

**PUBLIC
ART
COMMITTEE**

July 2022
Meeting Materials

GENERAL MEETING MATERIALS

Agenda, Minutes,
Staff Report



Collier County Public Art Committee

AGENDA

July 20, 2022

3:00 PM

Hybrid Virtual Zoom Meeting

Collier Museum at Government Center

3331 Tamiami Trail E, Naples, FL 34112

Chair	Erin Wolfe Bell
Vice Chair	Amanda Jaron
	Ricki Baker
	Bonny Hawley
	Ashley Howe
	Lisette Morales McCabe
	Daniel Papanikolaou

Zoom Meeting Registration Information

When: Jul 20, 2022 03:00 PM Eastern Time (US and Canada)

Register in advance for this meeting:

<https://us02web.zoom.us/meeting/register/tZUud-Chrz8oE9SRQN90zeokQjgFly5WQMsw>

After registering, you will receive a confirmation email containing information about joining the meeting.

After registering, you will receive a confirmation email containing information about joining the meeting.

Two or more members of the Collier County Board of County Commissioners may be present and may participate at the meeting. The subject matter of this meeting may be an item for discussion and action at a future meeting of those boards, councils, or agencies.

All interested parties are invited to attend and to register to speak. All registered public speakers will be limited to three minutes unless changed by the chairman. Collier County Ordinance No. 2004-05 requires that all lobbyists shall, before engaging in any lobbying activities (including, but not limited to, addressing the Board of County Commissioners, an advisory board, or quasi-judicial board), register with the Clerk to the Board at the Board Minutes and Records Department.

Anyone who requires an auxiliary aid or service for effective communication, or other reasonable accommodations to participate in this proceeding, should contact the Collier County Facilities Management Division, located at 3335 Tamiami Trail E., Suite 101, Naples, Florida 34112, or (239) 252-8380, as soon as possible, but no later than 48 hours before the scheduled event. Such reasonable accommodations will be provided at no cost to the individual.

For more information, call John Melleky at (239) 252-6293.

1. Call to order
2. Roll Call
3. Pledge of Allegiance
4. Approval of Agenda
5. Approval of Minutes
6. Staff Report
 - a. John Melleky, Arts and Culture Manager
7. Public Comments
8. New Business
 - a. Bayshore Arts District Update– Debrah Forester, Division Director, County Redevelopment Agencies
 - i. Sub Committee Task Force – Bayshore
 - b. Art Projects Research Information
 - c. Examples of Public Art
 - i. Reference item: PowerPoint Presentation
 - d. Collier County Public Art Inventory
 - e. Public Art Policies and Procedures Discussion
 - i. General Policies
 - ii. Artist Policies
 - iii. Mural Policies
 - f. Collier Public Art Plan
 - i. Possible Locations in Collier County
9. Advisory Board Member Discussion
10. Next Meeting
 - a. August 17, 2022 3:00 pm Location: Collier County Museum at Government Center
11. Adjournment

MINUTES OF THE COLLIER COUNTY PUBLIC ART COMMITTEE

Naples, FL June 15, 2022

LET IT BE REMEMBERED the Collier County Public Art Committee in and for the County of Collier, having conducted business herein, met on this date at 3:00 PM in a REGULAR SESSION in the Collier Museum at Government Center, Naples Florida with the following members present:

Erin Wolfe Bell

Ricki Baker - absent

Bonny Hawley

Ashley Howe

Amanda Jaron

Lisette Morales McCabe

Daniel Papanikolaou

ALSO PRESENT: John Melleky, Arts and Culture Manager

Debrah Forester, Division Director, County Redevelopment Agencies (via Zoom)

Colleen Greene, Managing Assistant County Attorney

1. Call to order and Roll Call

Mr. Melleky called the meeting to order.

A quorum of six was established by those members present in the room.

2. Pledge of Allegiance

The Pledge of Allegiance was recited.

3. Approval of Agenda

Ms. Bell made a motion to approve the agenda. Ms. Jaron seconded the motion. The motion was carried unanimously, 6-0.

4. Staff Report

Mr. Melleky welcomed everyone to the first meeting of the Public Art Committee. This committee will build the framework of the program, including policies and procedures for public art. A master plan for public art that is interactive and more of a living plan will also be created.

Public art programs are important for any location to create aspirations for our community, develop a context of art and conversation, visually identify our community, enhance public engagement, connect neighborhoods, tell our history, and create joyful and meaningful dialogue.

Overall, the committee will be building, managing, and maintaining Collier County's collection of public art.

The Arts and Culture plan for Collier County, which was approved by the County Board of Commissioners in 2020, was included as part of the reference materials for the meeting.

Mr. Melleky reviewed the process of meetings of agenda items coming in front of the committee, and that the Chair and Vice-Chair will typically run the meetings once those roles are filled at the end of the meeting.

5. Public Comments

Kathy Kilburn, a member of the Bayshore CRA Advisory Board, spoke to the committee about some of the visions for the area and the CRA. There are 17 acres as part of the Bayshore district and there is a vision to have an art venue, boardwalk, amphitheater, and an art show. These acres can connect the nearby park and the Bayshore district and wants the CRA board to have a dialogue with the Public Art Committee.

6. New Business

a. Collier County Policies, Procedures, and State Laws

Ms. Greene spoke to the committee on Advisory Boards in the Sunshine, which presented the process of committee members and communications regarding sunshine laws in Florida. She also presented information on Public Records, Social Media and Sunshine Laws, and Ethics Laws.

b. Introductions of Committee Members

Each committee member introduced themselves to the other committee members.

c. Selection of Chair and Vice-Chair

Ms. Jaron made a motion to select Ms. Bell as the Chair of the Public Art Committee. Ms. Howe seconded the motion. The motion was carried unanimously, 6-0.

Ms. McCabe moved to select Ms. Jaron as the Vice-Chair. Mr. Papanikolaou seconded the motion. The motion was carried unanimously, 6-0.

d. Approval of Bylaws

Ms. Jaron moved to approve the Public Art Committee Bylaws. Ms. Howe seconded the motion. The motion was carried unanimously, 6-0.

7. Advisory Board Member Discussion

Ms. Hawley appreciated the ethics discussion and obtained clarification on the fact that committee members cannot discuss committee business unless it is a public meeting/forum. Further clarification was obtained on social media aspects and commenting on other committee member posts.

Ms. McCabe requested information on the survey of organizations and people, which was the basis of the strategic plan. McCabe also suggested working more with the City and defining the role of this committee and the City of Naples Public Art Plan.

Ms. Howe requested more information on the role of the County Arts and Culture plan and the committee. The committee is not in charge of the oversight of the plan but will be kept informed of the plan as that is the starting point of the arts and culture program for Collier County.

Ms. Bell requested an inventory of our public art, and further discussions should include clarity of what is public art, and an explanation of this, especially with art that is on private property.

Ms. Jaron asked about a list of places of where public art could be placed and that a question on funding needs to be addressed. Also, having some short-term projects to start the program could be beneficial while still developing long-term strategies.

Mr. Papanikolaou brought up that this committee can help create the visual identity of the county and that representing our cultural diversity is important.

Mr. Melleky will prepare research on other communities and how they create short-term/quick art projects, tools that are used to showcase public art and the creation of tours, examples of public art in other places, an inventory of Collier County's public art, information on the Sarasota mural project held each winter in a park, and how are murals handled and processed by a county/government agency when they are on the private property compared with being on other places.

8. Next Meeting- Wednesday, July 20, 2022 at 3:00 pm at the Collier County Museum at Government Center

There being no further business for the good of the County, the meeting was adjourned by Mr. Melleky at 4:40 P.M.

COLLIER COUNTY PUBLIC ART COMMITTEE

Chair, Erin Wolf Bell

These minutes were approved by the Committee on _____, as presented, _____, or as amended _____.

Arts and Culture

John Melleky – Arts and Culture Manager 6/01/2022-6/30/2022

TDT GRANTS AND OTHER GRANT PROGRAMS

- Collected and tracked signed grant applications and requests for Certificates of Insurance for the organizations.
- Completed packet of the Executive Summary grant awards, contracts, and insurance information for BCC approval for June 28 on the grant awards.
- Completed Executive Summaries for the June 28 BCC meeting on the Museum grant criteria changes and second round of TDT grants approved by the TDC. The Museum grant criteria changes Executive Summary was pulled on June 27 and therefore the rollout described in that Executive Summary did not take place. It is estimated that the second round of grants will open on July 15.
- Worked with PR to send out a press release on grant awards.
- Met with Downs and St. Germain to develop surveys for the grant organizations so we can easily track the data obtained from granted activities.
- Completed the scope RFQ document and sent it to possible vendors to automate the TDT Grant process. Met with vendors as some wanted clarifications on the RFQ.

Meetings were held with organizations on their grant reporting and the second phase of the grant process.

DATE	ORGANIZATION
06/02/22	Naples Art District
06/03/22	Gulfshore Playhouse
06/07/22	Naples Opera
06/09/22	Marco Island Center for the Arts

PUBLIC ART COMMITTEE

- Compiled board materials, send out board packet, and held the monthly committee meeting on June 15.
- Drafted minutes from the June 2022 Public Art Committee meeting.
- Began compiling and researching information on examples of public art, public art policies and procedures, and mural policies.
- Met with Debrah Forester with the CRA to develop ways to include the Public Art Committee in upcoming Bayshore upgrades and activities.

HISPANIC ART FESTIVAL

- Sent out forms to collect detailed information on possible events from the organizations that want to participate and are planning Hispanic Arts and Cultural events. Updated the information and created a master calendar of events.
- Held two focus group meetings to discuss possible names and worked with the marketing firm to develop the name and logo.

COLLIER COUNTY 100TH CELEBRATION

- Meeting to start again in June depending on direction decided by the County.
- Attended a meeting on June 22 to kickoff the process with various other departments, including Parks, Libraries, and Museums.

AMERICANS FOR THE ARTS – ARTS AND ECONOMIC PROSPERITY DATA COLLECTION

- Met with Laura Burns to understand the data collection project and what is needed from the arts organizations.
- A total of 800 surveys are needed from individuals attending arts functions and events between now and March 2023.
- Created a form to collect information from arts organizations to manage the project.

OUTREACH TO ARTS AND CULTURE ORGANIZATIONS

Meetings were held with various arts and culture organizations to provide an introduction and determine how the new Arts and Culture initiative can help their organization.

DATE	ORGANIZATION
06/01/22	Artis—Naples – discuss Marketing and Communications
06/01/22	Friends of Fakahatchee Strand Preserve State Park
06/08/22	Leadership Collier – discuss Arts Day
06/09/22	Naples Historical Society
06/15/22	MauRich Productions- outdoor Arts Fairs
06/28/22	Marco Island Historical Society

UPCOMING STRATEGIC INITIATIVES

- Open and implement the second round of TDT Grants- now estimated to be July 15 – Aug 31.
- Develop new grant processes for the TDT grants.
- Creating a workshop on surveys for TDT grant recipients, along with options for new organizations to ask questions as they implement the FY2022-2023 activities.
- Finalize branding and develop a rollout for the Hispanic Art Festival.
- Implement data collection for the Arts and Economic Prosperity survey and work with the United Arts Council to help with implementation and data collection.

ART PROJECTS



Civic Center Plaza: Hung Yi, *Fancy Animal Carnival*, 2015

The Arts Commission must approve the temporary or permanent installation of any work of art on City and County of San Francisco (CCSF) property, or any proposal funded in whole or in part by City funds (regardless of its proposed location).

This includes proposals initiated or funded by other City departments, or by outside sponsors, such as individual artists, organizations or commercial enterprises. In considering approval, the Arts Commission must evaluate proposals within the context of its mission to promote a rich, diverse, and stimulating cultural environment for the city's residents, visitors and employees, and to enhance the city's image both nationally and internationally.

STEPS FOR APPROVAL BY THE ARTS COMMISSION

Below are the steps necessary for obtaining Arts Commission approval for a temporary installation of artwork on CCSF property or funded by CCSF.

Note: With the exception of funds awarded on a competitive basis through its various programs, the Arts Commission cannot provide financial or staff support for the project. It is incumbent on the project sponsor to cover all costs associated with the project.

CRITERIA FOR APPROVAL

- There should be a compelling reason to site the exhibition on City property, such as the relevance of the exhibit within the natural, architectural, cultural, historical, social/political or environmental context of the site.
- Artwork should, have merit as a work(s) of art, independent of other considerations.
- The exhibition of the artwork should be judged to enhance the public's experience of the site.
- The exhibition should be an opportunity to expose the public to diverse artists and artistic styles.
- The exhibition should not contradict the City's values of environmental sustainability, accessibility, and cultural inclusiveness.
- Exhibitions proposed should be appropriate in scale, media and context with its intended display location.
- There is evidence that the exhibition has community support. The artwork should be judged to be able to withstand unprotected display in an outdoor environment, and be able to be maintained by the sponsor throughout the public display period.
- The exhibit must not present a safety hazard. It must comply with all applicable building codes and disability access requirements.
- The proposed exhibit must be evaluated to be feasible, with convincing evidence of the sponsor's ability to mount the exhibit as proposed. Factors to be considered include, but are not limited to: project budget, timeline, the artist's experience, soundness of materials, The proposed exhibit must not impede the typical uses of the site.
- Project sponsors must be willing to pay all costs associated with the exhibit, including any Arts Commission staff time involved in assisting the sponsor with the exhibit, any required insurance, and permit fees.

SPECIAL CRITERIA FOR TEMPORARY ART INSTALLATIONS IN THE CIVIC CENTER COMPLEX

The Arts Commission must hold art installations proposed for the Civic Center environs to the highest standards due to the close proximity to City Hall and by association, identification with the standards and values of CCSF. In considering approval of proposed installations, the Commission should apply the criteria below.

1. There should be a compelling reason to site the exhibition in the Civic Center complex, such as the relevance of the exhibit within the architectural, cultural, historical, social/political or

environmental context of the site.

2. Artwork should be of representative of highest aesthetic standards, and have merit as a work(s) of art, independent of other considerations.
3. The exhibition of the artwork should be judged to enhance the public's experience of Civic Center, and enhance the city's cultural profile and prestige.
4. The exhibition should be an opportunity to expose the public to diverse artists and artistic styles. exhibitions in the Civic Center environs should not only emphasize Bay Area artists, styles and movements, but also present the work of artists nationally and internationally so that local culture may be seen within a global context.
5. The exhibition should not contradict the City's values of environmental sustainability, accessibility, and cultural inclusiveness.
6. Exhibitions proposed should be appropriate in scale, media and context with its intended display location.
7. As the exhibition may be seen to reflect on the entire Civic Center complex, project sponsor must provide the Commission with evidence of community support, including that of the Mayor's office, Main Library and Asian Art Museum.
8. The artwork should be judged to be able to withstand unprotected display in an outdoor environment, and be able to be maintained by the sponsor throughout the public display period.
9. The exhibit must not present a safety hazard. It must comply with all applicable building codes and disability access requirements.
10. The proposed exhibit must be evaluated to be feasible, with convincing evidence of the sponsor's ability to mount the exhibit as proposed. Factors to be considered include, but are not limited to: project budget, timeline, the artist's experience, soundness of materials, City approval requirements, and level of community support.
11. The proposed exhibit must not impede the typical uses of the site.
12. Project sponsors must be willing to pay all costs associated with the exhibit, including any Arts Commission staff time involved in assisting the sponsor with the exhibit, any required insurance, permit fees.
13. Sponsor shall be required to indemnify the city against any and all claims that may arise as a result of the installation.

STEP BY STEP

01 DETERMINE INSTALLATION SITE PROPERTY OWNER

Determine the owner of the property you have selected for your installation site. Will your project take place on city property or private property, or public property under the jurisdiction of another governmental agency? Determining this is the responsibility of the project sponsor. Arts Commission staff cannot assist in identifying a location for the installation.

- Public property is defined as any property under the jurisdiction of a governmental agency; i.e. city, county, state and federal agencies all oversee property.

- City property is defined as property under the jurisdiction of the City and County of San Francisco (CCSF). Different agencies have jurisdiction over various properties; i.e. the Recreation and Park Department has jurisdiction over all parks and open space within the city, San Francisco Public Works has jurisdiction over sidewalks and public right of ways, etc.
- For temporary projects on public property, you will need permission from the agencies and departments that have jurisdiction over the property as well as the Arts Commission. Please note that usually, agencies cannot provide financial support, maintenance or staff support for any aspect of a project.
- Private Property is defined as any property owned by a person or entity other than a governmental agency.

How to Determine Ownership or Jurisdiction of Proposed Installation Site:

To determine the owners, department or agency responsible for any property, and to obtain information about permitting, please review the [San Francisco Planning Department's Property Map](http://propertymap.sfplanning.org/). (<http://propertymap.sfplanning.org/>) Visit the [Planning Department's website](http://sf-planning.org/) (<http://sf-planning.org/>) for more detailed contact information.

How to Determine if Arts Commission Approval is Needed:

- If your project will take place on private property, and is not funded by the City, you do not need approval from the Arts Commission.
- If your project will take place on City-owned property, or if it is funded by City funds, regardless of its location, the project must be approved by the Arts Commission. If either of these conditions is true, please proceed to **Step Two**.

02 PREPARE A PROPOSAL FOR ARTS COMMISSION REVIEW

Please submit the following:

- Completed [Temporary Public Art Proposal Information Form_2019.pdf](/sites/default/files/Temporary%20Public%20Art%20Proposal%20Information%20Form_2019.pdf).
- Letter of approval from the City agency having jurisdiction of over the site, or the property owner if project is funded by City funds.
- Three letters of community support.
- Brief narrative description of the proposed project. Please address the intent of the artwork and how it relates to the site.
- Scale drawing or model of the proposed project.
- Image of proposed site.
- List of proposed materials.
- Budget, including the funding source for the project.
- Timeline, including dates of installation and deinstallation.
- Maintenance plan for duration of display.
- Structural engineer drawings to ensure safety and stability of proposed installation.

- Thorough ADA compliance review.
 - Resumes of all artists involved.
 - Signed Waiver of Proprietary Rights for Artworks Placed on City Property (http://www.sfartscommission.org/sites/default/files/documents/CAPAVARA_WaiverCityProperty_0.pdf) or Private Property (http://www.sfartscommission.org/sites/default/files/documents/CAPAVARA_WaiverPrivateProperty_0.pdf).
-

03 REVIEW OF PROPOSAL BY COMMISSION STAFF

Submit proposal package outlined in Step 2 for review by Commission staff. Submissions may be directed to:

Jill Manton
San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
Jill.Manton@sfgov.org (mailto:Jill.Manton@sfgov.org)
(415) 252-2226

Your proposal will be reviewed by Arts Commission Staff. You may be asked to meet with staff to further explain or clarify your proposal.

04 APPROVAL OF PROPOSAL BY THE ARTS COMMISSION

A proposal for temporary installation or exhibition is first reviewed by the Arts Commission's Visual Arts Committee, a subcommittee of the full Arts Commission. This committee meets on the third Wednesday of each month at 401 Van Ness Avenue, Room 125, San Francisco, CA 94102.

If the proposal is approved by the committee, the item will be placed on the agenda for the Full Arts Commission for approval by Resolution. Arts Commission approval is complete when the Full Arts Commission approves the temporary public art project by Resolution. The Full Arts Commission meets on the first Monday of each month at San Francisco City Hall, Room 416. more info.

*Exceptions to the rule...

- **Installations lasting less than 7 days** may be approved by the Director of Cultural Affairs and do not need to be calendared for approval by resolution of the Commission.
 - **Installations proposed for San Francisco International Airport:** The Arts Commission will not approve installations proposed for the San Francisco International Airport. The Airport has its own exhibitions program and curatorial focus. Artists interested in this venue must contact [Blake Summers](mailto:blake.summers@flysf.com) (mailto:blake.summers@flysf.com) at the Airport Museums program.
-

401 Van Ness Avenue, Suite 325

San Francisco, CA 94102

(415) 252-2266

[ART-Info@sfgov.org \(mailto:ART-Info@sfgov.org\)](mailto:ART-Info@sfgov.org)

 (<https://www.facebook.com/sfartscommission>)

 (<https://twitter.com/SFAC>)

 (<https://www.youtube.com/user/ArtsCommission>)

 (https://www.instagram.com/sf_arts_commission/)

WHAT'S ON THE CALENDAR (/CALENDAR) ▾

[UPCOMING EXHIBITIONS \(/CALENDAR?FIELD_EVENT_TYPE_TID\[\]=18\)](/CALENDAR?FIELD_EVENT_TYPE_TID[]=18)

[WORKSHOPS \(/CALENDAR?FIELD_EVENT_TYPE_TID%5B%5D=20\)](/CALENDAR?FIELD_EVENT_TYPE_TID%5B%5D=20)

[PUBLIC MEETINGS \(/CALENDAR?FIELD_EVENT_TYPE_TID%5B%5D=3\)](/CALENDAR?FIELD_EVENT_TYPE_TID%5B%5D=3)

[APPLICATION DEADLINES \(/CALENDAR?FIELD_EVENT_TYPE_TID%5B%5D=22\)](/CALENDAR?FIELD_EVENT_TYPE_TID%5B%5D=22)

SFAC MAIN GALLERY

War Memorial Veterans Building

401 Van Ness Avenue, Suite 126

Wednesday - Saturday, 12 - 5 PM

(415) 252-2244

[sfac.galleries@sfgov.org \(mailto:sfac.galleries@sfgov.org\)](mailto:sfac.galleries@sfgov.org)



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Application for Creative CityMaking Minneapolis

Instructions

To be completed by Creative CityMaking team members, including artists and/or City staff. Email to [program coordinator] This form will be used as a starting point to develop a contract with the artists.

Application

Date:

A. IDENTIFICATION OF PROJECT

1. Project Title:
2. Lead Department:
3. Dept. Head/Supervisor:
4. Staff contact/lead:
5. Other key staff:
6. Project goals:

B. PROJECT PLAN

1. Describe or outline your project work plan.
2. What is the proposed scope of services by the artist(s)?
3. What are the expected role and responsibilities of City staff?
4. List and describe anticipated final outputs for your project.
5. How do you expect the artist to meet the project goals according to the City staff and Department Head?

C. PROJECT TIMELINE & BUDGET

1. Project start date:
2. Project completion date:
3. Include a revised timeline of activities that will occur during the project period in line with project outputs.
4. Expected project budget for the 2017 calendar year:
 - a. Recommended artist compensation:
 - b. Materials:
 - c. Requested ACCE funding support:
5. Check the items the department leadership is willing to allocate:

	Yes	No	Maybe
Staff time			
Budget dollars			
Space for artists			
Other (please explain)			

D. CREATIVE CITYMAKING RESOURCES

Creative CityMaking resources include supporting City Staff and artists to bring different world views together and deliver results to City departments and the communities engaged through this program. Support comes in the form of funding, training, materials, additional staff, ACCE translation skills and experience. **Highlighted areas dependent on funding support**

1. Check the items you would you would like as you develop your work:

	Yes	No	Maybe
Funding			
Artist Hiring Costs			
Project Material Costs			
Professional development funds			
Recruitment & Management			
Artist recruitment			
Artist contract management			
Project management			
Capacity Building			
City, community forums			
CCM Training – ie- on cross-sector collaboration			
Sustainability & resource consulting			
Artist apprentice			
Technical Assistance			
Meeting/event space			
Production interns			
Artist coaching			
Graphic design			
Meeting facilitation			
Project documentation photography, filming, editing etc.			
Data gathering & analysis			
Other (please explain)			

This application has been developed and approved by (please list name(s) below):

Name _____

Position _____ Department: _____



About the Exhibit



Since 2004, Embracing Our Differences has used the power of art and prose to promote diversity. One way we accomplish this is through our annual international art exhibition in Sarasota's Bayfront Park. The juried exhibit consists of 50 billboard-sized works of art, each accompanied by an inspirational quote.

The winning artworks combine a deep understanding of both medium and message. Awards are given for "Best-in-Show Adult," "Best-in-Show Student," and "People's Choice" categories, with the last chosen by visitors to the exhibit. In honor of our 20th Anniversary, we are doubling the cash awards for the 2023 exhibit. Adult winners each receive \$2,000; students receive \$2,000 to be split with their school's art or writing program.

The statements accompanying each artwork are also vital and provide insight into our common humanity—as well as the differences that make us all unique. The artwork and quotations are separate competitions, judged blindly by volunteer committees, and matched together for this exhibit. In 2022, 371,256 people visited the exhibition—bringing the total amount of visitors to more than 4 million since 2004.

The 2022 Exhibit had an impressive response to the call for artwork and inspirational quotes, with 17,413 entries pouring in from 123 countries and 47 states. Students from 423 schools around the world submitted artwork or quotes to the juried exhibit and more than 65% of submissions were from students.

2022 Embracing Our Differences P...



Embracing Our Differences' annual outdoor exhibit is at the heart of a year-round program of activities designed to use art as a catalyst to create awareness and promote diversity.

Also crucial to our mission are our ongoing **education initiatives (initiatives/)**. Presented in partnership with regional school districts and nationally recognized educators, these programs positively impact the lives of thousands of area teachers and students every year. These include **workshops (teacher-workshops)** and retreats that provide diversity curricula for area educators, **free bus transportation (free-exhibit-field-trips/)** for students and teachers to visit cultural venues, and student **docent (docent-program/)** programs in high schools.

Embracing Our Differences continues to lead as one of the largest education programs in southwest Florida. Since 2004, more than 529,000 students have participated including 52,274 students and 1,808 teachers during the 2021-2022 school year alone.

EXHIBIT

[ABOUT THE EXHIBIT \(EXHIBIT/\)](#)

[DATES & VENUE \(DATES-VENUE\)](#)

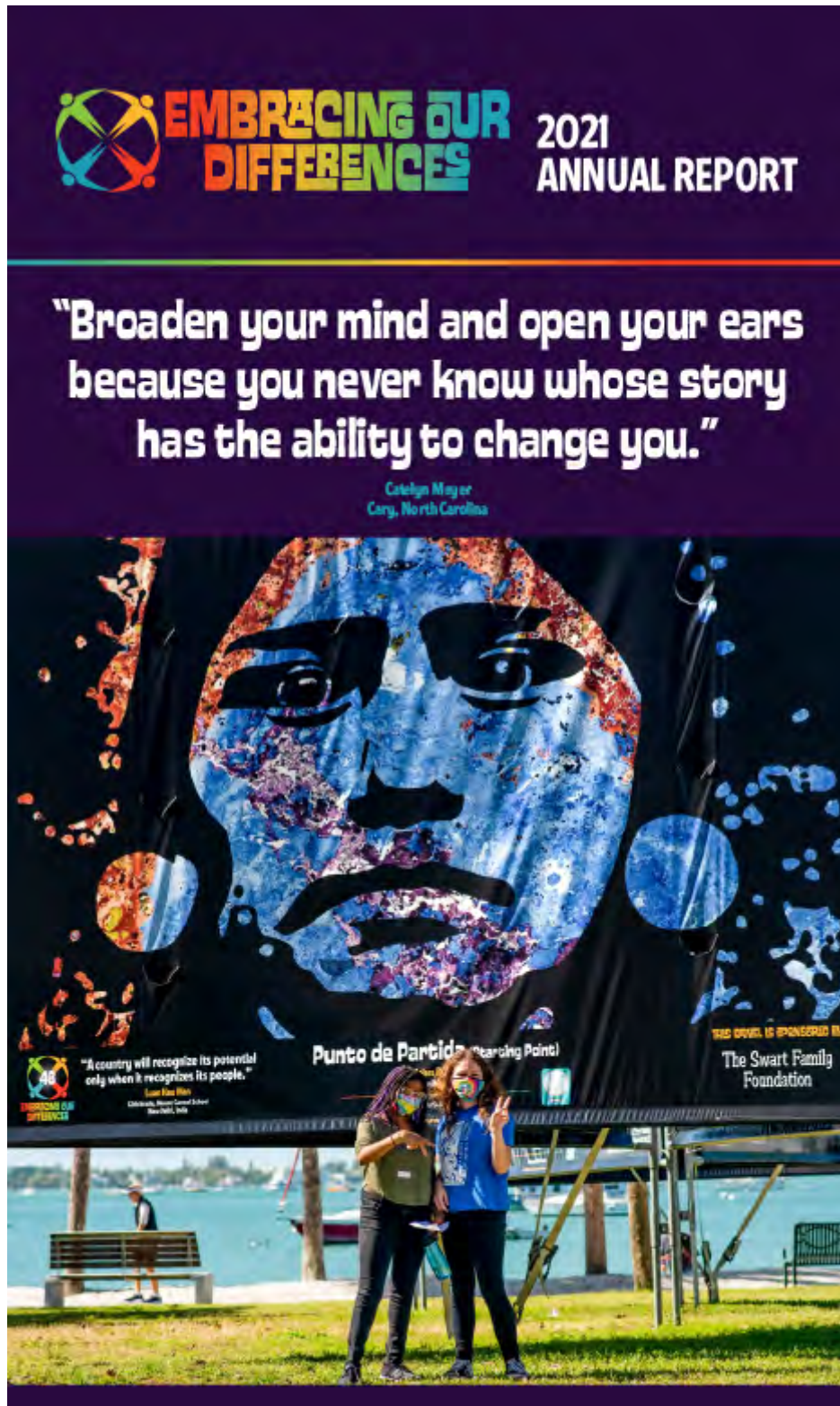
[SUBMIT ART \(SUBMIT-ART-2023-EXHIBIT/\)](#)

[SUBMIT A QUOTATION \(SUBMIT-A-QUOTATION-2022-EXHIBIT/\)](#)

[ART CATALOGS \(HTTP://EMBRACINGOURDIFFERENCES.ORG/INDEX.PHP?SRC=GENDocs&REF=ART_CATALOG\)](http://embracingourdifferences.org/index.php?src=gendocs&ref=art_catalog)

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([CLIENTUPLOADS/DOCS/2021_ANNUAL_REPORT.PDF](#))

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[llr=caiaaw8bab&p=oi&m=1101514416130&sit=fp5bdyacb&f=46caaae4-](http://visitor.r20.constantcontact.com/d.jsp?llr=caiaaw8bab&p=oi&m=1101514416130&sit=fp5bdyacb&f=46caaae4-113f-4a0d-aacf-8b0e964eb4e7)
[113f-4a0d-aacf-8b0e964eb4e7](http://visitor.r20.constantcontact.com/d.jsp?llr=caiaaw8bab&p=oi&m=1101514416130&sit=fp5bdyacb&f=46caaae4-113f-4a0d-aacf-8b0e964eb4e7)

Log in ([https://www.embracingourdifferences.org/index.php?](https://www.embracingourdifferences.org/index.php?src=gendocs&ref=exhibit&category=Exhibit&submenu=Exhibit&link=exhibit&login=)
[src=gendocs&ref=exhibit&category=Exhibit&submenu=Exhibit&link=exhibit&login=](https://www.embracingourdifferences.org/index.php?src=gendocs&ref=exhibit&category=Exhibit&submenu=Exhibit&link=exhibit&login=)

Select Language | ▼

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**EMBRACING OUR
DIFFERENCES**

19th annual outdoor art exhibit celebrating diversity and inclusion





MISSION AND VISION

Through the transformative power of the arts, we educate and inspire to create a better world. We envision a world that embraces diversity, respects differences and actively rejects hatred and prejudice.



