



PUBLIC ART COMMITTEE

November, 2024

GENERAL MEETING MATERIALS

Agenda, Minutes,
Staff Report



Collier County Public Art Committee

AGENDA

November 20, 2024

3:00 PM

Hybrid Virtual Zoom Meeting

Collier Museum at Government Center

3331 Tamiami Trail E, Naples, FL 34112

Chair Nora Beyrent
Vice Chair Muffy Clark Gill

Lisa Cataldo-Absher
Nora Beyrent
Tammy De Caro
Paul Gower
Kristen Kerwin
Maureen Roberts

Zoom Meeting Registration Information

When: November 20, 2024 03:00 PM Eastern Time (US and Canada)

Register in advance for this meeting:

https://us02web.zoom.us/meeting/register/tZAKfuGrrjlsGNO0jAJovi_l3RtEaC-QbKkn

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 and Roll Call
2. Pledge of Allegiance
3. Approval of Agenda
4. Approval of Minutes
5. Staff Report
 - a. John Melleky, Arts and Culture Manager
6. Public Comments – 3 minutes
7. New Business
 - a. Possible projects – Tourism Star Awards, merchandise
8. Old Business
 - a. Update on Ascent building
 - b. Review of the Public Art Policy Flow chart
 - c. Review of the Public Art Plan
9. Advisory Board Member Discussion
10. Next Meeting
 - a. Wednesday, January 22, 2025, 3:00 pm Location: Collier County Museum at Government Center
11. Adjournment

MINUTES OF THE COLLIER COUNTY PUBLIC ART COMMITTEE

Naples, FL July 24, 2024

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:

Lisa Cataldo-Absher

Nora Beyrent

Tammy DeCaro - absent

Muffy Clark Gill

Paul Gower - virtual

Kristen Kerwin

Maureen Roberts

ALSO PRESENT: John Melleky, Arts and Culture Manager

1. Call to order and Roll Call

Mr. Melleky called the meeting to order.

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

Ms. Gill made a motion to approve Paul Gower to attend the meeting virtually due to extraordinary circumstances. Ms. Absher seconded the motion. The motion was carried unanimously 5-0.

A quorum of six was established.

2. Pledge of Allegiance

The Pledge of Allegiance was recited.

3. Approval of Agenda

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

4. Approval of Minutes

Ms. Gill made a motion to approve the minutes. Ms. Roberts seconded the motion. The motion was carried unanimously, 6-0.

5. Staff Report

Mr. Melleky thanked everyone for your patience as the transition in Tourism for the new Director has now occurred. The Marketing Workshop for Tourism is being held on July 25 and will have 120 attendees at the session. There will be a discussion about the marketing strategy and direction for the next fiscal year.

¡ARTE VIVA!, A Celebration of Hispanic Arts and Culture, events are being turned in by the organizations so that a working schedule can be created. This will be featured in an exhibition on the Commissioners Chambers in October.

The Arts and Culture grant program has received 17 submissions and will be presented at the Tourist Development Council in August.

6. Public Comments

There were no public comments.

7. New Business

a. Sunshine Laws

Mr. Melleky provided an overview of the sunshine law as part of the orientation of new Public Art Committee members. He also reviewed the Mission, Vision, and goals of the committee that was a part of the materials.

b. Public Art Collection

Mr. Melleky presented a brief overview of the Public Art in place throughout the County. Members mentioned other places to check for public art installations that include the Naples Zoo (turtle sculpture), the Conservancy of Southwest Florida, the Kathy Spaulding sculpture at

the Estuary, and a statue at the Venture X/Lutgert Companies building on 41 in Naples. It was also recommended to research the list that the City of Naples had developed to obtain the art pieces in the City of Naples.

c. Current Public Art Projects

Mr. Melleky provided an update on certain projects.

The Macaw that will be placed in the Bayshore Arts District has been approved by the Board of County Commissioners on July 24, 2024.

There is an installation happening on the Ascent building on Davis Boulevard and more information is being obtained.

Mercato is developing a temporary installation that will run from November 2024 – February 2025 that will be pods that people can sit in and view the art as it surrounds the participant in sound and the art as part of the pod.

The Face of Immokalee by Michelle Tricca is still on the Lipman Farm building on Main Street in Immokalee.

d. Election of Officers

Mr. Melleky opened the floor for nominations of officers for the Public Art Committee for 2024-2025.

Mr. Gower nominated Nora Beyrent for Chair. Ms. Absher seconded the motion. There were no other nominations. The motion was carried unanimously 6-0.

Ms. Beyrent nominated Muffy Clark Gill as Vice-Chair. Ms. Roberts seconded the motion. There were no other nominations. The motion was carried unanimously 6-0.

8. Old Business

a. Review of the Public Art Flow

Ms. Absher created a template of the process of creating and installing a public art installation. The committee reviewed the document and had the following suggestions and updates.

- Jurisdiction – add Bayshore CRA and Triangle CRA.
- Under 3 -add zoning type - add link to zoning type – put in text for now that says link to zoning type.
- Under7- Under Permanent installation – cut Temporary Installation make text Installation Start Date and Estimated Completion Date.
- Under Temporary Installation – Add Length of Exhibition.
- Create two fields: Install Start Date and Install Completion Date.

- Create two more fields: Deinstall Start Date and Deinstall Completion Date.
- At the bottom of the form, add legal boiler plate to be added (once it is determined from the County.)

b. Confirmation of Meeting Dates

Mr. Melleky reviewed the November 2024 meeting date which is the day before Thanksgiving. The meeting could be held on November 20, 2024, or moved to December 4, 2024.

Ms. Gill moved to hold the meeting on November 20, 2024. The motion was seconded by Ms. Kerwin. The motion was carried unanimously 6-0.

9. Advisory Board Member Discussion

Ms. Absher asked if there is a calendar of events listing and **Mr. Melleky** provided that www.paradisecoast.com was the best source in town. A second source is the United Arts Collier site which is undergoing an upgrade.

Ms. Kerwin requested any other tools or resources as a new committee member. **Mr. Melleky** will provide the current pieces of the Public Art Plan for the next meeting.

Ms. Gill would like to obtain clarification on Zoning codes.

Ms. Gill and **Mr. Gower** raised concerns about cuts to state arts funding and how that could affect the arts overall and the public art in the area.

10. Next Meeting- Wednesday, September 24, 2024, 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, Nora Beyrent

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

ARTS AND CULTURE

John Melleky – Arts and Culture Manager

Reporting Period: June 1-30, 2024

Overview

- Managed TDT Grant Application process for FY 2024-2025 and prepared materials for the TDC review.
- Approved design and layout for the Collier County Cultural ad series project.
- Note – on vacation June 19-30, 2024.

TDT Arts and Culture Grants

- Closed grant applications on Monday June 3, 2024, with 17 applications.
- Prepared reports for review on attendance and ran economic impact factors for each application.
- Sent materials to the panelists to review applications.
- Obtained panel review results and created panel review meeting materials.
- Held panel review meeting.
- Completed materials including background, history, grant application summaries, total reports, and executive summary for TDC meeting.
- Met with Commissioners on improvements to the TDT Arts and Culture grants.
- Started review process of TDC Executive Summary packet.
- Processed financial requests for organizations.

General CVB Projects

- **Tourism Fulfillment Warehouse:** Held meeting with new vendor to start moving materials to the warehouse.
- **Miles Partnership Invoice and Contract Extension:** Developed materials and executive summary for the contract extension for the June TDC meeting and the invoice after the fact materials for the July TDC meeting. Sent materials to the review process for upcoming meetings.
- **2025 Visitor Guide:** Attended initial kick off meeting on the Visitor Guide on June 3, 2024.
- **Finance Operations:** Developed a written plan to build our financial operations procedures with new structure utilizing OMB staff for processes. Attended meeting on ResourceX budget scoring.
- Attended various meetings regarding website, advertising, and data.

jARTE VIVA! – Hispanic Art Festival

- Send reminders to organizations to update their event listings for their cultural activities and jARTE VIVA! events.

General Arts and Culture Campaigns

- Managed updates and completion of first ad to Artis—Naples for review.

Outreach to Arts and Culture Organizations

Outreach to organizations includes meetings, introductions, and attending various arts and cultural activities throughout the month.

Date	Organization
June 6, 2024	Lisa Absher exhibition opening
June 13, 2024	United Arts Collier – Naples Airport exhibition opening
June 15, 2024	FC Naples – Name, Crest and Colors Reveal Event

Upcoming Strategic Initiatives

- Complete the materials for the TDC review – moved to the August 2024 meeting.
- Develop a schedule of events for season 3 of jARTE VIVA!

ARTS AND CULTURE

John Melleky – Arts and Culture Manager

Reporting Period: July 1-31, 2024

Overview

- Managed TDT Grant Application process for FY 2024-2025 and prepared materials for the TDC review.
- Approved design and layout for the Collier County Cultural ad series project.

TDT Arts and Culture Grants

- Started review process of TDC Executive Summary packet and finalized materials and attachments. Sent to County Attorney for review.
- Processed financial requests for organizations.

General CVB Projects

- **Strategic Marketing Workshop:** Attended planning meeting on workshop. Developed a plan for the panel discussion. Attended workshop on July 25, 2024.
- **AAM User Training:** Attended session on the new agenda system for the County.
- **Time and Attendance System:** Attended a testing session on the new time and attendance system for the County.
- **Miles Partnership Invoice and Contract Extension:**
 - Completed materials for the contract extensions for the TDC meeting and presented materials at the July 17, 2024, TDC meeting.
 - Completed the After the Fact form and sent to the County Manager's office for review.
 - Attended meeting with County Manager on July 25, 2024, on the contract extension.
 - Researched organizations to provide quote for monthly services for the website to obtain 3 quotes.
- **2025 Visitor Guide:** Attended update meeting on the Visitor Guide on July 10, 2024.
- **Pickleball:** Ran 2024 Pickleball statistics in the Destinations International module.
- **Tourism Website RFP:** Attended kickoff meeting on the Tourism Website Services proposal on July 24, 2024.
- **FC Naples:** Attended meeting on the contract on July 20, 2024.
- **Finance Systems:** Held a meeting on July 26, 2024, to finalize finance systems and processes.
- Attended various meetings regarding website, advertising, and data.

¡ARTE VIVA! – Hispanic Art Festival

- Send reminders to organizations to update their event listings for their cultural activities and ¡ARTE VIVA! events. Collected materials and started creating the 2024-2025 schedule of events.

Public Art Committee

- Prepared materials, agenda, minutes and board packet for the Public Art Committee meeting held on July 24, 2024.

General Arts and Culture Campaigns

- Managed updates and completion of the Collier Culture ad series for the various organizations.

Outreach to Arts and Culture Organizations

Outreach to organizations includes meetings, introductions, and attending various arts and cultural activities throughout the month.

Date	Organization
July 9, 2024	Naples Children & Education Foundation – introductory meeting on art projects
July 10, 2024	United Arts Collier – monthly meeting
July 18, 2024	Meeting – Mercato – public art installation
July 18, 2024	Rookery Bay – attended exhibition
July 26, 2024	In Trouble Zone – meeting on possible projects

Upcoming Strategic Initiatives

- Complete the grant materials for the Sept. 24 BCC meeting.
- Develop a schedule of events and press release for season 3 of ¡ARTE VIVA!
- Create a plan for year-end grant reimbursement processing.

ARTS AND CULTURE

John Melleky – Arts and Culture Manager

Reporting Period: August 1-30, 2024

Overview

- Completed materials for FY 2024-2025 grant cycle and worked to completed current fiscal year grant reimbursements and final reports.
- Devised and implemented strategies for the 2024-2025 season rollout of ¡ARTE VIVA!

TDT Arts and Culture Grants

- Completed materials and presenters for the grant presentation to the TDC on August 20, 2024.
- Worked with the County Attorney’s office to obtain grant contracts for the organizations.
- Obtained signatures from the organization.
- Began updating the grant presentation materials in preparation for the BCC meeting on September 24, 2024.

Meetings with Organizations on Grants

Date	Organization
August 6, 2024	Gulfshore Opera

General CVB Projects

- **Current Website Services:** Obtained three quotes for short-term website services. Prepared materials for OMB and procurement review to have a solution in place by August 7, 2024.
- **Website Proposal:** Reviewed proposals for website proposal review meeting that was to occur on August 15, 2024 that was put on hold.
- **Budget:** Started preparation of budget materials for the September 17, 2024 TDC meeting.
- Attended various meetings regarding the website, advertising, TDC preparation, and data.

