



ART IN PUBLIC PLACES PROGRAM SUNNY ISLES BEACH

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ART IN PUBLIC PLACES PROGRAM

SUNNY ISLES BEACH

Key Components

Vision

The City of Sunny Isles Beach (City) Public Art Program will enrich civic life; forge a greater sense of community; give voice to the creative spirit of its citizens; and celebrate the City's unique landscape and public spaces.

Mission

The Public Art Program will focus on the following core functions:

- Catalyze projects and Creative Zones that show how Public Art can connect to the City's creative spirit and engage citizens.
- Demonstrate how Public Art can project a broader image of the City's existing focal points to create community and a sense of place.
- Demonstrate to the general public that Public Art can have a visible and immediate impact on the Cityscape.
- Review projects initiated by developers.
- Review projects, gifts, and loans proposed for City property.
- Stimulate public awareness of and conversation about Public Art in general.
- Review and manage the existing collection (maintenance, conservation).

The City views its Public Art Program as multi-faceted. It has been laying the groundwork for this program over the last three years, and the concept of a wide variety of acceptable,

creative expression has also evolved. The City envisions its Public Art Program to not just be about sculpture and traditional art installations, but as artistic expression of a creative, innovative community which could include public gardens and pop-up performances for any number of projects that could create civic dialogue. As endless as there are ways for the community to express itself, this is as open as the City will be to utilizing public spaces, and to the extent of their willingness to participate with private areas. Artistic expression such as MiMo (Miami Modernist architecture) style called “kitsch” will be seen throughout the City’s parks, local streets, and pedestrian walkways. Other public infrastructure will have opportunities for lighting, sound, architecture, and engineering as well as community art festivals and performances; story-telling; and other experiential, interactive art forms. The City’s program will always give a respectful nod to its history while looking forward to new developing concepts in art.

Art and Architecture: Public Art - Then and Now

Prior to Sunny Isles Beach actually becoming a city, the area had been the home to some of the most unique architecture in South Florida. Harvey Baker Graves (1855-1936) made his first visit to South Florida in 1905. He came back in 1920 to purchase 2,841 acres of land of which 1,912 acres (the northern end) were known as Sunny Isles which became known as Miami Beach. While he would not live through the boom bust cycle of the 1920s and 1930s, the area started its first real development as a tourist destination in the 1950s and 1960s. This saw the advent of such hotels as the Dunes, Golden Strand Thunder Bird, Tahiti, Castaways, Ocean Palm, and Sahara with their assorted life size sculptures of Bedouins and camels; horse and biggies; and other notable MiMo style “kitsch.” These hotels would turn night into day in these areas by housing well-lit oversized signs. These hotels were designed by architects of renown such as Carlos Schoeppl, Melvin Grossman, and Norman Giller.

This oceanfront strip with its famous Newport Fishing Pier became known as Motel Row, not duplicated anywhere else. Within years of the incorporation of Sunny Isles Beach, the City committed to its history; wanted to evolve a program of Public Art; adopted the Art in Public Places (AIPP) Ordinance through some of the most creative land development regulations in the State of Florida; and began to see a renaissance of art and architecture.

Notable architects such as Robert Swerdlow, Carlos Ott, Kobi Karp, Chad Oppenheim, and Sieger Suárez created one of the most unique skylines in South Florida. In addition, the City is now home to such notable Public Art contributed by each development or from the City’s own inventory. The artwork includes *Muse*, Seo Young-Deok; *Sculptures*, Valeria Yamamoto; *Caterpillar’s Dream Butterfly*, Rein Triefeldt; *The Family*, David and Felix Fisher; *Blue Butterfly*, Manolo Valdes; *Dreaming of the Future*, Pablo Atchugarry; and *Rising Horizons*, Rafael Barrios.

With the preparation and completion of the City’s Cultural Master Plan (CMP) by our global consultants (AEA), and the formation of the Public Arts Advisory Committee (PAAC), the City sees the opportunity to build on its unique history. This plan is not only

to build its collection of art in public places, but to do creative placemaking throughout the entire City, and to engage its multi-cultural citizenry in forward-thinking and exciting ways.

The Planning Process

The City's program began in 1997 with its "Art in Public Places" Ordinance requiring the City to contribute 1.5% of construction of new governmental buildings or requiring private developers to contribute 1% of construction costs or art of equal value (up to \$500,000) to the Public Art Fund.¹

With the completion of the CMP, the City retained a Cultural Master Plan Consultant to implement the Plan in stages. The next action was to issue a call to community residents with substantive qualifications in the areas of art, art history, design, and architecture. From a comprehensive review process, the Commission appointed a six (6) member advisory committee known as the Public Art Advisory Committee (PAAC).² The PAAC is a recommending body for the City's Public Art Program. Among other things, this committee makes recommendations for the selection or approval of all Public Art for both private development and public venues. Specific recommendations for use and expenditure of the Public Art Fund are made to the Commission by this advisory committee. The PAAC also makes recommendations on overall Public Art policy and programming; for the methodology and selection of artwork (through acquisition or commission) for placement on City-owned property; Public Arts projects and programs (temporary or permanent); the most advantageous locations; and other artistic-related tasks determined by the City Commission or City Manager. The "Roles, Responsibilities, and Definitions" for the Public Art Program are outlined in Appendix "A."

After a joint workshop between the City Commission and the PAAC, the PAAC developed an overall governing philosophy; and the committee published criteria and guidelines for the Public Art Program. The PAAC has reviewed numerous applications from developers for Public Art to be placed on their private property. After hearing the vision of many developers for specific art for their properties, feedback and guidance about placement were given in order for some developers to meet the City's criteria. Once this was accomplished, the PAAC made its recommendations to the City Commission on each application.

The PAAC has developed a series of potential projects; created a budget for expenditure of funds from the Public Art Fund; and worked on the development of a working plan in process. PAAC termed this process as "Playbill." The developed projects, budget, and plan now form the basis of the Five-Year Work Plan associated with the Public Art Program. This work has included input from the City Manager's Office, Planning & Zoning Department, and Cultural Master Plan Consultant which has guided the development of the Plan while the PAAC uses the services from a Public Art curator, art appraiser, and

¹ Ordinance 99-83 as amended.

² Resolution 2017-2750 as amended.

other types of consultants, when required. This Master Plan will be presented as a comprehensive plan to the Commission at a public hearing, with public input, for their formal adoption before the Plan goes into effect.

Context, Vision, and Goals

The City is a built (albeit re-developing) environment on 1.78 square miles of a barrier island located between the ocean and the Intracoastal. Collins Avenue runs throughout the City from south to north, along the Ocean; and North Bay Road intermittently runs throughout the City from south to north along the Intracoastal Waterway. The City has eleven (11) state-of-the-art public parks; twenty-two (22) beach access points; and other smaller spaces which represent opportunities for Public Art and community bridge-building.

The Cultural Master Plan sets forth a vision for arts and culture:

- Through arts and cultural programming [to] enhance Sunny Isles Beach as a livable, family-friendly, vibrant, and creative community.
- Through a high-quality, accessible year-round portfolio of attractive cultural programs [to] expand participation in the arts across diverse residents, improving quality of life in our City.
- Through arts and cultural programming [to] animate and celebrate our unique landscape and public spaces; enhance our City's profile; and forge stronger bonds within our community.

The PAAC and this Plan seek to refine, define, and implement the arts and creative placemaking aspect of this vision.

The overall **goals** identified by the PAAC are as follows:

- Unifying pedestrian movements and pathways throughout the City.
- Employing existing gathering space and parks while improving and multiplying these areas to create a family-friendly, thriving community.
- Improvements and enhancements to existing focal points to create an attractive community and a sense of place. Demonstrate to the general public that Public Art can have a visible and immediate impact on the Cityscape.

The PAAC recognizes a complex interaction amongst a built-out environment; a diversity of backgrounds; the promotion of playful human experiences; and an increased civic involvement while acknowledging the history of Sunny Isles Beach. Furthermore, the PAAC acknowledges how the City has evolved into a highly urban, contemporary small

city as well as how the City declares its desire to promote a family-friendly, vibrant, and creative environment with an eye toward community bridge-building.

For these reasons, the City will consider a host of experimental, interactive, and other creative experiences to invite any kind of Public Art initiatives and nature (traditional or otherwise) that would represent a wise investment of the City's resources.³

Criteria and Guidelines for Permanent Art

Recommendations for the selection of Public Art will be based on the following criteria and guidelines, as they may be amended from time to time.

- What artistic merit does the art have and how is this accomplished? Is there an inherent quality and sense of excellence?
- How does the project foster the overall goals of the Cultural Master Plan? Does it accomplish the purpose of this program? Does it interpret the City's civic and architectural traditions with a contemporary voice?
- Relevance and overall positive impact of the Public Art is under consideration by the City which includes the City's values, culture, and people. The consideration will be given to whether the art has historical value; addresses a social or environmental issue; addresses the community as a whole; or addresses a specific interest to this culturally diverse community.
- Explain: How the design is visionary and creative? How does it engage the community and invite interest? What does it communicate about the City? What about it is thought-provoking, entertaining, whimsical, original and/or representative of high artistic excellence in urban design and Public Art? Describe how it has emotional, inspirational, educational or intellectual impact? Overall, does it uniquely enhance community identity? Generally, does it enhance the public realm?
- Relationship of the work to the site: Does it serve to activate, enhance or foster community involvement and public participation in that particular public space? How? Are the selected sites varied to be particularly enjoyed by the population living nearby?
- Appropriateness of the artwork or design enhancement should be evaluated in terms of scale, materials, form, and content to the site. How do the scale, form, and content serve a functional purpose? In what way, does it otherwise enhance or define a civic space?

³ This will not be the exclusion of tradition monuments or statuary, but it may encompass more innovative concepts, projects, and programs.

- Consideration should be given to structural and surface integrity; permanence; and outdoor protection of the artwork against theft; vandalism; weathering; and excessive maintenance/repair costs.
- Experience of the artist in the creation of Public Art must be part of the criteria. Does the artist have a successful track record by having executed and installed works of Public Art in a timely manner and within budget that will provide evidence of the ability to successfully complete a project? Please explain. In some cases, consideration may be given to whether the project fosters opportunities for local community artists.
- Is the artwork being produced from artists of diverse, ethnic, cultural, and geographical identities, so as to be somewhat representative of the population of the community? Explain.
- Is the artist willing to give warranties as requested, such as copyright belonging to the artist; proof of the technical feasibility; and evidence of adherence to safety standards? Explain. No piece of Public Art should disrupt traffic or create a visual distraction that could expose the City to liability; or have any sharp, protruding edges or otherwise create a nuisance.
- Does the piece of Public Art represent diversity of style, scale, and media? Explain.
- How will the art encourage private art in other private developments or will it foster an opportunity for a joint public-private venture?
- Will it foster the possibility for a source of public funding and be a support in addition to the City's own Public Art Fund?
- Does it provide an educational opportunity for either children or adults or both?
- Does it provide an opportunity for emerging artists?

