artist for the performance of services hereunder shall be independent contractors and not agents of the City. Artist acknowledges and agrees that the Artist shall not hold himself out as an authorized agent of the City with the power to bind in any manner. Artist shall have the right to contract and represents that it does contract for similar services with others. Any provisions in this Agreement that may appear to give the City the right to direct Artist as to details of performing services or to exercise a measure of control over the services mean that Artist shall follow the direction of the City as to end results of the services only. This Contract shall not, in any way, be construed to create a partnership or any other kind of joint undertaking or venture between the parties hereto. The City will not pay a salary or hourly rate, instead of a fixed or contract rate. The City will not withhold Social Security, Medicare, State or Federal taxes.

II. As an independent contractor, Artist is not entitled to workers' compensation benefits except as may be provided by the independent contractor nor to unemployment insurance benefits unless unemployment compensation coverage is provided by the independent contractor or some other entity. Artist is obligated to pay all federal and state income tax on any moneys earned or paid pursuant to this contract.

III. The Artist, when on the premises of the City, shall comply with all terms, laws, and conditions generally applicable to those performing services for the City, including, without limitation, public safety and security procedures.

Article 10 Assignment of Work

I. The Work and services required of the Artist are personal and shall not be assigned, sublet or transferred. Any attempt by the Artist to assign this Agreement or any rights, duties or obligations arising hereunder shall be void and of no effect unless prior written consent is given by the City. The City shall have the right to assign or transfer any and all of the City's rights and obligations under this Agreement.

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Article 11 Termination and Default

I. If either party to this agreement shall fail to fulfill in a timely and proper manner, or otherwise violate any of the covenants, agreements or stipulations material to this Agreement, the other party shall thereupon have the right to terminate this Agreement by giving written notice of default to the defaulting party of its intent to terminate specifying the grounds for termination. The defaulting party shall have thirty (30) days after the effective date of the notice to cure the default. If it is not cured by that time, this Agreement may be terminated.

II. If the Artist defaults for cause other than death or incapacitation, the Artist shall return to the City all funds provided by the City. All finished and unfinished drawings, sketches, photographs and other work products prepared and submitted or prepared for submission by the Artist under this Agreement shall be retained by the Artist.

III. Either party may terminate this Agreement without recourse by the other where performance is rendered impossible or impracticable for Force Majeure Events beyond such party's reasonable control. If a party claims termination for a Force Majeure Event, such party must provide notice within ten (10) business days after the occurrence of a Force Majeure Event for which such termination is being made. Additionally, notice of termination of this Agreement, for a Force Majeure Event, shall be given to the non-terminating party in writing not less than thirty (30) days prior to the effective date of termination.

IV. The City may terminate this Agreement without cause upon sixty (60) days' written notice to the Artist. The City shall pay the Artist for services performed and commitments made prior to the date of the termination, consistent with the milestones for payments set forth in Exhibit B of this Agreement. The Artist shall have the right to an equitable adjustment in the fee for services performed and expenses incurred beyond those for which the Artist has been compensated to date under Exhibit B. The Artist shall retain possession and title to the plans, drawing, designs, maquettes, and models already prepared and submitted or prepared for submission to the City by the Artist under this Agreement prior to the date of termination.

V. Upon notice of termination, the Artist and its subcontractors shall cease all services affected.

Article 12 Death or Incapacity

I. If the Artist becomes unable to complete this Agreement due to death or incapacity, such death or incapacity will not be deemed a breach of this Agreement or a default on the part of the Artist for purposes of Article 11.

II. In the event of death or incapacity, the City may elect to terminate this Agreement and select an artist or fabricator of its choosing to complete the Work. The Artist shall retain all rights under Article 7 and Article 8 in the event of termination pursuant to this provision; provided, however, that if the City terminates the Agreement after the Artist's submission of the Preliminary Design, the Artist will retain ownership of the copyright in the Preliminary Design, but to the extent the finished Artwork qualifies as a derivative work of the Preliminary Design, the City or the artist or subcontracting fabricator who completes the Work will own the copyright in the derivative work and their copyrightable contributions to the finished Work. In the event the City elects to complete the Work, the Work and any reproductions thereof, if the finished Work qualifies as a derivative work of the Artist, shall contain a copyright notice in substantially the following form: Based on a design by [Artist], © [the City or completing artist] [year].

Article 13 Waiver

I. The Parties agree that a waiver of any breach or violation of any term or condition of this Agreement shall not be deemed to be a waiver of any other term or condition contained herein or a waiver of any subsequent breach or violation of the same or any other term or condition.

Article 14 Jury Waiver

I. In the event it is necessary for either party to initiate legal action regarding this Agreement, venue shall be in the [NUMBER] Judicial Circuit in and for Volusia County, Florida, for claims under state law, and in the [DISTRICT] of Florida for claims justiciable in federal court. TO ENCOURAGE PROMPT AND EQUITABLE RESOLUTION OF ANY LITIGATION, EACH PARTY HEREBY WAIVES ITS RIGHTS TO A TRIAL BY JURY IN ANY LITIGATION RELATED TO THIS AGREEMENT. This clause shall survive the expiration or Termination of this Agreement.

Article 15 Amendments

I. No alteration, change or modification of the terms of this Agreement shall be valid unless made in writing and signed by both Parties hereto.

Article 16 Conflict with the Law

I. If any term, covenant, condition or provision of this Agreement, or the application thereof to any person or circumstance, shall be held by a court of competent

jurisdiction or arbitration panel to be in conflict with the laws, rules and/or regulations of the United States or the State of Florida, invalid, void or unenforceable, the remainder of the terms, covenants, conditions or provisions of this Agreement, or the application thereof to any person or circumstance, shall remain in full force and effect and shall in no way be affected, impaired, or invalidated thereby to the extent the remainder of the terms, covenants, conditions or provisions of this Agreement are capable of execution.

Article 17 Choice of Law

I. This Agreement shall be governed by the laws of the State of Florida both as to interpretation and performance. The venue of any action taken to enforce this Agreement, arising out of the Agreement, or related to the Agreement, shall be in Volusia County, Florida.

Article 18 Entire Agreement

I. This Agreement embodies the whole understanding of the parties hereto with respect to the subject matter set forth herein. There is no promise, term, condition or obligation between the parties with respect to the subject matter set forth in this Agreement, other than those contained herein, and this Agreement shall supersede all previous communications, representation, or agreements between the parties, either oral or written, with respect thereto.

Article 19 Sovereign Immunity

I. Nothing contained in this Agreement shall be deemed or otherwise interpreted as waiving the City's sovereign immunity protections existing under the laws of the State of Florida, or as increasing the limits of liability as set forth in Section 768.28, Florida Statutes.

Article 20 Audits

I. The Artist shall establish and maintain a reasonable accounting system that enables the City to readily identify the Artist's assets, expenses, costs of goods, and use of funds throughout the term of the Agreement for a period of at least seven (7) years following the date of final payment or completion of any required audit, whichever is later. Records shall include, but are not limited to, accounting records, written policies and procedures; subcontract files (including proposals of successful and unsuccessful bidders, bid recaps, etc.); all paid vouchers including those for out-of-pocket expenses; other reimbursement supported by invoices; ledgers; cancelled checks; deposit slips; bank statements; journals; original estimates; estimating work sheets; Agreement amendments and change order files; backcharge logs and supporting documentation; insurance documents; payroll documents; timesheets; memoranda; and correspondence. The Artist shall

permit the City's authorized auditor or any authorized representative of the State, and where federal funds are involved, the Comptroller General of the United States, or any other authorized representative of the United States government, to access and examine, audit, excerpt and to make copies of all books, documents, papers, electronic or optically stored and created records, or other records relating or pertaining to this Agreement kept by or under the control of the Artist, including, but not limited to, those kept by the Agreement, its employees, agents, assigns, successors, and subcontractors. Such records shall be made available to the City during normal business hours at the Artist's office or place of business. The Artist shall not impose a charge for audit or examination of the Artist's books and records. If an audit discloses incorrect billings or improprieties, the City reserves the right to charge the Artist for the cost of the audit and appropriate reimbursement. Any adjustments and/or payments that must be made as a result of any such audit or inspection of the Artist's invoices and/or records shall be made within a reasonable amount of time (not to exceed ninety (90) days) from presentation of the City's findings to the Artist. Evidence of criminal conduct will be turned over to the proper authorities.

The Artist shall also ensure the City has these rights with Artist's employees, agents, assigns, successors, and subcontractors, and the obligations of these rights shall be explicitly included in any subcontracts or agreements formed between the Artist and any subcontractors to the extent that those subcontracts or agreements relate to fulfillment of the Artist's obligations to the City.

Article 21 Counterparts

I. This Agreement may be executed in multiple counterparts, each of which shall constitute an original, but all of which taken together shall constitute one and the same agreement.

Article 22 Public Records - [Specific to Florida, "Sunshine Laws", edit Article as necessary]

I. Artists and any subcontractor shall comply with section 119.0701, Florida Statutes. Artist and any subcontractor are to allow public access to all documents, papers, letters, or other material made or received by Artist in conjunction with the Agreement, unless the records are exempt from Article I, section 24(a), Florida Constitution and section 119.07(1)(a), Florida Statutes. Pursuant to section 119.10(2)(a), Florida Statutes, any person who willfully and knowingly violates any of the provisions of chapter 119, Florida Statutes, commits a misdemeanor of the first degree, punishable as provided in sections 775.082 and 775.083, Florida Statutes.

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RECORDS

The City of Ormond Beach is a public agency subject to Chapter 119, Florida Statutes. The Artist shall comply with Florida's Public Records Law, and as may be amended from time to time. ARTIST'S RESPONSIBILITY FOR COMPLIANCE WITH CHAPTER 119, FLORIDA STATUTES. Pursuant to Section 119.0701, F.S.
Artist agrees to comply with all public records laws, specifically to:

Keep and maintain public records required by the City in order to perform the service;

1. The timeframes and classifications for records retention requirements must be in accordance with the General Records Schedule GS1-SL for State and Local Government Agencies.

2. During the term of the Agreement, the Artist shall maintain all books, reports, and records in accordance with generally accepted accounting practices and standards for records directly related to this Agreement. The form of all records and reports shall be subject to the approval of the City.

3. Records include all documents, papers, letters, maps, books, tapes, photographs, films, sound recordings, data processing software, or other material, regardless of the physical form, characteristics, or means of transmission, made or received pursuant to law or ordinance or in connection with the transaction of official business with the City. Artist's records under this Agreement include but are not limited to, supplier/subconsultant invoices and contracts, project documents, meeting notes, emails, and all other documentation generated during this Agreement.

4. The Artist agrees to make available to the City, during normal business hours all books of account, reports, and records relating to this Agreement.

5. An Artist who fails to provide the public records to the City within a reasonable time may also be subject to penalties under Section 119.10, Florida Statutes, and as may be amended from time to time.

Upon request from the City's custodian of public records, provide the public agency with a copy of the requested records or allow the records to be inspected or copied within a reasonable time at a cost that does not exceed the cost provided in this chapter or as otherwise provided by law. Ensure that public records that are exempt or confidential and exempt from public records disclosure requirements are not disclosed except as authorized by law for the duration of the Agreement term and following completion of the Agreement if the Artist does not transfer the records to the City. Upon completion of the Agreement, transfer, at no cost to the City, all public records in possession of the Artist, or keep and maintain public records required by the City to perform the service. If the Artist transfers all public records to the City upon completion of the Agreement, the Artist shall destroy any duplicate public records that are exempt or confidential and exempt from public

DRAFT

records disclosure requirements. If the Artist keeps and maintains public records upon completion of the Agreement, the Artist shall meet all applicable requirements for retaining public records. All records stored electronically must be provided to the City, upon request from the City's custodian of public records in a format that is compatible with the information technology systems of the City.

IF THE ARTIST HAS QUESTIONS REGARDING THE APPLICATION OF CHAPTER 119, FLORIDA STATUTES, AND AS MAY BE AMENDED FROM TIME TO TIME, TO THE ARTIST'S DUTY TO PROVIDE PUBLIC RECORDS RELATING TO THIS AGREEMENT, CONTACT THE CUSTODIAN OF PUBLIC RECORDS AT:

CITY CLERK
22 S Beach St
Ormond Beach, FL 32174
City Clerk Phone number
City Clerk email

SIGNATURE PAGE FOLLOWS

DRAFT

IN WITNESS WHEREOF, the parties hereto have duly executed this Agreement as of the day and year written above.

The City:

By: _____
NAME

THE ARTIST:

_____
NAME

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EXHIBIT A: PRELIMINARY DESIGN

[TO BE ATTACHED]

DRAFT

EXHIBIT B: LUMP SUM PRICE AND PAYMENT SCHEDULE

The City shall pay the Artist a fixed fee of $amount, which shall constitute full and complete compensation for all the services performed and material furnished by the Artist under this Agreement. Payment shall be made in accordance with the following milestones:

A. First Payment: $amount (25% of total cost) to be paid to the Artist by the City upon signing this agreement.
B. Second Payment: $amount (40% of total cost) to be paid to the Artist by the City upon written City approval of the Approved Design.
C. Third Payment: $amount (25% of total cost) to be paid to the Artist by the City upon two-thirds of the completion of total fabrication, prior to artwork crating and shipping.
D. Fourth Payment: $amount (10% of total cost), to be paid to the Artist by the City upon issuance of the Final Acceptance Letter.

Upon completion of each milestone, the Artist shall submit a written invoice to the City requesting payment. The Artist shall include documentation of work completed in the form of photographs and written descriptions to indicate completion of milestones and any other supporting documentation reasonably requested by the City. The last invoice shall be accompanied, as a condition of payment, by a waiver of mechanics' and materialmen's liens from each of the Artist's subcontractors, if applicable, or, if such subcontractor is not entitled to a mechanics' or materialmen's lien with respect to the Project, a statement from each of the Artist's subcontractors that the financial obligation between the Artist and such subcontractor has either been met in full or settled to the subcontractor's satisfaction. The City shall submit payment within 30 days of receipt of invoice.

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EXHIBIT C: ARTWORK INFORMATION

1. Scope of Services: To include, without limitation:

- Final Design + Renderings
- Fabrication of Work
- Packing and Shipping of Work to Site
- Installation of Work
- Stamped Engineering Report
- Maintenance Manual and Spares Kit
- Artist Statement and Name of Work

2. Site (Installation Location): Granda Bridge [more specific site information to be detailed]

3. Installation Details

- Installation Instructions and Requirements (traffic control, equipment, etc.) to be provided by [90 days from installation date]
- Installation Period: [Artist to advise, the City to confirm]

4. Artwork Information

- Name
- Materials
- Date
- Copyright
- Credit Line, to be used wherever images are published

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EXHIBIT D: INSURANCE

[Include City's insurance requirements here]

DRAFT

EXHIBIT E: PROJECT TIMELINE/TIME FRAME

[TO BE ATTACHED]

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EXHIBIT F: WARRANTY OF TITLE

I, _____ (name), _____ (title) of ARTIST, a limited liability corporation guarantee and warrant that the WORK listed in the Artwork City Agreement is free and clear of any liens, claims or other encumbrances of any type.

ARTIST, a limited liability corporation

By:_____

Its:_____

STATE OF _____)

COUNTY OF _____)

The foregoing instrument was acknowledged before me by means of ☐ physical presence or ☐ online notarization this _ day of _____ YEAR, by _____ on behalf of ARTIST, a limited liability corporation, who is [ ] personally known to me to be the person who executed the foregoing instrument, or who has [ ] produced the following identification: _____.

_____ _____

Signature of Notary Public My City expires

_____

Printed Name of Notary Public

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EXHIBIT G: REQUEST FOR PROPOSALS

[TO BE ATTACHED]

DRAFT

EXHIBIT H: ARTIST'S PROPOSAL

[TO BE ATTACHED]

DRAFT

EXHIBIT I: APPROVED DESIGN

[TO BE ATTACHED]

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Ormond Beach Bridge Public Art
Case Studies

Project	Scale and Materials	Cost	Year	Notes
Broward County, 17th Street Causeway Bridge	To be determined	$6 million	TBD, 2026 or 2027	Capital campaign underway to raise $4 million; The Broward County Commission allocated $2 million for the artwork.
Bridge of Land and Sky, Hillsboro, Oregon	Powder Coated, ODOT Approved finish on galvanized, mild steel, LED Light L 200’ x H 8’ x W 65’	$1.5 million	2023	Artist-designed lighting was produced with the support of a third party.
Skydance Bridge, Oklahoma City, Oklahoma	Stainless steel, wood, fiberglass	$12.8 million, including art and infrastructure	2012	The community may submit an application for a lighting permit. Skydance Bridge uses a sensor that illuminates the bridge from total darkness through sunrise. Fully pedestrian bridge
Each One, Every One, Equal All, MTA, New York	4,600 square feet of mosaic glass tiles	$1.8 million	2022	Third party mosaic fabricator was used by the artist.
In a River, a Thousand Streams, London	250,000 glass pieces, 187 foot mosaic mural	Not available	2024	Community volunteers support the creation of the artwork over the course of 2 years offsite.
Mountains & Trees, Waves & Pebbles, Guildford Shopping Centre, in Surrey, Canada	10,139 square feet, 50,000 plants installed	Not available	2013	This artist-designed wall came to life with support from a landscape architecture firm and used over 120 unique varieties of native plant species. The installation is completely self-watering.

Submittal/Approval Letter

To:_____ Date:_____
District or Turnpike Design Engineer

Financial Project ID: _____ New Const. ☐ RRR ☐
Federal Aid Number: _____

Project Name: _____

State Road Number: _____ Co./Sec./Sub. _____
Begin Project MP: _____ End Project MP: _____

FHWA Project of Division Interest: Yes ☐ No ☐

Request for: Design Exception ☐ Design Variation ☐ Design Variation Memorandum ☐
Community Aesthetic Feature: Conceptual ☐ Final ☐
Re-submittal: Yes ☐ No ☐ Original Ref# _____ - _____ - _____

Requested for the following element(s):

☐ Design Speed	☐ Lane Width	☐ Shoulder Width	☐ Cross Slope
☐ Design Loading Structural Capacity	☐ Vertical Clearance	☐ Maximum Grade	☐ Stopping Sight Distance
☐ Superelevation	☐ Horizontal Curve Radius	☐ Other _____	

Recommended by:

_____ Date _____
Name:
Responsible Professional Engineer or Landscape Architect (Landscape-Only Projects)

Approvals:

_____ Date _____
Name:
District or Turnpike Design Engineer

_____ Date _____
Name:
District Structures Design Engineer

_____ Date _____
Name:
State Roadway Design Engineer

_____ Date _____
Name:
State Structures Design Engineer

_____ Date _____
Name:
Chief Engineer

_____ Date _____
Name:
FHWA Division Administrator

City of Ormond Beach
AGENDA ITEM

April 1, 2025 - City Commission

Number: 2.B

Section:	DISCUSSIONS		
Item Category:	City Commission Workshop	**Res./Ord. No:**	
Strategic Goal:	Public Safety - Other		
Department:	City Manager		
Subject:	North Halifax Drive Safety Study		
Summary:	On August 20, 2024, the City Commission approved a work authorization for a corridor safety study for North Halifax Drive with City continuing contract consultant Burgess & Niple (B & N). B & N were tasked with looking at the 2-mile corridor, reviewing existing conditions and driver behavior regarding speed-related safety issues along the corridor, potential cut-through traffic from SR A1A, as well as an evaluation of the corridor's operation and safety to determine any additional improvements, including the evaluation of All-Way Stop-Controlled (AWSC) at multiple intersections. B & N has provided a report that includes a review of existing conditions, vehicle, pedestrian and bicycle counts, crash analysis, qualitative assessment, and recommendations. In their report, B & N identified a number of possible short-term improvements as well as some long-term improvements. The short-term items are low-cost, easily implementable actions that can immediately address deficiencies. Staff conducted a separate City Commission workshop prior to this meeting to thoroughly review the study with the City Commission, answer any questions, and discuss preferred solutions. The improvements presented in the study are summarized below: Short-Term Improvement Options Include: • Replace the existing centerline yellow pavement markings with double-yellow pavement markings to restrict passing from Oceanside Golf Course to Ellicot Drive, as recommended in the No Pass Zone analysis. • Replace certain existing speed limit signs with Solar-Powered Electronic Speed Feedback Signs.		

	• Signage improvements throughout the corridor • Install retroreflective sheeting on the poles of the existing STOP (R1-1) signs and the existing warning signs along the corridor. • Convert the Amsden Road and Standish Drive intersections to All-Way Stop-Controlled (AWSC). • Install high-emphasis crosswalk pavement markings at the Neptune Avenue intersection. Replace the existing crosswalk pavement markings with high-emphasis crosswalk pavement markings at the Standish Drive, Ann Rustin Drive, and Banyan Drive intersections. • Install crosswalk pavement markings at all side street intersections. • Install speed limit pavement messages along the corridor. Long-Term Improvement Options Include: • Install a 6-ft wide median at the northbound and southbound approaches to create a lane shift at the AWSC intersections: Neptune Avenue, Amsden Road, and Standish Drive. The 6-ft median should also serve as a pedestrian refuge. • Replace the existing pedestrian crossing (W11-2) signs near Ann Rustin Drive and Banyan Drive with W11-2 signs with Solar-Powered Rectangular Rapid Flashing Beacons (RRFB). • Replace the existing northbound CURVE AHEAD (W1-1) sign and flashing beacon between Ann Rustin Drive and St Annes Circle with a Dynamic Curve Ahead Warning Sign. The Dynamic Curve Ahead Warning Sign will flash when the speed of the approaching vehicles is too fast for the curve. Staff has included a number of the short-term improvements in this year's roadway resurfacing plan; long term improvements will be addressed in future budgets as directed by the Commission.
Financial Impact:	Sufficient funding is included in the FY 2024-25 budget, Fund 308-Transportation Fund for the short-term projects included in the roadway resurfacing plan.
Citizen Impact:	Safe roadways are critical to the safety of all residents. These improvements will address the concerns of residents traveling on North Halifax Drive.
Recommended Action (Staff, Advisory Board and/or Other):	Staff will implement the improvements in the North Halifax Corridor Safety study as directed by the City Commission.
Staff Contact:	Shawn Finley, Assistant City Manager, (386) 676-3292
Attachments:	1. HalifaxDrive_Report

Approval:	Kelly McGuire, Finance Director	3/24/2025
	Claire Whitley/Shawn Finley, Assistant City Manager	3/25/2025
	Joyce Shanahan, City Manager	3/27/2025

North Halifax Drive Corridor Study

From SR 40 (Granada Boulevard) to John Anderson Drive

Ormond Beach, Florida

The findings and recommendations in this document are provided for discussion purposes only. This document is not yet complete, and the process of acquiring relevant data is on-going.

DECEMBER 2024





PREPARED FOR:

CITY OF ORMOND BEACH
PUBLIC WORKS DEPARTMENT
22 SOUTH BEACH STREET
ORMOND BEACH, FLORIDA 32714

PROFESSIONAL ENGINEER:

CLAUDIO FIGUEROA, PE, PTOE
PE NUMBER: 90174

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Appendix C: Spot Speed Data
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EXECUTIVE SUMMARY

The City of Ormond Beach Public Works has retained Burgess & Niple, Inc. (B&N) to conduct a Corridor Study along North Halifax Drive in Ormond Beach, Volusia County, Florida. The approximately 2-mile study segment of North Halifax Drive is a north-south-oriented facility parallel to SR A1A (Ocean Shore Boulevard), connecting residential communities east of the Halifax River in Ormond Beach.

The study was initiated due to concerns from residents regarding speed-related safety issues along the North Halifax Drive corridor and potential cut-through traffic from SR A1A. The City is looking to evaluate the corridor's operation and safety to determine any additional improvements, including the evaluation of All-Way Stop-Controlled (AWSC) at multiple intersections. This report includes a review of existing conditions, vehicle, pedestrian and bicycle counts, crash analysis, qualitative assessment, and recommendations.

The proposed improvements target safety and operational issues within the study corridor. The study's recommendations were developed to address the key issues identified in the analysis. These include measures to improve safety, manage vehicle speeds, and enhance intersection operations based on the No-Passing Zone Analysis, All-Way Stop Control Warrant Analysis, Speed Study, and Crash Analysis findings. The recommended improvements are classified as short-term and long-term based on the scope and complexity of the measures involved.

Based on the data collection, field observations, collision analysis, operational analysis, and engineering judgment, the following recommendations were developed:

Short-Term Improvements:

Short-term improvements are low-cost, easily implementable measures designed to target the existing, field-observed deficiencies. These improvements can be constructed using maintenance contracts within a short timeframe. Improvements include:

- Replace the existing centerline yellow pavement markings with double-yellow pavement markings to restrict passing from Oceanside Golf Course to Ellicot Drive, as recommended in the NPZ analysis.
- Replace the existing speed limit signs near Oceanside Golf Course (northbound) and Tanglewood Circle (southbound) with Solar-Powered Electronic Speed Feedback Signs.
- Remove the existing Chevron (W1-8) and install 6 new oversized (24x30) W1-8 signs with the correct 40-ft spacing as recommended in the MUTCD.
- Relocate the southbound STOP AHEAD (W3-1) sign near Neptune Avenue to 150 ft south. Install a new W3-1 sign along the northbound approach of the Neptune Avenue intersection at 350 ft from the stop bar. Install Advance Street Name plaques under the W3-1 signs.
- Install retroreflective sheeting on the poles of the existing STOP (R1-1) signs and the existing warning signs along the corridor.
- Convert the Amsden Road and Standish Drive intersections to All-Way Stop-Controlled (AWSC).
    - Install oversized (36x36) R1-1 signs on both sides of each of the North Halifax Drive approaches.
    - Remove the INTERSECTION WARNING (W2-1) signs near Amsden Road.
    - Install STOP AHEAD (W3-1) signs in the northbound and southbound approaches, 250 ft from the stop bar at the intersections.
- Install high-emphasis crosswalk pavement markings at the Neptune Avenue intersection. Replace the existing crosswalk pavement markings with high-emphasis crosswalk pavement markings at the Standish Drive, Ann Rustin Drive, and Banyan Drive intersections.

- Install crosswalk pavement markings at all side street intersections.
- Install speed limit pavement messages along the corridor.
- Relocate the existing ESFS near Standish Drive to 300' south of the intersection.
- Install Green-Box Sharrows along the corridor.
- Remove the northbound speed limit (R2-1) sign north of St Marks Circle.
- Replace the existing northbound ESFS near Amsden Road.

Long-Term Improvements:

Long-term improvements involve significant measures designed to address underlying safety issues. These improvements include roadway improvements and larger scope improvements.

- Install a midblock pedestrian crossing 360 ft north of SR 40 (Granada Boulevard), near the Publix and the Church driveways. Coordinate with Publix to provide a marked pedestrian connection to the store.
- Install a 6-ft wide median at the northbound and southbound approaches to create a lane shift at the AWSC intersections: Neptune Avenue, Amsden Road, and Standish Drive. The 6-ft median should also serve as a pedestrian refuge.
- Replace the existing pedestrian crossing (W11-2) signs near Ann Rustin Drive and Banyan Drive with W11-2 signs with Solar-Powered Rectangular Rapid Flashing Beacons (RRFB).
- Replace the existing northbound CURVE AHEAD (W1-1) sign and flashing beacon between Ann Rustin Drive and St Annes Circle with a Dynamic Curve Ahead Warning Sign. The Dynamic Curve Ahead Warning Sign will flash when the speed of the approaching vehicles is too fast for the curve.

INTRODUCTION

The City of Ormond Beach Public Works has retained Burgess & Niple, Inc. (B&N) to conduct a Corridor Study along North Halifax Drive in Ormond Beach, Volusia County, Florida. The approximately 2-mile study segment of North Halifax Drive is a north-south-oriented facility parallel to SR A1A (Ocean Shore Boulevard), connecting residential communities east of the Halifax River in Ormond Beach. The roadway is shown in **Figure 1**.

The study was initiated due to concerns from residents regarding speed-related safety issues along the North Halifax Drive corridor and potential cut-through traffic from SR A1A. The City is looking to evaluate the corridor's operation and safety to determine any additional improvements, including the evaluation of All-Way Stop-Controlled (AWSC) at multiple intersections. This report includes a review of existing conditions, vehicle, pedestrian and bicycle counts, crash analysis, qualitative assessment, and recommendations.

The study was conducted following the guidelines and procedures outlined in the latest versions of FDOT's Manual on Uniform Traffic Studies (MUTS), FDOT's Traffic Engineering Manual (TEM), FDOT Design Manual (FDM), FHWA's Manual on Uniform Traffic Control Devices (MUTCD), TRB's Highway Capacity Manual (HCM).

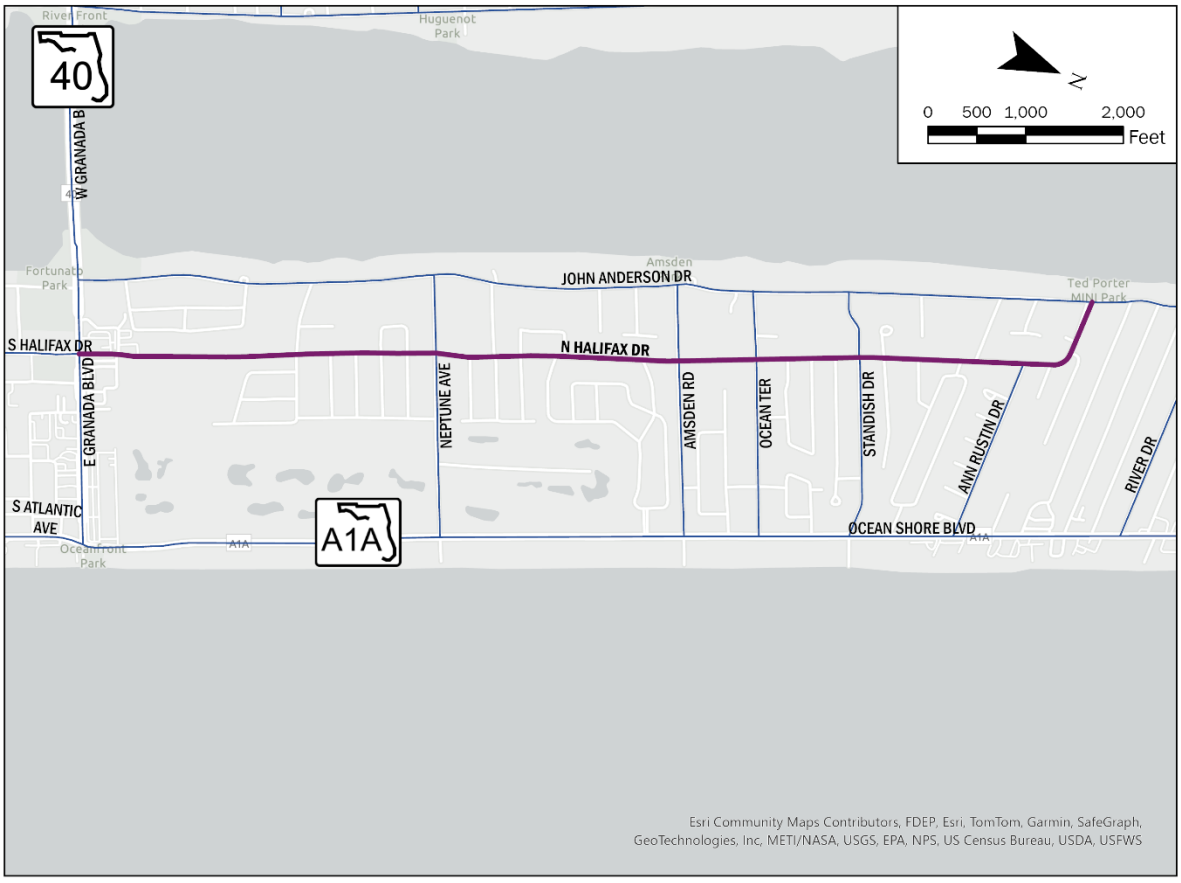


Figure 1: Project Location Map

EXISTING CONDITIONS

The North Halifax Drive corridor is located in the City of Ormond Beach, Volusia County, Florida. **Table 1** below summarizes the existing conditions along the corridor, and a Condition Diagram of the corridor is provided in **Figure 2**.

Table 1: Summary of Existing Conditions

Feature	Description
Major Street	North Halifax Drive
Area Location	Ormond Beach, Volusia County, Florida
Corridor Limits:	North – John Anderson Drive South – SR 40 (Granada Boulevard)
AADT (2023)*	3,400 vehicles per day (vpd)
Percent Trucks*	7.4%
Function	Urban Major Collector
Land Uses Along the Corridor	Mostly residential, with some commercial near SR 40 (Granada Boulevard)
Posted Speed Limit	From John Anderson Drive to Ann Rustin Drive: 25 mph From Ann Rustin Drive to SR 40 (Granada Boulevard): 35 mph
Cross-Section	2-lane (11') undivided roadway with 4' paved shoulder and open drainage. Sidewalks along the west side

**Source: FDOT Traffic Online, Count Station 797064*





LEGEND			
GUARDRAIL	TRAFFIC SIGNAL POLE	UTILITY CABINET	DITCH BOTTOM INLET
FENCE	PEDESTRIAN SIGNAL	UTILITY POLE	CURB INLET
SPEED HUMP	TRAFFIC SIGNAL HEAD	OVERHEAD LIGHT	MITERED END SECTION
TREE	SIGNAL WIRE SPAN	SINGLE POST SIGN	MAN HOLE
	CONTROLLER CABINET	MULTI POST SIGN	FIRE HYDRANT

BURGESS & NIPLE, INC.
1800 PEMBROOK DRIVE, SUITE 265
ORLANDO, FL 32810

FIGURE 2
CONDITION DIAGRAM (1)

PAGE NO.
3



LEGEND

GUARDRAIL	TRAFFIC SIGNAL POLE	UTILITY CABINET	DITCH BOTTOM INLET
FENCE	PEDESTRIAN SIGNAL	UTILITY POLE	CURB INLET
SPEED HUMP	TRAFFIC SIGNAL HEAD	OVERHEAD LIGHT	MITERED END SECTION
TREE	SIGNAL WIRE SPAN	SINGLE POST SIGN	MAN HOLE
	CONTROLLER CABINET	MULTI POST SIGN	FIRE HYDRANT

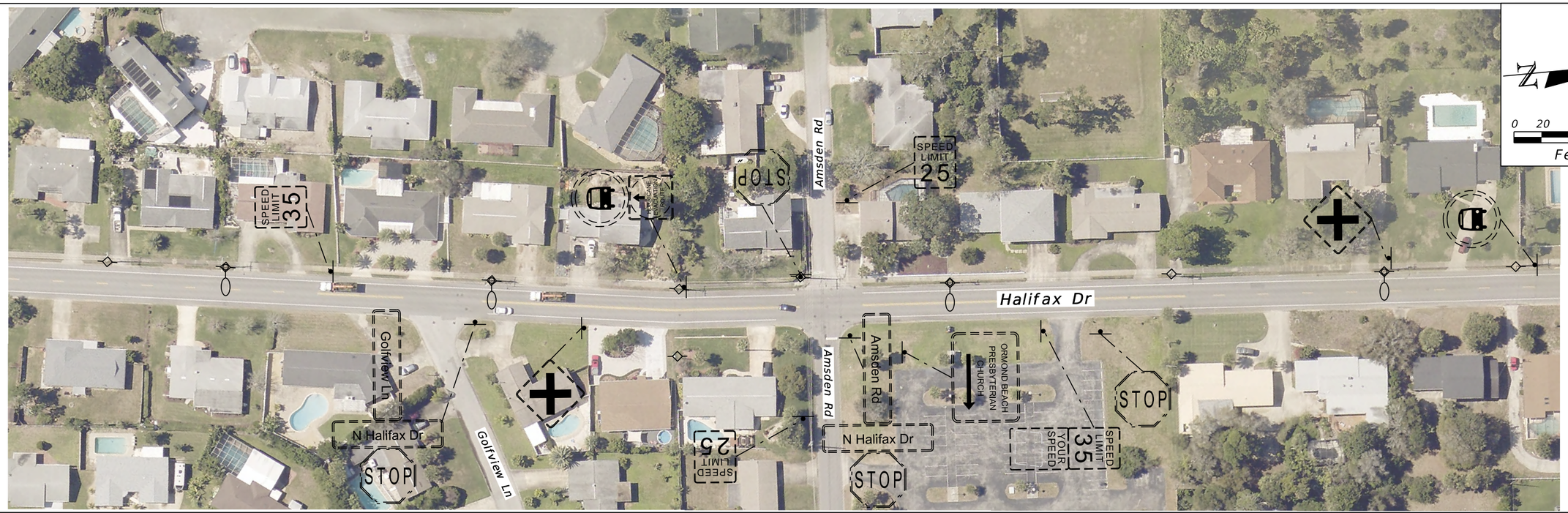
BURGESS & NIPLE, INC.
1800 PEMBROOK DRIVE, SUITE 265
ORLANDO, FL 32810

FIGURE 2
CONDITION DIAGRAM (2)

PAGE NO. 4

MATCHLINE D

MATCHLINE E



MATCHLINE E

MATCHLINE F



LEGEND

- GUARDRAIL
- FENCE
- SPEED HUMP
- TREE
- TRAFFIC SIGNAL POLE
- PEDESTRIAN SIGNAL
- TRAFFIC SIGNAL HEAD
- SIGNAL WIRE SPAN
- CONTROLLER CABINET
- UTILITY CABINET
- UTILITY POLE
- OVERHEAD LIGHT
- SINGLE POST SIGN
- MULTI POST SIGN
- DITCH BOTTOM INLET
- CURB INLET
- MITERED END SECTION
- MAN HOLE
- FIRE HYDRANT

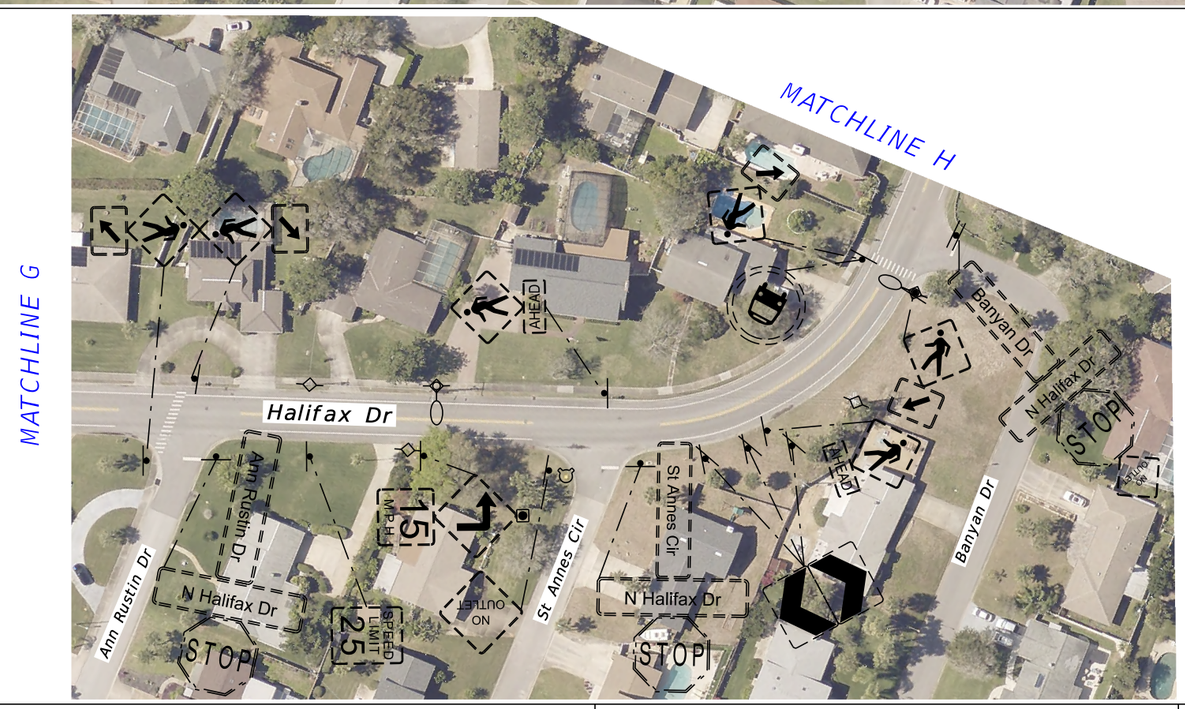
BURGESS & NIPLE, INC.
1800 PEMBROOK DRIVE, SUITE 265
ORLANDO, FL 32810

FIGURE 2
CONDITION DIAGRAM (3)

PAGE NO.

5





LEGEND

GUARDRAIL	TRAFFIC SIGNAL POLE	UTILITY CABINET	DITCH BOTTOM INLET
FENCE	PEDESTRIAN SIGNAL	UTILITY POLE	CURB INLET
SPEED HUMP	TRAFFIC SIGNAL HEAD	OVERHEAD LIGHT	MITERED END SECTION
TREE	SIGNAL WIRE SPAN	SINGLE POST SIGN	MAN HOLE
	CONTROLLER CABINET	MULTI POST SIGN	FIRE HYDRANT

BURGESS & NIPLE, INC.
1800 PEMBROOK DRIVE, SUITE 265
ORLANDO, FL 32810

FIGURE 2
CONDITION DIAGRAM (4)

PAGE NO.
6

MATCHLINE H



LEGEND			
GUARDRAIL	TRAFFIC SIGNAL POLE	UTILITY CABINET	DITCH BOTTOM INLET
FENCE	PEDESTRIAN SIGNAL	UTILITY POLE	CURB INLET
SPEED HUMP	TRAFFIC SIGNAL HEAD	OVERHEAD LIGHT	MITERED END SECTION
TREE	SIGNAL WIRE SPAN	SINGLE POST SIGN	MAN HOLE
	CONTROLLER CABINET	MULTI POST SIGN	FIRE HYDRANT

BURGESS & NIPLE, INC.
1800 PEMBROOK DRIVE, SUITE 265
ORLANDO, FL 32810

FIGURE 2
CONDITION DIAGRAM (4)

PAGE NO.
7

TRAFFIC DATA

TURNING MOVEMENT COUNTS

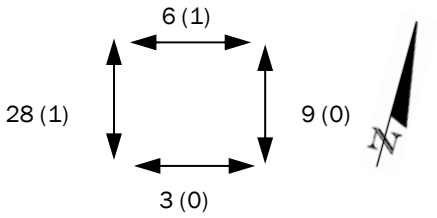
Eight-hour Turning Movement Counts (TMC) were collected on Wednesday, September 25, 2024, at three intersections along North Halifax Drive: Amsden Road, Ocean Terrace, and Standish Drive. An average of 1.7% of all vehicles observed at the intersections were trucks. This deviates from the information shown in FDOT's traffic data; however, based on the field observations, it is believed that 1.7% is more accurate for the number of trucks on the corridor. **Tables 2 through 4** and **Figures 3 through 5** show the 8-hour TMC summary and pedestrian and bicycle crossings for the Amsden Road, Ocean Terrace, and Standish Drive intersections, respectively. The detailed 8-hour vehicle and pedestrian counts are included in **Appendix A**.