¡ARTE VIVA! – Hispanic Art Festival

- Prepped materials and selected photos for the Commissioners Chambers installation for October. Completed verbiage for the tombstones next to the photos.
- Completed the working event schedule for the 2024-2025 season.

General Arts and Culture Campaigns

- Managed the production of various ads for the arts and culture sector that each organization will place in their playbill. Each ad is individualized for the organization with its photo at the top, and its logo in a prominent place below the photo.
- A total of 22 organizations are participating in the ad series.
- An example of one of the ads is located to the right.



Outreach to Arts and Culture Organizations

Outreach to organizations includes meetings, introductions, and attending various arts and cultural activities throughout the month.

Date	Organization
August 3, 2024	Marco Island Center for the Arts – judged their upcoming exhibition
August 5, 2024	United Arts Collier – Summer Exhibition opening
August 7, 2024	Artis—Naples – meeting regarding Naples International Film Festival
August 8, 2024	United Arts Collier – Arts organization meeting
August 9, 2024	Third St. South – upcoming events
August 13, 2024	Marco Island Center for the Arts – exhibition opening
August 14, 2024	Friends of Rookery Bay – exhibition opening
August 20-23, 2024	Florida Festivals and Events Association Conference
August 26, 2024	Conservancy of Southwest Florida - meeting
August 27, 2024	Third St. South – meeting with PR team to plan for some social media campaigns
August 28, 2024	Nash to Naples - meeting
August 29, 2024	Helen Tintes-Schuermann – introductory meeting

Upcoming Strategic Initiatives

- Create a press release for ¡ARTE VIVA!

ARTS AND CULTURE

John Melleky – Arts and Culture Manager

Reporting Period: September 1-30, 2024

Overview

- Obtained BCC approval for the FY 2024-2025 Arts and Culture TDT Grants.
- Completed press release and materials for the ¡ARTE VIVA! rollout.

TDT Arts and Culture Grants

- Completed materials for BCC presentation on FY 2024-2025 grants.
- Attended BCC meeting as a backup for grant presentation and approval on September 24, 2024.
- Completed request for carryover of all grants and items from FY 2024 into the new fiscal year.
- Worked with all 14 grant organizations as they had to submit all financial requests and final reports to the County Clerk by September 30, 2-24.
- Downloaded all financial request information and provided that to the Clerk's office for the September 30, 2024 deadline.

General CVB Projects

- **Current Website Services:** Attended a meeting with Granicus about our new website.
- **Budget:** Completed executive summary and prepared materials of budget presentation and actual financial presentation for the September TDC meeting. Presented the budget to the TDC.
- **Financials:** Reviewed carryover list sent to Office of Management and Budget.
- **Garden and Gun Dinner:** Attended dinner event on September 19, 2024.

Public Art Committee

- Prepared materials, agenda, minutes and board packet for the Public Art Committee meeting held on September 25, 2024. Cancelled meeting due to impending Hurricane Helene.

¡ARTE VIVA! – Hispanic Art Festival

- Wrote and edited press release on the ¡ARTE VIVA! schedule for the 2024-2025 season.
- Prepared press release and photo gallery.
- Updated the website to include the new information from the press release.

General Arts and Culture Campaigns

- Finalized the ads for Collier County Means Business and send them to the organizations.

Outreach to Arts and Culture Organizations

Outreach to organizations includes meetings, introductions, and attending various arts and cultural activities throughout the month.

Date	Organization
September 10, 2024	Charity Pros – meeting on their November event
September 10, 2024	Marco Island Center for the Arts – exhibition opening
September 11, 2024	Greater Naples YMCA – meeting on ways to work together

Upcoming Strategic Initiatives

- Attend the activities of organizations.
- Complete details of grant final reports so organizations can submit data consistently.
- Create FY 2024-2025 reporting structures for grants.

NEW BUSINESS

Tourism Arts and Culture Projects

As of November 13, 2024

1. Tourism Star Awards May 18 – 24, 2025

Call to artists for art piece that would serve as an award

Artist should be local

Location on the piece to allow for a plaque to be added

11-12 pieces

Price – time for the design and creation of 12 pieces – not to exceed \$5,000 total

Need to develop agreement - Depending on agreement – might need third party to administer – possibly ad agency

Specifications:

Used as a display award

Allow area for a small nameplate or include a base for a nameplate

Height – no larger than 12” h – should fit on a bookshelf

Timeline

Request for Qualification (RFQ) – sent out mid to November

RFQ – artists submit past work that is similar due by Jan. 7

Public Art Committee Chooses Artist Jan. 22

Artist develops piece design mid February – Tourism approves

Pieces made Feb 20 – May 1

2. Merchandise – note cards

Call to artists for art to be used on notecards

Art to showcase the destination of Naples, Marco Island and the Everglades

First year: Iconic Naples, Marco Island, Everglades Scenes

Do we want a theme – buildings, nature, etc.

Create 4 note cards - 2-4 artists one or two pieces each

Back – our logo (required) and brief artist bio and information

Price to artist – use of artwork and printing for this project

Need to develop agreement – might need third party to administer

Legacy Notecard

Choose one legacy artist

4 pieces

Celebrates a local artist that is a legacy here

First-year – Paul Arsenault (50 years here) or Clyde Butcher

Other Possible Artists for future years (obtained from Naples Art Institute Permanent Collection exhibition)

Carmelo Blandino

Ruth Casey

Suzanne Camp Crosby

Muffy Clark Gill

Carl Hertzberg, Jr.

Dan Jensen

Geoffrey Lardiere

H. Ted Lay

Richard Segalman

Elsie Dorey Upham

Emilie Walker

Timeline

Request for Qualification (RFQ) – sent out mid to late October

RFQ – artists submit past work that is similar due by January 7

Public Art Committee Chooses Artists and pieces Jan. 22

Develop cards – Feb-April

200 packets of 4 cards – two sets

3. ¡ARTE VIVA!

Create a call to artists – must be Hispanic to showcase local Hispanic artists

Roll out for 2025-2026 season

Use of art for a poster

Possible merchandise capabilities

POLICIES AND PROCEDURES

General Policies

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Bayshore Gateway Triangle CRA Public Art Plan

July 13 2021

[TEXT DRAFT]

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Introduction

In March 2020, the Board of County Commissioners (BCC) adopted *Cultural Paradise: Celebrating Creativity in Collier County* (the County Arts and Cultural Strategic Plan), the inaugural arts and cultural plan for the County. The Arts and Cultural Strategic Plan embodies two specific commitments for the Collier County community. The first is a commitment to building the foundation for Collier County to become an arts and cultural destination. The second is a commitment to celebrate, support, and build local arts, creativity, and culture to enrich the quality of life for all residents of all ages and backgrounds.

In May 2019, the BCC adopted the first amendment to the Collier County Community Redevelopment Plan. The amendment includes an updated vision, goals, and strategies for the Bayshore Gateway Triangle Community Redevelopment Area (BGTCRA). The new vision statement:

Promote quality of life and economic vitality with a mixed-income, urban, multi-modal community that welcomes visitors, cultivates the area's artistic and cultural identity, uplifts unique local destinations, and finds balance with the natural environment.

One of the strategies included in the plan is to create an Arts and Culture Plan for the BGTCRA to help guide development to enhance community character and improve the community brand. The plan also provides the ability to fund public art with BGTCRA revenues.

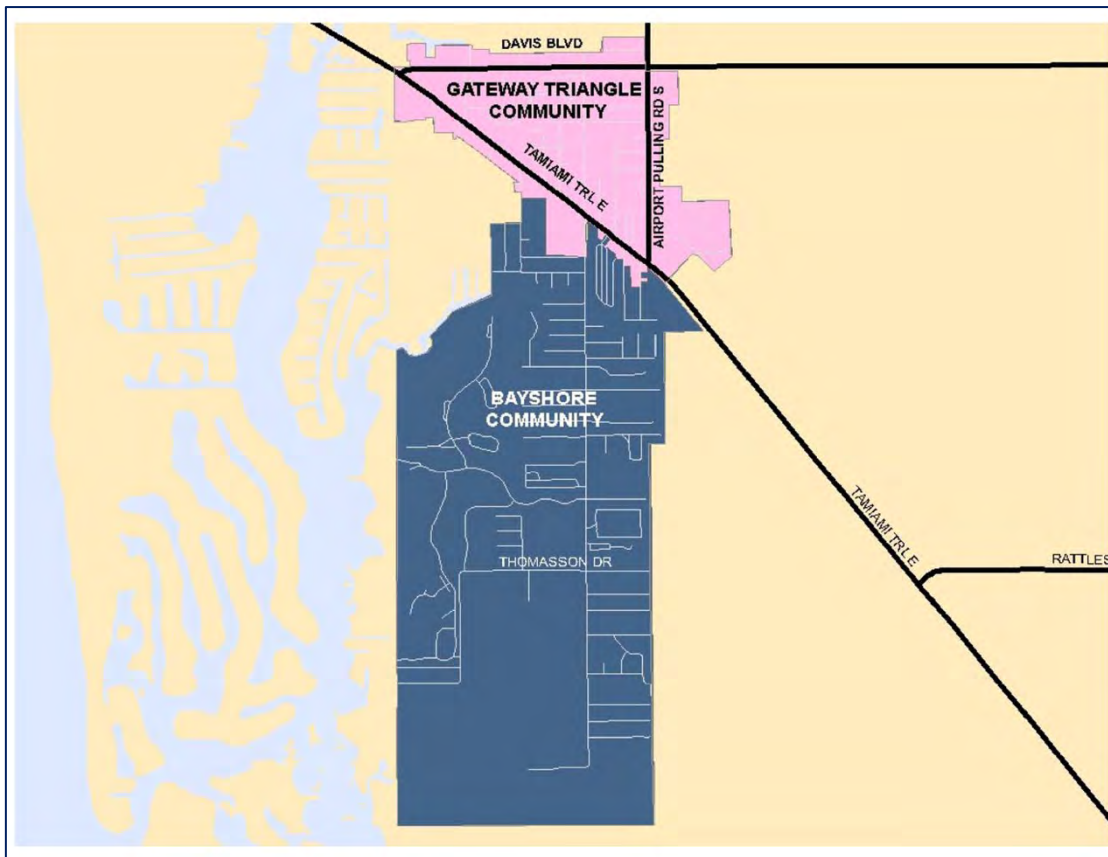
This public art pilot plan for BGTCRA advances the County Arts and Culture Strategic Plan goals and the commitments to the Collier County community by (a) elevating the area as an arts destination, (b) strengthening Collier County's arts and cultural ecosystem, and (c) further implementing the Community Redevelopment Plan.

The BGT CRA consists of two distinct neighborhoods: The Gateway Triangle community and the Bayshore community.

Gateway Triangle: Two major arterials establish the boundaries of the Gateway Triangle, Airport- Pulling Road and Davis Boulevard. The area is further divided into two sub-areas. The Triangle that includes the CRA Signature Catalyst project "Mini-Triangle" that will begin the revitalization of this historically intense commercial area. Located in the center of the Triangle is the David and Cecile Wang Opera Center, home of Opera Naples. The center currently stages professional chamber operas and concerts with 320 tiered seats and café-style seating for 120. The remaining area is primarily residential with a mix of apartments, duplexes, and single-family homes around the Shadowlawn Elementary School.

Bayshore: Primary access into this waterfront community is from Bayshore Drive and Thomasson Drive. The Haldeman Creek Entertainment District is the center of redevelopment activities with new food venues. The Naples Botanical Garden anchors the southern tip of the area, a 170 acre world-class garden and majestic setting for outdoor venues. Historically, the area was known for small fishing operations and marinas along Haldeman Creek, which provides direct access to the Gulf of Mexico. There is a mixture of single and multi-family homes, many located on water-front lots. Low-intense neighborhood commercial is located along the major roadways.

The Bayshore Gateway Triangle Area



What Is Public Art?