Public Art Strategy & Integration with Other City Planning & Project Types

The PAAC, with the endorsement of the City Manager, sees its first strategy as an integration with other planning and capital improvement processes and projects. It has been exploring the connection between Capital Improvement projects and other municipal government projects with the opportunities for Public Art per the “Criteria and Guidelines for Permanent Art” section. The PAAC is encouraging what they are calling “art as infrastructure.”⁴

Site selection and identification for long-term and future art throughout the City in public spaces utilize the criteria within the “Criteria and Guidelines for Permanent Art” section which includes public access and visibility; creation of a sense of fun; community identification and social engagement while considering public safety and engineering concerns set forth with specificity in the following sections: “Art Typology” and “Review Guidelines for Temporary Art Projects.”

Art Typology

- Civic monuments such as fountains or statuary;
- Textural projects to add beauty or ornamentation to public buildings, such as banners and decorative crosswalks;
- Creative placemaking furniture (sculptures as seating); playground art and equipment; shade covering; fences; and gates;
- Temporary exhibitions; interactive art; “pop up” events/kiosks to create spontaneity and dialogue for Instagram opportunities; festivals for the arts; and art walks;
- Gardens as art;
- Sound and lighting as art.

⁴ See the current and potential projects in the Playbill (available through the City Clerk) which include a Mediation Garden as part of the mangrove restoration in Town Park; the housing of a renowned sculpture of a woman in a meditation pose known “*Muse*” by Seo Young-Deok in Town Park; the placing of art on the pedestrian bridges; the unification of pedestrian walkways with cross-walk art; and the redoing of the City’s entryway “signs” as three dimensional art.

Review Guidelines for Temporary Art Projects

- Relevance of the piece or project to the location (building, park or other public space);
- Sustainability of the artwork for display, such as maintenance;
- Relationship between the artwork and how the artwork serves to activate or enhance the public space;
- Appropriateness of scale;
- How it meets the guidelines of the CMP?⁵

Donation of Public Art for City Property

Any Public Artwork proposed for donation to the City or for installation on public property must meet the standards for Public Art and secure recommendation of the PAAC. Recommendations of the PAAC will be the measurement of the proposed or already donated art against the guidelines and criteria set forth herein.

Public Art on Private Property

As a result of the “Art in Public Places” Ordinance, private property owners may commission new Public Artwork for their properties in lieu of a donation of funds. Those pieces of Public Art are reviewed by the PAAC according to the City’s guidelines set forth herein. This process was outlined by the Planning & Zoning Department, beginning with an application, then PAAC’s recommendation to the Commission, and ending with Commission approval. Nothing herein, prevents the private property owner from donating said art to the City as long as the art meets the criteria set forth in the previous paragraph. The City must then follow the guidelines for siting and placement herein.

⁵ Examples of successful, temporary art projects: Botero sculptures along Lincoln Road in Miami Beach; art installations in vacant storefronts in Coral Gables; art designed lifeguard booths in Miami Beach, Coconut Grove Arts Festival; Cows & Pigs on Parade in Chicago (brightly colored, fiberglass sculptures along Michigan Avenue); summer art classes in tents in vacant areas in Chicago; and chalk drawings in several states and countries.

Acquisition of Public Art by the City

Public art may be acquired by the City once the City Manager has determined that funding is available or that terms for financing the same are agreeable. After the funding source has been established, a Project Plan must be submitted with an outline of the full details of the project including a description of the project; the goals and budget; and an artist identification. The CMP will be reviewed for recommendation by the PAAC. Finally, the final approval by the Commission will be needed unless the cost of the piece falls within the City Manager's discretionary spending amount.

The PAAC may initiate recommendations for commissioned art or already available Public Art, provided that the goals and guidelines herein are served. City staff or the Commission may initiate this process, provided that the process is followed by the Project Plan; goals and guidelines are applied; competitive bidding process is followed, if warranted; PAAC reviews and makes a recommendation; and Commission approves unless it is within the spending authority of the City Manager.

Procedure Prior to Commissioning the Artwork

As the PAAC develops the idea concepts, or approves ideas brought before them, the following needs to be considered:

- The idea must take into account the established review criteria set forth in this Plan.
- Determine the type of artwork that would be appropriate.
- Select the location and site.
- Consider maintenance and conservation issues.
- Consult with the City Manager about City plans or issues that may affect the suggested concept.
- Verify that funding is available.
- Consider conditions that may affect the artwork and timeframe.

The concept should also be discussed by the Commission prior to the next steps unless the City Manager previously determines that the process should be completed prior to consideration by the City Commission.

Process for Commissioning Artwork

Where advisable, for commissioned Public Art, artists should be chosen through a competitive process sometimes known as a “Call to Artists.” The Project Plan will include the process for the selection of artists. These methods may include:

- An open competition allows any artist who meets the eligibility requirements to apply for consideration. An open competition is a “Call to Artists” for a specific project in which artists are asked to respond through a process of “Request for Qualifications” (RFQ) or “Request for Proposals” (RFP). Any artist may respond, subject to the limitations established in the Project Plan. “Calls to Artists” for open competitions should be sufficiently detailed to permit artists to determine whether their work is appropriate for the project under consideration.
- A limited competition contacts a shortlist of qualified artists identified by a Public Art curator. A limited competition is a “Call to Artists” in which a small number of artists are specifically invited to respond through a process of “Request for Qualifications” (RFQ) or “Request for Proposals” (RFP). Artists should be invited based on their past work; their ability to demonstrate how they successfully respond to the conditions of the particular project; and other non-aesthetic Public Art Program goals (such as seeking local or regional artists, etc.).
- Direct selection of an artist means that the PAAC, at times, may recommend a direct selection of a specific artist for a particular project. Such a recommendation may occur for several reasons, but will generally occur when circumstances, surrounding the project, make either an open or limited competition unfeasible because of a project timeline or community/social considerations, etc.
- A pre-qualified roster of artists is developed to be utilized for a limited competition or direct selection.

Artist Selection Process

Each artist selection process should be uniquely designed to match the conditions of the project. However, the process should involve specific, basic procedures located in the following sections.

RFQ/Qualifications-Based Process

The PAAC should collect artist qualifications through one of the methods outlined in the section of “Process for Commissioning Artwork” (starts on page 12). The Arts Coordinator should present the artist qualifications to the Selection Panel (Panel). The Panel may

select three to five finalists to submit a proposal or to interview; or select a single artist based upon their qualifications; or request another pool of artists for consideration.

Finalists should be invited to interview with the Selection Panel who recommends one of the following outcomes to the PAAC: 1) Selecting one of the finalists based on their qualifications and interviews; 2) Not selecting any of the artists or proposals and going back to review qualifications of other artists.

RFP/Proposal-Based Process

Generally, an RFP or Proposal-Based process should only be used in a Limited Competition, or the second phase of an Open Competition. It is not advisable to use an RFP process with an Open Call.

The PAAC with the assistance of the Procurement Administrator would develop a RFP that provides background on the project; outline expectations for the artists' responses; and establish an honorarium for the artist's time and expenses. The RFP is then provided to the shortlist of artists under consideration.

Depending on the nature of the project, the Public Art Program would organize a site visit for the competing artists. This site visit could involve engagement with a range of stakeholders, if time and circumstances permit.

The artists would be requested to submit proposals to the PAAC. If time allows, the PAAC would seek initial technical review and feedback on the proposals, which would be forwarded to the artist.

The artists would be invited to interview with the PAAC, which recommends one of the following to the City Commission: 1) Selection of one of the finalists based on their proposals; 2) Not selecting any of the artists or proposals and going back to review the qualifications of other artists.

The PAAC will be responsible for reviewing all artist qualifications for recommendation to the Commission. Such criteria will include:

- Is the professional artist generally recognized by critics and peers as a professional practitioner of the arts and can produce credible recommendations by other purchasers unless he/she is an emerging artist who meets the other criteria?
- Does the artist have a body of work, educational background, experience in Public Art, training in the arts, and production of work?
- Does the artist demonstrate an understanding of the project along with having interest and capability/experience with projects of similar scope, complexity, technical skills, and relationship that assist in the production of his/her work of art?

- Does the artist demonstrate a willingness to work with staff, and complete the work in a timely and professional matter?

Criteria for Judging the Artist Concept and Plan by the PAAC

- Responsiveness to the City’s vision as set forth herein and the “Call to Artists.”
- Meets all other criteria set forth herein for Public Art.
- Demonstrates feasibility in terms of budget, timeline, safety, sustainability, maintenance, and installation. If the continued maintenance by the City is not feasible for the City, this will be a consideration in the evaluation.
- The artist is willing to warranty his/her art, and/or the realistic lifespan of the art is agreed upon.

Artist Contract

The PAAC with the assistance of a Public Art curator and/or other consultants; City Manager; and City Attorney will assist with the negotiation of a contract with the selected artist.

Artist Submittals, Selection, Fabrication, and Installation

Concept Plan: The first step for the selected artist will be to develop a concept design for the project unless that was included in the “Call to Artists.” It will include a detailed narrative description of the concept; a visual representation; preliminary cost estimate; timeline for final design, fabrication and installation; and such other things required by the “Call to Artists.”

Review: The PAAC will review the design concept based on the below criteria; and if acceptable, recommend for approval to the Commission. Staff will have input.

Recommendation to the Commission: The packet for the Commission will include the approved Project Plan; description of selection process; artist’s qualifications; concept design; how the criteria and goals for the project were met; and other information that would be considered relevant for the City Commission to make a final judgment. The packet will also include comments from City staff in which they deem significant or relevant.

Commission Consideration: The City Commission has final approval, and may add conditions and requirements that they deem important or necessary. The Commission

will review the selection process itself to make certain that the selection procedures were followed. The public shall be given an opportunity for further input and consideration by the Commission. Information relating to conservation and maintenance is encouraged to be considered.

Final Design and Implementation: Final design and installation plans must be reviewed by City staff, and when necessary, special consultants may participate with regard to anticipated maintenance and conservation. This shall be covered in the artist's budget.

Implementation: The artists will implement and carry out to completion the fabrication and installation of the artwork. The City staff will have the right to review the budgets and quotes which the artist will provide when necessary. The staff and any consultants involved (i.e. Public Art curator or professional conservator) will monitor the installation.

Infrastructure Artwork Created by Others

There are certain placemaking designs or pieces such as "playground equipment art"; bike racks; entry and exit signs/landmarks; or lighting that may not require a "Call to Artists," but may be subject to a bidding and selection process. In such an event, the rules and laws of the City pertaining to procurement shall govern the process of "Design and Selection" with the Purchasing Administrator's guidance while the PAAC with appropriate staff input shall continue to be the recommending body with the Commission as the final approving body.

Fabrication and installation shall be the responsibility of the designer/manufacturer with required technical approvals from the City staff.