PEDESTRIAN AND BICYCLE CROSSINGS COUNT

An 8-hour Pedestrian and Bicycle Crossings count was conducted along North Halifax Drive between SR 40 (Granada Boulevard) and the southern entrance to the Unitarian Universalist Congregation on Thursday, October 17, 2024, from 7:00 to 9:00 AM, 11:00 AM to 1:00 PM, and 2:00 PM to 6:00 PM. A total of 60 pedestrians and 9 bicycles crossed North Halifax Drive within the study area, including 20 pedestrians and 8 bicycles completing a midblock crossing near the Publix Driveway. The detailed pedestrian and bicycle crossing count is included in **Appendix B.**

Table 2: Summary of Intersection Turning Movement Counts
[North Halifax Drive & Amsden Road]

TIME	NORTHBOUND					SOUTHBOUND					TOTAL	EASTBOUND					WESTBOUND					TOTAL
BEGIN-END	Halifax Drive					Halifax Drive						Amsden Road					Amsden Road					
	U	L	T	R	TOT	U	L	T	R	TOT	N/S	U	L	T	R	TOT	U	L	T	R	TOT	E/W
7 - 8	0	1	127	10	138	0	3	188	0	191	329	0	2	1	1	4	0	15	5	3	23	27
8 - 9	0	3	84	8	95	0	1	175	2	178	273	0	1	4	2	7	0	12	4	0	16	23
11 - 12	0	2	121	16	139	0	3	116	0	119	258	0	2	2	3	7	0	19	9	0	28	35
12 - 1	0	6	140	10	156	0	1	105	0	106	262	0	1	2	2	5	0	10	1	0	11	16
2 - 3	0	2	165	13	180	0	1	155	0	156	336	0	2	6	5	13	0	15	6	3	24	37
3 - 4	0	3	158	15	176	0	1	111	0	112	288	5	0	2	3	10	0	3	4	1	8	18
4 - 5	0	2	175	13	190	0	2	108	0	110	300	0	2	2	1	5	0	15	2	2	19	24
5 - 6	0	1	224	22	247	0	2	93	0	95	342	0	0	1	1	2	0	10	6	1	17	19
TOTAL	0	20	1,194	107	1,321	0	14	1,051	2	1,067	2,388	5	10	20	18	53	0	99	37	10	146	199
% Truck	1.1%					1.9%					-	3.8%					0.0%					-

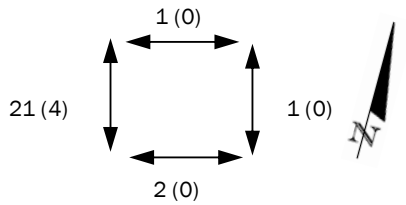


46 (2) - Ped (Bike) 8-Hr Volume

Figure 3: Summary of Pedestrian and Bicycle Movement
[North Halifax Drive & Amsden Road]

Table 3: Summary of Intersection Turning Movement Counts
[North Halifax Drive & Ocean Terrace]

TIME	NORTHBOUND					SOUTHBOUND					TOTAL	EASTBOUND					WESTBOUND					TOTAL
BEGIN-END	Halifax Drive					Halifax Drive						Ocean Terrace					Ocean Terrace					
	U	L	T	R	TOT	U	L	T	R	TOT	N/S	U	L	T	R	TOT	U	L	T	R	TOT	E/W
7 - 8	0	0	129	2	131	0	1	178	0	179	310	0	0	0	2	2	0	11	1	1	13	15
8 - 9	0	2	83	5	90	0	1	177	2	180	270	0	0	0	3	3	0	12	0	0	12	15
11 - 12	0	0	117	8	125	0	2	113	1	116	241	0	3	3	5	11	1	3	3	3	10	21
12 - 1	0	2	145	14	161	0	2	96	1	99	260	0	0	4	3	7	0	14	0	1	15	22
2 - 3	0	1	163	11	175	0	0	141	2	143	318	0	0	3	3	6	0	9	0	1	10	16
3 - 4	0	4	140	22	166	0	1	96	0	97	263	0	0	4	4	8	0	0	0	2	2	10
4 - 5	0	3	171	8	182	0	0	101	0	101	283	0	0	5	4	9	0	7	0	1	8	17
5 - 6	0	6	209	13	228	0	1	88	1	90	318	0	0	0	4	4	0	2	0	3	5	9
TOTAL	0	18	1,157	83	1,258	0	8	990	7	1,005	2,263	0	3	19	28	50	1	58	4	12	75	125
% Truck	1.1%					1.9%					-	3.8%					0.0%					-



25 (4) - Ped (Bike) 8-Hr Volume

Figure 4: Summary of Pedestrian and Bicycle Movement
[North Halifax Drive & Ocean Terrace]

Table 4: Summary of Intersection Turning Movement Counts
[North Halifax Drive & Standish Drive]

TIME	NORTHBOUND					SOUTHBOUND					TOTAL	EASTBOUND					WESTBOUND					TOTAL
BEGIN-END	Halifax Drive					Halifax Drive						Standish Drive					Standish Drive					
	U	L	T	R	TOT	U	L	T	R	TOT	N/S	U	L	T	R	TOT	U	L	T	R	TOT	E/W
7 - 8	0	1	128	1	130	0	1	164	1	166	296	0	1	0	3	4	0	5	0	5	10	14
8 - 9	0	1	79	1	81	0	0	142	1	143	224	0	1	1	6	8	0	6	4	1	11	19
11 - 12	0	2	105	2	109	0	0	96	1	97	206	0	2	2	5	9	0	6	0	1	7	16
12 - 1	0	2	132	2	136	0	1	87	1	89	225	0	3	0	2	5	0	3	0	4	7	12
2 - 3	0	3	147	6	156	0	2	127	2	131	287	0	2	2	5	9	0	5	1	6	12	21
3 - 4	0	3	119	6	128	0	4	85	2	91	219	0	0	0	3	3	0	7	3	2	12	15
4 - 5	0	4	155	4	163	0	0	87	1	88	251	0	2	2	4	8	0	5	1	4	10	18
5 - 6	0	6	188	5	199	0	3	74	1	78	277	0	0	3	4	7	0	4	1	0	5	12
TOTAL	0	22	1,053	27	1,102	0	11	862	10	883	1,985	0	11	10	32	53	0	41	10	23	74	127
% Truck	1.4%					2.4%					-	0.0%					6.8%					-

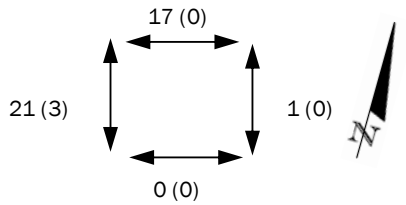


Figure 5: Summary of Pedestrian and Bicycle Movement
[North Halifax Drive & Standish Drive]

SPOT SPEED STUDY

Vehicle spot speed data were collected for 24 hours starting on Tuesday, October 29, 2024, at five locations along North Halifax Drive by Adams Traffic to assess if changes to the existing speed regulations are needed within the study corridor. The approximate spot speed study locations are shown in **Figure 6**, and a location description of each speed study location is shown in **Table 5**.

Table 5: Summary of Study Locations

Location	Posted Speed (mph)	Location Description
1	35	North Halifax Drive, approx. 100' N of Oceanside Golf Course GPS: 29.293040, -81.046863
2	35	North Halifax Drive, between Hilldale Avenue and Driftwood Avenue GPS: 29.297336, -81.049063
3	35	North Halifax Drive, approx. 150' N of Country Club Drive GPS:29.303342, -81.051819
4	35	North Halifax Drive, between Ocean Terrace and Ray Mar Drive GPS: 29.307670, -81.053873
5	35	North Halifax Drive, approx. 100' S of Elcot Drive GPS: 29.312573, -81.056203

FDOT's Speed Zoning for Highways, Roads, and Streets in Florida states: "With rounding, the posted speed limit should not differ from the 85th percentile speed or upper limit of the 10-mph pave (whichever is less) by more than 3 mph. Speed limits of more than 8 mph below the 85th percentile speed are not authorized. Speed limit of 4 to 8 mph less than the 85th percentile shall be authorized if supported by a supplemental investigation."

Speed limits should normally be set at or near the prevailing or 85th percentile speed of free-flowing, unimpeded traffic. Artificially lowering speed restrictions from that level does not substantially change actual speeds driven, creates the perception of a speed trap, and generates disrespect for speed zones and other traffic control devices.

Tables 6 through 10 summarize the pertinent statistics for each spot speed study location, while **Table 11** summarizes the speed study results within this report. Additionally, the detailed speed data is included in **Appendix C.**

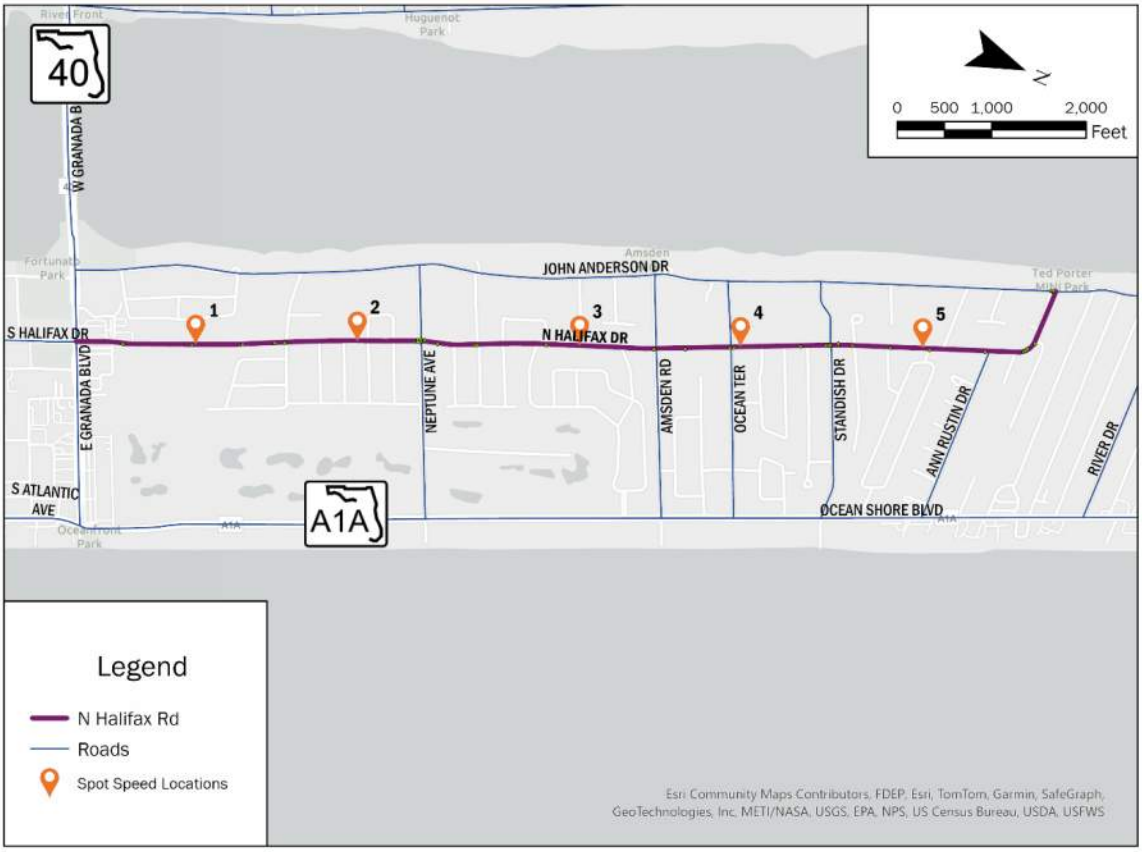


Figure 6: Spot Speed Study Locations

Table 6: Speed Data Summary – Location 1

Speed Data Summary	Northbound	Southbound	Combined
Posted Speed Limit (mph)	35	35	–
85th Percentile Speed (mph)	41.1	40.4	40.8
10-mph Pace Speed (mph)	31 – 40	31 – 40	31 – 40
Total Vehicles Observed	3,104	2,898	6,002
Speed Range	10 – 60	10 – 60	10 – 60
Number of Vehicles within 10-mph Pace	2,336	2,206	4,542
Percentage of Vehicles within 10-mph Pace	75.3%	76.1%	75.7%
50th Percentile Speed (mph)	36.9	36.1	36.6
Average Speed (mph)	36.6	35.9	36.2
Percent Compliant Vehicles	31.0%	40.0%	35.4%

Table 7: Speed Data Summary – Location 2

Speed Data Summary	Northbound	Southbound	Combined
Posted Speed Limit (mph)	35	35	–
85th Percentile Speed (mph)	39.5	39.6	39.6
10-mph Pace Speed (mph)	31 – 40	31 – 40	31 – 40
Total Vehicles Observed	2,854	2,612	5,466
Speed Range	10 – 65	10 – 65	10 – 65
Number of Vehicles within 10-mph Pace	2,208	2,009	4,217
Percentage of Vehicles within 10-mph Pace	77.4%	76.9%	77.1%
50th Percentile Speed (mph)	35.3	35.3	35.3
Average Speed (mph)	34.9	35.1	35.0
Percent Compliant Vehicles	47.3%	47.4%	47.3%

Table 8: Speed Data Summary – Location 3

Speed Data Summary	Northbound	Southbound	Combined
Posted Speed Limit (mph)	35	35	–
85th Percentile Speed (mph)	39.8	40.4	40.0
10-mph Pace Speed (mph)	31 – 40	31 – 40	31 – 40
Total Vehicles Observed	2,323	2,165	4,488
Speed Range	5 – 55	10 – 60	5 – 60
Number of Vehicles within 10-mph Pace	1,769	2,165	3,401
Percentage of Vehicles within 10-mph Pace	76.2%	75.4%	75.8%
50th Percentile Speed (mph)	35.8	36.2	36.0
Average Speed (mph)	35.4	35.9	35.6
Percent Compliant Vehicles	43.3%	39.4%	41.5%

Table 9: Speed Data Summary – Location 4

Speed Data Summary	Northbound	Southbound	Combined
Posted Speed Limit (mph)	35	35	–
85th Percentile Speed (mph)	40.5	41.2	40.8
10-mph Pace Speed (mph)	31 – 40	31 – 40	31 – 40
Total Vehicles Observed	1,962	1,613	3,575
Speed Range	5 – 60	5 – 60	5 – 60
Number of Vehicles within 10-mph Pace	1,477	1,176	2,653
Percentage of Vehicles within 10-mph Pace	75.3%	72.9%	74.2%
50th Percentile Speed (mph)	36.3	36.5	36.4
Average Speed (mph)	35.8	36.2	36.0
Percent Compliant Vehicles	37.9%	36.1%	37.1%

Table 10: Speed Data Summary – Location 5

Speed Data Summary	Northbound	Southbound	Combined
Posted Speed Limit (mph)	35	35	–
85th Percentile Speed (mph)	39.5	39.0	39.3
10-mph Pace Speed (mph)	31 – 40	31 – 40	31 – 40
Total Vehicles Observed	1,746	1,239	2,985
Speed Range	5 – 65	5 – 60	5 – 65
Number of Vehicles within 10-mph Pace	1,290	816	2,106
Percentage of Vehicles within 10-mph Pace	73.9%	65.9%	70.6%
50th Percentile Speed (mph)	34.8	33.3	34.2
Average Speed (mph)	34.3	32.5	33.5
Percent Compliant Vehicles	51.1%	62.6%	55.9%

Table 11: Summary of Speed Study Results

Location	1			2			3			4			5		
Direction	NB	SB	Combined	NB	SB	Combined	NB	SB	Combined	NB	SB	Combined	NB	SB	Combined
Posted Speed (mph)	35	35	–	35	35	–	35	35	–	35	35	–	35	35	–
85th Percentile Speed (mph)	41.1	40.4	40.8	39.5	39.6	39.6	39.8	40.4	40.0	40.5	41.2	40.8	39.5	39.0	39.3
Difference	+6.1	+5.4	+5.8	+4.5	+4.6	+4.6	+4.8	+5.4	+5.0	+5.5	+6.2	+5.8	+4.5	+4.0	+4.3
10-mph Pace Speed	31 – 40	31 – 40	31 – 40	31 – 40	31 – 40	31 – 40	31 – 40	31 – 40	31 – 40	31 – 40	31 – 40	31 – 40	31 – 40	31 – 40	31 – 40
Difference	+5	+5	+5	+5	+5	+5	+5	+5	+5	+5	+5	+5	+5	+5	+5
Within Guidelines	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No

CRASH ANALYSIS

As stated in the Speed Zoning Manual, crash data should also be considered when determining the speed limit of a corridor. Multiple factors must be evaluated in equating vehicle speed and crash frequency, including roadway geometrics, traffic volume, and driver behavior. However, vehicle speed is correlated to crash severity. The Speed Zoning Manual states, "Generally, more crashes occur when the speed differential is greatest. Individual speeds at the 85th percentile level are, by definition, the safest speeds for travel."

Collision data were obtained from January 1, 2014, to December 31, 2023, and screened for non-motorist and fatal crashes through September 30, 2024, from the University of Florida's Signal 4 Analytics for the North Halifax Drive study segment. A total of 64 crashes were reported in the 10-year study period, averaging 6.4 crashes per year. An overview of the Collision Statistics can be found in **Table 12,** and a heatmap for the total number of crashes and speed-related crashes is shown in **Figure 7**.

Table 12: Collision Statistics

Crash Type	Year Range
	2014 – 2023
Off-Road	16
Head-On	1
Sideswipe	7
Angle/Left Turn	32
Pedestrian	0
Bicycle	1
Right Turn	0
Rear End	7
Total	**64**
Fatal Crashes (Total Fatalities)	0
Serious Injury Crashes (Total Injuries)	5 (7)
Other Injury Crashes (Total Injuries)	17 (24)
Property Damage Only	42
Day	46
Night	18
Wet	9
Dry	55
Unknown	0
Single Vehicle	17
Multiple Vehicles	47
Not Classified	0
Speed Related Crashes	7
Cross Section	Two-Lane Undivided

A summary of the crashes is listed below:

- *Crash Severity* – No fatal crashes were reported. Five (5) serious (incapacitating) injury crashes were reported along the corridor. Additionally, eight non-incapacitating injury crashes and nine possible injury crashes were reported.
    - The five serious injury crashes include three angle crashes, one bicycle crash, and one off-road crash. The off-road crash involved a vehicle speeding along the curve near John Anderson Drive. Two (2) angle crashes were reported at Amsden Road, while the remaining crashes were reported at Neptune Avenue.
    - The eight non-incapacitating injury crashes include five angle crashes, two off-road crashes, and one head-on crash. The angle crashes were reported at Ellicott Drive, Amsden Road, Neptune Avenue, Ocean Terrace, and Standish Drive intersections.
- *Crash Type* – Angle (31) and off-road (16) crashes were the most common crash types throughout the study corridor. The remaining crash types consisted of rear-end (7), sideswipe (7), left-turn (1), bicycle (1), and head-on (1) crashes.
    - Eleven (11) crashes at Neptune Avenue involved one or two vehicles not stopping at the STOP sign, including nine angle crashes. The other crash types were left-turns and rear-ends
    - In July 2023, a vehicle traveling south near Royal Palm Avenue veered into the northbound lanes and collided head-on with another vehicle heading north, resulting in a non-incapacitating injury crash. Prior to the crash, the southbound driver experienced a medical episode that caused him to lose control of his vehicle. The incident occurred under dark lighting conditions, on dry pavement, and in clear weather. Three injuries resulted from the crash.
- *Non-Motorist Crashes* – One bicycle crash was reported along the corridor when a southbound bicycle failed to yield to a southbound vehicle when attempting to join the travel lane from the sidewalk. The bicycle crash resulted in an incapacitating injury.
- *Environmental Factors* – Eighteen (18) crashes were reported during nighttime, accounting for 28% of the total crashes. Nine (9) crashes occurred on wet pavement, accounting for 14% of crashes.
- *Speeding-Related Crashes* – All single-vehicle crashes were reviewed to determine which crashes were speeding-related. The crashes coded as speeding-related by Signal 4 were also included. Signal 4 defines speeding-related crashes as those where the driver's action at the time of the crash was coded as "too fast for conditions" or "exceeded posted speed." After reviewing the 17 single-vehicle crashes, seven off-road crashes (three coded in Signal 4) were identified as speeding-related.
    - Three of the seven speeding off-road crashes were reported at the horizontal curve, including the severe injury crash previously described.
- *Intersection Crashes* – Nineteen (19) crashes were reported at the Neptune Avenue intersection, including 15 angle crashes. Three (3) angle crashes were reported at Amsden Road, two angle crashes at Ocean Terrace, and five, including four angle crashes, were reported at Standish Drive.
- *Additional 2024 Crash Data* – Crashes were screened up to September 30, 2024, for non-motorist, fatal and relevant crash types. One fatal pedestrian crash was reported on May 28, 2024, when a pedestrian attempted to cross North Halifax Drive near Druid Circle and was hit by a southbound vehicle. The crash occurred under daylight conditions, dry pavement, and clear weather.



Figure 7: Crash Heatmap

ALL-WAY STOP-CONTROL WARRANT ANALYSIS

Three intersections along North Halifax Drive were evaluated for the installation of All-Way Stop-Control (AWSC): Amsden Road, Ocean Terrace, and Standish Drive. The AWSC warrant analysis followed the procedures and guidelines outlined in the latest version of the MUTCD. **Table 13** summarizes the results of the warrant analysis, and detailed warrant sheets can be found in **Appendix D.**

Table 13: Summary of AWSC Warrant Analysis

Warrant		Description	Amsden Road	Ocean Terrace	Standish Drive
A	Crash Experience	Five (5) or more crashes in a 12-month period or 6 or more reported crashes in a 36-month period that were of a type susceptible to correction by the installation of AWSC.	No	No	No
B	Sight Distance	Sight distance on the minor-road approaches controlled by a STOP sign is not adequate for a vehicle to turn onto the major-road.	No	No	No
C	Transition to Signal Control	AWSC is an interim measure that can be installed to control traffic while arrangements are being made for the installation of a traffic control signal.	No	No	No
D	8-Hour Volume	The combined volume entering the intersection from the major-street approaches is at least 300 vph for each of any 8 hours of a typical day AND the combined volumes from the minor-street approaches is at least 200 vph for each of the same 8 hours.	No	No	No
E	Other Factors	(1) The need to control left-turn conflict (2) An intersection of 2 residential neighborhood collector (through) streets of similar design and operating characteristics. (3) Pedestrian and/or bicyclist movements support the installation of AWSC.	**Yes**	No	**Yes**

None of the study intersections met the warrants based on crash experience, sight distance, and traffic volumes. In addition, none of the intersections are expected to transition to a traffic signal. However, based on pedestrian and bicycle activity at the intersections, both Amsden Road and Standish Drive meet Warrant E as it will enhance the safety of vulnerable users at the intersection.

NO-PASSING ZONE STUDY

A No-Passing Zone (NPZ) study was conducted to determine the need for additional no-passing areas along North Halifax Drive. The NPZ study was conducted following FDOT's Manual on Uniform Traffic Studies (MUTS), Chapter 11, which establishes 7 warrants in which an NPZ needs to be established based on the distances shown in *Tables 11-2 and 11-2* of the MUTS.

Based on the corridor study design speed limit of 35 mph, the Minimum Passing Sight Distance (*Table 11-1)* is 550 ft, and the Minimum Stopping Sight Distance (*Table 11-2*) is 250 ft. The NPZ Warrants 1 (Horizontal and Vertical Curves), 3 (Intersections), and 5 (Roadway Transitions) are applicable to the study corridor. The following are the recommendations to ensure this minimum NPZ is incorporated:

- SR 40 (Granada Blvd) transition
    - Due to the transition area north of this intersection, passing cannot be allowed per MUTS 11.3.5 No-Passing Zone Criteria, Paragraph (2). Therefore, an NPZ in both directions should begin 410 ft north of the transition.
- North Halifax Drive
    - Due to the closely spaced driveways along this segment, passing cannot be allowed per MUTS 11.3.3 No-Passing Zone Criteria, Paragraph (4). Therefore, an NPZ should be placed in both directions.
    - Due to the horizontal curve of the corridor, passing cannot be allowed per MUTS 11.3.1 No-Passing Zone Criteria, Paragraph (1). Therefore, an NPZ in both directions should begin 550 ft prior to the horizontal curve.

QUALITATIVE ASSESSMENT

On Thursday, November 21, 2024, a registered professional engineer observed the North Halifax Drive corridor, with special emphasis on the Amsden Road, Ocean Terrace, and Standish Drive intersections, to assess the existing conditions and determine improvements to operations, safety, and physical conditions.

Operations:

General Observations: The following is a summary of the observed intersection operations:

North Halifax Drive Corridor

- North Halifax Road is a two-lane undivided roadway with 11-ft lanes and 4-ft shoulders on both sides. A sidewalk is present along the west side.
- The corridor is bordered by the signalized intersection at SR 40 (Granada Boulevard) to the south and the AWSC intersection at John Anderson Drive to the north. Another AWSC intersection is located at the Neptune Avenue intersection.
- Vehicles were observed complying with the STOP traffic control device at the intersections along the corridor, including the AWSC intersection at Netptune Avenue.
- The speed limit along North Halifax Drive is 35 mph between SR 40 (Granada Boulevard) and Ann Rustin Drive and lowers to 25 mph between Ann Rustin Drive and John Anderson Drive.
- A sharp horizontal curve is located north of Ann Rustin Drive, along the 25 mph speed zone. The advisory speed along the curve is 15 mph.
- High pedestrian and bicycle activity was observed along the corridor. Bicyclists were observed riding on the sidewalk, the shoulders, and the travel lanes. However, bicyclists were observed riding northbound on the southbound shoulder. No bike lanes or sharrow pavement markings are present along the corridor.
- Marked pedestrian crossings are located at the Standish Drive, Ann Rustin Drive, and Banyan Drive intersections. The Banyan Drive marked crossing is located at the north end of the horizontal curve.
- There were no on-street parked vehicles in the corridor, except for commercial vehicles parked on the shoulder.
- An Electronic Speed Feedback Sign (ESFS) is located north of Standish Drive, facing southbound. Multiple southbound vehicles were observed speeding by the speed displayed on the sign.
- Multiple bus stops are available along the corridor. In addition, various school bus stops are available throughout the corridor.



Cyclist riding northbound along the southbound shoulder



Horizontal curve along North Halifax Drive

North Halifax Drive & Amsden Road

- The North Halifax Drive & Amsden Road is a Two-Way Stop-Controlled (TWSC) intersection with single-lane approaches. A residential driveway is located in the northwest corner.
- The longest queue observed along Amsden Road was 2 vehicles. Eastbound and westbound vehicles did not experience excessive delay and could enter the intersection without conflicts or obstructions.
- High pedestrian and bicycle activity was observed at the intersection.
- The school bus stops at this intersection to pick up and drop off students. One northbound and one southbound vehicle were observed passing the school bus when the bus's flashing stop was activated.
- No sight distance obstruction was observed at the intersection.



North Halifax Drive & Amsden Road intersection, facing westbound



Vehicle exiting the driveway at the Amsden Road intersection, facing southbound

North Halifax Drive & Ocean Terrace

- The North Halifax Drive & Ocean Terrace is a TWSC intersection with single-lane approaches.
- The eastbound and westbound approaches at the intersection are not aligned. However, no conflicts between eastbound and westbound vehicles were observed.
- The longest queue observed along Ocean Terrace was one vehicle. Eastbound and westbound vehicles did not experience excessive delay and could enter the intersection without conflicts or obstructions.
- Moderate pedestrian and bicycle activity was observed at the intersection.
- No sight distance obstruction was observed at the intersection.



North Halifax Drive & Ocean Terrace intersection, facing westbound

North Halifax Drive & Standish Drive

- The North Halifax Drive & Standish Drive is a Two-Way Stop-Controlled (TWSC) intersection with single-lane approaches.
- The longest queue observed along Standish Drive was one vehicle. Eastbound and westbound vehicles did not experience excessive delay and could enter the intersection without conflicts or obstructions.
- High pedestrian and bicycle activity was observed at the intersection. A pedestrian crossing is located along the north leg of the intersection.
- A utility construction project was underway during the site visit, which limited the sight distance from the Standish Drive approaches. However, once the vehicles left the work area, the sight distance was appropriate for the intersection.



North Halifax Drive & Standish Drive intersection facing eastbound



Pedestrian crossing at Standish Drive

Safety: Vehicle, pedestrian, and bicycle safety at the intersection are assessed through a review of crash reports, identification of significant crash trends and contributing factors, and their correlation to field conditions. Following are the observations relating to the safety of the intersection:

- Sixty-four (64) crashes were reported between 2014 through 2023 study period. No fatal crashes were reported, and 22 crashes resulted in 31 injuries. However, a fatal pedestrian crash was reported in May 2024 near Druid Circle, between Amsden Road and Neptune Avenue.
- Passing is allowed for approximately 56% of the total length of the corridor. Although safety concerns regarding passing vehicles were not observed during the site visit, 4 sideswipe crashes involved a passing vehicle.
- Vehicles were observed yielding or stopping for pedestrians crossing the corridor. No conflicts were observed between non-motorists and vehicles.
- Street lighting is available along the corridor.



Pedestrian crossing at Neptune Avenue

Overall Physical Conditions: Physical conditions were also observed in addition to the operational and safety conditions. The following observations were made during the field review:

- Two ESFS are present along North Halifax Drive. The northbound ESFS is located north of Amsden Road, and the southbound ESFS is located north of Standish Drive. The ESFS near Amsden Road was not working during the site visit.
- A flashing CURVE AHEAD warning sign is located in the northbound direction south of the horizontal curve.
- No SHARE THE ROAD signs or pavement markings for bicycles are present along the corridor.
- Many intersections do not have curb ramps or marked crosswalks, while others do not meet ADA standards.
- The chevron (W1-8) signs along the horizontal curve do not meet current MUTCD standards. There are only three (W1-8) signposts along the curve.
- The sidewalk along North Halifax Drive ends at the Banyan Drive intersection.
- Bus stops along the corridor do not have bus aprons.
- The remaining pavement markings, signs, sidewalks, and asphalt pavement are in good condition.



ESFS near Standish Drive



Horizontal curve along North Halifax Drive



Curb ramp near Druid Circle

RECOMMENDATIONS

The proposed improvements target safety and operational issues within the study corridor. The study's recommendations were developed to address the key issues identified in the analysis. These include measures to improve safety, manage vehicle speeds, and enhance intersection operations based on the No-Passing Zone Analysis, All-Way Stop Control Warrant Analysis, Speed Study, and Crash Analysis findings. The recommended improvements are classified as short-term and long-term based on the scope and complexity of the measures involved.

Based on the data collection, field observations, collision analysis, operational analysis, and engineering judgment, the following recommendations were developed:

Short-Term Improvements:

Short-term improvements are low-cost, easily implementable measures designed to target the existing, field-observed deficiencies. These improvements can be constructed using maintenance contracts within a short timeframe. Improvements include:

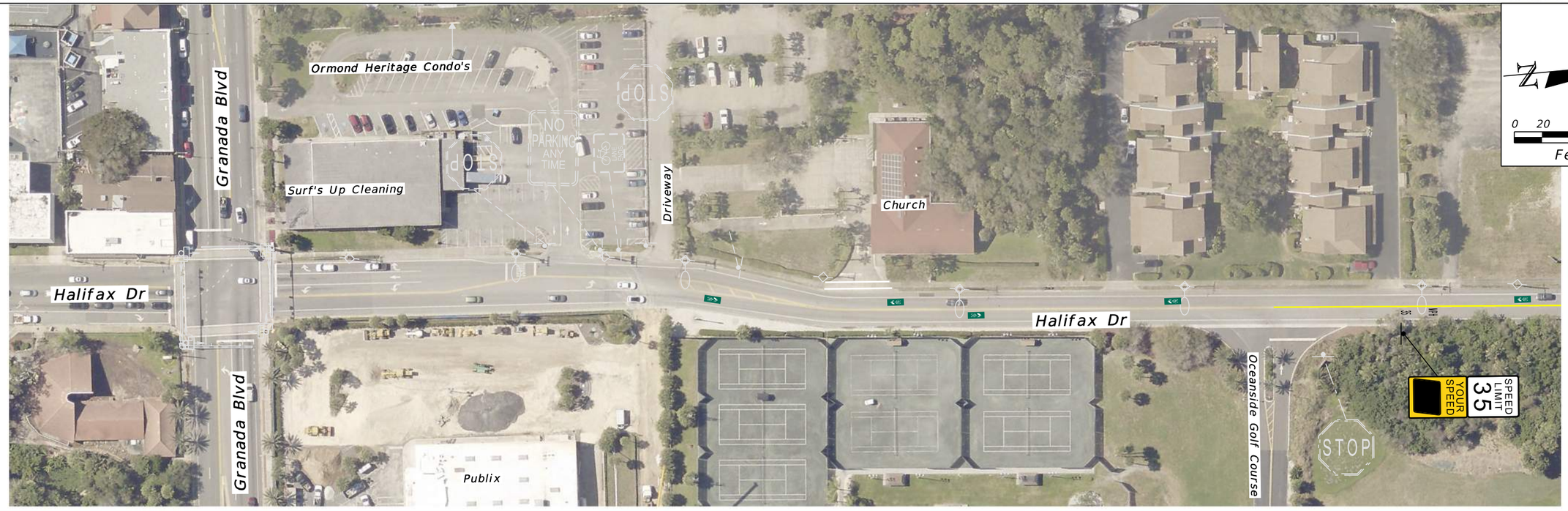
- Replace the existing centerline yellow pavement markings with double-yellow pavement markings to restrict passing from Oceanside Golf Course to Ellicot Drive, as recommended in the NPZ analysis.
- Replace the existing speed limit signs near Oceanside Golf Course (northbound) and Tanglewood Circle (southbound) with Solar-Powered Electronic Speed Feedback Signs.
- Remove the existing Chevron (W1-8) and install 6 new oversized (24x30) W1-8 signs with the correct 40-ft spacing as recommended in the MUTCD.
- Relocate the southbound STOP AHEAD (W3-1) sign near Neptune Avenue to 150 ft south. Install a new W3-1 sign along the northbound approach of the Neptune Avenue intersection at 350 ft from the stop bar. Install Advance Street Name plaques under the W3-1 signs.
- Install retroreflective sheeting on the poles of the existing STOP (R1-1) signs and the existing warning signs along the corridor.
- Convert the Amsden Road and Standish Drive intersections to All-Way Stop-Controlled (AWSC).
    - Install oversized (36x36) R1-1 signs on both sides of each of the North Halifax Drive approaches.
    - Remove the INTERSECTION WARNING (W2-1) signs near Amsden Road.
    - Install STOP AHEAD (W3-1) signs in the northbound and southbound approaches, 250 ft from the stop bar at the intersections.
- Install high-emphasis crosswalk pavement markings at the Neptune Avenue intersection. Replace the existing crosswalk pavement markings with high-emphasis crosswalk pavement markings at the Standish Drive, Ann Rustin Drive, and Banyan Drive intersections.
- Install crosswalk pavement markings at all side street intersections.
- Install speed limit pavement messages along the corridor.
- Relocate the existing ESFS near Standish Drive to 300’ south of the intersection.
- Install Green-Box Sharrows along the corridor.
- Remove the northbound speed limit (R2-1) sign north of St Marks Circle.
- Replace the existing northbound ESFS near Amsden Road.

Long-Term Improvements:

Long-term improvements involve significant measures designed to address underlying safety issues. These improvements include roadway improvements and larger scope improvements.

- Install a midblock pedestrian crossing 360 ft north of SR 40 (Granada Boulevard), near the Publix and the Church driveways. Coordinate with Publix to provide a marked pedestrian connection to the store.
- Install a 6-ft wide median at the northbound and southbound approaches to create a lane shift at the AWSC intersections: Neptune Avenue, Amsden Road, and Standish Drive. The 6-ft median should also serve as a pedestrian refuge.
- Replace the existing pedestrian crossing (W11-2) signs near Ann Rustin Drive and Banyan Drive with W11-2 signs with Solar-Powered Rectangular Rapid Flashing Beacons (RRFB).
- Replace the existing northbound CURVE AHEAD (W1-1) sign and flashing beacon between Ann Rustin Drive and St Annes Circle with a Dynamic Curve Ahead Warning Sign. The Dynamic Curve Ahead Warning Sign will flash when the speed of the approaching vehicles is too fast for the curve.

Figures 8 and 9 show the near-term and long-term improvement locations throughout North Halifax Drive.





RECCOMENDATIONS

1. Replace the Existing Centerline Yellow Pavement Markings w/ Double-Yellow Pavement Markings.
2. Replace the Existing Speed Limit Sign near Oceanside Golf Course w/ Solar-Powered ESFS.
3. Install Green-Box Sharrows Along the Corridor. Install Speed Limit Pavement Messages near the Existing Speed Limit Signs.
4. Install Crosswalk Pavement Markings at the Royal Palm Avenue Intersection.

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FIGURE 8
NEAR-TERM IMPROVEMENTS (1)

PAGE NO.
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MATCHLINE B

MATCHLINE C

MATCHLINE C

MATCHLINE D

Halifax Dr

Halifax Dr

Tanglewood Cir

Tanglewood Cir

Neptune Ave

Neptune Ave

Hillsdale Ave

Driftwood Ave

Sundance Trail

Riverwood Dr

Druid Cir

Druid Cir

Wildwood Ave

Pinecrest Ave

Atwood Ln

Country Club Dr

SPEED LIMIT 35

YOUR SPEED

NEPTUNE AVE

STOP

ALL WAY

4-WAY

N Halifax Dr

0 20 80

Feet

RECOMMENDATIONS

1. Replace the Existing Centerline Yellow Pavement Markings w/ Double-Yellow Pavement Markings.
2. Replace the Existing Speed Limit Sign near Tanglewood Circle w/ Solar-Powered ESFS.
3. Install Green-Box Sharrows Along the Corridor. Install Speed Limit Pavement Messages near the Existing Speed Limit Signs.
4. Install Crosswalk Pavement Markings at Tanglewood Circle, Neptune Avenue, RiverWood Drive, and Druid Circle Intersections.
5. Relocate the Southbound STOP AHEAD (W3-1) Sign Near Neptune Avenue to 150' South.
6. Install New W3-1 Sign Along the Northbound Approach of Neptune Avenue, at 350' from the Intersection.
7. Install High-Emphasis Crosswalk Pavement Markings at the Neptune Avenue Intersection.
8. Install Retroreflective Sheeting on the R1-1 and W3-1 Poles.

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FIGURE 8
NEAR-TERM IMPROVEMENTS (2)

PAGE NO.

33

MATCHLINE D

MATCHLINE E

MATCHLINE E

MATCHLINE F

0 20 80
Feet

RECOMMENDATIONS

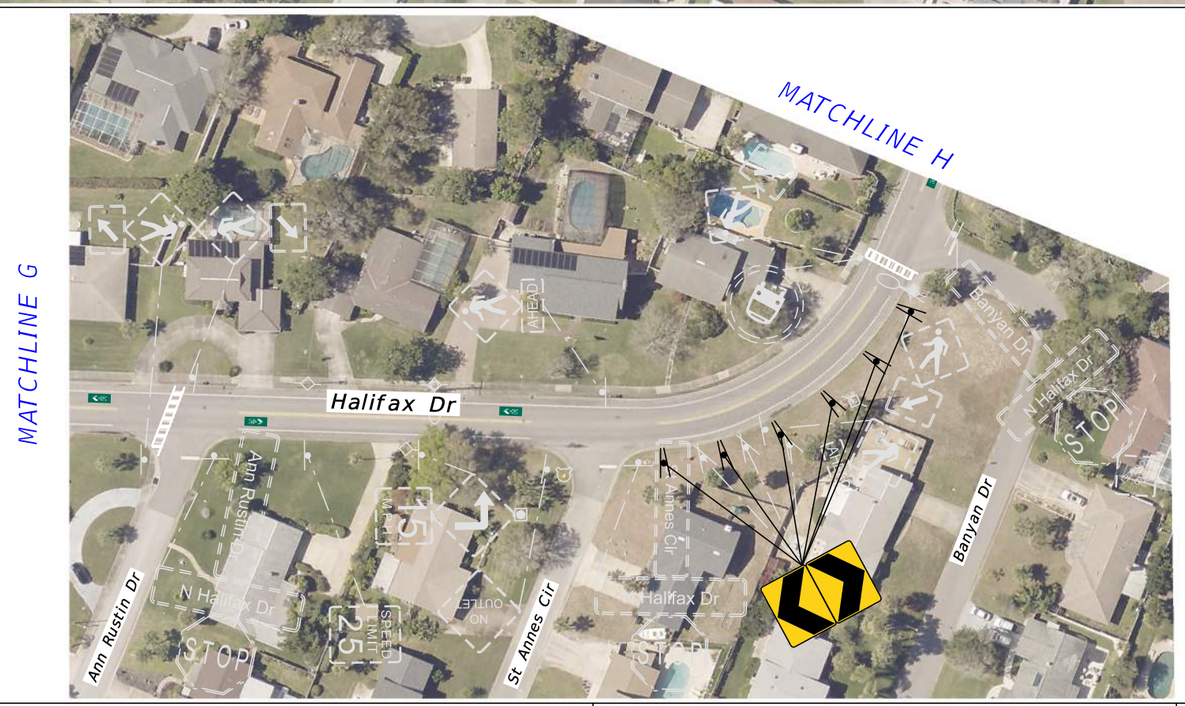
1. Replace the Existing Centerline Yellow Pavement Markings w/ Double-Yellow Pavement Markings.
2. Convert the Amsden Road and Standish Drive Intersections to All-Way Stop-Control. Use Oversized (36x36) STOP (R1-1) Signs.
3. Install New STOP AHEAD (W3-1) Signs for the Amsden Road and Standish Drive Intersections.
4. Remove Existing INTERSECTION WARNING (W2-1) Signs Near Amsden Road.
5. Install Green-Box Sharrows Along the Corridor. Install Speed Limit Pavement Messages near the Existing Speed Limit Signs.
6. Install Crosswalk Pavement Markings on Amsden Road, Ocean Terrace, and Standish Drive.
7. Install High-Emphasis Crosswalk Pavement Markings at the North Leg of the Standish Drive Intersection.
8. Install Retroreflective Sheeting on the R1-1 and W3-1 Poles.
9. Replace Existing Northbound ESFS near Amsden Road.

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FIGURE 8
NEAR-TERM IMPROVEMENTS (3)

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RECOMMENDATIONS

1. Replace the Existing Centerline Yellow Pavement Markings w/ Double-Yellow Pavement Markings.
2. Remove the Existing Chevron (W1-8) Signs and Install 6 New W1-8 Signs with 40' Spacing.
3. Install Green-Box Sharrows Along the Corridor. Install Speed Limit Pavement Messages Near the Existing Speed Limit Signs.
4. Install Crosswalk Pavement Markings at Bellewood Circle and Dromont Drive.
5. Install High-Emphasis Crosswalk Pavement Markings at the Ann Rustin Drive and Bayan Drive Intersections.