Public art expresses community values, enhances the environment, transforms a landscape, heightens awareness of community concerns, and questions assumptions. Public art commemorates local history and traditions. The art is intended for everyone, a form of collective community expression. Public art reflects how we see the world – the artist's response to our time and place combined with our own sense of who we are.¹ The definition of public art continues to evolve, providing varied place-based opportunities to engage communities and bring vibrancy and life both to public places and private development. Public art is a powerful tool and partner in achieving civic goals in the areas of economic development, identity, community engagement, cultural diversity, revitalization, placemaking, and tourism.

Since the creation of the first percent-for-art program in Philadelphia in 1959, hundreds of cities, counties, and states have followed suit. Currently, Florida has 65 public art programs, some managed by public entities and others managed by nonprofit local arts agencies.

A well-implemented public art plan will contribute to the economic and cultural vitality of the BGTCRA. It will help to attract and retain creative industry professionals, positively impact community pride and identity, and convey a welcoming message to residents and visitors. This is an extraordinary opportunity for Collier County to support and amplify the area as an arts destination and a cultural asset, as defined in the County Arts and Culture Strategic Plan.

¹Adapted from Penny Balkin Bach, 1992.

Planning Process

Overview

The Public Art Pilot Plan process began in February 2020. Much of the insight for this plan was derived from the community engagement process for the County Arts and Culture Strategic Plan – a 10-month process. Following the approval of the Arts and Culture Strategic Plan by the Collier County Board of County Commissioners (BCC), community engagement for this plan began with a site visit including numerous stakeholder interviews, group meetings, artist discussion groups, a tour of the Bayshore Gateway Triangle Community Redevelopment Area (BGTCRA) with Community Redevelopment Agency (CRA) staff, a community-wide meeting, and a web-based survey (provided in both English and Spanish).

Consistent messages and themes emerged from the plan processes, providing a foundation for developing this plan's goals and strategies. Engagement with the community sought to answer the following questions:

What is the current state of public art?

What can public art contribute to our best future?

What is the desired function or role of public art?

What makes the area unique, compared to other places?

What types of public art are desirable and appropriate?

As a complement to the other forms of community engagement, the Public Art Community Survey provided an opportunity for more residents to lend their voice to the planning process. The survey sought residents' opinions, attitudes, and preferences about public art. The survey, promoted by the CRA and the United Arts Council, remained open for approximately 6 weeks. A total of 165 respondents completed surveys.

Findings Snapshot



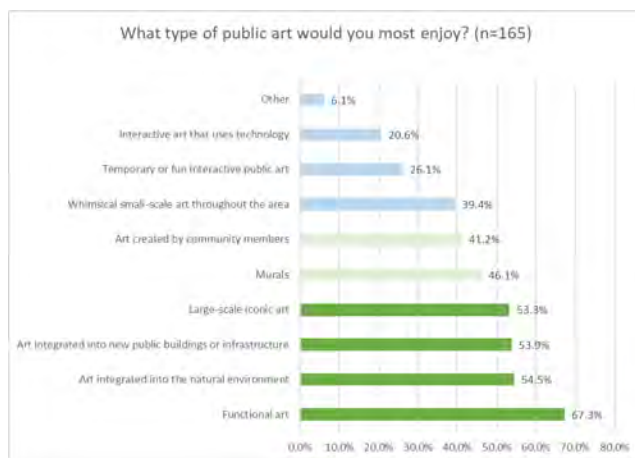
Residents who participated in the planning process and those who completed the survey generally agree on what they want for the BGTCRA. When asked to describe the public art they want to see in the community, the top descriptors selected were **local, beautiful, multicultural, fun, colorful, and meaningful.**

Numerous opportunities for planning emerged from the community and stakeholder conversations, including a desire to create vibrancy along the main corridors, in neighborhoods, and at gateways and entryways to Bayshore, at waterfront accesses and bridges, the Gateway Triangle, and neighboring parks. Residents also suggested that public art might help to slow and calm traffic and enhance safety. Proud of their neighborhoods and business community, residents want public art to help enhance community identity, with the understanding that the identities and brands of

Bayshore and the Gateway Triangle area are distinctly different.

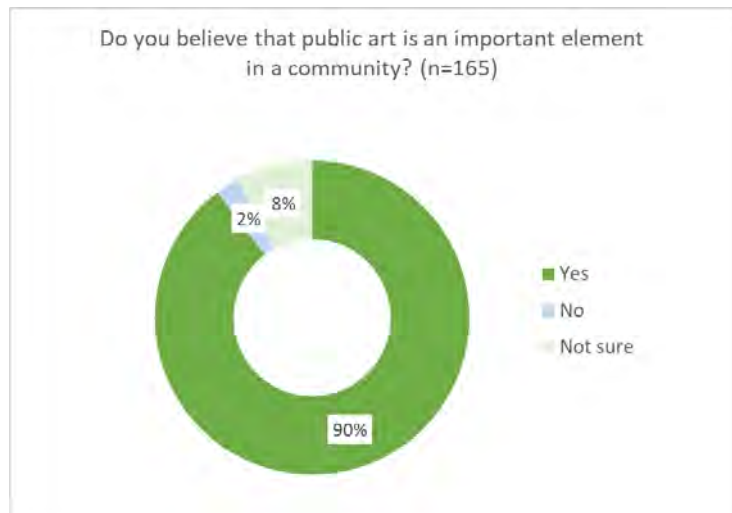
For all participants in the planning process, the top priorities for public art are to brand the BGTCRA as an arts destination; build a distinct identity for the areas within it; enhance the appearance of facilities, parks, and infrastructure; and support the local arts community.

Murals were at the forefront of the conversations, and many participants want to create or commission mural projects connected with social events to promote businesses in the area and provide an opportunity for local professional and emerging artists. **Residents want to see artistic excellence reflected in public art and murals.** Other ideas include **developing temporary and interactive art projects to activate blank spaces, connect places, and engage residents in artmaking.**

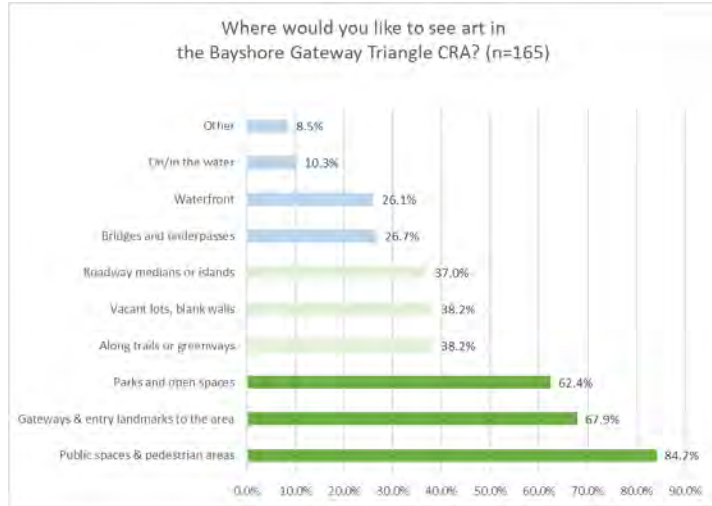


Survey results suggest the community is very interested in artworks and projects focusing on **functional art** (e.g., benches, shade awnings, and bike racks); **art integrated into the natural environment** (e.g., earthworks, water features, and park elements); integration of **art into new public buildings and private development projects**; **iconic artworks** unique to the neighborhood; and **murals**.

Ninety percent (90%) of survey respondents believe **art is an important element of a community** – 47% said they "*enjoy the arts,*" and 40% said they "*can't live without the arts.*" As frequently iterated in community meetings, **residents want to see more quality public art projects in the community.** Fewer than 15% of survey respondents rated the public art in the area as *good or excellent* (combined).



Overall, the community wants public art primarily in **public spaces, parks, and playgrounds** throughout the area (including pedestrian areas); on **gateways for key entry areas** (i.e., US 41 & Bayshore; Bayshore & Thomasson; along Bayshore Drive); on **blank walls** and in **vacant lots**; and along **greenways, bike paths, trails, and roadway medians or islands**, as appropriate.



Potential Site Locations

Water Towers – Gateway Triangle Area



US 41 & Bayshore Drive (Gulf Gate Plaza)



US 41 & Bayshore Drive (Gulf Gate Plaza)



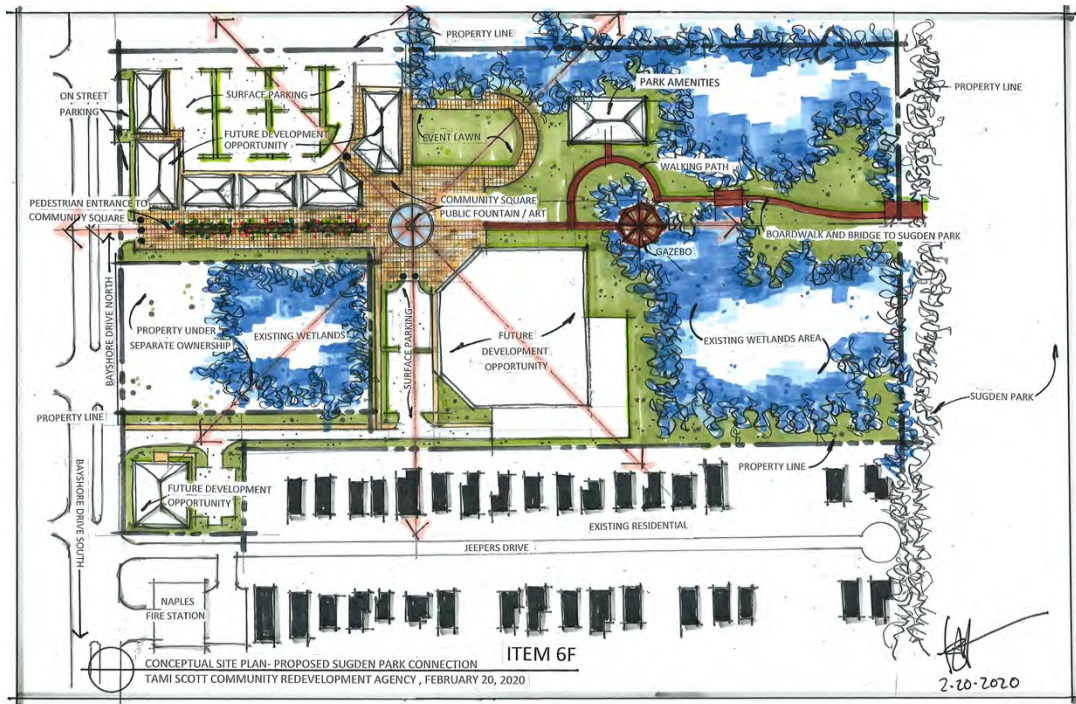
CRA Parking Lot



Utility Boxes



Sugden Park Connection (17-acre site)



The Public Art Pilot Plan

Vision

The vision for the County Arts and Culture Strategic Plan is one embracing creativity, connection, celebration, and coordination. The BGCRA is a cultural district where all residents and visitors experience art as part of their daily lives. The vision for this plan is one where art celebrates the BGCRA history, vibrant cultures, and people. Art connects communities, neighborhoods, and businesses, creating surprise and delight for all who experience it.



Guiding Principles

Invite and Educate. Educate the community about the value of public art and the public art program. Promote opportunities for individuals to interact with artists and with public art projects.

Respect Sense of Place. Commission artists to create artworks relating to the sense of place of Bayshore and the Gateway Triangle. Utilize artists and public art to connect with residents, create vibrancy in neighborhoods, and create a sense of community pride.

Build Partnerships. Seek opportunities for public/private partnerships to enhance existing program potential and create dialogues for new and innovative expressions.

Promote the Destination. Utilize public art as a tool to strengthen economic development and cultural tourism in the area.

Embrace Artistic Innovation. Create possibilities for collaboration between artists and design professionals, including building and landscape architects, planners, engineers, and County officials. Explore new relationships between art and architecture by commissioning artists to create works that are integral to the design and systems of new buildings in the community.

Be Inclusive and Equitable. Ensure artist outreach is broad and inclusive. Involve diverse artists in the planning and urban design of the community and its infrastructure. Create opportunities for a broad group of professional artists to participate in the public art program, and for emerging artists to work side by side with established artists.