Procedures for the Purchasing of Existing Work

- The Commission, PAAC, City staff, any consultant associated with the PAAC, or a member of the public may suggest the purchase of existing art.
- Any such suggestion must meet the criteria set forth in this Plan.
- The proposer shall write a project description; state why the piece of art/project meets the criteria; establish the artist's qualifications; and determine the cost of securing the existing work as well as installation.
- The PAAC shall make its recommendation including the request for funding from either the Public Art Fund; or if not planned by the PAAC, another potential source of funding (re: same and the Commission or City Manager); as the case may be, based on the spending amount, shall approve or deny it.

- A contract with the artists or a purchase order will be secured by staff; and the technical staff shall oversee the transport, site preparation, and installation of artwork.

Siting and Display of Public Art

- Site selection criteria to be considered for only City selected Public Art:
 - a. Is there a high level of pedestrian traffic and does it serve the City's circulation pathways and/or act as landmarks or gateways?
 - b. Is it easily visible and accessible to the public? Is it accessible to people with special needs?
 - c. Is there compatibility of the location based on the type, size, scale, and scope of the potential public project?
 - d. Does it serve to anchor and activate the site and pedestrian streetscape experience? These experiences include parks, plazas, roadways, bridges, paths or existing landmarks.
 - e. Does it enhance the overall public environment and pedestrian streetscape experience? Does it generate public interest and create dialogue? Is it visionary in terms of its message, medium or siting?
 - f. Is the work prominently displayed, but protective of public safety; not blocking/obstructing traffic or pedestrian circulation? Does it avoid interference with City operational functions, such as landscape maintenance, irrigation, etc.?
 - g. Is there protection from improper or unnecessary physical contact (unless it is street furniture)? Is there proper security?
 - h. Is it protected from unnecessary heat, other harmful elements or exposure, in order to properly preserve the art?
 - i. Is there ease of maintenance in this site?
 - j. Is the location consistent with the goals set forth herein, and in the CMP?
 - k. Is there the possibility of future development plans or potential changes to the built or natural environment that should be considered?
 - l. How does the artwork affect a person's perception or use of the location?

- Possible locations for Public Art include, but are not limited to:
 - a. Parks and open spaces;
 - b. Pathways, entrances, and exits;
 - c. Public buildings;
 - d. Private development with the permission of the property owner;
 - e. Traffic medians and crosswalks;
 - f. Bridges and overpasses;
 - g. Sidewalks;
 - h. Street corners;
 - i. Public schools with the collaboration of the school and school board, providing that the general public has access to the location.
- The PAAC shall recommend and the Commission shall approve an artwork siting plan that will address a permanent location for placement of Public Art with input from the City Manager. This plan should be reviewed and updated no less than every three (3) years.

Documentation, Maintenance, and Conservation of Works of Art

- Cataloguing the Collection
 - a. The City will systematically inventory and catalogue all existing pieces of art by utilizing forms contained from the Art in Public Places Administrative Regulation. From this inventory, the City will determine the value and condition; and where appropriate, arrange for necessary conservation for preservation or restoration.
 - b. As Public Art is acquired, said Work of Art will be added to the catalogue with curatorial information about the artists; materials and sources used; methods of fabrication and installation; specifications; and method/frequency for recommended maintenance. Photographic, architectural/engineering, and media documentation upon installation shall be maintained.
 - c. The City Manager shall maintain any associated legal documentation and include the piece on the City's website related to Public Art. Signage will be

secured that identifies the project, artist, and title. Additional signage may be provided relating to the artist or purpose.

- A Maintenance and Conservation Program will be developed for existing art; and as new pieces are acquired, the art will be added to the program. For new acquisitions, artists will be required to provide information relating to the maintenance and conservation of the work. The City may also, secure the advice and assistance of special consultants, as required. Any budget to commission art will include a maintenance and conservation line item.
- Conservation will be subject to budget and procurement considerations based on value and need. It will be funded by the AIPP Fund and may constitute up to 5% of the budget for a new commission. If more funding is required above the 5% threshold, then the amount must be approved by the Commission.
- Ordinary maintenance which does not require specialized expertise may be carried out by the Public Works Department; and the City Manager shall ensure that staff is properly trained for this maintenance.
- Conservation history documentation including photographic documentation shall be maintained.

De-Accessioning Works of Art

The purpose of a de-accessioning process is to maintain artistic integrity, safety, and value of the City's Public Art collection by the removal of artwork from permanent display or possession, whether disposed of or not. Temporary artwork that is returned is not covered by this policy. All these guidelines do apply. However, all art that has been purchased or donated is now part of the City's Public Art collection.

- Reasons to De-Accession:
 - a. The artwork no longer relates to the City's goals, policies, and/or guidelines.
 - b. Security of the art cannot reasonably be assured in its current location or there is a public safety issue.
 - c. The work is damaged and repair is not practical, feasible or desirable, and/or continued maintenance is no longer feasible.
 - d. A suitable display site is no longer available.
 - e. The art has been determined to be of inferior quality relative to other works of Public Art in the City, and it has neither aesthetic nor historic value.

- f. The art no longer exists due to theft, accident or natural disaster.
- Review Process: The PAAC shall assist staff in making the evaluation in which the review will be commenced by the City Manager.
 - a. The City Manager shall commence this review periodically.
 - b. To the extent the City Manager requires assistance in these decisions, PAAC shall assist staff in making the evaluation.
 - c. The reasons for de-accession will be provided to the PAAC. Consultants may be further retained as deemed necessary for valuation and other issues.
 - d. The PAAC shall consider all the facts, and evaluate the art and the surrounding circumstances in light of the reasons stated under the “Reasons to De-Accession” section.
 - e. If it is determined by the City Manager, with or without consultation by the PAAC, as the case may be that such work of art should be retired or de-accessioned, the City shall consider the following measures for relocation, removal or disposal:
 - i. Relocation.
 - ii. Removal and placement of art in storage with the intent of relocation, but if no relocation site is found within 2 years, the art shall be disposed of.
 - iii. Removal and de-accessioning of the work from the City by sale, exchange or gift, in which the artist may be offered the opportunity to buy back the work “as is”; or alternatively, if the artist does not wish to reacquire, competitive bids may be sought for purchase.
 - iv. If no other alternative is found, or if the work has little or no value, it shall be disposed of outside the City or destroyed.

The City Manager may secure Commission approval as s/he deems necessary or appropriate prior to de-accessioning and/or public input.

Funding Strategies and Programs

The main source of funding for Public Art is through the “Art in Public Places” Ordinance and accompanying Public Art Fund. The second most readily accessible funding will be from line items from various funds within the City Budget as supported by the City Commission.

Depending on the individual projects, additional government funding is available through the Miami-Dade Department of Cultural Affairs (Grant Coordinators: Michael Spring and Graham Winick) as well as the Florida Division of Cultural Affairs. Certain projects may qualify for such assistance at both the county & state levels.

Nationally, there is the National Endowment for the Arts Grant Program called “Our Town,” particularly for placemaking. In addition, the Knight Foundation invests in local communities through its annual “Arts Challenge” for which support:

- Art creation and presentation with insistence on artistic excellence;
- Audience engagement and access;
- Professional and organizational development for stronger, more inclusive ecosystems;
- Technology innovation for art-making and engagement.

Likewise, there may be local opportunities at Oolite Arts and the Jorge M. Perez Family Foundation as well as other in-City developer foundations.

Other national opportunities are Americans for the Arts; Edyth Bush Charitable Foundation; Ford Foundation Ballroom Marfa; Bloomberg Philanthropies; Cisneros Fontanals Art Foundation; Keith Haring Foundation; Kresge Foundation (placemaking); Robert Rauschenberg Foundation (Project for Public Spaces); and Andy Warhol Foundation (WaveMaker Grants).

Corporate sponsors with a presence in our City may be available through Gibraltar Private Bank and Trust; Wells Fargo; Publix; and Milam’s Market. Finally, if the City partners with a 501(c)(3) non-profit organization, then the PAAC may be able to accept individual donations.

It would be encouraged to utilize a grant writer to assist with securing additional funding as the City has done with other projects. Every new project would precipitate the exploration of funding options.

Overall Strategic Plan

The PAAC has created a Work Plan describing projects in process, and delineating other sites (referred to as “Creative Zones”) ripe for placement of Public Art. The Plan is always in process and updates as the process develops, establishing priorities for Public Art Programs to be developed or commissioned.

These priorities are outlined as Creative Zones which are defined as “areas in the City” and “general topics” that should be a priority for consideration for Public Art, in the next few years.

These Creative Zones have evolved from the Commissioners' expressed desires along with the PAAC's assessment of what locations and strategies would have the most impact, and how to accomplish the goals of the program. Creative Zones can help to harness diverse ideas and energy into coherent groups of projects that can become more than the sum of their parts in the public's imagination. Creative Zones provide both focus and flexibility for creative invention and collaborations among organizations; allow for work in various media; and enable the creative community to be responsive to opportunities that arise.

In addition, each "Creative Zone" is manageable enough that significant progress could be made in the course of a year of project development and programming, or by adding projects one-by-one over time. After several years of implementing a series of projects within Creative Zones, the City will have created a collection of artwork that is diverse and engaging, and at the same time distinctive and impactful.

The Cultural Master Plan Consultant and the PAAC with staff support will continue to develop Project Plans that outline the details of each project. Depending on the nature of the "Creative Zone," the PAAC will seek funding from funding partners, stakeholders, and the broader community.

Work Plan and Establishment of Creative Zones for Public Art

This plan sets out specific projects for both newly commissioned art and/or potential exhibitions over the next five (5) years. Each of these projects is within an established "Creative Zone." The Work Plan also delineates other Creative Zones as future areas of opportunity to shape the visual focal points and context for the future of the City as a destination for art. The intent, at all times, is to foster community excitement, interaction, and spirit.

Explanation of Creative Zones

The City has identified areas of opportunity that could stimulate conversation about Public Art. The zones will take into account the purpose, urban design, architecture, landscape and infrastructure. Certain zones will act as landmarks or possibly gateways to both the City's location and unique identity. Other zones are intended to create awareness of public safety and pedestrian circulation pathways in a trafficked environment. All zones are intended to activate citizen engagement and enhance the public environment; increase the quality of life; and provide human scale in a citizen's experience of living in a high-rise, urban environment.

As ideas for these zones get developed, general citizen engagement and a public process for the evolution of these zones should be not only encouraged, but in fact, should be part of the City's long-range planning.

A map of these Creative Zones is attached as Appendix “B.” These color-coded zones include Gateway Creative Zones (purple outlined box), Parks Creative Zones (green box), Beach Access Creative Zones (red box), Community Facility Creative Zones (orange box), Pedestrian Pathways Creative Zones (yellow lines) and School Creative Zone (blue box).