P.O. Box 2559
Sarasota, Florida 34230-2559
EmbracingOurDifferences.org

COMMUNITY PARTNERS

We are very proud of the relationships developed with our Community Partners – each of which plays an integral role in the success of our initiatives. Without their support, our work would not be possible.



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* Of Blessed Memory

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Cover Art: A Mile in My Shoes, Madison Olszewski, Page 96

Catalog design by Jason Owens, webemissary.com



EDUCATION'S RIPPLE EFFECT

Outside of family, teachers have the greatest influence on a child's academic performance, moral character, and future success. They can make all the difference in the world. That is why Charles & Margery Barancik Foundation invests in ensuring teachers have the tools and training they need to effectively play a role in student success.

Our support of Embracing Our Differences' Education Ambassadors, Art Teacher Intensive, and Unity Day Program empowers educators to deliver messages of diversity, inclusion, respect, and integrity into their classrooms. We've learned that this professional development not only provides students with more creative opportunities in their lesson plans. It also allows teachers a chance to express themselves and expand relationships with their colleagues. Don't just take our word for it, teachers have told us:

"I loved bringing something creative to our school. We have multiple types of classrooms and for these students to be able to express themselves creatively in any way they chose was great to see;"

"The most valuable part for me was working with my colleagues;" and

"I felt proud to be a part of this amazing group."

Everything we dream to achieve in the future is dependent on what teachers achieve in classrooms today. We are proud of the impact EOD is having in and out of classrooms, and we hope others join us in supporting this work.



John Annis
Senior Vice President
Charles & Margery Barancik Foundation





THE EXHIBIT

The centerpiece of Embracing Our Differences is a juried, outdoor art exhibit featuring 50 billboard-sized images created by local, national and international artists, writers and students reflecting their interpretations of the theme “enriching lives through diversity.” The exhibit welcomed 384,000 visitors this past year, bringing total attendance, since 2004, to more than 3,692,000. The 2021 exhibit received a second showing at Nathan Benderson Park from May 20 through July 3, 2021, and a mini-exhibit was displayed at Ed Smith Stadium.

“I am inspired by the insightfulness of the artists and quoters. I’m so proud to be a part of a community that promotes this theme!”

- Exhibit Visitor

“I am always so impressed and enlightened by this thought provoking, exceptional project!”

- Exhibit Visitor

EDUCATION INITIATIVES

Our education initiatives represent the most important aspect of our efforts. Students participate year-round in a variety of activities based upon a well-planned curriculum of art appreciation, social-emotional learning and diversity education. Our education initiatives include:

- Free Field Trips
- Art & Quotation Creation
- Bucket Fillers Reading Day
- Embracing Our Differences Reading Day
- Student Docent Program
- College Scholarships
- Coexistence Clubs
- Workshops for Educators
- Community Collaborations
- Lesson Plans
- Oneness of Art
- Unity Day

Independent evaluations, as well as our own internal evaluations, have consistently shown that teachers rate the Embracing Our Differences' education initiatives as "outstanding" or "very good" and as "meaningful and beneficial" experiences for their students.

"Fantastic job! This past year brought many challenges, but I think Embracing Our Differences rose to the challenge and provided even more support and growth opportunities than ever!"

- 5th Grade Teacher





“This is one of my favorite programs and I’m so glad it continues to be funded and free for schools to attend. It is the highlight of my springtime every year!”

- 9th Grade Teacher

FREE FIELD TRIPS

Tours of our annual exhibit have become a signature of our education efforts with tens of thousands of students benefiting during the past school year. Through peer-guided exploration with high school-aged docents utilizing Visual Thinking Strategies (VTS) pedagogy, exhibit tours embrace diversity and inclusion while providing connections to social-emotional learning, critical thinking and community building. In response to the COVID-19 pandemic, we now offer three unique ways for students and teachers to tour the exhibit: in-person, live virtual, and on-demand webisodes.

LESSON PLANS

Interactive student participation is one of the most effective delivery methods for the often difficult and abstract concepts of diversity and inclusion. Prepared under the supervision of curriculum development specialists from Sarasota County Schools, our age-appropriate teacher lesson plans and virtual lesson webisodes address applicable learning intentions and success criteria expected of every student while engaging students in our core values: diversity, inclusion, respect and integrity.

BUCKET FILLERS READING DAY & EMBRACING OUR DIFFERENCES READING DAY

Through our fall Bucket Fillers Reading Day and spring Embracing Our Differences Reading Day initiatives, thousands of pre-k through third grade students and hundreds of classrooms across Manatee and Sarasota counties explore messages of diversity, kindness and inclusion through literature while receiving gifted books to add to their classroom and home libraries.

In addition to the School District of Manatee County and Sarasota County Schools, reading day partners include Suncoast Campaign for Grade-Level Reading with support from The Patterson Foundation, the Community Foundation of Sarasota County, United Way Suncoast and an anonymous family foundation, Manatee Education Foundation, the Early Learning Coalition of Manatee County and the Early Learning Coalition of Sarasota County.

ONENESS OF ART

Poetry has always been a source of growth and enlightenment for teaching artist Cedric Hameed, and the COVID-19 pandemic has exposed the longstanding need to create a space of articulation and strength for all to promote mental health and well-being. The Oneness of Art engages community members of all ages in interactive workshops culminating in public celebrations of featured artwork inspired by participants and created by local artists of all mediums.

“I love this program and was so impressed with how you organized the virtual version this year. Thank you for the proactive communication, training, and electronic versions of the book to practice.”

- Volunteer

“This was an amazing opportunity for my students. They were engaged and excited about getting to bring home a copy of the book to share with their families. Thank you so much for letting us have this wonderful experience year after year. Our buckets were filled to the brim and I loved our reader!”

- Kindergarten Teacher

16,200 students reached in
905 classrooms &
158 schools/centers

COEXISTENCE CLUBS

Coexistence Clubs consist of dynamic high school students who promote Embracing Our Differences' vision of creating a world that embraces diversity, respects differences, and actively rejects hatred and prejudice. They accomplish this through various initiatives, including student driven service projects and volunteering as docents for school field trips to the annual exhibit. High schools with active Coexistence Clubs include Booker, IMG Academy, North Port, Pine View, Riverview, Sarasota, SCF Collegiate Bradenton, SCF Collegiate Venice, Suncoast Polytech and Venice high schools, as well as Laurel Nokomis School and Venice Middle.



STUDENT DOCENT PROGRAM

Under the guidance of EOD's docent coordinator, Dena Sturm, student docents serve as guides for thousands of area elementary, middle and high school students who experience the outdoor exhibit every year, inspiring these young visitors to more fully comprehend the messages delivered through the art and quotes through the use of Visual Thinking Strategies (VTS).

UNITY DAY

Under the direction of a trained facilitator, cohorts of 60 to 80 students at all seven Sarasota County public high schools participate in a powerful day of team-building exercises that encourage compassion and empathy while fostering inclusive school environments.

ART INTENSIVE

The 2021 Art Intensive brought together 41 visual art teachers for an in-person experience at Nathan Benderson Park's Finish Tower. Featuring sessions from local artists and scholars from Eckerd College and The University of Tampa, participants engaged in powerful presentations and interactive lessons geared toward inspiring and reinvigorating teaching practices. Collectively, this year's participants are responsible for more than 12,300 students in Manatee and Sarasota counties.

EDUCATION AMBASSADOR PROGRAM

This year-long program is designed to empower up to 25 teachers, administrators and school staff to bring messages of inclusion and belonging into their schools in innovative ways. Ambassadors participate in professional development sessions and the creation of EOD-inspired projects that build more respectful and inclusive school cultures. The 2021/2022 ambassador cohort represents 22 schools and over 5,000 students from Manatee and Sarasota counties.

VTS COUNSELOR TRAINING

Visual Thinking Strategies (VTS) is a collaborative, student-centered teaching method that improves critical thinking skills and fosters inclusive community-building dialogue through facilitated discussions of visual images. More than 150 school counselors from Sarasota County Schools participated in virtual workshops with EOD staff to better understand how and when to utilize VTS with students.

1,439

TEACHERS PARTICIPATED
IN OUR EDUCATION
INITIATIVES LAST YEAR

"I am grateful to be affiliated with a group of individuals committed to challenging themselves, creating opportunities for inclusivity and finding creative ways to help students with self-expression."

- Elementary School Teacher

BY THE NUMBERS

123,220

submissions since 2005

THE EXHIBIT

Our annual art exhibit inspires visitors to cultivate a community of diversity and inclusion.

3,692,000

visitors since 2004

384,280

visitors in 2021

17,413

2022 Art and Quotation submissions from...

123
countries

47
states

423
schools

500

Thank you to our volunteers in 2021





EDUCATION INITIATIVES

Education initiatives allow our local students to experience field trips, curriculum and art education that promote kindness and respect.

41,585 students participated in our education initiatives in 2021



Bucket Fillers



905
classrooms

17,052
books donated

158
schools/centers

DOCENT PROGRAM & COEXISTENCE CLUBS

290
club members

9,204
students benefiting from docent tours

142
high school docents



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“You’re perfectly you;
there is no substitute.”

Ellie Goss

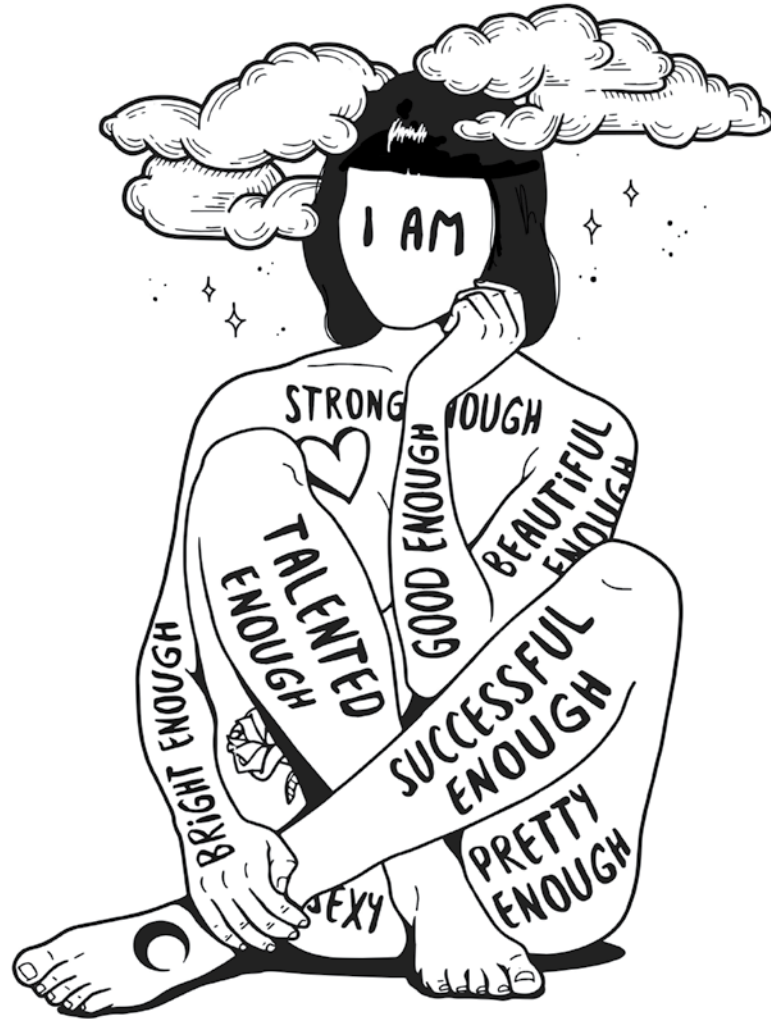
Waratah, Australia

I Am Enough

Sanda Bogdan

Čakovec, Croatia

Artist Statement: This artwork shows a girl covered in tattoos - phrases which describe how good you are. As long as you look for someone else to validate who you are by seeking their approval, you won't be good enough for yourself. Good enough means that you are okay just the way you are, and that you play your position in this world. In a world full of diversity, you need to be valued by yourself in order to be integrated into a society and accepted by others.





“The more you embrace the diversity of others, the more you expand your world.”

Oghogho Abieyuwa Odiase

Lekki, Nigeria

We Are All Human

Farzana Yeasmin

12th Grade, Viqarunnisa Noon College
Dhaka, Bangladesh

Artist Statement: My artwork depicts that everyone irrespective of caste, creed, gender, religion, race, color, nationality, is human. All are equal. Everyone’s contribution is significant. If all remain united forgetting the external differences, this world will be a better place. The mediums of this painting are acrylic paint and poster colors.





“‘Pardon my prejudice,’
said no one ever.”

Fran Squires, M.Ed.

Venice, Florida

My Way

Cindy Zhou

11th Grade, Happy Valley Art School
San Ramon, California

Artist Statement: I wanted to take a stance regarding the Asian hate movement brought by the pandemic. It made me fear for my own life as I felt insecure about my background. I tried to think of my own ways that I can stop the discrimination through the spread of social media, which I found as a rising trend for teens like me. Knowing that I have the power to stop the hate made me feel the need to speak up and educate others who are unaware of the discrimination brought by differences in races and culture. I created my artwork using acrylic paint. By adding social media and news-like elements, I tried to show the shock as well as the urgent need to stop the hate.

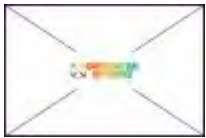


Submit Art - 2023 Exhibit

2023 Deadline: October 5, 2022 | [Call to Artists \(clientuploads/docs/2023call_artists_20th.pdf\)](#) | Cash Awards: Three \$2,000 Prizes

Before submitting artwork, please verify that your artwork meets these requirements:

1. Your art must be HORIZONTAL in orientation which means that it must be wider than it is tall - submissions that do not meet this requirement will be disqualified. [Artwork Templates](#)



[\(templates\)](#)

2. Your art should measure or fit an aspect ratio of 12.8” (325.12 mm) wide by 8.8” (223.52 mm) high.
3. Your digital file must be a high resolution image of no less than 300 dpi (the higher the better).
4. Your digital file must be less than 400MB in size.
5. Include a brief (150 word maximum) “Artist Statement” explaining your art, your creative process and/or what the theme means to you.
6. Please label your digital art file with the “title” and your name - for example, "ArtworkTitle-ArtistName".
7. Teachers submitting student artwork should [click here \(http://submit.embracingourdifferences.org/\)](http://submit.embracingourdifferences.org/) for a simplified submission process.
8. Once submitted no edits can be made. If edits need to be made please contact admin and we will unlock your submission.

Submit artwork online:

Submit Online (<https://zealous.co/embracingourdifferences1/opportunity/2023-Call-to-Artists-Cash-Awards-Juried-Competition/>)

Submit Online (Teachers) (<http://submit.embracingourdifferences.org/>)

Submit artwork by mail:

Submit by Mail ([clientuploads/docs/art-submit-form_2023_EOD_Exhibit.pdf](#))

Submit by Mail (Teachers) ([clientuploads/docs/teacher_submit_form_2023_EOD.pdf](#))

Artwork Templates ([templates](#))

Diversity is at the heart of what it means to be an artist.

Artists possess a powerful tool to evoke social change. Without uttering a single word, they can enlighten, educate and affect change around the world. Embracing Our Differences invites you to participate in creating a society where diversity is embraced and individuality is celebrated.

Become a part of this change by submitting your original art to Embracing Our Differences and its annual international outdoor juried art exhibit.

About the Exhibit

Featuring 50 billboard-size images measuring 16 feet (5m) wide by 12.5 feet (4m) high, each work of art is created by local, national and international artists reflecting their interpretation of our theme "*enriching lives through diversity and inclusion.*"

The 2023 exhibit will be on display mid-January through late May, 2023 in three locations throughout Sarasota and Manatee counties in Florida. Since 2004, the exhibit has hosted over 4 million visitors, in addition to 448,460 students via our education programs, for a very unique opportunity to experience the importance of diversity and inclusion in our lives.

To view past winning selections, please visit our [Galleries](#) ([galleries/](#)).



Teacher Tips & Tricks

Looking for resources to help students create submissions? Here are some helpful hints and tips from visual arts educators:

Elementary	<u>Video</u>	<u>Creation Worksheets</u>
------------	---	--

Middle	<u>Video</u> (https://youtu.be/LPq_pxYRH2k)	<u>Creation Worksheets (clientuploads/lessonPlans/Creating%20EOD Art/Create EOD Art (Middle).pdf)</u>
High	<u>Video</u> (https://youtu.be/sHDOB-n_ABo) *	<u>PowerPoint (clientuploads/lessonPlans/Artwork%20Creation/EOD_C (Artwork Creation) +</u> <u>PowerPoint</u> <u>(clientuploads/lessonPlans/Artwork%20Creation/EOD Artist Statement Statement) +</u>

* Created by Jeffery Cornwell

+ Created by Marilyn Caruso

Frequently Asked Questions

Who may enter?

Artists, professionals, amateurs, students – everyone can participate. National and international submissions are encouraged. There is no submission or entry fee and there is no limit on the number of submissions.

There is no restriction on entering art which has been submitted to previous competitions.

You may not submit art or quotations to our annual competitions through this website or any related website unless you are 13 years old or over. Your submission to our annual competitions through our website or any related website indicates confirmation that you are at least 13 years old. If you are under the age of 13, you may still enter your art or quotation by submitting it through the mail with parental consent.

Is there a submission or entry fee?

No.

Are there cash awards?

A total of \$6,000 (US) will be presented in the form of three separate awards - \$2,000 each for “*Best-in-Show Adult*,” “*Best-in-Show Student*,” and “*People’s Choice*.” The “*People’s Choice*” award will be determined by visitors to the exhibit. **(In honor of our 20th Anniversary, this year's awards are doubled from \$1,000 to \$2,000 each!!)**

What is the theme of the competition?

Final selections will be chosen based on artistic excellence and originality in the reflection of our theme, “*enriching lives through diversity and inclusion*.” This may include, **by way of suggestion only**, any one or more of the following: appearance; racial differences; physical or mental impairment; language, religious or cultural differences; socioeconomic status; sexual orientation or identity; gender identity, positive attitude; inclusiveness; acceptance; taunting, bullying and confrontation; human rights and equality; understanding and kindness; empowerment; Holocaust awareness or any other topic which you believe furthers our theme of “*enriching lives through diversity and inclusion*.” Do not feel limited by these suggestions. **We strongly encourage new and fresh interpretations of our theme.** To download the full Art Selection Criteria, please **[click here.](#)** ([clientuploads/docs/Art_Submission_Criteria_-_EOD.pdf](#))

What are the selection criteria?

All submissions must be an original concept and execution and not a copy or reproduction of the work of another. Final selections for inclusion in the exhibit will be made by a five-judge panel of professional artists, curators and art professionals based on artistic excellence and originality in reflection of our theme “*enriching lives through diversity and inclusion*.” Judges will also consider:

- How will the art read when enlarged to billboard size (16ft [4.9m] wide by 12.5ft [3.8m] high) and displayed outdoors?
- Is the theme clear and easily understood?
- Does the art explore the theme in an unusual or previously unexplored manner?
- Will the art and its message prompt a discussion?

To download the full Art Selection Criteria, please **[click here.](#)** ([clientuploads/docs/Art_Submission_Criteria_-_EOD.pdf](#))

**Embracing Our Differences, Inc. is a 501(c)(3) tax-exempt organization and is not a political organization, therefore it cannot endorse or promote any political candidates.*

Do I need to submit my original work of art?

No, only a digital file of your original artwork is required. Due to the number received, submissions will not be returned. Teachers submitting student artwork should **[click here](#)** ([clientuploads/2023_Exhibit_Art_Teacher_Master_Submission_Form.pdf](#)) or **[email](mailto:Sarah@EmbracingOurDifferences.org)** (<mailto:Sarah@EmbracingOurDifferences.org>) us for a simplified submission process.

May I submit my artwork even though I have submitted it to other competitions or to Embracing Our Differences in the past?

Yes, there is no restriction on submitting art that has been previously submitted to Embracing Our Differences or other competitions.

What is the acceptable size and digital formats for creating and submitting my art?

Your original art may be any size and medium; however, you must create or scan and submit it as a high-resolution (minimum 300 dpi) digital file (JPG, JPEG, PDF or PNG). Your digital art must measure no less than 12.8” (325.12 mm) wide by 8.8” (223.52 mm) high, or if larger, it must contain the same proportions. All art must have a **HORIZONTAL** orientation, as shown below. Submissions that do not meet our technical requirements will be disqualified.

Click here (<http://embracingourdifferences.org/templates>) to download templates for creating Embracing Our Differences artwork in the proper dimensions.

What does “horizontal” mean? Why is it important?

Horizontal means that your art is wider than it is tall. This is very important because of the way we print and display your artwork.

What does “high resolution” and “minimum 300 dpi” mean?

The digital copy of your art should have the highest resolution possible and at a minimum no less than 300 dpi. A resolution of 600 dpi or higher is preferred. The higher the resolution, the better your art will reproduce when it is printed in a large-scale format (16 feet [5m] wide by 12.5 feet [4m] high) for display during the exhibit.

May I submit more than one art image file on a single flash drive?

Yes, if making multiple submissions by mail, you may include all digital art images on a single flash drive. You must clearly identify each file with the title of the artwork and your name – for example, “*Artwork Title-Mark Smith.*” A separate signed submission form, color print and artist statement will be required for each artwork submitted.

If you are making multiple submissions **online** (<https://embracingourdifferences.submittable.com/submit>), you will need to submit each work of art as a separate entry.

Will I be credited for my work?

Yes, you will receive full credit for your artistic creation. Please see our **Terms and Conditions** (<http://embracingourdifferences.org/terms-conditions/>) page as well as our **Privacy Policy** (<http://embracingourdifferences.org/privacy-policy/>) for additional information.

Do I retain the rights to my art?

Yes, you retain the rights to your art. However, by your submission, you acknowledge: (1) your submission is an original concept and execution and is not a copy or reproduction of the art of another; and (2) you will agree to irrevocably grant to Embracing Our Differences and its related organizations, affiliates, licensees and assigns, in its sole and absolute discretion, without restriction or limitation, a non-exclusive, worldwide, royalty free, perpetual, irrevocable license (with the right to sublicense) to use, publish, modify, adapt, translate, create derivative works, distribute and display your work and personal information, including your name, age (if a student) and city/state/country of residence, for exhibits, displays, catalogs, posters, advertising, educational, merchandising/promotional materials and other purposes throughout the world via any media now known or hereinafter devised. If your artwork is selected for display, you agree to execute additional documentation to effectuate this grant. Please see our **Term and Conditions** (<http://embracingourdifferences.org/terms-conditions/>) page as well as our **Privacy Policy** (<http://embracingourdifferences.org/privacy-policy/>) for additional information.

Do I need a quotation with my art submission?

No, our **creative writing contest** (<http://embracingourdifferences.org/submit-quotation/>) is a separate competition.

When will final selections be made and how will I be notified?

Judging will take place in late November and ONLY those selected for inclusion in the exhibit will be notified by email in December. Due to the volume of submissions, only artists with entries selected for display will be notified individually. All winning entries will be posted on our website by early January. **“LIKE”** (<https://www.facebook.com/EmbracingOurDifferences>) us on Facebook to find out earlier.

How many entries will be selected for the exhibit?

50 submissions will be selected for inclusion in the exhibit.

When and where will the exhibit be displayed?

The 2023 exhibit will be displayed mid-January through mid-March at Bayfront Park in downtown Sarasota, Florida, then travel to Butler Park in North Port, Florida for one month and to State College of Florida, Bradenton Campus, for one month, closing on May 29, 2023.

As a teacher submitting student art, is there anything I need to know?

Yes! Teachers may complete and sign submission forms on behalf of their students. For a simplified process. **[Click here](http://submit.embracingourdifferences.org/)** (<http://submit.embracingourdifferences.org/>) for more info.

EXHIBIT

[ABOUT THE EXHIBIT \(EXHIBIT/\)](#)

[DATES & VENUE \(DATES-VENUE\)](#)

[SUBMIT ART \(SUBMIT-ART-2023-EXHIBIT/\)](#)

[SUBMIT A QUOTATION \(SUBMIT-A-QUOTATION-2022-EXHIBIT/\)](#)

[ART CATALOGS \(HTTP://EMBRACINGOURDIFFERENCES.ORG/INDEX.PHP?SRC=GENDOCS&REF=ART_CATALOG\)](http://embracingourdifferences.org/index.php?src=gendocs&ref=art_catalog)

[GALLERIES \(GALLERIES/\)](#)

[SUBSCRIBE TO OUR NEWSLETTER \(HTTPS://VISITOR.R20.CONSTANTCONTACT.COM/D.JSP?LLR=CAIAW8BAB&P=OI&M=1101514416130&SIT=FP5BDYACB&F=46CAAEE4-113F-4A0D-AACF-8B0E964EB4E7\)](https://visitor.r20.constantcontact.com/d.jsp?LLR=CAIAW8BAB&P=OI&M=1101514416130&SIT=FP5BDYACB&F=46CAAEE4-113F-4A0D-AACF-8B0E964EB4E7)

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Embracing Our Differences

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[src=gendocs&ref=submit_art&category=Exhibit&submenu=Exhibit&link=submit_art&login=\)](https://www.embracingourdifferences.org/index.php?src=gendocs&ref=submit_art&category=Exhibit&submenu=Exhibit&link=submit_art&login=)

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PUBLIC ART EXAMPLES

Florida Public Art - FAPAP
Collier County Public Art Inventory

PUBLIC ART

Simply put public art is art in public spaces. The term “public art” may conjure images of historic bronze statues of a soldier on horseback in a park. Today, public art can take a wide range of forms, sizes, and scales—and can be temporary or permanent. It often interprets the history of the place, its people, and perhaps addresses a social or environmental issue. Public art can include murals, sculpture, memorials, integrated architectural or landscape architectural work, community art, digital new media, and even performances and festivals!

Americans for the Arts webpage

www.americansforthearts.org



2022 Year in Review

Murals

Shepard Fairey and Visionary Fam



Make Art Not War

Acrylic paint

30 x 20 ft

24 S Main St

Gainesville

Monochronicle

Iryna Kanishcheva

Shepard Fairey and Visionary Fam



Erik Schlake, JP Almonacid, Roland Ruocco



Bucks Backyard

paint and mural cloth

8'x504'

McCollum Hall

Ft. Myers

Fort Myers Mural Society

Shari Shifrin

Erik Schlake, JP Almonacid, Roland Ruocco



Cosby Hayes

Quilted Memories

Paint

140' x 25'

ED Croskey Recreational Center

Ocala, FL

City of Ocala

Leslie Nottingham



All photo credit: Demeillo Photography

Manuel Di Rita, aka Peeta



Heron

Acrylic paint and primer

2, 240 ft²

Port Everglades Northport (Heron) garage
at the Convention Center,
Fort Lauderdale

Monochronicle

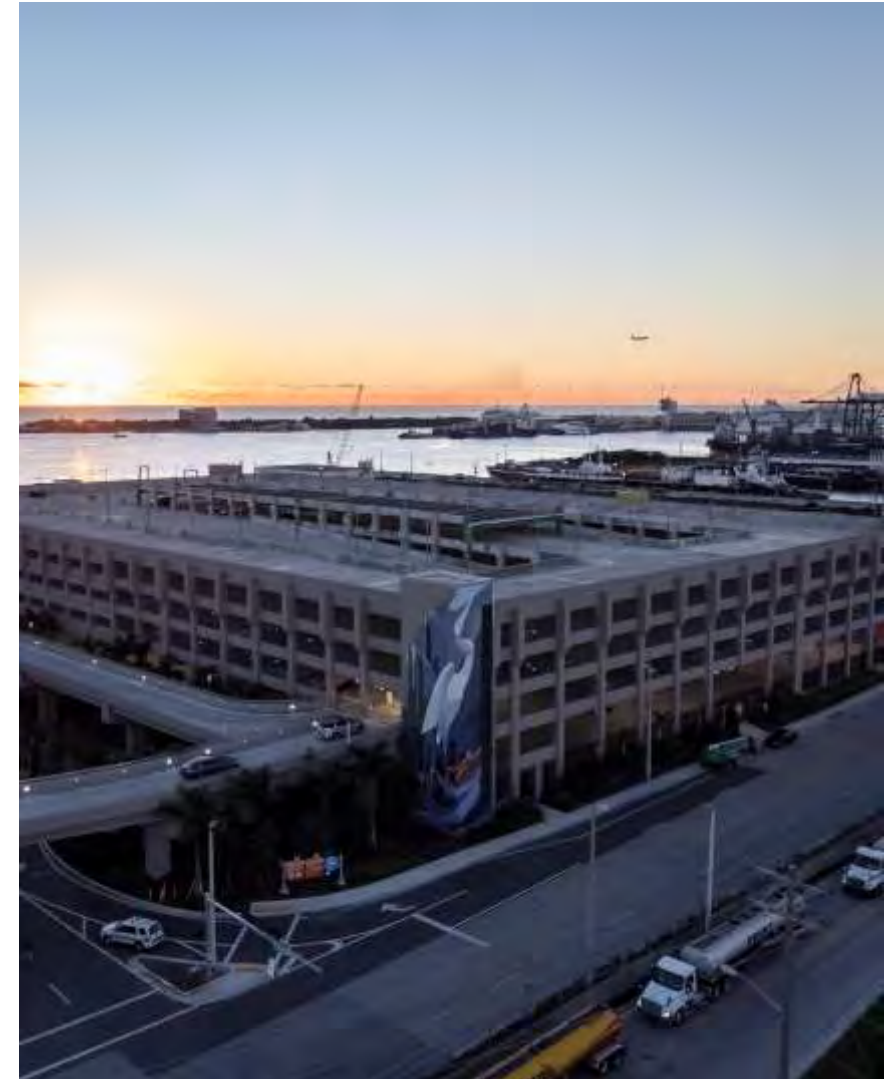
Iryna Kanishcheva

Broward County Cultural Division Public Art & Design

Leslie Fordham

All photo credit: B4flight Films

Manuel Di Rita, aka Peeta



Mosaics

Cherie Bosela

Bomberos Field Park Public Art Project
Handcrafted high fire ceramic tiles
with leaf imprints and Daltile Natural Hues tiles
30' x 12'

12901 Moss Park Rd
Orlando

Orange County Arts & Cultural Affairs
Dawn R. Knight

All photo credit: Cherie Bosela



Cherie Bosela





Sonata Kazimieraitiene

Mosaic Team Term 2: SEA LIFE

Handmade colored porcelain tiles.

varying

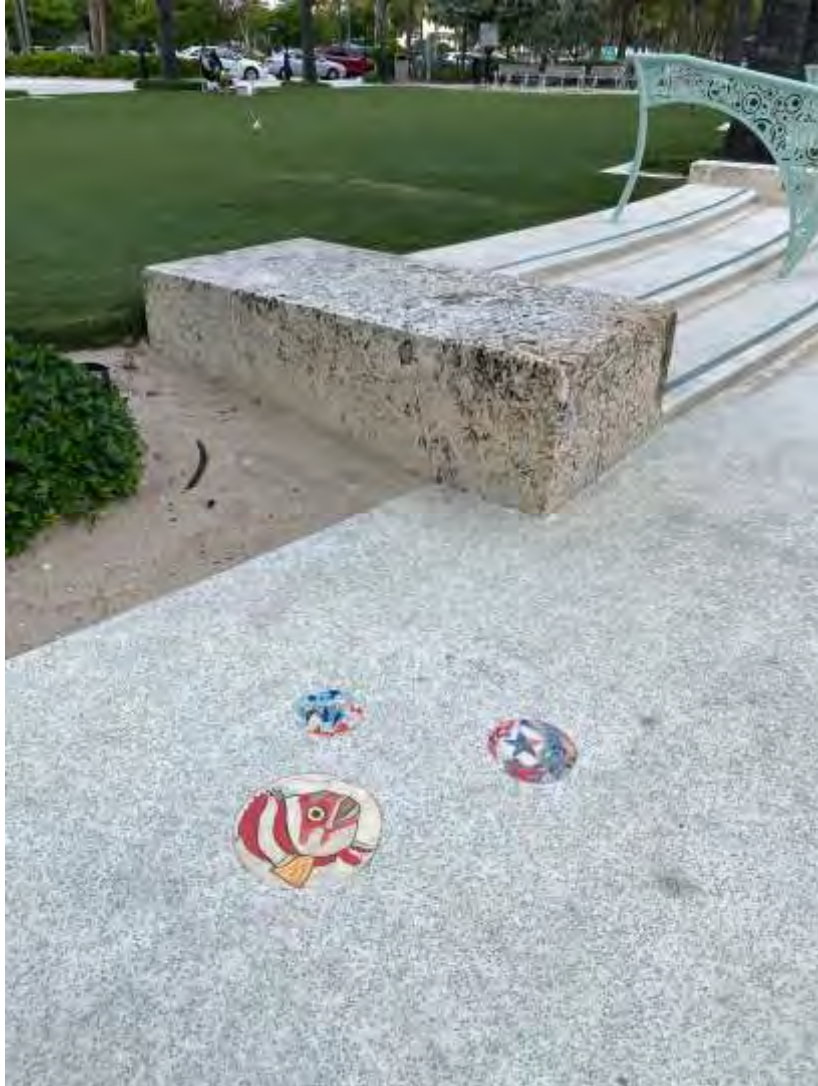
Between the Great Lawn
and the Pompano Beach Pier
Pompano Beach

The City of Pompano Beach

Laura Atria

All photo credit: Laura Atria

Sonata Kazimieraitiene



Vinyl Wraps

Christian Stanley

"Art on Wheels—Art is Essential"

Arts Advocacy Day

Vinyl

41" x 10"

GoPegasus Bus Wrap Design

Orange County Arts & Cultural Affairs

United Arts of Central Florida

GoPegasus Transportation & Travel

Terry Olson, Chief Arts Instigator, Orange County



Christian Stanley



Glass



McMow Art Glass

Sea of Green, Sky of Blue
Glass, hand painted, kiln fired
layered cut and fused mosaic
16' wide x 4.5" high plus

FKAA 1100 Kennedy Dr.
Key West

Florida Keys Aqueduct Authority
Kerry Shelby, Liz Young

All Photo Credit: McMow Art Glass

McMow Art Glass



Photography

Lenny Foster



Where We Stand

Photographs on cotton rag paper

Various - 43 Photographs

St Johns County Administration Building

St Augustine

St. Johns Cultural Council

Christina Parrish Stone

All photo credit: Lenny Foster

Wordsmith

Gianna Russo

Neighborhood Poem Exchange
a postcard

city-wide

City of Tampa
Melissa Davies



Sculpture

Eileen Goldenberg



Poetry Post
mixed media
various

City of Tampa
Melissa Davies

All Photo credit: City of Tampa

Eileen Goldenberg



Timothy Dygert, Dygert Design



Sports Balls

Balusters and paint

Ocala Regional Sportplex

City of Ocala

Leslie Nottingham

Timothy Dygert, Dygert Design



Harry McDaniel - *Exploratory Unit 01*
Gus and Lina Ocamposilva - *Three Musketeers*
Donald Gialanella - *Gaia*



Ocala Outdoor Sculpture Competition
Tuscawilla Park 829 NE Sanchez Ave, Ocala, FL 34470

City of Ocala
Leslie Nottingham

Photo credit: Ashley Dobbs

Gus and Lina Ocamposilva - *Three Musketeers*
Donald Gialanella - *Gaia*



Photo credit: InfinityPhotos19

Michelle Drummond



The Metamorphosis
hand-layered fiber sculpture
with acrylic on wood panel
3' x 5' x 7'

Mandel Public Library
City of West Palm Beach

City of West Palm Beach ArtLife WPB
Sybille Welter

All Photo credit: City of West Palm Beach

Michelle Drummond



Wendy Klemperer



Silhouette Herd
Mild plate steel, patinas,
paint, angle bracing,
steel rods, concrete piers

South 2000 Block of Pine Island Road,

Broward County Cultural Division Public Art & Design
Leslie Fordham

All photo credit: William Combs

Wendy Klemperer



Vito DiBari



Sun Salutations

Painted stainless steel and glass.