Plan Oversight

The Collier County Board of County Commissioners (BCC) is the ex-officio governing board of the Collier County Community Redevelopment Agency (CRA). As such, the County Manager designates staff to implement the board direction. The CRA staff oversees the implementation of this plan, including contract management and funding allocations. The CRA staff is the designated staff liaison to the Bayshore Gateway Triangle Local Redevelopment Advisory Board. This Advisory Board, appointed by the CRA Board, provides recommendations on items related to projects, programs, funding and policies within the BGT CRA.

Program Management

Effective management of the public art program is critical to the success of this plan. For plan implementation, it is recommended the CRA and the County consider the following program management options. 1) Create a staff position to manage the program. 2) Contract with a professional public art consultant/consultant firm. 3) Contract with an organization with significant public art administration experience. The Program Manager must have significant experience with and knowledge of public art, program management, county procedures, and creative placemaking. The role of the Program Manager is to oversee the Public Art Plan and its implementation for the CRA. The Program Manager will:

- Oversee a Public Art Committee (PAC) to advise the CRA and BCC on all matters relating to the public art program. (The Committee's role is advisory only with no independent authority – a structure typical for most public art programs within municipalities.)
- Develop annual work plans based on the implementation grid provided in this plan.
- Evaluate and manage all public art projects in the BGT CRA, including public art project funding.
- Serve as a resource for business owners and developers to integrate art into their projects.
- Organize all calls for artists (Request for Qualifications [RFQ] and Request for Proposals [RFP]), manage artist selection process and panels, and artist award payments based on best practices.
- Be a lead and spokesperson (agency) for public art education, community engagement, and overall awareness of the program.
- Work with County government and community organizations to facilitate public art projects and community engagement with public art.
- Provide monthly updates to the Advisory Board.
- Conduct annual maintenance reviews of existing art collection and periodic curatorial reviews of art collection.
- Develop conflict of interest policy for review and approval and oversee enforcement.
- Develop an artist guidelines handbook outlining compensation rules, conflict of interest, artist rights based on best practices and non-discriminatory policy.
- Implement and manage the mural program.
- Develop and maintain a current artist distribution registry (artist e-list)
- Create a process for pre-qualified pool of artists for artist selection panels.

Public Art Committee Role

The Public Art Committee (PAC) will provide recommendations to the BCC on public art projects in the BGCRA. Working with the Program Manager and CRA staff, the committee functions are to:

- Assist and advise the County regarding the implementation of public art projects.
- Review proposals submitted for public art projects and make recommendations to the BCC regarding project approvals.
- When appropriate, appoint an artist selection panel to recommend artists for each project. This panel, consisting of representatives from the community (see map on page 5) where the art project is to be installed, makes the recommendation to the PAC.
- Ensure, over time, the public art projects commissioned in the BGCRA represent a variety of art forms and media, the cultural diversity of the County, and are located throughout the area.
- Review and, if necessary, update public art policies and guidelines periodically.
- Perform other such duties as required to adhere to the public art program policies and guidelines or as designated by the BCC.

Plan Goals

Operational Goals

Goal 1: Establish a management structure for the public art program.

Appoint a Program Manager to oversee the public art program. The Program Manager will oversee the overall management and administration of the public art program.

1.1 Define roles, public art plan goals, policies, guidelines, and funding with Program Manager. The BGTCRA will provide start-up funding for program management and initial priority public art projects; the initial funding will be phased out as additional funding sources are available. Annual budget and work plans will be reviewed and recommended by the Advisory Board and approved by the CRA during the annual budget process.

1.2 In coordination with the Program Manager, establish a PAC to advise on the public art projects in the BGTCRA. The Committee is to be comprised of arts professionals and design sector professionals with advanced knowledge of public art, with at least one committee member meeting one of the following criteria: be a resident, nonprofit leader, business owner, or have a business interest within the BGTCRA.

Goal 2: Fund the public art program through a variety of options including fundraising, developer contributions, and percentage for art contributions on projects within the BGTCRA.

A combination of government and private funds will provide the overall budget for the public art program. Community Redevelopment Agency funds for public art will be generated as part of CRA-funded capital projects: this is supported by the County Arts and Culture Strategic Plan (Goal 5) to provide the necessary public and private resources for arts and culture. Private funds will be generated through developer contributions as outlined in applicable guidelines, ordinances, or policies. National and state grant funds for special projects may be applied to augment the budget of existing projects.

2.1 For public art funding, a Percent for Art Ordinance is currently under review to determine legal feasibility. The requirement will provide criteria of CRA capital improvement projects to be allocated for public art. The public art requirement would apply generally to capital improvement projects of the CRA, including buildings and renovations, parking facilities, and parks. Exclusions include infrastructure improvements (i.e., utilities, right-of-way, roadway construction) and other select capital projects.

2.2 For private development funding, Percent for Art requirements, or in lieu of fee requirements, in private development and redevelopment will follow any additional regulatory guidelines, or applicable ordinances, guidelines, or policies that apply to the public art program.

2.3 Any CRA land transferred or sold to the private sector will incorporate a 2% of the sale price to the public art fund and the developer will follow any additional regulatory guidelines, or applicable ordinances, guidelines, or policies that apply to the public art program.

2.4 Establish guidelines for acceptance of public art gifts and loans. A system for evaluating gifts and loans ensures the artwork aligns with County goals and policies of a permanent collection.

2.5 Establish a public art project fund for the BGTCRA that can receive public art monies from contributions from private developers, individual donations, non-profit organizations, outside funding or grants to implement this plan.

2.6 Any project to which Bayshore density pool units are assigned will be consistent with requirements of the Future Land Use Element and incorporate the Percent for Art guidelines into the Planned Unit Development (PUD) document, as applicable.

2.7 The County will review the feasibility of establishing a Percent for Art Ordinance to expand funding options to implement the plan.

Goal 3: Ensure conservation and maintenance for all CRA-owned public art, including collections management and documentation.

3.1 Establish a conservation and maintenance fund. Allocate a portion of the public art fund to accommodate conservation and maintenance costs, especially as permanent works in the collection age. Best practices in the field suggest allowing this conservation and maintenance fund to grow to a level sufficient to ensure long-term care of the artwork collection. A 10% assessment of the budget of each project is suggested to support this fund. The projected need for conservation can be adjusted periodically based on the curatorial review of the collection.

3.2 Document each artwork as it is accessioned into the County's public art collection. This includes photographs of the artwork, installation date and details, artist contact information, and other information as deemed appropriate. A web-based public art archive is recommended for easy data storage, updates, and access to the information.

3.3 Accessioning a work into the County art collection needs to be thorough and detailed. Require artists to provide relevant detailed information about the work of art, including materials used, material safety data sheets, fabrication methods, maintenance requirements, and as-built drawings.

3.4 Engage the original artist when his/her work requires restoration, as he/she is the most familiar with the artwork and the appropriate maintenance required for the piece. Artists can submit proposals for maintenance and restoration of their artwork at a reasonable fee.

3.5 Conduct annual maintenance reviews and periodic (3-5 years) curatorial reviews of the public art collection. This includes the condition of each artwork, maintenance and conservation needs, and documentation of any environmental or physical changes around the artwork.

Goal 4: Establish specific processes and guidelines for the selection and development of murals in the BGTCRA.

Murals are an important part of the BGCRA and contribute to the vibrancy of the community. In order to adhere to the artistic standards of this plan, guidelines for the installation and maintenance of murals are essential.

4.1 Implement the Mural Project Process and Policies.

4.2 Install at least one, annually commissioned, mural to be funded by the CRA.

4.3 Encourage voluntary private sector participation in the installation of murals.

Program Goals

The following goals are specifically part of the Program Manager responsibilities and will be incorporated and implemented through the program framework.

Goal 5: Promote public art through the County Arts and Culture Strategic Plan marketing programs (ACSP Goals 3 and 4).

Unique art and cultural destinations are key strategies for County cultural tourism development and for the cultural life of residents. The BGCRA is an anchor destination to be included in County marketing programs recommended in the County Arts and Culture Strategic Plan.

5.1 Working with the CRA, develop a resolution to designate BGCRA as a Cultural Arts District (as defined by the BCC). This establishes the foundation for advancing public art in the BGCRA, providing support and structure to build local arts in the area.

5.2 Produce high quality images and stories around the public art in the BGCRA for inclusion in tourism efforts. Work with the local press to promote and educate about public art.

5.3 Develop a public art inventory map, accessible in both print and digital format, with locations, artist bios, and artist statements. (Align with Goal 3.2). Plan to develop an ongoing program of guided and self-guided tours of the collection, including a mobile application highlighting all art works in the BGCRA collection.

Goal 6: Foster diverse public art projects while ensuring artistic excellence by establishing a systematic, fair, and equitable artist selection process.

The most important aspect of a successful public art program is the community of individual artists who create the public art. This art program can evolve public art in the BGCRA while supporting local artists.

6.1 Follow a systematic process for artist selection as outlined in the Public Art Project Process of this plan. Best practices include a stipend for artists who are selected to develop a conceptual proposal.

6.2 Build on current community artist e-lists to develop a comprehensive *Artist Distribution Registry*. This list will be used to communicate calls for artists and pertinent information about public art projects.

6.3 Create a process for a pre-qualified pool of artists. This pool will be used to select artists for new public art project opportunities with a defined budget or scope limit, based on the artist's media and experience with specific project requirements.

6.4 Create a process for a pre-qualified pool of potential members for artist selection panels. Including art and design professionals, artists, business members, and members of the community will ensure diversity in the member pool.

6.5 Utilize a checklist with questions that support the curatorial framework (the unique characteristics of the art).

6.6 Provide guidelines and a checklist for artists and property owners wishing to present a project outside of the RFQ/RFP process.

6.7 Develop and implement a conflict of interest policy as part of the artist selection process to address real or perceived conflicts that may arise from interests such as personal relationships or financial gain.

6.8 To assure quality and to support the development of artists, artists should have sufficient time to develop and be compensated for their time spent on developing conceptual proposals consistent with the scope and budget of each project.

Goal 7: Encourage local, regional, and national artists to participate in the program.

The public art program is first and foremost for residents, creating a collection of enduring value and artistic excellence. To accomplish this goal, it is necessary to ensure a broad range of artist participation while fostering the development of local artists with specific programs.

7.1 For high-profile public art projects, the PAC will ensure a national call for artists is advertised. Utilize national platforms such as CallforEntry.org (CAFÉ), Americans for the Arts Public Art Network, and others as deemed appropriate.

7.2 Establish a mentorship and apprenticeship program, matching emerging local artists with prominent, established artists for public art projects. Such programs provide opportunities for emerging artists with limited public art experience to work as part of artist and design teams.

7.3 Develop a program of temporary art using existing resources. This will introduce the community and leaders to new forms of art, provide geographic diversity for the program, and can showcase the diversity of the area.

7.4 Enhance the relationship with artists by developing artist agreements per art installation that will allow artists reasonable control of the integrity of their artworks and equitable compensation for their creative endeavors.

7.5 Encourage freedom of expression by artists participating in the public art program, consistent with the values and aspirations of the residents of the community. PAC will activate community-based advisory committees and promote artist interaction with the community.

7.6 Maintain a balance, over time, in the number of contracts awarded to local, regional, and national artists for art projects.

7.7 Support the development of local and regional artists through the development of an annual local artist recognition program/award.

7.8 Encourage participation by all sectors of the community through community outreach of art work opportunities.

Goal 8: Foster ongoing public awareness and public education on the value of art in the public realm.

8.1 Work with area communities to identify opportunities for temporary and permanent public art projects. Provide opportunities for residents to participate in the public art process through artist-led engagement.

8.2 Identify partnerships with local arts and cultural organizations (performing, visual, and literary) to produce events, workshops, and speaker series.

8.3 Provide the appropriate services for private developers to integrate art in their developments. Through the public art program provide expertise, artist information, and other support services to further encourage their investment in public art. Provide appropriate recognition to the developer for the artwork.

8.4 Encourage participation in the program with other County departments. Conduct internal exploratory discussion sessions on topics such as barriers, resources, partnership opportunities, and benefits of incorporating artwork into public works projects.

Plan Implementation

The plan's timeframe is 5-7 years. It is important to act and demonstrate visible progress in the short term, in addition to starting work on long-term initiatives that may require years of effort. In the coming months after adoption, County staff and the CRA Board will prepare an implementation plan for the first year, including the creation of the Public Art Committee and finalizing Program Management.