After evaluating a range of opportunities, the PAAC prioritized projects for the different Creative Zones. They are being recommended to the Commission for adoption as the City’s first of such projects, and the most feasible opportunities for the City’s Five-Year Work Plan. The projects described below all employ the overall philosophy, goals, and themes that were developed during the first joint workshop between the PAAC and City Commission. These first projects **focus on the union of art and infrastructure**. They not only serve the purposes of creating community and quality of life, but they are also, in many cases, highly functional for the City. The projects identified for the first five years of these efforts are as follows:

1. Meditation Garden within Town Center Park in the Parks Creative Zones.
2. Entries and Exits Signs in the Gateway Creative Zones.
3. Identifying and Unifying Pedestrian Walkways and Wayfinding Including Collins Avenue Overpasses with Artistic Crosswalks, Banners, and Lighting in the Pedestrian Pathways Creative Zones.
4. Government Center Project (includes a signature piece of sculpture both on the exterior and interior) in the Community Facilities Creative Zones.
5. Art Show in Gateway Park in the Parks Creative Zones.

Projects

1. Project Title: Meditation Garden within Town Center Park in the Parks Creative Zones

Anticipated Timetable: 2022-2023

Implementation of the project as a whole will be controlled in part by the City budget, authorizations, and appropriations while being under the supervision and management of the City Manager or his designees. In addition to the development of the concept, the PAAC's participation is limited to making recommendations regarding the artwork (sculptures); design elements such as sculpted lawn features, street furniture, and shade coverings; and controlled access of the children's play area, to the east, adjoining Collins Avenue into the Meditation Garden. These recommendations are subject to cost considerations, logistics, and site development issues.

Project Description

The western end of Town Center Park, formerly a skate park, has been recently modified with mangrove restitution, and through the recommendation of the PAAC, the park has been re-envisioned for a Meditation Garden in a landscape design that includes placement of two sculptures. The sculptures are as follows:

- Sculpture Pad #1: The sculpture that has been selected for the installation is titled *Muse* by Korean artist, Seo Young-Deok. The sculpture is fabricated of marine, grade link-chain, and donated by PMG S2 Sunny Isles, LLC. The installation costs will be covered by a donor and the installation will be supervised by the Consulting Curator.
- Sculpture Pad # 2: The sculpture will house a water feature to be funded by existing or PAAC solicited resources. David Haber, an English artist, who has a showroom in New York City which houses his reflective sculpture titled *Torus* is being investigated.

A third sculpture pad near the utility shed could be considered depending on the ultimate design and budget.

The PAAC will request proposals for a sculpture design to be fabricated and installed at the Sculpture Pad #1 location. This sculpture will include or be designed to coordinate with a water feature, and will be funded by existing or PAAC solicited resources. One artist for consideration, due to the PAAC's positive response to his reflective sculpture titled *Torus* (see page 27), is David Harber who is based in England. He has a showroom

and logistical staff based in New York City. For more photos of works created by David Harber, go to pages 27-28.

The overall development and funding of the Meditation Garden which is comprised of the infrastructure; pathways and paving; sculptural lawn features; and amenities including the lighting and seating, is the responsibility of the City with the consultation of the SIB PAAC.

Partners/Stakeholders

Aside from outside considerations, partnership for the development of the Meditation Garden is within SIB's City departments and advisors along with the addition of the implementation partnership with PMG S2 Sunny Isles, LLC for the installation of the sculpture *Muse*.

Project Checklist

1. Design to be completed and bid by City Manager.
2. Sculpture/water feature to be negotiated and secured by Dr. Long.
3. Customize design square, shade feature (must be accommodated to the posts) to be attended to as project progresses.

Funding Source(s)

Funding sources are financial resources from the Capital Improvement Program budget, and the art aspects of the project will be funded through the Public Art Fund.

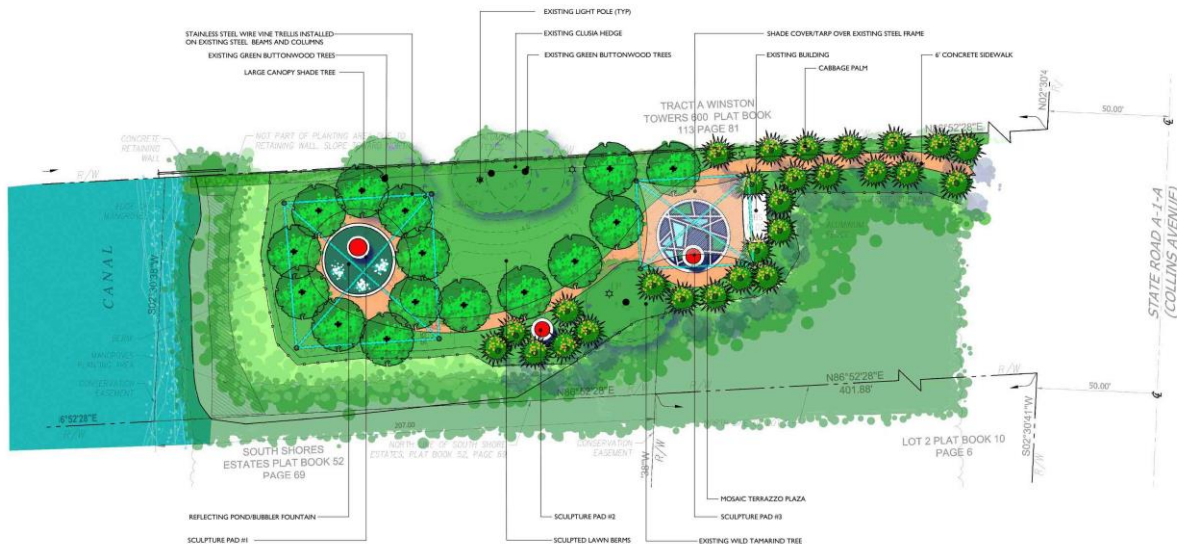
Site Plan

The site plan and development are provided in the O'Leary Richards Design Associates (O'Leary) presentation (available through the City Clerk) which was presented to the PAAC on July 1, 2019. The Committee discussed and recommended preferences and minor adjustments to this plan, and coordinated its vision with the City Manager's Office. This office will cooperatively develop the design features and visitor amenities for the eastern-most area in the Meditation Garden (identified as Sculpture Pad #3 in the site plan) with the following recommendations:

- A pavement design was suggested by O'Leary that remains under discussion.
- There will be a total of two (2) sculptures (*Meditating Lady* and *Reflective Fountain*) selected, fabricated or installed in this location.

- The canopy structure will be enhanced with a creative awning design, conceived and executed locally; subject to further review by the Committee.
- The utility building adjacent to the Sculpture Pad #3 area will remain, but teak façade will be installed to enhance the appearance of the building, will be prepared and presented by O’Leary.
- Development and implementation will be under the City Manager’s Office while the sculpture installation will be overseen by the artist.

Visuals (additional images available through the City Clerk)



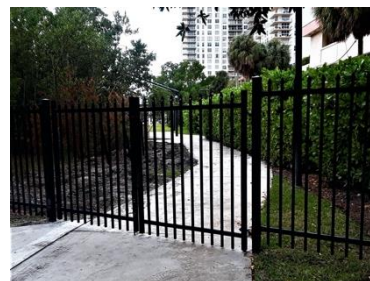
Meditation Garden



Inside Gate



Approaching Utility Building



Gated Entry

Utility Building



View from Below
Canopy

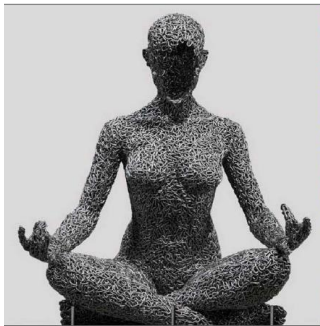


View to North



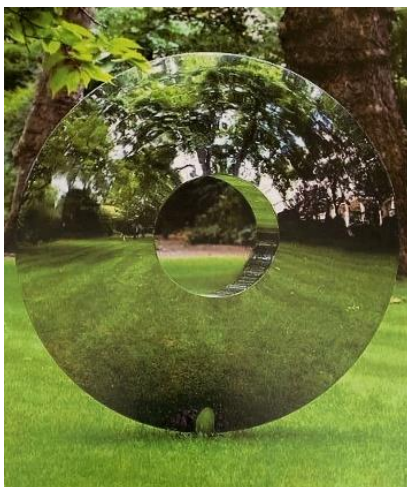
View from Entry

Seo Young-Deok's Sculpture



Muse

David Harber's Sculptures



Torus

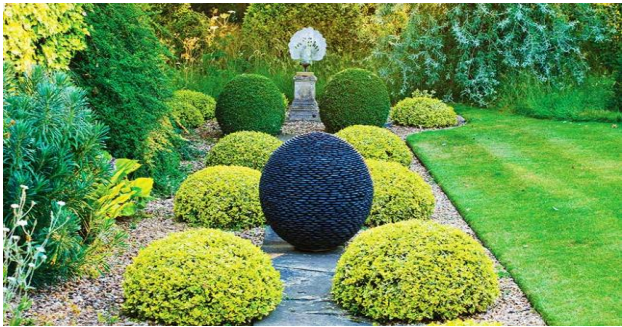


Chalice

David Harber's Sculptures (Cont.)



Shooting Stars (lighted)



Shooting Stars



Shooting Stars



Chalice

Sculpture Area #1: Canopy Frame over Plaza area Identified in the O'Leary Site Plan

There is an agreement that this area will be open and no sculpture sited there. O'Leary will suggest a pavement design for approval in supplemental site plans.

The canopy overhead frame (below) has a horizontal center crossbar that will greatly enhance an inventive and colorful awning design. The City has already made very good use of stretch awnings over canopy structures in parks throughout the City. With coordinating a redesign for the existing electronic infrastructure on the canopy frame, a stretch awning with a colorful compound might be an effective solution for this location.



Canopy Frame Over East Plaza Site

Sculpture Pad #3

There is a large canopy structure directly over the Sculpture Pad #3 and the primary meditation site of the garden which is identified in the O'Leary site plan. The support posts to this structure are very large and have electric infrastructure within the posts. The poles can be effectively enhanced aesthetically with applied plantings, as suggested by O'Leary, and remain in place.

However, the physical and visual impact of the overhead crossbars of this canopy structure in the primary meditation site is significantly underplayed (see next page). While removing these crossbars is highly recommended, the actual removal of them bears a heavy logistical and budgetary cost. The crossbars can be removed without disturbing the support posts while the electronic infrastructure that extends into the crossbars can be released and stored in the support posts. The tops of the support posts would have to be covered (or modified in some suitable way) to make the posts watertight.

If the crossbars remain, the best solution for softening the visual and emotional effects would be by adding a botanical design.