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FIGURE 8
NEAR-TERM IMPROVEMENTS (4)

PAGE NO.
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MATCHLINE H



RECOMMENDATIONS

1. Remove Existing Speed Limit Sign
2. Install Green-Box Sharrows Along the Corridor

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FIGURE 8
NEAR-TERM IMPROVEMENTS (5)

PAGE NO.
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RECOMMENDATIONS

1. Install a Midblock Pedestrian Crossing w/ RRFB. Coordinate w/ Publix to Provide Safe Access to Store.

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FIGURE 9
LONG-TERM IMPROVEMENTS (1)

PAGE NO.
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MATCHLINE B

MATCHLINE C

MATCHLINE C

MATCHLINE D

Halifax Dr

Halifax Dr

Tanglewood Cir

Driftwood Ave

Sundance Trail

Neptune Ave

Hillsdale Ave

Riverwood Dr

Druid Cir

Wildwood Ave

Pinecrest Ave

Atwood Ln

Country Club Dr

Install a 6' Wide Median on the Northbound and Southbound Approaches

0 20 80

Feet

RECOMMENDATIONS

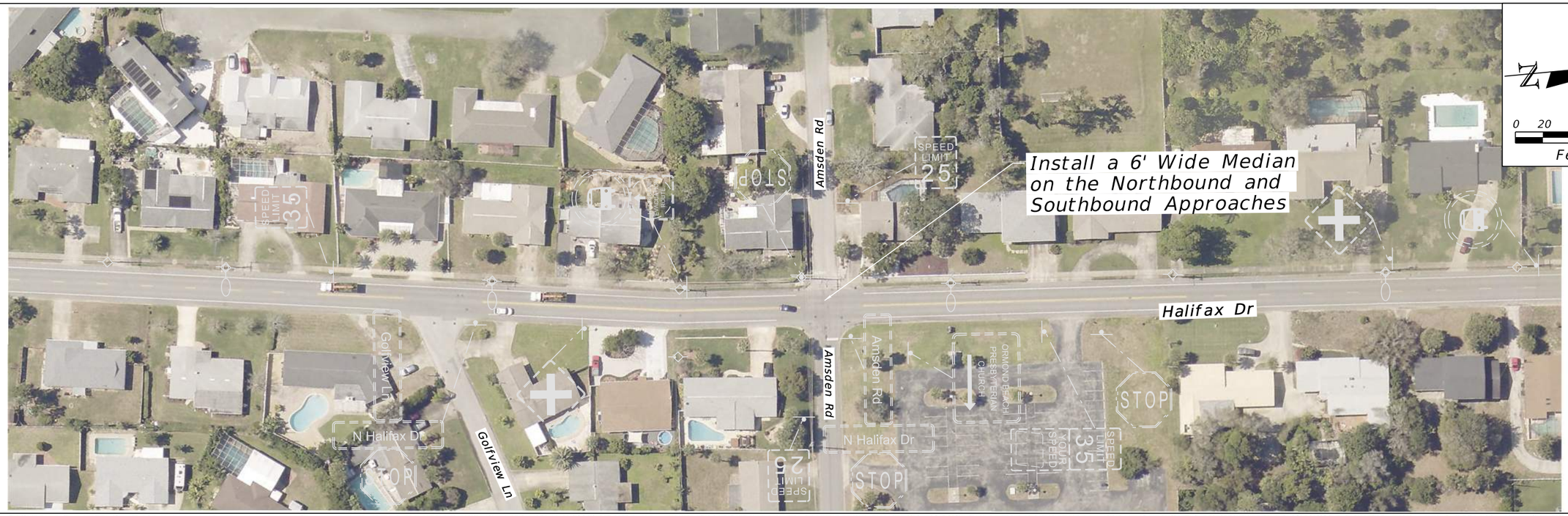
1. Install a 6' Wide Median on the Northbound and Southbound Approaches.

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FIGURE 9
LONG-TERM IMPROVEMENTS (2)

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MATCHLINE D



MATCHLINE E



MATCHLINE F

RECOMMENDATIONS

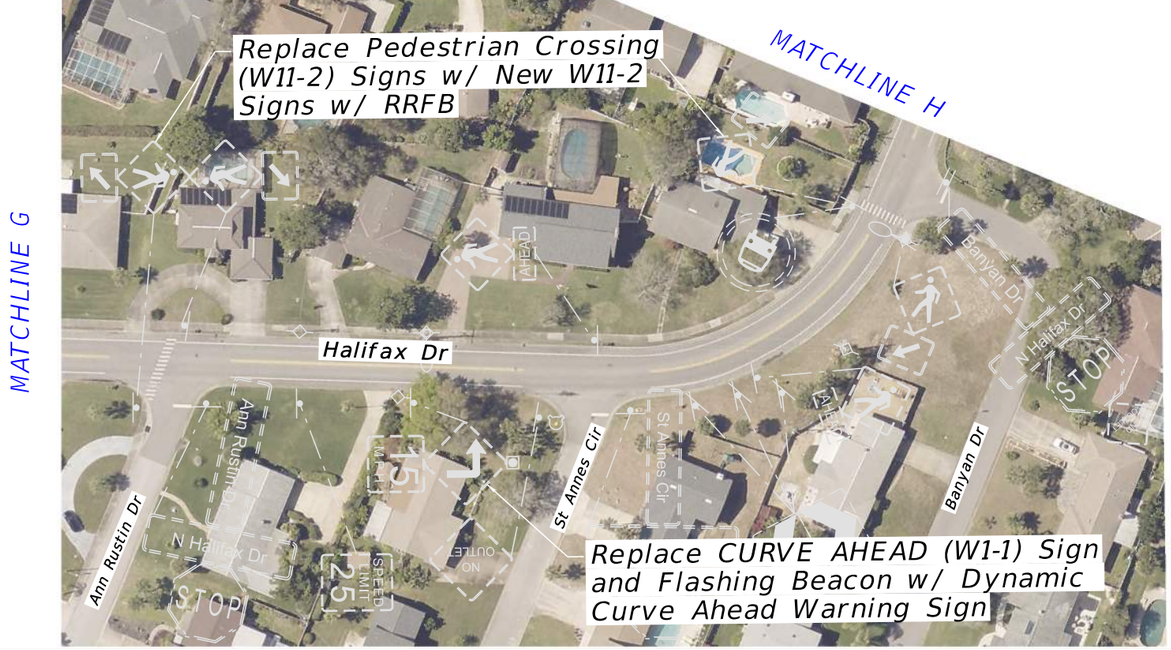
1. Install a 6' Wide Median on the Northbound and Southbound Approaches at Amsden Road.
2. Install a 6' Wide Median on the Northbound and Southbound Approaches at Standish Drive.

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FIGURE 9
LONG-TERM IMPROVEMENTS (3)

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RECOMMENDATIONS

1. Replace Pedestrian Crossing (W11-2) Signs w/ New W11-2 Signs w/ RRFB at the Ann Rustin Drive and Banyan Drive Crossings.
2. Replace CURVE AHEAD (W1-1) Sign and Flashing Beacon w/ Dynamic Curve Ahead Warning Sign.

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FIGURE 9
LONG-TERM IMPROVEMENTS (4)

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MATCHLINE H



RECOMMENDATIONS

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FIGURE 9
LONG-TERM IMPROVEMENTS (5)

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APPENDICES

APPENDIX A

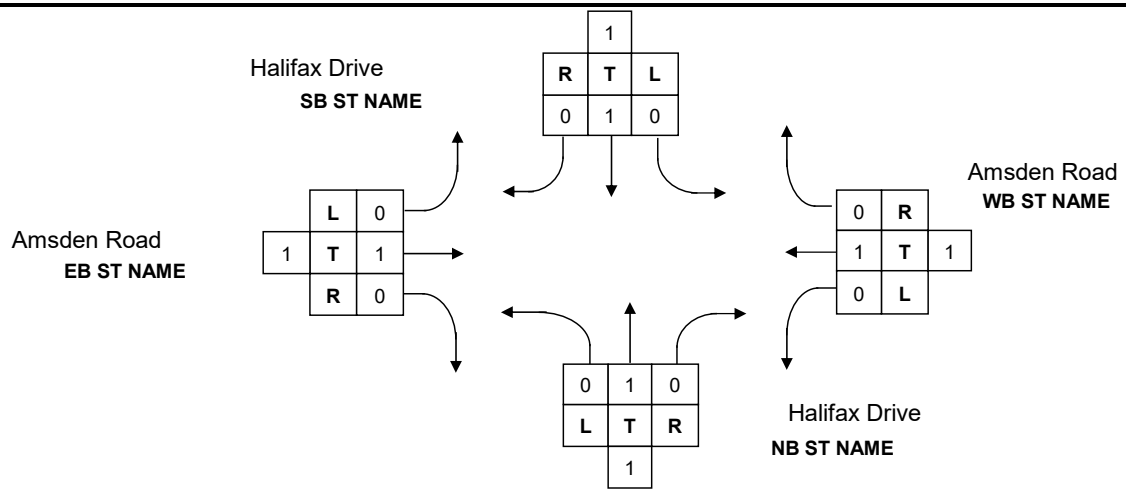
Turning Movement Counts

North Halifax Drive & Amsden Road

FLORIDA DEPARTMENT OF TRANSPORTATION

SUMMARY OF VEHICLE MOVEMENTS

SECTION	N/A	**STATE ROUTE**	Halifax Drive	**COUNTY**	Volusia
MILEPOST	N/A	**INTERSECTING ROUTE**	Amsden Road	**CITY**	Ormond Beach
OBSERVER	Burgess & Niple, Inc	**DATE**	9/25/2024		
WEATHER	Clear	**ROAD CONDITION**	Dry		
REMARKS					
		FORM COMPLETED BY	TR		





TIME	NORTHBOUND					SOUTHBOUND					TOTAL	EASTBOUND					WESTBOUND					TOTAL	TOTAL
BEGIN/END	U	L	T	R	TOT	U	L	T	R	TOT	N/S	U	L	T	R	TOT	U	L	T	R	TOT	E/W	INT
7 - 8	0	1	127	10	**138**	0	3	188	0	**191**	**329**	0	2	1	1	**4**	0	15	5	3	**23**	**27**	**356**
8 - 9	0	3	84	8	**95**	0	1	175	2	**178**	**273**	0	1	4	2	**7**	0	12	4	0	**16**	**23**	**296**
11 - 12	0	2	121	16	**139**	0	3	116	0	**119**	**258**	0	2	2	3	**7**	0	19	9	0	**28**	**35**	**293**
12 - 1	0	6	140	10	**156**	0	1	105	0	**106**	**262**	0	1	2	2	**5**	0	10	1	0	**11**	**16**	**278**
2 - 3	0	2	165	13	**180**	0	1	155	0	**156**	**336**	0	2	6	5	**13**	0	15	6	3	**24**	**37**	**373**
3 - 4	0	3	158	15	**176**	0	1	111	0	**112**	**288**	5	0	2	3	**10**	0	3	4	1	**8**	**18**	**306**
4 - 5	0	2	175	13	**190**	0	2	108	0	**110**	**300**	0	2	2	1	**5**	0	15	2	2	**19**	**24**	**324**
5 - 6	0	1	224	22	**247**	0	2	93	0	**95**	**342**	0	0	1	1	**2**	0	10	6	1	**17**	**19**	**361**
TOTAL	**0**	**20**	**1,194**	**107**	**1,321**	**0**	**14**	**1,051**	**2**	**1,067**	**2,388**	**5**	**10**	**20**	**18**	**53**	**0**	**99**	**37**	**10**	**146**	**199**	**2,587**
Percentage	0%	2%	90%	8%		0%	1%	99%	0%			9%	19%	38%	34%		0%	187%	70%	19%			
Maximum	0	6	224	22		0	3	188	2			5	2	6	5		0	19	9	3			
Minimum	0	1	84	8		0	1	93	0			0	0	1	1		0	3	1	0			
Truck Percentage	0.0%	10.0%	0.9%	0.9%	1.1%	0.0%	0.0%	1.9%	0.0%	1.9%	-	0.0%	10.0%	0.0%	5.6%	3.8%	0.0%	0.0%	0.0%	0.0%	0.0%	-	1.4%

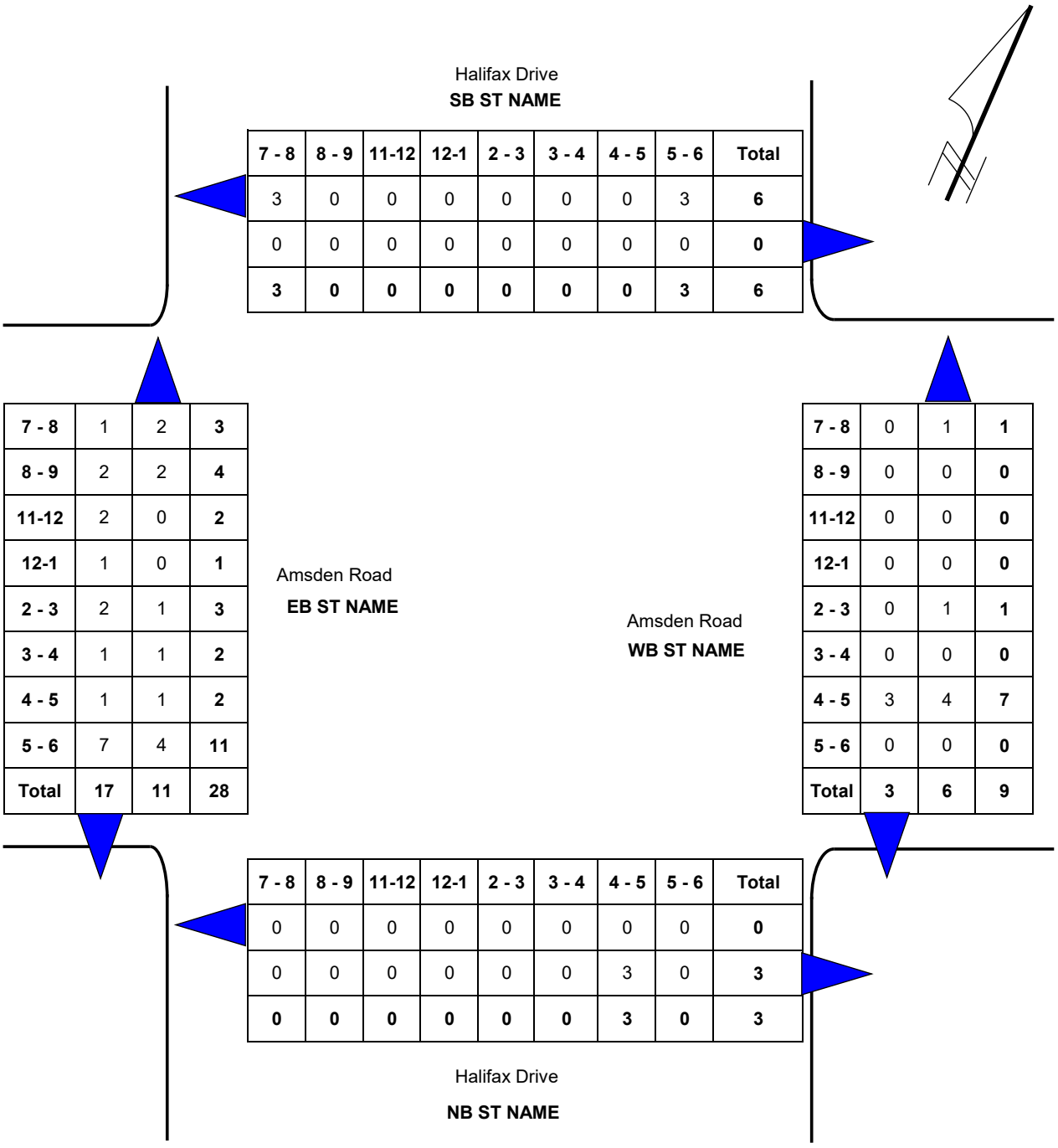
FLORIDA DEPARTMENT OF TRANSPORTATION

PEDESTRIAN MOVEMENT SUMMARY

SECTION	N/A	**STATE ROUTE**	Halifax Drive	**COUNTY**	Volusia
STATE ROUTE	N/A	**INTERSECTING ROUTE**	Amsden Road	**CITY**	Ormond Beach
OBSERVER	Burgess & Niple, Inc	**DATE**	9/25/2024		

REMARKS _____

FORM COMPLETED BY TR



7 - 8	8 - 9	11-12	12-1	2 - 3	3 - 4	4 - 5	5 - 6	Total
3	0	0	0	0	0	0	3	**6**
0	0	0	0	0	0	0	0	**0**
3	**0**	**0**	**0**	**0**	**0**	**0**	**3**	**6**

7 - 8	1	2	**3**
8 - 9	2	2	**4**
11-12	2	0	**2**
12-1	1	0	**1**
2 - 3	2	1	**3**
3 - 4	1	1	**2**
4 - 5	1	1	**2**
5 - 6	7	4	**11**
Total	**17**	**11**	**28**

7 - 8	0	1	**1**
8 - 9	0	0	**0**
11-12	0	0	**0**
12-1	0	0	**0**
2 - 3	0	1	**1**
3 - 4	0	0	**0**
4 - 5	3	4	**7**
5 - 6	0	0	**0**
Total	**3**	**6**	**9**

7 - 8	8 - 9	11-12	12-1	2 - 3	3 - 4	4 - 5	5 - 6	Total
0	0	0	0	0	0	0	0	**0**
0	0	0	0	0	0	3	0	**3**
0	**0**	**0**	**0**	**0**	**0**	**3**	**0**	**3**

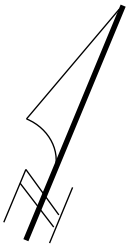
FLORIDA DEPARTMENT OF TRANSPORTATION

BICYCLE MOVEMENT SUMMARY

SECTION	N/A	**STATE ROUTE**	Halifax Drive	**COUNTY**	Volusia
STATE ROUTE	N/A	**INTERSECTING ROUTE**	Amsden Road	**CITY**	Ormond Beach
OBSERVER	Burgess & Niple, Inc	**DATE**	9/25/2024		

REMARKS

FORM COMPLETED BY TR



Halifax Drive
SB ST NAME

7 - 8	8 - 9	11-12	12-1	2 - 3	3 - 4	4 - 5	5 - 6	Total
0	0	0	0	0	0	0	0	**0**
0	0	0	0	0	0	0	1	**1**
0	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**1**

7 - 8	0	0	**0**
8 - 9	0	0	**0**
11-12	0	0	**0**
12-1	0	0	**0**
2 - 3	0	0	**0**
3 - 4	0	0	**0**
4 - 5	0	1	**1**
5 - 6	0	0	**0**
Total	**0**	**1**	**1**

Amsden Road
EB ST NAME

Amsden Road
WB ST NAME

7 - 8	0	0	**0**
8 - 9	0	0	**0**
11-12	0	0	**0**
12-1	0	0	**0**
2 - 3	0	0	**0**
3 - 4	0	0	**0**
4 - 5	0	0	**0**
5 - 6	0	0	**0**
Total	**0**	**0**	**0**

7 - 8	8 - 9	11-12	12-1	2 - 3	3 - 4	4 - 5	5 - 6	Total
0	0	0	0	0	0	0	0	**0**
0	0	0	0	0	0	0	0	**0**
0	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**

Halifax Drive
NB ST NAME

Burgess & Niple

1800 Pembroke Drive, Suite 265

Orlando, FL 32810

813.962.8689

Location: Halfiax Drive & Amsden Road
Weather: Clear
County: Volusia

File Name : Amsden_TMC
Site Code :
Start Date : 9/25/2024
Page No : 1

Groups Printed- Vehicles - Heavy Vehicles - Bicycles on Road

	Halifax Dr Northbound					Halifax Dr Southbound					Amsden Rd Eastbound					Amsden Rd Westbound					
Start Time	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	Int. Total
07:00 AM	0	1	10	4	15	0	0	23	0	23	0	0	1	1	2	0	1	0	0	1	41
07:15 AM	0	0	25	1	26	0	0	46	0	46	0	1	0	0	1	0	6	1	1	8	81
07:30 AM	0	0	49	1	50	0	0	65	0	65	0	1	0	0	1	0	6	4	0	10	126
07:45 AM	0	0	43	4	47	0	3	54	0	57	0	0	0	0	0	0	2	0	2	4	108
Total	0	1	127	10	138	0	3	188	0	191	0	2	1	1	4	0	15	5	3	23	356
08:00 AM	0	0	19	1	20	0	0	47	1	48	0	0	4	1	5	0	3	1	0	4	77
08:15 AM	0	0	24	4	28	0	1	45	0	46	0	0	0	0	0	0	3	1	0	4	78
08:30 AM	0	1	24	2	27	0	0	45	0	45	0	0	0	1	1	0	2	1	0	3	76
08:45 AM	0	2	17	1	20	0	0	38	1	39	0	1	0	0	1	0	4	1	0	5	65
Total	0	3	84	8	95	0	1	175	2	178	0	1	4	2	7	0	12	4	0	16	296
09:00 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
09:15 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
09:30 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
09:45 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:00 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:15 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:30 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:45 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11:00 AM	0	0	28	6	34	0	1	28	0	29	0	0	1	1	2	0	7	3	0	10	75
11:15 AM	0	0	31	4	35	0	1	23	0	24	0	2	0	0	2	0	2	2	0	4	65
11:30 AM	0	1	30	4	35	0	0	29	0	29	0	0	0	1	1	0	9	2	0	11	76
11:45 AM	0	1	32	2	35	0	1	36	0	37	0	0	1	1	2	0	1	2	0	3	77
Total	0	2	121	16	139	0	3	116	0	119	0	2	2	3	7	0	19	9	0	28	293
12:00 PM	0	2	40	3	45	0	1	29	0	30	0	0	1	2	3	0	3	0	0	3	81
12:15 PM	0	0	33	3	36	0	0	24	0	24	0	0	1	0	1	0	3	1	0	4	65
12:30 PM	0	3	30	2	35	0	0	26	0	26	0	0	0	0	0	0	2	0	0	2	63
12:45 PM	0	1	37	2	40	0	0	26	0	26	0	1	0	0	1	0	2	0	0	2	69
Total	0	6	140	10	156	0	1	105	0	106	0	1	2	2	5	0	10	1	0	11	278
01:00 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
01:15 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
01:30 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
01:45 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
02:00 PM	0	0	50	3	53	0	0	34	0	34	0	0	2	0	2	0	4	1	1	6	95
02:15 PM	0	1	32	1	34	0	0	57	0	57	0	0	2	2	4	0	3	3	1	7	102
02:30 PM	0	0	40	6	46	0	1	29	0	30	0	1	0	2	3	0	4	1	1	6	85
02:45 PM	0	1	43	3	47	0	0	35	0	35	0	1	2	1	4	0	4	1	0	5	91
Total	0	2	165	13	180	0	1	155	0	156	0	2	6	5	13	0	15	6	3	24	373
03:00 PM	0	2	44	3	49	0	0	31	0	31	5	0	2	1	8	0	1	1	0	2	90
03:15 PM	0	0	45	3	48	0	0	34	0	34	0	0	0	0	0	0	0	1	0	1	83
03:30 PM	0	1	34	4	39	0	1	22	0	23	0	0	0	2	2	0	0	1	0	1	65

Burgess & Niple

1800 Pembroke Drive, Suite 265

Orlando, FL 32810

813.962.8689

Location: Halfiax Drive & Amsden Road
Weather: Clear
County: Volusia

File Name : Amsden_TMC
Site Code :
Start Date : 9/25/2024
Page No : 2

Groups Printed- Vehicles - Heavy Vehicles - Bicycles on Road

	Halifax Dr Northbound					Halifax Dr Southbound					Amsden Rd Eastbound					Amsden Rd Westbound					
Start Time	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	Int. Total
03:45 PM	0	0	35	5	40	0	0	24	0	24	0	0	0	0	0	0	2	1	1	4	68
Total	0	3	158	15	176	0	1	111	0	112	5	0	2	3	10	0	3	4	1	8	306
04:00 PM	0	1	31	3	35	0	0	30	0	30	0	0	0	0	0	0	3	1	0	4	69
04:15 PM	0	0	47	5	52	0	2	24	0	26	0	1	0	0	1	0	4	1	0	5	84
04:30 PM	0	0	35	3	38	0	0	29	0	29	0	1	1	0	2	0	4	0	2	6	75
04:45 PM	0	1	62	2	65	0	0	25	0	25	0	0	1	1	2	0	4	0	0	4	96
Total	0	2	175	13	190	0	2	108	0	110	0	2	2	1	5	0	15	2	2	19	324
05:00 PM	0	1	51	5	57	0	2	22	0	24	0	0	0	0	0	0	3	1	0	4	85
05:15 PM	0	0	64	8	72	0	0	23	0	23	0	0	0	0	0	0	2	1	0	3	98
05:30 PM	0	0	59	4	63	0	0	30	0	30	0	0	0	1	1	0	3	2	1	6	100
05:45 PM	0	0	50	5	55	0	0	18	0	18	0	0	1	0	1	0	2	2	0	4	78
Total	0	1	224	22	247	0	2	93	0	95	0	0	1	1	2	0	10	6	1	17	361
Grand Total	0	20	1194	107	1321	0	14	1051	2	1067	5	10	20	18	53	0	99	37	10	146	2587
Apprch %	0	1.5	90.4	8.1		0	1.3	98.5	0.2		9.4	18.9	37.7	34		0	67.8	25.3	6.8		
Total %	0	0.8	46.2	4.1	51.1	0	0.5	40.6	0.1	41.2	0.2	0.4	0.8	0.7	2	0	3.8	1.4	0.4	5.6	
Vehicles	0	18	1176	104	1298	0	14	1022	2	1038	0	9	20	17	46	0	98	37	10	145	2527
% Vehicles	0	90	98.5	97.2	98.3	0	100	97.2	100	97.3	0	90	100	94.4	86.8	0	99	100	100	99.3	97.7
Heavy Vehicles	0	2	11	1	14	0	0	20	0	20	0	1	0	1	2	0	0	0	0	0	36
% Heavy Vehicles	0	10	0.9	0.9	1.1	0	0	1.9	0	1.9	0	10	0	5.6	3.8	0	0	0	0	0	1.4
Bicycles on Road	0	0	7	2	9	0	0	9	0	9	5	0	0	0	5	0	1	0	0	1	24
% Bicycles on Road	0	0	0.6	1.9	0.7	0	0	0.9	0	0.8	100	0	0	0	9.4	0	1	0	0	0.7	0.9

Burgess & Niple

1800 Pembroke Drive, Suite 265

Orlando, FL 32810

813.962.8689

Location: Halfiax Drive & Amsden Road
Weather: Clear
County: Volusia

File Name : Amsden_TMC
Site Code :
Start Date : 9/25/2024
Page No : 1

Groups Printed- Heavy Vehicles

	Halifax Dr Northbound					Halifax Dr Southbound					Amsden Rd Eastbound					Amsden Rd Westbound					
Start Time	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	Int. Total
07:00 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
07:15 AM	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
07:30 AM	0	0	1	0	1	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	2
07:45 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	2	0	2	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	3
08:00 AM	0	0	1	0	1	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	2
08:15 AM	0	0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2
08:30 AM	0	1	1	0	2	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	3
08:45 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	1	4	0	5	0	0	2	0	2	0	0	0	0	0	0	0	0	0	0	7
09:00 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
09:15 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
09:30 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
09:45 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:00 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:15 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:30 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:45 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11:00 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11:15 AM	0	0	0	0	0	0	0	2	0	2	0	0	0	0	0	0	0	0	0	0	2
11:30 AM	0	0	0	1	1	0	0	3	0	3	0	0	0	0	0	0	0	0	0	0	4
11:45 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	1	1	0	0	5	0	5	0	0	0	0	0	0	0	0	0	0	6
12:00 PM	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
12:15 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
12:30 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
12:45 PM	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	1
Total	0	0	1	0	1	0	0	2	0	2	0	1	0	0	1	0	0	0	0	0	4
01:00 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
01:15 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
01:30 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
01:45 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
02:00 PM	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
02:15 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
02:30 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
02:45 PM	0	0	2	0	2	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	3
Total	0	0	3	0	3	0	0	2	0	2	0	0	0	0	0	0	0	0	0	0	5
03:00 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
03:15 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
03:30 PM	0	1	0	0	1	0	0	2	0	2	0	0	0	1	1	0	0	0	0	0	4

Burgess & Niple

1800 Pembroke Drive, Suite 265

Orlando, FL 32810

813.962.8689

Location: Halfiax Drive & Amsden Road
Weather: Clear
County: Volusia

File Name : Amsden_TMC
Site Code :
Start Date : 9/25/2024

Groups Printed- Heavy Vehicles

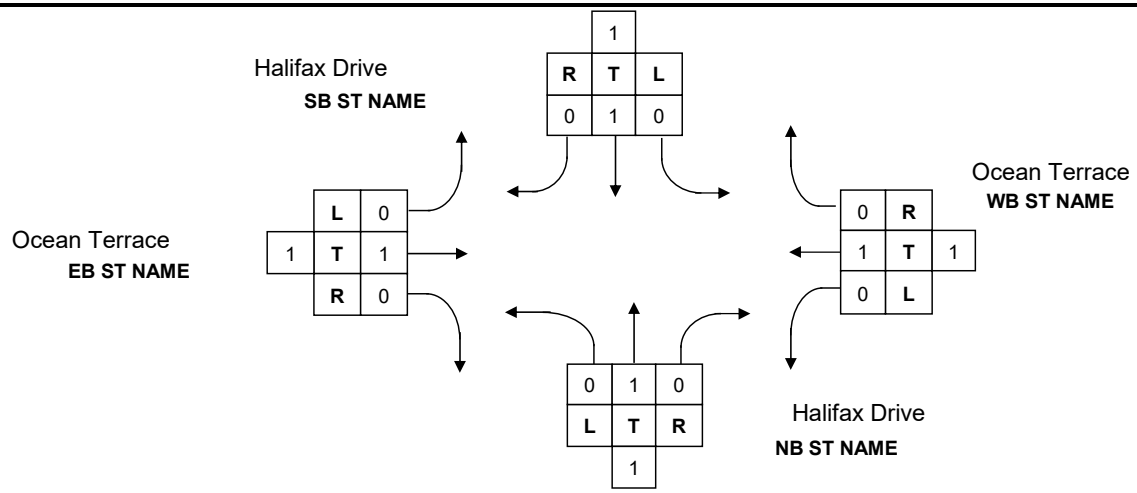
	Halifax Dr Northbound					Halifax Dr Southbound					Amsden Rd Eastbound					Amsden Rd Westbound					
Start Time	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	Int. Total
03:45 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	1	0	0	1	0	0	2	0	2	0	0	0	1	1	0	0	0	0	0	4
04:00 PM	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
04:15 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
04:30 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
04:45 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
Total	0	0	1	0	1	0	0	2	0	2	0	0	0	0	0	0	0	0	0	0	3
05:00 PM	0	0	0	0	0	0	0	2	0	2	0	0	0	0	0	0	0	0	0	0	2
05:15 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
05:30 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
05:45 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
Total	0	0	0	0	0	0	0	4	0	4	0	0	0	0	0	0	0	0	0	0	4
Grand Total	0	2	11	1	14	0	0	20	0	20	0	1	0	1	2	0	0	0	0	0	36
Apprch %	0	14.3	78.6	7.1		0	0	100	0		0	50	0	50		0	0	0	0		
Total %	0	5.6	30.6	2.8	38.9	0	0	55.6	0	55.6	0	2.8	0	2.8	5.6	0	0	0	0	0	

North Halifax Drive & Ocean Terrace

FLORIDA DEPARTMENT OF TRANSPORTATION

SUMMARY OF VEHICLE MOVEMENTS

SECTION	N/A	**STATE ROUTE**	Halifax Drive	**COUNTY**	Volusia
MILEPOST	N/A	**INTERSECTING ROUTE**	Ocean Terrace	**CITY**	Ormond Beach
OBSERVER	Burgess & Niple, Inc	**DATE**	9/25/2024		
WEATHER	Clear	**ROAD CONDITION**	Dry		
REMARKS					
		FORM COMPLETED BY	TR		





TIME	NORTHBOUND					SOUTHBOUND					TOTAL	EASTBOUND					WESTBOUND					TOTAL	TOTAL
BEGIN/END	U	L	T	R	TOT	U	L	T	R	TOT	N/S	U	L	T	R	TOT	U	L	T	R	TOT	E/W	INT
7 - 8	0	0	129	2	**131**	0	1	178	0	**179**	**310**	0	0	0	2	**2**	0	11	1	1	**13**	**15**	**325**
8 - 9	0	2	83	5	**90**	0	1	177	2	**180**	**270**	0	0	0	3	**3**	0	12	0	0	**12**	**15**	**285**
11 - 12	0	0	117	8	**125**	0	2	113	1	**116**	**241**	0	3	3	5	**11**	1	3	3	3	**10**	**21**	**262**
12 - 1	0	2	145	14	**161**	0	2	96	1	**99**	**260**	0	0	4	3	**7**	0	14	0	1	**15**	**22**	**282**
2 - 3	0	1	163	11	**175**	0	0	141	2	**143**	**318**	0	0	3	3	**6**	0	9	0	1	**10**	**16**	**334**
3 - 4	0	4	140	22	**166**	0	1	96	0	**97**	**263**	0	0	4	4	**8**	0	0	0	2	**2**	**10**	**273**
4 - 5	0	3	171	8	**182**	0	0	101	0	**101**	**283**	0	0	5	4	**9**	0	7	0	1	**8**	**17**	**300**
5 - 6	0	6	209	13	**228**	0	1	88	1	**90**	**318**	0	0	0	4	**4**	0	2	0	3	**5**	**9**	**327**
TOTAL	**0**	**18**	**1,157**	**83**	**1,258**	**0**	**8**	**990**	**7**	**1,005**	**2,263**	**0**	**3**	**19**	**28**	**50**	**1**	**58**	**4**	**12**	**75**	**125**	**2,388**
Percentage	0%	1%	92%	7%		0%	1%	99%	1%			0%	6%	38%	56%		2%	116%	8%	24%			
Maximum	0	6	209	22		0	2	178	2			0	3	5	5		1	14	3	3			
Minimum	0	0	83	2		0	0	88	0			0	0	0	2		0	0	0	0			
Truck Percentage	0.0%	0.0%	1.2%	1.2%	1.2%	0.0%	12.5%	2.0%	14.3%	2.2%	-	0.0%	0.0%	0.0%	3.6%	2.0%	0.0%	0.0%	0.0%	0.0%	0.0%	-	1.6%

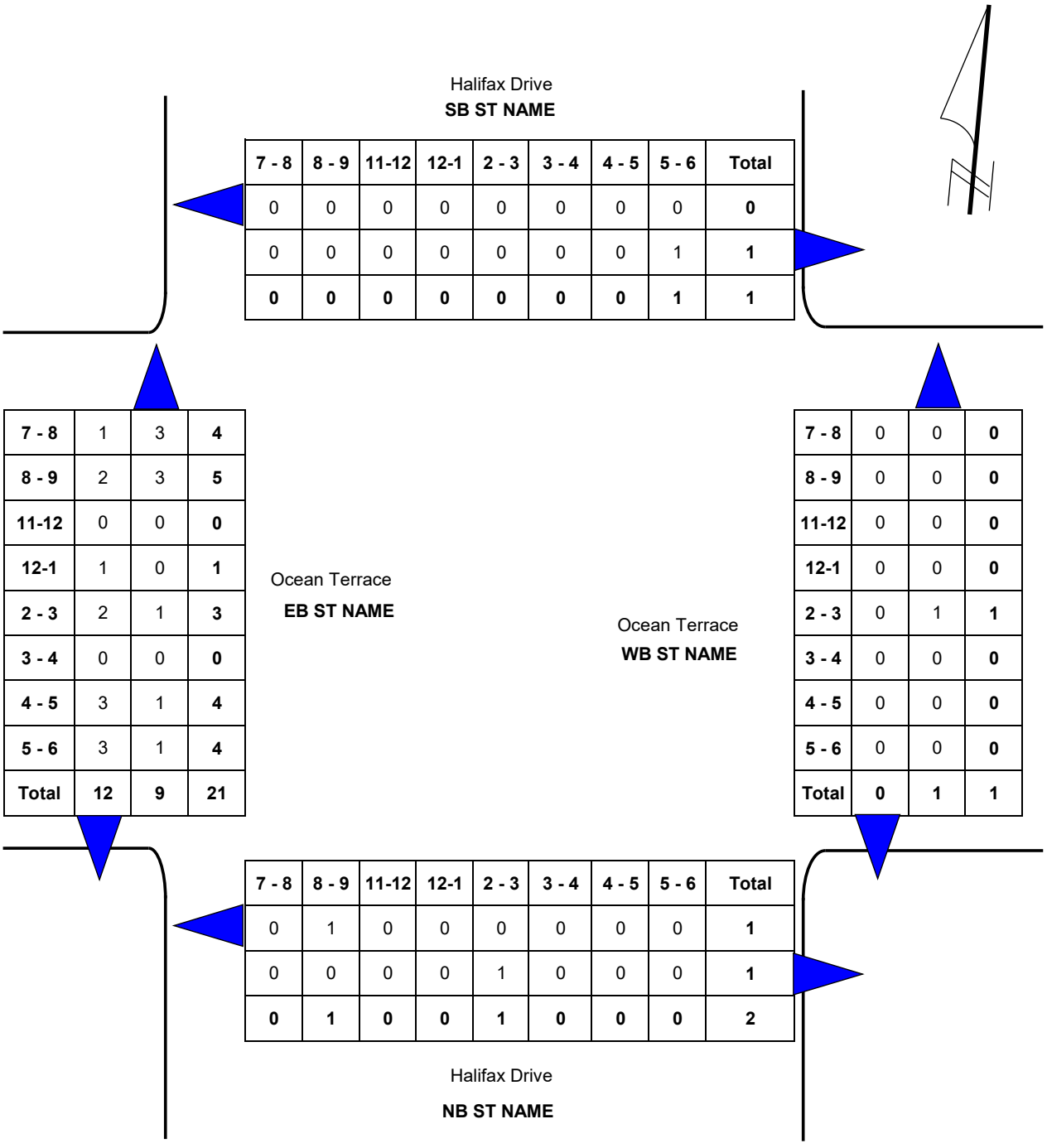
FLORIDA DEPARTMENT OF TRANSPORTATION

PEDESTRIAN MOVEMENT SUMMARY

SECTION	N/A	**STATE ROUTE**	Halifax Drive	**COUNTY**	Volusia
STATE ROUTE	N/A	**INTERSECTING ROUTE**	Ocean Terrace	**CITY**	Ormond Beach
OBSERVER	Burgess & Niple, Inc	**DATE**	9/25/2024		

REMARKS _____

FORM COMPLETED BY TR



7 - 8	8 - 9	11-12	12-1	2 - 3	3 - 4	4 - 5	5 - 6	Total
0	0	0	0	0	0	0	0	**0**
0	0	0	0	0	0	0	1	**1**
0	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**1**

7 - 8	1	3	**4**
8 - 9	2	3	**5**
11-12	0	0	**0**
12-1	1	0	**1**
2 - 3	2	1	**3**
3 - 4	0	0	**0**
4 - 5	3	1	**4**
5 - 6	3	1	**4**
Total	**12**	**9**	**21**

7 - 8	0	0	**0**
8 - 9	0	0	**0**
11-12	0	0	**0**
12-1	0	0	**0**
2 - 3	0	1	**1**
3 - 4	0	0	**0**
4 - 5	0	0	**0**
5 - 6	0	0	**0**
Total	**0**	**1**	**1**

7 - 8	8 - 9	11-12	12-1	2 - 3	3 - 4	4 - 5	5 - 6	Total
0	1	0	0	0	0	0	0	**1**
0	0	0	0	1	0	0	0	**1**
0	**1**	**0**	**0**	**1**	**0**	**0**	**0**	**2**

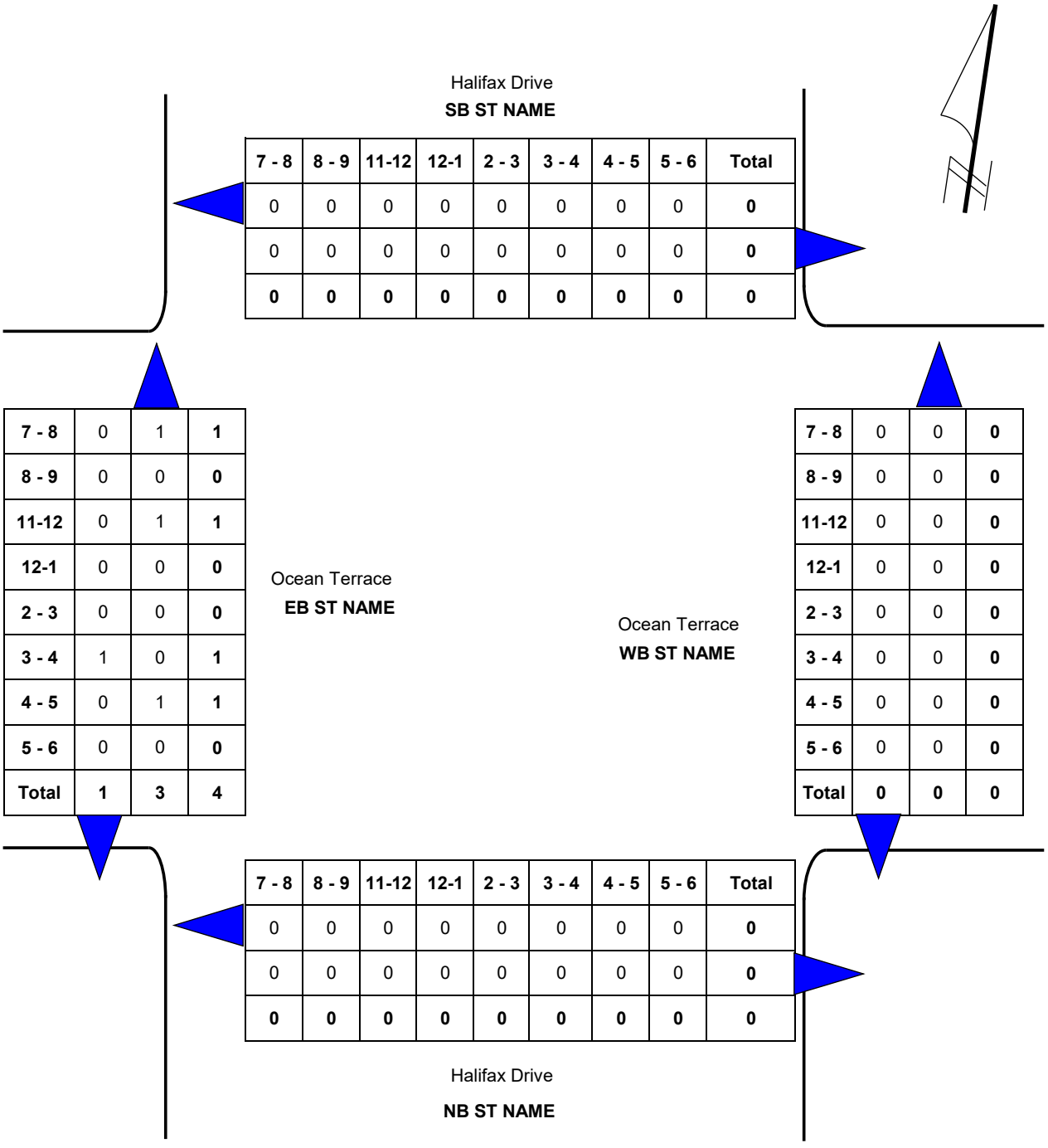
FLORIDA DEPARTMENT OF TRANSPORTATION

BICYCLE MOVEMENT SUMMARY

SECTION	N/A	**STATE ROUTE**	Halifax Drive	**COUNTY**	Volusia
STATE ROUTE	N/A	**INTERSECTING ROUTE**	Ocean Terrace	**CITY**	Ormond Beach
OBSERVER	Burgess & Niple, Inc	**DATE**	9/25/2024		