During implementation, conditions will undoubtedly change, so the recommendations of this plan should be reviewed and adjusted as necessary to best fulfill the community vision. An annual review of the plan and its accomplishments is recommended.

It is anticipated the first six months of implementation will accomplish:

1. Selection and engagement of the Public Art Program Manager
2. Initiate the Mural Ordinance revisions
3. Initiate resolution to create the Public Art Committee (PAC)
4. Develop PAC membership criteria and select and appoint members
5. Conduct orientation and onboarding with PAC members
6. Establish Public Art Fund
7. Develop and release Call to Artist for the mural art installation at the CRA Parking Lot
8. Select artist for mural art installation at the CRA parking lot
9. Identify site within BGTCRA for second mural art installation
10. Begin development of marketing campaign

Plan Policies

Donations and Loans Policy

Works of art proposed for donation or long-term (six months or longer) loan to the CRA/BCC shall be carefully reviewed by the Program Manager and PAC in order to meet the following objectives:

- Provide uniform procedures for the review and acceptance of gifts or loans of artworks to the CRA/BCC;
- Vest in a single agency the responsibility of ensuring the management and long-term care of the donated works of art;
- Facilitate planning for the placement of artworks on CRA/BCC-owned property;
- Maintain high artistic standards for artworks displayed in CRA/BCC facilities; and
- Provide appropriate recognition for donors of artworks to the CRA/BCC.

The PAC will provide recommendations of the donation or loan to the BCC for approval.

Review Criteria for Gifts or Loans of Works of Art

Aesthetic considerations: To ensure artworks of the highest quality, proposed gifts or long-term loans of works of art should be accompanied by a detailed written proposal, concept drawings of the proposal and/or photographs of an existing artwork, documentation of the artist's professional qualifications, and (if needed) a current certified appraisal of the worth of the artwork.

Financial considerations: Based on the cost of installation, the proposal should identify sources of funding for the project, and the estimated cost of maintenance and repair over the expected life of the artwork. A legal instrument of conveyance of the work of art should be executed between the CRA/BCC and the donor.

Liability: The proposal should discuss susceptibility of the artwork to damage and vandalism, any potential danger to the public, and any special insurance requirements.

Environmental considerations: The proposal should address appropriateness of the artwork to the site and the scale of the artwork in relation to its immediate context.

Maintenance: Where appropriate, the CRA/BCC should request that the donor provide an endowment for the long-term maintenance and conservation of the donated art.

Proposed artwork donations shall be reviewed by the CRA/BCC. Donation proposals shall be accompanied by the following information:

- Slides, photos, or a model of the proposed work;
- Biography of the artist;
- Proposed site and installation plans;
- Cost of the artwork and budget for installation;

- Information for giving acknowledgement of the donor; and
- Maintenance requirements for the artwork.

Artworks proposed for long-term loan (one year or more) to the CRA/County shall be subject to the same considerations outlined above. Artworks proposed for placement in private offices or in non-public areas of CRA/County facilities shall not be subject to PAC review.

Conservation and Maintenance Policy

The CRA/BCC shall regularly arrange for a survey of the entire Public Art Collection in order to meet the following objectives:

- Provide for the regular inspection of public works of art,
- Establish a regular procedure for effecting necessary repairs to public works of art,
- Ensure regular maintenance of public works of art,
- Ensure that all maintenance of public works of art is completed with the highest standards of professional conservation.

Responsibilities

The Artist shall:

Guarantee and maintain the work of art against all defects of material or workmanship for a period of at least one year following installation, subject to the terms of the artist's contract.

Provide the public art program with (a) drawings of the installation and (b) detailed instructions regarding routine maintenance of the artwork; and

Be given the opportunity to comment on, and participate in, all repairs and restorations made during his or her lifetime.

The CRA/BCC shall:

Be responsible for routine maintenance of artwork, and shall perform all maintenance work in a manner that is consistent with conservation requirements supplied by the artist.

Not intentionally destroy, modify, relocate, or remove from display any work of art.

Not perform any non-routine maintenance or repairs to artworks without prior consultation with a qualified professional.

Be responsible for conducting a comprehensive maintenance survey of the public art collection at least once every five years. This survey shall include a report on the location and condition of each work; prioritized recommendations for the restoration, repair, or maintenance of works of art; and estimated costs.

Recommend, for those works designated in need of attention and/or restoration on the condition report:

- No action be taken; or
- Staff work with the site agency to ensure the work is properly restored;
- A means of accomplishing restoration;
- Engagement of a professional conservator to either further evaluate the condition of the work or effect repairs to the work;
- The artist be asked to repair the work for a fair market value fee; or
- The work of art be considered for deaccessioning or removal from the collection.

Public Art Accessioning and Deaccessioning Policy

Accession

Public art can be acquired by CRA or the County through a variety of methods. All artwork accessioned into the public art collection is subject to criteria set forth in this policy. All decisions regarding the accessioning of artwork are made by the CRA/BCC, the PAC, and Panels. Donations, once approved by the BCC, are considered final. Please refer to the Donations Policy in the Appendix for specifics on gifts and donations.

Criteria for Accessioning:

- Artwork must be consistent with the Public Art Program Guiding Principles.
- Artwork should be of exceptional quality and enduring value as judged by the CRA/BA|CC, the PAC, and Selection Panels.
- Strong preference is given to artwork that is unique or of a limited edition.
- Permanently sited artwork must relate to the architectural, historical, geographical, and/or socio-cultural context of the site.
- Funding and documentation for installation and future maintenance must be provided.
- As applicable, the artwork must meet County structural, building, right-of-way, electrical, and other codes for safety.
- As applicable, the artwork must meet Federal Americans with Disabilities Act requirements.
- Artwork must be durable and in good condition.
- Existing artwork must have provenance information establishing clear title.

The CRA/BCC is responsible for maintaining the quality and integrity of the public art collection. While it is regrettable, occasionally it is necessary to remove an artwork from the collection if it no longer meets standards for quality or safety. Deaccessioning is the formal procedure by which an artwork is permanently withdrawn from the public art collection. The deaccession of artwork will be considered only after a careful and impartial evaluation within the context of the collection as a whole, taking into account that changes in taste should not inform the decision to deaccession. In general, deaccession will only be considered ten years after accession or if there are extraordinary conditions. Every attempt will be made to notify the artist and donor when applicable. Final approval for deaccession is made by the BCC upon recommendation from the PAC.

Criteria for Deaccessioning:

A work of art may be deaccessioned for one or more of the following reasons:

- The artwork is not or is rarely on display for lack of a suitable site.
- The condition or security of the artwork cannot be reasonably guaranteed.
- The artwork is damaged, and repair is infeasible, or the cost of repair is disproportionate to the value of the artwork.
- The artwork requires excessive maintenance due to faults in its design.
- The artwork endangers public safety.
- The site of a site-specific artwork is so severely altered that the artwork is no longer compatible or relevant.
- The property on which a site-specific artwork is located is no longer owned by Collier County.
- The artwork is significantly incompatible or inferior in the context of the collection.
- The County wishes to replace the artwork with a work of more significance by the same artist.
- There has been sustained and overwhelming public objection to the artwork.
- The artwork has been stolen or destroyed.

Mural Project Process and Policies

Overview

Murals located within the BGTCRA are an investment in the Public Art Plan and the County Arts and Culture Strategic Plan and should contribute to the overarching goals of these plans, first and foremost. Murals requiring approval as described below must adhere to these guidelines.

Definition of a Mural

A mural is any large-scale artwork, painting, mosaic, fresco or other permanent artwork attached to or applied directly to the exterior of a structure. A mural is a pictorial representation or design intended to reflect a thematic or artistic expression. Murals on public or private property fall under the governance of the BGTCRA Mural Guidelines and require approval if they are (a) within public view via public right of way, or (b) funded in whole or in part with public monies.

Murals in the BGTCRA are governed by (a) location (on BGTCRA or private property), (b) the use of public or private monies, and (c) their duration status (temporary or permanent). Temporary murals are intended to be installed and on view for 6 months or less. Murals intended for installation and on view for more than six months are considered permanent murals. All murals are subject to these mural guidelines.

Murals on private property outside of public view via public right of way and funded with private dollars do not need approval from the PAC but are subject to all County codes and other ordinances.

These guidelines provide anyone who wishes to install a mural with a reasonable process safeguarding both the interests of the community and those of the individual property owner. The guidelines are designed to assure that murals within the BGTCRA enhance the appearance of the area without confusing drivers and/or pedestrians or causing any other negative impact on public safety or welfare.

The PAC will review proposals for all murals subject to these guidelines and make recommendations to the Advisory Board for consideration and recommendation. The Advisory Board will recommend final mural designs to the BCC for approval.

General Design Guidelines

The PAC reviews mural proposals to ensure aesthetic quality, design integrity, and to determine that the work is appropriate to the setting, architecture, and social context. For review, the PAC considers the following criteria for murals:

- a) Support of mural by community.
- b) Strength of the artist's concept and demonstrated technical skills and expertise;
- c) Character, culture, and history of the area, with an emphasis on relevance to the specific area and to the contemporary relevance appropriate to the time period;
- d) Appropriateness of theme and other relationships to the surrounding environment;
- e) Readability and appropriateness of scale;
- f) Placement on building, including the consideration of door and window coverings;
- g) Budget and timeline;
- h) Confirmation of original work of the artist, with no violation of copyrights;
- i) Designation of property (no installation allowed on designated historic property);
- j) Appropriateness of content (e.g., no signage, names, logos, or subject matter that could be construed as advertising or as overtly political, religious, or sexual in nature). Any design considered indecent or illicit by community standards will be denied.

Mural Approval Process

A four-step process is recommended for any mural subject to Advisory Board approval.

- 1) Location certification letter/Design review information
- 2) Design review
- 3) BCC approval
- 4) Notice to Proceed with approval terms issued.

Step 1: Location Certification Letter and Design Review Information

An applicant wishing to install a mural on a building in the BGTCRA is first required to obtain a pre-approval letter from the Program Manager or CRA staff stating that the location is consistent with the intent of the ordinance and the Public Art Plan. The applicant must also submit information for design review, including:

- Name and contact information of the artist;
- Address of mural location;
- Building owner information for mural location;
- Conceptual design of the mural;
- Statement of approval from building owner;
- Description of the materials to comprise the mural and manner of mural application;
- A statement describing the durability of the material, taking into consideration the location and positioning of the mural;

- A brief description of the proposed mural installation process, including the need for scaffolding, lighting, and/or other equipment; and
- Categorization of the mural as temporary (less than 6 months) or permanent (more than 6 months).

The Program Manager, CRA staff, and any appropriate County departments/divisions shall review the application materials to ensure:

- The plans for installation of the work are reasonable.
- Maintenance projections are acceptable.
- The materials to be used and the manner of application will not impact or harm neighboring properties, the public, or the environment.
- There are no existing code compliance issues.

At the time of approval, a location certification letter is sent to the applicant, and the design will move forward to the PAC for design review. Proposals containing any signage elements will be redirected to the County Zoning Division for consideration of a sign permit. Artist signatures may appear on the mural if not so prominent as to detract from the mural display.

Step 2: Design Review

1. Applicant meets with the Program Manager for initial review of the proposed location, imagery, artist qualifications, and funding sources.
2. The Program Manager presents complete design review information to the PAC.
3. PAC either approves or denies the application.
4. PAC recommendation presented to the Advisory Board for any funding related requests.

Step 3: BCC Approval

1. If the application is approved, the PAC recommendation is submitted to the BCC at a subsequent, regularly scheduled meeting for final approval.
2. Applicant is notified with an official notice to proceed if approved. *
3. Applicant provides contractual agreement with the building owner, including commitment to keep the mural unchanged and in good condition for a minimum of five years.
4. Applicant proceeds with creation of the mural.
5. Applicant notifies the Program Manager when mural is completed in accordance with the approved project timeline or requests an extension.
6. Applicant provides high resolution digital images of completed mural for CRA use and public record.

*Revisions or appeals

In the case that a mural is not approved, the Program Manager will communicate to the applicant in writing the reasons for the decision. The applicant is encouraged to either revise the application addressing the concerns or appeal the decision.