7'5" H 6'.5" D

Sunset Park
West Palm Beach

City of West Palm Beach ArtLife WPB
Sybille Welter

Photo credit: City of West Palm Beach

Urban Conga



TIDAL

Aluminum, HDPE,
LED Lights and dichroic film

32.5' x 9'

22 columns approx. 1' x 1'

Shore Acres Recreation Center

St. Petersburg

St. Petersburg Public Arts Commission

Wayne Atherholt

All photo credit: Maria Flanagan

Urban Conga



Mark Aeling



Nurture
Stainless Steel
19' H x 19'W x 18'D

Cranes Roost Park
Altamonte Springs,

The City Of Altamonte Springs
Deandra Bedford

Photo credit: Alex Kaufman

Mark Aeling



Photo credit: City of Altamonte Springs₉₆

Suspended Sculpture

Brian W. Brush



Omnis

Acrylic, Stainless Steel,
painted steel

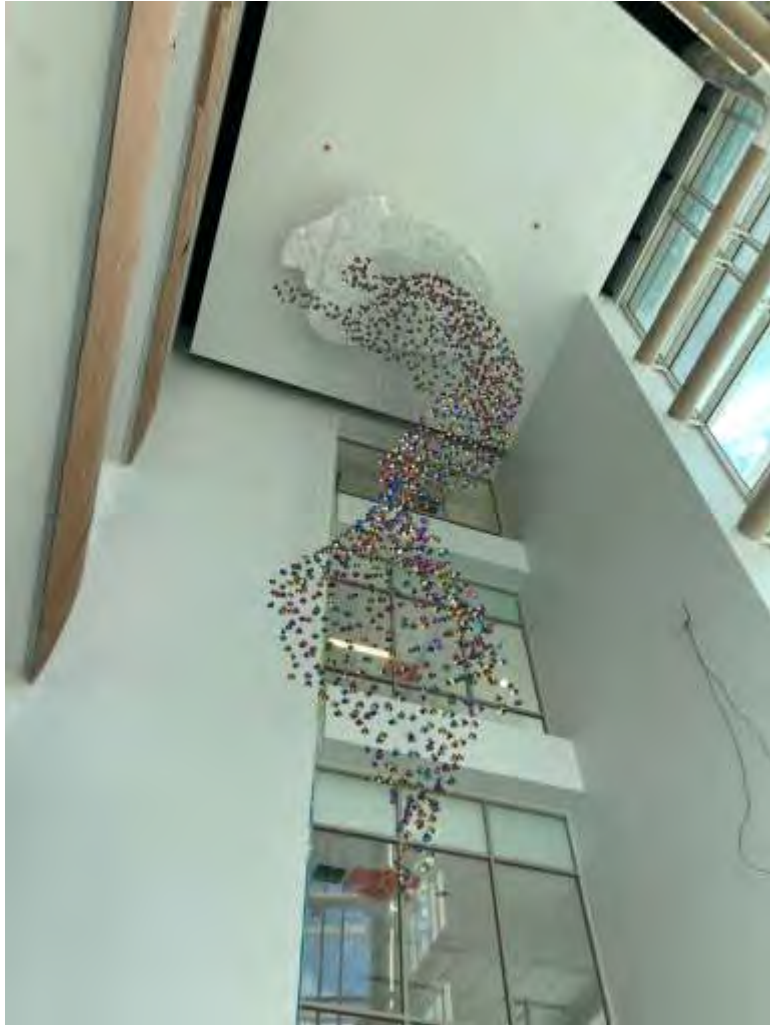
35'x14'x12'

FGCU Water School Building
N. Florida Gulf Coast University,
Fort Myers

Florida Art in State Buildings,
Florida Gulf Coast University
Mark Flickinger

All photo credit: Brian Brush

Brian W. Brush



Carlos Betancourt in collaboration with architect Alberto Latorre



MILAGRO!

Tin, Aluminum, Bronze,
steel wire supports
38' x 21'

Espanola Way
Miami Beach

City of Miami Beach
Joshua Carden

All photo credit: Miami Herald

Carlos Betancourt in collaboration with architect Alberto Latorre



FriendsWithYou



Little Cloud Sky
Acrylic Paint, Vinyl,
Electrical Components, Steel
Each cloud is 7' x 4'
accompanying murals 120' x 36'

Espanola way
Miami Beach

City of Miami Beach
Joshua Carden

photo credit: Miami Herald

FriendsWithYou



photo credit: City of Miami Beach



photo credit: Amanda Fletcher

Painting

Nichole Westfall



Weekend Plans

Paint on metal

48" x 60'

Brick City Center for the Arts

Ocala

City of Ocala

Leslie Nottingham

All photo credit: Demillio Photography

Nichole Westfall





YEAR IN REVIEW: 2021

Murals

Art on the Block Mural Day

James Vann, Cecilia Lueza, Cam Parker,
Anthony Freese, New Roots Art
Collective

- Various locations, Tampa
- Various dimensions
- Sherwin Williams Pro Park paint
- \$3,500 per mural





Creative Refuge

Justin Alsedek

- 23 SW Broadway - Inner Courtyard, Ocala
- City of Ocala
- Paint
- 18' x 10'
- \$5,000





Reflections

Bill Savarese

- Port Everglades, 1850 Eller Drive, Fort Lauderdale, FL
- The Amman Building
- Broward County Cultural Division
- "Sherwin Williams A-100 Exterior Paint Golden SoftGel and Golden MSA Varnish w/UVLS Gloss"
- 35' high x 30' wide
- \$40,000





Banners

Taco Paradise

Gregory Dirr

- Taco Bell Restaurant 2319 S Federal Hwy
Boynton Beach FL Palm Beach County
- Taco Bell
- The mural was created digitally printed on vinyl that was applied to aluminum and mounted on the east elevation of the building
- 4ft H x 11ft W
- \$8,750.00





Vista Unveiled

Olalekan Jeyifous

- Port Everglades Midport Palm Garage, 1850 Eller Drive, Fort Lauderdale, FL
- Broward County Cultural Division
- Architectural Mesh Banners, Cable, Turnbuckles, eyebolts, Keder track
- (4) each +/- 20' wide x 50' high
- \$75,000





Glass and Mosaic

On My Way

Rosario Marquardt & Roberto Behar

- 100 N Congress Avenue, Delray Beach, Palm Beach County
- Palm Beach County Art in Public Places, Palm Tran
- Glazed ceramic tiles
- 30'-8" H x 43'-6" W x 0'-1" D
- \$193,500





Morning Stars

Xenobia Bailey

- St. Pete Pier, 800 2nd Avenue NE, St. Petersburg, FL 33701
- St. Petersburg Public Art Commission
- 7'4" x 22'8"
- \$200,000





Sculpture

Wave Henge

Damon Hamm & Jeff Sundheim

- Truman Waterfront Park - Key West
- Art Students League of New York/City of Key West Art in Public Places
- Corten steel and teak wood
- 90ft x 60ft x 13ft
- No budget provided





Small Spaces, Big Places

Diane Cahall

- Downtown Ocala
- City of Ocala
- Metal, paper, resin, plastic
- 12" x 12" base
- \$1,000





Sculpture on the Lawn 2021

J. Aaron Alderman / Donald Gialanella / Stephen T. Landis / Egor and Nikita Zigura

- Orange County Administration Center, 201 S. Rosalind Avenue, Orlando, FL 32801
- Public Art Review Board
- "'I Went to See' J. Aaron Alderman Steel & Copper - 110" x 48" x 52"
- 'Gaia' Donald Gialanella Stainless Steel - 9' x 5.5' x 8'
- 'Got Juice?' Stephen T. Landis Concrete, Steel and Fiberglass - 8' x 4' x 3'
- 'Unity' Egor and Nikita Zigura Stainless Steel - 90.5" x 78.7" x 19.7"
- \$3,500 each



I Went to See
J. Aaron Alderman



Gaia
Donald Gialanella



Got Juice
Stephen T. Landis



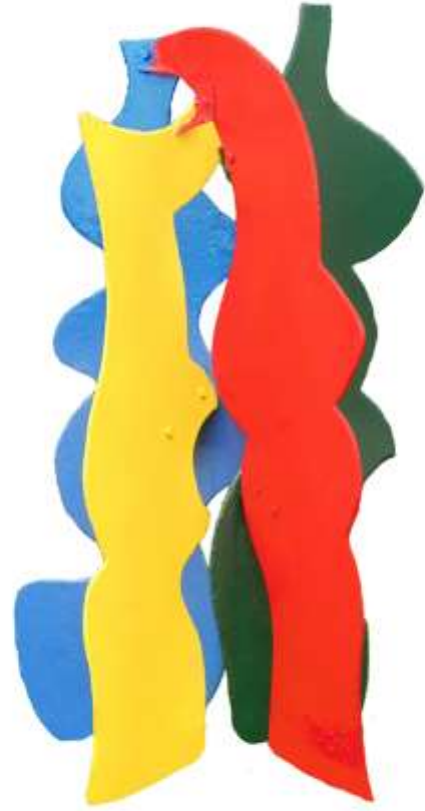
Unity
Egor and Nikita Zigura

David Hayes Sculptures in Naples Parks

David Hayes

- Cambier and Baker parks in downtown Naples
- Naples Public Art Committee
- Eight large welded painted steel sculptures.
- Most sculptures are human sized.
- \$22,000





KEYS WHIMSY

Darcy Ferrill and Shawn Trentlage

- Monroe County Library - Marathon Branch - Adult ED Lobby - 3490 Overseas Highway Marathon
- Monroe County Art in Public Places
- Acrylic, Glass and Stainless Steel
- \$50,000





Give Them Wings

Amie Jacobsen

- ArtWalk, NW 31st Ct. Coral Springs, FL. 33065
- The City of Coral Springs Public Art Committee
- Stainless steel, cast glass
- 10' x 14' x 12.5'
- \$100,000





Current

Szaboworks

- Pompano Beach Cultural Center, 50 West Atlantic Blvd. Pompano Beach, FL. 33060
- The City of Pompano Beach Public Art Committee
- Bronze, Stainless Steel, Hand-painted Patina
- 8' x 8' x 16'
- <http://www.YouTube.com/watch?v=QaZJpLaHCQ>
[Q](#)
- \$100,000





Olnetopia

Nick Ervinck

- St. Pete Pier, 800 2nd Avenue NE, St. Petersburg, FL 33701
- St. Petersburg Public Arts Commission
- Bronze sculpture with patina finish
- Approximately 5 x 6.5 feet
- \$137,000





Sculptural Seating

Art Park Seating

Mike Zeak

- Tuscawilla Art Park - 213 NE Fifth St., Ocala
- City of Ocala
- Metal and paint
- 12' Diameter
- \$6,000





A Friendly Exchange

Adam Walls

- MLK First Responders Campus - 500 block of MLK Jr. Blvd., Ocala
- City of Ocala
- Metal and paint
- 12' x 4'
- \$8,000





Wayfinding / Neighborhood Signage

The Joyous Leaping of Frolicking Fish

Byron Caplan

- 100 LaVilla Center, Jacksonville, FL 32202
- Jacksonville Transportation Authority & Art in Public Places | Cultural Council of Greater Jacksonville
- "This project was developed utilizing double-sided, direct print on Dibond with UV cured inks.
- It includes eight (8) individual, large-scale fish sculptures measuring between 4'x5' to 6'x9'.
- \$13,000.00





Mango Moire

Simon Donovan and Ben Olmstead

- 36th Street Median 36th & Windsor; 36th & Greenwood Ave. Northwood Hills, City of West Palm Beach
- ArtLife WPB, City of West Palm Beach
- Painted stainless steel, moiré pattern mango shaped boxes, on castle motif plinth
- 7'6" wide , 12" deep, 9'3" tall sculptures stand on pedestal at 10'9"
- \$200,000



Kinetic

Let LOVE Guide Your Way

Lloyd Goradesky

- Located in the beautiful new Town Square, in front of Boynton Beach City Hall on NE 1st Street and Ocean Avenue
- Height of Weathervane (including heart-shaped cement pedestal): 16'
- Circumference Width: 15' 6"
- Weight (with pedestal) 3850 pounds
- Height is 16 feet with a 16 foot circumference spin
- \$180,000.00



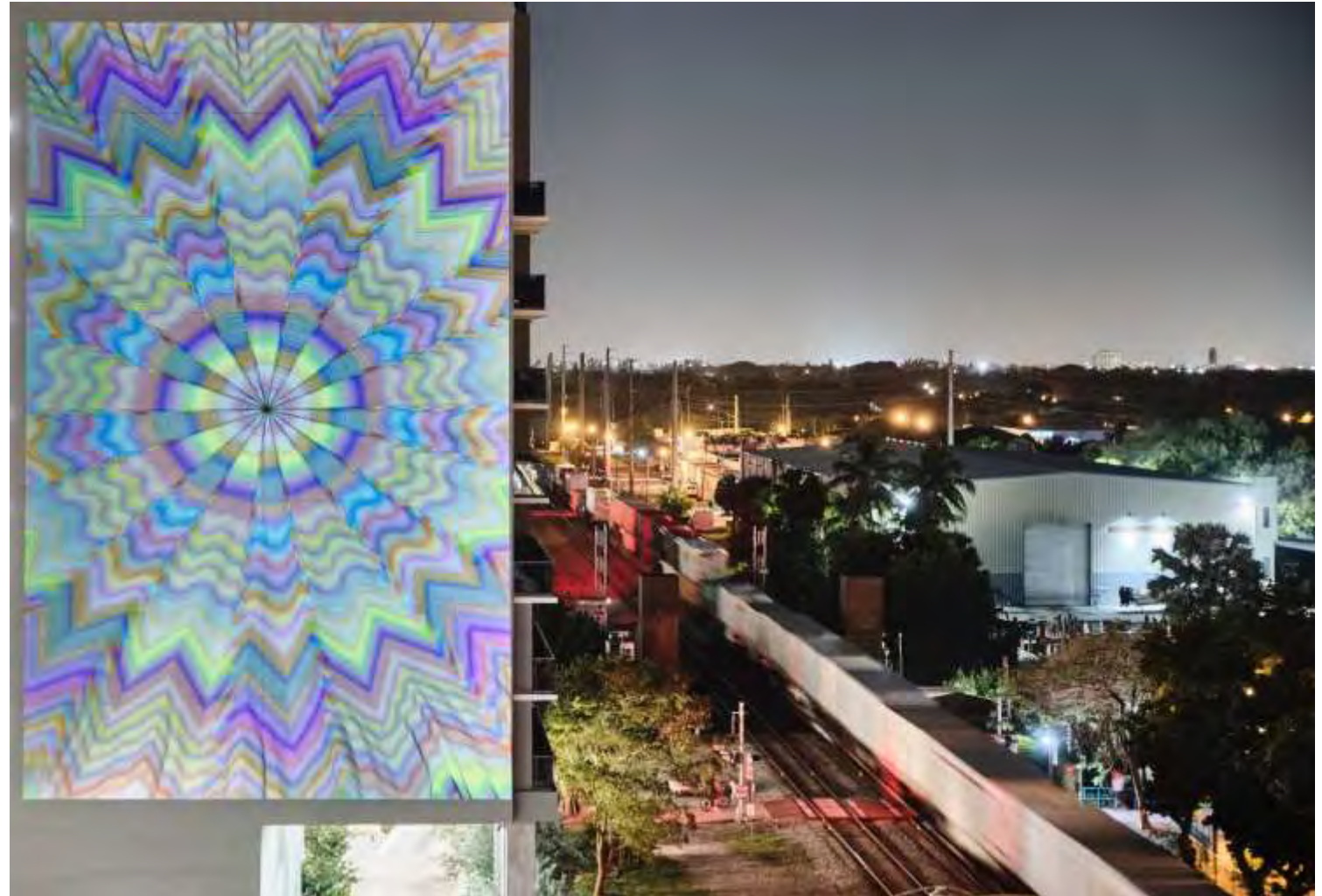


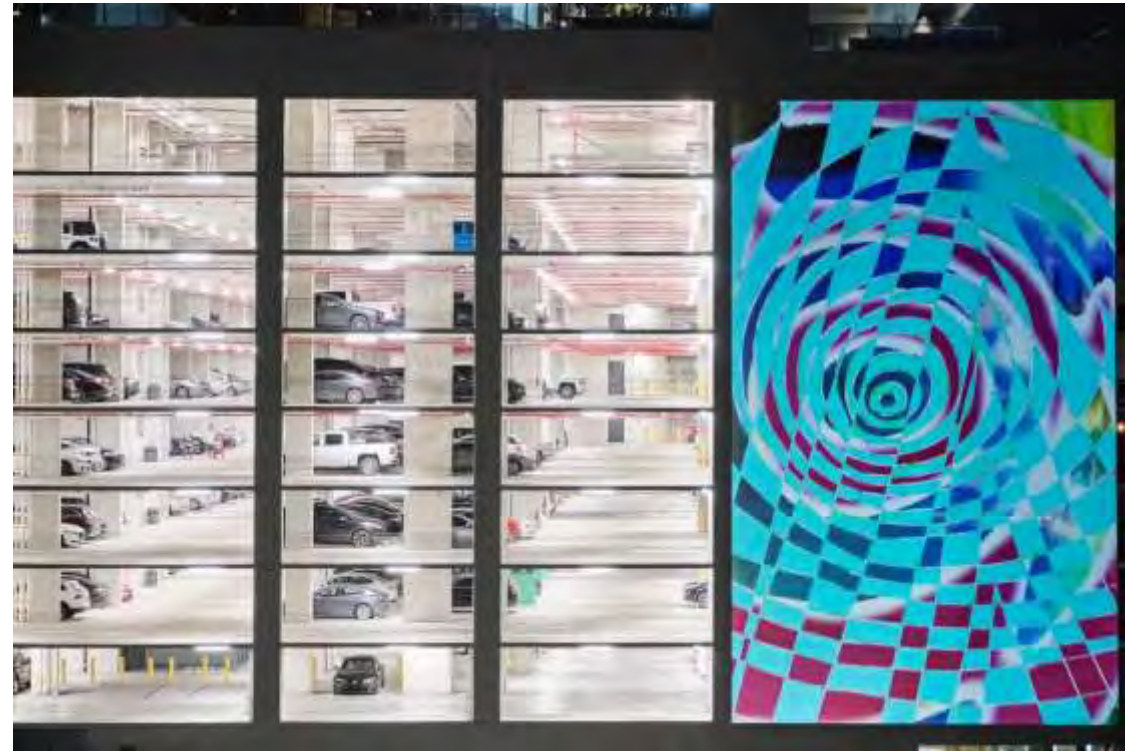
Light and Digital

Light the Night

Agustina Woodgate, Jen Clay, Edison Penafiel, Monica Lopez De Victoria

- Broward County Government Center, 115 S. Andrews Ave. - NSU Art Museum Fort Lauderdale, One East Las Olas Blvd. - Society Las Olas, 301 SW 1st Ave., Fort Lauderdale, FL.
- Broward County Cultural Division
- Video Mapping Projection
- Projections up to 10 stories high
- \$80,000





Emergence

Haddad-Drugan, Laura Haddad and Tom Drugan

- 541 Water Street, Jacksonville, FL 32202, Water Street Parking Garage southwest facade
- The Cultural Council of Greater Jacksonville and the Downtown Investment Authority
- Paint, Stainless Steel, LED Lighting and Controls
- Sculpture: 18' diameter; Mural: W: 100', H: 5 floors in height.
- \$335,700





Bending Arc

Janet Echelman

- The St. Pete Pier, 800 2nd Avenue NE, St. Petersburg, FL
- St. Petersburg Public Arts Commission
- "Fiber, Masts and Sky combined with Colored Lighting. Braided rope fibers are braided with UHMWPE (Ultra high molecular weight polyethylene) and PTFE (Polytetrafluoroethylene) .
- Dimensions of net: 280 ft. length x 82 ft. width x 44 ft. depth Installation Dimensions: 424 ft. length x 346 ft. width x 72 ft. height
- Approximate \$2.9 million (art & infrastructure)





Collier County

Public Art Inventory

July 2022

City of Marco Island



Utility Box Wraps



Collier County Government Center



Memorial Statue

American Foundation for Hungarian Youth

Outside of Risk Management Building

Donna Fiala Eagle Lakes Community Park



Pelican Mural

Community Center Building

Donna Fiala Eagle Lakes Community Park



Owl Mural

Administrative Building

Fred W. Coyle Freedom Park



Freedom Memorial

Granite Monument and steel beams from the World Trade Center, surrounded by two brick pathways and a yellow limestone area in front

Flag: 13' tall x 40' wide, granite

Eagle stand limestone

2009

Honors victims and heroes of the Sep. 11, 2011 attacks and members of our armed forces, firefighters, law enforcement officers, and emergency medical services providers

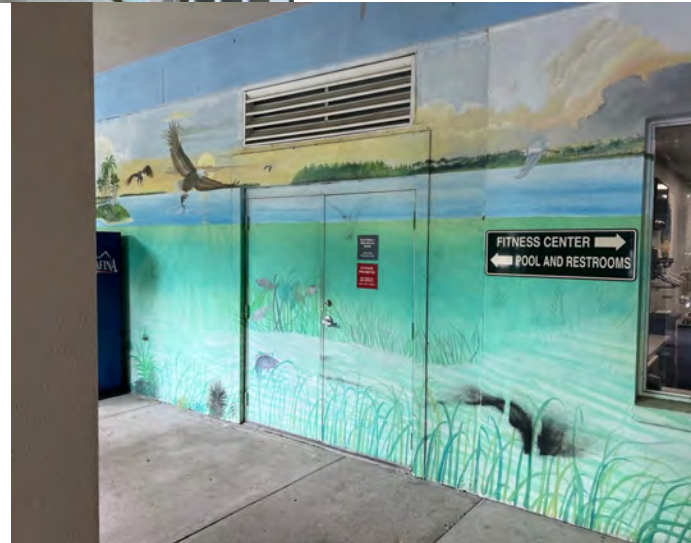
Golden Gate Community Park



Dolphin Mural

Aquatic Center

Artist: Jaime Quintero (deceased)
2006/2007





Field of Dreams Mural

First Street, Immokalee and Triangle Area, Immokalee

Artist: Martha M. Cantu, 2021

69" x 108"

US 41 and Collier Boulevard



La Donna

Artist: Márton Váró (1943 -)

Marble

\$250,000

Dedicated Feb. 21, 2020

Company

Website Contact Fir Contact La: Contact Err Contact Ph Costs

Artwork Archive	www.artworkarchive.com					720
CollectionSpace						
Public Art Archive westaf	www.publicartarchive.org					
Otocast	www.otocast.com					

Description

multiuser ; 1000 pieces, 100 locaiton
unlimited pieces and locations 1200/ year
opensource

Digital App

Public Art Systems

Otocast www.otocast.com

- App that created public art exhibitions
- Can create distinct audio guide functions like audio narratives
- Text description, photo gallery, embed video
- Directions
- City of Napa, Fort Meyers, Sarasota
- Can download the app on your phone for many tours throughout cities

Broward County

[Public Art & Design Directory \(broward.org\)](http://www.broward.org/Arts/PublicArt/Pages/Directory.aspx)

<https://www.broward.org/Arts/PublicArt/Pages/Directory.aspx>

- Lists Artwork Title, venue, City, Artist and Medium
- Page for each piece with images, description, artist name (link to page with artists statement, artist bio, photo, and website), year installed, tags, location, and address

Miami Dade County

[Art in Public Places | Miami-Dade County \(miamidadepublicart.org\)](https://miamidadepublicart.org/#collection)

<https://miamidadepublicart.org/#collection>

- Thumbnails of art with artist name, name of piece, location
- Can search collection by location, artist, and tags

POLICIES AND PROCEDURES

General Policies

Philadelphia Art Commission

[Home](#) / [Philadelphia Art Commission](#) / Regulations

Regulations

This page lists sections of the [Philadelphia Home Rule Charter](#) that establish the powers and responsibilities of the Art Commission.

Section 3-910

The Art Commission shall be composed of eight appointed members and the Commissioner of Public Property. Of the appointed members, one each shall be a painter, a sculptor, an architect, a landscape architect, a member of the Commission on Parks and Recreation, and an experienced business executive, and two shall be members of a faculty or governing body of a school of art or architecture. In all matters within the jurisdiction of the Commission pertaining to work under the special charge of any department of the City, the head of such department shall also for the time being act as a member but shall have no vote.

ANNOTATION

Sources: Act of June 25, 1919, P.L. 581, Article II, Section 11.

Purposes: The Art Commission, formerly the Art Jury, is continued substantially as heretofore, with the addition of a landscape architect. The Commissioner of Public Property is made a member because the Commission is connected with his Department. Since the Commission from time to time passes on projects within the realm of other departments, the department head concerned is made a member at the time his project is being considered.

Section 5-900

The Department of Public Property shall have the power and its duty shall be to perform the following functions:

(a) Buildings and Other Real Estate.

(3) Whenever the City shall have been authorized by ordinance or otherwise to erect a new building or to remodel or alter an existing building, the Department shall when necessary employ a suitable architect, and also when necessary an engineer, to design the same. When the plans have been approved by the Mayor, the Managing Director and the Art Commission, the Department shall cause appropriate specifications to be prepared which shall be submitted to the Mayor and the Managing Director for approval. In the preparation of plans and specifications, the Department shall consult with the department, board or commission of the City or other governmental agency for whose use the building is being remodeled, altered or constructed. After a contract has been awarded, the Department shall supervise through its own engineers or otherwise, the remodeling, alteration or erection of the building under contract.

Section 5-903

(1) The Art Commission shall:

(a) Approve any work of art to be acquired by the City, whether by purchase, gift or otherwise and its proposed location;

(b) Require to be submitted to it, whenever it deems it proper, a complete model or design of any work of art to be acquired by the City;

(c) Approve the design and proposed location of any building, bridge and its approaches, arch, gate, fence, or other structure or fixture to be paid for, either wholly or in part, from the City Treasury or for which the City or any other public authority is to furnish a site, but any such action taken by the Commission shall conform to the Physical Development Plan;

(d) Approve any structure or fixture to be erected by any person upon or to extend over any highway, stream, lake, square, park or other public place within the City;

(e) Examine every two years all City monuments and works of art and make a report to the Commissioner of Public Property on their condition with recommendations for their care and maintenance;

(f) Approve the removal, relocation or alteration of any existing work of art in the possession of the City.

(2) "Work of art" shall include all paintings, mural decorations, inscriptions, stained glass, statues, reliefs, or other sculptures, monuments, fountains, arches or other structures intended for ornament or commemoration.

(3) If the Art Commission fails to act upon any matter submitted to it within sixty days after such submission, its approval of the matter submitted shall be presumed.

ANNOTATION

Sources: Act of June 25, 1919, P.L. 581, Article II, Section 11.