REMARKS

FORM COMPLETED BY TR



7 - 8	8 - 9	11-12	12-1	2 - 3	3 - 4	4 - 5	5 - 6	Total
0	0	0	0	0	0	0	0	**0**
0	0	0	0	0	0	0	0	**0**
0	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**

7 - 8	0	1	**1**
8 - 9	0	0	**0**
11-12	0	1	**1**
12-1	0	0	**0**
2 - 3	0	0	**0**
3 - 4	1	0	**1**
4 - 5	0	1	**1**
5 - 6	0	0	**0**
Total	**1**	**3**	**4**

7 - 8	0	0	**0**
8 - 9	0	0	**0**
11-12	0	0	**0**
12-1	0	0	**0**
2 - 3	0	0	**0**
3 - 4	0	0	**0**
4 - 5	0	0	**0**
5 - 6	0	0	**0**
Total	**0**	**0**	**0**

7 - 8	8 - 9	11-12	12-1	2 - 3	3 - 4	4 - 5	5 - 6	Total
0	0	0	0	0	0	0	0	**0**
0	0	0	0	0	0	0	0	**0**
0	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**

Burgess & Niple

1800 Pembroke Drive, Suite 265
Orlando, FL 32810
813.962.8689

Location: Halifax Drive & Ocean Terrace
Weather: Clear
County: Volusia

File Name : Ocean_TMC
Site Code :
Start Date : 9/25/2024
Page No : 1

Groups Printed- Vehicles - Heavy Vehicles - Bicycles on Road

	Halifax Dr Northbound					Halifax Dr Southbound					Ocean Terrace Eastbound					Ocean Terrace Westbound					
Start Time	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	Int. Total
07:00 AM	0	0	10	0	10	0	0	21	0	21	0	0	0	0	0	0	1	1	0	2	33
07:15 AM	0	0	27	1	28	0	0	41	0	41	0	0	0	1	1	0	2	0	0	2	72
07:30 AM	0	0	48	0	48	0	0	62	0	62	0	0	0	0	0	0	6	0	0	6	116
07:45 AM	0	0	44	1	45	0	1	54	0	55	0	0	0	1	1	0	2	0	1	3	104
Total	0	0	129	2	131	0	1	178	0	179	0	0	0	2	2	0	11	1	1	13	325
08:00 AM	0	0	17	2	19	0	1	46	1	48	0	0	0	3	3	0	2	0	0	2	72
08:15 AM	0	1	25	1	27	0	0	47	0	47	0	0	0	0	0	0	3	0	0	3	77
08:30 AM	0	0	22	2	24	0	0	45	1	46	0	0	0	0	0	0	3	0	0	3	73
08:45 AM	0	1	19	0	20	0	0	39	0	39	0	0	0	0	0	0	4	0	0	4	63
Total	0	2	83	5	90	0	1	177	2	180	0	0	0	3	3	0	12	0	0	12	285
09:00 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
09:15 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
09:30 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
09:45 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:00 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:15 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:30 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:45 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11:00 AM	0	0	26	2	28	0	1	30	0	31	0	0	1	0	1	1	0	1	0	2	62
11:15 AM	0	0	30	3	33	0	0	24	1	25	0	1	0	0	1	0	0	0	0	0	59
11:30 AM	0	0	29	1	30	0	0	27	0	27	0	0	0	2	2	0	1	0	1	2	61
11:45 AM	0	0	32	2	34	0	1	32	0	33	0	2	2	3	7	0	2	2	2	6	80
Total	0	0	117	8	125	0	2	113	1	116	0	3	3	5	11	1	3	3	3	10	262
12:00 PM	0	2	37	2	41	0	0	25	1	26	0	0	0	1	1	0	5	0	1	6	74
12:15 PM	0	0	35	2	37	0	2	25	0	27	0	0	1	1	2	0	2	0	0	2	68
12:30 PM	0	0	33	3	36	0	0	22	0	22	0	0	1	1	2	0	4	0	0	4	64
12:45 PM	0	0	40	7	47	0	0	24	0	24	0	0	2	0	2	0	3	0	0	3	76
Total	0	2	145	14	161	0	2	96	1	99	0	0	4	3	7	0	14	0	1	15	282
01:00 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
01:15 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
01:30 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
01:45 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
02:00 PM	0	1	49	2	52	0	0	29	0	29	0	0	2	1	3	0	3	0	0	3	87
02:15 PM	0	0	30	2	32	0	0	55	0	55	0	0	1	1	2	0	0	0	0	0	89
02:30 PM	0	0	45	1	46	0	0	29	1	30	0	0	0	0	0	0	1	0	0	1	77
02:45 PM	0	0	39	6	45	0	0	28	1	29	0	0	0	1	1	0	5	0	1	6	81
Total	0	1	163	11	175	0	0	141	2	143	0	0	3	3	6	0	9	0	1	10	334
03:00 PM	0	2	35	5	42	0	0	27	0	27	0	0	0	0	0	0	0	0	0	0	69
03:15 PM	0	1	38	9	48	0	0	29	0	29	0	0	2	2	4	0	0	0	1	1	82
03:30 PM	0	1	33	4	38	0	0	18	0	18	0	0	1	2	3	0	0	0	1	1	60

Burgess & Niple

1800 Pembroke Drive, Suite 265

Orlando, FL 32810

813.962.8689

Location: Halifax Drive & Ocean Terrace
Weather: Clear
County: Volusia

File Name : Ocean_TMC
Site Code :
Start Date : 9/25/2024
Page No : 2

Groups Printed- Vehicles - Heavy Vehicles - Bicycles on Road

	Halifax Dr Northbound					Halifax Dr Southbound					Ocean Terrace Eastbound					Ocean Terrace Westbound					
Start Time	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	Int. Total
03:45 PM	0	0	34	4	38	0	1	22	0	23	0	0	1	0	1	0	0	0	0	0	62
Total	0	4	140	22	166	0	1	96	0	97	0	0	4	4	8	0	0	0	2	2	273
04:00 PM	0	1	27	2	30	0	0	27	0	27	0	0	2	0	2	0	3	0	0	3	62
04:15 PM	0	1	47	0	48	0	0	25	0	25	0	0	0	1	1	0	1	0	0	1	75
04:30 PM	0	0	38	3	41	0	0	27	0	27	0	0	2	2	4	0	1	0	1	2	74
04:45 PM	0	1	59	3	63	0	0	22	0	22	0	0	1	1	2	0	2	0	0	2	89
Total	0	3	171	8	182	0	0	101	0	101	0	0	5	4	9	0	7	0	1	8	300
05:00 PM	0	0	52	3	55	0	0	22	1	23	0	0	0	0	0	0	0	0	1	1	79
05:15 PM	0	2	55	2	59	0	0	21	0	21	0	0	0	1	1	0	1	0	0	1	82
05:30 PM	0	3	56	5	64	0	0	28	0	28	0	0	0	2	2	0	1	0	2	3	97
05:45 PM	0	1	46	3	50	0	1	17	0	18	0	0	0	1	1	0	0	0	0	0	69
Total	0	6	209	13	228	0	1	88	1	90	0	0	0	4	4	0	2	0	3	5	327
Grand Total	0	18	1157	83	1258	0	8	990	7	1005	0	3	19	28	50	1	58	4	12	75	2388
Apprch %	0	1.4	92	6.6		0	0.8	98.5	0.7		0	6	38	56		1.3	77.3	5.3	16		
Total %	0	0.8	48.5	3.5	52.7	0	0.3	41.5	0.3	42.1	0	0.1	0.8	1.2	2.1	0	2.4	0.2	0.5	3.1	
Vehicles	0	18	1136	81	1235	0	7	962	6	975	0	3	17	27	47	0	58	4	12	74	2331
% Vehicles	0	100	98.2	97.6	98.2	0	87.5	97.2	85.7	97	0	100	89.5	96.4	94	0	100	100	100	98.7	97.6
Heavy Vehicles	0	0	14	1	15	0	1	20	1	22	0	0	0	1	1	0	0	0	0	0	38
% Heavy Vehicles	0	0	1.2	1.2	1.2	0	12.5	2	14.3	2.2	0	0	0	3.6	2	0	0	0	0	0	1.6
Bicycles on Road	0	0	7	1	8	0	0	8	0	8	0	0	2	0	2	1	0	0	0	1	19
% Bicycles on Road	0	0	0.6	1.2	0.6	0	0	0.8	0	0.8	0	0	10.5	0	4	100	0	0	0	1.3	0.8

Burgess & Niple

1800 Pembroke Drive, Suite 265
Orlando, FL 32810
813.962.8689

Location: Halifax Drive & Ocean Terrace
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County: Volusia

File Name : Ocean_TMC
Site Code :
Start Date : 9/25/2024
Page No : 1

Groups Printed- Heavy Vehicles

	Halifax Dr Northbound					Halifax Dr Southbound					Ocean Terrace Eastbound					Ocean Terrace Westbound					
Start Time	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	Int. Total
07:00 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
07:15 AM	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
07:30 AM	0	0	1	0	1	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	2
07:45 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	2	0	2	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	3
08:00 AM	0	0	1	0	1	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	2
08:15 AM	0	0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2
08:30 AM	0	0	1	1	2	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	3
08:45 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	4	1	5	0	0	2	0	2	0	0	0	0	0	0	0	0	0	0	7
09:00 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
09:15 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
09:30 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
09:45 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:00 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:15 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:30 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:45 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11:00 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11:15 AM	0	0	0	0	0	0	0	2	1	3	0	0	0	0	0	0	0	0	0	0	3
11:30 AM	0	0	0	0	0	0	0	2	0	2	0	0	0	1	1	0	0	0	0	0	3
11:45 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	4	1	5	0	0	0	1	1	0	0	0	0	0	6
12:00 PM	0	0	1	0	1	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	2
12:15 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
12:30 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
12:45 PM	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
Total	0	0	2	0	2	0	0	3	0	3	0	0	0	0	0	0	0	0	0	0	5
01:00 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
01:15 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
01:30 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
01:45 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
02:00 PM	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
02:15 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
02:30 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
02:45 PM	0	0	2	0	2	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	3
Total	0	0	3	0	3	0	0	2	0	2	0	0	0	0	0	0	0	0	0	0	5
03:00 PM	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
03:15 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
03:30 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1

Burgess & Niple

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Groups Printed- Heavy Vehicles

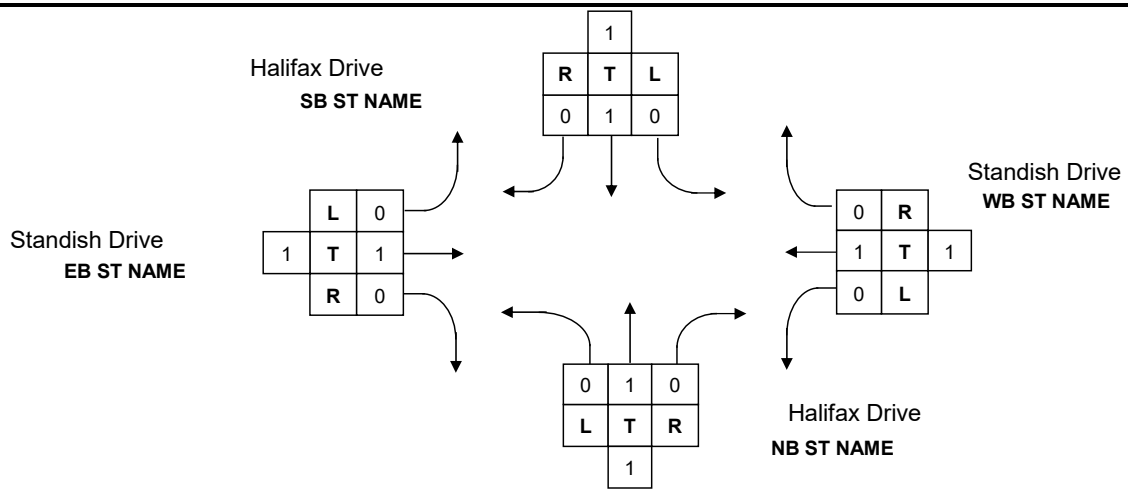
	Halifax Dr Northbound					Halifax Dr Southbound					Ocean Terrace Eastbound					Ocean Terrace Westbound					
Start Time	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	Int. Total
03:45 PM	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	1
Total	0	0	1	0	1	0	1	2	0	3	0	0	0	0	0	0	0	0	0	0	4
04:00 PM	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
04:15 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
04:30 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
04:45 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
Total	0	0	1	0	1	0	0	2	0	2	0	0	0	0	0	0	0	0	0	0	3
05:00 PM	0	0	0	0	0	0	0	2	0	2	0	0	0	0	0	0	0	0	0	0	2
05:15 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
05:30 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
05:45 PM	0	0	1	0	1	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	2
Total	0	0	1	0	1	0	0	4	0	4	0	0	0	0	0	0	0	0	0	0	5
Grand Total	0	0	14	1	15	0	1	20	1	22	0	0	0	1	1	0	0	0	0	0	38
Apprch %	0	0	93.3	6.7		0	4.5	90.9	4.5		0	0	0	100		0	0	0	0		
Total %	0	0	36.8	2.6	39.5	0	2.6	52.6	2.6	57.9	0	0	0	2.6	2.6	0	0	0	0	0	

North Halifax Drive & Standish Drive

FLORIDA DEPARTMENT OF TRANSPORTATION

SUMMARY OF VEHICLE MOVEMENTS

SECTION	N/A	**STATE ROUTE**	Halifax Drive	**COUNTY**	Volusia
MILEPOST	N/A	**INTERSECTING ROUTE**	Standish Drive	**CITY**	Ormond Beach
OBSERVER	Burgess & Niple, Inc	**DATE**	9/25/2024		
WEATHER	Clear	**ROAD CONDITION**	Dry		
REMARKS					
		FORM COMPLETED BY	TR		





TIME	NORTHBOUND					SOUTHBOUND					TOTAL	EASTBOUND					WESTBOUND					TOTAL	TOTAL
BEGIN/END	U	L	T	R	TOT	U	L	T	R	TOT	N/S	U	L	T	R	TOT	U	L	T	R	TOT	E/W	INT
7 - 8	0	1	128	1	**130**	0	1	164	1	**166**	**296**	0	1	0	3	**4**	0	5	0	5	**10**	**14**	**310**
8 - 9	0	1	79	1	**81**	0	0	142	1	**143**	**224**	0	1	1	6	**8**	0	6	4	1	**11**	**19**	**243**
11 - 12	0	2	105	2	**109**	0	0	96	1	**97**	**206**	0	2	2	5	**9**	0	6	0	1	**7**	**16**	**222**
12 - 1	0	2	132	2	**136**	0	1	87	1	**89**	**225**	0	3	0	2	**5**	0	3	0	4	**7**	**12**	**237**
2 - 3	0	3	147	6	**156**	0	2	127	2	**131**	**287**	0	2	2	5	**9**	0	5	1	6	**12**	**21**	**308**
3 - 4	0	3	119	6	**128**	0	4	85	2	**91**	**219**	0	0	0	3	**3**	0	7	3	2	**12**	**15**	**234**
4 - 5	0	4	155	4	**163**	0	0	87	1	**88**	**251**	0	2	2	4	**8**	0	5	1	4	**10**	**18**	**269**
5 - 6	0	6	188	5	**199**	0	3	74	1	**78**	**277**	0	0	3	4	**7**	0	4	1	0	**5**	**12**	**289**
TOTAL	**0**	**22**	**1,053**	**27**	**1,102**	**0**	**11**	**862**	**10**	**883**	**1,985**	**0**	**11**	**10**	**32**	**53**	**0**	**41**	**10**	**23**	**74**	**127**	**2,112**
Percentage	0%	2%	96%	2%		0%	1%	98%	1%			0%	21%	19%	60%		0%	77%	19%	43%			
Maximum	0	6	188	6		0	4	164	2			0	3	3	6		0	7	4	6			
Minimum	0	1	79	1		0	0	74	1			0	0	0	2		0	3	0	0			
Truck Percentage	0.0%	0.0%	1.2%	7.4%	1.4%	0.0%	0.0%	2.3%	10.0%	2.4%	-	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	4.9%	0.0%	13.0%	6.8%	-	1.9%

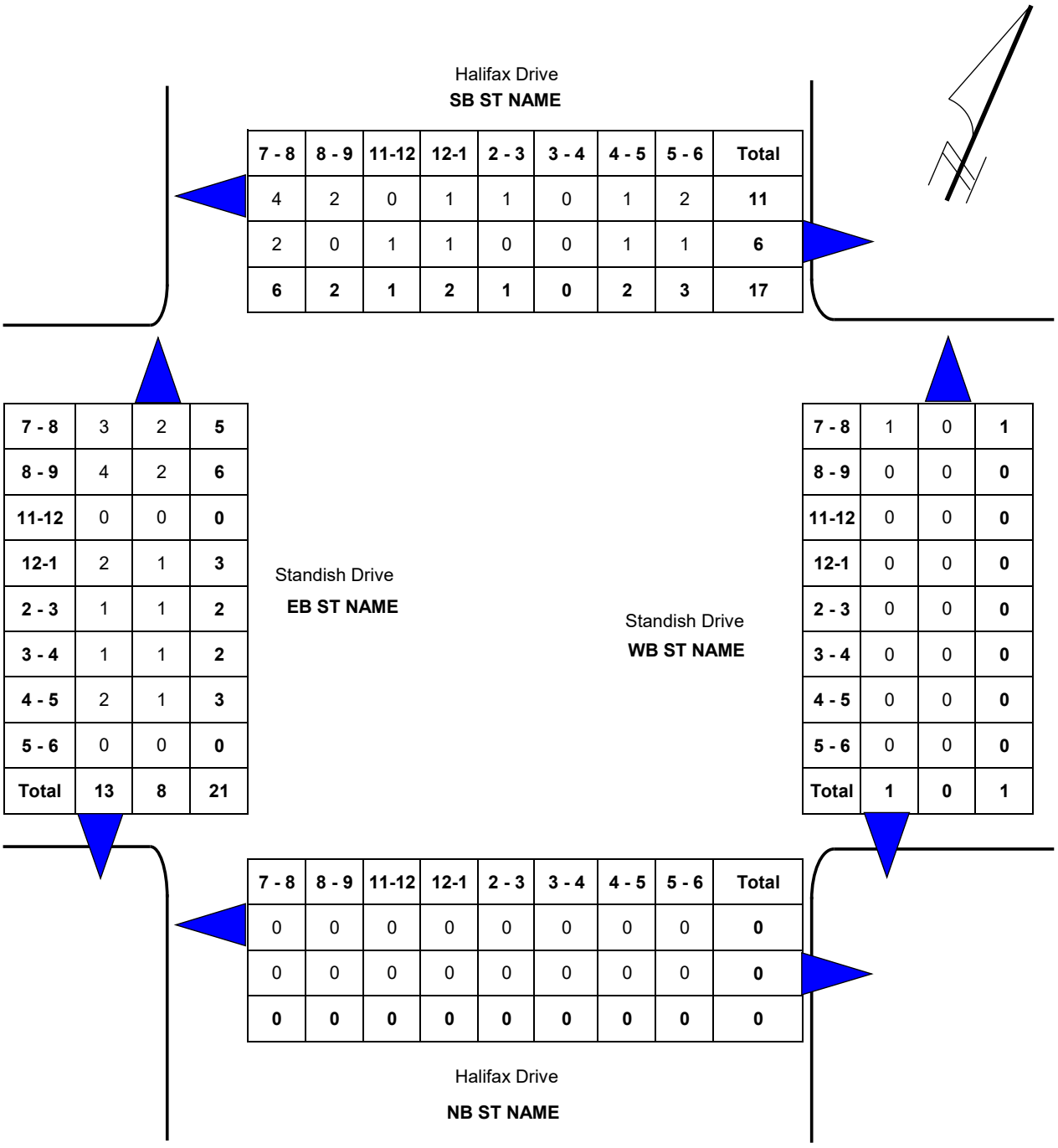
FLORIDA DEPARTMENT OF TRANSPORTATION

PEDESTRIAN MOVEMENT SUMMARY

SECTION	N/A	**STATE ROUTE**	Halifax Drive	**COUNTY**	Volusia
STATE ROUTE	N/A	**INTERSECTING ROUTE**	Standish Drive	**CITY**	Ormond Beach
OBSERVER	Burgess & Niple, Inc	**DATE**	9/25/2024		

REMARKS _____

FORM COMPLETED BY TR



7 - 8	8 - 9	11-12	12-1	2 - 3	3 - 4	4 - 5	5 - 6	Total
4	2	0	1	1	0	1	2	**11**
2	0	1	1	0	0	1	1	**6**
6	**2**	**1**	**2**	**1**	**0**	**2**	**3**	**17**

7 - 8	3	2	**5**
8 - 9	4	2	**6**
11-12	0	0	**0**
12-1	2	1	**3**
2 - 3	1	1	**2**
3 - 4	1	1	**2**
4 - 5	2	1	**3**
5 - 6	0	0	**0**
Total	**13**	**8**	**21**

7 - 8	1	0	**1**
8 - 9	0	0	**0**
11-12	0	0	**0**
12-1	0	0	**0**
2 - 3	0	0	**0**
3 - 4	0	0	**0**
4 - 5	0	0	**0**
5 - 6	0	0	**0**
Total	**1**	**0**	**1**

7 - 8	8 - 9	11-12	12-1	2 - 3	3 - 4	4 - 5	5 - 6	Total
0	0	0	0	0	0	0	0	**0**
0	0	0	0	0	0	0	0	**0**
0	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**

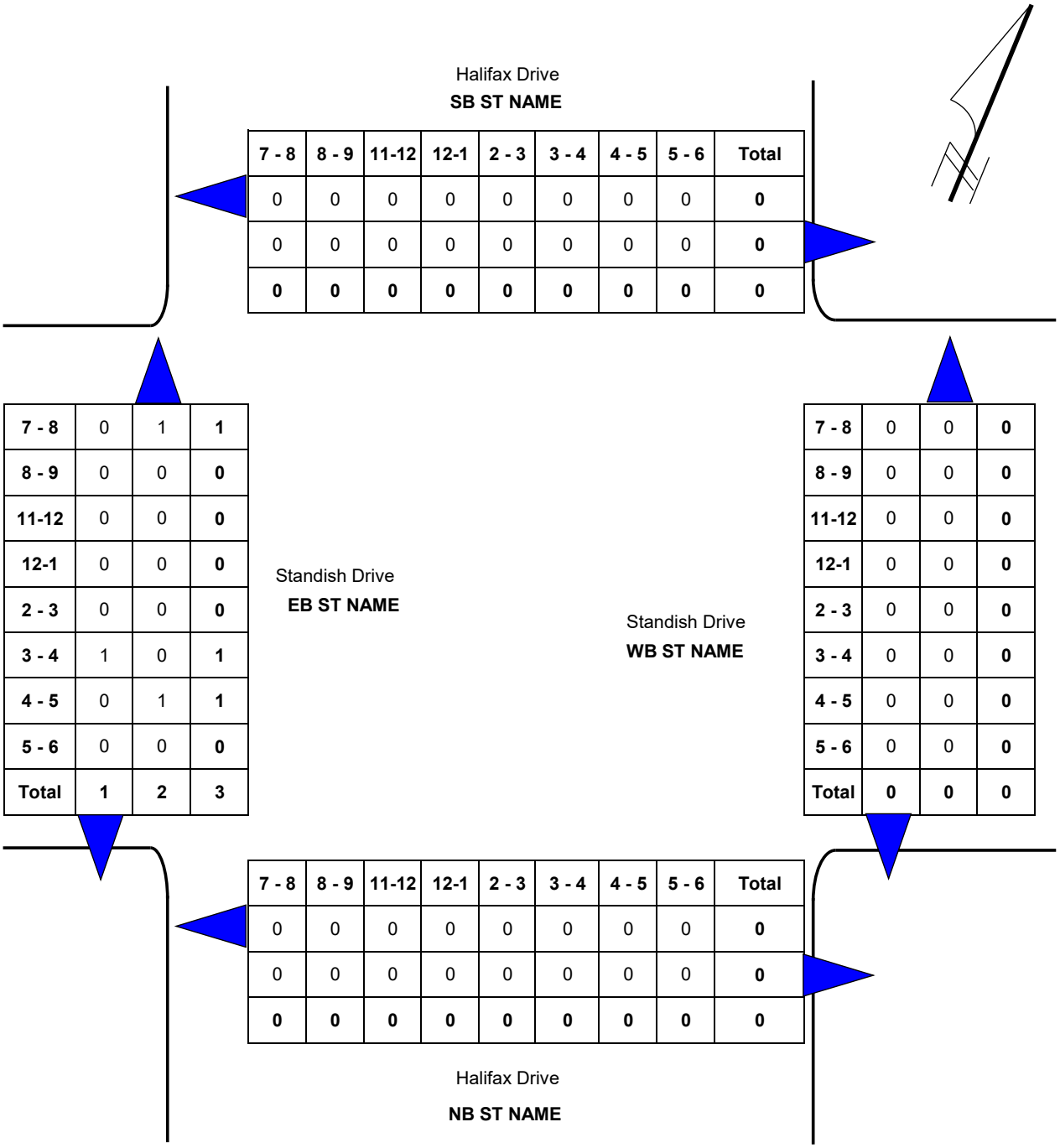
FLORIDA DEPARTMENT OF TRANSPORTATION

BICYCLE MOVEMENT SUMMARY

SECTION	N/A	**STATE ROUTE**	Halifax Drive	**COUNTY**	Volusia
STATE ROUTE	N/A	**INTERSECTING ROUTE**	Standish Drive	**CITY**	Ormond Beach
OBSERVER	Burgess & Niple, Inc	**DATE**	9/25/2024		

REMARKS _____

FORM COMPLETED BY TR



7 - 8	8 - 9	11-12	12-1	2 - 3	3 - 4	4 - 5	5 - 6	Total
0	0	0	0	0	0	0	0	**0**
0	0	0	0	0	0	0	0	**0**
0	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**

7 - 8	0	1	**1**
8 - 9	0	0	**0**
11-12	0	0	**0**
12-1	0	0	**0**
2 - 3	0	0	**0**
3 - 4	1	0	**1**
4 - 5	0	1	**1**
5 - 6	0	0	**0**
Total	**1**	**2**	**3**

7 - 8	0	0	**0**
8 - 9	0	0	**0**
11-12	0	0	**0**
12-1	0	0	**0**
2 - 3	0	0	**0**
3 - 4	0	0	**0**
4 - 5	0	0	**0**
5 - 6	0	0	**0**
Total	**0**	**0**	**0**

7 - 8	8 - 9	11-12	12-1	2 - 3	3 - 4	4 - 5	5 - 6	Total
0	0	0	0	0	0	0	0	**0**
0	0	0	0	0	0	0	0	**0**
0	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**

Burgess & Niple

1800 Pembroke Drive, Suite 265

Orlando, FL 32810

813.962.8689

Location: Halifax Drive & Standish Drive
Weather: Clear
County: Volusia

File Name : Standish_TMC
Site Code :
Start Date : 9/25/2024
Page No : 1

Groups Printed- Vehicles - Heavy Vehicles - Bicycles on Road

	Halifax Dr Northbound					Halifax Dr Southbound					Standish Dr Eastbound					Standish Dr Westbound					
Start Time	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	Int. Total
07:00 AM	0	1	8	0	9	0	1	20	0	21	0	0	0	0	0	0	2	0	1	3	33
07:15 AM	0	0	26	0	26	0	0	38	0	38	0	0	0	1	1	0	1	0	2	3	68
07:30 AM	0	0	47	0	47	0	0	54	1	55	0	1	0	0	1	0	2	0	1	3	106
07:45 AM	0	0	47	1	48	0	0	52	0	52	0	0	0	2	2	0	0	0	1	1	103
Total	0	1	128	1	130	0	1	164	1	166	0	1	0	3	4	0	5	0	5	10	310
08:00 AM	0	0	15	0	15	0	0	36	0	36	0	1	0	2	3	0	2	2	0	4	58
08:15 AM	0	0	26	1	27	0	0	39	0	39	0	0	0	3	3	0	0	1	1	2	71
08:30 AM	0	1	20	0	21	0	0	39	0	39	0	0	1	0	1	0	4	1	0	5	66
08:45 AM	0	0	18	0	18	0	0	28	1	29	0	0	0	1	1	0	0	0	0	0	48
Total	0	1	79	1	81	0	0	142	1	143	0	1	1	6	8	0	6	4	1	11	243
09:00 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
09:15 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
09:30 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
09:45 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:00 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:15 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:30 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:45 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11:00 AM	0	2	17	0	19	0	0	27	0	27	0	1	0	1	2	0	1	0	0	1	49
11:15 AM	0	0	31	0	31	0	0	24	0	24	0	1	0	0	1	0	2	0	0	2	58
11:30 AM	0	0	25	1	26	0	0	22	1	23	0	0	0	0	0	0	1	0	0	1	50
11:45 AM	0	0	32	1	33	0	0	23	0	23	0	0	2	4	6	0	2	0	1	3	65
Total	0	2	105	2	109	0	0	96	1	97	0	2	2	5	9	0	6	0	1	7	222
12:00 PM	0	0	33	0	33	0	0	25	0	25	0	1	0	1	2	0	0	0	0	0	60
12:15 PM	0	0	39	1	40	0	0	24	0	24	0	1	0	0	1	0	1	0	2	3	68
12:30 PM	0	1	27	1	29	0	0	20	0	20	0	0	0	1	1	0	1	0	1	2	52
12:45 PM	0	1	33	0	34	0	1	18	1	20	0	1	0	0	1	0	1	0	1	2	57
Total	0	2	132	2	136	0	1	87	1	89	0	3	0	2	5	0	3	0	4	7	237
01:00 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
01:15 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
01:30 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
01:45 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
02:00 PM	0	0	48	1	49	0	0	26	0	26	0	2	1	0	3	0	1	0	4	5	83
02:15 PM	0	0	25	1	26	0	1	50	0	51	0	0	1	2	3	0	1	0	1	2	82
02:30 PM	0	3	35	3	41	0	1	25	1	27	0	0	0	2	2	0	1	0	1	2	72
02:45 PM	0	0	39	1	40	0	0	26	1	27	0	0	0	1	1	0	2	1	0	3	71
Total	0	3	147	6	156	0	2	127	2	131	0	2	2	5	9	0	5	1	6	12	308
03:00 PM	0	1	27	4	32	0	2	23	2	27	0	0	0	1	1	0	1	1	2	4	64
03:15 PM	0	1	35	1	37	0	1	24	0	25	0	0	0	2	2	0	2	0	0	2	66
03:30 PM	0	1	27	0	28	0	1	19	0	20	0	0	0	0	0	0	0	0	0	0	48

Burgess & Niple

1800 Pembroke Drive, Suite 265

Orlando, FL 32810

813.962.8689

File Name : Standish_TMC
Site Code :
Start Date : 9/25/2024
Page No : 2

Groups Printed- Vehicles - Heavy Vehicles - Bicycles on Road

	Halifax Dr Northbound					Halifax Dr Southbound					Standish Dr Eastbound					Standish Dr Westbound					
Start Time	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	Int. Total
03:45 PM	0	0	30	1	31	0	0	19	0	19	0	0	0	0	0	0	4	2	0	6	56
Total	0	3	119	6	128	0	4	85	2	91	0	0	0	3	3	0	7	3	2	12	234
04:00 PM	0	0	28	0	28	0	0	22	0	22	0	1	1	0	2	0	1	0	2	3	55
04:15 PM	0	1	39	0	40	0	0	22	0	22	0	1	1	1	3	0	2	0	2	4	69
04:30 PM	0	2	36	2	40	0	0	21	1	22	0	0	0	3	3	0	1	1	0	2	67
04:45 PM	0	1	52	2	55	0	0	22	0	22	0	0	0	0	0	0	1	0	0	1	78
Total	0	4	155	4	163	0	0	87	1	88	0	2	2	4	8	0	5	1	4	10	269
05:00 PM	0	0	42	0	42	0	1	19	1	21	0	0	2	0	2	0	1	0	0	1	66
05:15 PM	0	2	54	2	58	0	1	16	0	17	0	0	0	1	1	0	2	1	0	3	79
05:30 PM	0	3	49	2	54	0	1	23	0	24	0	0	0	1	1	0	1	0	0	1	80
05:45 PM	0	1	43	1	45	0	0	16	0	16	0	0	1	2	3	0	0	0	0	0	64
Total	0	6	188	5	199	0	3	74	1	78	0	0	3	4	7	0	4	1	0	5	289
Grand Total	0	22	1053	27	1102	0	11	862	10	883	0	11	10	32	53	0	41	10	23	74	2112
Apprch %	0	2	95.6	2.5		0	1.2	97.6	1.1		0	20.8	18.9	60.4		0	55.4	13.5	31.1		
Total %	0	1	49.9	1.3	52.2	0	0.5	40.8	0.5	41.8	0	0.5	0.5	1.5	2.5	0	1.9	0.5	1.1	3.5	
Vehicles	0	22	1033	24	1079	0	11	835	9	855	0	11	9	32	52	0	39	10	20	69	2055
% Vehicles	0	100	98.1	88.9	97.9	0	100	96.9	90	96.8	0	100	90	100	98.1	0	95.1	100	87	93.2	97.3
Heavy Vehicles	0	0	13	2	15	0	0	20	1	21	0	0	0	0	0	0	2	0	3	5	41
% Heavy Vehicles	0	0	1.2	7.4	1.4	0	0	2.3	10	2.4	0	0	0	0	0	0	4.9	0	13	6.8	1.9
Bicycles on Road	0	0	7	1	8	0	0	7	0	7	0	0	1	0	1	0	0	0	0	0	16
% Bicycles on Road	0	0	0.7	3.7	0.7	0	0	0.8	0	0.8	0	0	10	0	1.9	0	0	0	0	0	0.8

Burgess & Niple

1800 Pembroke Drive, Suite 265
Orlando, FL 32810
813.962.8689

Location: Halifax Drive & Standish Drive
Weather: Clear
County: Volusia

File Name : Standish_TMC
Site Code :
Start Date : 9/25/2024
Page No : 1

Groups Printed- Heavy Vehicles

	Halifax Dr Northbound					Halifax Dr Southbound					Standish Dr Eastbound					Standish Dr Westbound					
Start Time	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	Int. Total
07:00 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
07:15 AM	0	0	1	0	1	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	2
07:30 AM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
07:45 AM	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
Total	0	0	2	0	2	0	0	2	0	2	0	0	0	0	0	0	0	0	0	0	4
08:00 AM	0	0	1	0	1	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	2
08:15 AM	0	0	2	0	2	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	3
08:30 AM	0	0	1	0	1	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	2
08:45 AM	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	1
Total	0	0	4	0	4	0	0	3	1	4	0	0	0	0	0	0	0	0	0	0	8
09:00 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
09:15 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
09:30 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
09:45 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:00 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:15 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:30 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10:45 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11:00 AM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11:15 AM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	2	0	0	2	3
11:30 AM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
11:45 AM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
Total	0	0	0	0	0	0	0	3	0	3	0	0	0	0	0	0	2	0	0	2	5
12:00 PM	0	0	1	0	1	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	2
12:15 PM	0	0	0	1	1	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	2
12:30 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
12:45 PM	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
Total	0	0	2	1	3	0	0	3	0	3	0	0	0	0	0	0	0	0	0	0	6
01:00 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
01:15 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
01:30 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
01:45 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
02:00 PM	0	0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	3
02:15 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
02:30 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
02:45 PM	0	0	1	1	2	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	3
Total	0	0	3	1	4	0	0	2	0	2	0	0	0	0	0	0	0	0	1	1	7
03:00 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2
03:15 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
03:30 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1

Burgess & Niple

1800 Pembroke Drive, Suite 265
Orlando, FL 32810
813.962.8689

File Name : Standish_TMC
Site Code :
Start Date : 9/25/2024
Page No : 2

Groups Printed- Heavy Vehicles

	Halifax Dr Northbound					Halifax Dr Southbound					Standish Dr Eastbound					Standish Dr Westbound					
Start Time	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	U-Turn	Left	Thru	Right	App. Total	Int. Total
03:45 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	2	2	3
04:00 PM	0	0	1	0	1	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	2
04:15 PM	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
04:30 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
04:45 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
Total	0	0	2	0	2	0	0	3	0	3	0	0	0	0	0	0	0	0	0	0	5
05:00 PM	0	0	0	0	0	0	0	2	0	2	0	0	0	0	0	0	0	0	0	0	2
05:15 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
05:30 PM	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1
05:45 PM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	0	0	0	0	0	0	0	3	0	3	0	0	0	0	0	0	0	0	0	0	3
Grand Total	0	0	13	2	15	0	0	20	1	21	0	0	0	0	0	0	2	0	3	5	41
Apprch %	0	0	86.7	13.3		0	0	95.2	4.8		0	0	0	0		0	40	0	60		
Total %	0	0	31.7	4.9	36.6	0	0	48.8	2.4	51.2	0	0	0	0	0	0	4.9	0	7.3	12.2	

APPENDIX B

Pedestrian and Bicycle Crossings Count

PEDESTRIAN & BICYCLE CROSSING COUNT

LOCATION: N Halifax Drive (E Granada Blvd - Publix Driveway) DATE: (10/17/2024) WEATHER: Clear C - Child; S - Senior Citizen; D - Disability

7 - 8am						0
8- 9am						0
11 - 12pm						0
12 - 1pm				1		1
						Total
7 - 8am				2		2
8- 9am	1		2(S)	2(S)		5
11 - 12pm		2				2
12 - 1pm				1(S)		1



7 - 8am						0
8- 9am	1		1	2(S) 1		5
11 - 12pm	3(S) 4		2(S)	1(S)		10
12 - 1pm	2(S) 4		1		1	8
						Total
7 - 8am						0
8- 9am				1(S)		1
11 - 12pm	2					2
12 - 1pm				3		0

PEDESTRIAN & BICYCLE CROSSING COUNT

LOCATION: N Halifax Drive (E Granada Blvd - Publix Driveway) DATE: (10/17/2024) WEATHER: Clear C - Child; S - Senior Citizen; D - Disability

2 - 3pm						1		1
3- 4pm					1			1
4 - 5pm	1							1
5 - 6pm								0
								Total
2 - 3pm	2(S)	2		1		3		8
3- 4pm								0
4 - 5pm	2					1		3
5 - 6pm	1					1(S)		2



2 - 3pm	1		1					2
3- 4pm	1(S)	1						2
4 - 5pm	1					1		2
5 - 6pm	2(S)	3	1		1(S)	1		8
								Total
2 - 3pm						1		1
3- 4pm								0
4 - 5pm				1				1
5 - 6pm								0

APPENDIX C

Spot Speed Data

SPEED COUNT REPORT

Location: Halifax Dr north of Granada Blvd
City/County: Ormond Beach/Volusia
GPS: 29.293040, -81.046863
Direction: Northbound

Day/Date: Tuesday, October 29, 2024
Posted Speed Limit: 35mph

	SPEED															
END TIME	**1-5**	**6-10**	**11-15**	**16-20**	**21-25**	**26-30**	**31-35**	**36-40**	**41-45**	**46-50**	**51-55**	**56-60**	**61-65**	**66-70**	**>70**	**Total**
15	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
30	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
45	0	0	0	0	0	0	1	1	1	1	0	0	0	0	0	4
100	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**2**	**2**	**1**	**1**	**0**	**0**	**0**	**0**	**0**	**6**
115	0	0	0	0	0	0	1	2	0	0	0	0	0	0	0	3
130	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	2
145	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
200	0	0	0	0	0	0	0	2	0	1	0	0	0	0	0	3
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**2**	**5**	**1**	**1**	**0**	**0**	**0**	**0**	**0**	**9**
215	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
230	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
245	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
300	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**0**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**2**
315	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	2
330	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
345	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
400	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**2**
415	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
430	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
445	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
500	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**0**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**2**
515	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
530	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
545	0	0	0	0	0	0	0	1	1	1	0	0	0	0	0	3
600	0	0	0	0	0	0	2	1	0	0	0	0	0	0	0	3
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**2**	**4**	**1**	**1**	**0**	**0**	**0**	**0**	**0**	**8**
615	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1
630	0	0	0	1	2	1	2	3	1	0	0	0	0	0	0	10
645	0	0	0	0	1	0	3	5	3	0	0	0	0	0	0	12
700	0	0	0	0	0	0	3	9	3	0	1	0	0	0	0	16
Hourly Total	**0**	**0**	**0**	**1**	**3**	**2**	**8**	**17**	**7**	**0**	**1**	**0**	**0**	**0**	**0**	**39**
715	0	0	0	0	0	0	4	9	3	1	0	0	0	0	0	17
730	0	0	0	1	1	1	9	14	4	0	0	0	0	0	0	30
745	0	0	0	0	0	6	9	31	9	3	0	0	0	0	0	58
800	0	0	0	0	1	2	18	13	6	2	0	0	0	0	0	42
Hourly Total	**0**	**0**	**0**	**1**	**2**	**9**	**40**	**67**	**22**	**6**	**0**	**0**	**0**	**0**	**0**	**147**