Mural Maintenance

The mural may be maintained for a period of five years. The CRA **does not** take responsibility for maintenance, repair, or preservation of murals unless placed on BGT CRA or County property. A mural placed on a private structure becomes the responsibility of the building/property owner. As such, the property owner is responsible for periodically monitoring the condition of the mural, facilitating its care and maintenance, and assuming any costs associated with maintenance, repair, and/or removal. Murals not maintained properly may be subject to code compliance penalties and removal. If a mural needs repair, the best practice is for the property owner to contact the artist to make the repairs.

Alteration or removal of murals must be approved by the PAC. Alteration or removal of the mural within the first five years of the date of completion is permitted under the following circumstances:

- The building on which the mural is located is sold.
- The building or property is substantially remodeled or altered in a way that precludes continuance of the mural.

At the conclusion of five years, the applicant and the Program Manager will review the condition of the mural and file an extended agreement or make plans to remove the mural.

Eligibility

Any individual or organization wishing to create a mural in view of the public via public right of way in the BGT CRA is eligible to apply for approval through the PAC. Applicants may be:

- An individual artist or group of artists,
- A business or building owner, or
- A not-for-profit organization or community group such as a neighborhood association or educational organization.

Mural Policies

Design Criteria

In addition to the requirements of the mural ordinance, the PAC will evaluate mural design proposals based on the following:

- Relevance of the design to the building or neighborhood, its values, culture, and people, as outlined in the Public Art Plan.
- Suitability of the work for outdoor display, including its maintenance and conservation requirements.
- Relationship of the work to the site and the community, especially as to how it serves to activate or enhance public space.
- Appropriateness of the scale of the artwork.

Site Selection

In order to ensure that public art is fairly and equitably distributed throughout the BGT CRA and that it is sited in such a way as to enhance and activate public spaces, mural sites should:

- Experience high levels of pedestrian traffic and be part of the area's circulation paths,
- Be easily visible and accessible to the public,
- Serve to anchor and activate the location,
- Enhance the overall public environment and pedestrian streetscape experience,
- Help to establish landmarks and neighborhood gateways,
- Not pose safety issues or potential maintenance problems, and
- Not create the appearance of too many murals in a concentrated area.

Placement

The following guidelines apply to mural placement:

- Murals should be publicly accessible 24 hours a day or during the normal hours of operation if in a park or space with designated open hours.
- Murals should not obscure windows or entrances, nor disrupt normal pedestrian circulation unless that is the intended purpose of the artwork.
- Murals should not be placed in areas where they would disrupt the site's landscaping and maintenance requirements.
- Murals should not be so large as to overwhelm adjacent architecture or the streetscape, or become a visual distraction.
- Murals should not detract from their surroundings or create blind spots.

Construction and Maintenance

Well-designed murals that incorporate high quality materials enhance the overall appearance of the site and do not adversely affect safe and efficient movement of vehicles, equipment, or pedestrians. Materials may include paint or other media appropriate for exterior use, such as tile or mosaic. Long-lasting and graffiti-resistant materials are the most effective and should be used when possible.

Colors, through vibrant, should be complementary and harmonious with the exterior colors of the building structure, as well as consistent with any chosen theme. Neon, fluorescent, or reflective colors and materials are discouraged.

The mural shall be designed and painted/installed by a qualified mural artist with knowledge and experience with the application of mural materials.

Mural size shall be determined by project. Smaller walls may be 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.

Murals shall not detract from the significant architectural features of the building structure, nor shall the building's architecture be altered to accommodate the mural.

For murals requiring special lighting or other related construction, all applicable permits will be required as part of the installation.

Routine maintenance of artwork not within the County's Public Art Collection becomes the responsibility of the building owner where the artwork is located. As part of the contractual requirements, the artist should develop a maintenance program in cooperation with the building owner or manager for the proper long-term care or removal of the artwork.

If, for whatever reason, the mural falls into disrepair, or the final product is found to be inconsistent with the commissioned design, the building owner will be notified in writing and required to make necessary repairs or modifications within 60 days. If the repairs or modifications are not made within the specified time, the Program Manager and the CRA reserve the right to repair or remove the mural at the owner's expense.

Timeframe

Mural installation must begin within 30 days following receipt of the Notice to Proceed and must be completed within three months of the start date. If these dates are not met, the PAC, at its discretion, may cancel the Notice to Proceed. A one-time extension for an additional 30 days may be granted if the request is submitted, in writing, 30 days prior to the required completion date.

Appeals

Any person aggrieved by the decision of the PAC may appeal such decision within 15 days thereof to the BCC, which shall apply the standard form in this section in reviewing the decision. The BCC may affirm,

reverse, or reverse with modifications the decision of the building official and PAC. The decision of the BCC shall be final.

Fees

A \$30 administrative application fee shall be paid to the entity managing the Public Art Program Fund at the time of the application submittal. This fee structure may be revised during the annual budget review process.

Additional Criteria for Artists Selected to Create Murals

- Artists chosen to create murals must agree to allow images of the completed mural to be utilized by the CRA and Collier County in both printed and digital formats. It is also important that they demonstrate:
- Experience with similar mural projects, examples of past projects (including at least five or more color images of completed mural projects), and three supporting professional references;
- Willingness to work with the Program Manager/CRA/PAC , the building owner, and the community to develop and refine the mural design;
- Timely response to Request for Qualifications (RFQ) and its requirements;
- Innovative and unique artistic vision, including technique, composition of visual art elements, use of line, color, form, and texture;
- Realistic project budget and timeframe;
- Willingness to enter into a contractual agreement with the County; and
- Proof of liability, worker's compensation, and automobile insurance.

Best Practices - Public Art Project Process

Conceptual Design Stage

The following is a brief summary of the standard public art process for developing a concept for the artwork:

1. Community Redevelopment Area (CRA) meets with the Program Manager to review project and define budget for the project.
2. The Program Manager presents to Public Art Committee (PAC) recommending siting, budget, theme, and other parameters.
3. If an Artist Selection Panel is formed, the Program Manager will identify and confirm members of the Artist Selection Panel.
4. The Program Manager and Artist, or the Artist Selection Panel meeting #1 convenes in a community setting in the vicinity of the proposed project to elicit community input.

Artist Selection

Overview

Selecting an artist whose experience, artistic style, commitment to collaboration, and community facilitations skills match the needs of the project is critical to the success of any project. Specifically, the goals of the selection process are to:

- Select an artist or artists whose existing public artworks or past collaborative efforts have maintained a high level of quality and integrity;
- Identify an optimal approach to public art that is suitable to the demands of a particular capital project;
- Select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves;
- Select an artist or artists who can work successfully as members of an overall project design team; and
- Ensure that the selection process represents and considers the interests of all parties concerned, including the public, the arts community, and the CRA.

The process includes:

1. Determine an appropriate method to select artist for a specific project.
2. Develop a Call for Artist.
3. Receive/screen artist submittals and shortlist for proposal.
4. Convene Art Selection Panel meeting #2 to:
 - a. Review proposals and discuss artist submissions, and
 - b. Select artist finalist for interview
5. Notify artist regarding Panel decisions.
6. Convene Artist Selection Panel #3 to interview artist finalists and choose project artist.

7. Recommendation of the selected artist(s) to the PAC for approval.
8. Present recommendation to the Advisory Board.
9. Recommendation of the selected artist(s) to the BCC for approval.
10. Contract with artist (Program Manager will negotiate contract).
11. Provide a Notice to Proceed to artists with terms of approval.

Methods of Selecting Artists

The Program Manager and the PAC determine the method of selection for individual projects. Any of the following methods may be used, depending upon the requirements of a project.

Open Competition: An open competition is a call to artists for a specific project in which artists are asked to submit evidence of their past work. Any artist may submit qualifications and proposals. Calls for entries for open competitions should include sufficient details and clearly stated expectations to permit artists to determine whether their work is appropriate to the project under consideration. A two-part selection process is recommended:

Step 1: Request for Qualifications. Artists are invited to submit a resume, work samples, and a letter of intent communicating their interest and outlining their proposed manner of approach to the project. The Artist Selection Panel will choose a small group of artists for consideration in the proposal phase.

Step 2: Request for Proposals. The selected group of artists are invited to submit proposals. The artists are given specific details and guidelines about the project in order to develop a conceptual proposal. The artists are given a stipend for their time spent developing the concepts for the project. Selected artists will receive an additional stipend to cover time and materials to complete artwork.

Limited or Invitational Competition: The Artist Selection Panel invites a limited number of artists to submit credentials and/or proposals for a specific project. Invitations are based on evaluation of an artist's past work and demonstrated abilities to successfully respond to the conditions posed by the particular project (e.g., water features, light works, paintings, sound works, landscape works, design team efforts) or on other non-aesthetic public art program goals (e.g., artists who reside in a particular community or neighborhood where a project is occurring, local artists or regional artists).

Direct Selection: In direct selection, the Panel contracts with a specific artist for a project. This generally occurs when circumstances surrounding the project render an open or invitational competition unfeasible (e.g., project timeline, community or social considerations, client demand).

Mixed Process: A mixed process may include any combination of the above approaches.

Artist Selection Panel

For each project or for a group of projects within the BGT CRA, artist(s) are chosen by a selection panel. Ideally, the panel is diverse, represents the community, and consists of art and design professionals, project stakeholders, a member of the PAC, and a Advisory Board member. (No more than one member of Advisory Board on the panel).

The Panel shall:

- Form ad-hoc panels for a limited time period while meeting the PAC charge of recommending artists for individual projects or groups of projects;
- Review the credentials, prior work, qualifications, proposals, and other materials submitted by artists for projects;
- Recommend an artist or artists to be commissioned for a project or engaged to join the design team for projects;
- Be sensitive to the public nature of the project and the necessity for cultural diversity in the public art program; and
- Meet as appropriate and/or necessary to review the selected artist's design concepts.

Once the Panel selects an artist, a recommendation is made to the Program Manager to contract with the artist.

Criteria for Selection of Artists or Artworks

Qualifications: Selection of artists is based on their qualifications as demonstrated by past work, the appropriateness of their concepts to the project, and their ability to communicate.

Quality: Of highest priority are the design capabilities of the artist and the inherent quality of artwork.

Media: The Panel will consider all forms of visual arts, subject to any requirements set forth by the project prospectus.

Style: Artists whose artworks are representative of all schools, styles, and tastes will be considered.

Appropriateness to Site: Artwork designs must be appropriate in scale, material, form, and content for the immediate social and physical environments with which they relate.

Permanence: Considerations for durability of artworks include structural and surface integrity, permanence, and protection of the proposed artwork against theft, vandalism, weathering, excessive maintenance, and repair costs.

Elements of Design: Public art is a genre that is created in a public context and must be judged by standards that include factors in addition to the aesthetic. Public art may also serve to establish focal points; terminate areas; modify, enhance or define specific spaces; establish identity; or address specific issues of urban design.

Community Values: While free artistic expression is encouraged, the appropriateness of works of art in the context of local community and social values requires thoughtful consideration.

Public Liability: Safety conditions or factors that may bear on public liability should be considered in selecting an artist or artwork.

Diversity: The public art program strives for diversity of style, scale, media, and artists, including ethnicity and gender of artists selected.

A Note on Artist Best Practices

It is recommended the Program Manager be a member of the Americans for the Arts Public Art Network. This organization provides comprehensive information on artist best practices. Below are a few of the more important best practices for this plan.

Pay artists for their time spent developing conceptual proposals. Artists invited to interview or submit conceptual proposals should receive a stipend/honorarium. If selected for an interview, the Program Manager should reimburse the artist for travel expenses.

Provide artists with ample time to respond to a proposal request. When inviting artists to develop proposals, provide site visits and detailed location information. Afterwards, when possible and depending on project scope, allow at least a 10- to 12-week period for artists to develop proposals.

Adopt a conflict of interest policy. A sample conflict of interest policy is provided in the Appendix. The PAC should adopt a conflict of interest policy and share with any organization commissioning an artist. The policy should address real or perceived conflicts that might arise from interests such as personal relationships or financial gain. For example, a project funder should never serve on a selection panel as a voting member.

Prioritize inclusion and diversity. Make calls to artists and selection panels broad reaching, ensuring artist applicant pools and panels are diverse in age, gender, and cultural heritage.

Design and Development

The design and development phase begin with signing a contract with the selected artist(s). The contract may be for conceptual design or full design and implementation. A kick-off meeting with relevant parties and the Program Manager includes a review of all the necessary information the artist requires, a community engagement plan, and a plan for fabrication and installation.