Purposes: The functions of the Art Commission are essentially those of the Art Jury under the Charter of 1919. The functions of the Art Commission will affect at times City planning and for that reason its decisions must conform with the requirements of the Physical Development Plan of the City. The examination of the condition of City monuments and works of art is a new function and is included so that these important and expensive properties of the City shall not suffer from neglect.

Section 8-205

A department, board or commission shall not sell or exchange any real estate belonging to the City or grant any license, easement, right of way, or other interest over or in such real estate without specific authority from the Council so to do. In deeds of land made by the City, appropriate restrictions may be imposed, including a restriction requiring that the design and location of structures to be altered or erected thereon be first approved by the Art Commission.

ANNOTATION

Sources: The Administrative Code of 1929, Act of April 9, 1929, P.L. 177, Section 514, as amended; Act of June 25, 1919, P.L. 581, Article II, Section 11 (e).

Purposes: The consent of Council is required before any interest in land may be transferred because of the value of such interests. The power of the City to impose restrictions in deeds of land made by it is intended as a means for facilitating planned City development, extending the powers of the Art Commission in appropriate circumstances, and for enabling the City to impose deed restrictions of any kind when otherwise appropriate or desirable.

Section 8-207

(1) No work of art shall be acquired by any department, board or commission, or erected or placed in or upon or allowed to extend over any building, street, stream, lake, park, or other public place belonging to or under the control of the City, or removed, relocated or altered in any way without approval first obtained from the Art Commission.

(2) No construction or erection requiring the approval of the Art Commission shall be contracted for by any officer, department, board or commission without approval first obtained from the Art Commission.

(3) Nothing requiring the approval of the Art Commission shall be changed in design or location without its approval.

ANNOTATION

Sources: Act of June 25, 1919, P.L. 581, Article II, Section 11 (d) and (e).

Purposes: Provisions of the 1919 Charter are continued. See Section 5-903.

Zoning requirements

Every property in the City has a zoning classification. This determines what the property can be used for and what can be built on it. Some classifications need Art Commission approval. Most approval requirements are for commercial signs in special areas with strict standards.

Section 14-500 contains controls for these areas. It places restrictions on properties on these streets. It also requires approval by the Planning Commission for any facade change and the Art Commission for any sign change. Similar controls exist for commercial corridors citywide.

High-density zoning categories need a fine art component for projects that exceed the base allowable density for the site. Approval of this part of the project rests with the Art Commission.

Art Commission approval is also needed for:

- Structures and permanent fixtures placed on or over sidewalks and streets.
- Projections from private structures into or over a public sidewalk.
- All newsstands and other street furniture placed on public sidewalks.
- Bridges, public and private, if they span a public street.

This content was last updated on December 23, 2020, by [Philadelphia Art Commission](#).

[We're always working to improve phila.gov.](#)
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SARASOTA PUBLIC ART

Sec. VII-701. Public art required.

It is the intent and purpose of this division to further the commitment of the city to the aesthetic enrichment of the community through the private and public acquisition of works of art so that citizens and visitors to the city will be afforded an opportunity to enjoy and appreciate works of art. The requirements of this division shall be construed to promote the aesthetic values of the entire community, to encourage the preservation and protection of public art.

Any property owner or developer who applies to the city for a building permit to construct or make improvements that exceed \$1,000,000.00 in construction value to a multi-dwelling structure, mixed use development or commercial building or non-residential portion of a mixed use building located in the city, shall be required to do one of the following:

- (1) Contribute an amount equal to one-half of one percent of the construction cost for the project to the city public art fund established by section VII-704 of this division. The word "project," as used herein, shall mean the improvements that are authorized by the issuance of a single building permit.
- (2) Provide public art on the development site provided that:
 - a. The value of such public art shall be equal to or greater than one-half of one percent of the construction costs for the project. The word "project," as used herein, shall mean the improvements that are authorized by the issuance of a single building permit.
 - b. Such public art is approved by the public art committee hereinafter established prior to the placement on the site. The public art committee shall be authorized to approve proposed public art prior to its fabrication or acquisition. Nothing herein shall be construed to require that public art be in existence and subject to examination at the time of its approval by the public art committee.
 - c. Provided however, that buildings or portions of buildings (based on square footage) that include dwelling units designated for households with an income at or below 120 percent of the Area Median Income (AMI) in the North Port-Sarasota-Bradenton MSA for a period of at least 30 years shall not be required to conform to the requirements of this section.

As a condition of the exemption from conformity to the requirements of this section VII-701 pursuant to this subsection c, an agreement between the developer/landowner and the City of Sarasota shall be recorded in the Official Records of Sarasota County. The agreement shall provide that a buyer or a renter of a dwelling unit designated for households with an income at or below 120 percent of the Area Median Income (AMI) shall not have a household income greater than the income range designated for the unit that is specified in the agreement. The agreement shall further provide that a dwelling unit designated for households with an income at or below 120 percent of AMI shall have an appreciation limit applicable upon resale and that a rental unit designated for households with an income at or below 120 percent of the AMI shall be monitored for rent levels for 30 years. The agreement shall also provide for monitoring of occupant income levels for a period of 30 years.
 - d. Provided however, that building permits for individual condominium units shall not be required to conform to the requirements of this section.
 - e. Provided however, that the county shall not be required to conform to the requirements of this section so long as the county provides public art upon the construction of its public buildings in conformity with the county public art program and so long as the public art proposed by the

county is approved by the board of county commissioners after receiving and considering the comments of the city public art committee.

- f. Provided however, that the city shall not be required to conform to the requirements of this section so long as the city provides public art upon the construction of its public buildings in conformity with the city public art program and so long as the public art proposed by the city is approved by the city commission after receiving and considering comments and recommendations of the city public art committee.
 - g. All works of art located on private parcels shall be installed outside of any and all buildings and shall be completely visible from the adjacent public right-of-way.
- (3) To provide public art in a public place on property other than the zoning lot proposed for development provided that:
- a. The value of such public art shall be equal to or greater than one-half of one percent of the construction costs for the project. The word "project", as used herein, shall mean the improvements that are authorized by the issuance of a single building permit.
 - b. Such public art is approved by the city commission after receiving the recommendation of the public art committee prior to the placement on the site approved by the city commission pursuant to paragraph c. below. The city commission shall be authorized to approve proposed public art prior to its fabrication or acquisition. Nothing herein shall be construed to require that public art be in existence and subject to examination at the time of its approval by the public art committee.
 - c. Such public art is located in a public place off the development site which is approved by the city commission after receiving the recommendation of the public art committee.

All works of art provided in accordance with subsection (2) above or provided in accordance with subsection (3) above and located on private property shall be and remain the sole property of the private land owner. The private property owner shall have the sole responsibility for maintenance and insurance of such works of art. All works of art provided in accordance with subsection (3) above shall be and remain the sole property of the city.

(Ord. No. 02-4357, 4-29-02; Ord. No. 04-4534, § 3, 6-7-04; Ord. No. 06-4663, § 2, 3-20-06; Ord. No. 10-4927, § 2(att. 1), 2-22-11; Ord. No. 17-5208, § 1, 8-21-17; Ord. No. 19-5290, § 1, 10-7-19)

Sec. VII-702. Removal or replacement of public art prohibited.

After a work of art has been approved by the public art committee or city commission in accordance with section VII-701, such work of art shall be retained on site in its approved location and shall not be removed without prior approval of the public art committee and city commission of a reasonably equivalent replacement work of art.

(Ord. No. 02-4357, 4-29-02; Ord. No. 17-5208, § 1, 8-21-17)

Sec. VII-703. Additional work of public art permitted.

After public art which meets the requirements of this division has been installed on a development site, nothing herein shall be construed to prohibit the installation and placement of additional works of art on site.

(Ord. No. 02-4357, 4-29-02; Ord. No. 06-4663, § 2, 3-20-06)

Sec. VII-704. Public art fund.

There is hereby created a public art fund which shall consist of all contributions received pursuant to section VII-701(1), cash grants to the city for public art projects from governmental or private sources, and all other funds donated to the city for the provision of public art by private parties. The public art fund shall be used solely for the selection, acquisition, transportation, installation, maintenance and promotion of works of art to be displayed in the city. All expenditures from the fund shall be approved by the city commission after the recommendation of the public art committee. Any works of art purchased with such funds shall be and remain the sole property of the city. The public art fund shall be kept in an interest bearing account, separate from general revenues and all accrued interest shall be deposited in the public art fund. The cost of insurance for public art located on public property shall be paid from the city's general fund.

(Ord. No. 02-4357, 4-29-02; Ord. No. 17-5208, § 1, 8-21-17)

Sec. VII-705. Application for building permits.

Developments required to provide public art in accordance with this article shall:

- (1) If a contribution to the public art fund is to be made, then, prior to the issuance of a building permit, the property owner or developer shall make the contribution as provided for in section VII-701(1).
- (2) If the public art has not been created, produced or rendered, then at the same time as the application for a permit is submitted to the director of development services, the property owner or developer shall submit to the public art committee:
 - a. A description, in writing, of the process by which the artist(s) will be selected;
 - b. A proposed schedule for the creation, completion and installation of the approved public art at the development site;
 - c. The location where the public art is to be installed;
 - d. Written evidence of a deposit with the city finance department in the form of cash or cashier's check the amount of 115 percent of the value of the public art, as required in section VII-701(2) or (3).

The application for a building permit shall certify that such submittal to the public art committee and the required deposit has been made.

Either prior to or subsequent to the issuance of the building permit, the public art committee will review all documentation submitted by the property owner or developer, including photographic examples of existing work of the proposed artist and such other documentary material as may be requested by the public art committee. The public art committee shall approve, approve with conditions or disapprove the installation of the public art according to the standards set forth in section VII-706 and shall so advise the director of development services in writing.

Upon installation, the director of development services will certify that the art work is properly installed according to the plans and specifications previously submitted and approved.

The director of development services will not issue a certificate of occupancy until the public art is properly installed or an extension of time for the installation has been granted by the public art committee or the funds deposited with the finance department have been forfeited to the city, as provide for in this section.

-
- (3) If the public art has been created, produced or rendered, then at the same time as the application for a building permit is submitted to the director of development services, the property owner or developer shall submit:
 - a. Graphic, photographic or architectural renderings;
 - b. A description of the proposed public art which is to be installed at the development site or other public place;
 - c. The location where the public art is to be installed;
 - d. An independent appraisal of the value of the art work to the public art committee or other evidence of value;

The application for a building permit shall certify that such submittal to the public art committee has been made. The cost of the appraisal shall be the sole responsibility of the property owner or the developer.

Prior to the issuance of the building permit, the public art committee will review all documentation submitted by the property owner or developer. The public art committee shall approve, approve with conditions or disapprove the installation of the public art according to the standards set forth in section VII-706 and shall so advise the director of development services in writing. No building permit shall be issued prior to the approval of the public art by the public art committee.

Upon installation, the director of development services will certify that the art work is properly installed according to the plans and specifications previously submitted and approved. The director of development services will not issue a certificate of occupancy until the public art is properly installed or an extension of time up to one year for the installation has been granted by the public art committee. Any such extension shall be conditioned upon the property owner or developer depositing with the city finance department, in the form of cash or cashier's check, the amount of 115 percent of the value of the public art, as required in section VII-701(2) or (3).

- (4) Funds of the property owner or developer deposited with the finance department, as provided for in subsection (2) or (3), shall be released when the director of development services certifies to the finance director that the public art has been installed as required.
- (5) If the public art has not been installed as required herein and any extensions for such installation have elapsed, the director of development services shall petition the city commission for authorization to forfeit all monies deposited with the finance department. Such deposit shall be ordered forfeited by the city commission if it determines, after notice to the property owner or developer, that the public art was not installed as required by this section.
- (6) All decisions of the public art committee made pursuant to this section shall be appealable to the city commission within 30 days of the oral rendering of such decision.

Sec. VII-706. Standards for approval or disapproval of public art.

The public art committee shall be governed by the following mandatory and non-mandatory criteria in the exercise of its discretion to approve, approve with conditions or disapprove the proposed installation of public art as required by this division. The public art committee must find that each element of the mandatory criteria has been satisfied. In addition, the public art committee shall determine whether or not the proposed installation of the public art, on balance, comports generally with the elements of the non-mandatory criteria.

- (1) *Mandatory criteria.*

-
- a. Whether the proposed public art conforms to the definition of public art set forth in section II-201;
 - b. Whether the proposed public art meets or exceeds the value requirements of section VII-701;
 - c. Whether the proposed public art is compatible with the neighborhood and not injurious to the neighborhood or otherwise detrimental to the public welfare;
 - d. Whether the proposed public art presents a safety hazard to the public;
 - e. Whether signs or other encroachments are or should be set back a certain distance from the proposed public art.
- (2) *Non-mandatory criteria.*
- a. Whether the proposed public art is of exceptional quality and enduring value;
 - b. Whether the proposed public art serves to further the city's goal of promoting cultural diversity;
 - c. Whether the proposed public art serves to further the city's goal of promoting a broad range of artistic styles and media from traditional to contemporary works of art in order to maintain overall balance within the city;
 - d. Whether the proposed public art is supportive of the city's vision and goals;
 - e. Whether the proposed public art is appropriate to the site;
 - f. Whether the proposed public art should be installed at the proposed location on a site or at a different location;
 - g. Whether the proposed public art requires extraordinary maintenance, such as any special servicing due to periodic adjustment, repainting, or repair or replacement of moving parts.

(Ord. No. 02-4357, 4-29-02; Ord. No. 06-4663, § 2, 3-20-06; Ord. No. 17-5208, § 1, 8-21-17)

Sec. VII-707. Acquisition of required public art by combining private and public funds.

Any property owner or developer who exercises the option to provide required public art in accordance with section VII-701(3) may request a contribution from the public art fund to be combined with the property owner or developer's private funds to provide public art, provided that:

- (1) The property owner or developer contributes the maximum amount required by section VII-701(3)(a) so that the private contribution is at least equal to the minimum value of public art required by this section.
- (2) The contribution from the public art fund is approved by the city commission after receiving the recommendation of the public art committee.
- (3) The public art to be provided satisfies the requirements of section VII-701(3)(b) and is located on either on city-owned property or on property in which the city has an easement allowing public access to the art which has been approved and accepted by the city commission.
- (4) The city commission and the developer execute a written agreement setting forth the rights and obligations of the city and the developer as to the ownership maintenance and location of the public art and the provision of insurance for the public art.

(Ord. No. 17-5208, § 1, 8-21-17)

Sec. VII-708. Acquisition of required public art by combining required private contributions.

Two property owners or developers who are developing two separate projects or a single property owner or developer who is developing more than one project may request to be allowed to provide a single work of public art for both projects to be displayed at one of the two project sites or at a public location, provided that:

- (1) The value of such public art shall be an amount which is at least equal to the required minimum value of the public art for the first project combined with the required minimum value of the public art for the second project.
- (2) The proposal to combine the public art requirement for the two projects is approved by the public art committee.
- (3) The public art to be provided satisfies the requirements of section VII-701(2) (b) and (g) or alternatively satisfies the requirements of section VII-701(3)(b) and (c).

(Ord. No. 17-5208, § 1, 8-21-17)

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- ▢ Miami - Dade County
 - Code of Ordinances
 - Chapter 2. ADMINISTRATION
 - Article I. IN GENERAL

§ 2-11.15. Works of art in public places.

Latest version.

1. This section shall be known, and may be cited, as the "Miami-Dade Art in Public Places Ordinance."
2. Art in public places program.
 - (a) Applicability and Jurisdiction over County facilities. Subject to the provisions of paragraph (2)(e) below, this section is intended to, and shall, govern art in public places in the incorporated and unincorporated areas of the County. County facilities located, or intended to be located, within the boundaries of a municipality shall be governed solely and exclusively by the Miami-Dade Art in Public Places Ordinance with respect to matters covered in this section, including with respect to the collection, payment, and allocation of funds for the acquisition and display of works of art relating to said County facilities, and shall not be within the jurisdiction of the municipality for such purposes.
 - (b) Appropriation for construction to include amount for works of art. Miami-Dade County and each municipality in Miami-Dade County shall provide for the acquisition of works of art equivalent in value to not less than one and one-half (1½) percent of the construction cost of new governmental buildings, provided that no funds may be appropriated for this purpose from the ad valorem tax operations fund. To the extent the total appropriation is not used for the acquisition of works of art for said buildings, the remainder may be used for:
 - (1) Program administrative costs, insurance costs or for the repair and maintenance of any works of art acquired under this section; or
 - (2) To supplement other appropriations for the acquisition of works of art under this section or to place works of art in, on, or near government facilities which have already been constructed.
 - (c) Waiver of requirements. The requirements of paragraph (b) may be waived by resolution of the Board of County Commissioners of Miami-Dade County when and if it appears to said Board that a construction project covered hereunder is not appropriate for application of the above requirements.



- (d) Definitions. For the purpose of this section, the following terms are hereby defined:
- (1) Works of art is defined as the application of skill and taste to production of tangible objects, according to aesthetic principles, including, but not limited to, paintings, sculptures, engravings, carvings, frescoes, mobiles, murals, collages, mosaics, statues, bas-reliefs, tapestries, photographs, lighting designs and drawings.
 - (2) Construction cost is defined to include architectural and engineering fees, site work, and contingency allowances. It does not include land acquisition or subsequent changes to the construction contract. All construction costs shall be calculated as of the date the contract is executed.
 - (3) County facility is defined as any facility, building, structure, improvement, or infrastructure, whether subterranean, above-ground, or overhead, that is (i) owned, leased, or operated by, or (ii) constructed upon land owned or leased by, the County or any of its agencies or instrumentalities, including Public Health Trust of Miami-Dade County.
- (e) Option for municipalities to enact art in public places ordinances. Any municipality within the County may opt out of this section by enacting and administering its own art in public places ordinance for non-County facilities located within its municipal boundaries. This section sets forth the minimum standards for any municipal ordinance and any such municipal ordinance shall be consistent with the minimum standards of this section. The municipality shall provide written notice of the municipality's intent to opt out of this section and a copy of the proposed ordinance to the Office of the County Mayor and to the Art in Public Places Trust at least 30 days prior to the scheduled adoption of any such municipal ordinance so that the County Mayor or County Mayor's designee can advise the municipality whether or not the proposed ordinance is consistent with the minimum standards set forth in this section. Within 30 days following the adoption by a municipality of an art in public places ordinance, the municipality shall provide a copy of the adopted ordinance to the County Mayor and the Art in Public Places Trust. Any municipality that, prior to March 30, 2019, has adopted an art in public places ordinance and seeks to use said ordinance to opt out of this section, shall provide a copy of said ordinance to the County Mayor and the Art in Public Places Trust so that the County Mayor or County Mayor's designee can advise the municipality whether or not the adopted ordinance is consistent with the minimum standards set forth in this section.
3. Art in Public Places Trust. There shall be an Art in Public Places Trust to administer the program.
- (a) Purpose. The Trustees of the Art in Public Places Trust shall act in the public interest upon all matters relating to the program and shall support the program's



goals and objectives. The Trustees' responsibilities include the selection, maintenance, planning, public education and curating of all works of art acquired by the program. The Trustees shall oversee and administer the funds collected by municipalities for municipal facilities and projects consistent with this section to be used for the benefit of such municipalities, except where a municipality has enacted its own art in public places ordinance and administers its own program as provided in this section.

- (1) Membership; qualifications. The Trust shall be composed of fifteen (15) Trustees appointed to staggered terms by the Board of County Commissioners, serving without compensation. Each Board member shall be appointed to a term which shall end concurrently with the last day of the term of the County Commissioner who appointed the Board member, as provided in Section 2-38.2 of this Code. If a vacancy occurs prior to the expiration of the Board member's term, the County Commissioner who appointed that member shall appoint a new member to fill the balance of the term. Additionally, the Mayor shall appoint two (2) members of the Board of County Commissioners to sit as ex officio Trustees. Each Trustee must be knowledgeable in public art, must be a resident of Miami-Dade County and may not operate, own or be employed by any art dealer, art gallery, artists' representative, museum or other entity which derives income from the sale or display of art work. Membership is governed by Sections 2-11.38 and 2-11.39 of the Miami-Dade County Code.
 - (2) Term of office. No trustee shall serve more than eight (8) consecutive years on the Council; provided that this limitation shall not be applicable to Trustees with unexpired terms on November 1, 1993 who were reappointed after that date. Nothing shall prohibit any individual from being reappointed to the Trust after a hiatus of two (2) years.
 - (3) Duties. The Trustees shall prepare a master art plan to ensure a coherent acquisition program and implementation guidelines, both of which shall be approved by the Board of County Commissioners. The Trustees shall approve all program acquisitions in accordance with the master art plan and implementation guidelines and shall oversee the public education, and curatorial aspects of the program. The Trustees shall recommend to the County Manager an Executive Director, a budget for staff and other expenditures necessary to operate the program and shall deliver an annual report to the Board of County Commissioners.
- (b) Professional Advisory Committee. The Professional Advisory Committee shall be composed of eleven (11) members appointed by the Trust, and shall be compensated for professional services in accordance with a schedule established by the Trust, although this shall not preclude donation of such services.



- (1) Membership, qualifications. Each member of the professional advisory committee shall be a professional in the field of art, architecture, art history, or architectural history. Members' reasonable expenses shall be reimbursed at a uniform rate to be established from time to time by the Trust.
 - (2) Term of office. Each Professional Advisory Committee member shall serve a two-year term and may be reappointed for a total of three (3) consecutive terms.
 - (3) Duties. The Professional Advisory Committee will screen submissions and will recommend to the Trust for each acquisition not more than three (3) possible selections, which may be existing works of art or new commissions.
 - (4) Proceedings. For each acquisition the Trust shall direct the Professional Advisory Committee to act as a committee of the whole or in smaller subcommittees.
- (c) Selections of works of art. All acquisitions will be in accordance with the master art plan. Trustees shall approve each acquisition from those elections recommended by the Professional Advisory Committee. The County Manager will negotiate and execute appropriate contracts to acquire each approved work of art. Funds may be aggregated to acquire works of art.
- (1) Selection criteria. In the selection process, the following principles shall be observed:
 - a. Works of art shall be located in areas where residents and visitors live and congregate and shall be highly accessible and visible.
 - b. Areas used by tourists, including the airport, seaport, beaches, parks and thoroughfares, shall each have a separate master plan which shall be incorporated as a portion of the master art plan.
 - c. The Trustees should consider the inherently intrusive nature of public art on the lives of those frequenting public places. Artworks reflecting enduring artistic concepts, not transitory ones, should be sought.
 - d. The Trust's selections must reflect the cultural and ethnic diversity of this County without deviation from a standard of excellence.
 - e. Final selection shall also take into account appropriateness to the site, permanence of the work in light of environmental conditions at the site, maintenance requirements, quality of the work, likelihood that the artist can successfully complete the work within the available funding, diversity of works already acquired by the Trust, diversity of the artists whose work has been acquired by the Trust.
- (d) Master art plan and implementation guidelines. The Trustees shall adopt and publish a master art plan and written uniform guidelines to govern the manner and method of the submission of proposed works of art to the Professional Advisory



Committee, the process by which the Professional Advisory Committee shall make recommendations to the Trustees and the process by which the Trustees shall approve acquisition. These shall be approved by the Board of County Commissioners. Purchases and Commissions pursuant to such approved guidelines shall be reflected on the information section of the Commission agenda, but shall not require Commission approval.

4. Ownership and Upkeep. Ownership of all works of art acquired by the County under this section is vested in Miami-Dade County, except that ownership of all works of art acquired with municipal funds for a new governmental building shall be vested in the applicable municipality. The Art in Public Places Trust is charged with the custody, supervision, maintenance and preservation of works of art acquired by the County pursuant to this section, while each municipality is charged with the custody, supervision, maintenance, and preservation of works in art acquired with municipal funds pursuant to this section. In each instance, the County or municipality, as applicable, shall acquire title to each work of art acquired.
5. Personnel. The County Mayor shall provide adequate and competent clerical and administrative personnel as may be reasonably required by the Trust for the proper performance of its duties, subject to budget limitations.

(Ord. No. 73-77, §§ 1—4, 9-18-73; Ord. No. 78-75, § 1, 11-7-78; Ord. No. 82-90, § 1, 9-21-82; Ord. No. 82-112, § 1, 12-21-82; Ord. No. 84-14, § 1, 2-7-84; Ord. No. 94-12, § 1, 1-18-94; Ord. No. 98-18, § 1, 2-3-98; Ord. No. 19-08, § 2, 2-5-19)

EDITOR'S NOTE

Ord. No. 73-77, § 5, provided for inclusion of the ordinance as a part of this Code, but did not specify the manner of inclusion; hence, codification of §§ 1—4 as § 2-11.15 was at the discretion of the editors.

CROSS REFERENCE

Center for Fine Arts, § 2-301 et seq.





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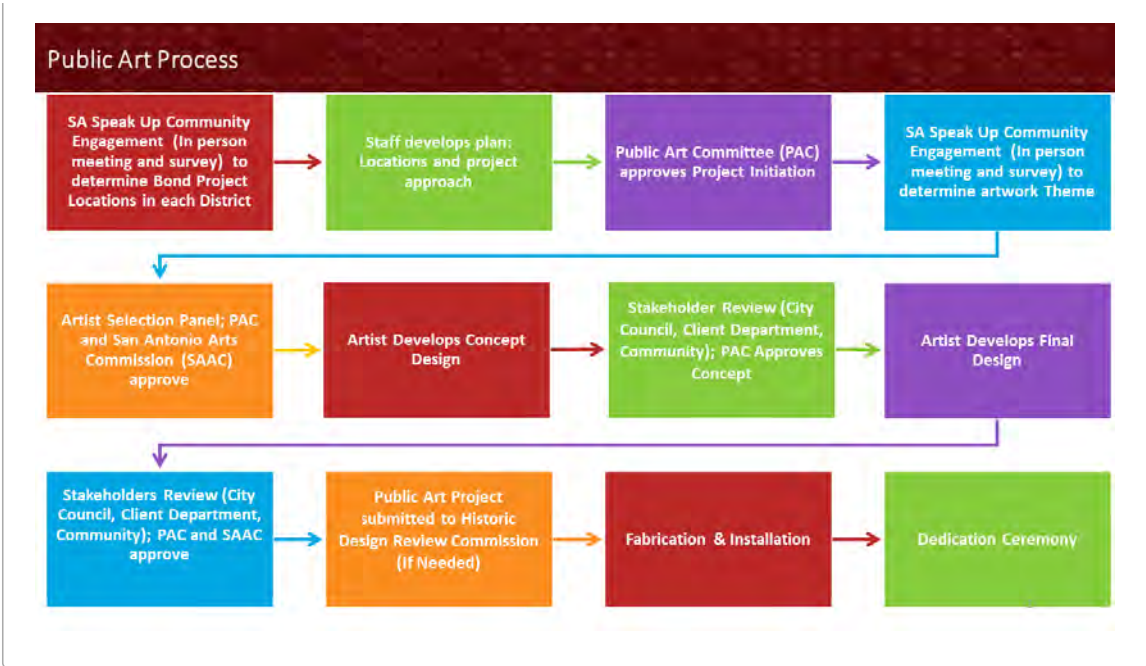


Our public process supports artists and a broad network of creative and allied professionals through our pre-qualified artist list, mentorship program for San Antonio-based artists, and special programs. The San Antonio Art Commission reviews and makes recommendations to guide our work.

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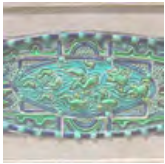
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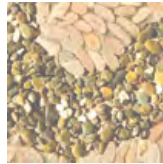
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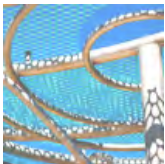
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An Open Letter to Public Art Administrators

Public artists and public art administrators are equally committed to creating work that is of artistic and civic worth, be it through site-specific commissions, design team, or planning projects. However, with 350 existing public art programs and more evolving, practices are emerging that hinder artists' abilities to give administrators our most productive efforts.

We offer, by this letter, commentary and recommendations that we believe will make the partnership between artists and administrators more effective and efficient, resulting in art works that are more evocative of our time and place. We do not pretend to speak for all artists, indeed, many of the undersigned may not necessarily agree with all the points raised below. However, our collective experience has now taken a voice that we hope may speak to many concerns within our industry.

Open Calls That Require Conceptual Proposals

Increasingly, agencies are soliciting artists through Requests for Proposals (RFP) rather than Requests for Qualifications (RFQ) at the open call stage. While it may seem like a good idea to narrow the field by asking for specific ideas and drawings, artist selection through RFP's is often counterproductive. For the following reasons, we feel the RFP process is not in an agency's self-interest:

- **Designing site-integrated art is a complicated process.** It is difficult, if not impossible to design site-integrated work without intimate knowledge of the site, and this is impossible with an RFP process.
- **The best design solutions are built in tandem with the art advisory committee.** The time artists spend in the conceptual phase is the *most crucial part* of the value we bring to a project. Asking for a concept without the benefit of the artist building trust and dialogue with the design team, community, and other stakeholders puts the artist outside of the process and results in generic solutions.
- **The odds of winning do not justify the time and expense required to develop a concept at the open call stage.** Successful artists have busy project schedules and can rarely justify applying for RFP's. It's a poor gamble, especially without knowledge of the site or the aesthetic values of

the committee. Unlike architectural competitions, the typical budget for public art projects do not warrant open competitions for good results.

Recommendation: We propose that finalists be chosen based on past work through an RFQ with a Letter of Interest or pre-selected from a registry. While we realize that narrowing a large pool of candidates is very difficult, we feel the best approach for agencies is to narrow the field to no more than three finalists with one alternate. For optimal results, if the timeline and budget allow, finalists' expenses would be reimbursed for a site visit and interview/presentation. This enables the committee to more easily determine whom might be the best fit for the project. The selected artist would then be asked to develop a conceptual design. If the committee is uneasy about committing to an artist without seeing his/her final design, it is common to stipulate that the contract is contingent upon design approval.

Conceptual Design

The professional standards for public artists today are similar to those of architects. The process of selection and proposal development needs to reflect this. If an artist simply placed their pre-existing work in a site, preparing a finalist proposal was less burdensome. Now it is commonly expected that artists develop original, site-specific conceptual designs, involving professional presentation materials such as boards, samples, Power Point presentations, animated computer renderings, booklets, and models. These require significant time, out-of-pocket expenses, and the hiring of other design professionals such as engineers, architects, and graphic designers.

We ask administrators to consider the number of hours that an artist is expected to invest in a conceptual design and compare it to the hourly rate of other highly trained professionals involved in the project such as engineers, architects, and landscape architects. Please also consider the amount of lead time given to these other professionals and set the deadlines for artists accordingly.

Recommendation: Pay a fee for an artist's conceptual design that is commensurate with that paid for other key professionals on the project, with similar lead times.

Artists Rights

An alarming number of contracts require artists to relinquish all rights, including those of the Visual Artists Rights Act (VARA), Copyright, and Fair Use. VARA and Copyright laws were established as federal laws to recognize the unique characteristic of art works as distinct from works-for-hire, and specifically to protect the rights of artists working in the public realm. Adherence to these laws remains an important underpinning of the very notion of public art.

Copyright

It is appropriate for an agency, as owners of the artwork, to request that the work not be replicated elsewhere. But as creators of the artwork, artists need to retain the protections afforded to them under current federal copyright law as long as they agree not to reproduce the work for commercial purposes.

Recommendations: Artists should retain copyright to their work. This includes full rights to reproduce images of the work in all media (books, magazines, promotional materials, etc.) without asking for permission, as long as the client is credited. We also understand the client agency should be free to reproduce images of the artwork in any media as long as the artist is credited as the copyright holder.