815	0	0	0	1	0	4	7	3	4	1	0	0	0	0	0	20
830	0	0	0	0	0	0	9	14	10	1	0	0	0	0	0	34
845	0	0	0	0	0	2	15	25	10	0	0	0	0	0	0	52
900	0	0	0	0	1	1	13	26	9	1	0	0	0	0	0	51
Hourly Total	**0**	**0**	**0**	**1**	**1**	**7**	**44**	**68**	**33**	**3**	**0**	**0**	**0**	**0**	**0**	**157**
915	0	0	1	0	0	2	8	22	6	1	0	0	0	0	0	40
930	0	1	0	0	0	1	12	26	2	1	0	0	0	0	0	43
945	0	0	0	0	0	2	15	16	6	0	0	0	0	0	0	39
1000	0	0	0	0	1	1	9	17	6	2	0	0	0	0	0	36
Hourly Total	**0**	**1**	**1**	**0**	**1**	**6**	**44**	**81**	**20**	**4**	**0**	**0**	**0**	**0**	**0**	**158**
1015	0	0	0	1	0	2	13	20	7	1	0	0	0	0	0	44
1030	0	0	0	0	0	2	7	24	13	2	0	0	0	0	0	48
1045	0	0	0	0	1	1	10	26	7	1	0	0	0	0	0	46
1100	0	0	0	0	0	3	12	31	3	0	0	0	0	0	0	49
Hourly Total	**0**	**0**	**0**	**1**	**1**	**8**	**42**	**101**	**30**	**4**	**0**	**0**	**0**	**0**	**0**	**187**
1115	0	0	0	0	0	3	17	26	8	3	0	0	0	0	0	57
1130	0	0	0	1	0	7	13	31	9	0	1	0	0	0	0	62
1145	0	0	0	1	0	3	11	16	7	1	0	0	0	0	0	39
1200	0	0	0	0	0	1	10	34	6	1	0	0	0	0	0	52
Hourly Total	**0**	**0**	**0**	**2**	**0**	**14**	**51**	**107**	**30**	**5**	**1**	**0**	**0**	**0**	**0**	**210**
1215	0	0	0	0	0	0	10	29	12	2	0	0	0	0	0	53
1230	0	0	0	0	0	3	18	26	6	1	0	0	0	0	0	54
1245	0	0	0	0	0	1	10	28	11	0	0	0	0	0	0	50
1300	0	0	0	0	0	1	9	32	11	3	0	0	0	0	0	56
Hourly Total	**0**	**0**	**0**	**0**	**0**	**5**	**47**	**115**	**40**	**6**	**0**	**0**	**0**	**0**	**0**	**213**
1315	0	0	0	2	3	3	15	36	10	1	0	0	0	0	0	70
1330	0	0	1	0	0	2	14	26	9	0	0	0	0	0	0	52
1345	0	0	0	0	0	2	10	25	7	0	0	0	0	0	0	44
1400	0	0	0	0	0	1	12	29	7	0	0	0	0	0	0	49
Hourly Total	**0**	**0**	**1**	**2**	**3**	**8**	**51**	**116**	**33**	**1**	**0**	**0**	**0**	**0**	**0**	**215**
1415	0	0	0	0	0	4	7	30	7	0	0	0	0	0	0	48
1430	0	0	0	0	2	1	8	27	12	0	0	0	0	0	0	50
1445	0	0	0	1	1	1	22	35	8	1	0	0	0	0	0	69
1500	0	0	1	0	0	12	19	41	8	2	0	1	0	0	0	84
Hourly Total	**0**	**0**	**1**	**1**	**3**	**18**	**56**	**133**	**35**	**3**	**0**	**1**	**0**	**0**	**0**	**251**
1515	0	0	0	0	1	0	15	38	13	0	0	0	0	0	0	67
1530	0	0	0	0	0	3	18	28	3	0	0	0	0	0	0	52
1545	0	0	0	1	0	3	12	38	8	2	0	0	0	0	0	64
1600	0	0	2	0	2	4	10	36	15	3	0	0	0	0	0	72
Hourly Total	**0**	**0**	**2**	**1**	**3**	**10**	**55**	**140**	**39**	**5**	**0**	**0**	**0**	**0**	**0**	**255**
1615	0	0	0	0	1	3	8	30	22	2	1	0	0	0	0	67
1630	0	0	0	0	0	0	23	38	12	2	0	0	0	0	0	75
1645	0	0	0	0	1	1	12	39	19	2	0	0	0	0	0	74
1700	0	0	0	1	0	0	10	41	13	0	0	0	0	0	0	65
Hourly Total	**0**	**0**	**0**	**1**	**2**	**4**	**53**	**148**	**66**	**6**	**1**	**0**	**0**	**0**	**0**	**281**
1715	0	0	0	0	0	3	27	42	10	0	0	0	0	0	0	82
1730	0	0	0	0	0	3	39	32	13	1	0	0	0	0	0	88
1745	0	0	0	0	0	4	20	33	17	2	1	0	0	0	0	77
1800	0	1	0	1	0	5	21	33	4	1	0	0	0	0	0	66

Hourly Total	**0**	**1**	**0**	**1**	**0**	**15**	**107**	**140**	**44**	**4**	**1**	**0**	**0**	**0**	**0**	**313**
1815	0	0	1	0	0	4	25	33	10	1	0	0	0	0	0	74
1830	0	0	0	0	0	1	16	39	10	1	0	0	0	0	0	67
1845	0	0	0	0	0	3	4	30	16	0	0	0	0	0	0	53
1900	0	0	0	0	1	2	9	15	7	0	0	0	0	0	0	34
Hourly Total	**0**	**0**	**1**	**0**	**1**	**10**	**54**	**117**	**43**	**2**	**0**	**0**	**0**	**0**	**0**	**228**
1915	0	0	0	0	1	1	14	33	6	1	0	0	0	0	0	56
1930	0	0	0	1	1	2	15	22	1	0	0	0	0	0	0	42
1945	0	0	0	0	1	1	6	14	9	1	0	0	0	0	0	32
2000	0	0	1	0	0	5	12	21	1	1	0	0	0	0	0	41
Hourly Total	**0**	**0**	**1**	**1**	**3**	**9**	**47**	**90**	**17**	**3**	**0**	**0**	**0**	**0**	**0**	**171**
2015	0	0	0	0	0	0	10	17	7	0	0	0	0	0	0	34
2030	0	0	0	0	1	0	4	19	3	2	0	0	0	0	0	29
2045	0	0	0	0	0	4	3	11	4	0	1	0	0	0	0	23
2100	0	0	0	0	0	5	10	15	6	1	0	0	0	0	0	37
Hourly Total	**0**	**0**	**0**	**0**	**1**	**9**	**27**	**62**	**20**	**3**	**1**	**0**	**0**	**0**	**0**	**123**
2115	0	0	0	0	0	2	11	9	5	0	0	0	0	0	0	27
2130	0	0	0	0	1	0	9	9	7	2	0	0	0	0	0	28
2145	0	0	0	0	0	1	6	7	4	0	0	0	0	0	0	18
2200	0	0	0	0	0	1	6	8	4	0	0	0	0	0	0	19
Hourly Total	**0**	**0**	**0**	**0**	**1**	**4**	**32**	**33**	**20**	**2**	**0**	**0**	**0**	**0**	**0**	**92**
2215	0	0	0	0	0	0	1	4	3	0	0	0	0	0	0	8
2230	0	0	0	0	0	0	3	4	0	0	0	0	0	0	0	7
2245	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	2
2300	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**4**	**9**	**6**	**0**	**0**	**0**	**0**	**0**	**0**	**19**
2315	0	0	0	0	0	0	1	1	3	0	0	0	0	0	0	5
2330	0	0	0	0	0	0	0	4	0	0	0	0	0	0	0	4
2345	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	2
2400	0	0	0	0	0	2	1	2	0	0	0	0	0	0	0	5
Hourly Total	**0**	**0**	**0**	**0**	**0**	**3**	**2**	**8**	**3**	**0**	**0**	**0**	**0**	**0**	**0**	**16**
DAILY TOTAL	**0**	**2**	**7**	**13**	**25**	**142**	**773**	**1563**	**513**	**60**	**5**	**1**	**0**	**0**	**0**	**3104**
Percentages	**0.0%**	**0.1%**	**0.2%**	**0.4%**	**0.8%**	**4.6%**	**24.9%**	**50.4%**	**16.5%**	**1.9%**	**0.2%**	**0.0%**	**0.0%**	**0.0%**	**0.0%**	

Statistical Information:

15th Percentile Speed	31.8 mph	Vehicles > 35mph	2,142
50th Percentile Speed	36.9 mph	% Vehicles > 35mph	69.0%
85th Percentile Speed	41.1 mph	10mph Pace Speed	31-40 mph
Average Speed	36.6 mph	Vehicles in Pace	2,336
		% Vehicles in Pace	75.3%

SPEED COUNT REPORT

Location: Halifax Dr north of Granada Blvd
City/County: Ormond Beach/Volusia
GPS: 29.293040, -81.046863
Direction: Southbound

Day/Date: Tuesday, October 29, 2024
Posted Speed Limit: 35mph

	SPEED															
END TIME	**1-5**	**6-10**	**11-15**	**16-20**	**21-25**	**26-30**	**31-35**	**36-40**	**41-45**	**46-50**	**51-55**	**56-60**	**61-65**	**66-70**	**>70**	**Total**
15	0	0	0	0	0	1	1	2	0	1	0	0	0	0	0	5
30	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
45	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
100	0	0	0	0	0	0	2	1	0	0	0	0	0	0	0	3
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**3**	**4**	**0**	**1**	**0**	**0**	**0**	**0**	**0**	**9**
115	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
130	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
145	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
200	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**2**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**3**
215	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
230	0	0	0	0	0	0	2	1	0	0	0	0	0	0	0	3
245	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
300	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**2**	**1**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**4**
315	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
330	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
345	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
400	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**2**	**0**	**0**	**0**	**0**	**0**	**0**	**3**
415	0	0	0	0	0	0	1	2	0	0	0	0	0	0	0	3
430	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	2
445	0	0	0	0	0	1	1	0	2	0	0	0	0	0	0	4
500	0	0	0	0	0	0	2	1	2	0	1	1	0	0	0	7
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**4**	**3**	**6**	**0**	**1**	**1**	**0**	**0**	**0**	**16**
515	0	0	0	0	0	1	1	3	1	0	0	0	0	0	0	6
530	0	0	0	0	0	2	2	4	3	1	1	0	0	0	0	13
545	0	0	0	0	0	0	6	4	3	0	0	0	0	0	0	13
600	0	0	0	0	0	1	2	3	2	1	0	0	0	0	0	9
Hourly Total	**0**	**0**	**0**	**0**	**0**	**4**	**11**	**14**	**9**	**2**	**1**	**0**	**0**	**0**	**0**	**41**
615	0	0	0	0	0	2	6	6	4	0	1	0	0	0	0	19
630	0	0	0	1	1	1	8	5	2	1	0	0	0	0	0	19
645	0	0	0	0	1	6	5	8	5	0	1	0	0	0	0	26
700	0	0	0	0	1	2	12	16	5	0	0	0	0	0	0	36
Hourly Total	**0**	**0**	**0**	**1**	**3**	**11**	**31**	**35**	**16**	**1**	**2**	**0**	**0**	**0**	**0**	**100**
715	0	0	0	0	2	5	7	18	5	1	0	0	0	0	0	38
730	0	0	0	1	0	2	24	34	8	3	0	0	0	0	0	72
745	0	0	0	0	3	9	18	40	9	2	0	0	0	0	0	81
800	0	0	0	1	4	2	23	41	15	2	0	0	0	0	0	88
Hourly Total	**0**	**0**	**0**	**2**	**9**	**18**	**72**	**133**	**37**	**8**	**0**	**0**	**0**	**0**	**0**	**279**

815	0	0	0	0	0	9	19	30	9	1	0	0	0	0	0	68
830	0	0	0	1	0	1	26	24	12	3	0	0	0	0	0	67
845	0	0	0	0	5	1	16	32	13	1	0	0	0	0	0	68
900	0	0	1	0	0	1	24	39	13	1	0	0	0	0	0	79
Hourly Total	**0**	**0**	**1**	**1**	**5**	**12**	**85**	**125**	**47**	**6**	**0**	**0**	**0**	**0**	**0**	**282**
915	0	0	0	0	1	5	28	26	10	0	0	0	0	0	0	70
930	0	0	1	2	1	2	17	44	12	1	0	0	0	0	0	80
945	0	0	0	0	0	8	26	16	1	1	1	0	0	0	0	53
1000	0	0	0	0	0	1	22	24	8	0	0	0	0	0	0	55
Hourly Total	**0**	**0**	**1**	**2**	**2**	**16**	**93**	**110**	**31**	**2**	**1**	**0**	**0**	**0**	**0**	**258**
1015	0	0	0	0	0	0	9	33	11	0	0	0	0	0	0	53
1030	0	0	0	0	1	4	21	17	1	2	0	0	0	0	0	46
1045	0	0	0	0	0	0	16	23	10	0	0	0	0	0	0	49
1100	0	0	1	0	0	3	13	18	7	2	0	0	0	0	0	44
Hourly Total	**0**	**0**	**1**	**0**	**1**	**7**	**59**	**91**	**29**	**4**	**0**	**0**	**0**	**0**	**0**	**192**
1115	0	0	0	0	0	3	26	22	8	0	0	0	0	0	0	59
1130	0	0	0	0	0	2	16	19	13	2	0	0	0	0	0	52
1145	0	0	0	2	2	2	4	31	7	1	0	0	0	0	0	49
1200	0	0	0	0	1	5	20	12	3	2	0	0	0	0	0	43
Hourly Total	**0**	**0**	**0**	**2**	**3**	**12**	**66**	**84**	**31**	**5**	**0**	**0**	**0**	**0**	**0**	**203**
1215	0	0	0	1	0	5	21	18	4	1	1	0	0	0	0	51
1230	0	0	0	0	1	2	9	30	2	1	0	0	0	0	0	45
1245	0	0	0	0	0	3	16	29	6	0	0	0	0	0	0	54
1300	0	0	0	0	0	5	19	20	7	0	0	0	0	0	0	51
Hourly Total	**0**	**0**	**0**	**1**	**1**	**15**	**65**	**97**	**19**	**2**	**1**	**0**	**0**	**0**	**0**	**201**
1315	0	0	0	0	0	0	16	26	7	0	0	0	0	0	0	49
1330	0	0	0	1	3	7	15	21	7	2	0	0	0	0	0	56
1345	0	0	0	0	0	0	17	27	8	0	0	0	0	0	0	52
1400	0	0	0	1	0	2	7	19	7	1	0	0	0	0	0	37
Hourly Total	**0**	**0**	**0**	**2**	**3**	**9**	**55**	**93**	**29**	**3**	**0**	**0**	**0**	**0**	**0**	**194**
1415	0	0	0	1	0	3	19	10	5	1	0	0	0	0	0	39
1430	0	0	0	0	0	2	14	20	10	2	0	0	0	0	0	48
1445	0	0	0	0	4	5	14	25	9	0	0	0	0	0	0	57
1500	0	0	0	0	0	2	31	18	0	2	0	0	0	0	0	53
Hourly Total	**0**	**0**	**0**	**1**	**4**	**12**	**78**	**73**	**24**	**5**	**0**	**0**	**0**	**0**	**0**	**197**
1515	0	0	1	1	0	1	14	18	10	0	0	0	0	0	0	45
1530	0	0	0	0	0	5	25	25	9	1	0	0	0	0	0	65
1545	0	0	1	0	0	0	14	21	6	1	0	0	0	0	0	43
1600	0	1	0	0	1	2	9	27	1	1	0	0	0	0	0	42
Hourly Total	**0**	**1**	**2**	**1**	**1**	**8**	**62**	**91**	**26**	**3**	**0**	**0**	**0**	**0**	**0**	**195**
1615	0	0	0	2	1	10	20	20	8	0	0	0	0	0	0	61
1630	0	0	0	0	0	0	8	20	12	1	0	0	0	0	0	41
1645	0	0	0	0	0	1	15	23	11	1	0	0	0	0	0	51
1700	0	0	0	0	0	0	14	32	6	2	0	0	0	0	0	54
Hourly Total	**0**	**0**	**0**	**2**	**1**	**11**	**57**	**95**	**37**	**4**	**0**	**0**	**0**	**0**	**0**	**207**
1715	0	0	0	0	0	2	17	24	12	0	0	0	0	0	0	55
1730	0	1	0	0	0	0	13	20	4	0	0	0	0	0	0	38
1745	0	0	0	0	0	4	15	20	7	0	0	0	0	0	0	46
1800	0	0	0	0	0	1	12	18	3	2	0	0	0	0	0	36

Hourly Total	**0**	**1**	**0**	**0**	**0**	**7**	**57**	**82**	**26**	**2**	**0**	**0**	**0**	**0**	**0**	**175**
1815	0	0	0	0	1	0	11	20	2	0	0	0	0	0	0	34
1830	0	0	0	0	0	1	20	13	5	2	0	0	0	0	0	41
1845	0	0	0	0	0	1	12	17	5	0	0	0	0	0	0	35
1900	0	0	0	0	2	0	10	14	1	0	0	0	0	0	0	27
Hourly Total	**0**	**0**	**0**	**0**	**3**	**2**	**53**	**64**	**13**	**2**	**0**	**0**	**0**	**0**	**0**	**137**
1915	0	0	0	0	0	3	8	8	1	0	0	0	0	0	0	20
1930	0	0	1	0	1	3	8	8	3	1	0	0	0	0	0	25
1945	0	0	0	0	0	1	6	7	2	0	0	0	0	0	0	16
2000	0	0	0	0	0	2	13	9	1	0	0	0	0	0	0	25
Hourly Total	**0**	**0**	**1**	**0**	**1**	**9**	**35**	**32**	**7**	**1**	**0**	**0**	**0**	**0**	**0**	**86**
2015	0	0	0	0	0	2	7	3	0	0	0	0	0	0	0	12
2030	0	0	0	0	0	1	4	6	0	0	0	0	0	0	0	11
2045	0	0	0	0	1	2	19	2	2	2	0	0	0	0	0	28
2100	0	0	0	0	0	0	4	3	1	0	0	0	0	0	0	8
Hourly Total	**0**	**0**	**0**	**0**	**1**	**5**	**34**	**14**	**3**	**2**	**0**	**0**	**0**	**0**	**0**	**59**
2115	0	0	0	0	0	0	0	6	6	0	0	0	0	0	0	12
2130	0	0	0	0	0	1	3	5	2	0	0	0	0	0	0	11
2145	0	0	0	0	0	0	4	3	1	1	0	0	0	0	0	9
2200	0	0	0	0	0	0	2	3	1	0	0	0	0	0	0	6
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**9**	**17**	**10**	**1**	**0**	**0**	**0**	**0**	**0**	**38**
2215	0	0	0	0	0	0	1	3	1	0	0	0	0	0	0	5
2230	0	0	0	0	0	1	0	1	1	0	0	0	0	0	0	3
2245	0	0	0	0	0	0	2	2	0	0	0	0	0	0	0	4
2300	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**3**	**6**	**2**	**0**	**0**	**0**	**0**	**0**	**0**	**12**
2315	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
2330	0	0	0	0	0	0	3	1	0	0	0	0	0	0	0	4
2345	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2400	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**3**	**2**	**1**	**1**	**0**	**0**	**0**	**0**	**0**	**7**
DAILY TOTAL	**0**	**2**	**6**	**15**	**38**	**162**	**937**	**1269**	**407**	**55**	**6**	**1**	**0**	**0**	**0**	**2898**
Percentages	**0.0%**	**0.1%**	**0.2%**	**0.5%**	**1.3%**	**5.6%**	**32.3%**	**43.8%**	**14.0%**	**1.9%**	**0.2%**	**0.0%**	**0.0%**	**0.0%**	**0.0%**	

Statistical Information:

15th Percentile Speed	31.1 mph	Vehicles > 35mph	1,738
50th Percentile Speed	36.1 mph	% Vehicles > 35mph	60.0%
85th Percentile Speed	40.4 mph	10mph Pace Speed	31-40 mph
Average Speed	35.9 mph	Vehicles in Pace	2,206
		% Vehicles in Pace	76.1%

SPEED COUNT REPORT

Location: Halifax Dr north of Granada Blvd
City/County: Ormond Beach/Volusia
GPS: 29.293040, -81.046863
Direction: Combined

Day/Date: Tuesday, October 29, 2024
Posted Speed Limit: 35mph

	SPEED															
END TIME	**1-10**	**11-15**	**16-20**	**21-25**	**26-30**	**31-35**	**36-40**	**41-45**	**46-50**	**51-55**	**56-60**	**61-65**	**66-70**	**71-75**	**>75**	**Total**
15	0	0	0	0	0	1	2	2	0	1	0	0	0	0	0	6
30	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
45	0	0	0	0	0	0	1	2	1	1	0	0	0	0	0	5
100	0	0	0	0	0	0	2	2	0	0	0	0	0	0	0	4
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**5**	**6**	**1**	**2**	**0**	**0**	**0**	**0**	**0**	**15**
115	0	0	0	0	0	0	1	2	1	0	0	0	0	0	0	4
130	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	3
145	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
200	0	0	0	0	0	0	0	3	0	1	0	0	0	0	0	4
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**2**	**7**	**2**	**1**	**0**	**0**	**0**	**0**	**0**	**12**
215	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
230	0	0	0	0	0	0	2	1	0	0	0	0	0	0	0	3
245	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
300	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**3**	**1**	**2**	**0**	**0**	**0**	**0**	**0**	**0**	**6**
315	0	0	0	0	0	1	1	0	1	0	0	0	0	0	0	3
330	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
345	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
400	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**1**	**1**	**2**	**0**	**0**	**0**	**0**	**0**	**0**	**5**
415	0	0	0	0	0	0	1	2	1	0	0	0	0	0	0	4
430	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	2
445	0	0	0	0	0	1	2	0	2	0	0	0	0	0	0	5
500	0	0	0	0	0	0	2	1	2	0	1	1	0	0	0	7
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**5**	**3**	**7**	**0**	**1**	**1**	**0**	**0**	**0**	**18**
515	0	0	0	0	0	1	1	4	1	0	0	0	0	0	0	7
530	0	0	0	0	0	2	2	5	3	1	1	0	0	0	0	14
545	0	0	0	0	0	0	6	5	4	1	0	0	0	0	0	16
600	0	0	0	0	0	1	4	4	2	1	0	0	0	0	0	12
Hourly Total	**0**	**0**	**0**	**0**	**0**	**4**	**13**	**18**	**10**	**3**	**1**	**0**	**0**	**0**	**0**	**49**
615	0	0	0	0	0	3	6	6	4	0	1	0	0	0	0	20
630	0	0	0	2	3	2	10	8	3	1	0	0	0	0	0	29
645	0	0	0	0	2	6	8	13	8	0	1	0	0	0	0	38
700	0	0	0	0	1	2	15	25	8	0	1	0	0	0	0	52
Hourly Total	**0**	**0**	**0**	**2**	**6**	**13**	**39**	**52**	**23**	**1**	**3**	**0**	**0**	**0**	**0**	**139**
715	0	0	0	0	2	5	11	27	8	2	0	0	0	0	0	55
730	0	0	0	2	1	3	33	48	12	3	0	0	0	0	0	102
745	0	0	0	0	3	15	27	71	18	5	0	0	0	0	0	139
800	0	0	0	1	5	4	41	54	21	4	0	0	0	0	0	130
Hourly Total	**0**	**0**	**0**	**3**	**11**	**27**	**112**	**200**	**59**	**14**	**0**	**0**	**0**	**0**	**0**	**426**

815	0	0	0	1	0	13	26	33	13	2	0	0	0	0	0	88
830	0	0	0	1	0	1	35	38	22	4	0	0	0	0	0	101
845	0	0	0	0	5	3	31	57	23	1	0	0	0	0	0	120
900	0	0	1	0	1	2	37	65	22	2	0	0	0	0	0	130
Hourly Total	**0**	**0**	**1**	**2**	**6**	**19**	**129**	**193**	**80**	**9**	**0**	**0**	**0**	**0**	**0**	**439**
915	0	0	1	0	1	7	36	48	16	1	0	0	0	0	0	110
930	0	1	1	2	1	3	29	70	14	2	0	0	0	0	0	123
945	0	0	0	0	0	10	41	32	7	1	1	0	0	0	0	92
1000	0	0	0	0	1	2	31	41	14	2	0	0	0	0	0	91
Hourly Total	**0**	**1**	**2**	**2**	**3**	**22**	**137**	**191**	**51**	**6**	**1**	**0**	**0**	**0**	**0**	**416**
1015	0	0	0	1	0	2	22	53	18	1	0	0	0	0	0	97
1030	0	0	0	0	1	6	28	41	14	4	0	0	0	0	0	94
1045	0	0	0	0	1	1	26	49	17	1	0	0	0	0	0	95
1100	0	0	1	0	0	6	25	49	10	2	0	0	0	0	0	93
Hourly Total	**0**	**0**	**1**	**1**	**2**	**15**	**101**	**192**	**59**	**8**	**0**	**0**	**0**	**0**	**0**	**379**
1115	0	0	0	0	0	6	43	48	16	3	0	0	0	0	0	116
1130	0	0	0	1	0	9	29	50	22	2	1	0	0	0	0	114
1145	0	0	0	3	2	5	15	47	14	2	0	0	0	0	0	88
1200	0	0	0	0	1	6	30	46	9	3	0	0	0	0	0	95
Hourly Total	**0**	**0**	**0**	**4**	**3**	**26**	**117**	**191**	**61**	**10**	**1**	**0**	**0**	**0**	**0**	**413**
1215	0	0	0	1	0	5	31	47	16	3	1	0	0	0	0	104
1230	0	0	0	0	1	5	27	56	8	2	0	0	0	0	0	99
1245	0	0	0	0	0	4	26	57	17	0	0	0	0	0	0	104
1300	0	0	0	0	0	6	28	52	18	3	0	0	0	0	0	107
Hourly Total	**0**	**0**	**0**	**1**	**1**	**20**	**112**	**212**	**59**	**8**	**1**	**0**	**0**	**0**	**0**	**414**
1315	0	0	0	2	3	3	31	62	17	1	0	0	0	0	0	119
1330	0	0	1	1	3	9	29	47	16	2	0	0	0	0	0	108
1345	0	0	0	0	0	2	27	52	15	0	0	0	0	0	0	96
1400	0	0	0	1	0	3	19	48	14	1	0	0	0	0	0	86
Hourly Total	**0**	**0**	**1**	**4**	**6**	**17**	**106**	**209**	**62**	**4**	**0**	**0**	**0**	**0**	**0**	**409**
1415	0	0	0	1	0	7	26	40	12	1	0	0	0	0	0	87
1430	0	0	0	0	2	3	22	47	22	2	0	0	0	0	0	98
1445	0	0	0	1	5	6	36	60	17	1	0	0	0	0	0	126
1500	0	0	1	0	0	14	50	59	8	4	0	1	0	0	0	137
Hourly Total	**0**	**0**	**1**	**2**	**7**	**30**	**134**	**206**	**59**	**8**	**0**	**1**	**0**	**0**	**0**	**448**
1515	0	0	1	1	1	1	29	56	23	0	0	0	0	0	0	112
1530	0	0	0	0	0	8	43	53	12	1	0	0	0	0	0	117
1545	0	0	1	1	0	3	26	59	14	3	0	0	0	0	0	107
1600	0	1	2	0	3	6	19	63	16	4	0	0	0	0	0	114
Hourly Total	**0**	**1**	**4**	**2**	**4**	**18**	**117**	**231**	**65**	**8**	**0**	**0**	**0**	**0**	**0**	**450**
1615	0	0	0	2	2	13	28	50	30	2	1	0	0	0	0	128
1630	0	0	0	0	0	0	31	58	24	3	0	0	0	0	0	116
1645	0	0	0	0	1	2	27	62	30	3	0	0	0	0	0	125
1700	0	0	0	1	0	0	24	73	19	2	0	0	0	0	0	119
Hourly Total	**0**	**0**	**0**	**3**	**3**	**15**	**110**	**243**	**103**	**10**	**1**	**0**	**0**	**0**	**0**	**488**
1715	0	0	0	0	0	5	44	66	22	0	0	0	0	0	0	137
1730	0	1	0	0	0	3	52	52	17	1	0	0	0	0	0	126
1745	0	0	0	0	0	8	35	53	24	2	1	0	0	0	0	123
1800	0	1	0	1	0	6	33	51	7	3	0	0	0	0	0	102

Hourly Total	**0**	**2**	**0**	**1**	**0**	**22**	**164**	**222**	**70**	**6**	**1**	**0**	**0**	**0**	**0**	**488**
1815	0	0	1	0	1	4	36	53	12	1	0	0	0	0	0	108
1830	0	0	0	0	0	2	36	52	15	3	0	0	0	0	0	108
1845	0	0	0	0	0	4	16	47	21	0	0	0	0	0	0	88
1900	0	0	0	0	3	2	19	29	8	0	0	0	0	0	0	61
Hourly Total	**0**	**0**	**1**	**0**	**4**	**12**	**107**	**181**	**56**	**4**	**0**	**0**	**0**	**0**	**0**	**365**
1915	0	0	0	0	1	4	22	41	7	1	0	0	0	0	0	76
1930	0	0	1	1	2	5	23	30	4	1	0	0	0	0	0	67
1945	0	0	0	0	1	2	12	21	11	1	0	0	0	0	0	48
2000	0	0	1	0	0	7	25	30	2	1	0	0	0	0	0	66
Hourly Total	**0**	**0**	**2**	**1**	**4**	**18**	**82**	**122**	**24**	**4**	**0**	**0**	**0**	**0**	**0**	**257**
2015	0	0	0	0	0	2	17	20	7	0	0	0	0	0	0	46
2030	0	0	0	0	1	1	8	25	3	2	0	0	0	0	0	40
2045	0	0	0	0	1	6	22	13	6	2	1	0	0	0	0	51
2100	0	0	0	0	0	5	14	18	7	1	0	0	0	0	0	45
Hourly Total	**0**	**0**	**0**	**0**	**2**	**14**	**61**	**76**	**23**	**5**	**1**	**0**	**0**	**0**	**0**	**182**
2115	0	0	0	0	0	2	11	15	11	0	0	0	0	0	0	39
2130	0	0	0	0	1	1	12	14	9	2	0	0	0	0	0	39
2145	0	0	0	0	0	1	10	10	5	1	0	0	0	0	0	27
2200	0	0	0	0	0	1	8	11	5	0	0	0	0	0	0	25
Hourly Total	**0**	**0**	**0**	**0**	**1**	**5**	**41**	**50**	**30**	**3**	**0**	**0**	**0**	**0**	**0**	**130**
2215	0	0	0	0	0	0	2	7	4	0	0	0	0	0	0	13
2230	0	0	0	0	0	1	3	5	1	0	0	0	0	0	0	10
2245	0	0	0	0	0	0	2	3	1	0	0	0	0	0	0	6
2300	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**7**	**15**	**8**	**0**	**0**	**0**	**0**	**0**	**0**	**31**
2315	0	0	0	0	0	0	1	1	4	0	0	0	0	0	0	6
2330	0	0	0	0	0	0	3	5	0	0	0	0	0	0	0	8
2345	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	2
2400	0	0	0	0	0	2	1	3	0	1	0	0	0	0	0	7
Hourly Total	**0**	**0**	**0**	**0**	**0**	**3**	**5**	**10**	**4**	**1**	**0**	**0**	**0**	**0**	**0**	**23**
DAILY TOTAL	**0**	**4**	**13**	**28**	**63**	**304**	**1710**	**2832**	**920**	**115**	**11**	**2**	**0**	**0**	**0**	**6002**
Percentages	**0.0%**	**0.1%**	**0.2%**	**0.5%**	**1.0%**	**5.1%**	**28.5%**	**47.2%**	**15.3%**	**1.9%**	**0.2%**	**0.0%**	**0.0%**	**0.0%**	**0.0%**	

Statistical Information:

15th Percentile Speed	31.4 mph	Vehicles > 35mph	3,880
50th Percentile Speed	36.6 mph	% Vehicles > 35mph	64.6%
85th Percentile Speed	40.8 mph	10mph Pace Speed	31-40 mph
Average Speed	36.2 mph	Vehicles in Pace	4,542
		% Vehicles in Pace	75.7%

SPEED COUNT REPORT

Location: Halifax Dr north of Hilldale Ave
City/County: Ormond Beach/Volusia
GPS: 29.297336, -81.049063
Direction: Northbound

Day/Date: Tuesday, October 29, 2024
Posted Speed Limit: 35mph

	SPEED															
END TIME	**1-5**	**6-10**	**11-15**	**16-20**	**21-25**	**26-30**	**31-35**	**36-40**	**41-45**	**46-50**	**51-55**	**56-60**	**61-65**	**66-70**	**>70**	**Total**
15	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
30	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
45	0	0	0	0	0	0	2	0	2	0	0	0	0	0	0	4
100	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**4**	**0**	**2**	**0**	**0**	**0**	**0**	**0**	**0**	**6**
115	0	0	0	0	0	0	2	0	1	0	0	0	0	0	0	3
130	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	2
145	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
200	0	0	0	0	0	0	0	2	0	1	0	0	0	0	0	3
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**3**	**3**	**2**	**1**	**0**	**0**	**0**	**0**	**0**	**9**
215	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
230	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
245	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
300	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**0**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**2**
315	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	2
330	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
345	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
400	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**2**
415	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1
430	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
445	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1
500	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**0**	**0**	**0**	**1**	**0**	**0**	**0**	**0**	**0**	**2**
515	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
530	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	2
545	0	0	0	0	0	0	1	1	0	1	0	0	0	0	0	3
600	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**4**	**2**	**1**	**1**	**0**	**0**	**0**	**0**	**0**	**8**
615	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1
630	0	0	0	0	0	0	2	3	0	0	0	0	0	0	0	5
645	0	0	0	0	0	2	1	4	1	0	0	0	0	0	0	8
700	0	0	0	0	0	0	7	6	3	0	0	0	0	0	0	16
Hourly Total	**0**	**0**	**0**	**0**	**0**	**3**	**10**	**13**	**4**	**0**	**0**	**0**	**0**	**0**	**0**	**30**
715	0	0	0	0	0	0	3	8	3	0	0	0	0	0	0	14
730	0	0	0	0	0	2	8	13	2	0	0	0	0	0	0	25
745	0	1	1	0	1	4	20	26	5	0	0	0	0	0	0	58
800	0	0	0	0	1	9	5	12	7	0	0	0	0	0	0	34
Hourly Total	**0**	**1**	**1**	**0**	**2**	**15**	**36**	**59**	**17**	**0**	**0**	**0**	**0**	**0**	**0**	**131**
815	0	0	0	2	1	3	4	7	1	1	0	0	0	0	0	19
830	0	0	0	0	0	0	10	12	6	1	0	0	0	0	0	29

845	0	0	0	0	2	2	16	22	5	0	0	0	0	0	0	47
900	0	0	0	0	0	2	15	28	3	1	0	0	0	0	0	49
Hourly Total	**0**	**0**	**0**	**2**	**3**	**7**	**45**	**69**	**15**	**3**	**0**	**0**	**0**	**0**	**0**	**144**
915	0	0	1	1	0	1	10	23	2	0	0	0	0	0	0	38
930	0	0	0	0	0	7	14	15	2	0	0	0	0	0	0	38
945	0	0	0	0	0	4	12	19	2	1	0	0	0	0	0	38
1000	0	0	0	0	2	4	7	12	6	1	0	0	0	0	0	32
Hourly Total	**0**	**0**	**1**	**1**	**2**	**16**	**43**	**69**	**12**	**2**	**0**	**0**	**0**	**0**	**0**	**146**
1015	0	0	0	0	1	1	13	18	2	1	0	0	0	0	0	36
1030	0	0	0	0	0	1	14	21	7	0	0	0	1	0	0	44
1045	0	0	0	0	0	0	14	22	4	0	0	0	0	0	0	40
1100	0	0	0	0	2	4	19	20	3	0	0	0	0	0	0	48
Hourly Total	**0**	**0**	**0**	**0**	**3**	**6**	**60**	**81**	**16**	**1**	**0**	**0**	**1**	**0**	**0**	**168**
1115	0	0	0	0	0	2	20	21	5	2	0	0	0	0	0	50
1130	0	0	0	1	1	4	24	23	3	1	0	0	0	0	0	57
1145	0	0	0	0	0	1	6	20	7	0	0	0	0	0	0	34
1200	0	0	0	0	0	1	21	21	2	1	0	0	0	0	0	46
Hourly Total	**0**	**0**	**0**	**1**	**1**	**8**	**71**	**85**	**17**	**4**	**0**	**0**	**0**	**0**	**0**	**187**
1215	0	0	0	1	1	1	9	25	9	1	0	0	0	0	0	47
1230	0	0	0	0	3	3	22	16	7	0	0	1	0	0	0	52
1245	0	0	0	0	0	2	15	19	10	0	0	0	0	0	0	46
1300	0	0	0	0	0	1	18	30	4	1	0	0	0	0	0	54
Hourly Total	**0**	**0**	**0**	**1**	**4**	**7**	**64**	**90**	**30**	**2**	**0**	**1**	**0**	**0**	**0**	**199**
1315	0	0	0	0	3	1	31	20	5	0	0	0	0	0	0	60
1330	0	0	1	0	2	7	13	22	3	0	0	0	0	0	0	48
1345	0	0	0	0	4	2	15	18	4	1	0	0	0	0	0	44
1400	0	0	0	2	1	5	19	16	4	1	0	0	0	0	0	48
Hourly Total	**0**	**0**	**1**	**2**	**10**	**15**	**78**	**76**	**16**	**2**	**0**	**0**	**0**	**0**	**0**	**200**
1415	0	0	1	1	3	4	15	17	5	0	0	0	0	0	0	46
1430	0	0	0	0	1	1	20	21	2	0	0	0	0	0	0	45
1445	0	0	0	0	0	7	30	25	7	0	0	0	0	0	0	69
1500	0	0	0	6	3	2	26	28	8	1	0	0	0	0	0	74
Hourly Total	**0**	**0**	**1**	**7**	**7**	**14**	**91**	**91**	**22**	**1**	**0**	**0**	**0**	**0**	**0**	**234**
1515	0	0	0	0	1	6	23	23	4	0	0	0	0	0	0	57
1530	0	0	0	0	0	2	25	27	4	0	0	0	0	0	0	58
1545	0	0	0	0	1	5	12	34	6	0	0	0	0	0	0	58
1600	0	0	1	0	2	8	21	25	7	0	1	0	0	0	0	65
Hourly Total	**0**	**0**	**1**	**0**	**4**	**21**	**81**	**109**	**21**	**0**	**1**	**0**	**0**	**0**	**0**	**238**
1615	0	0	1	1	0	5	27	25	4	0	0	0	0	0	0	63
1630	0	0	1	0	1	8	26	25	8	2	0	0	0	0	0	71
1645	0	0	0	2	3	2	23	43	4	0	0	0	0	0	0	77
1700	0	0	0	2	2	6	17	26	10	1	0	0	0	0	0	64
Hourly Total	**0**	**0**	**2**	**5**	**6**	**21**	**93**	**119**	**26**	**3**	**0**	**0**	**0**	**0**	**0**	**275**
1715	0	0	0	1	4	12	31	22	8	0	0	0	0	0	0	78
1730	0	0	0	0	1	16	26	33	3	0	0	0	0	0	0	79
1745	0	0	0	0	1	7	22	32	8	2	0	0	0	0	0	72
1800	0	0	0	0	1	5	24	24	3	1	0	0	0	0	0	58
Hourly Total	**0**	**0**	**0**	**1**	**7**	**40**	**103**	**111**	**22**	**3**	**0**	**0**	**0**	**0**	**0**	**287**
1815	0	0	1	0	0	15	33	16	5	0	0	0	0	0	0	70
1830	0	0	0	0	1	8	21	27	4	0	0	0	0	0	0	61
1845	0	0	0	0	0	0	13	27	6	0	0	0	0	0	0	46

1900	0	0	0	0	0	5	13	13	1	1	0	0	0	0	0	33
Hourly Total	**0**	**0**	**1**	**0**	**1**	**28**	**80**	**83**	**16**	**1**	**0**	**0**	**0**	**0**	**0**	**210**
1915	0	0	0	0	0	3	26	12	3	1	0	0	0	0	0	45
1930	0	0	0	0	1	9	13	13	1	0	0	0	0	0	0	37
1945	0	0	0	0	1	9	9	10	1	1	0	0	0	0	0	31
2000	0	0	0	2	0	2	25	12	1	0	0	0	0	0	0	42
Hourly Total	**0**	**0**	**0**	**2**	**2**	**23**	**73**	**47**	**6**	**2**	**0**	**0**	**0**	**0**	**0**	**155**
2015	0	0	0	0	0	1	13	10	1	1	0	0	0	0	0	26
2030	0	0	0	0	1	2	11	11	4	0	0	0	0	0	0	29
2045	0	0	0	0	0	3	6	8	0	0	0	0	0	0	0	17
2100	0	0	0	0	0	8	9	9	6	0	0	0	0	0	0	32
Hourly Total	**0**	**0**	**0**	**0**	**1**	**14**	**39**	**38**	**11**	**1**	**0**	**0**	**0**	**0**	**0**	**104**
2115	0	0	0	0	1	4	9	9	2	0	0	0	0	0	0	25
2130	0	0	0	0	1	3	4	14	2	1	0	0	0	0	0	25
2145	0	0	0	0	0	2	5	5	4	2	0	0	0	0	0	18
2200	0	0	0	0	0	1	6	5	3	1	0	0	0	0	0	16
Hourly Total	**0**	**0**	**0**	**0**	**2**	**10**	**24**	**33**	**11**	**4**	**0**	**0**	**0**	**0**	**0**	**84**
2215	0	0	0	0	0	0	2	6	0	0	0	0	0	0	0	8
2230	0	0	0	0	0	0	5	1	0	1	0	0	0	0	0	7
2245	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	2
2300	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**7**	**7**	**3**	**1**	**0**	**0**	**0**	**0**	**0**	**18**
2315	0	0	0	0	0	0	1	2	0	2	0	0	0	0	0	5
2330	0	0	0	0	0	0	1	3	0	0	0	0	0	0	0	4
2345	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
2400	0	0	0	0	0	1	0	4	0	0	0	0	0	0	0	5
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**2**	**10**	**0**	**2**	**0**	**0**	**0**	**0**	**0**	**15**
DAILY TOTAL	**0**	**1**	**8**	**22**	**55**	**251**	**1013**	**1195**	**271**	**35**	**1**	**1**	**1**	**0**	**0**	**2854**
Percentages	**0.0%**	**0.0%**	**0.3%**	**0.8%**	**1.9%**	**8.8%**	**35.5%**	**41.9%**	**9.5%**	**1.2%**	**0.0%**	**0.0%**	**0.0%**	**0.0%**	**0.0%**	

Statistical Information:

15th Percentile Speed	30.4 mph	Vehicles > 35mph	1,504
50th Percentile Speed	35.3 mph	% Vehicles > 35mph	52.7%
85th Percentile Speed	39.5 mph	10mph Pace Speed	31-40 mph
Average Speed	34.9 mph	Vehicles in Pace	2,208
		% Vehicles in Pace	77.4%

SPEED COUNT REPORT

Location: Halifax Dr north of Hilldale Ave
City/County: Ormond Beach/Volusia
GPS: 29.297336, -81.049063
Direction: Southbound