Public Art Design Process

1. Issue notice to proceed for artwork design.
2. Conduct artist meeting with Program Manager and CRA staff, project architect, etc.
3. Hold artist community meeting, if appropriate.
4. Allow artist time to develop preliminary design.
5. Convene Art Selection Panel meeting #4 to review/approve design.
6. Present artist design to the Public Art Committee for approval.

Artwork Fabrication Process

1. Issue notice to proceed for artwork fabrication.
2. Schedule project milestones and progress payments.
3. Make artist studio visits, as appropriate.

Artwork Installation Process

1. Work with artist to prepare artwork installation plans.
2. Coordinate with Program Manager for site preparation and installation schedule.
3. Prepare plaque or other identifying information.
4. Coordinate installation of artwork.
5. Receive from artist as-built drawing, information on artwork materials and fabrication methods, and maintenance instructions.
6. Accession the artwork into the County Art Collection.
7. Coordinate ribbon-cutting or community celebration.

Suggested Discussion Questions for Proposed Projects

(For use by project staff, the PAC, and Artist Selection Panels)

- How does the project reflect community input regarding success outcomes?
- How does the project reflect the unique identity of the area?
- How is the project distinctive from existing public artwork?
- How might we evaluate the impact of the project on quality of life, pride of place, or economic impact to the community?
- Is the budget appropriate, feasible, and inclusive of all associated costs?
- What obstacles may the project encounter with other County departments and how will they be overcome?

Eligibility

Eligible Artworks

In general, all forms of artistic expression created by professional artists, in a wide variety of styles, media, and genres, are eligible for inclusion in the public art program. Examples may include free-standing works or works integrated into the underlying architecture or landscape; temporary or permanently installed works, as long as such projects contribute to community understanding and participation; artist-designed infrastructure elements, such as sound walls, overpasses, gateways and utility structures; artist-designed street furniture such as benches, bus stops, or tree grates; and any other art form or expression relevant to the goals of the public art plan.

Ineligible Artworks

The public art projects are not intended to substitute for functional elements normally included as part of County or CRA projects. Unless specifically designed by professional artists, the following will not be considered as part of the art program:

Directional elements such as supergraphics, signage, or color coding, except where these elements are integral parts of an overall design created by a professional visual artist;

"Art objects" which are mass produced or of standard manufacture, such as playground equipment, fountains, or statuary elements, unless incorporated into an artwork by a project artist;

Reproductions, by mechanical or other means, of original works of art, except in the cases of film, video, photography, printmaking, or other art media;

Decorative, ornamental, architectural, or functional elements that are designed by the building architect, as opposed to elements created by an artist commissioned for that purpose;

Landscape architecture and gardening except where these elements are designed by a professional visual artist and/or are an integral part of the artwork by the artist; and

Services or utilities necessary to operate and maintain an artwork.

Plan Definitions

Accessioning: The process of including an artwork into the Public Art Collection, whether by commissioning, purchase or donation.

Acquisition: The inclusion of art in the collection of the CRA/County by commission, gift, or loan: works on loan for periods of less than two months are considered exhibition presentations; works on loan for two months to five years are considered temporary acquisitions, and shall be included in the overall management of the County's public art collection.

Annual Public Art Work Plan: A plan for public art in the upcoming year, identifying the proposed projects, project budgets and sites. This plan is to be submitted to the BCC for approval in conjunction with the annual County budget process.

Art or Work(s) of Art or Artworks: The objects resulting from the application of skill and taste to production of tangible objects, designs, and/or environments according to aesthetic principles, including, but not limited to: painting, sculptures, engravings, carvings, frescoes, mobiles, murals, collages, mosaics, statues, tapestries, photographs, and drawings.

Artist. A person creating, practicing, and/or demonstrating an artistic practice. A person who creates an artwork.

Artist Selection Panel: Committee appointed by the Public Art Committee to select an artist(s) to create a work of public art.

Bayshore Gateway Triangle Local Redevelopment Advisory Board (Advisory Board): An appointed volunteer board providing recommendations to the Community Redevelopment Agency.

Bayshore Gateway Triangle Community Redevelopment Area (BGT CRA): The area established by Resolution 2000-82 for the Bayshore Gateway Triangle redevelopment component area and its boundaries.

Board of County Commissioners (BCC): The Collier County Board of County Commissioners is comprised of five members elected in the five different districts of the County. The BCC serves as the governing body of the County and has the responsibility of setting policies that protect the health, safety, welfare, and quality of life of its residents and visitors.

Capital Facility: Something that is built, installed, or established for a function which is intended to add to the long-term net worth, service capacity, or assets of the County.

Capital Project or Capital Improvement Project: A government supported undertaking such as a land acquisition, construction, renovation or demolition project of the County or of any County agency intended to add to the long-term net worth, service capacity, or betterment of a government function, facility or asset.

Capital Project Budget or Construction Cost: The total cost of acquiring and constructing a Capital Project, including without limitation, legal, architectural, engineering, and other professional fees, site work, contingency allowances and change orders.

Collier County Community Redevelopment Agency (CRA): The agency created by Resolution 2000-83. The BCC is the ex-officio governing board of the CRA.

Collier County Community Redevelopment Plan: Adopted in 2000 and amended in 2019, the plan provides the vision and goals to redevelop the two component areas as well as a project funding guideline.

Creative Economy: Economic systems where value is based on imaginative qualities rather than the traditional resources of land, labor, and capital. Compared to creative industries, which are limited to specific sectors, the term is used to describe creativity throughout a whole economy.

Creative Worker: Person(s) who work in the creative sector, which may include visual arts, writing, design, theater, television, radio, motion pictures, related crafts, advertising, marketing, scientific research and development, product development, digital media, software development, engineering, and more.

Cultural Paradise: Celebrating Creativity in Collier County (County Arts and Culture Strategic Plan): Adopted by the BCC March 24, 2020. A County-wide plan developed to achieve two overarching goals: (1) elevate Collier as an arts and cultural designation, and (2) strengthen Collier's arts and cultural ecosystem.

Deaccessioning: The process of permanently removing an artwork from the Public Art Collection, whether by sale, destruction and/or removal from public display.

Notice to Proceed (NTP): Letter of approval distributed by the Program Manager outlining terms of approval and indicating work may proceed.

On-Site Art: Artwork intended for inclusion in a private or public development or redevelopment. On-site art shall be in publicly visible and accessible locations.

Open Competition: A publicly announced invitation, to which any artist(s) may apply, subject to the parameters that have been established, for creation and installation of a Work of Art or Public Art Project.

Program Manager (PM): The staff person, consultant, agency, or corporation established or authorized to implement the Public Art Program on behalf of the CRA and/or the County and funded in whole or part with the CRA or County revenues or funds applied for, granted, or allocated by, to, or on behalf of the County/CRA.

Public Art: Work(s) of Art, both publicly and privately owned, which are in public view or readily accessible by the general public.

Public Art Collection: The works of art that have been accessioned by the Bayshore Gateway Triangle CRA and/or Collier County.

Public Art Committee (PAC): A committee appointed by the BCC to advise the CRA and BCC on matters relating to public art.

Public Art Fund: An account set up by the CRA or County to receive public art monies, whether generated by County capital improvement projects, contributions by private developers, business/corporate sponsorships, individual donations, outside funding or grants.

Public Art Project(s): Project(s) for the creation of Public Art pursuant to the Public Art Plan.

Public Places: Buildings, parks, major roads, and all spaces, indoors and outdoors, that are accessible to the public.

Renovation: Any construction or cosmetic change of facilities, exclusive of regular maintenance. A renovated building is (a) a building undergoing alteration of the exterior envelope; heating, ventilation, and air conditioning systems; water heating systems; or lighting systems for which the aggregate cost of alteration exceeds 10 percent of the assessed value of the building prior to such alteration; or (b) a building undergoing alteration in the physical configuration or interior space, for which the aggregate cost of alteration exceeds one-fourth of the assessed value of the building immediately prior to such alteration.

Request for Qualifications (RFQ): A public announcement of an upcoming public art project, inviting artists to submit credentials for consideration for the public art project.

Request for Proposal (RFP): A public announcement of an upcoming public art project, inviting artists to submit a conceptual proposal for a public art project.

Site-Specific Artwork: A Work of Art designed for a site and for which artistic intention is inseparable and cannot be transformed from the particulars of that given site to another location.

Appendix

Mural Ordinance

Sample Mural Application

Sample Request for Qualifications/Proposal

Sample Artist Contract

Visual Artist Rights Act

Sample Donation Policy

Sample Artist Maintenance/Materials Worksheet

Mural Ordinance

4.02.16 – Design Standards for Development in the Bayshore Gateway Triangle Redevelopment Area

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- H. Murals. Murals are allowed as public art within the Bayshore Gateway Triangle Community Redevelopment Area (BGTCRA) on commercial, civic, or institutional structures and shall adhere to the following requirements: subject to the following conditions:
1. Murals on public or private property that are within public view from a public right-of-way, or are funded in whole or in part with public monies, are subject to the BGTCRA Public Art Plan Mural Guidelines and recommendation from the Public Art Committee (PAC) and the Collier County Board of County Commissioners (BCC). ~~Murals are only allowed on commercial, civic or institutional buildings.~~
 2. Murals on private property outside of public view via the public right-of-way, and are funded with private dollars, do not need approval from the PAC but are subject to all other applicable ordinances. Building must be located within the proposed Cultural District boundary, Community Redevelopment Agency Resolution 08-60, and cannot be located along U.S. 41.
 3. ~~One mural is allowed per building.~~
 43. Murals are permitted on sections of buildings where ~~there are no windows or doors~~ or where the mural will not interfere with the building's architectural details.
 5. ~~The mural cannot exceed 200 square feet unless specifically approved by the CRA Advisory Board.~~
 64. The mural shall not contain text for the purpose of advertising any business or commercial activity.
 75. ~~The mural cannot be temporary in nature and the building owner~~ is responsible for the mural maintenance and shall submit a mural maintenance plan to the PAC ~~must commit to maintaining the mural.~~
 86. Review and approval recommendation from the PACCRA Advisory Board to the BCC is required to ensure the mural complies with the conditions requirements above and that the artwork complements the design of the building in color, shape, and location.
 7. An applicant wishing to install a mural on a building in the BGTCRA, that requires review by the PAC, is first required to obtain a pre-approval letter from County Manager or designee. The applicant shall follow the design review and approval process outlined in the BGTCRA Public Art Plan Mural Guidelines.

Sample Mural Application

These are adapted from Mural Arts in Philadelphia.

If you have done the following, you are in a good position to proceed with the application.

- I've fully reviewed the Mural Ordinance.
- I've spoken with my neighbors and/or community groups about a mural.
- I've identified a wall that isn't peeling, cracking, or have leaks.
- I've spoken with the wall owner or obtained permission for a mural on the wall.
- I have an idea for a mural that would be meaningful for the community.
- I am able to dedicate time for several meeting with the Program Manager or CRA staff about the mural.
- I have a photograph of the wall for the application.

Name:

Organization (if applicable):

Phone:

Email:

Address:

Address of proposed mural:

Who is the property owner?

Is the wall located indoors or outdoors?

What is the wall material (e.g. brick, cinderblock, stucco, etc.)

Please describe the theme/image you envision for this mural:

Why do you want a mural at this location?

How will the mural benefit the community and fit within the goals of the arts and culture plan?

Why is this mural of personal interest to you?

Sample Request for Qualifications/Proposal

Project: (Facility Name)
(Address)

Site Description: this section should describe the general public purposes of the facility or site and should also describe in specific detail the activities or operations that will take place once the capital improvement project is completed. It should note the level of public access, the estimated number of persons projected to use the facility, number and nature of employees, operating hours, nature of clientele, any unusual characteristics, etc.

The general location of the site should be described: type of neighborhood, urban design considerations, approaches to the site, visibility, etc.

Specific plans for the site should be described to the extent that they have been developed. The architectural or engineering program should be attached, along with conceptual designs or schematics, if available.

Current Status of the Project: Should note whether the project has been funded or appropriated, source of funding, status of architect or engineering design consultant selection. Identify other design consultants if they have been selected.