It is recommended to have a further discussion between the PAAC members and staff of the City Manager's Office to achieve a result satisfactory to all parties, with the emphasis on SIB residents and guests experiencing quiet, meditative moments in the garden. The garden is located at Sculpture Pad #3, below:



Looking East



Looking North



Looking South



Looking West

Collateral Issues

- Mangrove Mitigation
- Covid-19 Delays

Issues to be Resolved

1. Process
2. Timing
3. Budget: Infrastructure to be paid by Capital Improvement Program budget while the art component will be paid by the Art Trust Fund.

2. Project Title: Entries and Exits Signs in the Gateway Creative Zones

Anticipated Timetable: 2022-2024

Project Description

In response to the Commission's agreement with the PAAC's concept of creating signature art from infrastructure projects, a discussion was initiated in January 2020 about both the inadequacy and dated nature of the design and message of the City's identifying signage at the roadway entrances to Sunny Isles Beach. In the O'Leary's PowerPoint presentation, the concepts of "a sign" and "a landmark" were addressed individually and in combination. The PAAC's conclusion was that identifying images at SIB's entries and exits should be sculptural; composed of letters that function as a sign; and distinctive to the point of becoming an identifiable, recognizable landmark while keeping with the architecture and cutting edge "feel." These signs should contribute to the City as a recognizable art destination, and a point of distinction for the City of Sunny Isles Beach. Additionally, an image should have the potential to rise the City to a level of recognition, such as the recognizable and distinctive signs/landmarks as the Hollywood sign in Los Angeles County, California; and the Gateway Arch in St. Louis, Missouri.

Committee members also agreed that the four main entrances and exits to the City should be conceived and executed as a single concept, a unified plan. Also, that this bracketing and embracing of the City's naming identity would appropriately serve as the Sunny Isles Beach "Signature Artwork."⁶

Examples of letters shown in 2019 Honda Civic LX television ad, "The Road Before You," was shown in the PowerPoint presentation, and unanimously chosen by the Committee members as an appropriate inspiration of the SIB project. PAAC members also, encouraged a detailed discussion, of this important project, to take place between the Committee members and staff of the City Manager's Office. A project impact statement should be prepared to facilitate discussions with the stakeholders.

Final Note: The PAAC has reviewed the Consulting Curator's PowerPoint; and a discussion about "entries and exits signs" has begun. The Master Plan Consultant has been investigating mediums, to find the closest match to meet the PAAC's goals. The PAAC met with the recently, retained branding experts; and for this particular project, it has been determined that the PAAC has the ability to take the lead without any adverse impact to the branding expert's work.

⁶ If an art piece becomes available that would be an "identifier" for the City, it may become the "Signature Artwork"; and the signs may take a secondary role in this regard.

Partners/Stakeholders

It is essential, quite frankly a requirement, to gain approval and cooperation of various SIB City departments; Florida Department of Transportation; and possibly other government agencies and authorities because this project is best executed in the median between north/south bound lanes of Collins Avenue, and east/west bound lanes of Lehman Causeway and State Route 826. With all appropriate stakeholders in agreement and participation, a “Call for Proposals” would be sent to artists to submit ideas and subsequently, designs for implementation.

Project Checklist

A separate spreadsheet for tracking implementation will be provided as developed by a separate document.

Funding Source(s)

Since this is both an art and capital improvement project, it will likely involve both the Public Art Fund and the Capital Improvement Program budget. Dependent on the artist who is selected, the City may be able to secure grant money as well.

Site Plan

Detailed site plans are required for at least four locations.

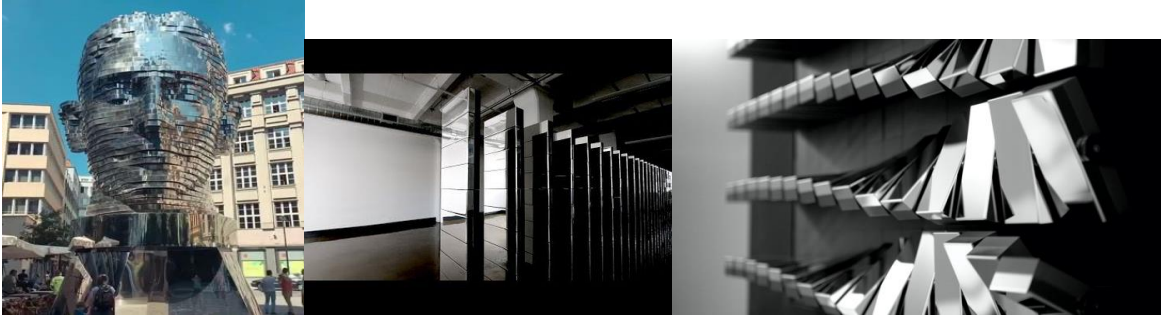
Visuals

The following photos were beginning visuals for the development of the concept design.



These photos are from the 2019 Honda Civic LX television ad: “The Road Before You.”

Now, the City is considering a distinctive, kinetic computerized design known as “Brixel” or similar interactive materials. The following visuals are kinetic pixels; and in addition to being interactive, the visuals can be data driven, such as the rise and fall of the tides.



Collateral Issues

1. Budget
2. Approval from and cooperation of various SIB City departments; Florida Department of Transportation; and possibly other government agencies and authorities.
3. Coordination between the branding consultant and the PAAC, but without waiting until the end of the consultant's study.
4. Decisions about achieving the "look"; creating something that is compatible with the architecture and urban environment of the City; and also, what will represent a unique identity for the City.

Issues to be Resolved

To be provided as plan develops.

3. Project Title: Identifying and Unifying Pedestrian Walkways and Wayfinding Including Collins Avenue Overpasses with Artistic Crosswalks, Banners, and Lighting in the Pedestrian Pathways Creative Zones

Anticipated Timetable: To be determined

Project Description⁷

There are two aspects to this project. One aspect is related to aesthetic enhancements to sidewalks and walkways throughout SIB, where possible. The second aspect is to propose in-design pedestrian walkways over Collins Avenue. Pedestrian walkways over Collins Avenue are an already approved infrastructure initiative under the supervision of the City Manager's Office while the walkway designs were suggested by the PAAC. Hopefully, the walkway designs will be approved by the Commission with the design elements recommended by the PAAC in coordination with the City Manager's Office. Limited, of course by other governmental agency restraints, the use of paint for these enhancements is most cost-effective material for such projects; but tiles, brickwork, poured cement, and terrazzo should be considered. Non-paint solutions are more costly to install, less costly to maintain, but very costly to replace if they must be fully or partially removed due to maintenance work beneath the walkway surfaces. A "Call for Designs" will be handled by the consulting Public Art Curator, and design recommendations will be made to the Commission by the PAAC. The banners are to be discussed at the next PAAC meeting.

Partners/Stakeholders

To be provided as plan develops.

Project Checklist

1. All designs will be subject to artist call, unless recommended otherwise by the PAAC; but also, must be approved by governing entities with jurisdiction after approval by City Commission.

⁷ Some aspects of this project are currently active with PAAC (input on record).

2. Likely locations will be designated initially by the City Manager's Office, and then selected by the PAAC.
3. A budget will be set for the call; and subsequently, engineering and installation will be set by the City Manager.
4. Banners will be recommended for location on buildings and designed by the PAAC, but approved by the City Commission.

Funding Source(s)

Funding sources are financial resources from the Public Art Fund, and possible donations.

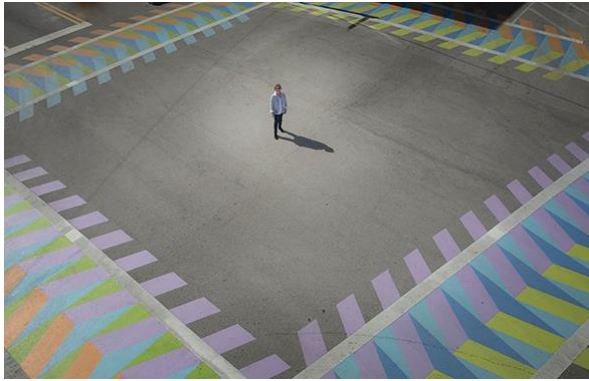
Site Plan

The local streets are the ones in which the City would have the most ability to accomplish this project. Any number of locations within the City could benefit from enhancements, such as sidewalks around and adjacent to schools; sidewalks and walkways surrounding the SIB Government Center; and crosswalks on side streets emanating from Collins Avenue. A unifying pedestrian design could form a pattern that identifies suggested movement within the City, and lead to the pedestrian bridges over Collins. These have all been discussed by the PAAC.

Note: The City Manager would like the PAAC in 2021 to consider the "trial" crosswalk to be located at 172nd Street and North Bay Road where there are many pedestrians trying to get to the pedestrian bridge. This effort must be coordinated with the City's traffic engineer and Miami-Dade County. Thereafter, the City's staff will suggest other locations, and a long-range plan including a budget.

The manager suggests the first crosswalk be done in "paver paint."

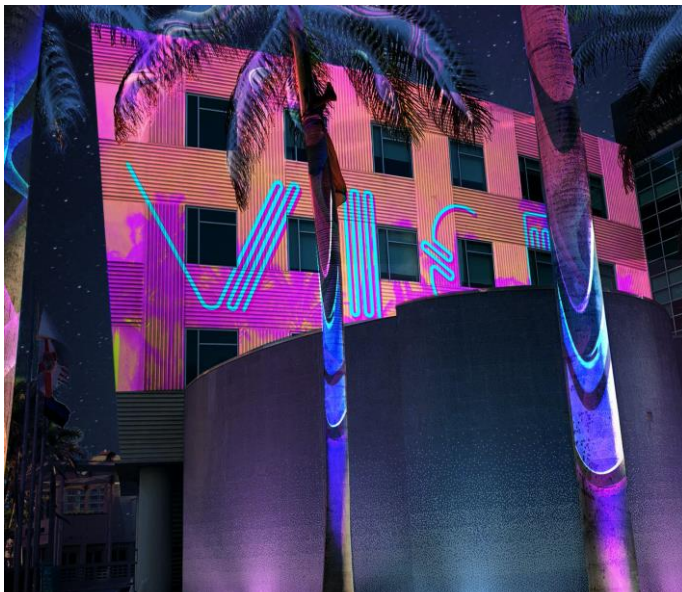
Visuals (examples of similar projects)



Walkways



Banners



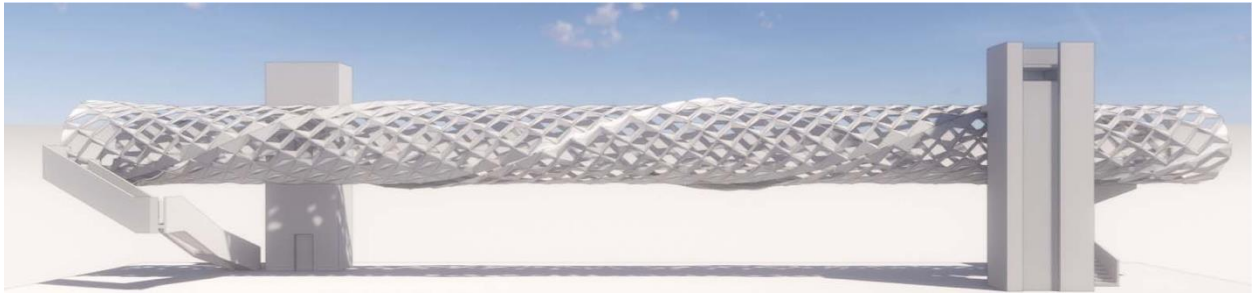
Lighting



**1st crosswalk on 172nd Street
(Paint product used on the crosswalks.)**

The City Manager has reviewed, in detail, paint alternatives for City walkways, and has identified products that are highly color-fast and durable. This project will be the prototype.