If agencies wish to use the image of an artwork on a coffee mug, t-shirt, or other item for sale, this does not fall under “fair use”. The agency would need to negotiate a separate licensing agreement with the artist, including possible royalties or other usage fees paid to the artist.

*Detailed information on copyright can be found at:
www.copyright.gov/circs/circ1.html*

VARA

The Visual Artist Rights Act of 1990 was created to give artists the right to be credited as the author and to prevent destruction or alteration of their work. Some states now have their own artists’ rights legislation. Artists making site-specific and site-determined artwork recognize that public sites sometimes change uses and that the protection of a work is different than that in a museum setting. At the same time, the artist’s reputation is based on that work and its integrity-

Recommendation: The client must notify the artist whenever the work is to be altered, relocated, or removed. This is in the agency's interest, as the artist may find a more creative solution for re-integration, give instructions for storage, or find another buyer.

If the piece is to be removed permanently, the artist should be given the first right to regain ownership, remove the artwork, or disclaim authorship.

A useful guide to VARA can be found at: www.nyartsalive.com/vara.htm

Insurance

Onerous insurance requirements more appropriate for general contractors, architects, or engineers are being asked of artists. Insurance requirements need to be commensurate with risk and exposure, contract size and scope.

- Professional Liability Insurance or Errors and Omissions (not to be confused with General Liability insurance), is not available to artists as they are not licensed under any state and their work does not inherently pose a risk to the public. This insurance is available to those professions that are licensed to prepare and sign construction documents. The same applies to bonding. If artists are subcontracting services such as these, those professionals may be required to have such insurance, and their fees to artists (and subsequently to the client) will reflect this.
- Most artists do not have employees and so do not need to provide Workman's Compensation. Workman's compensation insurance requirements are usually legislated on a state-by-state basis. Exemptions for sole proprietors or single-member LLC's are usually available.

Recommendation: Agencies should review insurance requirements with their legal counsels and be prepared to make an informed argument on behalf of the artist as necessary. Agencies should remove any reference to errors and omission insurance in their contract language, except as it applies to artists' subcontractors such as engineers or others who may be preparing construction documents that require a stamp.

Contracts

We recognize that contracts will vary depending on the situation of each agency and project. In general, however, contracts must be symmetrical

between artist and agency with mutual indemnity and termination clauses. Here are a few issues frequently encountered by artists:

- Artists are usually held to strict timelines, but when construction is delayed the artist is left waiting to be paid and/or having to pay for storage for their work. Most suppliers are paid within 30 days or begin adding finance charges. The same should be written into artists' contracts.

Recommendation: Artists should be paid interest when agencies do not comply with the payment schedule, and compensated for expenses incurred when agencies do not meet the installation schedule.

- It is common practice for design professionals on a building project to charge for change orders. It is not uncommon, however, to repeatedly ask artists to go back to the drawing board in the design phase or to respond to alterations in the site.

Recommendation: Like other design professionals, artists should be paid for change orders.

For an annotated sample contract please see the Public Art Network "Model Public Art Commission Agreement":

www.artsusa.org/pdf/services/pan/annotated_contract.pdf

Commissioning top quality art is a difficult task in the best of circumstances. We hope that this letter will contribute to a dialogue between our professions that will be ongoing and direct. Hopefully, through increased awareness, professionalism, and mutual respect, the standards of both professions will be raised another notch.

Respectfully,

Alice Adams, New York City

Wick Alexander, San Diego

Steve Appleton, Los Angeles

Maria Artemis, Atlanta

Judy Baca, Venice, CA

Judy Bales, Fairfield, IA

Lynn Basa, Chicago

Linda Beaumont, Langley, WA

Pam Beyette, Seattle
Doris Bittar, San Diego
Brian Borrello, Portland, OR
Christine Bourdette, Portland, OR
Carolyn Braaksma
Robin Brailsford, Dulzura, CA
Ed Carpenter, Portland, OR
Con Christeson, St. Louis, MO
William Cochran, Frederick, MD
Zachary Coffin, Atlanta
Susan Cooper, Englewood, CO
Dan Corson, Seattle
Fernanda D'Agostino, Portland, OR
Leila Daw, Branford, CT
Louis Delsarte, Atlanta
Mary Lynn Dominguez, San Diego
Ellen Driscoll, Brooklyn
Janet Echelman, New York, NY and Brookline, MA
Jud Fine, Venice, CA
Diane Gage, San Diego
Cliff Garten, Los Angeles
Steve Gillman, Oakland
David Griggs, Denver
Barbara Grygutis, Tucson, AZ
Mags Harries, Cambridge, MA
Lajos Heder, Cambridge, MA
Ralph Helmick, Newton, MA
Caspar Henselmann, New York, NY
Wopo Holup, Lyons, CO
Gordon Huether, Napa, CA
Sarah Hutt, Boston
Christopher Janney, Lexington, MA
Martha Jackson Jarvis, Washington, DC
Kristin Jones/Andrew Ginzel, New York City
Ned Kahn, Sebastopol, CA
Nina Karavasiles, Warner Springs, CA
Brad Kaspari, Minneapolis
BJ Katz, Phoenix
Stuart Keeler, Chicago
Guy Kemper, Versailles, KY

Larry Kirkland, Washington, DC
BJ Krivanek, Chicago
Leslie Kneisel, Atlanta
Carolyn Law, Seattle
Andrew Leicester, Minneapolis
Helen Lessick, Los Angeles
Heidi Lippman, Smithsburg, MD
Donald Lipski, Philadelphia
Living Lenses:
 Louise Bertselsen, Berkeley, CA
 Po Shu Wang, Berkeley, CA
Dana Lynn Louis, Portland, OR
Barbara McCarren, Venice, CA
Michael Machnic, Chicago
Jack Mackie, Seattle
Aida Mancillas, San Diego
Don Merkt, Portland and Los Angeles
Deborah Mersky, Seattle
Ross Miller, Allston, MA
Mary Miss, New York City
Anne Mudge, San Diego
Anna Valentina Murch, San Francisco
Gwynn Murrill, Los Angeles
Carol Nye, San Diego
The OpenEnded Group
 Marc Downie, Chicago
 Shelley Eshkar, New York City
 Paul Kaiser, New York City
Valerie, Otani, Portland, OR
Marc Pally, Los Angeles
Peter Richards, San Francisco
John Rogers, Portland, OR
Koryn Rolstad, Seattle
Rafe Ropek, Colorado
Sandra Rowe, Riverside, CA
Ginny Ruffner, Seattle
Norie Sato, Seattle
Jeffrey Schiff, Brooklyn, NY
Vicki Scuri, Lake Forest Park, WA
Benson Shaw, Seattle

Buster Simpson, Seattle
Laura Sindell, Seattle
Alison Sky, New York City
Ellen Sollod, Seattle
Mark Spitzer, Seattle
Michael Stutz, Fallbrook, CA
Ginny Sykes, Chicago
May Sun, Los Angeles
Don Thomas, Louisville
Richard Turner, Orange, CA
Lisa Tuttle, Atlanta
Ken vonRoenn, Louisville
Clark Wiegman, Seattle
Bill Will, Portland, OR
David Wilson, South New Berlin, NY
Susan Wink, Roswell, NM
Joy Wolke, Stony Creek, CT
Suikang Zhao, New York City
Bob Zoell, Los Angeles

PUBLIC ART & DESIGN

Cultural Division _____ Public Art & Design
_____ Andrews Ave



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ANDREWS AVENUE BRIDGE ARTISTIC LIGHTING

National Call to Professional Visual Artists



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Andrews Avenue Bridge Call to Artists

Due: January 31, 2020

In partnership with the Highway Bridge and Maintenance Division, Broward Cultural Division's Public Art & Design Program is seeking to commission one artistic lighting designer or lighting design team (Professional Visual Artist), to create an artistic lighting design to transform the Andrews Avenue Bridge located in downtown Fort Lauderdale. The drawbridge spans the New River between Las Olas Boulevard and South Fifth Street. This artistic intervention shall create a sense of place, bring interest, and help activate the riverfront.

Agency: Highway Bridge & Maintenance Division

Broward County's Highway Bridge and Maintenance Division oversees management for major projects dedicated to maintenance and improvement of County roadways and their components as well as the operation and maintenance of County drawbridges and the control of mosquitos countywide. The Division is currently overseeing the Andrews Avenue Drawbridge renovation project. This project consists of replacing the bridge's electrical, mechanical and hydraulic systems, upgrading the sidewalk ramps near the bridge, the bridge-tender house, and installing noise mitigation components on the bridge deck, and lighting under the bridge deck.

Artwork Scope

The Professional Visual Artist shall design, fabricate and install unique, site specific, artistic lighting design for the Andrews Avenue Bridge. Artwork opportunities exist at the bridge-tender house, the sidewalk from Las Olas Boulevard to the bridge pedestrian ramp, the underside of the bridge deck and the bridge pillars. The artistic lighting design shall make a visual statement and be impactful to the community. Artwork shall be visible from a variety of locations including, from boats traversing the New River, from the Andrews Avenue Bridge and the riverfront.

Additional artistic treatments may be considered by the shortlisted Professional Visual Artists, but an artwork with a strong lighting design component is desirable. In order to develop a holistic approach to the artistic treatments along the New River, the selected Professional Visual Artist, upon entering into an agreement with the County, shall submit conceptual design proposals for the two other bridges adjacent to the Andrews Avenue bridge: The S. Avenue of the Arts and the SE 3rd Avenue bridges. These conceptual designs could be further developed and implemented under separate agreements.

The artistic lighting design must be highly durable, and resistant to weather inherent in outdoor, and waterfront environments. Long-term maintenance must be minimal and assured by the proper selection and installation of materials. Shortlisted Professional Visual Artists shall coordinate proposed artwork location(s), with major architectural or engineering interface, such as any structural support, proposed anchoring systems, if applicable, electrical interface, such as power source, with the Agency representative and bridge renovation Design Team. All elements attached to the structure must be designed to withstand 152 mph winds or as required by the current Florida Building Code and with an engineered anchoring system designed by a Florida licensed structural engineer. An Information Meeting will be scheduled by the County for the shortlisted Professional Visual Artists to discuss possible artwork opportunities in consultation with Agency representative. The shortlisted Professional Visual Artist will receive additional information about the project including maps, photos, and architectural drawings of the bridge.

Design Parameters

The installation of the artwork must not affect the structural integrity of the existing structures and create traffic hazard. The selected Professional Visual Artist must coordinate the location of the artwork with County's Agency representative. The artwork shall be in compliance with the 2017 Florida Department of Transportation (FDOT) guidelines, and the 2017 Florida Building Code, or the most updated version, whichever is most current. The selected Professional Visual Artist shall hire a Florida licensed structural and electrical engineers, and other professionals, as needed, and should rely on their expertise for this project.

Artistic Services

Interaction with community, agency, design team and general contractor will be required. Other activities include:

- Design development of approved conceptual design
- Permitting
- Fabrication, delivery and installation of the artwork
- Community engagement and outreach

Project Budget

The total budget established for this project shall not exceed \$450,000.00. The budget must include Professional Visual Artist's design presentation expenses, lighting design and implementation, artwork fabrication, delivery, and installation, insurance, travel, Professional Visual Artist's contingency, and all applicable taxes. The budget shall also include meetings with County agencies, Florida licensed structural and electrical engineers, engineer(s) needed to prepare the permit drawings, as needed, and general contractor. Additional expenses shall include permits fees, and all construction costs required to complete the artwork.

Applicants Eligibility

This Call to Professional Visual Artists is open to professional lighting designers, or design team, eighteen years of age or older; residing in the United States or with offices based in the United States, who have not been previously selected for a County project in the past 10 years and who have completed a minimum of five (5) public art projects with a budget of \$25,000 or more and have demonstrated experience completing and coordinating exterior lighting designs with construction project managers, and related contractors, engineers and architects. Professional Visual Artist shall review and accept the terms of the Broward County Standards Agreement before applying to the Call to Professional Visual Artists. Please refer to the Agreement:

http://broward.org/Arts/Documents/2019-02-26_CommissionedArtworkorArtisticServicesAgreement.pdf
(http://broward.org/Arts/Documents/2019-02-26_CommissionedArtworkorArtisticServicesAgreement.pdf)

Application Process and Selection Criteria

The Broward Cultural Division manages the application process. An Artist Selection Panel (Panel) shall review the applications to this Call to Professional Visual Artists. This Panel includes a member of the Public Art & Design Committee, arts professionals, and an agency and community representative. The Panel shall review the applicants and select a shortlist of finalists on the basis of the excellence of their past work of similar scope, as demonstrated by the visuals and other submission materials. The Panel shall also consider the versatility and appropriateness of the media in which the shortlisted Professional Visual Artists have demonstrated proficiency, as it relates to the scope of this project.

Shortlisted Professional Visual Artists will be invited to develop conceptual design proposals to present in person to the Artist Selection Panel. They will receive information about the project and have a minimum of one (1) month to prepare a conceptual design proposal for review by the Artist Selection Panel. Finalists will be paid a \$1,500.00 honorarium for the proposal and presentation expenses and up to \$500.00 of approved travel expenses. Finalists' proposals must include a written narrative, visual materials (drawings and optional models) necessary to convey the initial concept or approach to the project, estimated project budget, schematic project schedule, and future maintenance schedule. Proposals, including models/maquettes, become property of Broward County and will not be returned. Finalists must submit digital files of their full presentation five (5) business days prior to the scheduled date of the finalist interviews. The County reserves the right to re-issue this Call to Professional Visual Artists, to reject any and all responses to this Call to Professional Visual Artists, and to negotiate with any qualified Professional Visual Artist selected for this project.

Anticipated Art Project Schedule

Selection of Finalists for Call to Artists: February 2020

Finalist Interviews and Conceptual Design Proposal Selection: March 2020

Artwork Completion and Installation: TBD



Application Requirements

Applications must be submitted via the Submittable website:

APPLY NOW

([HTTPS://BROWARDCOUNTYCULTURALDIVISION.SUBMITTABLE.COM/SUBMIT/140924/ANDREWS-AVENUE-BRIDGE-ART](https://browardcountyculturaldivision.submittable.com/submit/140924/andrews-avenue-bridge-art))

Your application must include:

- **Professional Résumé** – Artist (Part 1) shall include public art commissions with contact information for Project Manager or Program Director and budget size of past projects.
 - **Electronic Images – Professional Visual Artist must submit 10 digital images of most recent relevant work.** All images must be saved using a file name and number that corresponds to the Annotated Image List (see below). Each digital image must feature a single work. Composites of various artworks in a single image will not be considered.
 - **Annotated Image List** – Include name of Professional Visual Artist, title of work, year, media, size, and location of artwork and/or project, project budget, image number and any other relevant information.
- NOTE: Hard copy materials will not be accepted for this Call to Professional Visual Artists.

Application Deadline

Friday, January 31, 2020 at 11:59 pm **Eastern Standard Time (EST)**

Questions

Contact: Dominique Denis, Public Art & Design Project Manager

Phone: (954) 357-7236

Email: ddenis@broward.org (<mailto:ddenis@broward.org>)

Fraser Poorman, Public Art & Design Art Assistant

Phone: (954) 357-4795

Website: www.broward.org/arts

Email: fpoorman@broward.org (<mailto:fpoorman@broward.org>)

Public Art & Design Committee Members

Bonnie Barnett, Co-Chair, Diane Weinbrum, Co-Chair, Mario M. Cartaya, Lori Pratico, Cathy Donnelly, Linda Flynn, Kristen Hoover, John Sande



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Broward Cultural Division

Phillip Dunlap, Director

Leslie Fordham, Public Art & Design Administrator

Public Art & Design Program

The Broward County Public Art & Design Program was established in 1976. The purpose of the program is to contribute to the enhancement of the built environment through the commission of works of art that create a sense of place, that improve the visual environment for the citizens of Broward County, and that advance the missions of the County departments where the projects are situated. Commissioned artworks are the result of a dynamic interaction between selected artists and local community and constituent groups during the design phase of each project.

The Broward County Public Art & Design Program is recognized with distinction in national and international circles. In 2017, two public artworks received Community Appearance awards from the City of Fort Lauderdale. In 2002, four of Broward County's public artworks were selected among an international ensemble of some of the world's finest public artworks and listed in the Australian publication, "Designing the World's Best Public Art". Broward County Public Art & Design program is a national leader in developing model public art policies and best practices, producing exemplary public artworks synthesizing design excellence. Broward County has received seven Americans for the Arts Year in Review awards for public art, "an indicator of the program's outstanding commitment in advancing art and design", said Liesel Fenner ASLA, former manager of Public Art Network for Americans for the Arts. Broward County public art installations include works by: Clyde Butcher, James Carpenter, Carl Cheng, George Gadson, Duane Hanson, Chris Janney, Lorna Jordan, Patricia Leighton, Gary Moore, Barbara Neijna, Jody Pinto, Ray Olivero, Beth Ravitz, Martha Schwartz, Ned Smyth, Ritsuko Taho, Liam Gillick, Miles Coolidge, Robert Behar and Rosario Marquart, Sarah Morris, Sam Gilliam, Vanessa Till Hooper and Alice Aycok.

Broward County, Florida

Broward County was established in 1915. By the 1960s, Broward County was considered a leader in agriculture products and services within the State of Florida. The region, which stretches across 409.8 square miles of developable area, was transformed in the 1970s when mid-rise and high-rise development replaced farmland. Today, over 1.8 million people live in the County's 31 municipalities and municipal service districts, as well as the Seminole Tribe of Florida reservation. Broward is one of six counties in Florida where minorities constitute the majority. The undeveloped, protected western two-thirds of the county consists of wetlands and the Everglades. Among Broward County's unusual characteristics are 246 miles of canals; highest point is 25 feet above mean sea level; numerous seasonal residents; 7.5 million annual tourists and a major cruise ship terminal. The climate is sub-tropical (75.4F average annual temperature) with wet summer and fall, and dry spring and winter



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311 (



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ARTIST SIGN UP

Call Detail

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Sarasota Roundabout at Fruitville Road and US 41



www.sarasotafl.gov

[Visit Organization Website](#)

Contact Email: marydavis.wallace@sarasotafl.gov

Contact Phone: 941-263-6349

Entry Deadline: 9/16/21

Application Closed

Work Sample Requirements

Images | Minimum: 6, Maximum: 12

Total Samples | Minimum: 6, Maximum: 12

Call Type: Public Art

Eligibility: National

State: Florida

Budget: Not to exceed \$175,000

[View Site Details](#)

Artist Request for Qualifications

Landmark Sculpture: Fruitville Road and US 41 Roundabout

City of Sarasota, Florida

TOTAL BUDGET: \$175,000

DEADLINE FOR SUBMISSION: September 16, 2021

ELIGIBILITY

Professional artists residing in the United States who have successfully completed projects of similar scale and budget.

OPPORTUNITY

Through a Request for Qualifications, the City of Sarasota, Florida is seeking a professional artist to create an outdoor landmark sculpture for placement within a roadway roundabout located at the intersection of Fruitville Road and US 41 (N. Tamiami Trail) in downtown Sarasota. This project is part of a public art initiative that is focused on acquiring diverse public works of art to be permanently displayed in numerous roundabouts throughout the city. These projects have many stakeholders including the City Commission, the Public Art Committee, various City departments, developers, and building owners who may have contributed to the public art fund and other interested community organizations and individuals. There is no central theme for the overall collection of sculpture in these roundabouts.

This process will initially involve selecting several finalists deemed qualified to design and produce the work of art. The final candidate will be asked to engage the city and community stakeholders before designing the artwork.

QUESTIONS AND CLARIFICATION

Submit any questions or requests for clarification to:

DESIGN CRITERIA

Overall design criteria that will help guide the selection of artist finalist are:

- Is work that will complement its downtown location
- Is designed to require minimal maintenance (do not include a water feature)
- Is a high quality, free-standing outdoor sculpture
- Is of an original design (not reproduced)
- Does not draw viewers to it but is appreciated from a distance (i.e. non-interactive)
- Should not create a distracting situation for drivers using the roundabout
- Does not exceed 20' in height
- Proposed work should be structurally sound and meet applicable standards of the Florida Building Code regarding the foundation and wind loading; final work will need to be engineered and stamped by a registered Florida engineer
- The artwork must have a minimum offset of six feet from the edge of the inside travel lane
- Materials used must meet the demands of Sarasota's subtropical climate (sea salt air)
- The sculpture must not contain any signs or traffic control features, auditory devices, reflective surfaces, flashing lights, moving parts or moving illumination
- It must be devoid of advertising, including charitable, fraternal, religious, or political signs, symbols, logos, banners or any other such device
- The structure may not display messages with text, or contain any words or alpha-numeric characters
- Lighting of the sculpture must not be directed at motorists, bicyclists or pedestrians
- The artwork, including any amenities, must not obstruct any signs or interfere with any sight distance, sight triangle or view zone
- The artwork will have an anti-graffiti coating
- The artist will provide a two-year warranty on materials and craftsmanship

There is no stated stylistic preference; a full spectrum of high-quality outdoor sculpture is anticipated to be of interest to the City.

LEGAL / WAIVERS

VARA Rights Act

Standard Public Art Contracts between an artist and the City of Sarasota require that an artist transfer any copyright on the artwork and rights associated with the Visual Artists Rights Act of 1990 (VARA) to the City.

The selected artist waives any rights he or she may have to claim at present or in the future that the removal of the artwork from its original location constitutes a destruction of the work under Section 106A(a)(3)(B) of the Visual Artists Rights Act because the artwork is "site specific art" or for any other reason. For purposes of this paragraph, the term "site specific art" shall mean artwork created specifically to exist in a certain place such that its removal from that place would be tantamount to its destruction. The artist agrees that the determination of the location of the artwork shall be a matter within the sole discretion of the City of Sarasota.

Copyright

Whether or not the selected artist elects to register the artwork for copyright, the artist will agree to grant to the City of Sarasota the non-exclusive right to photograph the artwork and to otherwise reproduce it on film, tape, in digital format or in any other reproductive media and to publish same with identification of the artist and if applicable, with identification of copyright.

Legal Agreement

City regulations require the selected artist to procure and maintain an insurance policy during the contract term with an insurance

carrier approved and licensed by the Insurance Department of the State of Florida and that meets a minimum financial A.M. Best & Company rating of no less than B – with more than four employees. The artist will be fully insured per the terms and conditions as follows:

Workers Compensation Insurance on behalf of all employees who are to provide a service under the contract with limits of not less than \$100,000 per employee per accident; \$500,000 disease aggregate; and \$100,000 employee per disease or proof of exemption waiver.

Commercial General Liability Insurance including but not limited to bodily injury, property damage, and personal injury, with limits of not less than One Million Dollars combined single unit per occurrence, Two Million Dollars per location aggregate plus property damage insurance in the minimum amount of Five Hundred Thousand Dollars covering all work performed.

Automobile Liability Insurance including, but not limited to bodily injury, property damage liability for all vehicles owned, hired, leased, and non-owned, with limits of not less than One Million Dollars combined single unit per occurrences covering all work performed.

If using hazardous materials, Hazardous Material Insurance with limits equal to 100% of the insurable completed agreement amount of such additions, or structures, on an agreement amount/replacement cost basis. Maximum deductible clause of \$50,000 each claim.

The City of Sarasota, its elected officials, employees and agents shall be listed by endorsement as additional insureds, except for worker's compensation and professional liability. Further, other designated persons or entities may be required to be listed as additional insureds.

The artist, prior to providing any services, shall furnish proof of insurance to the City. The certificates of insurance shall state that the City will be notified in writing prior to cancellation, non-renewal, or any other modification of any policies required of the artist.

All submittals to this Call to Artists shall be retained by the City of Sarasota in accordance with Florida Public Records Laws.

The City of Sarasota reserves the right to reject any or all applications, proposals or finalists, and terminate or re-advertise this project without prior notice.

BUDGET

The City's project budget is not to exceed \$175,000.00 (one-hundred and seventy-five thousand dollars). This artwork budget will reflect all costs associated with the project, including but not limited to such items as:

- design and site plan
- engineering*

(including foundation design)

- production
- transport
- installation
- lighting
- travel expenses
- required insurance

It is anticipated that some of the associated artwork project costs such as electrical conduit and connections to the sculpture location and the artwork base platform (i.e., foundation) will be covered within a general construction budget separate from the maximum \$175,000 allocated for this commission. However, if unusual foundation needs are proposed by the artist, these costs must be accounted for within the proposed artist budget.

Artist honorariums of \$2,000.00 (two thousand dollars) will be paid to three selected artist finalists to a present site-specific maquette or other visual depictions.

*The City of Sarasota will fund the construction of the artwork foundation. Engineered drawings of the foundation must be provided by the artist to the City for approval prior to construction.

TIMELINE

The below timeline is intended to provide applicants a loose framework for project phase expectations. The timeline, with exception to dates relating to the call-to-artists, are subject to change based on the approval process and needs of the overall project.

Cumulative from Start Date

September 16, 2021: Deadline for submission

November 3, 2021: General review of applicants by the Public Art Committee

***January 25 – 27, 2022:** Finalist presentations to the Public Art Committee in SARASOTA, FL.

March 7, 2022: Recommendation of the Public Art Committee's artist selection presented to City Commission for approval

May 2022: Contract Administration - Upon City Commission approval of the selected artist

(We anticipate contract signing within 30 days after which the artist will submit a workplan to the City)

July 20, 2022: Artist workplan sent to City of Sarasota Office of Public Art

***August 3, 2022:** Public Art Committee meeting to review final artwork proposal

September 2022: Public Art Committee recommendation for artwork presented to the City Commission for approval (Date to be provided)

November 2022: Submittal to Florida Department of Transportation for Concept Phase Review

TBD: Submittal to Florida Department of Transportation Final Phase Review

Fabrication of the artwork, and site prep for the artwork followed by installation to begin upon FDOT Final approval and permit issuance

*It is highly recommended to bookmark these dates prior to being selected. If you are shortlisted for this project, airfare will be at a premium during this time. Please reserve airfare as soon as you are able, to guarantee the best possible cost. Hotel information will be provided to selected artists upon notification.

PRE-APPLICATION WORKSHOP

An optional online pre-application workshop will be held on **Monday, August 30, 2021 at 2pm**. Public art staff will review the call details, discuss the process for selection of artist, local and state review processes, design, fabrication, and installation, and answer any questions applicants may have.

To register for the pre-application online meeting, please contact:

Mary Davis Wallace, Senior Planner | Public Art

marydavis.wallace@sarasotaf1.gov - office direct phone: 941.263.6349.

You will receive a zoom link by e mail to access the meeting.

Inquiries at any other time must be submitted in writing to the point of contact listed above.

BACKGROUND

The City of Sarasota is located on the Gulf coast of Florida approximately 60 miles south of Tampa, Florida. Known for its rich and diverse cultural history, the City seeks to procure a high-quality lasting and representative artwork which will serve to visually display the uniqueness of Florida and Sarasota's own narrative. The project location is on a highly traveled main roadway into the city which serves 58,000 full-time city residents and is also the county seat of Sarasota County - home to over 430,000 residents.

Sarasota's vision is to be a world-class community and treasured destination, with enduring natural beauty, charm, and diversity. This vision has proved positive to sustain and foster a community thriving in arts and culture, architecture, and design. The public art collection dates to the 1920's when circus magnate John Ringling began wintering in Sarasota with his wife, Mable, and moved the circus' winter headquarters here in 1927. Art and artists soon followed, and today, Sarasota has over 80 public art destinations within the downtown core – and more to follow citywide.

For general information regarding the City's public art program and images of completed works within the City's collection, please visit <https://www.sarasotafl.gov/our-city/public-art>.

COLLABORATION

The City seeks an artist who can effectively and efficiently communicate and collaborate with a variety of team members and stakeholders. The selected artist will have an astute understanding of Sarasota's historical timeline, the role the arts has played in the city's history as well as possess the ability to collaborate on developing a design for this unique, site-specific work of public art.

SELECTION PROCESS

All applicants will be notified about the outcome of their submissions. Please do not call or e-mail for an update on the status of the submission.

1. The City of Sarasota Public Art Committee will review all submitted material and select three (3) finalists based on the ability to carry out the commission, keep the project within budget, and complete and install the work on schedule.
2. The selected finalists will be paid \$2,000 honorariums each to provide detailed concepts for consideration during a visit to Sarasota.
3. The finalist presentation to the Public Art Committee will be held in person on **January 25-27, 2022**. Finalists will be responsible for transportation, lodging, and food costs associated with the visit.
4. The artists will work with the Public Art Committee and city staff to receive public input on design concepts for the artwork. The City anticipates holding one or more community meetings to receive public input. Using this public input, the finalists will formulate one or more design concepts to be considered for this commission. The artists should create 3D images such as a maquette(s) based on the design concept(s) for consideration.
5. At a Commission Workshop (which is a public meeting), the Public Art Committee will make a recommendation to the City Commission of the preferred artist and design concept for this commission.
6. The City Commission will then make the final determination of the preferred artist and design concept at a regular public meeting date. Once the City selection process is complete and a finalist is chosen, a contract will be signed and the finalized designed concept of the sculpture will be presented to the Public Art Committee, City Commission, and the Florida Department of Transportation for review and approval in accordance with FDOT's application process (see below).

ADDITIONAL STATE OF FLORIDA APPROVALS

This roundabout is in Florida Department of Transportation (FDOT) right-of-way and must be approved by that Department. Upon approval by the City Commission, the proposed artwork will be submitted to FDOT for review and approval. FDOT's process consists of two reviews with both reviews involving the local District Office and the Central Office. First is a Concept Phase which involves submittal of conceptual drawings, site plans, and other documentation. Second is a Final Phase which involves submittal of final documents, including site plans, a traffic control plan, structural plans, and other documents. Please see excerpt from the FDOT Design Manual located in Appendix A of this document; specifically, Section 127.2.1 – Public Art (Stand-Alone) and Section 127.3 – Approval Process. FDOT information about the roundabout is located at <http://swflroads.com>

SITE DESCRIPTION – US 41 and FRUITVILLE ROAD

General Vicinity

Sarasota Bay is less than 1,400 feet west of the Fruitville Road/US 41 intersection.

Land uses at this roundabout location include Quay Sarasota (<https://quaysarasota.com/>) a mixed-use 14-acre waterfront development, an 18-story Embassy Suites hotel, and other smaller scale commercial and residential uses.

The artwork for this roundabout is funded by the developers of Quay Sarasota to meet their required public art contribution.

US 41

The US 41 corridor is a major north-south transportation route through the City of Sarasota with an annual average daily traffic count of approximately 36,000 vehicles near this location. Land uses along US 41 in this general vicinity are varied and include multiple-family residential, commercial, municipal uses and parkland. US 41 is a Florida Department of Transportation (FDOT) roadway which is also known as the Tamiami Trail and as State Road 45 (SR 45). In 2003, the 70-mile corridor that runs throughout Sarasota and Manatee Counties was designated as a Florida Scenic Highway for its intrinsic resources.

A planning initiative is currently underway for the 42-acre Civic Center Complex site which is located approximately 1,000 feet to the northwest of this roundabout. This grassroots initiative is called The Bay Sarasota. Information about this project is located on the website <https://www.thebaysarasota.org/>.

Fruitville Road

Fruitville Road is an east-west roadway with various segments owned and maintained by both the City of Sarasota and FDOT. The roadway serves as a minor arterial road with an average annual daily traffic count of approximately 16,700 vehicles in this vicinity.