Day/Date: Tuesday, October 29, 2024
Posted Speed Limit: 35mph

	SPEED															
END TIME	**1-5**	**6-10**	**11-15**	**16-20**	**21-25**	**26-30**	**31-35**	**36-40**	**41-45**	**46-50**	**51-55**	**56-60**	**61-65**	**66-70**	**>70**	**Total**
15	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	2
30	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
45	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
100	0	0	0	0	0	0	1	2	0	0	0	0	0	0	0	3
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**4**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**6**
115	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
130	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1
145	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
200	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**0**	**1**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**3**
215	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
230	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	2
245	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
300	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**3**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**4**
315	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	2
330	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
345	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
400	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**1**	**2**	**0**	**0**	**0**	**0**	**0**	**0**	**4**
415	0	0	0	0	0	0	2	1	0	0	0	0	0	0	0	3
430	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
445	0	0	0	0	0	1	1	2	0	0	0	0	0	0	0	4
500	0	0	0	0	0	0	0	3	1	1	0	0	1	0	0	6
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**3**	**8**	**1**	**1**	**0**	**0**	**1**	**0**	**0**	**15**
515	0	0	0	0	0	0	2	3	0	0	0	0	0	0	0	5
530	0	0	0	0	0	1	3	4	3	1	0	0	0	0	0	12
545	0	0	0	0	1	0	3	4	0	1	0	0	0	0	0	9
600	0	0	0	0	0	1	2	2	0	1	0	0	0	0	0	6
Hourly Total	**0**	**0**	**0**	**0**	**1**	**2**	**10**	**13**	**3**	**3**	**0**	**0**	**0**	**0**	**0**	**32**
615	0	0	0	0	0	2	6	7	3	0	0	0	0	0	0	18
630	0	0	0	0	0	1	8	6	2	0	0	0	0	0	0	17
645	0	0	0	0	2	3	12	6	3	1	0	0	0	0	0	27
700	0	0	0	0	0	1	11	14	3	0	0	0	0	0	0	29
Hourly Total	**0**	**0**	**0**	**0**	**2**	**7**	**37**	**33**	**11**	**1**	**0**	**0**	**0**	**0**	**0**	**91**
715	0	0	0	0	0	3	13	16	1	0	0	0	0	0	0	33
730	0	0	0	0	1	1	23	33	6	0	0	0	0	0	0	64
745	0	0	0	0	0	6	18	44	8	0	0	0	0	0	0	76
800	0	0	0	0	0	6	22	33	10	0	0	0	0	0	0	71
Hourly Total	**0**	**0**	**0**	**0**	**1**	**16**	**76**	**126**	**25**	**0**	**0**	**0**	**0**	**0**	**0**	**244**
815	0	0	0	0	1	4	24	23	8	0	0	0	0	0	0	60
830	0	0	0	0	1	3	22	26	9	1	0	0	0	0	0	62

845	0	0	0	0	1	1	12	34	13	1	0	0	0	0	0	62
900	0	0	1	0	0	5	27	27	10	3	0	0	0	0	0	73
Hourly Total	**0**	**0**	**1**	**0**	**3**	**13**	**85**	**110**	**40**	**5**	**0**	**0**	**0**	**0**	**0**	**257**
915	0	0	0	1	2	9	23	30	9	0	0	0	0	0	0	74
930	0	0	1	1	0	3	19	31	13	1	0	0	0	0	0	69
945	0	0	1	0	0	4	23	16	4	0	0	0	0	0	0	48
1000	0	0	0	0	1	4	20	21	4	0	0	0	0	0	0	50
Hourly Total	**0**	**0**	**2**	**2**	**3**	**20**	**85**	**98**	**30**	**1**	**0**	**0**	**0**	**0**	**0**	**241**
1015	0	0	0	1	1	1	16	18	8	0	0	0	0	0	0	45
1030	0	0	0	1	1	5	18	14	1	0	0	0	0	0	0	40
1045	0	0	0	0	4	4	20	20	5	0	0	0	0	0	0	53
1100	0	0	0	0	0	3	9	12	5	1	0	0	0	0	0	30
Hourly Total	**0**	**0**	**0**	**2**	**6**	**13**	**63**	**64**	**19**	**1**	**0**	**0**	**0**	**0**	**0**	**168**
1115	0	0	0	0	1	7	21	25	4	0	0	0	0	0	0	58
1130	0	0	0	0	1	4	24	13	6	0	0	0	0	0	0	48
1145	0	0	0	0	4	2	14	17	4	0	0	0	0	0	0	41
1200	0	0	0	0	3	4	17	9	2	1	1	0	0	0	0	37
Hourly Total	**0**	**0**	**0**	**0**	**9**	**17**	**76**	**64**	**16**	**1**	**1**	**0**	**0**	**0**	**0**	**184**
1215	0	0	0	0	0	7	21	16	1	2	0	0	0	0	0	47
1230	0	0	0	0	1	3	18	16	3	1	0	0	0	0	0	42
1245	0	0	0	0	1	2	15	22	8	1	0	0	0	0	0	49
1300	0	0	0	0	0	3	20	17	5	1	0	0	0	0	0	46
Hourly Total	**0**	**0**	**0**	**0**	**2**	**15**	**74**	**71**	**17**	**5**	**0**	**0**	**0**	**0**	**0**	**184**
1315	0	0	0	0	0	7	20	20	4	0	0	0	0	0	0	51
1330	0	0	0	1	2	0	9	28	7	0	0	0	0	0	0	47
1345	0	0	0	0	0	1	12	23	5	2	0	0	0	0	0	43
1400	0	0	0	0	3	4	11	16	3	0	0	0	0	0	0	37
Hourly Total	**0**	**0**	**0**	**1**	**5**	**12**	**52**	**87**	**19**	**2**	**0**	**0**	**0**	**0**	**0**	**178**
1415	0	0	0	1	0	9	14	8	4	0	0	0	0	0	0	36
1430	0	0	0	1	3	4	13	15	5	1	0	0	0	0	0	42
1445	0	0	0	0	0	4	19	18	7	0	0	0	0	0	0	48
1500	0	0	0	0	1	4	16	19	4	1	0	0	0	0	0	45
Hourly Total	**0**	**0**	**0**	**2**	**4**	**21**	**62**	**60**	**20**	**2**	**0**	**0**	**0**	**0**	**0**	**171**
1515	0	0	0	0	1	6	13	19	3	0	0	0	0	0	0	42
1530	0	0	0	1	3	11	24	20	5	0	0	0	0	0	0	64
1545	0	1	0	0	1	2	15	19	3	0	0	0	0	0	0	41
1600	0	0	0	0	1	2	22	14	2	0	0	0	0	0	0	41
Hourly Total	**0**	**1**	**0**	**1**	**6**	**21**	**74**	**72**	**13**	**0**	**0**	**0**	**0**	**0**	**0**	**188**
1615	0	0	0	3	0	7	27	18	2	0	0	0	0	0	0	57
1630	0	0	0	1	0	1	8	20	7	1	0	0	0	0	0	38
1645	0	0	0	0	2	4	15	23	6	0	0	0	0	0	0	50
1700	0	0	0	0	0	6	18	13	6	0	0	0	0	0	0	43
Hourly Total	**0**	**0**	**0**	**4**	**2**	**18**	**68**	**74**	**21**	**1**	**0**	**0**	**0**	**0**	**0**	**188**
1715	0	1	0	0	0	1	22	21	7	1	0	0	0	0	0	53
1730	0	0	0	0	1	6	8	18	3	0	0	0	0	0	0	36
1745	0	0	0	0	1	3	12	19	7	0	0	0	0	0	0	42
1800	0	1	0	0	0	1	16	11	2	1	0	0	0	0	0	32
Hourly Total	**0**	**2**	**0**	**0**	**2**	**11**	**58**	**69**	**19**	**2**	**0**	**0**	**0**	**0**	**0**	**163**
1815	0	0	0	0	0	3	11	11	4	0	0	0	0	0	0	29
1830	0	0	0	0	1	4	15	12	5	1	0	0	0	0	0	38
1845	0	0	0	0	0	2	13	12	4	0	0	0	0	0	0	31

1900	0	0	0	0	0	2	10	11	0	0	0	0	0	0	0	23
Hourly Total	**0**	**0**	**0**	**0**	**1**	**11**	**49**	**46**	**13**	**1**	**0**	**0**	**0**	**0**	**0**	**121**
1915	0	0	0	0	2	2	4	2	1	0	0	0	0	0	0	11
1930	0	0	0	1	1	1	14	5	0	0	0	0	0	0	0	22
1945	0	0	0	0	0	1	7	5	1	0	0	0	0	0	0	14
2000	0	0	0	0	0	0	15	7	1	0	0	0	0	0	0	23
Hourly Total	**0**	**0**	**0**	**1**	**3**	**4**	**40**	**19**	**3**	**0**	**0**	**0**	**0**	**0**	**0**	**70**
2015	0	0	0	0	2	2	2	0	0	0	0	0	0	0	0	6
2030	0	0	0	0	0	2	4	2	1	0	0	0	0	0	0	9
2045	0	0	0	0	0	5	11	4	3	1	0	0	0	0	0	24
2100	0	0	0	0	0	0	5	3	1	0	0	0	0	0	0	9
Hourly Total	**0**	**0**	**0**	**0**	**2**	**9**	**22**	**9**	**5**	**1**	**0**	**0**	**0**	**0**	**0**	**48**
2115	0	0	0	0	0	0	1	9	1	1	0	0	0	0	0	12
2130	0	0	0	0	0	3	3	5	0	0	0	0	0	0	0	11
2145	0	0	0	0	0	0	3	1	1	0	0	0	0	0	0	5
2200	0	0	0	0	0	0	0	3	2	0	0	0	0	0	0	5
Hourly Total	**0**	**0**	**0**	**0**	**0**	**3**	**7**	**18**	**4**	**1**	**0**	**0**	**0**	**0**	**0**	**33**
2215	0	0	0	0	0	0	1	3	1	0	0	0	0	0	0	5
2230	0	0	0	0	0	1	0	2	0	0	0	0	0	0	0	3
2245	0	0	0	0	0	1	1	2	0	0	0	0	0	0	0	4
2300	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**0**	**2**	**2**	**7**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**12**
2315	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
2330	0	0	0	0	0	0	2	2	0	0	0	0	0	0	0	4
2345	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2400	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**2**	**4**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**7**
DAILY TOTAL	**0**	**3**	**3**	**13**	**52**	**217**	**950**	**1059**	**285**	**28**	**1**	**0**	**1**	**0**	**0**	**2612**
Percentages	**0.0%**	**0.1%**	**0.1%**	**0.5%**	**2.0%**	**8.3%**	**36.4%**	**40.5%**	**10.9%**	**1.1%**	**0.0%**	**0.0%**	**0.0%**	**0.0%**	**0.0%**	

Statistical Information:

15th Percentile Speed	30.5 mph	Vehicles > 35mph	1,374
50th Percentile Speed	35.3 mph	% Vehicles > 35mph	52.6%
85th Percentile Speed	39.6 mph	10mph Pace Speed	31-40 mph
Average Speed	35.1 mph	Vehicles in Pace	2,009
		% Vehicles in Pace	76.9%

SPEED COUNT REPORT

Location: Halifax Dr north of Hilldale Ave
City/County: Ormond Beach/Volusia
GPS: 29.297336, -81.049063
Direction: Combined

Day/Date: Tuesday, October 29, 2024
Posted Speed Limit: 35mph

	SPEED															
END TIME	**1-10**	**11-15**	**16-20**	**21-25**	**26-30**	**31-35**	**36-40**	**41-45**	**46-50**	**51-55**	**56-60**	**61-65**	**66-70**	**71-75**	**>75**	**Total**
15	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	3
30	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
45	0	0	0	0	0	0	2	1	2	0	0	0	0	0	0	5
100	0	0	0	0	0	0	2	2	0	0	0	0	0	0	0	4
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**5**	**4**	**3**	**0**	**0**	**0**	**0**	**0**	**0**	**12**
115	0	0	0	0	0	0	2	0	2	0	0	0	0	0	0	4
130	0	0	0	0	0	1	1	0	1	0	0	0	0	0	0	3
145	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
200	0	0	0	0	0	0	0	3	0	1	0	0	0	0	0	4
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**3**	**4**	**3**	**1**	**0**	**0**	**0**	**0**	**0**	**12**
215	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
230	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	2
245	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
300	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**4**	**1**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**6**
315	0	0	0	0	0	1	2	0	1	0	0	0	0	0	0	4
330	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
345	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
400	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**2**	**1**	**2**	**0**	**0**	**0**	**0**	**0**	**0**	**6**
415	0	0	0	0	0	0	2	1	0	1	0	0	0	0	0	4
430	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
445	0	0	0	0	0	2	1	2	0	0	0	0	0	0	0	5
500	0	0	0	0	0	0	0	3	1	1	0	0	1	0	0	6
Hourly Total	**0**	**0**	**0**	**0**	**0**	**2**	**3**	**8**	**1**	**2**	**0**	**0**	**1**	**0**	**0**	**17**
515	0	0	0	0	0	0	3	3	0	0	0	0	0	0	0	6
530	0	0	0	0	0	1	3	5	4	1	0	0	0	0	0	14
545	0	0	0	0	1	0	4	5	0	2	0	0	0	0	0	12
600	0	0	0	0	0	1	4	2	0	1	0	0	0	0	0	8
Hourly Total	**0**	**0**	**0**	**0**	**1**	**2**	**14**	**15**	**4**	**4**	**0**	**0**	**0**	**0**	**0**	**40**
615	0	0	0	0	0	3	6	7	3	0	0	0	0	0	0	19
630	0	0	0	0	0	1	10	9	2	0	0	0	0	0	0	22
645	0	0	0	0	2	5	13	10	4	1	0	0	0	0	0	35
700	0	0	0	0	0	1	18	20	6	0	0	0	0	0	0	45
Hourly Total	**0**	**0**	**0**	**0**	**2**	**10**	**47**	**46**	**15**	**1**	**0**	**0**	**0**	**0**	**0**	**121**
715	0	0	0	0	0	3	16	24	4	0	0	0	0	0	0	47
730	0	0	0	0	1	3	31	46	8	0	0	0	0	0	0	89
745	0	1	1	0	1	10	38	70	13	0	0	0	0	0	0	134
800	0	0	0	0	1	15	27	45	17	0	0	0	0	0	0	105
Hourly Total	**0**	**1**	**1**	**0**	**3**	**31**	**112**	**185**	**42**	**0**	**0**	**0**	**0**	**0**	**0**	**375**
815	0	0	0	2	2	7	28	30	9	1	0	0	0	0	0	79
830	0	0	0	0	1	3	32	38	15	2	0	0	0	0	0	91

845	0	0	0	0	3	3	28	56	18	1	0	0	0	0	0	109
900	0	0	1	0	0	7	42	55	13	4	0	0	0	0	0	122
Hourly Total	**0**	**0**	**1**	**2**	**6**	**20**	**130**	**179**	**55**	**8**	**0**	**0**	**0**	**0**	**0**	**401**
915	0	0	1	2	2	10	33	53	11	0	0	0	0	0	0	112
930	0	0	1	1	0	10	33	46	15	1	0	0	0	0	0	107
945	0	0	1	0	0	8	35	35	6	1	0	0	0	0	0	86
1000	0	0	0	0	3	8	27	33	10	1	0	0	0	0	0	82
Hourly Total	**0**	**0**	**3**	**3**	**5**	**36**	**128**	**167**	**42**	**3**	**0**	**0**	**0**	**0**	**0**	**387**
1015	0	0	0	1	2	2	29	36	10	1	0	0	0	0	0	81
1030	0	0	0	1	1	6	32	35	8	0	0	0	1	0	0	84
1045	0	0	0	0	4	4	34	42	9	0	0	0	0	0	0	93
1100	0	0	0	0	2	7	28	32	8	1	0	0	0	0	0	78
Hourly Total	**0**	**0**	**0**	**2**	**9**	**19**	**123**	**145**	**35**	**2**	**0**	**0**	**1**	**0**	**0**	**336**
1115	0	0	0	0	1	9	41	46	9	2	0	0	0	0	0	108
1130	0	0	0	1	2	8	48	36	9	1	0	0	0	0	0	105
1145	0	0	0	0	4	3	20	37	11	0	0	0	0	0	0	75
1200	0	0	0	0	3	5	38	30	4	2	1	0	0	0	0	83
Hourly Total	**0**	**0**	**0**	**1**	**10**	**25**	**147**	**149**	**33**	**5**	**1**	**0**	**0**	**0**	**0**	**371**
1215	0	0	0	1	1	8	30	41	10	3	0	0	0	0	0	94
1230	0	0	0	0	4	6	40	32	10	1	0	1	0	0	0	94
1245	0	0	0	0	1	4	30	41	18	1	0	0	0	0	0	95
1300	0	0	0	0	0	4	38	47	9	2	0	0	0	0	0	100
Hourly Total	**0**	**0**	**0**	**1**	**6**	**22**	**138**	**161**	**47**	**7**	**0**	**1**	**0**	**0**	**0**	**383**
1315	0	0	0	0	3	8	51	40	9	0	0	0	0	0	0	111
1330	0	0	1	1	4	7	22	50	10	0	0	0	0	0	0	95
1345	0	0	0	0	4	3	27	41	9	3	0	0	0	0	0	87
1400	0	0	0	2	4	9	30	32	7	1	0	0	0	0	0	85
Hourly Total	**0**	**0**	**1**	**3**	**15**	**27**	**130**	**163**	**35**	**4**	**0**	**0**	**0**	**0**	**0**	**378**
1415	0	0	1	2	3	13	29	25	9	0	0	0	0	0	0	82
1430	0	0	0	1	4	5	33	36	7	1	0	0	0	0	0	87
1445	0	0	0	0	0	11	49	43	14	0	0	0	0	0	0	117
1500	0	0	0	6	4	6	42	47	12	2	0	0	0	0	0	119
Hourly Total	**0**	**0**	**1**	**9**	**11**	**35**	**153**	**151**	**42**	**3**	**0**	**0**	**0**	**0**	**0**	**405**
1515	0	0	0	0	2	12	36	42	7	0	0	0	0	0	0	99
1530	0	0	0	1	3	13	49	47	9	0	0	0	0	0	0	122
1545	0	1	0	0	2	7	27	53	9	0	0	0	0	0	0	99
1600	0	0	1	0	3	10	43	39	9	0	1	0	0	0	0	106
Hourly Total	**0**	**1**	**1**	**1**	**10**	**42**	**155**	**181**	**34**	**0**	**1**	**0**	**0**	**0**	**0**	**426**
1615	0	0	1	4	0	12	54	43	6	0	0	0	0	0	0	120
1630	0	0	1	1	1	9	34	45	15	3	0	0	0	0	0	109
1645	0	0	0	2	5	6	38	66	10	0	0	0	0	0	0	127
1700	0	0	0	2	2	12	35	39	16	1	0	0	0	0	0	107
Hourly Total	**0**	**0**	**2**	**9**	**8**	**39**	**161**	**193**	**47**	**4**	**0**	**0**	**0**	**0**	**0**	**463**
1715	0	1	0	1	4	13	53	43	15	1	0	0	0	0	0	131
1730	0	0	0	0	2	22	34	51	6	0	0	0	0	0	0	115
1745	0	0	0	0	2	10	34	51	15	2	0	0	0	0	0	114
1800	0	1	0	0	1	6	40	35	5	2	0	0	0	0	0	90
Hourly Total	**0**	**2**	**0**	**1**	**9**	**51**	**161**	**180**	**41**	**5**	**0**	**0**	**0**	**0**	**0**	**450**
1815	0	0	1	0	0	18	44	27	9	0	0	0	0	0	0	99
1830	0	0	0	0	2	12	36	39	9	1	0	0	0	0	0	99
1845	0	0	0	0	0	2	26	39	10	0	0	0	0	0	0	77

1900	0	0	0	0	0	7	23	24	1	1	0	0	0	0	0	56
Hourly Total	**0**	**0**	**1**	**0**	**2**	**39**	**129**	**129**	**29**	**2**	**0**	**0**	**0**	**0**	**0**	**331**
1915	0	0	0	0	2	5	30	14	4	1	0	0	0	0	0	56
1930	0	0	0	1	2	10	27	18	1	0	0	0	0	0	0	59
1945	0	0	0	0	1	10	16	15	2	1	0	0	0	0	0	45
2000	0	0	0	2	0	2	40	19	2	0	0	0	0	0	0	65
Hourly Total	**0**	**0**	**0**	**3**	**5**	**27**	**113**	**66**	**9**	**2**	**0**	**0**	**0**	**0**	**0**	**225**
2015	0	0	0	0	2	3	15	10	1	1	0	0	0	0	0	32
2030	0	0	0	0	1	4	15	13	5	0	0	0	0	0	0	38
2045	0	0	0	0	0	8	17	12	3	1	0	0	0	0	0	41
2100	0	0	0	0	0	8	14	12	7	0	0	0	0	0	0	41
Hourly Total	**0**	**0**	**0**	**0**	**3**	**23**	**61**	**47**	**16**	**2**	**0**	**0**	**0**	**0**	**0**	**152**
2115	0	0	0	0	1	4	10	18	3	1	0	0	0	0	0	37
2130	0	0	0	0	1	6	7	19	2	1	0	0	0	0	0	36
2145	0	0	0	0	0	2	8	6	5	2	0	0	0	0	0	23
2200	0	0	0	0	0	1	6	8	5	1	0	0	0	0	0	21
Hourly Total	**0**	**0**	**0**	**0**	**2**	**13**	**31**	**51**	**15**	**5**	**0**	**0**	**0**	**0**	**0**	**117**
2215	0	0	0	0	0	0	3	9	1	0	0	0	0	0	0	13
2230	0	0	0	0	0	1	5	3	0	1	0	0	0	0	0	10
2245	0	0	0	0	0	1	1	2	2	0	0	0	0	0	0	6
2300	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**2**	**9**	**14**	**4**	**1**	**0**	**0**	**0**	**0**	**0**	**30**
2315	0	0	0	0	0	0	1	3	0	2	0	0	0	0	0	6
2330	0	0	0	0	0	0	3	5	0	0	0	0	0	0	0	8
2345	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
2400	0	0	0	0	0	1	0	5	1	0	0	0	0	0	0	7
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**4**	**14**	**1**	**2**	**0**	**0**	**0**	**0**	**0**	**22**
DAILY TOTAL	**0**	**4**	**11**	**35**	**107**	**468**	**1963**	**2254**	**556**	**63**	**2**	**1**	**2**	**0**	**0**	**5466**
Percentages	**0.0%**	**0.1%**	**0.2%**	**0.6%**	**2.0%**	**8.6%**	**35.9%**	**41.2%**	**10.2%**	**1.2%**	**0.0%**	**0.0%**	**0.0%**	**0.0%**	**0.0%**	

Statistical Information:

15th Percentile Speed	30.5 mph	Vehicles > 35mph	2,878
50th Percentile Speed	35.3 mph	% Vehicles > 35mph	52.7%
85th Percentile Speed	39.6 mph	10mph Pace Speed	31-40 mph
Average Speed	35.0 mph	Vehicles in Pace	4,217
		% Vehicles in Pace	77.1%

SPEED COUNT REPORT

Location: Halifax Dr north of Country Club Dr
City/County: Ormond Beach/Volusia
GPS: 29.303342, -81.051819
Direction: Northbound

Day/Date: Tuesday, October 29, 2024
Posted Speed Limit: 35mph

	SPEED															
END TIME	**1-5**	**6-10**	**11-15**	**16-20**	**21-25**	**26-30**	**31-35**	**36-40**	**41-45**	**46-50**	**51-55**	**56-60**	**61-65**	**66-70**	**>70**	**Total**
15	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
30	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	2
45	0	0	0	0	0	0	2	0	2	0	0	0	0	0	0	4
100	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**2**	**2**	**2**	**0**	**0**	**0**	**0**	**0**	**0**	**7**
115	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	2
130	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
145	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	2
200	0	0	0	0	0	0	2	0	1	0	0	0	0	0	0	3
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**4**	**3**	**2**	**0**	**0**	**0**	**0**	**0**	**0**	**9**
215	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
230	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
245	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
300	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**1**
315	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1
330	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
345	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
400	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**1**	**0**	**0**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**2**
415	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
430	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	2
445	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
500	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**0**	**1**	**0**	**0**	**0**	**0**	**0**	**2**
515	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
530	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	2
545	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	2
600	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**3**	**3**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**7**
615	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	2
630	0	0	0	0	0	1	0	3	1	0	0	0	0	0	0	5
645	0	0	0	0	0	3	0	3	1	1	0	0	0	0	0	8
700	0	0	0	0	0	0	3	7	3	0	0	0	0	0	0	13
Hourly Total	**0**	**0**	**0**	**0**	**0**	**4**	**4**	**13**	**6**	**1**	**0**	**0**	**0**	**0**	**0**	**28**
715	0	0	0	0	0	0	6	5	1	1	0	0	0	0	0	13
730	0	0	0	0	0	2	8	12	1	0	0	0	0	0	0	23
745	0	0	1	0	0	3	23	20	5	1	0	0	0	0	0	53
800	0	0	0	0	0	2	12	13	6	0	0	0	0	0	0	33
Hourly Total	**0**	**0**	**1**	**0**	**0**	**7**	**49**	**50**	**13**	**2**	**0**	**0**	**0**	**0**	**0**	**122**
815	1	0	1	1	3	4	2	4	1	0	0	0	0	0	0	17
830	0	1	0	0	3	4	12	10	2	0	0	0	0	0	0	32

845	0	0	0	0	2	0	15	17	2	0	0	0	0	0	0	36
900	0	0	0	0	0	1	19	13	4	0	0	0	0	0	0	37
Hourly Total	**1**	**1**	**1**	**1**	**8**	**9**	**48**	**44**	**9**	**0**	**0**	**0**	**0**	**0**	**0**	**122**
915	0	0	1	0	0	4	13	9	2	0	0	0	0	0	0	29
930	0	0	0	0	0	8	14	12	1	0	0	0	0	0	0	35
945	0	0	0	0	2	3	19	9	1	0	0	0	0	0	0	34
1000	0	0	0	0	0	1	11	10	1	1	0	0	0	0	0	24
Hourly Total	**0**	**0**	**1**	**0**	**2**	**16**	**57**	**40**	**5**	**1**	**0**	**0**	**0**	**0**	**0**	**122**
1015	0	0	1	4	2	7	9	11	1	0	0	0	0	0	0	35
1030	0	2	0	0	1	8	10	14	1	1	0	0	0	0	0	37
1045	0	0	0	0	0	0	7	21	3	0	0	0	0	0	0	31
1100	0	0	0	0	0	1	17	17	1	0	0	0	0	0	0	36
Hourly Total	**0**	**2**	**1**	**4**	**3**	**16**	**43**	**63**	**6**	**1**	**0**	**0**	**0**	**0**	**0**	**139**
1115	0	0	0	0	0	0	22	19	3	0	0	0	0	0	0	44
1130	0	0	0	1	0	1	18	26	3	1	0	0	0	0	0	50
1145	0	0	0	0	0	2	5	14	6	1	0	0	0	0	0	28
1200	0	0	0	0	0	0	14	12	3	0	0	0	0	0	0	29
Hourly Total	**0**	**0**	**0**	**1**	**0**	**3**	**59**	**71**	**15**	**2**	**0**	**0**	**0**	**0**	**0**	**151**
1215	0	0	0	0	0	0	8	22	9	2	0	0	0	0	0	41
1230	0	0	0	0	0	0	15	13	4	3	0	0	0	0	0	35
1245	0	0	0	0	0	2	8	14	7	0	0	0	0	0	0	31
1300	0	1	0	2	3	3	17	17	1	1	0	0	0	0	0	45
Hourly Total	**0**	**1**	**0**	**2**	**3**	**5**	**48**	**66**	**21**	**6**	**0**	**0**	**0**	**0**	**0**	**152**
1315	0	0	0	1	0	6	16	18	5	0	0	0	0	0	0	46
1330	0	0	0	0	0	5	14	12	4	0	0	0	0	0	0	35
1345	0	0	0	0	1	3	11	16	4	0	0	0	0	0	0	35
1400	0	0	0	1	0	3	9	14	5	0	0	0	0	0	0	32
Hourly Total	**0**	**0**	**0**	**2**	**1**	**17**	**50**	**60**	**18**	**0**	**0**	**0**	**0**	**0**	**0**	**148**
1415	0	0	0	0	0	0	11	11	3	0	0	0	0	0	0	25
1430	0	0	0	0	0	2	9	20	2	0	0	0	0	0	0	33
1445	0	0	0	1	0	4	24	25	6	0	0	0	0	0	0	60
1500	0	0	0	1	0	2	9	27	7	2	0	0	0	0	0	48
Hourly Total	**0**	**0**	**0**	**2**	**0**	**8**	**53**	**83**	**18**	**2**	**0**	**0**	**0**	**0**	**0**	**166**
1515	0	0	0	0	0	3	17	24	9	0	0	0	0	0	0	53
1530	0	0	0	1	1	2	11	23	10	0	1	0	0	0	0	49
1545	0	0	0	0	1	4	18	20	4	1	0	0	0	0	0	48
1600	0	0	0	0	0	2	24	23	11	2	1	0	0	0	0	63
Hourly Total	**0**	**0**	**0**	**1**	**2**	**11**	**70**	**90**	**34**	**3**	**2**	**0**	**0**	**0**	**0**	**213**
1615	0	1	1	0	1	7	16	24	6	0	0	0	0	0	0	56
1630	0	0	1	0	0	1	10	29	9	0	0	0	0	0	0	50
1645	0	0	0	0	1	2	9	28	19	2	0	0	0	0	0	61
1700	0	0	0	1	0	2	16	19	12	1	0	0	0	0	0	51
Hourly Total	**0**	**1**	**2**	**1**	**2**	**12**	**51**	**100**	**46**	**3**	**0**	**0**	**0**	**0**	**0**	**218**
1715	0	0	0	0	0	1	14	29	7	0	0	0	0	0	0	51
1730	0	0	0	0	0	15	29	23	5	1	0	0	0	0	0	73
1745	0	0	0	0	0	4	15	32	12	2	0	0	0	0	0	65
1800	0	0	0	1	0	2	18	15	5	1	0	0	0	0	0	42
Hourly Total	**0**	**0**	**0**	**1**	**0**	**22**	**76**	**99**	**29**	**4**	**0**	**0**	**0**	**0**	**0**	**231**
1815	0	0	1	0	1	3	25	18	6	1	0	0	0	0	0	55
1830	0	0	0	0	0	9	20	22	4	0	0	0	0	0	0	55
1845	0	0	0	0	0	2	8	26	8	1	0	0	0	0	0	45

1900	0	0	0	0	0	5	13	7	2	0	0	0	0	0	0	27
Hourly Total	**0**	**0**	**1**	**0**	**1**	**19**	**66**	**73**	**20**	**2**	**0**	**0**	**0**	**0**	**0**	**182**
1915	0	0	0	0	0	2	14	13	6	0	0	0	0	0	0	35
1930	0	0	0	0	0	3	12	13	3	0	0	0	0	0	0	31
1945	0	0	0	0	0	2	5	14	4	0	0	0	0	0	0	25
2000	0	0	0	0	0	5	7	12	1	0	0	0	0	0	0	25
Hourly Total	**0**	**0**	**0**	**0**	**0**	**12**	**38**	**52**	**14**	**0**	**0**	**0**	**0**	**0**	**0**	**116**
2015	0	0	0	1	0	2	8	13	2	0	0	0	0	0	0	26
2030	0	0	0	0	0	1	6	13	2	1	0	0	0	0	0	23
2045	0	0	0	0	0	3	3	5	0	0	0	0	0	0	0	11
2100	0	0	0	0	0	7	11	6	2	0	0	0	0	0	0	26
Hourly Total	**0**	**0**	**0**	**1**	**0**	**13**	**28**	**37**	**6**	**1**	**0**	**0**	**0**	**0**	**0**	**86**
2115	0	0	0	0	0	6	6	7	3	0	0	0	0	0	0	22
2130	0	0	0	0	0	0	5	14	0	1	0	0	0	0	0	20
2145	0	0	0	1	1	0	1	7	5	1	0	0	0	0	0	16
2200	0	0	0	0	0	0	2	5	4	1	0	0	0	0	0	12
Hourly Total	**0**	**0**	**0**	**1**	**1**	**6**	**14**	**33**	**12**	**3**	**0**	**0**	**0**	**0**	**0**	**70**
2215	0	0	0	0	0	2	3	2	2	0	0	0	0	0	0	9
2230	0	0	0	0	0	0	2	1	1	0	0	0	0	0	0	4
2245	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
2300	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**2**	**5**	**5**	**4**	**0**	**0**	**0**	**0**	**0**	**0**	**16**
2315	0	0	0	0	0	0	1	2	1	0	0	0	0	0	0	4
2330	0	0	0	0	0	0	0	3	1	0	0	0	0	0	0	4
2345	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
2400	0	0	0	0	0	0	1	3	0	0	0	0	0	0	0	4
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**2**	**9**	**2**	**0**	**0**	**0**	**0**	**0**	**0**	**13**
DAILY TOTAL	**1**	**5**	**7**	**17**	**24**	**183**	**770**	**999**	**283**	**32**	**2**	**0**	**0**	**0**	**0**	**2323**
Percentages	**0.0%**	**0.2%**	**0.3%**	**0.7%**	**1.0%**	**7.9%**	**33.1%**	**43.0%**	**12.2%**	**1.4%**	**0.1%**	**0.0%**	**0.0%**	**0.0%**	**0.0%**	

Statistical Information:

15th Percentile Speed	30.7 mph	Vehicles > 35mph	1,316
50th Percentile Speed	35.8 mph	% Vehicles > 35mph	56.7%
85th Percentile Speed	39.8 mph	10mph Pace Speed	31-40 mph
Average Speed	35.4 mph	Vehicles in Pace	1,769
		% Vehicles in Pace	76.2%

SPEED COUNT REPORT

Location: Halifax Dr north of Country Club Dr
City/County: Ormond Beach/Volusia
GPS: 29.303342, -81.051819
Direction: Southbound

Day/Date: Tuesday, October 29, 2024
Posted Speed Limit: 35mph

	SPEED															
END TIME	**1-5**	**6-10**	**11-15**	**16-20**	**21-25**	**26-30**	**31-35**	**36-40**	**41-45**	**46-50**	**51-55**	**56-60**	**61-65**	**66-70**	**>70**	**Total**
15	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
30	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
45	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
100	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**3**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**4**
115	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
130	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1
145	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
200	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**1**	**0**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**2**
215	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
230	0	0	0	0	0	2	1	0	0	0	0	0	0	0	0	3
245	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
300	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**2**	**2**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**4**
315	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1
330	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
345	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
400	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**2**	**0**	**0**	**1**	**0**	**0**	**0**	**0**	**3**
415	0	0	0	0	0	0	1	2	0	0	0	0	0	0	0	3
430	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
445	0	0	0	0	0	1	0	0	2	0	0	0	0	0	0	3
500	0	0	0	0	0	0	0	3	0	1	0	1	0	0	0	5
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**1**	**7**	**2**	**1**	**0**	**1**	**0**	**0**	**0**	**13**
515	0	0	0	0	0	1	1	2	0	0	0	0	0	0	0	4
530	0	0	0	0	0	1	2	2	3	1	0	0	0	0	0	9
545	0	0	0	0	0	0	1	4	2	2	0	0	0	0	0	9
600	0	0	0	0	0	1	1	1	1	1	0	0	0	0	0	5
Hourly Total	**0**	**0**	**0**	**0**	**0**	**3**	**5**	**9**	**6**	**4**	**0**	**0**	**0**	**0**	**0**	**27**
615	0	0	0	0	0	0	3	5	1	1	1	0	0	0	0	11
630	0	0	0	0	0	2	2	8	1	0	0	0	0	0	0	13
645	0	0	0	0	0	2	6	7	3	1	0	0	0	0	0	19
700	0	0	0	0	0	2	10	10	3	0	0	0	0	0	0	25
Hourly Total	**0**	**0**	**0**	**0**	**0**	**6**	**21**	**30**	**8**	**2**	**1**	**0**	**0**	**0**	**0**	**68**
715	0	0	0	0	0	3	4	17	3	0	0	0	0	0	0	27
730	0	0	0	0	0	0	18	25	8	0	0	0	0	0	0	51
745	0	0	0	0	0	5	9	30	10	2	0	0	0	0	0	56
800	0	0	0	0	1	0	17	38	8	3	0	0	0	0	0	67
Hourly Total	**0**	**0**	**0**	**0**	**1**	**8**	**48**	**110**	**29**	**5**	**0**	**0**	**0**	**0**	**0**	**201**
815	0	0	0	1	2	5	13	22	3	2	0	0	0	0	0	48
830	0	0	0	0	1	12	11	21	6	2	1	0	0	0	0	54

845	0	0	1	0	1	5	16	24	17	2	0	0	0	0	0	66
900	0	0	1	0	0	2	15	40	12	0	0	0	0	0	0	70
Hourly Total	**0**	**0**	**2**	**1**	**4**	**24**	**55**	**107**	**38**	**6**	**1**	**0**	**0**	**0**	**0**	**238**
915	0	0	0	1	0	6	18	23	12	1	0	0	0	0	0	61
930	0	0	1	0	1	4	26	17	5	0	1	0	0	0	0	55
945	0	0	0	0	3	5	25	11	5	0	0	0	0	0	0	49
1000	0	0	0	0	1	0	8	18	6	1	0	0	0	0	0	34
Hourly Total	**0**	**0**	**1**	**1**	**5**	**15**	**77**	**69**	**28**	**2**	**1**	**0**	**0**	**0**	**0**	**199**
1015	0	0	0	0	0	2	19	21	7	1	0	0	0	0	0	50
1030	0	0	0	0	1	3	17	20	2	0	0	0	0	0	0	43
1045	0	0	0	0	0	1	13	15	9	0	0	0	0	0	0	38
1100	0	0	0	0	0	1	4	21	4	0	0	0	0	0	0	30
Hourly Total	**0**	**0**	**0**	**0**	**1**	**7**	**53**	**77**	**22**	**1**	**0**	**0**	**0**	**0**	**0**	**161**
1115	0	0	0	0	0	2	16	22	7	0	0	0	0	0	0	47
1130	0	0	0	0	2	6	9	8	5	1	1	0	0	0	0	32
1145	0	0	0	0	0	1	7	21	7	2	0	0	0	0	0	38
1200	0	0	0	0	0	2	7	17	3	0	0	0	0	0	0	29
Hourly Total	**0**	**0**	**0**	**0**	**2**	**11**	**39**	**68**	**22**	**3**	**1**	**0**	**0**	**0**	**0**	**146**
1215	0	0	0	0	0	3	9	15	6	2	0	0	0	0	0	35
1230	0	0	0	0	0	0	22	13	4	0	0	0	0	0	0	39
1245	0	0	0	0	0	1	8	17	8	0	0	0	0	0	0	34
1300	0	0	0	0	1	3	12	22	4	0	0	0	0	0	0	42
Hourly Total	**0**	**0**	**0**	**0**	**1**	**7**	**51**	**67**	**22**	**2**	**0**	**0**	**0**	**0**	**0**	**150**
1315	0	0	0	0	1	1	17	24	2	0	0	0	0	0	0	45
1330	0	0	0	0	0	3	9	23	10	1	0	0	0	0	0	46
1345	0	0	1	0	1	1	9	17	5	2	0	0	0	0	0	36
1400	0	0	0	0	1	0	3	13	4	0	0	0	0	0	0	21
Hourly Total	**0**	**0**	**1**	**0**	**3**	**5**	**38**	**77**	**21**	**3**	**0**	**0**	**0**	**0**	**0**	**148**
1415	0	0	0	0	0	0	8	12	3	0	0	0	0	0	0	23
1430	0	0	0	0	0	0	12	10	9	0	0	0	0	0	0	31
1445	0	0	0	0	1	3	6	19	4	0	0	0	0	0	0	33
1500	0	0	0	0	0	0	13	17	4	0	0	0	0	0	0	34
Hourly Total	**0**	**0**	**0**	**0**	**1**	**3**	**39**	**58**	**20**	**0**	**0**	**0**	**0**	**0**	**0**	**121**
1515	0	0	0	0	0	1	8	14	5	2	0	0	0	0	0	30
1530	0	0	0	0	0	4	17	19	8	1	0	0	0	0	0	49
1545	0	1	0	0	1	2	11	18	5	1	0	0	0	0	0	39
1600	0	1	0	0	0	0	10	17	3	1	0	0	0	0	0	32
Hourly Total	**0**	**2**	**0**	**0**	**1**	**7**	**46**	**68**	**21**	**5**	**0**	**0**	**0**	**0**	**0**	**150**
1615	0	0	0	1	0	5	19	13	5	0	0	0	0	0	0	43
1630	0	0	0	1	1	1	8	15	4	1	0	0	0	0	0	31
1645	0	0	0	0	0	0	9	27	7	2	0	0	0	0	0	45
1700	0	0	0	0	0	1	7	14	8	1	0	0	0	0	0	31
Hourly Total	**0**	**0**	**0**	**2**	**1**	**7**	**43**	**69**	**24**	**4**	**0**	**0**	**0**	**0**	**0**	**150**
1715	0	1	0	0	0	2	13	21	4	0	0	0	0	0	0	41
1730	0	1	0	0	0	1	14	14	0	0	0	0	0	0	0	30
1745	0	0	0	0	0	0	11	17	3	1	0	0	0	0	0	32
1800	0	0	1	0	0	1	9	13	2	1	0	0	0	0	0	27
Hourly Total	**0**	**2**	**1**	**0**	**0**	**4**	**47**	**65**	**9**	**2**	**0**	**0**	**0**	**0**	**0**	**130**
1815	0	0	0	0	1	3	10	13	0	1	0	0	0	0	0	28
1830	0	0	0	0	0	2	10	13	4	1	0	0	0	0	0	30
1845	0	0	0	0	0	1	11	7	1	0	0	0	0	0	0	20