Government Center Pedestrian Bridge Rendering



174th Street Pedestrian Bridge



Collateral Issues

Budget and approvals by required governmental entities must be pursued.

Issues to be Resolved

To be provided as plan develops.

4. Project Title: Government Center Project (includes a signature piece of sculpture both on the exterior and interior) in the Community Facilities Creative Zones

Anticipated Timetable: 2022-2023

For this project, discussions with potential artists and SIB City staff regarding appropriate siting are required before a timetable can be determined.

Project Description

The PAAC and City Commission have expressed enthusiasm for the idea of a statue in front of City Hall. The first consideration will be given to Manuel Carbonell's artwork as long as the art can be secured at the right price. Artist representatives would consider a fiberglass model. Also, other possible sculptures can be looked at for "loan."

Discussions with Manuel Carbonell's nephew, the supervisor of the artist's estate, focused on the purchase or loan of a Carbonell sculpture, and prominently placing the sculpture at or near the SIB Government Center. A specific site location was not chosen. The artist's nephew emphasized his part for purchasing a work of art as he suggested a specific sculpture.

Recent developments in the Public Art Programs have encouraged the development of a lending program between artists and Art in Public Places Programs. The most notable program is the "High Line" in New York City that has developed a multi-year rotating exhibition program of both sculptures and murals that benefits both the Public Art Program and multiple artists. Such lending projects are encouraged by an increasing interest in "immersion" artwork, such as Yayoi Kusama's "Infinity Rooms," that has been well received in major museums across the country as temporary exhibitions. Also, an experience-driven interest by younger audiences (Millennials and Generation-Xers) has turned attention away from permanently installed objects, images, and lifestyles towards changing dynamics.

SIB's best use of this "City Center" project would be a temporary exhibition project with lending periods from one (1) to three (3) years.

Partners/Stakeholders

The partners and stakeholders for the Government Center project are the PAAC; City of Sunny Isles Beach; and artists or artist's estates.

Project Checklist

A separate spreadsheet for tracking implementation will be provided as developed by a separate document.

Funding Source(s)

To be provided as plan develops.

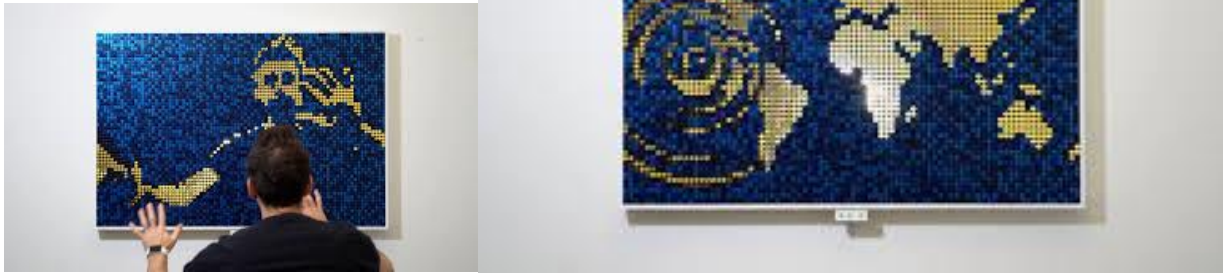
Site Plan

A specific site within the City's center grounds, accessible to and visible from Collins Avenue, could be identified for each specific art loan. Further information to be provided as plan develops.

Visuals



The above sculpture was proposed by Carbonell's representatives for the sidewalk on Collins, in front of the Government Center.



The above interactive contemporary art is a means of recognizing the diversified population, and how the community interacts and engages.



The City has begun to have art exhibits for children during “Art Basel” time. Also, from time to time, the lobby of Sunny Isles Beach Government Center would be a perfect setting for displaying art exhibits.

Collateral Issues

To be provided as plan develops.

Issues to be Resolved

To be provided as plan develops.

5. Project Title: Arts Show Festival in Gateway Park in the Parks Creative Zones

First Planned Project: Art Show Festival Annex at Gateway

Anticipated Timetable: 2023-2024

This project has yet to be presented to the PAAC for review and comment. It has been delayed by Covid-19 pandemic.

Project Description

Exploratory discussions have been initiated with an individual responsible for the annual Art Show Festival with the intention of an event, such as a satellite of the festival within the City of Sunny Isles Beach. It is a project that meets the objective of the SIB Art in Public Places initiative as a temporary assembly of artist and artwork to benefit SIB residents and their guests, and to attract visitors to the City. (Submission letter is available through the City Clerk.)

Partners/Stakeholders

The partners/stakeholders for this project are sponsors from the development community; funding assistance from State of Florida and Miami Dade County; and the City's Public Art Fund.

Project Checklist

1. The meeting with the Council Grove Arts Festival (CGAF) Board was supposed to meet in March of 2021 to gain approval, but this meeting has been deferred due to the Covid-19 pandemic.
2. Work on sponsorships from private developers.
3. Begin planning and implementation after determining sharing arrangements.
4. Decide on marketing plan.

Funding Source(s)

Sponsorships and the City's budget are funding sources for this project. This is an appropriate venture to receive grants. If grants are not available for the first year, then thereafter grants should be explored.

Site Plan

To be provided as plan develops, but project will be located in Gateway Park.

Visuals





Photograph: Courtesy Coconut Grove Arts Festival

Location Description

This is a large park surrounded by the east/west bound highways of State Route 826. There is substantial parking and restroom facilities at the west end. There is a well-equipped play area along the north edge, and an interactive water feature at the northwest corner. The park has a large stage with a grass-covered spectator area, in front, at the east end. The *Unity Statue* is tucked into the northeast corner beside the stage, and the bust portrait of *Jose Milton* is tucked into the southwest corner beside the stage.

A permanent placement of a sculpture here, other than artwork already there, is likely ineffectual because of the obvious performance and character of the layout of this park. However, the façade of the parking facility is a prime location for artwork.

To the east and behind the stage is an open area that significantly falls below grade to the surrounding highway which accesses the City streets (see images in “Visuals” section). This area has been reasonably characterized as a “no-man’s land.” However, if the edge of the plantings of the palms were removed, this is a space that could be a useful and aesthetically pleasing space, and should be seriously considered by PAAC members for improvements. This space is also adjacent to and visually connected with the corner of the St. Tropez’s office building where Manolo Valdes’ sculpture, *Blue Butterflies*, is located.

There is a large, open-air stage at the south end with substantial parking facilities and rest rooms at the north end. In addition to a well-equipped children’s play area (along the east side), the property has an interactive water feature at the northeast corner. There is a large, grassy spectator area in the center of the park. At the north end is grass-covered, sway facing curved wall with a wall display dedicated to military veterans.

The grass-covered sway is well suited for a permanent or rotating sculpture installation; and the central spectator area is particularly well-suited for temporary interactive projects.

Visuals



Unity Statue

Jose Milton



No Man's Land (looking south)

No Man's Land (looking southwest)



No Man's Land (looking west, toward the back of the Gateway Park stage)



Blue Butterflies



View of *Blue Butterfly* location (center, below bridge).

Collateral Issues

To be provided as plan develops.

Issues to be Resolved

To be provided as plan develops.

Future Park Projects (Parks Creative Zones)

These parks represent future projects to be considered. However, in keeping with the general bent of the PAAC of making art part of the infrastructure, and in addition to temporary installations, unique commissions that may be sought are live performances with art or lighting. The PAAC is most interested in exploring artwork that has a functional use, such as playscapes, gathering places, and seating/shade structures which also, could be supported by the City's Capital budget that includes little money for new park development or major enhancements.

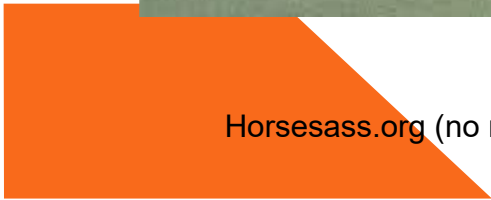
For the most part, Public Art projects in the parks would have to be "retrofitted" into existing settings. Over the course of the next few years, the Public Art Program should set a goal of identifying and commissioning at least one Public Art project in a park. Again, these projects should include focusing on functional elements that expand the usability of the park including: 1) whether the artists can enhance typical features of the parks such as shade structures; 2) whether artwork is replaced and when; 3) artistic benches. In that situation, the Public Art Program would fund the extra design and construction expense of having an artist involved in the project, but not the base cost of the feature.

All of the City's parks are identified and discussed, beginning on page 51; and examples of creative playground equipment are shown below and continue on pages 49-50.

Creative Playground Equipment



ACCESSIBLE SCULPTURE



Horsesass.org (no really.)



Niki de Saint Phalle created "The Golem" known as HaMifletzet which means "The Monster". It is located in Jerusalem designed to help kids overcome fears



City Parks

1. Project Title: Heritage Park

This is a large park with a large, open-air stage at the south end including substantial parking facilities and rest rooms at the north end. In addition to a well-equipped children's play area (along the east side), the area has an interactive water feature at the northeast corner. There is a large, grassy spectator area in the center of the park. At the north end is grass-covered sway facing curved wall with a wall display dedicated to military veterans.

The grass-covered sway is well suited for a permanent or rotating sculpture installation, and the central spectator area is particularly well-suited for temporary interactive projects.

Anticipated Timetable: To be provided as plan develops.

Project Description

To be provided as plan develops.

Partners/Stakeholders

To be provided as plan develops.

Project Checklist

A separate spreadsheet for tracking implementation will be provided as developed by a separate document.

Funding Source(s)

To be provided as plan develops.

Site Plan

As required by project.

Visuals



Collateral Issues

To be provided as plan develops.

Issues to be Resolved

To be provided as plan develops.

2. Project Title: Golden Shores Park

Project Description

No projects proposed at this time. This discussion is to take into account the strengths or weaknesses of this location for a permanent or temporary installation of a work of art, or for another kind of visual and/or performing arts event for the future.

This is a very small park with a playground. This area is best suited for local neighborhood use because of its location. The property is tucked away at the north edge of a single-family residential area, west of Collins Avenue, adjoining the Lehman Causeway eastbound ramp.