REQUIRED CONTENT AND EVALUATION CRITERIA (CAFÉ)

Statement of Qualifications

Upload a statement of your qualifications for being selected to design and produce artwork for this commission describing how your previous artwork illustrates your ability to meet the selection and design criteria for this project, how you have the necessary experience to engage in community input, manage a similar budget, and how your artwork would enhance the City's existing public art collection.

Professional References

Provide 3 or more professional references, preferably from commissions where the referral speaks to your qualifications for this specific project. Please include the references' contact information including telephone number and email address.

Previous Works of Art

Upload PDF or JPEG files displaying examples of previous works of art. For each example, please provide an image, title, type of media, dimensions, commission amount, location, and year of completion.

Resume

Provide a brief current professional resume emphasizing art experience, public art collections and commissions, commission amounts, and experience at creating artwork with input from community groups, placemaking, budgeting, and project management. Please be sure to include your contact information including telephone number and email address.

Professional artists residing in the United States who have successfully completed projects of similar scale and budget.

[Print this Page](#)

[View Legal Agreement](#)

CALL TO ARTISTS



Rendering courtesy of Corwil Architects

Culmer Apartments

Brief

Project Name

Culmer Apartments – Phase I

Introduction

Miami-Dade County Department of Cultural Affairs through its Art in Public Places Program, Miami-Dade County Department of Public Housing and Community Development with partners Atlantic Pacific and Corwil Architects request qualifications from professional artists and/or artist teams to commission artworks for the new Culmer Place housing compound. The selected artists will design unique artworks that will contribute to the identity of these facilities and engage visitors and passers-by in unexpected and delightful ways.

Owner

Miami-Dade County Department of Cultural Affairs and Department of Public Housing and Community Development

Location

850 NW 5th Avenue, Miami 33136

Total Project Budget

\$545,000 (Phase I)

Eligibility

Open to professional visual artists or artist-led teams based in South Florida. Eligible artists create artwork on a regular basis for a duration of time in South Florida.

How to Apply

Deadline: Friday June 24, 2022, 11:59PM

10 images of completed work
CV
Brief statement

Submit at

<https://miamidadepublicart.org/#artists-calls>

Detailed Description

Culmer Apartments is the first phase of the Culmer Place and Culmer Gardens RAD conversion in partnership with Miami-Dade County's Department of Public Housing and Community Development (PHCD). This development will be comprised of 239 units in two buildings, as well as a community center and pool. Building A will consist of 120 units in a 7-story building on the vacant parcel of land in the center of Culmer Place. Building B will consist of 119 units in a 7-story building along with a 153-space parking garage on the southeastern quadrant of Culmer Place. The development is equipped with solar and thermal features that contribute to an interest in resiliency and sustainability.

Artists will be invited to propose for all phases of the project and consider the overall masterplan in their approach. It is expected that additional funds will be generated in later phases.

Opportunities for Public Art

Integrated

Opportunities to create integrated works of art include but are not limited to:

- Artist-designed fencing
- Garage cladding
- Hardscape within the paseo and green areas
- Site-specific artworks for the pool deck and adjoining community center
- Recurring functional elements that repeat among various buildings



Building A



Building B

Estimated Project Timeline

Estimated Project Schedule	Culmer Apartments
Architect Review Call to Artists	Spring 2022
Call to Artists Released & Promoted	Early May 2022
Application Deadline	Friday June 24, 2022, 11:59PM
Initial PAC: Short List Created	June 28-30, 2022
Trust: Approval of Short List and Proposal Contracts	July 12, 2022
Artist Orientation	July 19, 2022
Artist Concept Consultation	July 25 – 29, 2022
Artist Draft Proposals Due & Feedback Meeting	August 15-19, 2022
PAC: Short List Artist Presentations and Finalists Recommendation	August 29 – 31, 2022
Trust: Approval of Finalist Recommendation	September 13, 2022
Estimated Completion	Summer 2024

Process

Artist qualifications will be reviewed by Art in Public Places' Professional Advisory Committee (PAC), a panel composed of professionals in the field of art, public art, architecture, art education, art history, or architectural history appointed by the Art in Public Places Trust. It is anticipated that a three-member group drawn from the PAC will identify a shortlist who will be paid an honorarium to develop specific proposals. Shortlisted artists will have the opportunity to access architectural plans etc., engage in an artist orientation and site visit to meet the key stakeholders, and further develop their proposals. A three-member group will be drawn from the PAC to review artists' proposals and make recommendations to the Art in Public Places Trust to create public art commissions. Further information regarding the process of Art in Public Places can be found at <http://www.miamidadepublicart.org/>. For direct questions, please contact Amanda Sanfilippo Long, Curator & Artist Manger: amandas@miamidade.gov / 305-375-5436.

About the Partners

ART IN PUBLIC PLACES, DEPARTMENT OF CULTURAL AFFAIRS MIAMI-DADE COUNTY

Art in Public Places is a program of the Miami-Dade County Department of Cultural Affairs responsible for the commission and purchase of artworks by contemporary artists in all media. One of the first public art programs in the country, Miami-Dade Art in Public Places was established in 1973 with the passage of an ordinance allocating 1.5% of construction cost of new county buildings for the purchase or commission of artworks, educational programs and collection maintenance. The Art Trust Fund is administered by a County Commission-appointed citizens' board, the Art in Public Places Trust, in consultation with its Professional Advisory Committee. For more information about the Art in Public Places Program and the Miami-Dade Department of Cultural Affairs, please visit www.miamidadepublicart.org and www.miamidadearts.org

The Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council develop cultural excellence, diversity, access and participation throughout Miami-Dade County by strategically creating and promoting equitable opportunities for artists and cultural organizations, and our residents and visitors who are their audiences. Through staff, board and programmatic resources, the Department, the Council and the Trust promote, coordinate and support Miami-Dade County's more than 1,000 not-for-profit cultural organizations as well as thousands of resident artists through grants,

technical assistance, public information and interactive community planning. The Department directs the Art in Public Places program and serves its board, the Art in Public Places Trust, commissioning, curating, maintaining and promoting the County's art collection. The Department receives funding through the Miami-Dade County Mayor and Board of County Commissioners, The Children's Trust, the National Endowment for the Arts, the State of Florida through the Florida Department of State, Florida Division of Arts and Culture and the Florida Council on Arts and Culture, the John S. and James L. Knight Foundation, the Peacock Foundation, Inc. and The Jorge M. Pérez Family Foundation at The Miami Foundation. Other support and services are provided by TicketWeb for the Culture Shock Miami program, the Greater Miami Convention and Visitors Bureau, the South Florida Cultural Consortium and the Tourist Development Council.

ABOUT MIAMI-DADE DEPARTMENT OF PUBLIC HOUSING & COMMUNITY DEVELOPMENT

We administer federal subsidies that support almost 10,000 units of public and other assisted housing. We also work with builders, developers, lenders and private housing providers to expand affordable housing opportunities in Miami-Dade County. We support self-sufficiency and offer resources for current and aspiring homeowners. As the sixth largest housing agency in the nation and undoubtedly one of the most complex and comprehensive public housing agencies, we are responsible for housing more than 30,000 residents, provides for Section 8 subsidized payments for 16,000 families and administers an array of specialized housing opportunities for special populations and the homeless. We also administer federal funding programs including the Community Development Block Grant (CDBG), the HOME Investment Partnership (HOME) Grant, the Emergency Shelter Grant (ESG), and the Neighborhood Stabilization Grant programs, designed to develop viable urban communities by providing decent housing and a suitable living environment and by expanding economic opportunities, principally for low and moderate-income households. We are primarily responsible for developing affordable housing, to include the oversight of the Documentary Stamp Surtax (Surtax) and State Housing Initiatives Partnership (SHIP) funds for affordable housing development. As part of the Economic Development strategic area, the primary goal of the department is to extend and strengthen partnerships among all levels of government and the private sector, including for-profit and not-for-profit organizations. Our programs are administered primarily through sub-grantee community-based organizations (CBOs) and various County departments.

ATLANTIC | PACIFIC COMMUNITIES

Atlantic | Pacific Companies is a fourth-generation real estate company with expertise in acquisitions, development, property management, and investments. With offices in Florida, Georgia, Texas, and

California, our team utilizes decades of experience and thorough marketplace knowledge to develop and manage a wide array of properties across the country.

CORWIL ARCHITECTS

Founded in 1992, Corwil Architects has endeavored to provide innovative and practical designs that pivot on the Owners' program and seamlessly integrate aesthetics, architectural functionality and code compliance. Our designs are tailored to the specifics of each project and evolve from the Owner's requirements, the constraints of the site and the needs of the end users. In developing our concepts, we strive to introduce creativity while preserving historical values and cultural details with the end goal of providing a balanced design that complements and enhances the neighborhood. Original founding members Albert Cordoves and Angel Puentes continue to devote their leadership skills towards fostering a great working environment where creativity, coupled with attention to detail, are the norm of the day. In 1996, Ena Cordoves joined the corporate leadership. Her continued efforts in keeping up with new technologies has been key to Corwil's successful integration of new developments in computer aided design software. Our quality control team is spearheaded by Vice-President Felix Jorge Cordoves who has implemented a peer review process which includes in-house review of all projects, lessons learned meetings as well as regularly scheduled lunch and learn presentations.

To request materials in accessible format, sign language interpreters, and/or any accommodation to participate in any County-sponsored program or meeting, please call Francine Andersen, 305-375-5024 or email, fran@miamidade.gov, five days in advance to initiate your request. TTY users may also call 711 (Florida Relay Service).

POLICIES AND PROCEDURES

Murals Policies

Mural Creation Best Practices

Since 2006, Heritage Preservation's Rescue Public Murals (RPM) initiative has confronted the risks that community murals face by being located in outdoor, public spaces. Murals have been, and are an increasingly, popular public art form that adds vibrancy and vitality to the built landscape. Many communities in the United States, large and small, have mural programs or are actively commissioning murals. Unfortunately, almost every community is also aware of the negative image that a faded, flaking, or vandalized mural creates or the misfortune of an artist's work that has been unjustly removed or destroyed.

While working to ensure the protection and preservation of existing murals, RPM recognizes that many common issues that murals face could have been mitigated with careful planning and preparation. RPM has held conversations and brainstorming sessions with muralists, conservators, art historians, arts administrators, materials scientists, and engineers to document best practices for mural creation. We present these recommendations on this website. Recommendations are not meant to be prescriptive but instead to pose questions and raise issues that should be considered at each stage of creating a mural: planning, wall selection, wall and surface preparation, painting, coating, and maintenance. Each recommendation has been considered both for mural commissioning organizations/agencies and for artists to address their particular needs and concerns. Each section includes links to further reading on the topic.

The recommendations on this website assume that a mural that is painted with careful planning and consideration to technique and materials and that receives regular maintenance could have a lifespan of 20-30 years. However, this may not be the intention of all mural projects. Therefore, one of the key planning recommendations is to establish a realistic estimate of the likely lifespan of the mural before work begins.

While this website mentions some materials and items that have been successfully used by artists and mural programs, the recommendations emphasize how to evaluate materials rather than to endorse specific items.

Support for this project came from an Access to Artistic Excellence grant from the National Endowment for the Arts. Rescue Public Murals sincerely thanks the colleagues who contributed their time and expertise to produce this site.

Planning

While mural painting is frequently done as a spontaneous act, community murals that are expected to last require deliberate planning. Each party, the commissioning organization/agency, artist(s), building owners, community members, and other partners, should establish what rights and responsibilities they have in the process of creating and maintaining the mural.

Commissioning Organization or Agency

Define the scope of the mural project by asking questions such as: Why is it being commissioned? Where will it be located? How will the subject matter be selected? How will the design be approved? Which community groups should be involved in the project? What is the project budget?

Determine the lifespan for the mural. The recommendations on this website assume that a mural that is painted with careful planning and consideration to technique and materials and that receives regular maintenance could last as long as 20 to 30 years. However, this may not be the intention of your mural project. It also may not be realistic to budget for maintenance or repair for this length of time. Deciding how long the mural is expected to last will inform all the additional choices you make about its creation.

Check local laws and ordinances to determine how the mural project under consideration will comply. For example, permissions may need to be secured for access to the wall, the mural design may need to be approved, and selection of paints and coatings may be limited due to environmental regulations.

Determine all the individuals and groups who will be involved in this project such as artist, client, community members or groups, building owner, adjacent building owners, architect, landscape designers, legal counsel, etc. Involve all those who have a stake in the project budget, design, and implementation but note that too large a team can hamper progress. Define the mission of the team and clearly define each individual's roles. It is important that the artist helps to build this team, and determine its mission and its roles.

Establish an agreement with the building owner. This should address issues such as time frame in which mural will remain on the building, whether an easement should be placed on the building, whether the current owner will add a covenant to the building deed regarding the mural should the building change ownership, implementation of security measures for the mural, maintenance and care of the mural, access to the building during the mural creation or during future maintenance, and insurance and liability.

Determine who will own the mural upon its completion. The artist(s)? The commissioning organization/agency? The building owner? Others? More than one individual or entity?

Does ownership of the mural convey responsibility to repair and maintain the mural, including prompt repair or removal of graffiti? If not, determine which individual(s) and/or entity will assume these roles. Will the party/parties have or be given access to funds to do this work? How are maintenance and repair defined? At what point would a mural be deemed too damaged to repair and who will make this decision?

Will the artist(s) retain rights to the mural after it is completed? The federal Visual Artist Rights Act (VARA) outlines the rights to attribution and integrity that are due to authors of works of art. Since VARA includes all types of work, it is often difficult to apply toward public art and commissioning groups may request artists waive their VARA rights. If this is done, it is recommended that it be replaced with language that specifies terms such as, who will repair or maintain the mural and what will be done if repair or maintenance results in a change in appearance to the mural, if the artist(s) must be notified before a mural is altered, removed, or destroyed, and what accommodations the artist(s) will have to rescue or remove the artwork.

Determine who owns the copyright to the mural, images of the mural, or associated materials (plans, drawing, notes). The artist(s)? The commissioning organization/agency? The building owner? Others? What are terms for reproductions of the image of the mural? May images of the mural be used for commercial purposes?

Establish an agreement with artist(s). This should address all the considerations listed in this section as well as specifying the project timeline, budget (including provisions for cost overruns), deliverables, project documentation, insurance, liability and indemnification, equipment (esp. scaffolding) and supplies, and if signage, lighting, or security measures will be incorporated into the mural.

Artist(S)

If you are initiating a project, define the scope of work by asking questions such as: What is the purpose of the mural? Where will it be located? Will others have input into or need to approve the style, subject matter, or design? What is the project budget? If you are responding to a request for proposals or request for qualifications, be prepared to ask or answer these questions during the process.

What is the intended lifespan for this mural? The recommendations on this website assume that a mural that is painted with careful planning, consideration to technique and materials, and that receives regular maintenance could last as long as 20 to 30 years. However, this may not be the intention of your mural

project. If you are not able or willing to conduct maintenance or repairs to the mural, who will do so? Deciding how long the mural is expected to last will inform all the additional choices you make about its creation.

Check local laws and ordinances to determine how the mural project under consideration will comply. For example, permissions may need to be secured for access to the wall, the mural design may need to be approved, and selection of paints and coatings may be limited due to environmental regulations.

Who else besides yourself will be involved in this project? It is recommended that you involve the building owner(s), adjacent building owners, and community members as their support will help ensure long-term protection of your mural. You may need to consult engineers, architects, landscape designers, or legal counsel depending on the project. A client or commissioning organization or group may want to involve these individuals. Make sure their roles are defined and consider how you will include these individuals in your process.

Establish an agreement with the building owner or ensure the client or commissioning group has done so. You may be involved in or provide your input in the process. An agreement with the building owner should address issues such as timeframe in which mural will remain on the building, whether an easement should be placed on the building, whether the current owner will add a covenant to the building deed regarding the mural should the building change ownership, implementation of security measures for the mural, maintenance and care of the mural, access to the building during the mural creation or during future maintenance, and insurance and liability.

Determine who will own the mural upon its completion. The artist(s)? The commissioning organization/agency? The building owner? Others? More than one individual or entity?

Does ownership of the mural convey responsibility to repair and maintain the mural, including prompt repair or removal of graffiti? If not, determine which individual(s) and/or entity will assume these roles. Will the party/parties have or be given access to funds to do this work? How are maintenance and repair defined? At what point would a mural be deemed too damaged to repair and who will make this decision?

Will the artist(s) retain rights to the mural after it is completed? The federal Visual Artist Rights Act (VARA) outlines the rights to attribution and integrity that are due to authors of works of art. Since VARA includes all types of work, it is often difficult to apply toward public art and commissioning groups may request artists waive their VARA rights. If this is done, it is recommended that it be replaced with language that specifies terms such as, who will repair or maintain the mural and what will be done if repair or maintenance results in a change in appearance to the mural, if the artist(s) must be notified

before a mural is altered, removed, or destroyed, and what accommodations the artist(s) will have to rescue or remove the artwork.

Determine who owns the copyright to the mural, images of the mural, or associated materials (plans, drawing, notes). The artist(s)? The commissioning organization/agency? The building owner? Others? What are terms for reproductions of the image of the mural? May images of the mural be used for commercial purposes?

If the mural is being done as work for hire, establish an agreement with the client or commissioning group that addresses all the considerations listed in this section as well as specifying the project timeline, budget (including provisions for cost overruns), deliverables, project documentation, insurance, liability and indemnification, equipment (esp. scaffolding) and supplies, and if signage, lighting, or security measures will be incorporated into the mural.

Further reading:

Americans for the Arts, [Public Art Network](#):

[Public Art Network Best Practice Goals and Guidelines](#)

[Abridged Call for Artists Guidelines](#)

[Conceptual Design Development Agreement](#)

[Design Development Agreement](#)

[Letter of Agreement for Concept Consultancy](#)

[Public Art in Private Development Contract](#)

[Public Art in Private Development Resource Guide](#)

Arts Council of New Orleans, Ashlye M. Keaton, Esq., [Visual Artists Rights Act 101 Webinar](#), 2012.

Canadian Conservation Institute, Debra Daly Hartin, [Planning a New Mural](#)

Chicago Public Art Group, [Community Public Art Guide](#)

City of Albuquerque, [Public Art Handbook](#)

Forecast Public Art, [Public Art Toolkit](#)

Edmonton (Alberta, Canada) Arts Council

- [Care and Longevity of Public Art, Best Practices for Artists](#), David Turnbull
- [Edmonton Public Art](#) (includes master plan, public policies, transitory public art, graffiti zone)

Garfinkle, Ann. [The legal and ethical consideration of mural conservation: Issues and debates](#). Paper presented at the Getty Conservation Institute symposium, "Mural Painting and Conservation in the Americas," 2003.

Philadelphia Murals Arts Program, [Community Engagement](#)

Regional Art and Culture Council (Portland, Oregon)

- [Public Art Murals Program](#)
- [Public Art Policies and Guidelines](#)
- [Mural Easement Form](#)

Stevens, Greg, [From Start to Finish: How to Create and Operate a Mural Project](#). Global Mural Arts and Cultural Tourism.

Wall Selection

Often the decision to paint a mural comes from a desire to fill a specific blank wall with art. For example, murals are painted on the side of a building to brighten a park or school yard, on a local business so that it is seen along a busy thoroughfare, or in a location that is relevant to the person or historical event it commemorates. While these are all valid reasons for selecting the location for a mural, the wall may not have the physical qualities necessary to allow it to accept and hold paint for an extended period. This section discusses steps that both commissioning organizations, agencies, or artists should take before a mural project proceeds.

Assess security considerations for the wall under consideration. Is there regular foot traffic? Is the area enclosed by a fence that is locked at night (such as in a park or a school) or is it well lit at night? Is the community aware that a mural is to be painted? Are they supportive of it?

If the wall under consideration is exposed to high levels of vehicular traffic (such as an underpass) exhaust and other pollutants will cause deterioration. It may be necessary to plan for additional maintenance.

North facing walls are less exposed to direct light, which may minimize fading of mural paint. If it is not possible to select a north facing wall, observe the light on the wall during different times of day and, if possible, different seasons. If the wall is exposed to direct sunlight much of the day, the mural will deteriorate more quickly.

If the wall is part of an occupied building, what activities happen in that side of the building? Are there industrial ovens, refrigerators, air conditioning units, bathrooms, or other functions that would cause the wall to fluctuate in temperature and/or humidity? Do any of the building functions exit through the wall, such as water pipe run-off or steam vents? Any of these factors will affect how paint may adhere to the wall. Even unused elements, especially those made of metal, could be an issue if they will rust or deteriorate over time. Consider having them removed.

Inspect the wall during rain and immediately after heavy rain. Does water flow off the top of the structure with guttering or by some other means? Does water stream down the wall? Ideally the top of the structure will be extended slightly over the wall or have eaves, flashing, or capping on a parapet that will cause water to flow in front of the wall but not down it. How quickly does the wall dry? Is the wall damp during periods where it is not rainy (e.g., rising damp)? Staining, streaking, or salts on the wall may be a sign that excess moisture has been a factor with the wall and that it may not be a good choice for a mural.

Inspect vegetation around the wall. Will any trees, plantings, or weeds need to be trimmed or removed? Will they be permanently removed or will this need to be an ongoing maintenance

activity for the mural? If the wall has vines on it or has evidence that it was once covered in vines, it may have weakened the masonry, surface coats (such as stucco), or mortar.

What is the history of the building and wall? If it is more than 50 years old or located in a historic district, it may be a protected historic structure and local and/or the State Historic Preservation Office may need to be contacted for approval or advice.

If the muralist does not plan to paint directly onto the wall, but rather to use some type of fabric substrate (e.g., “parachute cloth” or a nonwoven fabric), it may be advisable to test the process on a small area on the wall to see how it performs over a period of time.

To overcome structural issues with a wall or to ensure the mural may be removed in the future, it may be possible to use an affixed panel made of plywood, masonite, aluminum, polystyrene, corrugated plastic, or other materials. Consider the weight of these materials and how they will be affixed to the wall. If using metal hardware, consider stainless steel to prevent rust. If using epoxy or other adhesive how well will it perform outdoors? Will water or moisture be able to flow behind the panels? If the panels trap moisture behind them, it will be damaging to the wall and to the panels. Many of these considerations will vary depending on the intended lifespan of the mural.

Consult an architect, engineer, an experienced building contractor, or other expert to inspect the wall for signs of structural instability, cracking, weak or missing mortar, excessive moisture, or other flaws that might impact a potential mural whether it is painted or on affixed panels. You will also want to discuss the impact of the local climate on the current and future condition of the wall, how paint may adhere to it and whether surface preparations (such as masonry conditioner) should be applied before paint.

Further reading:

Canadian Conservation Institute, Debra Daly Hartin, [Planning a New Mural](#)

Chicago Public Art Group, Bernard Williams, [Techniques of Community Murals](#)

Durgin, Susan, [Fabric Mural Basics](#). Carlisle, PA: Pennsylvania Art Education Association, 2005.

Golden Artist Colors, [Painting Exterior Murals](#)

Graves, Kiernan, *An investigation into the technology and behaviour of contemporary murals executed on Portland cement-based supports*. London: Courtauld Institute of Art. Conservation of Wall Painting Department, 2007. (Not available online, click [here](#) for library reference.)

Mayne, Donna, [Working with Aluminum Composite Panels](#). Windsor, Canada: City of Windsor Art Studio.

Mural Routes, [Mural Arts Practices Survey](#), October 2010.

NovaColor, [Tips for Painting an Exterior Mural Using Acrylic Paint](#)

Torraca, Giorgio, [Lectures on Material Science for Architectural Conservation](#). Los Angeles: Getty Conservation Institute, J. Paul Getty Trust, 2009.

Wall or Surface Preparation

In addition to taking care in selecting a physically stable and secure wall, it is important to prepare the wall to accept paint or other materials. It should be decided which of the following steps will be undertaken by the commissioning organization or agency or the artist(s) before a mural project begins.

Photograph the clean wall, especially areas of repair.

Consider painting the mural higher than eight feet off the ground to deter graffiti.

Select a primer that is compatible with the paints, coatings, or (in the case of a mural painted on fabric) adhesives that will be used for the mural. If a paint system has not yet been selected for the mural, it is advised that this be done before preparing the wall. Muralists have reported that murals painted with the same type of products and from the same manufacturer for the primer, pigment, and coating layers have been less prone to flaking, bubbling, and fading.

Before selecting a primer, it may be advisable to contact the manufacturer for specific advice in using the product for an outdoor mural.

Carefully read manufactures' directions and ensure that the primer is applied in the manner and under the conditions it recommends.

Primer and paint should only be applied in temperatures warmer than 50°F (ideally between 65-85°F) and only in dry weather and to a wall that is thoroughly dry.

Apply primer to the wall using a brush rather than spray equipment to ensure the primer penetrates the top surface of the wall and any cracks and crevices. Make sure the coat is even.

If panels are going to be used for the mural, they may require preparation and a primer layer depending on their material (e.g., wood, metal, plastic, fiberglass). Depending on the material, it may be necessary to prime all sides and edges to protect it from outdoor conditions.

If the mural is to be painted on a masonry or concrete wall, the primer should not be a vapor barrier. It will be necessary for moisture to escape through the surface of the mural or it will cause paint loss.

Photograph the primed wall and document the product(s) used and method and conditions of application.

If using a fabric substrate, it will need to be prepared with a primer layer(s).

Further reading:

Beswick, Jay. [*Leaving a Legacy to the Next Generation*](#). Los Angeles: Mural Conservancy of Los Angeles Newsletter, vol. 1, nos. 2 and 3, 1988.

Canadian Conservation Institute, Debra Daly Hartin, [*Planning a New Mural*](#)

Chicago Public Art Group, Bernard Williams, [*Techniques of Community Murals*](#)

Durgin, Susan, [*Fabric Mural Basics*](#). Carlisle, PA: Pennsylvania Art Education Association, 2005.

Golden Artist Colors, [*Painting Exterior Murals*](#)

Keim Mineral Coatings of America, [*Exterior Primer Products*](#)

Mack, Robert C. FAIA and Anne E. Grimmer, [*Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings*](#), Technical Preservation Services, National Park Service, 2000.

Mural Routes, [*Mural Arts Practices Survey*](#), October 2010.

Mural Routes, [*Tips and Techniques*](#)

NovaColor, [*Tips for Painting an Exterior Mural Using Acrylic Paint*](#)

Paint Quality Institute, [*The Painting Essentials: Prep, Prime and Paint*](#)

Painting

While it is likely that the artist(s) will be primarily responsible for the painting of the mural, commissioning organizations or agencies should be familiar with the following steps and discuss them with the muralist in planning the project.

As noted in the wall preparation section, not only the paint layer is important. Consider using the same manufacturer and type of paint for the primer, paint, and coating layer of the mural to avoid adverse reactions and to protect the color layer as much as possible. Many manufacturers provide information about their products online, but it may be advisable to contact the manufacturer for specific advice in using the product for an outdoor mural. Ask if they have tested their products outdoors and get their recommendation on what products to use. Check with the manufacturer even if you have used a product before—their formulations may have changed.

Because the long-term appearance of a mural depends on careful paint selection, be wary when using leftover paint from a previous project, especially if it means that a mural will be painted with products from different manufacturers. Again, the intended use and lifespan of the mural will dictate how cautious you need to be.

Carefully read manufacturers' literature on paint and various pigments and note any information they provide on the color fastness of the colors. Colors that conform to "ASTM I" are ideal, but "ASTM II" are also acceptable. If using acrylic dispersion paints, the statement "conforms to D5098" is an indication of colorfastness.

In addition to artist paints, some muralists working today have had good results with architectural finish or paints used for marine applications. Others artists prefer spray applications using a paint sprayer or aerosol can. In the past, muralists have used oil-based sign paint. This is the artist(s)' choice, but there may be less research available on the colorfastness of these paints, especially being used outdoors. Also verify whether the selected paint meets local regulations that restrict the use of products with Volatile Organic Compounds (VOCs).

Some research has indicated that colors mixed with titanium oxide (white) have a greater tendency to fade unless the coating on the mural is well maintained. Likewise, cadmium reds and yellows and ultramarine blue have tended to fade outdoors. Avoid using fluorescent paints or those marked ASTM III. Because some pigments may have a higher failure rate outdoors than others, use caution when mixing paint. When possible, note the mix or save a small sample of it.

It is increasingly popular to paint murals on a thin, nonwoven fabric, similar to parachute cloth (brand names include Pelon and PolyTab). It allows muralists to paint in their studio without weather restrictions and install the mural when it is complete, saving on lengthy scaffold or lift equipment rentals. However, proper technique must be used in preparing the cloth and in selecting paint to use (typically acrylic). When installing the fabric on the wall, it should be done

with slight overlaps, or lifts, so that water cannot seep behind the panels. While there are murals painted in this manner that are now more than 20 years old, there have not been formal studies on the long-term durability of the fabric.

Paint on days where the temperature is warmer than 50°F (ideally 60-85°F). If it is necessary to paint on a cooler day, make sure the temperature is at least 45°F and paint in the middle of a sunny day so the wall has a chance to warm up. Painting on a cold or frozen wall will prevent the paint from properly adhering and may trap moisture underneath the paint layer, which will cause a greater likelihood of flaking, degradation, and fading in some pigments. For the same reason, do not paint on a day when it is raining or the wall is damp.

Work from the top to the bottom of the mural so that paint does not drip onto finished areas of the mural.

Document all paint selections and gather and save the printed literature on the paint products selected. Provide a copy of this information to the commissioning organization or agency, if applicable. This documentation may be needed if the mural needs to be retouched or repainted. Consider noting the Colour Index term as well as the manufacturers' name for the color of paint.

Further reading:

[The Artist Materials Information and Education Network](#) (AMIEN) (online artist forum for information and networking about materials with a particular focus on light-fastness of mural paints)

American Society for Testing and Materials, [ASTM D5098 - 05a\(2010\), Standard Specification for Artists' Acrylic Dispersion Paints](#) (publication available for purchase)

Canadian Conservation Institute, Debra Daly Hartin, [Planning a New Mural](#)

Chicago Public Art Group, Bernard Williams, [Techniques of Community Murals](#)

Durgin, Susan, [Fabric Mural Basics](#). Carlisle, PA: Pennsylvania Art Education Association, 2005.

Getty Conservation Institute, [Outdoor Painted Surfaces Project](#) (ongoing research on contemporary materials used outdoors, especially paints and coatings)

Getty Conservation Institute, [Modern Paints](#) (ongoing research on modern paints with an emphasis on how best to preserve them)

Golden Artist Colors, [Painting Exterior Murals](#)

Golden, Mark. [Mural paints: Current and future formulations](#). Paper presented at the Getty Conservation Institute symposium, "Mural Painting and Conservation in the Americas," 2003.

Keim Mineral Coatings of America, [Exterior Paint and Coating Products](#)

Mural Routes, [Mural Arts Practices Survey](#), October 2010.

Norbutus, Amanda J. Ph.D., [New approaches for the preservation of outdoor public murals: The assessment of protective coatings for mural paintings and painted architectural surfaces](#). University of Delaware, 2012.

NovaColor, [Tips for Painting an Exterior Mural Using Acrylic Paint](#)

Society of Dyers and Colourists and the American Association of Textile Chemists and Colorists, [Colour](#)

[*Index International*](#) (online database available by subscription)

Thorn, Andrew, [*Titanium Dioxide: a Catalyst for Deterioration Mechanisms in the Third Millennium*](#). Paper presented at the International Institute for Conservation of Historic and Artistic Works, London, 2000.