1900	0	0	0	1	0	3	6	7	0	0	0	0	0	0	0	17
Hourly Total	**0**	**0**	**0**	**1**	**1**	**9**	**37**	**40**	**5**	**2**	**0**	**0**	**0**	**0**	**0**	**95**
1915	0	0	0	0	1	0	10	2	0	0	0	0	0	0	0	13
1930	0	0	0	0	1	4	9	6	1	1	0	0	0	0	0	22
1945	0	0	0	0	0	1	7	2	2	0	0	0	0	0	0	12
2000	0	0	0	0	0	5	10	2	2	0	0	0	0	0	0	19
Hourly Total	**0**	**0**	**0**	**0**	**2**	**10**	**36**	**12**	**5**	**1**	**0**	**0**	**0**	**0**	**0**	**66**
2015	0	0	0	0	2	1	4	0	0	0	0	0	0	0	0	7
2030	0	0	0	0	1	1	2	1	2	0	0	0	0	0	0	7
2045	0	0	0	0	1	8	7	3	3	0	0	0	0	0	0	22
2100	0	0	0	0	0	0	4	2	2	1	0	0	0	0	0	9
Hourly Total	**0**	**0**	**0**	**0**	**4**	**10**	**17**	**6**	**7**	**1**	**0**	**0**	**0**	**0**	**0**	**45**
2115	0	0	0	1	0	0	1	5	4	0	0	0	0	0	0	11
2130	0	0	0	0	0	0	3	4	2	0	0	0	0	0	0	9
2145	0	0	0	0	0	0	1	2	0	0	0	0	0	0	0	3
2200	0	0	0	0	0	0	2	2	1	0	0	0	0	0	0	5
Hourly Total	**0**	**0**	**0**	**1**	**0**	**0**	**7**	**13**	**7**	**0**	**0**	**0**	**0**	**0**	**0**	**28**
2215	0	0	0	0	0	0	3	1	1	0	0	0	0	0	0	5
2230	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	2
2245	0	0	0	0	0	0	0	0	3	0	0	0	0	0	0	3
2300	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**3**	**2**	**4**	**0**	**0**	**0**	**0**	**0**	**0**	**10**
2315	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2330	0	0	0	0	0	0	2	2	0	0	0	0	0	0	0	4
2345	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2400	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**2**	**4**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**6**
DAILY TOTAL	**0**	**4**	**5**	**6**	**28**	**140**	**671**	**961**	**300**	**44**	**5**	**1**	**0**	**0**	**0**	**2165**
Percentages	**0.0%**	**0.2%**	**0.2%**	**0.3%**	**1.3%**	**6.5%**	**31.0%**	**44.4%**	**13.9%**	**2.0%**	**0.2%**	**0.0%**	**0.0%**	**0.0%**	**0.0%**	

Statistical Information:

15th Percentile Speed	31.1 mph	Vehicles > 35mph	1,311
50th Percentile Speed	36.2 mph	% Vehicles > 35mph	60.6%
85th Percentile Speed	40.4 mph	10mph Pace Speed	31-40 mph
Average Speed	35.9 mph	Vehicles in Pace	1,632
		% Vehicles in Pace	75.4%

SPEED COUNT REPORT

Location: Halifax Dr north of Country Club Dr
City/County: Ormond Beach/Volusia
GPS: 29.303342, -81.051819
Direction: Combined

Day/Date: Tuesday, October 29, 2024
Posted Speed Limit: 35mph

	SPEED															
END TIME	**1-10**	**11-15**	**16-20**	**21-25**	**26-30**	**31-35**	**36-40**	**41-45**	**46-50**	**51-55**	**56-60**	**61-65**	**66-70**	**71-75**	**>75**	**Total**
15	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
30	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	2
45	0	0	0	0	0	0	2	1	2	0	0	0	0	0	0	5
100	0	0	0	0	0	0	2	1	0	0	0	0	0	0	0	3
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**5**	**3**	**2**	**0**	**0**	**0**	**0**	**0**	**0**	**11**
115	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	3
130	0	0	0	0	1	0	0	2	0	0	0	0	0	0	0	3
145	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	2
200	0	0	0	0	0	0	2	0	1	0	0	0	0	0	0	3
Hourly Total	**0**	**0**	**0**	**0**	**1**	**0**	**5**	**3**	**2**	**0**	**0**	**0**	**0**	**0**	**0**	**11**
215	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
230	0	0	0	0	0	2	1	0	0	0	0	0	0	0	0	3
245	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
300	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**2**	**2**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**5**
315	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	2
330	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
345	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
400	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**1**	**0**	**0**	**3**	**0**	**0**	**1**	**0**	**0**	**0**	**0**	**5**
415	0	0	0	0	0	0	1	2	0	0	0	0	0	0	0	3
430	0	0	0	0	0	0	0	3	0	1	0	0	0	0	0	4
445	0	0	0	0	0	1	0	0	2	0	0	0	0	0	0	3
500	0	0	0	0	0	0	0	3	0	1	0	1	0	0	0	5
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**1**	**8**	**2**	**2**	**0**	**1**	**0**	**0**	**0**	**15**
515	0	0	0	0	0	1	1	3	0	0	0	0	0	0	0	5
530	0	0	0	0	0	1	2	3	4	1	0	0	0	0	0	11
545	0	0	0	0	0	0	2	5	2	2	0	0	0	0	0	11
600	0	0	0	0	0	1	3	1	1	1	0	0	0	0	0	7
Hourly Total	**0**	**0**	**0**	**0**	**0**	**3**	**8**	**12**	**7**	**4**	**0**	**0**	**0**	**0**	**0**	**34**
615	0	0	0	0	0	0	4	5	2	1	1	0	0	0	0	13
630	0	0	0	0	0	3	2	11	2	0	0	0	0	0	0	18
645	0	0	0	0	0	5	6	10	4	2	0	0	0	0	0	27
700	0	0	0	0	0	2	13	17	6	0	0	0	0	0	0	38
Hourly Total	**0**	**0**	**0**	**0**	**0**	**10**	**25**	**43**	**14**	**3**	**1**	**0**	**0**	**0**	**0**	**96**
715	0	0	0	0	0	3	10	22	4	1	0	0	0	0	0	40
730	0	0	0	0	0	2	26	37	9	0	0	0	0	0	0	74
745	0	0	1	0	0	8	32	50	15	3	0	0	0	0	0	109
800	0	0	0	0	1	2	29	51	14	3	0	0	0	0	0	100
Hourly Total	**0**	**0**	**1**	**0**	**1**	**15**	**97**	**160**	**42**	**7**	**0**	**0**	**0**	**0**	**0**	**323**
815	1	0	1	2	5	9	15	26	4	2	0	0	0	0	0	65
830	0	1	0	0	4	16	23	31	8	2	1	0	0	0	0	86

845	0	0	1	0	3	5	31	41	19	2	0	0	0	0	0	102
900	0	0	1	0	0	3	34	53	16	0	0	0	0	0	0	107
Hourly Total	**1**	**1**	**3**	**2**	**12**	**33**	**103**	**151**	**47**	**6**	**1**	**0**	**0**	**0**	**0**	**360**
915	0	0	1	1	0	10	31	32	14	1	0	0	0	0	0	90
930	0	0	1	0	1	12	40	29	6	0	1	0	0	0	0	90
945	0	0	0	0	5	8	44	20	6	0	0	0	0	0	0	83
1000	0	0	0	0	1	1	19	28	7	2	0	0	0	0	0	58
Hourly Total	**0**	**0**	**2**	**1**	**7**	**31**	**134**	**109**	**33**	**3**	**1**	**0**	**0**	**0**	**0**	**321**
1015	0	0	1	4	2	9	28	32	8	1	0	0	0	0	0	85
1030	0	2	0	0	2	11	27	34	3	1	0	0	0	0	0	80
1045	0	0	0	0	0	1	20	36	12	0	0	0	0	0	0	69
1100	0	0	0	0	0	2	21	38	5	0	0	0	0	0	0	66
Hourly Total	**0**	**2**	**1**	**4**	**4**	**23**	**96**	**140**	**28**	**2**	**0**	**0**	**0**	**0**	**0**	**300**
1115	0	0	0	0	0	2	38	41	10	0	0	0	0	0	0	91
1130	0	0	0	1	2	7	27	34	8	2	1	0	0	0	0	82
1145	0	0	0	0	0	3	12	35	13	3	0	0	0	0	0	66
1200	0	0	0	0	0	2	21	29	6	0	0	0	0	0	0	58
Hourly Total	**0**	**0**	**0**	**1**	**2**	**14**	**98**	**139**	**37**	**5**	**1**	**0**	**0**	**0**	**0**	**297**
1215	0	0	0	0	0	3	17	37	15	4	0	0	0	0	0	76
1230	0	0	0	0	0	0	37	26	8	3	0	0	0	0	0	74
1245	0	0	0	0	0	3	16	31	15	0	0	0	0	0	0	65
1300	0	1	0	2	4	6	29	39	5	1	0	0	0	0	0	87
Hourly Total	**0**	**1**	**0**	**2**	**4**	**12**	**99**	**133**	**43**	**8**	**0**	**0**	**0**	**0**	**0**	**302**
1315	0	0	0	1	1	7	33	42	7	0	0	0	0	0	0	91
1330	0	0	0	0	0	8	23	35	14	1	0	0	0	0	0	81
1345	0	0	1	0	2	4	20	33	9	2	0	0	0	0	0	71
1400	0	0	0	1	1	3	12	27	9	0	0	0	0	0	0	53
Hourly Total	**0**	**0**	**1**	**2**	**4**	**22**	**88**	**137**	**39**	**3**	**0**	**0**	**0**	**0**	**0**	**296**
1415	0	0	0	0	0	0	19	23	6	0	0	0	0	0	0	48
1430	0	0	0	0	0	2	21	30	11	0	0	0	0	0	0	64
1445	0	0	0	1	1	7	30	44	10	0	0	0	0	0	0	93
1500	0	0	0	1	0	2	22	44	11	2	0	0	0	0	0	82
Hourly Total	**0**	**0**	**0**	**2**	**1**	**11**	**92**	**141**	**38**	**2**	**0**	**0**	**0**	**0**	**0**	**287**
1515	0	0	0	0	0	4	25	38	14	2	0	0	0	0	0	83
1530	0	0	0	1	1	6	28	42	18	1	1	0	0	0	0	98
1545	0	1	0	0	2	6	29	38	9	2	0	0	0	0	0	87
1600	0	1	0	0	0	2	34	40	14	3	1	0	0	0	0	95
Hourly Total	**0**	**2**	**0**	**1**	**3**	**18**	**116**	**158**	**55**	**8**	**2**	**0**	**0**	**0**	**0**	**363**
1615	0	1	1	1	1	12	35	37	11	0	0	0	0	0	0	99
1630	0	0	1	1	1	2	18	44	13	1	0	0	0	0	0	81
1645	0	0	0	0	1	2	18	55	26	4	0	0	0	0	0	106
1700	0	0	0	1	0	3	23	33	20	2	0	0	0	0	0	82
Hourly Total	**0**	**1**	**2**	**3**	**3**	**19**	**94**	**169**	**70**	**7**	**0**	**0**	**0**	**0**	**0**	**368**
1715	0	1	0	0	0	3	27	50	11	0	0	0	0	0	0	92
1730	0	1	0	0	0	16	43	37	5	1	0	0	0	0	0	103
1745	0	0	0	0	0	4	26	49	15	3	0	0	0	0	0	97
1800	0	0	1	1	0	3	27	28	7	2	0	0	0	0	0	69
Hourly Total	**0**	**2**	**1**	**1**	**0**	**26**	**123**	**164**	**38**	**6**	**0**	**0**	**0**	**0**	**0**	**361**
1815	0	0	1	0	2	6	35	31	6	2	0	0	0	0	0	83
1830	0	0	0	0	0	11	30	35	8	1	0	0	0	0	0	85
1845	0	0	0	0	0	3	19	33	9	1	0	0	0	0	0	65

1900	0	0	0	1	0	8	19	14	2	0	0	0	0	0	0	44
Hourly Total	**0**	**0**	**1**	**1**	**2**	**28**	**103**	**113**	**25**	**4**	**0**	**0**	**0**	**0**	**0**	**277**
1915	0	0	0	0	1	2	24	15	6	0	0	0	0	0	0	48
1930	0	0	0	0	1	7	21	19	4	1	0	0	0	0	0	53
1945	0	0	0	0	0	3	12	16	6	0	0	0	0	0	0	37
2000	0	0	0	0	0	10	17	14	3	0	0	0	0	0	0	44
Hourly Total	**0**	**0**	**0**	**0**	**2**	**22**	**74**	**64**	**19**	**1**	**0**	**0**	**0**	**0**	**0**	**182**
2015	0	0	0	1	2	3	12	13	2	0	0	0	0	0	0	33
2030	0	0	0	0	1	2	8	14	4	1	0	0	0	0	0	30
2045	0	0	0	0	1	11	10	8	3	0	0	0	0	0	0	33
2100	0	0	0	0	0	7	15	8	4	1	0	0	0	0	0	35
Hourly Total	**0**	**0**	**0**	**1**	**4**	**23**	**45**	**43**	**13**	**2**	**0**	**0**	**0**	**0**	**0**	**131**
2115	0	0	0	1	0	6	7	12	7	0	0	0	0	0	0	33
2130	0	0	0	0	0	0	8	18	2	1	0	0	0	0	0	29
2145	0	0	0	1	1	0	2	9	5	1	0	0	0	0	0	19
2200	0	0	0	0	0	0	4	7	5	1	0	0	0	0	0	17
Hourly Total	**0**	**0**	**0**	**2**	**1**	**6**	**21**	**46**	**19**	**3**	**0**	**0**	**0**	**0**	**0**	**98**
2215	0	0	0	0	0	2	6	3	3	0	0	0	0	0	0	14
2230	0	0	0	0	0	1	2	2	1	0	0	0	0	0	0	6
2245	0	0	0	0	0	0	0	2	3	0	0	0	0	0	0	5
2300	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**3**	**8**	**7**	**8**	**0**	**0**	**0**	**0**	**0**	**0**	**26**
2315	0	0	0	0	0	0	1	2	1	0	0	0	0	0	0	4
2330	0	0	0	0	0	0	2	5	1	0	0	0	0	0	0	8
2345	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
2400	0	0	0	0	0	0	1	5	0	0	0	0	0	0	0	6
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**4**	**13**	**2**	**0**	**0**	**0**	**0**	**0**	**0**	**19**
DAILY TOTAL	**1**	**9**	**12**	**23**	**52**	**323**	**1441**	**1960**	**583**	**76**	**7**	**1**	**0**	**0**	**0**	**4488**
Percentages	**0.0%**	**0.2%**	**0.3%**	**0.5%**	**1.2%**	**7.2%**	**32.1%**	**43.7%**	**13.0%**	**1.7%**	**0.2%**	**0.0%**	**0.0%**	**0.0%**	**0.0%**	

Statistical Information:

15th Percentile Speed	30.9 mph	Vehicles > 35mph	2,627
50th Percentile Speed	36.0 mph	% Vehicles > 35mph	58.5%
85th Percentile Speed	40.0 mph	10mph Pace Speed	31-40 mph
Average Speed	35.6 mph	Vehicles in Pace	3,401
		% Vehicles in Pace	75.8%

SPEED COUNT REPORT

Location: Halifax Dr north of Ocean Terr
City/County: Ormond Beach/Volusia
GPS: 29.307670, -81.053873
Direction: Northbound

Day/Date: Tuesday, October 29, 2024
Posted Speed Limit: 35mph

	SPEED															
END TIME	**1-5**	**6-10**	**11-15**	**16-20**	**21-25**	**26-30**	**31-35**	**36-40**	**41-45**	**46-50**	**51-55**	**56-60**	**61-65**	**66-70**	**>70**	**Total**
15	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
30	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
45	0	0	0	0	0	0	2	0	1	1	0	0	0	0	0	4
100	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**2**	**2**	**1**	**1**	**0**	**0**	**0**	**0**	**0**	**6**
115	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
130	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
145	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
200	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**4**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**6**
215	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
230	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
245	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
300	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**1**
315	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
330	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
345	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1
400	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**1**	**0**	**0**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**2**
415	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
430	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
445	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
500	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**
515	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1
530	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	2
545	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
600	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**3**	**1**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**6**
615	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
630	0	0	0	0	0	1	1	2	0	0	0	0	0	0	0	4
645	0	0	0	0	0	2	0	3	1	0	0	0	0	0	0	6
700	0	0	0	0	0	0	4	6	2	0	0	1	0	0	0	13
Hourly Total	**0**	**0**	**0**	**0**	**0**	**3**	**6**	**11**	**3**	**0**	**0**	**1**	**0**	**0**	**0**	**24**
715	0	0	0	0	0	0	5	5	2	0	0	0	0	0	0	12
730	0	0	0	0	0	2	6	11	2	0	0	0	0	0	0	21
745	0	0	1	0	0	1	19	26	4	0	0	0	0	0	0	51
800	0	0	0	1	0	0	6	15	6	0	0	0	0	0	0	28
Hourly Total	**0**	**0**	**1**	**1**	**0**	**3**	**36**	**57**	**14**	**0**	**0**	**0**	**0**	**0**	**0**	**112**
815	0	0	0	1	1	2	2	5	1	0	0	0	0	0	0	12
830	1	1	1	0	1	0	8	10	3	0	0	0	0	0	0	25

845	0	0	1	0	0	1	12	17	2	1	0	0	0	0	0	34
900	0	0	0	0	0	0	12	16	4	0	0	0	0	0	0	32
Hourly Total	**1**	**1**	**2**	**1**	**2**	**3**	**34**	**48**	**10**	**1**	**0**	**0**	**0**	**0**	**0**	**103**
915	0	0	0	0	0	0	6	16	3	0	0	0	0	0	0	25
930	0	0	1	0	0	1	9	9	3	1	0	0	0	0	0	24
945	0	0	0	0	1	2	6	13	1	0	0	0	0	0	0	23
1000	0	0	0	1	1	0	6	10	4	0	0	0	0	0	0	22
Hourly Total	**0**	**0**	**1**	**1**	**2**	**3**	**27**	**48**	**11**	**1**	**0**	**0**	**0**	**0**	**0**	**94**
1015	0	0	0	0	2	10	11	6	1	0	0	0	0	0	0	30
1030	0	0	0	0	0	2	9	16	6	0	1	0	0	0	0	34
1045	0	0	0	0	1	2	10	16	4	0	0	0	0	0	0	33
1100	0	0	0	4	5	7	13	7	0	0	0	0	0	0	0	36
Hourly Total	**0**	**0**	**0**	**4**	**8**	**21**	**43**	**45**	**11**	**0**	**1**	**0**	**0**	**0**	**0**	**133**
1115	0	0	0	2	2	7	18	8	0	0	0	0	0	0	0	37
1130	0	0	0	2	0	3	12	25	3	1	0	0	0	0	0	46
1145	0	0	0	1	0	0	4	9	5	2	0	0	0	0	0	21
1200	0	0	1	1	1	0	7	14	2	1	0	0	0	0	0	27
Hourly Total	**0**	**0**	**1**	**6**	**3**	**10**	**41**	**56**	**10**	**4**	**0**	**0**	**0**	**0**	**0**	**131**
1215	0	0	1	0	0	1	8	17	8	1	0	0	0	0	0	36
1230	0	0	0	0	0	1	10	8	5	1	0	0	0	0	0	25
1245	0	0	0	1	0	0	5	20	5	0	0	0	0	0	0	31
1300	0	0	1	1	0	0	8	23	2	1	0	0	0	0	0	36
Hourly Total	**0**	**0**	**2**	**2**	**0**	**2**	**31**	**68**	**20**	**3**	**0**	**0**	**0**	**0**	**0**	**128**
1315	0	0	0	0	0	0	11	21	5	2	0	0	0	0	0	39
1330	0	0	0	0	0	3	13	11	4	0	0	0	0	0	0	31
1345	0	0	0	0	0	2	9	17	3	0	0	0	0	0	0	31
1400	0	0	0	0	0	0	8	15	7	2	0	0	0	0	0	32
Hourly Total	**0**	**0**	**0**	**0**	**0**	**5**	**41**	**64**	**19**	**4**	**0**	**0**	**0**	**0**	**0**	**133**
1415	0	0	0	0	1	1	6	15	4	0	0	0	0	0	0	27
1430	0	0	0	0	0	0	6	16	4	0	0	0	0	0	0	26
1445	0	0	1	1	0	1	18	35	5	0	0	0	0	0	0	61
1500	0	0	0	0	1	0	7	28	8	0	0	0	0	0	0	44
Hourly Total	**0**	**0**	**1**	**1**	**2**	**2**	**37**	**94**	**21**	**0**	**0**	**0**	**0**	**0**	**0**	**158**
1515	0	0	0	0	0	0	13	22	5	1	0	0	0	0	0	41
1530	0	0	0	0	0	2	16	16	7	0	0	0	0	0	0	41
1545	0	0	0	0	0	1	10	18	7	1	0	0	0	0	0	37
1600	0	0	0	0	0	2	9	21	14	2	0	0	0	0	0	48
Hourly Total	**0**	**0**	**0**	**0**	**0**	**5**	**48**	**77**	**33**	**4**	**0**	**0**	**0**	**0**	**0**	**167**
1615	0	1	0	0	2	1	12	17	9	0	1	0	0	0	0	43
1630	0	0	1	0	0	1	14	22	7	2	0	0	0	0	0	47
1645	0	0	0	1	0	2	2	32	15	3	0	0	0	0	0	55
1700	0	0	0	0	1	1	9	13	16	0	0	0	0	0	0	40
Hourly Total	**0**	**1**	**1**	**1**	**3**	**5**	**37**	**84**	**47**	**5**	**1**	**0**	**0**	**0**	**0**	**185**
1715	0	0	0	0	1	1	13	22	6	0	0	0	0	0	0	43
1730	0	0	0	0	0	5	30	23	5	0	0	0	0	0	0	63
1745	0	0	0	0	0	2	7	23	14	3	0	0	0	0	0	49
1800	0	0	0	1	0	1	15	22	4	0	0	0	0	0	0	43
Hourly Total	**0**	**0**	**0**	**1**	**1**	**9**	**65**	**90**	**29**	**3**	**0**	**0**	**0**	**0**	**0**	**198**
1815	0	1	1	0	0	1	12	19	4	1	0	0	0	0	0	39
1830	0	0	0	0	1	1	9	13	5	2	0	0	0	0	0	31
1845	0	0	0	0	0	1	5	19	8	0	0	0	0	0	0	33

1900	0	0	0	0	1	2	11	5	1	0	0	0	0	0	0	20
Hourly Total	**0**	**1**	**1**	**0**	**2**	**5**	**37**	**56**	**18**	**3**	**0**	**0**	**0**	**0**	**0**	**123**
1915	0	0	0	1	1	2	10	9	4	1	0	0	0	0	0	28
1930	0	0	0	0	0	6	9	9	2	0	0	0	0	0	0	26
1945	0	0	0	0	0	1	11	8	3	0	0	0	0	0	0	23
2000	0	0	0	0	1	3	9	5	2	0	0	0	0	0	0	20
Hourly Total	**0**	**0**	**0**	**1**	**2**	**12**	**39**	**31**	**11**	**1**	**0**	**0**	**0**	**0**	**0**	**97**
2015	0	0	0	1	0	0	7	7	1	0	0	0	0	0	0	16
2030	0	0	0	0	0	1	6	10	2	0	0	0	0	0	0	19
2045	0	0	0	0	1	3	7	2	0	0	0	0	0	0	0	13
2100	0	0	0	0	1	3	11	4	1	0	0	0	0	0	0	20
Hourly Total	**0**	**0**	**0**	**1**	**2**	**7**	**31**	**23**	**4**	**0**	**0**	**0**	**0**	**0**	**0**	**68**
2115	0	0	0	0	0	4	4	6	3	0	0	0	0	0	0	17
2130	0	0	0	0	0	1	2	12	4	0	0	0	0	0	0	19
2145	0	0	0	0	0	0	4	6	2	0	0	0	0	0	0	12
2200	0	0	0	0	0	0	3	3	3	2	0	0	0	0	0	11
Hourly Total	**0**	**0**	**0**	**0**	**0**	**5**	**13**	**27**	**12**	**2**	**0**	**0**	**0**	**0**	**0**	**59**
2215	0	0	0	0	0	0	3	0	3	0	0	0	0	0	0	6
2230	0	0	0	0	0	0	1	3	0	0	0	0	0	0	0	4
2245	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	2
2300	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**5**	**3**	**5**	**0**	**0**	**0**	**0**	**0**	**0**	**13**
2315	0	0	0	0	0	0	1	1	1	0	0	1	0	0	0	4
2330	0	0	0	0	0	0	0	3	1	0	0	0	0	0	0	4
2345	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	2
2400	0	0	0	0	1	0	1	3	0	0	0	0	0	0	0	5
Hourly Total	**0**	**0**	**0**	**0**	**1**	**0**	**2**	**8**	**2**	**1**	**0**	**1**	**0**	**0**	**0**	**15**
DAILY TOTAL	**1**	**3**	**10**	**21**	**28**	**101**	**580**	**897**	**284**	**33**	**2**	**2**	**0**	**0**	**0**	**1962**
Percentages	**0.1%**	**0.2%**	**0.5%**	**1.1%**	**1.4%**	**5.1%**	**29.6%**	**45.7%**	**14.5%**	**1.7%**	**0.1%**	**0.1%**	**0.0%**	**0.0%**	**0.0%**	

Statistical Information:

15th Percentile Speed	31.1 mph	Vehicles > 35mph	1,218
50th Percentile Speed	36.3 mph	% Vehicles > 35mph	62.1%
85th Percentile Speed	40.5 mph	10mph Pace Speed	31-40 mph
Average Speed	35.8 mph	Vehicles in Pace	1,477
		% Vehicles in Pace	75.3%

SPEED COUNT REPORT

Location: Halifax Dr north of Ocean Terr
City/County: Ormond Beach/Volusia
GPS: 29.307670, -81.053873
Direction: Southbound

Day/Date: Tuesday, October 29, 2024
Posted Speed Limit: 35mph

	SPEED															
END TIME	**1-5**	**6-10**	**11-15**	**16-20**	**21-25**	**26-30**	**31-35**	**36-40**	**41-45**	**46-50**	**51-55**	**56-60**	**61-65**	**66-70**	**>70**	**Total**
15	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
30	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
45	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
100	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**3**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**3**
115	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
130	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
145	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
200	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**1**
215	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
230	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
245	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
300	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**
315	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1
330	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
345	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
400	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**1**	**0**	**1**	**0**	**0**	**0**	**0**	**3**
415	0	0	0	0	0	1	2	0	0	0	0	0	0	0	0	3
430	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
445	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	3
500	0	0	0	0	0	0	1	2	0	1	0	1	0	0	0	5
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**4**	**5**	**1**	**1**	**0**	**1**	**0**	**0**	**0**	**13**
515	0	0	0	0	0	0	1	3	0	0	0	0	0	0	0	4
530	0	0	0	0	1	0	1	4	1	1	0	0	0	0	0	8
545	0	0	0	0	0	0	2	3	2	0	0	0	0	0	0	7
600	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**1**	**0**	**4**	**10**	**3**	**2**	**0**	**0**	**0**	**0**	**0**	**20**
615	0	0	0	0	0	0	1	5	1	1	0	0	0	0	0	8
630	0	0	0	0	0	1	2	5	1	0	0	0	0	0	0	9
645	0	0	0	0	0	0	4	9	1	0	0	0	0	0	0	14
700	0	0	0	0	0	1	7	7	2	1	0	0	0	0	0	18
Hourly Total	**0**	**0**	**0**	**0**	**0**	**2**	**14**	**26**	**5**	**2**	**0**	**0**	**0**	**0**	**0**	**49**
715	0	0	0	0	0	2	4	12	4	1	0	0	0	0	0	23
730	0	0	0	0	0	2	13	18	6	0	0	0	0	0	0	39
745	0	0	0	0	0	1	10	30	6	1	0	0	0	0	0	48
800	0	0	0	0	0	0	12	35	6	2	0	0	0	0	0	55
Hourly Total	**0**	**0**	**0**	**0**	**0**	**5**	**39**	**95**	**22**	**4**	**0**	**0**	**0**	**0**	**0**	**165**
815	0	0	0	0	0	2	10	13	6	1	0	0	0	0	0	32
830	1	0	0	0	0	4	6	17	3	1	0	1	0	0	0	33

845	0	0	0	0	2	1	8	18	10	3	0	0	0	0	0	42
900	0	0	0	0	1	2	7	27	10	3	1	0	0	0	0	51
Hourly Total	**1**	**0**	**0**	**0**	**3**	**9**	**31**	**75**	**29**	**8**	**1**	**1**	**0**	**0**	**0**	**158**
915	0	0	0	1	4	8	12	16	9	2	0	1	0	0	0	53
930	0	0	2	0	0	3	19	19	5	0	0	0	0	0	0	48
945	0	0	1	0	2	1	10	9	7	0	0	0	0	0	0	30
1000	0	0	0	0	0	2	9	10	6	0	0	0	0	0	0	27
Hourly Total	**0**	**0**	**3**	**1**	**6**	**14**	**50**	**54**	**27**	**2**	**0**	**1**	**0**	**0**	**0**	**158**
1015	0	0	0	0	1	1	10	8	8	0	0	0	0	0	0	28
1030	0	0	0	0	1	4	8	6	3	0	0	0	0	0	0	22
1045	0	0	0	1	0	5	13	11	6	0	0	0	0	0	0	36
1100	0	0	0	0	0	6	12	4	1	0	0	0	0	0	0	23
Hourly Total	**0**	**0**	**0**	**1**	**2**	**16**	**43**	**29**	**18**	**0**	**0**	**0**	**0**	**0**	**0**	**109**
1115	0	0	0	2	3	10	26	6	0	0	0	0	0	0	0	47
1130	0	0	0	0	0	0	8	9	6	0	0	0	0	0	0	23
1145	0	0	0	2	0	1	11	17	2	1	0	0	0	0	0	34
1200	0	0	0	0	1	0	7	7	4	2	0	0	0	0	0	21
Hourly Total	**0**	**0**	**0**	**4**	**4**	**11**	**52**	**39**	**12**	**3**	**0**	**0**	**0**	**0**	**0**	**125**
1215	0	0	0	0	0	0	12	13	3	0	0	0	0	0	0	28
1230	0	0	0	0	0	2	6	15	2	0	0	0	0	0	0	25
1245	0	0	0	0	0	0	6	16	6	0	0	0	0	0	0	28
1300	0	0	0	0	0	1	7	17	3	1	0	0	0	0	0	29
Hourly Total	**0**	**0**	**0**	**0**	**0**	**3**	**31**	**61**	**14**	**1**	**0**	**0**	**0**	**0**	**0**	**110**
1315	0	0	0	0	1	0	6	22	2	1	0	0	0	0	0	32
1330	0	0	0	0	0	2	6	11	8	1	0	0	0	0	0	28
1345	0	0	0	0	0	1	3	13	7	2	0	0	0	0	0	26
1400	0	0	0	0	0	1	2	7	5	0	0	0	0	0	0	15
Hourly Total	**0**	**0**	**0**	**0**	**1**	**4**	**17**	**53**	**22**	**4**	**0**	**0**	**0**	**0**	**0**	**101**
1415	0	0	0	0	0	1	6	12	3	0	0	0	0	0	0	22
1430	0	0	0	0	0	0	4	11	5	0	0	0	0	0	0	20
1445	0	0	0	0	2	0	2	13	8	0	0	0	0	0	0	25
1500	0	0	0	0	1	0	8	14	5	1	0	0	0	0	0	29
Hourly Total	**0**	**0**	**0**	**0**	**3**	**1**	**20**	**50**	**21**	**1**	**0**	**0**	**0**	**0**	**0**	**96**
1515	0	0	0	0	0	1	9	7	5	2	0	0	0	0	0	24
1530	0	0	0	0	0	2	15	17	7	0	0	0	0	0	0	41
1545	0	0	0	0	0	0	5	16	6	0	0	0	0	0	0	27
1600	0	0	0	0	0	2	5	17	5	0	0	0	0	0	0	29
Hourly Total	**0**	**0**	**0**	**0**	**0**	**5**	**34**	**57**	**23**	**2**	**0**	**0**	**0**	**0**	**0**	**121**
1615	0	0	0	0	0	1	7	12	4	1	0	0	0	0	0	25
1630	0	0	0	0	1	0	2	12	7	0	0	0	0	0	0	22
1645	0	0	0	0	0	0	3	19	9	2	0	0	0	0	0	33
1700	0	0	0	0	0	0	6	7	6	0	0	0	0	0	0	19
Hourly Total	**0**	**0**	**0**	**0**	**1**	**1**	**18**	**50**	**26**	**3**	**0**	**0**	**0**	**0**	**0**	**99**
1715	0	0	0	0	0	1	8	17	4	1	0	0	0	0	0	31
1730	0	0	0	0	0	1	4	14	0	0	0	0	0	0	0	19
1745	0	0	0	0	1	0	8	12	4	0	1	0	0	0	0	26
1800	0	0	1	0	1	1	10	6	5	0	0	0	0	0	0	24
Hourly Total	**0**	**0**	**1**	**0**	**2**	**3**	**30**	**49**	**13**	**1**	**1**	**0**	**0**	**0**	**0**	**100**
1815	0	0	0	0	0	5	11	4	3	0	0	0	0	0	0	23
1830	0	0	0	0	1	2	9	8	4	0	0	0	0	0	0	24
1845	0	0	0	0	0	1	9	8	0	0	0	0	0	0	0	18

1900	0	0	0	1	1	0	4	10	0	0	0	0	0	0	0	16
Hourly Total	**0**	**0**	**0**	**1**	**2**	**8**	**33**	**30**	**7**	**0**	**0**	**0**	**0**	**0**	**0**	**81**
1915	0	0	0	0	2	1	1	6	0	1	0	0	0	0	0	11
1930	0	0	0	0	0	3	8	8	0	0	0	0	0	0	0	19
1945	0	0	0	0	0	0	3	2	2	0	0	0	0	0	0	7
2000	0	0	0	0	0	0	6	1	1	0	0	0	0	0	0	8
Hourly Total	**0**	**0**	**0**	**0**	**2**	**4**	**18**	**17**	**3**	**1**	**0**	**0**	**0**	**0**	**0**	**45**
2015	0	0	0	0	1	1	1	1	0	0	0	0	0	0	0	4
2030	0	0	0	0	0	1	1	1	1	1	0	0	0	0	0	5
2045	0	0	0	0	0	1	0	2	3	1	0	0	0	0	0	7
2100	0	0	0	0	0	1	2	1	2	0	0	0	0	0	0	6
Hourly Total	**0**	**0**	**0**	**0**	**1**	**4**	**4**	**5**	**6**	**2**	**0**	**0**	**0**	**0**	**0**	**22**
2115	0	0	0	0	0	0	3	4	1	0	0	0	0	0	0	8
2130	0	0	0	0	0	0	1	1	2	0	0	0	0	0	0	4
2145	0	0	0	0	0	0	1	2	0	0	0	0	0	0	0	3
2200	0	0	0	0	0	1	0	2	2	0	0	0	0	0	0	5
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**5**	**9**	**5**	**0**	**0**	**0**	**0**	**0**	**0**	**20**
2215	0	0	0	0	0	0	2	1	1	0	0	0	0	0	0	4
2230	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	2
2245	0	0	0	0	0	0	0	2	0	1	0	0	0	0	0	3
2300	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**1**	**0**	**2**	**4**	**1**	**1**	**0**	**0**	**0**	**0**	**0**	**9**
2315	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2330	0	0	0	0	0	0	1	2	0	0	0	0	0	0	0	3
2345	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2400	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**3**	**0**	**1**	**0**	**0**	**0**	**0**	**0**	**5**
DAILY TOTAL	**1**	**0**	**4**	**7**	**29**	**92**	**450**	**726**	**259**	**39**	**3**	**3**	**0**	**0**	**0**	**1613**
Percentages	**0.1%**	**0.0%**	**0.2%**	**0.4%**	**1.8%**	**5.7%**	**27.9%**	**45.0%**	**16.1%**	**2.4%**	**0.2%**	**0.2%**	**0.0%**	**0.0%**	**0.0%**	

Statistical Information:

15th Percentile Speed	31.2 mph	Vehicles > 35mph	1,030
50th Percentile Speed	36.5 mph	% Vehicles > 35mph	63.9%
85th Percentile Speed	41.2 mph	10mph Pace Speed	31-40 mph
Average Speed	36.2 mph	Vehicles in Pace	1,176
		% Vehicles in Pace	72.9%

SPEED COUNT REPORT

Location: Halifax Dr north of Ocean Terr
City/County: Ormond Beach/Volusia
GPS: 29.307670, -81.053873
Direction: Combined

Day/Date: Tuesday, October 29, 2024
Posted Speed Limit: 35mph

	SPEED															
END TIME	**1-10**	**11-15**	**16-20**	**21-25**	**26-30**	**31-35**	**36-40**	**41-45**	**46-50**	**51-55**	**56-60**	**61-65**	**66-70**	**71-75**	**>75**	**Total**
15	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
30	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
45	0	0	0	0	0	0	2	1	1	1	0	0	0	0	0	5
100	0	0	0	0	0	0	0	3	0	0	0	0	0	0	0	3
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**2**	**5**	**1**	**1**	**0**	**0**	**0**	**0**	**0**	**9**
115	0	0	0	0	0	0	0	3	0	0	0	0	0	0	0	3
130	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
145	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
200	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**5**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**7**
215	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
230	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
245	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
300	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**1**
315	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1
330	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
345	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1
400	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**1**	**0**	**0**	**1**	**1**	**1**	**0**	**1**	**0**	**0**	**0**	**0**	**5**
415	0	0	0	0	0	1	2	0	0	0	0	0	0	0	0	3
430	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
445	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	3
500	0	0	0	0	0	0	1	2	0	1	0	1	0	0	0	5
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**4**	**5**	**1**	**1**	**0**	**1**	**0**	**0**	**0**	**13**
515	0	0	0	0	0	1	1	3	0	0	0	0	0	0	0	5
530	0	0	0	0	1	0	1	5	2	1	0	0	0	0	0	10
545	0	0	0	0	0	0	3	3	2	0	0	0	0	0	0	8
600	0	0	0	0	0	0	2	0	0	1	0	0	0	0	0	3
Hourly Total	**0**	**0**	**0**	**0**	**1**	**1**	**7**	**11**	**4**	**2**	**0**	**0**	**0**	**0**	**0**	**26**
615	0	0	0	0	0	0	2	5	1	1	0	0	0	0	0	9
630	0	0	0	0	0	2	3	7	1	0	0	0	0	0	0	13
645	0	0	0	0	0	2	4	12	2	0	0	0	0	0	0	20
700	0	0	0	0	0	1	11	13	4	1	0	1	0	0	0	31
Hourly Total	**0**	**0**	**0**	**0**	**0**	**5**	**20**	**37**	**8**	**2**	**0**	**1**	**0**	**0**	**0**	**73**
715	0	0	0	0	0	2	9	17	6	1	0	0	0	0	0	35
730	0	0	0	0	0	4	19	29	8	0	0	0	0	0	0	60
745	0	0	1	0	0	2	29	56	10	1	0	0	0	0	0	99
800	0	0	0	1	0	0	18	50	12	2	0	0	0	0	0	83
Hourly Total	**0**	**0**	**1**	**1**	**0**	**8**	**75**	**152**	**36**	**4**	**0**	**0**	**0**	**0**	**0**	**277**
815	0	0	0	1	1	4	12	18	7	1	0	0	0	0	0	44
830	2	1	1	0	1	4	14	27	6	1	0	1	0	0	0	58

845	0	0	1	0	2	2	20	35	12	4	0	0	0	0	0	76
900	0	0	0	0	1	2	19	43	14	3	1	0	0	0	0	83
Hourly Total	**2**	**1**	**2**	**1**	**5**	**12**	**65**	**123**	**39**	**9**	**1**	**1**	**0**	**0**	**0**	**261**
915	0	0	0	1	4	8	18	32	12	2	0	1	0	0	0	78
930	0	0	3	0	0	4	28	28	8	1	0	0	0	0	0	72
945	0	0	1	0	3	3	16	22	8	0	0	0	0	0	0	53
1000	0	0	0	1	1	2	15	20	10	0	0	0	0	0	0	49
Hourly Total	**0**	**0**	**4**	**2**	**8**	**17**	**77**	**102**	**38**	**3**	**0**	**1**	**0**	**0**	**0**	**252**
1015	0	0	0	0	3	11	21	14	9	0	0	0	0	0	0	58
1030	0	0	0	0	1	6	17	22	9	0	1	0	0	0	0	56
1045	0	0	0	1	1	7	23	27	10	0	0	0	0	0	0	69
1100	0	0	0	4	5	13	25	11	1	0	0	0	0	0	0	59
Hourly Total	**0**	**0**	**0**	**5**	**10**	**37**	**86**	**74**	**29**	**0**	**1**	**0**	**0**	**0**	**0**	**242**
1115	0	0	0	4	5	17	44	14	0	0	0	0	0	0	0	84
1130	0	0	0	2	0	3	20	34	9	1	0	0	0	0	0	69
1145	0	0	0	3	0	1	15	26	7	3	0	0	0	0	0	55
1200	0	0	1	1	2	0	14	21	6	3	0	0	0	0	0	48
Hourly Total	**0**	**0**	**1**	**10**	**7**	**21**	**93**	**95**	**22**	**7**	**0**	**0**	**0**	**0**	**0**	**256**
1215	0	0	1	0	0	1	20	30	11	1	0	0	0	0	0	64
1230	0	0	0	0	0	3	16	23	7	1	0	0	0	0	0	50
1245	0	0	0	1	0	0	11	36	11	0	0	0	0	0	0	59
1300	0	0	1	1	0	1	15	40	5	2	0	0	0	0	0	65
Hourly Total	**0**	**0**	**2**	**2**	**0**	**5**	**62**	**129**	**34**	**4**	**0**	**0**	**0**	**0**	**0**	**238**
1315	0	0	0	0	1	0	17	43	7	3	0	0	0	0	0	71
1330	0	0	0	0	0	5	19	22	12	1	0	0	0	0	0	59
1345	0	0	0	0	0	3	12	30	10	2	0	0	0	0	0	57
1400	0	0	0	0	0	1	10	22	12	2	0	0	0	0	0	47
Hourly Total	**0**	**0**	**0**	**0**	**1**	**9**	**58**	**117**	**41**	**8**	**0**	**0**	**0**	**0**	**0**	**234**
1415	0	0	0	0	1	2	12	27	7	0	0	0	0	0	0	49
1430	0	0	0	0	0	0	10	27	9	0	0	0	0	0	0	46
1445	0	0	1	1	2	1	20	48	13	0	0	0	0	0	0	86
1500	0	0	0	0	2	0	15	42	13	1	0	0	0	0	0	73
Hourly Total	**0**	**0**	**1**	**1**	**5**	**3**	**57**	**144**	**42**	**1**	**0**	**0**	**0**	**0**	**0**	**254**
1515	0	0	0	0	0	1	22	29	10	3	0	0	0	0	0	65
1530	0	0	0	0	0	4	31	33	14	0	0	0	0	0	0	82
1545	0	0	0	0	0	1	15	34	13	1	0	0	0	0	0	64
1600	0	0	0	0	0	4	14	38	19	2	0	0	0	0	0	77
Hourly Total	**0**	**0**	**0**	**0**	**0**	**10**	**82**	**134**	**56**	**6**	**0**	**0**	**0**	**0**	**0**	**288**
1615	0	1	0	0	2	2	19	29	13	1	1	0	0	0	0	68
1630	0	0	1	0	1	1	16	34	14	2	0	0	0	0	0	69
1645	0	0	0	1	0	2	5	51	24	5	0	0	0	0	0	88
1700	0	0	0	0	1	1	15	20	22	0	0	0	0	0	0	59
Hourly Total	**0**	**1**	**1**	**1**	**4**	**6**	**55**	**134**	**73**	**8**	**1**	**0**	**0**	**0**	**0**	**284**
1715	0	0	0	0	1	2	21	39	10	1	0	0	0	0	0	74
1730	0	0	0	0	0	6	34	37	5	0	0	0	0	0	0	82
1745	0	0	0	0	1	2	15	35	18	3	1	0	0	0	0	75
1800	0	0	1	1	1	2	25	28	9	0	0	0	0	0	0	67
Hourly Total	**0**	**0**	**1**	**1**	**3**	**12**	**95**	**139**	**42**	**4**	**1**	**0**	**0**	**0**	**0**	**298**
1815	0	1	1	0	0	6	23	23	7	1	0	0	0	0	0	62
1830	0	0	0	0	2	3	18	21	9	2	0	0	0	0	0	55
1845	0	0	0	0	0	2	14	27	8	0	0	0	0	0	0	51