With such focused use, however, does not limit its potential for Public Art enhancement. Even though the City has been diligent in its consistent use of black-finished metal picket fencing in all its parks, there is an appealing opportunity to modify its roadside fencing with something more colorful and appealing to children with this park. There is also, the possibility for temporary, non-intrusive “immersive” art experiences for this location.

Partners/Stakeholders

To be provided as plan develops.

Project Checklist

A separate spreadsheet for tracking implementation will be provided as developed by a separate document.

Funding Source(s)

To be provided as plan develops.

Site Plan

As required by project.

Visuals



Collateral Issues

To be provided as plan develops.

Issues to be Resolved

To be provided as plan develops.

3. Project Title: Pelican Community Park

Project Description

No projects proposed at this time. This discussion is to take into account the strengths or weaknesses of this location for a permanent or temporary installation of a work of art, or for another kind of visual and/or performing arts event for the future.

This is a youth sports park; and its entire dimensions are devoted to this purpose. While the grounds are not suitable for Public Art installation, there is the opportunity for enhancement to the spectator seating area, and to coordinate a visual experience with existing and potential future enhancements to the adjacent school building.

Partners/Stakeholders

To be provided as plan develops.

Project Checklist

A separate spreadsheet for tracking implementation will be provided as developed by a separate document.

Funding Source(s)

To be provided as plan develops.

Site Plan

As required by project.

Visuals



Collateral Issues

To be provided as plan develops.

Issues to be Resolved

To be provided as plan develops.

4. Project Title: Gwen Margolis Park

Project Description

No projects proposed at this time. This discussion is to take into account the strengths or weaknesses of this location for a permanent or temporary installation of a work of art, or for another kind of visual and/or performing arts event for the future.

This is a two-sided park: one side dedicated to athletics, and the other side for relaxation and contemplation while a nicely equipped children's play area is available between the two sides. It is also, the home of Rein Triefeldt's sculpture, *Caterpillar's Dream Butterfly*, and Mayor Norman Edelcup's donated giant staghorn fern.

The area to the south, containing the fern and sculpture, is well suited for the development of a small botanic garden. The athletic field to the north is surrounded by tall, aluminum poles which support fiber netting, keeping errant footballs from going into the surrounding streets. Perhaps, there are more interesting solutions to this functional element.

Partners/Stakeholders

To be provided as plan develops.

Project Checklist

A separate spreadsheet for tracking implementation will be provided as developed by a separate document.

Funding Source(s)

To be provided as plan develops.

Site Plan

As required by project.

Visuals



Collateral Issues

To be provided as plan develops.

Issues to be Resolved

To be provided as plan develops.

5. Project Title: Samson Oceanfront Park

Project Description

No projects proposed at this time. This discussion is to take into account the strengths or weaknesses of this location for a permanent or temporary installation of a work of art, or for another kind of visual and/or performing arts event for the future.

This is a centrally located park with pedestrian access to the ocean front. It is the eastern landing point of the proposed 174th Street/Over-Collins Avenue pedestrian bridge. It is also, the location of temporary holiday displays. There is no stage; therefore, the park is not suited for performances that attract large audiences. Seating is already installed in the grass-covered center of the park.

Porticos (small porches) on the east side (beach side) of the park are indicative of an earlier design sense for Sunny Isles Beach, and do not reflect current aesthetics along the east side of Collins Avenue. However, the porticos' design is pleasing, and anything developed in the area of these small porches should reflect the portico's character. Nothing should be developed beyond the east of these porticos for safety of the art work unless it is a temporary, experiential work, suitable for the beach.

This park from Collins Avenue to the porticos should be re-imagined when the pedestrian bridge has been made a reality. The David and Felix Fisher sculpture, *The Family*, must be moved, and could be effectively relocated onto the pedestrian bridge.

This park is another prime location for a temporary "sculpture-rotating" exhibition, either as an addition or as an alternative to the proposed City Center site.

Partners/Stakeholders

To be provided as plan develops.

Project Checklist

A separate spreadsheet for tracking implementation will be provided as developed by a separate document.

Funding Source(s)

To be provided as plan develops.

Site Plan

As required by project.

Visuals





Collateral Issues

To be provided as plan develops.

Issues to be Resolved

To be provided as plan develops.

6. Project Title: Pier Park

Project Description

No projects proposed at this time. This discussion is to take into account the strengths or weaknesses of this location for a permanent or temporary installation of a work of art, or for another kind of visual and/or performing arts event for the future.

The Pier Park entrance is very congested with confined parking spaces with an entrance to an adjacent parking garage and to the Newport Beachside Hotel & Resort. Beyond the parking area is a City restroom; facility/utility building (a style unlike anything around it); and a marine rescue facility near the beach (end of the Newport Pier); and the Beach Bar at the Newport Pier. There is a tight relationship between Sunny Isles Beach municipal facilities and commercial enterprise which is beyond the reconstruction and aesthetically passive, concrete fishing/observation pier.

It is worthy of a constructive discussion to do something more aesthetically appealing with the pier structure. A possible solution could be through color and light.

Partners/Stakeholders

To be provided as plan develops.

Project Checklist

A separate spreadsheet for tracking implementation will be provided as developed by a separate document.

Funding Source(s)

To be provided as plan develops.

Site Plan

As required by project.

Visuals



Collateral Issues

To be provided as plan develops.

Issues to be Resolved

To be provided as plan develops.

7. Project Title: Oceania Park

Project Description

No projects proposed at this time. This discussion is to take into account the strengths or weaknesses of this location for a permanent or temporary installation of a work of art, or for another kind of visual and/or performing arts event for the future.

Oceania Park is very small, essentially a green area, a diversion from the sidewalks along the congested Collins Avenue. There are few opportunities for Public Art considerations because of the park's small size. Nevertheless, there is a low wall at the west edge of the park that overlooks a finger of the Intracoastal near the Oceania Island. On top of this wall are square stone canopies that contain "up-lights." The design of the lights reflects an earlier, increasingly outmoded, aesthetic public infrastructure. The topic of reimagining these "up-lights" is worthy for deliberation amongst the PAAC members.

Partners/Stakeholders

To be provided as plan develops.

Project Checklist

A separate spreadsheet for tracking implementation will be provided as developed by a separate document.

Funding Source(s)

To be provided as plan develops.

Site Plan

As required by project.

Visuals

To be provided as plan develops.

Collateral Issues

To be provided as plan develops.

Issues to be Resolved

To be provided as plan develops.

8. Project Title: Intracoastal Park (North and South)

Project Description

No projects proposed at this time. This discussion is to take into account the strengths or weaknesses of this location for a permanent or temporary installation of a work of art, or for another kind of visual and/or performing arts event for the future.

This linear park is the location of Valeria Yamamoto's three abstract sculptures, *Seawhisper*, *Rain*, and *Converge*. Placement of additional free-standing (figural or abstract) sculpture in this park is not recommended. However, should there be an opportunity to relocate Yamamoto's sculpture, it is worth considering to place another piece of art of work in the same location or adjacent to the area.

Similar to Oceania Park, this park is only accessible to pedestrians since there is no parking, near this area. Currently, this park is a walk-through space of limited use because there is no children's play equipment or extensive seating.

However, there are two possibilities that deserve consideration even with the above limitations. First, there is a planting area in a green space, sloping south, west of the bridge on Atlantic Avenue, off of Collins Avenue (see "Visuals" section on pages 68-69). This space has potential for a sculpture site; and it is accessible to pedestrians and is visible from the Intracoastal Park, even though it is a distance. Second, there are square stone lighted canopies, identical to those in Oceania Park, that continue along the west wall. These lights stretch from the north and south of the Intracoastal Park allowing for a comprehensive, interconnection of light and color.

Partners/Stakeholders

To be provided as plan develops.

Project Checklist

A separate spreadsheet for tracking implementation will be provided as developed by a separate document.

Funding Source(s)

To be provided as plan develops.

Site Plan

As required by project.

Visuals



Rain



Converge



Seawhisper



Atlantic Avenue looking northeast into Intracoastal Park



Collateral Issues

To be provided as plan develops.

Issues to be Resolved

To be provided as plan develops.

9. Project Title: Linear Waterworks

Project Description

Nearly, every commercial hotel or residence lining the east side of Collins Avenue has an active fountain or water feature. A coordinated light and color water display known as “Invision” runs along the length of Collins Avenue throughout the City of Sunny Isles Beach for residents and guests to enjoy, day and night.

Partners/Stakeholders

To be provided as plan develops.

Project Checklist

A separate spreadsheet for tracking implementation will be provided as developed by a separate document.

Funding Source(s)

To be provided as plan develops.

Site Plan

As required by project.

Visuals

To be provided as plan develops.

Collateral Issues

To be provided as plan develops.

Issues to be Resolved

To be provided as plan develops.

10. Project Title: Beach Access Corridors Creative Zones

The City has provided twenty-two (22) beach access corridors that allow the public easy access to the beachfront. Some of the improved access corridors include restrooms, showers, parking lots, and/or bicycle racks.

Public Art could play a key role in environmental education by marking these corridors throughout the City creating opportunities for residents to become more engaged with their environment. The theme of combining art and infrastructure would work perfectly with locating and installing creative bicycle racks. Public Art projects could help make the presence and function of these corridors more visible to people, and build a stronger sense of connection with their community. The access corridors should be considered for future Public Art opportunities, and the corridors are as follows:

Beach Access Address	Surface	Handicap Access	Parking	Amenities
19575 Collins Avenue Regalia Beach Access	Pavers	Yes	Heritage Park Garage, Lehman Causeway Lot	Shower
19333 Collins Avenue Bennett Lifter Beach Access	Pavers	Yes	Heritage Park Garage, Lehman Causeway Lot	Shower
19333 Collins Avenue Ellen Wynne Beach Access	Pavers	Yes	At Access	Parking, Shower
19111 Collins Avenue William "Bill" Lone Beach Access	Pavers	Yes	Lehman Causeway Lot	Restroom, Shower
18911 Collins Avenue Cecile Sippin Beach Access	Pavers	Yes	Lehman Causeway Lot	Shower
18683 Collins Avenue Marenas Beach Access	Pavers	Yes	Heritage Park Garage, Lehman Causeway Lot	No
18671 Collins Avenue Millennium Beach Access	Pavers	Yes	Lehman Causeway Lot	No
18555 Collins Avenue Porsche Beach Access	Pavers	Yes	Lehman Causeway Lot	Bicycle Rack, Shower
18555 Collins Avenue Turnberry Beach Access	Pavers	Yes	Lehman Causeway Lot	Bicycle Rack, Shower