University of Delaware, Art Conservation Department, [*Research on Exterior Mural Paints and Coatings*](#), 2008-2010.

Coating

While it is likely that the artist(s) will be primarily responsible for the doing the work to coat the completed mural, commissioning organizations or agencies should be familiar with the products and procedures used in coating (or topcoat). Reapplication of a mural coating is a possible maintenance activity so it should be discussed whether the artist or the commissioning group will do this work and who will assume the cost. Coatings are most often used to aid in graffiti removal, although some topcoats also provide protection from ultraviolet fading and may provide protection to the paint layer from deterioration. Additionally, the coating may be applied for aesthetic reasons. However, some muralists have experienced issues with clear coatings—they can become cloudy, yellow, or chip and flake. The function of the coating should be taken into consideration when selecting the material to be used, as this may differ depending on the primary purpose of the coating. More than one coating may be applied, and compatibility of the different coatings and the paint should also be considered. Research on this topic is ongoing but the following recommendations may be of assistance.

Coatings are most effective and much less prone to failure if they are made by the same manufacturer and are in the same product line as the paint used for the mural. Discuss your need for a coating when you select the mural paint. Ask how long the mural coating should last in an outdoor environment.

If a coating fails and has to be removed, consider the costs of doing so and what solvents may need to be used. Confirm whether these solvents may be used given local ordinances restricting products that have Volatile Organic Compounds (VOCs). There may be instances where a deteriorating coating cannot be removed without damage to the underlying paint.

When selecting a coating, especially an anti-graffiti coating, the coating should be removable if necessary without damaging the underlying paint layer, using solvents or other methods of removal. If the mural is at a high risk for graffiti, test a small area of the mural with a coating and then do test graffiti on the area to see how easy it is to remove and what solvents are necessary. If possible, conduct these tests over a series of weeks to see how difficult it is to remove graffiti that is not removed immediately.

Considering the risks that outdoor murals face and the time and expertise it takes to paint a mural, it may be better to apply a coating that may fail or need reapplication than to risk not applying one.

Ideally wait one to two weeks to apply the coating. Apply it to a small area of the mural as a test—some coatings go on cloudy and then dry clear. Follow the manufacturer's directions in applying the coating. Apply it in neat, thin layers and avoid drips. Consider brushing on the coating if the mural surface is textured. Consider two coats.

Some formulations in varnishes include ultraviolet inhibitors which can protect the mural color. Check the specifications on varnishes and talk to the manufacturer to see if their product has this feature as it may help the mural stay vibrant longer.

Consider surface finish when selecting a coating. Some coatings are available in glossy or matte. Glossy may reflect too much light, matte may attract dirt.

If a wax-based anti-graffiti coating is used, it should be noted that this type of coating typically needs to be re-applied every three-five years, may attract dirt, and are difficult to remove from textured surfaces.

Leave a small portion of the mural uncoated in a location where it is easily observed. Mark and photograph this area. This uncovered area will make it easier to observe whether the coating is clouding, yellowing, or failing in the future.

Document the coating selection and gather and save the print literature on the products selected. Provide a copy of this information to the commissioning organization or agency, if applicable. This documentation may be needed if the mural needs to be recoated in the future.

Further reading:

[The Artist Materials Information and Education Network](#) (AMIEN) (online artist forum for information and networking about materials with a particular focus on light-fastness of mural paints)

Canadian Conservation Institute, Debra Daly Hartin, [Planning a New Mural](#)

Chicago Public Art Group, Bernard Williams, [Techniques of Community Murals](#)

Fine Arts Conservation Lab, Scott Haskins, [Restoration of Jim Morphesis Monument by Kent Twitchell](#).

Getty Conservation Institute, [Outdoor Painted Surfaces Project](#) (ongoing research on contemporary materials used outdoors, especially paints and coatings)

Golden Artist Colors, [Painting Exterior Murals](#)

Keim Mineral Coatings of America, [Exterior Paint and Coating Products](#)

Mural Routes, [Mural Arts Practices Survey](#), October 2010.

Norbutus, Amanda J. Ph.D., [New approaches for the preservation of outdoor public murals: The assessment of protective coatings for mural paintings and painted architectural surfaces](#). University of Delaware, 2012.

NovaColor, [Tips for Painting an Exterior Mural Using Acrylic Paint](#)

University of Delaware, Art Conservation Department, [Research on Exterior Mural Paints and Coatings](#), 2008-2010.

Maintenance

A faded, flaking, or vandalized mural is a poor reflection on the neighborhood or city and detracts from quality of life. It can be challenging to raise funds for conservation, so it is much more cost effective at the start of a project to select materials that are designed to withstand the environment and to begin a schedule of regular maintenance that can cost a fraction of a complete restoration. In addition, a well maintained mural is less likely to be a target for vandalism. These recommendations are applicable to commissioning organizations or agencies as well as artists. However, during the planning stage, ongoing maintenance tasks and expenses should be discussed and included in contracts. Regular inspections should be assigned to one or more parties. Guidelines about who may make repairs or repainting should be defined, and if it is not to be the artist, they should specify if the artist or their representative should be contacted for advice and/or permission.

Signage that is included in the mural design or erected near the mural should provide contact information for reporting graffiti or vandalism of the mural. If community members have been involved in planning the mural and celebrated its completion, it increases the likelihood that they will be good stewards of it.

Set a schedule for regular inspection of the mural. Ideally this should be twice a year, once after the winter and once after the summer—the two times of year with the most weather extremes. See the further reading section for sample forms. Annual checks of a large mural may be done with the aid of binoculars, but depending on the mural’s condition, every three to five years it may be advisable to examine it using a lift or scaffolding.

Maintenance activities may include removing or trimming vegetation, removing surface dirt (especially along the base of the mural), and reapplying coating. Price and budget these costs accordingly.

Photograph any damage to the mural before any cleaning, graffiti removal, or repairs are attempted.

Any washing of the mural should be done as gently as possible without detergents and with minimal water pressure. A plan for washing should be discussed with the artist(s) and instructions documented. Test an area before beginning any cleaning project.

Further reading:

[Americans for the Arts, Public Art Network](#) (Member listserv, newsletter, and conferences often discuss public art maintenance issues.)

Cambridge (Mass.) Arts Council, [Conservation and Maintenance of Contemporary Public Art](#)
Canadian Conservation Institute, Debra Daly Hartin,

[Condition Report and Inspection Record](#)

[Planning a New Mural](#)

Golden Artist Colors, [Painting Exterior Murals](#)

Heritage Preservation, [Rescue Public Murals Assessment Form](#)

Mural Routes, [Mural Arts Practices Survey](#), October 2010.

NovaColor, [Tips for Painting an Exterior Mural Using Acrylic Paint](#)

Yngvason, Hafthor. *Conservation and Maintenance of Contemporary Public Art*, Archetype Publication Ltd., 2001. (Publication available for purchase.)



ARTIST DESIGNED MURAL GUIDELINES

The application and permitting process for Artist Designed Murals is a two-phase process. During Phase One, applicants will submit completed applications which will identify the location and any corresponding equipment (i.e. panel brackets, lighting fixtures, etc.) of the mural. This portion of the application will be submitted to Planning and Development Services. The mural *design* is not yet needed. During Phase Two, applicants will submit a completed application containing information about the mural and a final rendering of the mural design.

For Phase One, commercial locations within the Design Review or Downtown Design Review Overlay zones, a Zoning Certificate or Design Review application must be submitted. For commercial locations within the Historic District or Historic District with Design Review Overlay zones, a Commercial Certificate of Appropriateness application must be submitted. If you have questions about which application is correct for your project, please refer to the Frequently Asked Questions document or contact a Planning and Development Services staff member.

Applications that meet the mural standards, after being reviewed administratively, will receive approval with any relevant conditions after a maximum of 15 weekdays from when all the application materials were submitted. Larger or more complex mural requests that Staff cannot approve based on the aforementioned guidelines will be reviewed by the Design Review Committee or Historic Preservation Commission through the public hearing process.

If the applicant would like to request approval for multiple contiguous locations the request may be able to be submitted as a single application. Depending on the scale of the proposals, Planning Staff may still require separate applications. Once approved, the applicant may complete Phase Two. There are many resources available to assist the applicant at this stage, per the Mural Guidelines and www.boiseartsandhistory.org/programs/public-art/murals. Phase Two must be completed and submitted to the Arts & History Department Public Art Program Manager. This portion of the application requires the applicant to submit the final mural design, information about the mural, and



indicate whether or not the applicant would like to participate in the Mural Registry. The approval of the Phase Two application may take up to an additional 15 days.

SECTION I. MURAL POLICY AND THE CITY OF BOISE

In order to beautify public areas, enhance the quality of life for Boise citizens, attract tourism, promote arts and culture and encourage businesses to locate within the City, thus expanding Boise's economic base, it is the policy of the Boise City to promote artist designed murals, where appropriate, through the implementation of a clarified process for murals and the Artist Designed Mural Guidelines.

SECTION II. MURAL REGISTRATION OVERVIEW

The purpose of the Phase Two Mural Registration Program is to promote and support artists and businesses by making a programmable mural map publicly accessible, thus encouraging tourism while promoting professional, high-quality murals.

SECTION III. DESIGN GUIDELINES

Planning and Development Services Staff will assess applications based on adherence to the City of Boise Zoning Code, Boise Citywide Design Standards and Guidelines, Boise Downtown Design Standards and Guidelines, and Design Guidelines for Commercial Historic Districts.

a. MURAL LOCATION

The context of the building and the surrounding area is a critical component to the evaluation of an appropriate location for a mural. Each building is unique, and it is recommended the applicant reach out to the Design Review or Historic Preservation Staff to discuss potential locations prior to planning the mural project.

Below are general guidelines to help direct location selection:

- i. Blank firewalls are the preferred location for murals and should be utilized whenever possible.
- ii. Alley and non-street facing walls may be afforded more leeway in regard to location guidelines than street-facing walls, depending on street visibility.



- iii. Murals should not compete with or overwhelm existing architectural features such as windows with trim, moldings, entryways, or similar detailing. Do not engulf key architectural features within murals.
- iv. Murals should avoid creating harsh edges where no architectural features are present to create a natural break in the façade. Mural designs that do not contain harsh edges may be proposed in place of architectural features.
- v. Murals should be located and sized to engage and encourage pedestrian interaction.
- vi. Context should be considered when proposing a mural. There should not be any negative impact to the backdrop of significant historical institutions (e.g. the historic U.S. Post Office or Idaho State Capitol Building). Outside of specific mural districts or projects, proposed murals should be dispersed as to promote greater community presence and neighborhood compatibility.

b. MEDIA AND OTHER COMPONENTS

The Design Review and Historic Preservation Staff does not regulate the content of murals outside of sign regulations (see below). Colors of the mural are not restricted but should complement the surrounding area.

Throughout the duration of the installation, the mural shall be well maintained through: repainting; graffiti removal; application of sealants; component replacement; and other means not specifically noted.

If the mural will be anything other than paint applied directly to the wall surface, the Design Review or Historic Preservation Staff shall be provided details on all materials, hardware, and installation processes for approval. If using brackets or other structural components, contact the Permit Desk with questions pertaining to Building permits at (208) 608-7070. Supplemental components, such as lighting, shall meet all standards as found in the City of Boise Zoning Code and Design Review Standards and Guidelines.

Installations that contain electrical or mechanical components, or changing images, do not qualify for the Artist Designed Mural Application Process. Such installations shall submit and provide all details, including design, in the Design Review or Historic Preservation application.



c. HISTORIC BUILDINGS

In addition to the above guidelines, historic buildings located in one of the City’s Historic Districts or in the Downtown Design Review Overlay Zones may have more restrictions regarding location and how the mural is attached to the structure. The historic context of the structure should be maintained. Drilling into or otherwise altering the historic façades must be avoided. Painting murals directly to the building’s exterior is the preferred method of media and installation. However, considerations to materials and condition of historic building facades (such as brick or stucco) will further influence whether a mural is appropriate for the proposed location.

d. ARTIST DESIGNED MURAL OR HAND-PAINTED ADVERTISEMENT: SIGN REGULATIONS

The Boise City Zoning Code defines a sign as any device visible from a public right of way that displays either commercial or noncommercial messages by means of graphic presentation of alphabetic or pictorial symbols or representations. Applicants looking to execute an artist designed mural are exempt from acquiring a sign permit if the mural does not contain advertising. Advertising includes company names, business logos, and/or symbols that are synonymous with the company in question.

The Design Review Staff will review mural designs during Phase Two to ensure compliance with the sign regulations.

SECTION IV. MAINTENANCE

The applicant is responsible for ensuring that a mural is maintained in good condition and is repaired in the case of vandalism or accidental destruction. The party providing maintenance to the mural is encouraged to establish measures that will discourage vandalism or facilitate an easier, less costly repair of the mural in the future.

There are many maintenance best practices to prolong the mural’s lifespan, reduce deterioration and increase the likelihood of a successful installation. Such best practices may include, but are not limited to: proper engineering of armatures or panels that may be installed; preliminary wall prep or pre-cleaning, priming, curing; the use of proper paints, enamels or materials that best match the surface; top coats, sacrificial layers, graffiti coats that do not compromise the painting by yellowing or



trapping moisture; consideration of drip edges, gutters or sprinkler overspray as water may degrade mural over time; environmental considerations such as, exposure to direct sun, bird nesting cavities, the potential industrial trash cans to damage the surface; consider height and line of sight in relation to how repairable the design is; etc.

While murals often prevent or decrease acts of vandalism in the form of graffiti, it is critical to report and remove illegal graffiti as soon as possible to prevent a negative impact. Measures for preventing vandalism may include lighting the mural at night or the application of an anti-graffiti coating. The use of the anti-graffiti coating may not always be a necessary solution as the application is dependent on factors such as location and materials used. Research shows that the removal of illegal graffiti within 24 – 48 hours is most effective in discouraging repeat vandalism.

Please report vandalism in the form of graffiti to the Boise City Police Department, non-emergency phone number (208) 377-6790 or police.cityofboise.org/online-crime-reporting/. Once you have reported graffiti on your property, remove the graffiti as soon as possible. If you want to receive restitution in the event that a suspect is caught please call (208) 577-3837 with costs of removal.

Murals are considered more temporary in nature. In the case of excessive deterioration due to the elements and/or the natural aging process, the mural should be considered for removal (see VARA and Section VIII). Painting commercial structures in Design Review Overlay and Historic District zones requires further review through Planning and Development Services.

SECTION V. ARTIST SELECTION PROCESS

A competitive selection process may be utilized, but isn't required, to promote professional, high-quality murals while ensuring a greater level of communication for ease of process. Boise City Department of Arts & History's Public Art Division is available as a resource to advise and help promote your Call to Artists. For more information, visit www.boiseartsandhistory.org/programs/public-art/murals.



SECTION VI. PUBLIC NOTICES

A Public Notice may be provided to encourage positive community feedback. This may be important for establishing buy-in and support for the applicant’s mural project from the neighborhood. Public Notice may take the form of, but is not limited to, a posted notice at the mural location, a public meeting (notice for which should be provided at least 7 days beforehand), and/or mailed notification letters. Surrounding properties will be notified by the City of mural approvals for projects within the Historic Districts.

SECTION VII. ARTIST CONTRACTS

A contract is used to clearly establish the project’s parameters and outline responsibilities while establishing the expectations of both parties involved. For property owners, the document is an opportunity to address and identify a reasonable strategy to approach and understand the Artist’s inherent legal rights in the event a mural expires.

SECTION VIII. MURAL REMOVAL AND THE VISUAL ARTIST RIGHTS ACT (VARA)

For more information about the Visual Artist Rights Act of 1990 (VARA), 17 U.S.C. § 106A, you may visit the U.S. Government Publishing Office online to view the United States Code titled “Rights of Certain Authors to Attribution and Integrity.”

The City reserves the right to deny applications based upon City of Boise policies and the qualifications stated herein. The materials available are for informational purposes only and not for providing legal advice. You should contact your attorney to obtain advice with respect to any issue or problem.

Sample Mural Ordinance – City of Perth Amboy

Murals are an integral part of the cultural expression in the City of Perth Amboy. Murals will be created by artists of diverse cultural traditions and backgrounds. The intent of this ordinance is to aid artists and others in understanding issues surrounding the creation of a mural and to apprise parties involved in mural projects of the permit process.

All murals which are on public property or visible from a public thoroughfare within the City of Perth Amboy must receive prior permit approval from the Arts Council of Perth Amboy. Artists or community groups who want to construct murals must also obtain permission from the property owner. Murals constructed on public or private property without permission of the property owner will be deemed illegal and the purveyors of such murals will be subject to punishment by law. The conservation and the maintenance of the murals will be the responsibility of the property owner. This ordinance will not permit any type of illegal sign, irrespective of artistic content. The Arts Council of Perth Amboy will be responsible for administering the Murals Program.

NOW, THEREFORE, be it ordained by the Council of the City of Perth Amboy, that:

SECTION 1. Of the Perth Amboy Municipal Code which presently reads: (1) The arts council shall be the sole authority to accept or reject mural applications in the City of Perth Amboy

Recommendation- Arts Council should have in their guide (constitution/bylaws)- Include a section which stipulates grounds for denial or acceptability of applications to produce murals.

(a) Definitions- Refined

(1) Mural is defined as any inscription, artwork, figure, urban wall art, marking or design that is marked, etched, scratched, drawn or painted on any property listed in subsection (b)(1).

(2) Owner, operator, and premises are defined under Perth Amboy Municipal Code section _____.

(3) Property is defined as any public property or any private property which is observable from the public right of way or from a public space.

(b) Defacement of Property

(1) No person shall place artwork, mural, graffiti, write, paint or draw any inscription, figure, or mark of any type on any property listed in subsection (3) unless the express permission of the owner or operator of the property has been obtained and a permit has been issued from the office of the Perth Amboy City Clerk as provided herein.

(c) Mural Application Permit (1) Any person, firm, corporation or association desiring to place on any property an inscription, figure, artwork or mark of any type shall first obtain a permit from the Perth Amboy City Clerk. Applications for the permit issued under this Section shall include the following information:

- a. Name and address of the creator of the artwork or mural.
- b. Name, address and phone number of the owner, operator, or the person in possession of the premises where the artwork is located or to be located together with a written signed statement by the property owner.
- c. Clear and legible scaled drawings with a description definitely showing location of the mural which is the subject of the permit and all other existing artwork whose construction requires permits, when such artworks are on the same premises.
- d. Drawings showing the dimensions, construction, supports, sizes, foundation, electrical wiring and components, materials of the mural and method of attachment and character of structure members to which attachment is to be made.

The design, quality, materials and loading shall conform to the requirements of the Building Code, as amended. If required by The Arts Council of Perth Amboy engineering data shall be supplied on plans submitted certified by a duly licensed structural engineer. All revisions must be supplied with a revision number and dated.

(2) Upon receipt of a completed application, The Arts Council of Perth Amboy shall conduct a review within thirty (30) days.

(3) The Arts Council of Perth Amboy shall grant an application for mural permits that meet the Art Council's technical and aesthetic standards.

(4) Approval for the construction of a mural by The Arts Council of Perth Amboy is granted for one (1) year for public property and a two (2) year period of time for private property. The permit will be valid for the specific design and onetime production of the mural presented. Any changes must be re-submitted to The Arts Council of Perth Amboy for review and determination as to whether the changes require approval from The Arts Council of Perth Amboy. This permit is revocable by the Arts Council if it is determined at any time that the mural being installed does not comply with the information provided with the application.

(5) Unless a shorter period of time has been established by official action, this permit expires two (2) years after issuance if the approved mural has not been installed, or 180 days from issuance if the work permitted hereunder has not been commenced. This permit shall also expire if it is determined that the work authorized by the permit has been suspended, discontinued or abandoned for a continuous period of 180 days.

(6) An Applicant who has been denied a permit under this section may appeal to the City Council of the City of Perth Amboy.

(d) Mural Maintenance, penalty. (1) It shall be the responsibility of the owner or operator of property upon which a mural is placed to maintain the appearance of the mural. A mural that is permitted to remain in a condition of disrepair shall constitute a public nuisance as defined in Section _____ of the Municipal Code.

(2) Whoever violates this section shall be guilty of a misdemeanor of the third degree.



MURAL GUIDELINES *(in accordance with City of Tybee Island Ordinance 2014-34A)*

INTRODUCTION

Thank you for your interest in having a decorative mural for your business in the City of Tybee Island. Mural projects are an investment in cultural capital that goes far beyond tourism, improved aesthetics, increased business traffic and building occupancy, and eradication of blight. Murals are an investment in a city's unique identity and its cultural cohesiveness, and contribute to its public art.

To effectively implement a successful mural program, which will ensure consistency and aesthetic value in the community; it is important that applicants adhere to the following guidelines, which will ensure the best possible results. The application process and guidelines that follow are intended to provide mural applicants with a reasonable process that will safeguard the interests of the community, as well as those of the individual property owner.

Allowance of painted, decorative murals is intended to extend public art into commercial areas of the City of Tybee Island in order to enhance the cultural experience of the public.

Applications for mural designs on privately-owned commercial buildings in the City of Tybee Island must be approved by the Development (Dev'l) Authority / Main Street Board of Directors through the Mural Design Review Application approval process described below.

To make an appointment for reviewing the resource material, mural review for approval, and / or for further information, please contact the Tybee Island Dev'l Authority / Main Street Executive Director at (912) 472-5071 or cmorton@cityoftybee.org.

COMMERCIAL BUILDING MURAL PROGRAM GUIDELINES

1) Theme / Design Criteria:

- a) Murals on privately-owned buildings must reflect the character, culture and history of the area/neighborhood. Murals will adhere to creative themes including: vintage / historic Tybee Island (photos for reference are available through the Tybee Island Historical Society and / or the Dev'l Authority / Main Street Office) Tybee beaches / ocean, nature scenes. An emphasis should be reflective of the specific area /neighborhood.
- b) Appropriate thematic and other relationships to the surrounding environment.
- c) Appropriateness of scale.
- d) No signage or subject matter that could be construed as advertising, copy, symbols or references directly promoting any product, business, brand, organization, service, cause, or political messages.

2) Site Selection Criteria:

- a) The building owner submits a letter of request with proposed mural details to the Dev'l Authority / Main Street Executive Director for consideration. The request must include the proposed idea or theme; a photograph of the wall on which the proposed mural will be created; and photographs of the surrounding area, including structures immediately adjacent to the building. The letter must include proof in writing that the required private funds and/or in-kind contributions are secured, as well as, a 5-year maintenance plan.
- b) The submittal must include a letter from the property owner (if different from applicant) confirming their approval of the proposed mural to be on their building and acknowledge they are responsible for upkeep.

❖ The requirement of attaching plywood will be part of the \$75 fee for the permit issued by the Planning & Zoning Department.
Mural Guidelines: Main Street Board approved June 18, 2014; updated w/ Program name change March 2015.

3) Planning / Considerations:

- a) Once a mural is painted in an outdoor location, it becomes public art. There are a number of factors that need to be taken into consideration before a mural is started.
- b) The artist and the building owner should agree upon the content of the mural with an estimate of the cost.
- c) A written contract should be signed between all parties involved, i.e. artist, building owner or leaser) prior to work beginning.
- d) The contract should designate the lifetime of the mural (three, five, seven or other, agreed upon years) that the mural will be left undisturbed, after which the mural can be painted over without penalty.
- e) Consider the location of the wall in which to attach plywood for the mural to be displayed.
Reasoning for plywood / maintaining the integrity of a building...For historic buildings and districts, careful consideration of the historic fabric and historic setting should be considered. Murals should not compromise the character defining features of a historic building or district, as this may compromise its eligibility for the National Register of Historic Places now and / or in the future. In some cases, attaching plywood to the exterior of buildings can help protect historic fabric, but can also cause other preservation issues if not maintained.
- f) Investigate the different paints available and strive for the most durable.
- g) Determine who will maintain the mural if the work is damaged and / or needs attention.
- h) Take into account the surrounding businesses and residents when planning the mural.

4) Mural Making Process:

- a) When painting a mural, it is important to choose an appropriate wall and location. Protecting the integrity of buildings on Tybee Island is of utmost importance; therefore, plywood* must be attached to the building for the mural to be painted. Water leaks and cracks in the plywood may have adverse effects on the mural and should also be avoided. Murals, which face direct sunlight during the daytime hours fade and peel much faster than those which do not get direct sunlight or are protected by overhanging architecture. Murals located in heavily trafficked areas will be subject to more smog, dirt and chemicals which may change the colors of the original paint.
- b) Before painting, it is highly recommended that the surface be cleaned thoroughly. The cleaner the surface is, the longer the mural will last. After the surface has been cleaned, a coating such as gesso should be applied to create a smooth and consistent surface to which the paint can bond. Surface preparation, materials, paint, and anti-graffiti coating should be compatible with each other as well as with the surface. Consult manufacturers of products for specific information. One type of paint that may be used is mineral paint because it bonds extremely well with the wall and should last many years. Paint should be applied thinly and evenly. Thick layers of paint take longer to dry and tend to peel quickly.
- c) It is recommended that a protective anti-graffiti coating be applied to murals to protect them from graffiti and vandalism. Several products that employ a sacrificial coat to the mural surface are on the market. Some coatings may crack, bubble, fog, yellow or otherwise alter the colors on the mural. Therefore, a layer of varnish may be applied to the finished mural first to isolate and protect the paint layer.
- d) Consistent maintenance is extremely important to the durability of outdoor murals. It is recommended that a regular maintenance plan be devised for each mural.

5) Mural Design Approval Process

- a) Mural proposals are initially reviewed by appointment with the Dev'l Authority / Main Street Executive Director.
- b) The complete mural submission will be reviewed at the next scheduled Dev'l Authority / Main Street Design Committee meeting for a recommendation to be considered at the next scheduled Board of Directors meeting. The applicant is encouraged to attend the meetings.
 - i) The Design Committee meetings are typically held the 1st Thursday of each month at 6pm. The Board of Directors meetings are typically held the 3rd Wednesday of each month at 6pm. Both meetings are held in the Tybee Island City Hall Auditorium at 403 Butler Avenue.
- c) A complete Mural Design submission must include the following:
 - (1) Written description of proposed design, site, surface preparation, materials and processes to be used (including anti-graffiti treatment), individual/groups involved in the mural design, and/or preparation, and parties responsible for subsequent maintenance. Ideally, a separate maintenance plan should be included.
 - (2) Written permission to proceed with the project, including any additional requirements, from the property owner.
 - (3) Color scale rendering (no larger than 8-1/2" x 14") of proposed design, including any text.
 - (4) Photographs of the proposed site and physical surroundings
 - (5) Timeline for completing the project
 - (6) Documentation of finished work. Photographic documentation of completed projects is required for our records.

PLEASE NOTE: Once the Tybee Island Dev'l Authority / Main Street Board has approved the proposed mural design, the artist may not make additional changes to the design without returning to the Design Committee for recommendation of Board approval of the changes prior to implementation of the mural.

During the review process, Directors may make recommendations to meet the intent of the mural guidelines and better assist the applicant.

In the event that the applicant fails to receive Dev'l Authority / Main Street Board approval for submitted mural design, s/he may appeal this decision to the City Council.

6) General Definitions:

Gesso – A traditional mix of glue binder, chalk, and white pigment, used to coat rigid surfaces (e.g. wooden painting panels) as an absorbent primer coat substrate for painting.

Sign – An advertisement through graphics or text identifying a specific business, product, or service.

Mural – A singular hand-painted work of art with graphics related to artistic design for public display.



MURAL GUIDELINES

Design and Review Criteria for Murals

Definition: A mural is a painting, mosaic, fresco, or other permanent artwork attached or applied directly to the outside of a structure.

Goals:

- To produce new murals that re-engage communities, especially youth and local artists, and create new opportunities for muralists.
- To promote engagement activities that are interactive, educational, and/or cultural tourism opportunities.
- To enhance the streetscape in the downtown historic Williamston area.

General Guidelines:

These guidelines provide an overview of how to participate in the town of Williamston's *2017 Mural Design Competition*. The process is designed to safeguard the interests of the applicant, the community and the building/property owner. The guidelines are designed to assure that the murals created within the Town of Williamston under this streetscape program enhance the community's appearance, without causing any negative impact on public safety or welfare.

Specific Prohibitions:

- No logos, slogans, or other advertisements;
- No overly complicated designs that may confuse drivers or pedestrians;
- Neon, fluorescent, or reflective type colors are discouraged.

Detailed Mural Guidelines and Criteria:

In addition to the above guidelines, murals will be evaluated on the following criteria:

- Relevance of the piece to the building or city, its values, culture, and people. Murals within the town, should be based on one or more of the following themes:
 - Natural beauty of the area
 - Williamston history
 - Health and wellness
 - Local sports, arts or education
 - Inclusive community or hospitality
- Suitability of the work for outdoor display, including its overall durability or longevity.

- Relationship of the work to the site and the community, especially how it serves to activate or enhance the space or public surroundings.
- Appropriateness of the scale of the artwork.

Site Locations:

For the proposed design, each applicant may consider four (4) proposed sites for mural design. The four (4) sites offered for consideration are listed below with the available wall dimensions (width x height). However, you may allow for a border of blank space on the wall to surround your design.

- 112A W. Main Street – Small white building, facing the Fire Station (24 ft. x 15 ft.)
- 17 W. Pelzer Avenue – Side of Goody’s Department store – facing ball fields (38 ft. x 20 ft.)
- 100 E. Main Street – Former movie theater (30 ft. x 16 ft.)
- Greenville Drive Site – To be Determined (TBD) (24 ft. x 15 ft. [approximation])

Key objectives to consider when selecting your proposed site:

- Experience high levels of visitor/pedestrian traffic.
- Be easily visible and accessible to the public.
- Serve as an anchor to activate and complement its site.
- Enhance the overall public environment and pedestrian streetscape.
- Help to create a place of congregation and activity.
- Establish landmarks and neighborhood or downtown historic area gateways.

Designation of a site is optional. You may leave it up to the selection committee to identify the best site for your design.

Access and Context:

- The Mural should be publicly accessible 24 hours a day.
- The Mural should not detract from its surroundings or overwhelm the adjacent architecture.

Construction and Maintenance:

- 1) Materials for the project will include paint or other media appropriate for exterior use, such as tile or mosaic. Materials must be long-lasting and graffiti resistant to the greatest extent possible.
- 2) Colors, though vibrant, should be complimentary and harmonious with the exterior colors of the building structure as well as consistent with the chosen theme. A natural color palette with limited bright colors is recommended.
- 3) If your mural design is selected, its execution will be overseen by a qualified artist/muralist, with sufficient knowledge and experience with the application of mural materials.
- 4) Mural size shall be determined by the wall surface to be covered. Smaller walls may be almost completely covered. On large walls, murals should be large enough to dominate the wall surface, but not so large as to overwhelm the local streetscape. Generally, one mural will be permitted per structure.

- 5) The proposed mural shall not obscure or detract from the significant architectural features of the building structure, nor should the building's architecture be altered to accommodate the mural.
- 6) The proposed mural should not have an adverse impact on the adjacent properties. If the mural requires special lighting or other related construction, then applicable permits will be required.

Building Owners:

The building owner must sign written agreement to permit his/her property to be included in the competition. The owner shall agree to allow the mural to be left undisturbed for a duration of five (5) years, unless the property is sold.