1900	0	0	0	1	2	2	15	15	1	0	0	0	0	0	0	36
Hourly Total	**0**	**1**	**1**	**1**	**4**	**13**	**70**	**86**	**25**	**3**	**0**	**0**	**0**	**0**	**0**	**204**
1915	0	0	0	1	3	3	11	15	4	2	0	0	0	0	0	39
1930	0	0	0	0	0	9	17	17	2	0	0	0	0	0	0	45
1945	0	0	0	0	0	1	14	10	5	0	0	0	0	0	0	30
2000	0	0	0	0	1	3	15	6	3	0	0	0	0	0	0	28
Hourly Total	**0**	**0**	**0**	**1**	**4**	**16**	**57**	**48**	**14**	**2**	**0**	**0**	**0**	**0**	**0**	**142**
2015	0	0	0	1	1	1	8	8	1	0	0	0	0	0	0	20
2030	0	0	0	0	0	2	7	11	3	1	0	0	0	0	0	24
2045	0	0	0	0	1	4	7	4	3	1	0	0	0	0	0	20
2100	0	0	0	0	1	4	13	5	3	0	0	0	0	0	0	26
Hourly Total	**0**	**0**	**0**	**1**	**3**	**11**	**35**	**28**	**10**	**2**	**0**	**0**	**0**	**0**	**0**	**90**
2115	0	0	0	0	0	4	7	10	4	0	0	0	0	0	0	25
2130	0	0	0	0	0	1	3	13	6	0	0	0	0	0	0	23
2145	0	0	0	0	0	0	5	8	2	0	0	0	0	0	0	15
2200	0	0	0	0	0	1	3	5	5	2	0	0	0	0	0	16
Hourly Total	**0**	**0**	**0**	**0**	**0**	**6**	**18**	**36**	**17**	**2**	**0**	**0**	**0**	**0**	**0**	**79**
2215	0	0	0	0	0	0	5	1	4	0	0	0	0	0	0	10
2230	0	0	0	0	1	0	1	4	0	0	0	0	0	0	0	6
2245	0	0	0	0	0	0	1	2	1	1	0	0	0	0	0	5
2300	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**1**	**0**	**7**	**7**	**6**	**1**	**0**	**0**	**0**	**0**	**0**	**22**
2315	0	0	0	0	0	0	1	1	1	0	0	1	0	0	0	4
2330	0	0	0	0	0	0	1	5	1	0	0	0	0	0	0	7
2345	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	2
2400	0	0	0	0	1	0	1	4	0	1	0	0	0	0	0	7
Hourly Total	**0**	**0**	**0**	**0**	**1**	**0**	**3**	**11**	**2**	**2**	**0**	**1**	**0**	**0**	**0**	**20**
DAILY TOTAL	**2**	**3**	**14**	**28**	**57**	**193**	**1030**	**1623**	**543**	**72**	**5**	**5**	**0**	**0**	**0**	**3575**
Percentages	**0.1%**	**0.1%**	**0.4%**	**0.8%**	**1.6%**	**5.4%**	**28.8%**	**45.4%**	**15.2%**	**2.0%**	**0.1%**	**0.1%**	**0.0%**	**0.0%**	**0.0%**	

Statistical Information:

15th Percentile Speed	31.2 mph	Vehicles > 35mph	2,248
50th Percentile Speed	36.4 mph	% Vehicles > 35mph	62.9%
85th Percentile Speed	40.8 mph	10mph Pace Speed	31-40 mph
Average Speed	36.0 mph	Vehicles in Pace	2,653
		% Vehicles in Pace	74.2%

SPEED COUNT REPORT

Location: Halifax Dr north of Southwind Dr
City/County: Ormond Beach/Volusia
GPS: 29.312573, -81.056203
Direction: Northbound

Day/Date: Tuesday, October 29, 2024
Posted Speed Limit: 35mph

	SPEED															
END TIME	**1-5**	**6-10**	**11-15**	**16-20**	**21-25**	**26-30**	**31-35**	**36-40**	**41-45**	**46-50**	**51-55**	**56-60**	**61-65**	**66-70**	**>70**	**Total**
15	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
30	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
45	0	0	0	0	0	0	2	0	0	2	0	0	0	0	0	4
100	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**2**	**2**	**0**	**2**	**0**	**0**	**0**	**0**	**0**	**6**
115	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	2
130	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
145	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
200	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**2**	**3**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**6**
215	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
230	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
245	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
300	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**1**
315	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
330	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
345	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
400	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**1**
415	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
430	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
445	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
500	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**
515	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
530	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
545	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
600	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**1**	**0**	**0**	**1**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**3**
615	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
630	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	2
645	0	0	0	0	1	1	1	2	1	0	0	0	0	0	0	6
700	0	0	0	0	0	0	2	6	2	0	0	0	0	0	0	10
Hourly Total	**0**	**0**	**0**	**0**	**1**	**2**	**4**	**9**	**3**	**0**	**0**	**0**	**0**	**0**	**0**	**19**
715	0	0	0	1	1	1	2	4	0	0	0	0	0	0	0	9
730	0	0	0	0	0	1	8	8	2	0	0	0	0	0	0	19
745	0	0	1	0	0	1	24	25	3	1	0	0	0	0	0	55
800	0	0	0	0	0	0	7	11	4	0	0	0	0	0	0	22
Hourly Total	**0**	**0**	**1**	**1**	**1**	**3**	**41**	**48**	**9**	**1**	**0**	**0**	**0**	**0**	**0**	**105**
815	0	0	0	2	0	0	6	3	0	0	0	0	0	0	0	11
830	0	0	0	0	0	3	12	13	2	1	0	0	0	0	0	31

845	0	2	1	0	1	3	15	7	0	1	0	0	0	0	0	30
900	3	0	0	1	5	3	27	6	2	1	0	0	0	0	0	48
Hourly Total	**3**	**2**	**1**	**3**	**6**	**9**	**60**	**29**	**4**	**3**	**0**	**0**	**0**	**0**	**0**	**120**
915	0	0	0	0	0	4	20	5	1	1	0	0	1	0	0	32
930	0	0	1	0	0	0	9	7	1	1	0	0	0	0	0	19
945	0	0	0	1	0	3	3	12	2	0	0	0	0	0	0	21
1000	0	0	0	0	3	5	5	6	1	1	0	0	0	0	0	21
Hourly Total	**0**	**0**	**1**	**1**	**3**	**12**	**37**	**30**	**5**	**3**	**0**	**0**	**1**	**0**	**0**	**93**
1015	0	0	1	2	1	8	23	2	0	0	0	0	0	0	0	37
1030	0	0	0	2	5	11	26	2	1	1	0	0	0	0	0	48
1045	1	0	1	0	1	18	18	5	1	1	0	0	0	0	0	46
1100	0	0	0	1	1	3	11	11	2	0	0	0	0	0	0	29
Hourly Total	**1**	**0**	**2**	**5**	**8**	**40**	**78**	**20**	**4**	**2**	**0**	**0**	**0**	**0**	**0**	**160**
1115	0	0	0	1	0	1	9	11	2	0	0	0	0	0	0	24
1130	0	0	0	1	2	3	7	25	1	0	0	0	0	0	0	39
1145	0	0	0	1	0	0	2	7	2	1	1	0	0	0	0	14
1200	0	0	0	2	1	1	11	8	2	0	0	0	0	0	0	25
Hourly Total	**0**	**0**	**0**	**5**	**3**	**5**	**29**	**51**	**7**	**1**	**1**	**0**	**0**	**0**	**0**	**102**
1215	0	0	0	2	3	1	7	12	4	0	1	0	0	0	0	30
1230	0	0	0	0	0	0	10	8	5	0	0	0	0	0	0	23
1245	0	0	0	0	2	0	10	9	4	0	0	0	0	0	0	25
1300	0	0	0	1	0	2	7	14	1	0	0	0	0	0	0	25
Hourly Total	**0**	**0**	**0**	**3**	**5**	**3**	**34**	**43**	**14**	**0**	**1**	**0**	**0**	**0**	**0**	**103**
1315	0	0	0	0	0	3	8	17	5	0	0	0	0	0	0	33
1330	0	0	0	0	2	1	13	11	1	0	0	0	0	0	0	28
1345	0	0	0	0	2	1	11	11	3	1	0	0	0	0	0	29
1400	0	0	0	0	0	3	10	12	3	0	0	0	0	0	0	28
Hourly Total	**0**	**0**	**0**	**0**	**4**	**8**	**42**	**51**	**12**	**1**	**0**	**0**	**0**	**0**	**0**	**118**
1415	0	0	1	2	1	3	9	11	1	0	0	0	0	0	0	28
1430	0	0	0	0	1	0	3	20	4	0	0	0	0	0	0	28
1445	0	0	0	2	3	3	23	17	3	0	0	0	0	0	0	51
1500	0	0	2	0	6	3	12	11	7	0	0	0	0	0	0	41
Hourly Total	**0**	**0**	**3**	**4**	**11**	**9**	**47**	**59**	**15**	**0**	**0**	**0**	**0**	**0**	**0**	**148**
1515	0	0	0	0	1	2	15	13	3	0	0	0	0	0	0	34
1530	0	0	0	1	0	1	10	15	3	1	0	0	0	0	0	31
1545	0	0	0	0	2	1	13	17	1	0	0	0	0	0	0	34
1600	0	0	0	1	2	0	13	17	6	1	0	0	0	0	0	40
Hourly Total	**0**	**0**	**0**	**2**	**5**	**4**	**51**	**62**	**13**	**2**	**0**	**0**	**0**	**0**	**0**	**139**
1615	0	0	1	0	1	0	12	13	5	1	0	1	0	0	0	34
1630	0	0	1	1	0	1	9	22	7	0	0	0	0	0	0	41
1645	0	0	0	1	5	1	6	26	4	4	1	0	0	0	0	48
1700	0	0	0	0	1	4	8	17	5	0	0	0	0	0	0	35
Hourly Total	**0**	**0**	**2**	**2**	**7**	**6**	**35**	**78**	**21**	**5**	**1**	**1**	**0**	**0**	**0**	**158**
1715	0	0	0	0	0	0	15	17	7	0	0	0	0	0	0	39
1730	0	0	0	0	0	4	21	16	7	2	0	0	0	0	0	50
1745	0	0	0	0	1	2	7	23	3	0	0	0	0	0	0	36
1800	0	1	1	2	2	3	17	9	3	0	0	0	0	0	0	38
Hourly Total	**0**	**1**	**1**	**2**	**3**	**9**	**60**	**65**	**20**	**2**	**0**	**0**	**0**	**0**	**0**	**163**
1815	0	0	1	0	1	3	7	11	1	1	2	0	0	0	0	27
1830	0	0	0	0	0	2	8	12	3	0	0	0	0	0	0	25
1845	0	0	0	0	0	1	9	13	3	0	0	0	0	0	0	26

1900	0	0	0	0	1	5	3	6	1	0	0	0	0	0	0	16
Hourly Total	**0**	**0**	**1**	**0**	**2**	**11**	**27**	**42**	**8**	**1**	**2**	**0**	**0**	**0**	**0**	**94**
1915	0	0	0	0	0	1	8	6	3	0	0	0	0	0	0	18
1930	0	0	0	1	0	2	12	7	1	0	0	0	0	0	0	23
1945	0	0	0	0	0	4	4	7	2	0	0	0	0	0	0	17
2000	0	0	0	1	2	4	6	1	1	0	0	0	0	0	0	15
Hourly Total	**0**	**0**	**0**	**2**	**2**	**11**	**30**	**21**	**7**	**0**	**0**	**0**	**0**	**0**	**0**	**73**
2015	0	0	0	1	0	2	5	6	1	0	0	0	0	0	0	15
2030	0	0	0	1	0	0	10	4	1	0	0	0	0	0	0	16
2045	0	0	0	1	0	3	4	3	2	0	0	0	0	0	0	13
2100	0	0	0	1	0	1	8	5	0	1	0	0	0	0	0	16
Hourly Total	**0**	**0**	**0**	**4**	**0**	**6**	**27**	**18**	**4**	**1**	**0**	**0**	**0**	**0**	**0**	**60**
2115	0	0	0	1	0	1	3	7	0	0	0	0	0	0	0	12
2130	0	0	0	1	1	2	5	9	1	0	0	0	0	0	0	19
2145	0	0	0	0	0	0	7	3	1	0	0	0	0	0	0	11
2200	0	0	0	0	2	1	4	2	1	1	0	0	0	0	0	11
Hourly Total	**0**	**0**	**0**	**2**	**3**	**4**	**19**	**21**	**3**	**1**	**0**	**0**	**0**	**0**	**0**	**53**
2215	0	0	0	0	0	0	0	0	3	0	0	0	0	0	0	3
2230	0	0	0	0	0	0	1	2	0	0	0	0	0	0	0	3
2245	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	2
2300	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**2**	**2**	**5**	**0**	**0**	**0**	**0**	**0**	**0**	**9**
2315	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	2
2330	0	0	0	0	0	0	0	1	2	0	0	0	0	0	0	3
2345	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
2400	0	0	0	0	0	2	0	3	0	0	0	0	0	0	0	5
Hourly Total	**0**	**0**	**0**	**0**	**0**	**2**	**1**	**6**	**3**	**0**	**0**	**0**	**0**	**0**	**0**	**12**
DAILY TOTAL	**4**	**3**	**12**	**36**	**65**	**144**	**629**	**661**	**160**	**25**	**5**	**1**	**1**	**0**	**0**	**1746**
Percentages	**0.2%**	**0.2%**	**0.7%**	**2.1%**	**3.7%**	**8.2%**	**36.0%**	**37.9%**	**9.2%**	**1.4%**	**0.3%**	**0.1%**	**0.1%**	**0.0%**	**0.0%**	

Statistical Information:

15th Percentile Speed	29.9 mph	Vehicles > 35mph	853
50th Percentile Speed	34.8 mph	% Vehicles > 35mph	48.9%
85th Percentile Speed	39.5 mph	10mph Pace Speed	31-40 mph
Average Speed	34.3 mph	Vehicles in Pace	1,290
		% Vehicles in Pace	73.9%

SPEED COUNT REPORT

Location: Halifax Dr north of Southwind Dr
City/County: Ormond Beach/Volusia
GPS: 29.312573, -81.056203
Direction: Southbound

Day/Date: Tuesday, October 29, 2024
Posted Speed Limit: 35mph

	SPEED															
END TIME	**1-5**	**6-10**	**11-15**	**16-20**	**21-25**	**26-30**	**31-35**	**36-40**	**41-45**	**46-50**	**51-55**	**56-60**	**61-65**	**66-70**	**>70**	**Total**
15	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
30	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
45	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
100	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**3**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**3**
115	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
130	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
145	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
200	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**1**
215	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
230	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
245	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
300	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**
315	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
330	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
345	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
400	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**2**
415	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
430	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	2
445	0	0	0	1	0	0	0	0	1	0	0	1	0	0	0	3
500	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**1**	**0**	**0**	**2**	**2**	**2**	**0**	**0**	**1**	**0**	**0**	**0**	**8**
515	0	0	0	0	0	0	0	4	0	0	0	0	0	0	0	4
530	0	0	0	0	0	0	0	2	1	1	0	0	0	0	0	4
545	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	2
600	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**6**	**2**	**3**	**0**	**0**	**0**	**0**	**0**	**12**
615	0	0	0	1	0	0	3	1	0	0	0	0	0	0	0	5
630	0	0	1	1	1	1	3	2	1	0	0	0	0	0	0	10
645	0	0	0	1	1	2	3	3	0	0	0	0	0	0	0	10
700	0	0	0	0	0	2	10	1	2	1	0	0	0	0	0	16
Hourly Total	**0**	**0**	**1**	**3**	**2**	**5**	**19**	**7**	**3**	**1**	**0**	**0**	**0**	**0**	**0**	**41**
715	0	0	0	0	2	5	7	6	1	0	0	0	0	0	0	21
730	0	0	0	2	1	0	18	11	2	0	0	0	0	0	0	34
745	0	0	0	0	1	5	12	14	2	0	0	0	0	0	0	34
800	0	0	0	1	0	4	20	12	6	1	0	0	0	0	0	44
Hourly Total	**0**	**0**	**0**	**3**	**4**	**14**	**57**	**43**	**11**	**1**	**0**	**0**	**0**	**0**	**0**	**133**
815	0	0	0	0	2	4	5	7	5	2	0	0	0	0	0	25
830	0	0	2	2	4	0	13	8	0	0	0	0	0	0	0	29

845	0	2	0	6	1	4	10	7	2	0	0	0	0	0	0	32
900	1	1	1	3	3	2	15	5	5	0	0	0	0	0	0	36
Hourly Total	**1**	**3**	**3**	**11**	**10**	**10**	**43**	**27**	**12**	**2**	**0**	**0**	**0**	**0**	**0**	**122**
915	0	0	2	7	13	3	10	3	1	0	0	0	0	0	0	39
930	0	0	2	1	3	2	15	13	3	0	0	0	0	0	0	39
945	0	0	1	1	2	4	5	5	4	0	0	0	0	0	0	22
1000	0	0	0	1	1	2	7	9	0	0	0	0	0	0	0	20
Hourly Total	**0**	**0**	**5**	**10**	**19**	**11**	**37**	**30**	**8**	**0**	**0**	**0**	**0**	**0**	**0**	**120**
1015	1	0	0	0	1	2	11	2	1	0	0	0	0	0	0	18
1030	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
1045	0	4	2	2	2	1	9	0	0	0	0	0	0	0	0	20
1100	0	0	0	1	1	4	12	7	0	0	0	0	0	0	0	25
Hourly Total	**1**	**4**	**2**	**3**	**4**	**7**	**33**	**9**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**64**
1115	0	0	0	0	1	4	17	8	0	0	0	0	0	0	0	30
1130	0	0	1	4	0	3	10	6	1	0	0	0	0	0	0	25
1145	0	0	0	2	1	2	9	7	1	0	0	0	0	0	0	22
1200	0	0	0	0	0	1	6	4	5	1	0	0	0	0	0	17
Hourly Total	**0**	**0**	**1**	**6**	**2**	**10**	**42**	**25**	**7**	**1**	**0**	**0**	**0**	**0**	**0**	**94**
1215	0	0	0	1	1	3	7	7	1	0	0	0	0	0	0	20
1230	0	0	0	1	1	0	8	6	3	0	0	0	0	0	0	19
1245	0	0	0	1	3	4	8	7	0	0	0	0	0	0	0	23
1300	0	0	0	0	0	5	10	8	0	0	0	0	0	0	0	23
Hourly Total	**0**	**0**	**0**	**3**	**5**	**12**	**33**	**28**	**4**	**0**	**0**	**0**	**0**	**0**	**0**	**85**
1315	0	0	0	0	0	3	8	6	1	1	0	0	0	0	0	19
1330	0	0	0	6	0	2	5	13	6	0	0	0	0	0	0	32
1345	0	0	0	3	0	3	6	4	1	0	0	0	0	0	0	17
1400	0	0	0	1	1	3	5	3	1	0	0	0	0	0	0	14
Hourly Total	**0**	**0**	**0**	**10**	**1**	**11**	**24**	**26**	**9**	**1**	**0**	**0**	**0**	**0**	**0**	**82**
1415	0	0	0	1	2	2	9	6	0	0	0	0	0	0	0	20
1430	0	0	0	0	0	0	8	5	2	0	0	0	0	0	0	15
1445	0	0	0	2	1	1	3	10	3	1	0	0	0	0	0	21
1500	0	0	0	0	0	3	5	7	2	0	0	0	0	0	0	17
Hourly Total	**0**	**0**	**0**	**3**	**3**	**6**	**25**	**28**	**7**	**1**	**0**	**0**	**0**	**0**	**0**	**73**
1515	0	0	0	2	2	5	3	7	4	0	0	1	0	0	0	24
1530	0	0	0	1	1	5	10	11	1	0	0	0	0	0	0	29
1545	0	0	0	0	2	7	11	7	1	0	0	0	0	0	0	28
1600	0	0	0	0	2	3	8	6	2	0	0	0	0	0	0	21
Hourly Total	**0**	**0**	**0**	**3**	**7**	**20**	**32**	**31**	**8**	**0**	**0**	**1**	**0**	**0**	**0**	**102**
1615	0	0	0	0	1	1	10	7	5	0	0	0	0	0	0	24
1630	0	0	0	1	0	2	3	9	1	0	0	0	0	0	0	16
1645	0	0	0	3	1	2	10	7	4	1	0	0	0	0	0	28
1700	0	0	0	0	0	1	6	7	2	0	0	0	0	0	0	16
Hourly Total	**0**	**0**	**0**	**4**	**2**	**6**	**29**	**30**	**12**	**1**	**0**	**0**	**0**	**0**	**0**	**84**
1715	0	0	0	1	2	4	9	4	1	0	0	0	0	0	0	21
1730	0	0	1	1	0	1	7	3	0	1	0	0	0	0	0	14
1745	0	0	0	1	1	3	11	7	1	0	0	0	0	0	0	24
1800	0	0	0	1	1	3	4	4	3	0	0	0	0	0	0	16
Hourly Total	**0**	**0**	**1**	**4**	**4**	**11**	**31**	**18**	**5**	**1**	**0**	**0**	**0**	**0**	**0**	**75**
1815	0	0	1	1	1	3	1	6	1	1	0	0	0	0	0	15
1830	0	0	0	0	0	3	10	8	1	0	0	0	0	0	0	22
1845	0	0	0	1	0	2	9	0	0	0	0	0	0	0	0	12

1900	0	0	0	2	1	3	5	3	0	0	0	0	0	0	0	14
Hourly Total	**0**	**0**	**1**	**4**	**2**	**11**	**25**	**17**	**2**	**1**	**0**	**0**	**0**	**0**	**0**	**63**
1915	0	0	1	0	0	2	4	1	0	1	0	0	0	0	0	9
1930	0	0	0	0	0	3	6	6	0	0	0	0	0	0	0	15
1945	0	0	0	2	0	1	2	1	0	0	0	0	0	0	0	6
2000	0	0	0	0	2	0	2	1	0	0	0	0	0	0	0	5
Hourly Total	**0**	**0**	**1**	**2**	**2**	**6**	**14**	**9**	**0**	**1**	**0**	**0**	**0**	**0**	**0**	**35**
2015	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
2030	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	3
2045	0	0	0	0	0	1	0	2	3	0	0	0	0	0	0	6
2100	0	0	0	0	0	0	3	1	0	0	0	0	0	0	0	4
Hourly Total	**0**	**0**	**0**	**0**	**0**	**1**	**4**	**5**	**4**	**0**	**0**	**0**	**0**	**0**	**0**	**14**
2115	0	0	0	0	0	1	1	2	0	0	0	0	0	0	0	4
2130	0	0	0	1	1	0	1	1	0	0	0	0	0	0	0	4
2145	0	0	0	0	1	0	2	0	0	0	0	0	0	0	0	3
2200	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**1**	**2**	**1**	**5**	**4**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**13**
2215	0	0	0	0	0	1	2	1	0	0	0	0	0	0	0	4
2230	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
2245	0	0	0	0	1	0	1	2	0	0	0	0	0	0	0	4
2300	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**1**	**1**	**4**	**3**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**9**
2315	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2330	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	2
2345	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1
2400	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**1**	**0**	**3**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**4**
DAILY TOTAL	**2**	**7**	**15**	**71**	**71**	**143**	**466**	**350**	**98**	**14**	**0**	**2**	**0**	**0**	**0**	**1239**
Percentages	**0.2%**	**0.6%**	**1.2%**	**5.7%**	**5.7%**	**11.5%**	**37.6%**	**28.2%**	**7.9%**	**1.1%**	**0.0%**	**0.2%**	**0.0%**	**0.0%**	**0.0%**	

Statistical Information:

15th Percentile Speed	25.7 mph	Vehicles > 35mph	464
50th Percentile Speed	33.3 mph	% Vehicles > 35mph	37.4%
85th Percentile Speed	39.0 mph	10mph Pace Speed	31-40 mph
Average Speed	32.5 mph	Vehicles in Pace	816
		% Vehicles in Pace	65.9%

SPEED COUNT REPORT

Location: Halifax Dr north of Southwind Dr
City/County: Ormond Beach/Volusia
GPS: 29.312573, -81.056203
Direction: Combined

Day/Date: Tuesday, October 29, 2024
Posted Speed Limit: 35mph

	SPEED															
END TIME	**1-10**	**11-15**	**16-20**	**21-25**	**26-30**	**31-35**	**36-40**	**41-45**	**46-50**	**51-55**	**56-60**	**61-65**	**66-70**	**71-75**	**>75**	**Total**
15	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
30	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
45	0	0	0	0	0	0	3	0	0	2	0	0	0	0	0	5
100	0	0	0	0	0	0	2	1	0	0	0	0	0	0	0	3
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**5**	**2**	**0**	**2**	**0**	**0**	**0**	**0**	**0**	**9**
115	0	0	0	0	0	0	0	2	1	0	0	0	0	0	0	3
130	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
145	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
200	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**2**	**4**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**7**
215	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
230	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
245	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
300	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**1**
315	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	2
330	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
345	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
400	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**0**	**0**	**1**	**1**	**1**	**0**	**0**	**0**	**0**	**0**	**0**	**3**
415	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
430	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	2
445	0	0	0	1	0	0	0	0	1	0	0	1	0	0	0	3
500	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	2
Hourly Total	**0**	**0**	**0**	**1**	**0**	**0**	**2**	**2**	**2**	**0**	**0**	**1**	**0**	**0**	**0**	**8**
515	0	0	0	0	0	0	0	4	0	0	0	0	0	0	0	4
530	0	0	0	0	0	0	0	2	2	1	0	0	0	0	0	5
545	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	2
600	0	0	0	0	1	0	1	1	0	1	0	0	0	0	0	4
Hourly Total	**0**	**0**	**0**	**0**	**1**	**0**	**1**	**7**	**3**	**3**	**0**	**0**	**0**	**0**	**0**	**15**
615	0	0	0	1	0	0	3	2	0	0	0	0	0	0	0	6
630	0	0	1	1	1	2	4	2	1	0	0	0	0	0	0	12
645	0	0	0	1	2	3	4	5	1	0	0	0	0	0	0	16
700	0	0	0	0	0	2	12	7	4	1	0	0	0	0	0	26
Hourly Total	**0**	**0**	**1**	**3**	**3**	**7**	**23**	**16**	**6**	**1**	**0**	**0**	**0**	**0**	**0**	**60**
715	0	0	0	1	3	6	9	10	1	0	0	0	0	0	0	30
730	0	0	0	2	1	1	26	19	4	0	0	0	0	0	0	53
745	0	0	1	0	1	6	36	39	5	1	0	0	0	0	0	89
800	0	0	0	1	0	4	27	23	10	1	0	0	0	0	0	66
Hourly Total	**0**	**0**	**1**	**4**	**5**	**17**	**98**	**91**	**20**	**2**	**0**	**0**	**0**	**0**	**0**	**238**
815	0	0	0	2	2	4	11	10	5	2	0	0	0	0	0	36
830	0	0	2	2	4	3	25	21	2	1	0	0	0	0	0	60

845	0	4	1	6	2	7	25	14	2	1	0	0	0	0	0	62
900	4	1	1	4	8	5	42	11	7	1	0	0	0	0	0	84
Hourly Total	**4**	**5**	**4**	**14**	**16**	**19**	**103**	**56**	**16**	**5**	**0**	**0**	**0**	**0**	**0**	**242**
915	0	0	2	7	13	7	30	8	2	1	0	0	1	0	0	71
930	0	0	3	1	3	2	24	20	4	1	0	0	0	0	0	58
945	0	0	1	2	2	7	8	17	6	0	0	0	0	0	0	43
1000	0	0	0	1	4	7	12	15	1	1	0	0	0	0	0	41
Hourly Total	**0**	**0**	**6**	**11**	**22**	**23**	**74**	**60**	**13**	**3**	**0**	**0**	**1**	**0**	**0**	**213**
1015	1	0	1	2	2	10	34	4	1	0	0	0	0	0	0	55
1030	0	0	0	2	5	11	27	2	1	1	0	0	0	0	0	49
1045	1	4	3	2	3	19	27	5	1	1	0	0	0	0	0	66
1100	0	0	0	2	2	7	23	18	2	0	0	0	0	0	0	54
Hourly Total	**2**	**4**	**4**	**8**	**12**	**47**	**111**	**29**	**5**	**2**	**0**	**0**	**0**	**0**	**0**	**224**
1115	0	0	0	1	1	5	26	19	2	0	0	0	0	0	0	54
1130	0	0	1	5	2	6	17	31	2	0	0	0	0	0	0	64
1145	0	0	0	3	1	2	11	14	3	1	1	0	0	0	0	36
1200	0	0	0	2	1	2	17	12	7	1	0	0	0	0	0	42
Hourly Total	**0**	**0**	**1**	**11**	**5**	**15**	**71**	**76**	**14**	**2**	**1**	**0**	**0**	**0**	**0**	**196**
1215	0	0	0	3	4	4	14	19	5	0	1	0	0	0	0	50
1230	0	0	0	1	1	0	18	14	8	0	0	0	0	0	0	42
1245	0	0	0	1	5	4	18	16	4	0	0	0	0	0	0	48
1300	0	0	0	1	0	7	17	22	1	0	0	0	0	0	0	48
Hourly Total	**0**	**0**	**0**	**6**	**10**	**15**	**67**	**71**	**18**	**0**	**1**	**0**	**0**	**0**	**0**	**188**
1315	0	0	0	0	0	6	16	23	6	1	0	0	0	0	0	52
1330	0	0	0	6	2	3	18	24	7	0	0	0	0	0	0	60
1345	0	0	0	3	2	4	17	15	4	1	0	0	0	0	0	46
1400	0	0	0	1	1	6	15	15	4	0	0	0	0	0	0	42
Hourly Total	**0**	**0**	**0**	**10**	**5**	**19**	**66**	**77**	**21**	**2**	**0**	**0**	**0**	**0**	**0**	**200**
1415	0	0	1	3	3	5	18	17	1	0	0	0	0	0	0	48
1430	0	0	0	0	1	0	11	25	6	0	0	0	0	0	0	43
1445	0	0	0	4	4	4	26	27	6	1	0	0	0	0	0	72
1500	0	0	2	0	6	6	17	18	9	0	0	0	0	0	0	58
Hourly Total	**0**	**0**	**3**	**7**	**14**	**15**	**72**	**87**	**22**	**1**	**0**	**0**	**0**	**0**	**0**	**221**
1515	0	0	0	2	3	7	18	20	7	0	0	1	0	0	0	58
1530	0	0	0	2	1	6	20	26	4	1	0	0	0	0	0	60
1545	0	0	0	0	4	8	24	24	2	0	0	0	0	0	0	62
1600	0	0	0	1	4	3	21	23	8	1	0	0	0	0	0	61
Hourly Total	**0**	**0**	**0**	**5**	**12**	**24**	**83**	**93**	**21**	**2**	**0**	**1**	**0**	**0**	**0**	**241**
1615	0	0	1	0	2	1	22	20	10	1	0	1	0	0	0	58
1630	0	0	1	2	0	3	12	31	8	0	0	0	0	0	0	57
1645	0	0	0	4	6	3	16	33	8	5	1	0	0	0	0	76
1700	0	0	0	0	1	5	14	24	7	0	0	0	0	0	0	51
Hourly Total	**0**	**0**	**2**	**6**	**9**	**12**	**64**	**108**	**33**	**6**	**1**	**1**	**0**	**0**	**0**	**242**
1715	0	0	0	1	2	4	24	21	8	0	0	0	0	0	0	60
1730	0	0	1	1	0	5	28	19	7	3	0	0	0	0	0	64
1745	0	0	0	1	2	5	18	30	4	0	0	0	0	0	0	60
1800	0	1	1	3	3	6	21	13	6	0	0	0	0	0	0	54
Hourly Total	**0**	**1**	**2**	**6**	**7**	**20**	**91**	**83**	**25**	**3**	**0**	**0**	**0**	**0**	**0**	**238**
1815	0	0	2	1	2	6	8	17	2	2	2	0	0	0	0	42
1830	0	0	0	0	0	5	18	20	4	0	0	0	0	0	0	47
1845	0	0	0	1	0	3	18	13	3	0	0	0	0	0	0	38

1900	0	0	0	2	2	8	8	9	1	0	0	0	0	0	0	30
Hourly Total	**0**	**0**	**2**	**4**	**4**	**22**	**52**	**59**	**10**	**2**	**2**	**0**	**0**	**0**	**0**	**157**
1915	0	0	1	0	0	3	12	7	3	1	0	0	0	0	0	27
1930	0	0	0	1	0	5	18	13	1	0	0	0	0	0	0	38
1945	0	0	0	2	0	5	6	8	2	0	0	0	0	0	0	23
2000	0	0	0	1	4	4	8	2	1	0	0	0	0	0	0	20
Hourly Total	**0**	**0**	**1**	**4**	**4**	**17**	**44**	**30**	**7**	**1**	**0**	**0**	**0**	**0**	**0**	**108**
2015	0	0	0	1	0	2	5	7	1	0	0	0	0	0	0	16
2030	0	0	0	1	0	0	11	5	2	0	0	0	0	0	0	19
2045	0	0	0	1	0	4	4	5	5	0	0	0	0	0	0	19
2100	0	0	0	1	0	1	11	6	0	1	0	0	0	0	0	20
Hourly Total	**0**	**0**	**0**	**4**	**0**	**7**	**31**	**23**	**8**	**1**	**0**	**0**	**0**	**0**	**0**	**74**
2115	0	0	0	1	0	2	4	9	0	0	0	0	0	0	0	16
2130	0	0	0	2	2	2	6	10	1	0	0	0	0	0	0	23
2145	0	0	0	0	1	0	9	3	1	0	0	0	0	0	0	14
2200	0	0	0	0	2	1	5	3	1	1	0	0	0	0	0	13
Hourly Total	**0**	**0**	**0**	**3**	**5**	**5**	**24**	**25**	**3**	**1**	**0**	**0**	**0**	**0**	**0**	**66**
2215	0	0	0	0	0	1	2	1	3	0	0	0	0	0	0	7
2230	0	0	0	0	0	0	2	2	0	0	0	0	0	0	0	4
2245	0	0	0	0	1	0	2	2	1	0	0	0	0	0	0	6
2300	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1
Hourly Total	**0**	**0**	**0**	**0**	**1**	**1**	**6**	**5**	**5**	**0**	**0**	**0**	**0**	**0**	**0**	**18**
2315	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	2
2330	0	0	0	0	0	0	2	1	2	0	0	0	0	0	0	5
2345	0	0	0	0	1	0	0	2	0	0	0	0	0	0	0	3
2400	0	0	0	0	0	2	1	3	0	0	0	0	0	0	0	6
Hourly Total	**0**	**0**	**0**	**0**	**1**	**2**	**4**	**6**	**3**	**0**	**0**	**0**	**0**	**0**	**0**	**16**
DAILY TOTAL	**6**	**10**	**27**	**107**	**136**	**287**	**1095**	**1011**	**258**	**39**	**5**	**3**	**1**	**0**	**0**	**2985**
Percentages	**0.2%**	**0.3%**	**0.9%**	**3.6%**	**4.6%**	**9.6%**	**36.7%**	**33.9%**	**8.6%**	**1.3%**	**0.2%**	**0.1%**	**0.0%**	**0.0%**	**0.0%**	

Statistical Information:

15th Percentile Speed	27.8 mph	Vehicles > 35mph	1,317
50th Percentile Speed	34.2 mph	% Vehicles > 35mph	44.1%
85th Percentile Speed	39.3 mph	10mph Pace Speed	31-40 mph
Average Speed	33.5 mph	Vehicles in Pace	2,106
		% Vehicles in Pace	70.6%

APPENDIX D

All-Way Stop-Control Warrant

ALL-WAY STOP-CONTROL WARRANT SUMMARY

City: **Ormond Beach**
County: **Volusia**
Engineer: **Claudio Figueroa**
Date: **November 22, 2024**

Major Street: **North Halifax Drive**
Minor Street: **Amsden Road**
Critical Approach Speed: **35**

ALL-WAY STOP-CONTROL WARRANTS

Applicable: ■ Yes ☐ No
Satisfied: ■ Yes ☐ No

If any one of the five warrants below is satisfied, then an All-Way Stop-Control installation at an unsignalized intersection may be installed.

	Warrant	Data			Fulfilled? Yes	Fulfilled? No
A	**Crash Experience -** Five (5) or more crashes in a 12-month period or six or more reported crashes in a 36-month period that were of a type susceptible to correction by the installation of AWSC	**Period**	**Crashes**			■
		12-month	1			
		36-month	2			
B	**Sight Distance -** Sight Distance on the minor-road approaches controlled by a STOP sign is not adequate for a vehicle to turn onto the major-road.	**Sight Dististance Restrictions**				■
		No				
C	**Transition to Signal Control -** AWSC is an interim measure that can be installed to control traffic while arrangements are being made for the installation of a traffic control signal.	**AWSC Interim Solution**				■
		No				
D	**8-Hour Volume -** The combined volume entering the intersection from the major-street approaches is at least 300 vph for each of any 8 hours of a typical day AND the combined volumes from the minor-street approaches is at least 200 vph for each of any of the same 8 hours.	**Major-street Satisfied**	**Minor-street Satisfied**			■
		No	No			
E	**Other Factors -** Other factors to consider: (1) The need to control left-turn conflict. (2) An intersection of 2 residential neighborhood collector (through) streets of similar design and operating characteristics. (3) Pedestrian and/or bicyclist movements support the installation of AWSC.	**Left-turn Conflict**	**Residential Collectors**	**Ped/Bike Activity**	■	
		No	No	Yes		

Notes:
High pedestrian and bicycle activity at the intersection.
An AWSC will improve safety for vulnerable users.

Source: Manual on Uniform Traffic Control Devices for Streets and Highways - 11th Edition

ALL-WAY STOP-CONTROL WARRANT SUMMARY

City: **Ormond Beach**
County: **Volusia**
Engineer: **Claudio Figueroa**
Date: **November 22, 2024**

Major Street: **North Halifax Drive**
Minor Street: **Ocean Terrace**
Critical Approach Speed: **35**

ALL-WAY STOP-CONTROL WARRANTS

If any one of the five warrants below is satisfied, then an All-Way Stop-Control installation at an unsignalized intersection may be installed.

Applicable: ■ Yes ☐ No
Satisfied: ☐ Yes ■ No

Warrant	Data			Fulfilled? Yes	Fulfilled? No
A **Crash Experience -** Five (5) or more crashes in a 12-month period or six or more reported crashes in a 36-month period that were of a type susceptible to correction by the installation of AWSC	**Period**	**Crashes**			■
	12-month	1			
	36-month	2			
B **Sight Distance -** Sight Distance on the minor-road approaches controlled by a STOP sign is not adequate for a vehicle to turn onto the major road.	**Sight Dististance Restrictions**				■
	No				
C **Transition to Signal Control -** AWSC is an interim measure that can be installed to control traffic while arrangements are being made for the intallation of a traffic control signal.	**AWSC Interim Solution**				■
	No				
D **8-Hour Volume -** The combined volume entering the intersection from the major-street approaches is at least 300 vph for each of any 8 hours of a typical day AND the combined volumes from the minor-street approachesis at least 200 vph for each of any of the same8 hours.	**Major-street Satisfied**	**Minor-street Satisfied**			■
	No	No			
E **Other Factors -** Other factors to consider: (1) The need to control left-turn conflict. (2) An intersection of 2 residential neighborhood collector (through) streets of similar design and operating characteristics. (3) Pedestrian and/or bicyclist movements support the installation of AWSC.	**Left-turn Conflict**	**Residential Collectors**	**Ped/Bike Activity**		■
	No	No	No		

Notes:

Source: Manual on Uniform Traffic Control Devices for Streets and Highways - 11th Edition

ALL-WAY STOP-CONTROL WARRANT SUMMARY

City: **Ormond Beach**
County: **Volusia**
Engineer: **Claudio Figueroa**
Date: **November 22, 2024**

Major Street: **North Halifax Drive**
Minor Street: **Standish Drive**
Critical Approach Speed: **35**

ALL-WAY STOP-CONTROL WARRANTS

Applicable: ■ Yes ☐ No
Satisfied: ■ Yes ☐ No

If any one of the five warrants below is satisfied, then an All-Way Stop-Control installation at an unsignalized intersection may be installed.

	Warrant	Data			Fulfilled? Yes	Fulfilled? No
A	**Crash Experience -** Five (5) or more crashes in a 12-month period or six or more reported crashes in a 36-month period that were of a type susceptible to correction by the installation of AWSC	**Period**	**Crashes**			■
		12-month	1			
		36-month	3			
B	**Sight Distance -** Sight Distance on the minor-road approaches controlled by a STOP sign is not adequate for a vehicle to turn onto the major road.	**Sight Dististance Restrictions**				■
		No				
C	**Transition to Signal Control -** AWSC is an interim measure that can be installed to control traffic while arrangements are being made for the intallation of a traffic control signal.	**AWSC Interim Solution**				■
		No				
D	**8-Hour Volume -** The combined volume entering the intersection from the major-street approaches is at least 300 vph for each of any 8 hours of a typical day AND the combined volumes from the minor-street approachesis at least 200 vph for each of any of the same8 hours.	**Major-street Satisfied**	**Minor-street Satisfied**			■
		No	No			
E	**Other Factors -** Other factors to consider: (1) The need to control left-turn conflict. (2) An intersection of 2 residential neighborhood collector (through) streets of similar design and operating characteristics. (3) Pedestrian and/or bicyclist movements support the installation of AWSC.	**Left-turn Conflict**	**Residential Collectors**	**Ped/Bike Activity**	■	
		No	No	Yes		

Notes:
High pedestrian and bicycle activity at the intersection.
An AWSC will improve safety for vulnerable users.

Source: Manual on Uniform Traffic Control Devices for Streets and Highways - 11th Edition