Beach Access Address	Surface	Handicap Access	Parking	Amenities
18001 Collins Avenue Simon Dezer Beach Access	Pavers	Yes	Lehman Causeway Lot	No
17875 Collins Avenue Walter Bresslour Beach Access	Pavers	Yes	Municipal lot behind Walgreens (175 & Atlantic Blvd.)	Shower
17749 Collins Avenue Pinnacle Beach Access	Pavers	Yes	Municipal lot behind Walgreens (175 & Atlantic Blvd.)	Bicycle Rack, Shower
17425 Collins Avenue Samson Oceanfront Park	Pavers	Yes	Municipal lot behind Walgreens (175th & Atlantic Blvd.)	Restroom, Bicycle Rack, Charging Station, Info Center, Playground, Shower, Vending Machine
17315 Collins Avenue Florida Ocean Club Beach Access	Concrete	Yes	Municipal lot behind Walgreens (175th & Atlantic Blvd.)	No
17201 Collins Avenue Irving Diamond Beach Access	Brick	Yes	Municipal lot behind Walgreens (175th & Atlantic Blvd.)	Shower
17121 Collins Avenue Jade Ocean Beach Access	Pavers	Yes	Municipal lot behind Walgreens (175th & Atlantic Blvd.)	Shower
17001 Collins Avenue Jade Signature Beach Access	Pavers	Yes	Pier Park Lot, Gateway Park Garage	Shower
16501 Collins Avenue Pier Park Beach Access	Pavers	Yes	At Access, Gateway Park Garage, Bella Vista Bay Parking Lot	Restroom, Bicycle Rack, Parking, Shower

Beach Access Address	Surface	Handicap Access	Parking	Amenities
16425 Collins Avenue Atlantic Island Beach Access	Concrete	Yes	Pier Park Lot, Gateway Park Parking Garage, Bella Vista Parking Lot	No
16275 Collins Avenue Sayon Beach Access	Pavers	Yes	Pier Park Lot, Gateway Park Parking Garage, Bella Vista Parking Lot	Shower
16001 Collins Avenue Trump I Beach Access	Pavers	Yes	Pier Park Lot, Gateway Park Parking Garage, Bella Vista Parking Lot	Restroom, Shower
15811 Collins Avenue Ritz Carlton Beach Access	Pavers	Yes	Pier Park Lot, Gateway Park Parking Garage, Bella Vista Parking Lot	Restroom, Shower

Project Description

To be provided as plan develops.

Partners/Stakeholders

To be provided as plan develops.

Project Checklist

A separate spreadsheet for tracking implementation will be provided as developed by a separate document.

Funding Source(s)

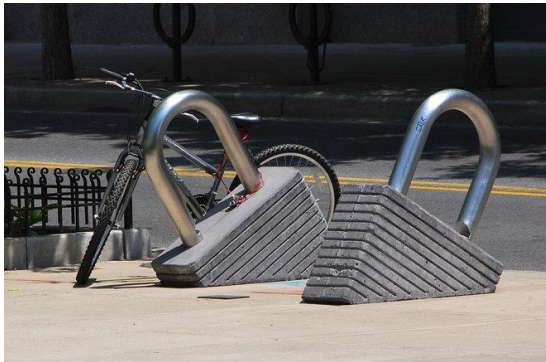
To be provided as plan develops.

Site Plan

As required by project.

Visuals

Unique Bicycle Stands



Collateral Issues

To be provided as plan develops.

Issues to be Resolved

To be provided as plan develops.

11. Project Title: Open Areas/Other Owned Properties Creative Zones

Open Areas and Other Owned Properties

1. Under the William Lehman Causeway
2. Under the 163rd Street Entrance
3. FPL Substation Area
4. Norman S. Edelcup K-8 School Area
5. Parking Garages/Rooftop Displays

Project Description

To be provided as plan develops.

Partners/Stakeholders

To be provided as plan develops.

Project Checklist

A separate spreadsheet for tracking implementation will be provided as developed by a separate document.

Funding Source(s)

To be provided as plan develops.

Site Plan

As required by project.

Visuals

To be provided as plan develops.

Collateral Issues

To be provided as plan develops.

Issues to be Resolved

To be provided as plan develops.

12. Project Title: Other Potential Projects (Previously Discussed)

Other Potential Projects (Previously Discussed)

1. Curator lectures on art, music, and literary topics;
2. Partnerships with other local entities such as Museum of Contemporary Art (MOCA) in North Miami;
3. First Saturday art walk & curated conversations or speaker series;
4. Continued pop up events.

Project Description

To be provided as plan develops.

Partners/Stakeholders

To be provided as plan develops.

Project Checklist

A separate spreadsheet for tracking implementation will be provided as developed by a separate document.

Funding Source(s)

To be provided as plan develops.

Site Plan

As required by project.

Visuals

To be provided as plan develops.

Collateral Issues

To be provided as plan develops.

Issues to be Resolved

To be provided as plan develops

Appendix A

Roles, Responsibilities, and Definitions

Roles and Responsibilities

City Commission

- Sunny Isles Beach’s City Commission comprises of five members elected at large which includes the Mayor and Vice-Mayor. The Commission’s roles in regard to Public Art are to:
 - Approve the Cultural Master Plan.
 - Approve the Public Art Program.
 - Approve the expenditures of the Public Art Fund as well as authorize other funding for Public Art during the annual budget adoption.
 - Approve recommendations for the appointment of members to the PAAC, and the contract of the Cultural Master Plan Consultant, if any.
 - Approve artist contracts or any other related services that exceed the City Manager’s spending authority, consistent with the City’s procurement policies.

City Manager

- The Public Art Program is under the authority of the City Manager in which the City Manager advises on the Public Art Master Plan, and amendments to the Public Art Policy and guidelines. The City Manager’s roles in regard to Public Art are to:
 - Administer the Public Art Fund and all the programming devised by the PAAC.
 - Prepare the Public Art Program budget as part of the annual budget and submit to the City Commission.
 - Administer the Public Art Program.
 - Provide staff as required by the Public Art Program, and all such initiatives thereunder.
 - Direct the Cultural Master Plan Consultant.
 - Approve artist contracts, consistent with the City’s procurement policies.

- Oversee the Public Art collection, both City-owned and loaned artwork.

Cultural Master Plan Consultant

The Cultural Master Plan Consultant is the consultant responsible for the creation of the Public Art Program, on a day-to-day basis, and to administer the work of the PAAC. The Cultural Master Plan Consultant has the following operational responsibilities in regard to Public Art are to:

- Act as liaison to City staff regarding Public Art Program, and the PAAC.
- Coordinate revisions and review of the Public Art Policy and guidelines.
- Facilitate the development of Annual Work Plans and budget with the PAAC.
- Assist in the Art in Public Places (AIPP) Program relating to private development along with other City staff.
- Facilitate the management of Public Art projects which includes contracting; budgeting; scheduling; artist selection processes; community engagement processes; contracting and oversight of design, fabrication, and installation; or the recommendations for the inclusion of certain experts such as a Public Art curator or art appraiser, and the like.
- Coordinate with the Planning & Zoning Director in regard to Public Art requirements in private development.
- Manage the process of filling vacancies on the PAAC.
- Assist where requested with procurement, conservation, and maintenance matters.
- Facilitate the reviewing of proposed donations and loans of Public Art.
- Facilitate the project and (periodic) program evaluations.
- Organize public communication and outreach for the overall program.
- Attend to other day-to-day facets of the program's operations which are not listed above.

Public Arts Advisory Committee

The Public Art Advisory Committee (PAAC) has six (6) qualified members to advise and make recommendations to the City Commission, City Manager, and Cultural Master Plan Consultant in matters related to the City's Public Art Program. The PAAC strives to ensure excellence by meeting publicly, advising on policies and goals for the selection, placement, and maintenance of works of art through active participation, in a sequence of stages, to select Public Art projects. The PAAC's roles in regard to Public Art are to:

- Review the vision, policy, and goals for the Public Art Program, and recommend to Commission for approval.
- Review and adopt guidelines for decision-making processes and criteria for selection, siting, acquisition, de-accession, and the like.
- Provide guidance in the development of the project concepts and programming (temporary or permanent); and create a budget for the same, for recommendation to the City Manager for approval, and proposal to the Commission through the annual budget process.
- Review and approve the selection of artists and development of concepts for Public Art projects commissioned through the Public Art Fund.
- Serve as the Selection Panel for projects commissioned through the Public Art Fund.
- If recommended by the City Manager, review and provide feedback on art projects provided by developers, a fulfillment of the Art in Public Places (AIPP).
- Review and advise on gifts and loans given to the City for Public Art.
- Create, review, and approve project concepts, proposals, and programming for Public Art that receive City funding and/or located on City property.
- Other artistic-related tasks determined by the City Manager or City Commission which are not listed above

Definitions

Five Year Plan: An on-going, working Plan, a tool, that outlines projects and programming for the Public Art Program for any given year which includes an identification of Creative Zones for the Public Art Program; a projected outline for timeframes and prioritization with a list of new projects. The Plan will initiate the program while including the development of information about where the projects will be located, and what the proposed budgets will be. It will track Public Art projects that are still in

process and special projects, such as planning activities. Generally, the Plan will be developed collaboratively by the Cultural Master Plan Consultant, relevant City departments, and the PAAC; then, approved by the City Commission.

Public Art Advisory Committee: “Public Art Advisory Committee” or “PAAC” means a committee designated by the City Commission to advise City Commission and staff on the implementation of the Public Art Policy and expenditures of the Public Art Fund.

Artist: “Artist” means a person who has established a reputation of artistic excellence, as judged by peers through a record of exhibitions, public commissions, sale of works, or educational attainment.

Cultural Master Plan Consultant: The person who is responsible for coordinating and developing activities of the Public Art Program.

Artwork: See Public Art.

Concept Design: An artist’s preliminary idea for a project, presented in images and/or text, and approved by the Public Art Advisory Committee, as the basis for further design, exploration, and community engagement in the development of a Public Art project.

Conservation: The regularly scheduled examination, documentation, treatment, and preventative care of a piece of artwork conducted by a professional art conservator.

Creative Zone: Specific locations in the City, general types of places, or topics that are a priority for consideration for Public Art.

Curator: A fine arts professional who assists with the development of a Public Art project; procurement process; purchasing of already created art; and procurement of commissioned art along with assisting the artist in developing their concept and the implementation of the project.

Final Design: An artist’s final design for a Public Art project, submitted after all design investigations and community engagement are complete, including any renderings, drawings, and certifications necessary for approval for fabrication and installation.

Maintenance: The routine care and repair of works of Public Art, such as dusting, washing, changing light bulbs, lubrication of moving parts, etc., that does not require specialized expertise.

Public Art: “Public Art” means an original work of art in any media, produced by an artist or by a team of artists that has been planned and executed with the intention of being staged in the physical public domain, usually outside and accessible to all.

Public Art Collection: The “Public Art Collection” is the body of artwork acquired by the City over time through commission, donation, purchase or other means, and owned by the City.

Public Art Fund: The “Public Art Fund” is a dedicated account established and maintained by the City for the purpose of funding Public Art and approved services associated therewith.

Appendix B Citywide Map