Procedures and Materials:

The building owner will also allow the wall surface to be prepared to assure that the mural will have a long life. This may include pressure washing and/or wall surface base painting.

Each of the winning murals will be projected on a set of 4 ft. x 8 ft. plywood bases. It is estimated that murals will be composed of multiple plywood bases, and range in size from four (4) plywood bases for smaller buildings, to as many as ten (10) for a larger surface wall.

Winning designs will be painted by community volunteers in a sheltered location, using the projection technique and construction grade materials. Once the painting is completed, the artist may sign his/her design. Then a special graffiti coating will be applied to protect the design. This step will serve to safeguard the mural from vandalism, protecting the building owner and community at large. Graf-X WB Permanent Anti-Graffiti Coating is an example of this type of product.

The bases will then be mounted on the prepared wall, using a construction adhesive and/or a plywood frame.

Eligibility:

Once a mural is painted and mounted to an outdoor location it becomes public art. Thus, this is an incredible opportunity to have one's art on display for all residents and visitors to enjoy.

An artist, business owner, or the public can propose a mural. However, the individual must be 14 years of age or older to enter the competition. In addition, any eligible individual may submit more than one design entry.

Application, Review, and Winning Design Selection Process:

The intention of the *2017 Mural Design Competition* is to award two (2) winners. Each applicant will be required to submit a formal application (please see the attached form) and a scaled color rendering of the proposed project.

The cash award for a single winning design is \$500.

Projects that do not meet all the design criteria/guidelines, may be eliminated from the competition. Moreover, Envision Williamston reserves the right to accept or reject all entries.

Oversight

The Community Engagement and Marketing Committee of Envision Williamston, a 501(c)3 organization, has oversight responsibility pertaining to the creation of murals on privately- owned buildings in the Town of Williamston. The Mural Project Selection Committee (MPSC) composed of direct program leaders will serve as the ad-hoc committee for application reviews, technical assistance, and coordinating the completion of murals working with the CEM on mural dedications.

Envision Williamston’s governing board of directors will approve the final Mural selection(s) in consultation with the Williamston Town Council.

Schedule:

Activity	Date
Mural design guidance is released.	October 5
Application period.	Oct 5 – Dec 8
Review of proposed mural designs by selection committee.	Dec 11 – Jan 8
Announcement of winning design(s).	Jan 15
Preparation of buildings.	Jan - Feb
Design layout.	Feb
Community participation in design fulfillment.	Mar - April
Installation and grand reveal of mural on wall.	May 2018
Promotion on Facebook, websites, and other social media.	May – June 2018

Ownership Rights:

Once the design is created, the artist(s) should and sign and date his/her design. The design, as part of the competition, becomes the jointly owned by the artist(s) and the Envision Williamston program. EW may freely use photos of the mural on its website and in any promotional materials.

Copyrighting the Mural:

For copywriting the mural, the copyright logo © and that date are sufficient. The artist should also sign the mural and include a phone number if possible. An official copyright can be obtained by applying to the Copyright Office at the Register of Coyrights, Library of Congress, Washington D.C. 20559. Ask for Calss VA Forms for the Visual Arts. The telephone number is 202-479-0700. This will protect the mural from being used commercially without permission and from other people profiting from it.

Sample Designs:

Please see the attached.

Document Sources: This guidance was developed in consultation with mural program guidance from Beaverton, Oregon; Brookings, Oregon; Fresno, California; Los Angeles, California; and Riverside, California.

Sample Murals for Illustration Purposes

Natural Beauty



Abstract Beauty



Health and Wellness



History / People



Heritage





**HISTORIC WILLIAMSTON
PALMETTO AREA CULTURAL ARTS CENTER
ENVISION WILLIAMSTON
2017 Mural Design Competition
Official Entry Form**

Contact Name (please print): _____

Address: _____

City: _____ Email: _____

Primary Phone: _____ Secondary Phone: _____

Category (please check one):

Individual Entry Small Group Entry Organization, Church, or Class

If a group or organizational entry, please identify all names of individuals included under this submission:

General Theme: (Please place a check by the theme that most closely matches your mural design.)

<input type="checkbox"/> Natural beauty of the area	<input type="checkbox"/> Local sports, arts, or education
<input type="checkbox"/> Williamston history	<input type="checkbox"/> Inclusive community or hospitality
<input type="checkbox"/> Health and wellness	<input type="checkbox"/> Other (please specify) _____



Official Entry Time Period: October 5 to December 8, 2017

Description of Your Proposed Mural Design (Please briefly describe your theme and the overall look of your mural.)

Location of Mural (Please check your preferred choice of location for your mural or indicate that you will defer to the Selection Committee.)

_____ Option 1: 112A W. Main St – Small white building facing the Fire Station

_____ Option 2: 17 W. Pelzer Ave – Side of Goody’s Dept. Store facing ball fields

_____ Option 3: 100 E. Main St – Former Movie Theater

_____ Option 4: Greenville Drive Site –To Be Determined

_____ Other (please specify) _____

OR

_____ I do not have a preferred site; the Committee may select for me.

Please include a 4:3 color photograph of your mural design. Required format: jpg or png.

Disclaimer

By signing the entry form below, I hereby agree to the contest rules and I relieve the Town of Williamston, Envision Williamston, a SC Main Street Program, and all affiliates from any and all liabilities and I understand that my entry will not be returned.

X _____

Name

_____ **Date**

Submission

The deadline for entry is **December 8, 2017**. This entry form must be emailed to Sonya Crandall at sonyacew@gmail.com.

Questions? You may call Sonya Crandall at 864-650-7075.



Wall Submissions for Potential Projects

Do you have a great wall and want to beautify your neighborhood? Please fill out this form and we'll include your location in our database of potential mural sites. We will then reach out to you about the availability of your site regarding different projects.

First and Last Name *

Phone number *

Email address *

Your Mailing Address *

Organization name (if applicable)

Are you working with any community or neighborhood organizations? If so, please list them here:

Factors to Consider for a Good Mural Site:

Do you own the wall or have permission from the owner for a mural at the location? *

- Yes No Permission from Owner

What neighborhood is the wall located in? *

If you are unsure, use this resource to find your neighborhood: <https://www.dvrpc.org/webmaps/pin/index.html>

This wall is located INDOORS or OUTDOORS?

- Indoors Outdoors

The Available Location Address:

Street Address *

City *

State *

Zip Code *

Wall Dimension *

Please enter approx. dimensions H_____ft. x W_____ft.

The wall is BRICK, CINDERBLOCK, STUCCO or OTHER? *

Please be aware that there are some wall materials we cannot make a mural on. Good canvases for murals are smooth and undamaged such as stucco.

- Brick Cinderblock Stucco Other

Why is this a great wall for a mural?

Do you have an idea for the mural? If so, please tell us more!

Upload images of the Wall *

Drag and drop files here or [browse files](#)

-
- Send me a copy of my responses

Submit

Mural Idea Application

We're looking for great ideas to collaborate on with neighborhoods and artists!

Our community-driven mural-making process builds on Mural Arts' guiding principles of collaboration and equity, and is open to everyone in Philadelphia. We are looking for ideas that tell the story of our city and connect communities through art.

You or your community group can submit your mural ideas here! Please review our mission statement before starting your application to better understand the types of projects we support. You will hear from us whether your application is approved or not approved.

Artists with ideas are welcome!

How to Apply:

Fill out the online form! If you need assistance or a paper application, please contact a representative from Mural Arts Philadelphia Community Murals department, at 215-685-0750 or community@muralarts.org.

You can fill out the application at any time.

Mural Arts staff reviews mural applications twice per year: submit your application by April 15 to hear back by June 15, or submit by December 15 to hear back by January 31.

Your information

First name *

Last name *

Are you an artist proposing a project you would design?

Phone number *

Email address *

Your Mailing Street Address *

Mailing Address

Mailing Address Line 2

Your City *

Your State *

Your Zip Code *

Section 1: Community & Organizational Support

Mural Arts is interested in working with non-traditional organizations or new communities, as well as more established groups.

These include but are not limited to:

- Individuals representing topics of neighborhood and/or city-wide interests
- Organizations with a strong community volunteer base
- Non-English speaking communities
- Civic Associations
- Community Centers
- Community Development Corporations Schools
- Recreation Centers
- Communities of Faith
- Businesses
- Block clubs
- Business Improvement Districts
- Non-profits

Organization name (if applicable)

Please list any other partner organizations or community groups who support this project.

Section 2: Project Topic

Please describe the theme and/or concept you envision for this mural.

Why is this concept timely and relevant to the neighborhood, community, youth, and/or the city of Philadelphia?

Why do you feel a mural is the ideal way of exploring or bringing awareness to this concept?

Section 3: Additional Questions

Do you have a location in mind for this mural? *

Yes No

Have you identified any additional funding resources to contribute to this project? *

Yes No

Are you affiliated with a Registered Community Organization?

Yes No

Are you representing a community group or association? For example, Friends of groups, Rec advisory councils, etc.

Yes No

Is your City Council office aware of this request? If so, please note your City Council District.

Find your City Council representative:

<http://philacitycouncil.maps.arcgis.com/apps/InformationLookup/index.html?appid=5aa8ce86ed1a45c99c2c751bd9ebcc06>

We love to support exciting ideas that expand the cultural landscape and artistic identity of Philadelphia. Do you envision bringing a special or unique process or material into this project? Tell us all about it!

Would you like to join the Mural Arts Mailing List?

Please enter your email!

Send me a copy of my responses

Submit

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Apply for artwork approval from the Art Commission

Zoning, planning & development

Apply for artwork approval from the Art Commission

You must submit a proposal to the Art Commission for artwork to be:

- Commissioned by the City.
- Purchased by the City.
- Donated to the City.
- Placed on City property.

The Art Commission will review the design and location of your proposal.

Your proposal should first be submitted to the Public Art Office of the **Office of Arts, Culture, and the Creative Economy**.

Who

A proposal may be submitted by the owner of a work of art or the City department that controls the work's proposed site.

Submission materials

All proposals must include a cover letter, photographs, renderings, and supporting materials. Other information may be requested.

Cover letter

Your cover letter should describe:

- The artwork.
- The art selection process.
- The construction project.
- The site where the art will be installed.

This letter should also identify the people involved. That includes the name and contact information for:

- The artwork's donor.
- The sponsoring City department.
- Any parties who are responsible for maintaining the artwork. If there is a maintenance agreement in place, describe it.

Photographs

You must include:

- Photographs of the art, if it's an existing work.
- Current photographs of the proposed site. Only use older photographs to show former conditions. Do not use online street views.

Renderings

You must include:

- Architectural or site drawings that show the art as it will appear on site.
- Drawings or photographs of models that show the art in its proposed location.
- Drawings that show the art's materials and colors.
- Drawings that show how the art will be installed, including engineering documents if needed.

Supporting materials

If you plan to place privately-owned art on City property, you must show proof of approval from the department that controls the site.

Where and when

Submit a package of the submission materials to [**artcommission@phila.gov**](mailto:artcommission@phila.gov), or to:

Philadelphia Art Commission
1515 Arch St., 13th Floor
Philadelphia, PA 19102

Appointments are required for in-person plan reviews. To schedule, use our [**online appointment system**](#) . Once you've entered your contact information, select "Art Commission" and choose "Art Commission plan review."

Review process

The Art and Architecture Committee will review proposals for all new works of art in two stages:

1. Concept review is an early-stage review of concept and siting.
2. Final design review is an advanced-stage review of all aspects of the design and installation of the work of art. This should incorporate comments made by the committee during concept review.

Questions?

If you have any questions about this service, contact the Art Commission at [**artcommission@phila.gov**](mailto:artcommission@phila.gov).

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Apply for construction approval from the Art Commission

Zoning, planning & development

Apply for construction approval from the Art Commission

If you want to build or alter a structure paid for by the City, on City property, or in certain zoning overlay districts, you must submit a proposal to the Art Commission for approval in order to obtain a building permit. The Art Commission will review the design and location of your proposal.

Art Commission approval is a prerequisite for some building permits. You should begin by contacting the **Department of Licenses and Inspections** (L&I). They will inform you of all prerequisite approvals needed for your application. This could include approvals from the:

- Art Commission.
- Historical Commission.
- City Planning Commission.
- Other agencies.

If you require other approvals, get them before seeking approval from the Art Commission.

Overview

Check with L&I

Check with L&I to find out about any prerequisites.

2 Submission

Send your submission materials to the Art Commission.

3 Review & approval

Staff will review your proposal. They will determine if it can be approved immediately or must be referred to the Art Commission for administrative approval or presentation.

Submission materials

All proposals must include a cover letter, photographs, renderings, and supporting materials. Other information may be requested.

Cover letter

Your cover letter should provide a complete narrative description of the project. That includes:

- The existing conditions of the site.
- The purpose of your proposed work.
- The name, mailing address, and email address of the person who should receive the commission's decision.
- The name, phone number, and email address of your contact person. This person should be able to answer questions about the application.

If this is a follow-up to a previous submission, your cover letter should:

- Describe how your revisions differ from your original proposal.
- Address any concerns expressed by the Art and Architecture Committee or Art Commission.

Photographs

You must include current 3 in. x 5 in. color photographs of the site and its surroundings.

Only use older photographs to show former conditions. Do not use online street views.

Renderings

You must include scale drawings of the proposed design. All dimensions, materials, and colors must be labeled.

Submissions typically include drawings of:

- The site and plan. This drawing shows the location of the site with its adjacent streets and land uses labeled. It will also show the location's features and improvements. You may show the landscaping on this drawing or on a separate landscape plan.
- A plan view of the proposal.
- The elevations of the proposed structure. This should show the main facade's materials and colors, unless you provide a separate rendering.
- Rendered views, if it's a large project in a public location.

Only submit the drawings for the part of the project that the commission must approve. Do not submit the entire project set unless asked to do so.

Supporting materials

You must include:

- The project budget. This budget should show sources of funding, particularly the use of City of Philadelphia capital funds.
- A statement from the **Public Art Office** about the **Percent for Art Program**, if your project uses City funds. This program requires developers to set aside one percent of a municipal project's costs for public art.
- The building permit application for staff to sign once approval is granted.

Where and when

Submit a package of the submission materials by email to artcommission@phila.gov, or to:

Philadelphia Art Commission
1515 Arch St., 13th Floor
Philadelphia, PA 19102

Appointments are required for in-person plan reviews. To schedule, use our [online appointment system](#) . Once you've entered your contact information, select "Art Commission" and choose "Art Commission plan review."

Staff review process

Art Commission staff will review the submission and determine what type of review is necessary:

- If a proposal has no visual impact, staff may sign off on it immediately. Staff must be able to verify that work is not visible by examining the submission materials.
- If a proposal is primarily for changes and repairs with minimal visual impact, staff may give administrative approval. Staff will put it on the next meeting agenda to be endorsed by the commission without presentation. Final sign off on the building permit application will not occur until after the meeting.
- You must present projects with a significant visual impact to the commission's Art and Architecture Committee. This includes all new construction and most additions and exterior alterations.

For projects with a visual impact

Most proposals need two reviews: concept and final approvals. Some proposals may need more than two presentations. You should seek concept approval early in the design process.

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Apply for sign, awning, or canopy approval from the Art Commission

Zoning, planning & development

Apply for sign, awning, or canopy approval from the Art Commission

If you want to place a sign on a building in certain locations or in the right-of-way, you must submit a proposal to the Art Commission. The Art Commission will review the design and location of your proposal.

Art Commission approval is a prerequisite for some sign permits. You should begin by contacting the **Department of Licenses and Inspections** (L&I). They will inform you of all prerequisite approvals needed for your application.

Overview

- 1 Check with L&I**
Check with L&I to find out about any prerequisites.
- 2 Submission**
Send your submission materials to the Art Commission.
- 3 Staff review**
Art Commission staff will review your proposal. They will determine the next steps and if additional reviews are necessary.

4 Approval

Some proposals may be approved or rejected by staff without further review. More complex proposals, and proposals in Center City, will be reviewed by the Sign Committee before being approved or rejected by the Art Commission.

Submission materials

All proposals must include a cover letter, photographs, renderings, and supporting materials. Other information may be requested.

Cover letter

Your cover letter must:

- Describe the number and types of signs, including their dimensions and materials.
- Specify whether you are proposing new signs or if they already exist.
- Include the name, mailing address, and email address of the person who should receive the commission's decision.
- Include the name, phone number, and email address of your contact person. This person should be able to answer questions about the application.

Photographs

You must include current 3 in. x 5 in. color photographs of the site and its surroundings. Do not use online street views.

These pictures should show:

- The entire building facade or site.
- Any security gates in the opened and closed positions.
- The buildings or sites to the right and left.
- The view down the block to the right and left.
- The view across the street.

- Views of both adjacent streets, if the property is on a corner.
- Views from the intended points of view, for signs that will be seen from a distance.

Renderings

You must include scale working drawings of the design. All dimensions, materials, and colors must be labeled.

Submissions typically include:

- A perspective drawing or photo overlay (in color) that shows the sign on the building or site. If the sign already exists, you should submit photos instead of drawings.
- A plot plan showing the relation of the sign to the property lines.

For signs that extend over the sidewalk, you should also include a drawing that shows:

- The distance from the sidewalk to the bottom of the sign.
- The total width of the sidewalk.
- How far the sign extends over the sidewalk.

Supporting materials

You must include proof of other required approvals from the City. Submit the drawings stamped with their approval or include their letter of approval.

Where and when

Submit a package of the submission materials by email to artcommission@phila.gov, or to:

Philadelphia Art Commission
1515 Arch St., 13th Floor
Philadelphia, PA 19102

Appointments are required for in-person plan reviews. To schedule, use our [online appointment system](#). Once you've entered your contact information, select "Art Commission" and

choose “Art Commission plan review.”

Review process

Commission staff may approve or reject some proposals without further review. You may appeal a rejection by presenting to the Sign Committee.

Staff will refer these types of proposals to the Sign Committee:

- Signs in Center City (between the Delaware and Schuylkill Rivers, South and Spring Garden Streets, and South Broad Street to Washington Avenue).
- Skyline signs (building identification signs at or near the tops of tall buildings).
- Complex proposals.

Staff review

Once you receive approval, you must submit the notice to the Department of Licenses and Inspections to complete the permit process.

You should not order, fabricate, or install any sign until you receive approval. If a sign varies from the approved proposal, the commission will report it to L&I.

You may appeal a routine rejection by presenting to the Sign Committee.

Sign Committee review

The Sign Committee meets the third Wednesday morning of each month. The Sign Committee makes its recommendations at the Art Commission’s next regular meeting.

To place an item on the agenda, staff must receive a written request with a description of the proposal at least two weeks before a meeting. Staff must receive three hard copies and a PDF of the submission package at least one week before a

COLLIER COUNTY PUBLIC ART PLAN

Locations

**Collier County Buildings
Possible Locations Public Art**

Building Name	Address
Barefoot Beach Learning Center	Lely Barefoot Beach Rd
Building B Human Resources	3303 Tamiami Trail E
Building C1 Tax Collector	3291 Tamiami Trail E
Building C2 - Procurement Services	3295 Tamiami Trail E
Building D Risk / Jail Visitation	3311 Tamiami Trail E
Building E Snack Bar	3307 Tamiami Trail E
Building F Administration	3299 Tamiami Trail E
Building G Wellness Center	3327 Tamiami Trail E
Building H Health	3339 Tamiami Trail E
Building J1 Old Jail	3319 Tamiami Trail E
Building J2 Jail Administration (Headquarters)	3319 Tamiami Trail E
Building J3 New Jail	3347 Tamiami Trail E
Building L Courthouse	3315 Tamiami Trail E
Building L1 Courthouse Annex	3315 Tamiami Trail E
Building W Facilities Management	3335 Tamiami Trail E Ste 101
Carnestown CCSO (District 5)	13245 Tamiami Trail East, Suite 100
Carnestown Recycling Center	Us 41 & Sr 29
Carnestown Recycling Center 1	31201 Tamiami Tri E Naples, Florida
Carnestown Recycling Center 2	31201 Tamiami Tri E Naples, Fl
Carnestown Recycling Center 3	31201 Tamiami Tri E Naples, Fl
Cat Morande Administration	8300 Radio Rd
Cat Morande Maintenance	8300 Radio Rd
CCSO Drill Academy (JJR)	323 Stockade Road
CCSO Forensic Building	2975 Horseshoe Dr #200
CCSO Golden Gate Substation	4741 Golden Gate Pkwy
CCSO Orangetree Substation (District 4)	14750 Immokalee Rd.
CCSO Special Operations	250 Patriot Way
DAS Administration Building 1	7610 Davis Blvd
Emergency Services Center (District 3)	8075 Lely Cultural Blvd
EMS Station # 1	838 8th Ave S
EMS Station # 2	977 26th Ave N
EMS Station # 3 / Helicopter Ops	2375 Tower Dr
EMS Station #10	14756 Immokalee Rd
EMS Station #21 / CCSO Sub (SGU)	11121 Tamiami Trail E
EMS Station #22	4375 Bayshore Drive
EMS Station #23 / Fire	6055 Collier Blvd
EMS Station #24 / Grey Oaks	2795 Airport Pulling Rd N
Ems Station #25	3675 the Lords Way
EMS Station #30 / CCSO Sub (District 8)	112 S 1st Street
EMS Station #40	1441 Pine Ridge Rd
EMS Station #42	7010 Immokalee Rd
EMS Station #43 / CCSO Sub	16325 Vanderbilt Rd
EMS Station #44 / CCSO Sub (District 1)	776 Vanderbilt Beach Rd
EMS Station #50	1280 San Marco Rd
EMS Station #70	4741 Golden Gate Pkwy
EMS Station #71	95 - 13Th St Sw

**Collier County Buildings
Possible Locations Public Art**

Building Name	Address
EMS Station #75	4680 Santa Barbara Blvd
EMS Station #76	790 Logan Blvd N
Estates Tax Collector	50 Wilson Blvd S
Everglades City Hall (Crt/Lib)	207 Brdway
Everglades Museum	105 Broadway Ave W
Fire Station #60	201 Buckner Ave N
GMD C&M (Transportation)	2885 S Horseshoe Dr
GMD Horseshoe Square	2685 S Horseshoe Dr
GMD P&R Extension (CDES Ext)	2800 N Horseshoe Dr
GMD Parking Garage	2800 N Horseshoe Dr
Golden Gate Community Center	4701 Golden Gate Pkwy
Golden Gate Fire Dept	14575 Collier Blvd
Golden Gate Golf Course (SITE)	4100 Golden Gate Pkwy.
Golden Gate Government Center	4715 Golden Gate Pkwy
Golden Gate Senior Resource Center (Old GG Library)	4898 Coronado Pkwy
Golden Gate Wic Clinic	4945 Golden Gate Pkwy, Ste 102
Gordon River Greenway	Trail From Gg Pkwy To Central Ave
Health Dept Regional HR	2671 Airport Pulling Rd S Suite 202
Heritage Bay Government Services Center	15450 Collier Blvd
Immokalee Airport - CCSO Vice	Airpark Blvd. in Immokalee
Immokalee Airport Terminal	165 Airpark Blvd
Immokalee CRA	1320 N 15th St
Immokalee Culinary Arts - Incubator	170 Airpark Blvd
Immokalee DAS Office	405 Sgt Joe Jones Rd
Immokalee Fitness Center Isc	505 Escambia St
Immokalee Government Center	106 S 1st St
Immokalee Health Department	419 N 1st St
Immokalee Jail IJC	302 Stockade Rd
Immokalee Mfg & Tech Center	165 Airpark Blvd
Immokalee South Park Community Center	418 School Dr
Logan Woods Preserve (Site)	831 Logan Blvd S
Marco Island Airport Terminal	2005 Mainsail Dr
Marco Island CCSO Substation (Marine Patrol)	990 N Barfield Dr
Marco Island Museum	180 S Heathwood Dr
Marco Island Recycling Center	770 Chalmers Rd
Marco Island Tax Collector	1040 Winterberry Dr
Medical Examiner Office	3838 Domestic Ave
Museum Main Building	3331 Tamiami Trail E
Naples Accelerator	3510 Kraft Road, Suite 200
Naples Depot Museum	1051 5th Ave S
New Marco Island Airport Terminal	2005 Mainsail Drive
North Collier Government Services Center NCGSC	2335 Orange Blossom Dr
North Collier Recycling Center NCRC	9950 Goodlette-Frank Rd N
North East Recycling Drop-Off Center (NERC)	825 39th Avenue North East
NWP - Vanderbilt - Administrative/Process Control Office	8005 Vanderbilt Beach Rd
NWWP - Goodlette - Operations Building	10500 Goodlette Rd

**Collier County Buildings
Possible Locations Public Art**

Building Name	Address
Parking Garage #1	3343 Tamiami Trail E
Parking Garage #2	3355 Tamiami Trail E
Pepper Ranch Visitor Center	6315 Pepper Rd
Port Of The Islands Marina/Store	525 Newport Dr
Port of the Islands North Hotel	12323 Union Road
Port Of The Islands/Fire #61	525 Newport Dr
Roberts Ranch Operations	1215 Roberts Ave W
Tax Collector / Driver's License Airport	725 Airport Rd S
Tax Collector Eagle Creek	6654 Collier Blvd Ste 101
Tax Collector Green Tree	2348 Immokalee Rd
Tourism (County Manager)	2660 N Horseshoe Dr
University Extension (Agriculture Center)	14700 Immokalee Rd
Vanderbilt Beach Parking Garage	100 Vanderbilt Beach Rd

Collier County Parks and Libraries

Type	Name	Address	City, State, Zip
Neighborhood Park	Aaron Lutz Park	4401 23rd Ave. SW	Naples, FL 34116
Neighborhood Park	Coconut Circle	4065 Guava Drive	Naples, FL 34104
Neighborhood Park	Dreamland Park	313 9th St. S	Immokalee, FL 34142
Neighborhood Park	Isles of Capri Paddlecraft Park	1295 Capri Boulevard	Naples, FL 34113
Neighborhood Park	Isles of Capri Park	139 Capri Boulevard	Naples, FL 34113
Neighborhood Park	Naples Manor Tot Lot	5498 Sholtz St.	Naples, FL 34113
Neighborhood Park	Oakes Neighborhood Park	6350 Spanish Oaks Lane	Naples, FL 34109
Neighborhood Park	Oil Well Park	7671 SR 29	Immokalee, FL 34142
Neighborhood Park	Palm River Park	670 Piper Blvd.	Naples, FL 34110
Neighborhood Park	Palm Springs Park	921 Palm Springs Blvd.	Naples, FL 34104
Neighborhood Park	Poinciana Village Park	2580 Ponce De Leon Dr	Naples, FL 34105
Neighborhood Park	Rita Eaton Neighborhood Park	5305 18th Court SW	Naples, FL 34116
Neighborhood Park	Serenity Walk Park	8962 Collier Blvd	Naples, FL 34114
Neighborhood Park	Willoughby Acres Park	18 Mentor Dr.	Naples, FL 34110
Community Park	Donna Fiala Eagle Lakes Community Park	11565 Tamiami Trl E	Naples, FL 34113
Community Park	East Naples Community Park	3500 Thomasson Dr.	Naples, FL 34113
Community Park	Golden Gate Community Center	4701 Golden Gate Pkwy	Naples, FL 34113
Community Park	Golden Gate Community Park	3300 Santa Barbara Blvd	Naples, FL 34113
Community Park	Immokalee Airport Park	330 Airways Rd.	Immokalee, FL 34142
Community Park	Immokalee Community Park	321 N. 1st St.	Immokalee, FL 34142
Community Park	Immokalee South Park	418 School Dr.	Immokalee, FL 34142
Community Park	Immokalee Sports Complex	505 Escambia St.	Immokalee, FL 34142
Community Park	Max A. Hasse. Jr. Community Park	3390 Golden Gate Blvd.	Naples, FL 34113
Community Park	Pelican Bay Community Park	764 Vanderbilt Beach Rd	Naples, FL 34113
Community Park	Veterans Community Park	1895 Veterans Park Dr	Naples, FL 34109
Community Park	Vineyards Community Park	6231 Arbor Blvd. W	Naples, FL 34119
Regional Park	Big Corkscrew Island Regional Park	810 39th Ave. NE	Naples, FL 34120
Regional Park	Conservation Collier Preserves		
Regional Park	Fred W. Coyle Freedom Park	1515 Golden Gate Parkway	Naples, FL 34105
Regional Park	Gordon River Greenway	1596 Goodlette-Frank Rd	Naples, FL 34105
Regional Park	North Collier Regional Park	15000 Livingston Rd	Naples, FL 34105
Regional Park	Paradise Coast Sports Complex	3940 City Gate Blvd.	Naples, FL 34105
Regional Park	Sugden Regional Park	4284 Avalon Dr.	Naples, FL 34105
Beach	Clam Pass Park	465 Seagate Drive	Naples, FL 34103
Beach	Bluebill Beach Access	Bluebille Avenue and Gulfshore Dr.	Naples, FL 34108
Beach	Barefoot Beach Perserve	550 Barefood Beach Blvd.	Naples, FL 34134
Beach	Conner Park Beach	Bluebill Ave. and Gulfshore Dr.	Naples, FL 34108
Beach	North Gulfshore Beach Access	North Gulfshore Blvd.	Naples, FL 34013
Beach	South Marco Beach Access	930 S. Collier Blvd.	Marco Island, FL 34145
Beach	Tigertail Beach Park	480 Hernando Dr.	Marco Island, FL 34145
Beach	Vanderbilt Beach Park	100 Vanderbilt Beach Rd	Naplesm FL 34108
Boat	Ann Olesky Park	6001 Lake Trafford Rd.	Immokalee, FL 34142
Boat	Bayview Park	1500 Danford St.	Naples, FL 34112
Boat	Caxambas Park	909 Collier Ct.	Marco Island, FL 34145
Boat	Cocohatchee River Park	13531 Vanderbilt Dr.	Naples, FL 34112
Boat	Collier Boulevard Boarting Park	3620 Collier Blvd.	Naples, FL 34112
Boat	Golden Gate Boat Ramp	3300 Santa Barbara Blvd.	Naples, FL 34112
Boat	Goodland Boating Park	740 Palm Point Dr.	Marco Island, FL 34145
Boat	Isle of Capri Paddlecraft Park	1295 Capri Blvd	Naples, FL 34113
Boat	Margood Harbor Park	321 Pear Tree Ave.	Goodland, FL 34140

Collier County Parks and Libraries

Type	Name	Address	City, State, Zip
Boat	Port of the Islands Marina	525 Newport Dr.	Naples, FL 34114
Library	Collier County Headquarters Library	2385 Orange Blossom Dr.	Naples, FL 34109
Library	East Naples Library	8787 Tamiami Trl	Naples, FL 34109
Library	Estates Library	1266 Golden Gate Blvd. W	Naples, FL 34120
Library	Everglades City Library	102 Copeland Ave. N	Everglades City, FL 3413
Library	Golden Gate Library	2432 Lucerne Rd	Naples, FL 34116
Library	Immokalee Library	417 N. First St.	Immokalee, FL 34142
Library	Marco Island Library	210 S. Heathwood Dr.	Marco Island, FL 34145
Library	Naples Regional Library	650 Central Ave.	Naples, FL 34102
Library	South Regional Library	8065 Lely Cultural Pkwy	Naples, FL 34113
Library	Vanderbilt Beach Library	788 Vanderbilt Beach Rd.	Naples, FL 34108