Timetable: Project the overall timetable for the project (schedule for conceptual design, schematics, working drawings, bidding/contract award, construction, facility opening) with particular note of those periods during which artist involvement would be required. Also, note, if possible, the level of artist commitment required during each time period (i.e., 50%-time, full time, etc.)

Artist Project Description: This section should describe in detail the expected scope of services of the artist. Will the artist be a member of the project design team? What will the artist's relation to the architect be? Sub-contractor? Co-equal designer? With whom has the artist contracted? Will the artist be working on the overall design, or specific elements of the architecture; typical elements, such as fixtures and furnishings; or separate and distinct artworks? How will design issues be resolved during the project?

If the project is for the creation of a specific artwork, the nature of the desired artwork should be described here. For example, if you are looking for an artist to create a stained glass window, then the dimensions of the opening(s), structure considerations, related design elements, etc., should be detailed.

Project Budget: This section should state the budget available for the artwork. Any limitations should be stated here. For instance, if the artist's fee is limited to 20% of the budget for design, with the remainder for the actual fabrication and installation of the artwork, that should be stated here. This section should also indicate whether the budget is inclusive of travel, overhead, insurance, site preparation, lighting and utilities, installation, etc.

Project Selection Panel: This section should identify the members of the section panel that will be choosing the artist(s) who will be recommended for the project.

Selection Process: This section should outline in some detail the process for the selection of the artist, including what the artists are being asked to submit, whether travel and honoraria will be offered to artists invited for an interview, whether the artists will be asked to submit an actual design concept, etc. Typically, artists will be asked to submit images of previous artwork and information about those artworks, a professional resume, references, and a brief statement of their response to the challenge presented by the project, not to exceed two pages. Artist finalists will generally be selected for an interview with the Project Selection Panel and/or to prepare a proposal for the project. Artists who are asked to prepare a proposal or design concept will normally be paid a small honorarium. The selection panel should always reserve the right to reject all proposals or applicants.

Pre-submittal Conference/Site Visits: This section should be included if there is an opportunity to visit the project site prior to submittal, or whether there is a mandatory or optional pre-submittal meeting. If so, this section should indicate the time, date and location of the meeting, as well as a contact person. It should state whether attendance at the pre-submittal meeting by telephone or video conference is available.

Deadline: This section will contain the time and date by which the submittals are due, and whether this is a postmark deadline of a time by which the submittal must be physically received. It should state that submittals received after the deadline will not be reviewed. This section should also indicate when artists might expect to receive notice about the project.

Disposition of Submittals: This section should indicate that submittals will not be returned, unless they are accompanied by pre-paid shipping materials.

Contact Information: This section should identify the contact information for the person responsible for managing the artist selection process.

Submittal Instructions:

This section will contain specific instructions regarding the artist submittals. It might contain, for instance, the following instructions:

- a. Entries will be accepted in two-dimensional form only.
- b. Submit: 1) up to twenty images (slides or photographs) of recent representative artworks (may be in digital form), annotation sheet for the images, current professional resume, relevant references, and a maximum two-page response to the opportunity or challenge presented by the work. Ten copies of all written documents should be submitted.
- c. It should be emphasized that specific design concepts or proposals are not requested at this time and will not be reviewed.
- d. Include a self-addressed, stamped envelope with enough postage to cover the return of visuals. Only slides, photographs or digital media will be returned.
- e. Every item in the submittal should be labeled with the artist's name. Images should indicate the artist's name, title of the work, the medium, dimensions and date of creation.

- f. Artists whose work, by its nature, cannot be shown through the media of slides or photographs should communicate with the Program Manager to make special arrangements.
- g. All materials should be contained within a single envelope not to exceed 16" X 20". Only one submittal per envelope.
- h. Submittals should be addressed to:
 - (Project Name)
 - Public Art Project
 - RE: RFQ reference number, if one has been assigned
 - (Address)
- i. While every precaution will be taken to prevent loss or damage to submittals, the CRA, Collier County accept no responsibility in the case of loss or damage to the items submitted.
- j. All artists who submit for this project will be notified by mail or email of the selection panel's decision. No information will be released by telephone.
- k. Artists who wish to be notified that their submittal has been received should include a stamped, self-addressed post card that will be sent upon receipt of the submittal.

Sample Artist Maintenance/Materials Worksheet

This worksheet should be completed by the artist for each artwork as it is accessioned into the Public Art Collection.

Artist:	Date:
Artist Contact:	
Title of Artwork:	
Media: Specific materials used (brand names and type of all materials, i.e., type of paper and fiber content, metal alloy, chemical composition of patina, etc.)	
Specific techniques used in fabrication of the artwork (i.e., air brush painting, lost wax casting, TIG welding, etc.)	
Fabricator name and contact information (if other than the artist)	
Installation materials and techniques (Attach as-built drawings as appropriate)	
Recommended maintenance procedures (Be as specific as possible about techniques and materials)	
Cautions regarding maintenance, handling, etc.	
Other relevant information:	

Sample Artist Contract

ARTIST AGREEMENT

THIS ARTIST AGREEMENT (hereinafter referred to as the “Agreement”) is made and entered into this ____ day of _____ 2020, by and between the Collier County Community Redevelopment Agency (“CRA”), and _____ (“Artist”).

WHEREAS, the CRA desires to incorporate works of art into the new “Welcome to Immokalee” sign on S. First Street and Eustis Avenue (the “Site”); and

WHEREAS, Artist was selected by the CRA to design, execute, fabricate and/or install artwork _____ (the “Artwork”), as further described in **Exhibit A**.

NOW THEREFORE, in consideration Ten Dollars (\$10.00) and other good and valuable consideration exchanged amongst the parties, and in consideration of the covenants contained herein, the parties agree as follows:

I. SCOPE OF SERVICES

1.1. Artist shall perform all services and furnish all supplies, material and equipment as necessary for the design, execution, fabrication, transportation, and installation of the Artwork at the Site and in accordance with section II below. Artwork shall be performed in a professional manner and in strict compliance with all terms and conditions in this Agreement.

1.2. Prior to entering into this Agreement, the Artist has prepared the design concept and submitted the same with the CRA for approval. The Artist agrees to make the Artwork consistent with the approved design concept in **Exhibit A**.

II. EXECUTION OF PROJECT

2.1 The Artwork shall be painted, fabricated, or placed directly on the Site.

2.2 Artist shall complete fabrication and installation of the Artwork by _____ unless otherwise extended by the CRA.

2.3 The Artist shall present to the CRA in writing and other graphic form for further review and approval of any significant changes in the scope, design, color, size or materials of the Artwork not in conformity with **Exhibit A**.

III. OWNERSHIP AND RIGHTS RELATED TO THE ARTWORK

3.1 Artist hereby irrevocably assigns, conveys, and otherwise transfers title to the Artwork to the CRA as the Artwork is created.

3.2 The Artist hereby transfers all rights under the Copyright Act of 1976 (17 USC §101, 106, and 113 et seq.), as the sole author of the Artwork, to the CRA.

3.3 Artist shall not make any duplicate reproduction of the Artwork in any form or

manner. Artist may, however, use photographic reproductions of the Artwork in his or her portfolio.

IV. WARRANTIES

4.1 Artist represents and warrants the Artwork will be an original work of art and Artist will be the sole creator of the Artwork.

4.2 The Artwork does not infringe on any copyright or license.

4.3 The Artwork, or a duplicate thereof, has not been accepted for sale or commission elsewhere.

4.4 The Artwork is free and clear of any liens or claims from any source whatsoever.

V. ARTIST AS AN INDEPENDENT CONTRACTOR

The Artist agrees to perform all Artwork under this Agreement as a contractor and not as an agent or employee of the CRA. The Artist acknowledges and agrees that the Artist shall not hold himself or herself out as an authorized agent of the CRA with the power to bind in any manner.

VI. ASSIGNMENT

The artwork and services required of the Artist are personal and shall not be assigned, sublet or transferred. The CRA shall have the right to assign or transfer any and all of the CRA's rights and obligations under this Agreement.

VII. REMOVAL

Following installation of the Artwork, the CRA, in its sole discretion, may remove, replace, destroy, or relocate the Artwork at any time.

VIII. INSURANCE

Unless otherwise required by the Collier County Risk Management Division, Artist agrees to provide current proof of automobile insurance coverage required by the state of Florida.

IX. INDEMNIFICATION

To the fullest extent permitted by applicable law, Artist shall defend, hold harmless and indemnify the CRA, its agents, officials, employees, or contractors, including any volunteer, firm, company, organization or individual from and against any and all claims, actions, damages, and liability cost expense, including those arising from bodily injury, death and/or property damages or any other lawful expense, including, but not limited to, attorney's fees and court costs, brought by third parties arising from any act, error, or omission caused by the Artist, its agents, employees or contractors arising from or connected to the installation, fabrication, or execution of the Artwork.

IN WITNESS WHEREOF, the parties hereto have caused this Agreement to be executed by their appropriate officials, as of the date first above written.

COLLIER COUNTY COMMUNITY REDEVELOPMENT AGENCY:

COLLIER COUNTY
COMMUNITY
REDEVELOPMENT AGENCY

By: _____ Debrah Forester, CRA Director

ARTIST:

WITNESSES:

Signature

Signature

Printed Name

Printed Name

Signature

Printed Name

Approved as to form and legality:

Sally A. Ashkar
Assistant County Attorney

Attachment: Exhibit A- Design Concept

Visual Arts Rights Act

U.S. Code § 106A. Rights of certain authors to attribution and integrity

(a) Rights of Attribution and Integrity.—Subject to section 107 and independent of the exclusive rights provided in section 106, the author of a work of visual art—

(1) shall have the right—

(A) to claim authorship of that work, and

(B) to prevent the use of his or her name as the author of any work of visual art which he or she did not create;

(2) shall have the right to prevent the use of his or her name as the author of the work of visual art in the event of a distortion, mutilation, or other modification of the work which would be prejudicial to his or her honor or reputation; and

(3) subject to the limitations set forth in section 113(d), shall have the right—

(A) to prevent any intentional distortion, mutilation, or other modification of that work which would be prejudicial to his or her honor or reputation, and any intentional distortion, mutilation, or modification of that work is a violation of that right, and

(B) to prevent any destruction of a work of recognized stature, and any intentional or grossly negligent destruction of that work is a violation of that right.

(b) Scope and Exercise of Rights.—

Only the author of a work of visual art has the rights conferred by subsection (a) in that work, whether or not the author is the copyright owner. The authors of a joint work of visual art are coowners of the rights conferred by subsection (a) in that work.

(c) Exceptions.—

(1) The modification of a work of visual art which is a result of the passage of time or the inherent nature of the materials is not a distortion, mutilation, or other modification described in subsection (a)(3)(A).

(2) The modification of a work of visual art which is the result of conservation, or of the public presentation, including lighting and placement, of the work is not a destruction, distortion, mutilation, or other modification described in subsection (a)(3) unless the modification is caused by gross negligence.

(3) The rights described in paragraphs (1) and (2) of subsection (a) shall not apply to any reproduction, depiction, portrayal, or other use of a work in, upon, or in any connection with

any item described in subparagraph (A) or (B) of the definition of "work of visual art" in section 101, and any such reproduction, depiction, portrayal, or other use of a work is not a destruction, distortion, mutilation, or other modification described in paragraph (3) of subsection (a).

(d) Duration of Rights.—

(1) With respect to works of visual art created on or after the effective date set forth in section 610(a) of the Visual Artists Rights Act of 1990, the rights conferred by subsection (a) shall endure for a term consisting of the life of the author.

(2) With respect to works of visual art created before the effective date set forth in section 610(a) of the Visual Artists Rights Act of 1990, but title to which has not, as of such effective date, been transferred from the author, the rights conferred by subsection (a) shall be coextensive with, and shall expire at the same time as, the rights conferred by section 106.

(3) In the case of a joint work prepared by two or more authors, the rights conferred by subsection (a) shall endure for a term consisting of the life of the last surviving author.

(4) All terms of the rights conferred by subsection (a) run to the end of the calendar year in which they would otherwise expire.

(e) Transfer and Waiver.—

(1) The rights conferred by subsection (a) may not be transferred, but those rights may be waived if the author expressly agrees to such waiver in a written instrument signed by the author. Such instrument shall specifically identify the work, and uses of that work, to which the waiver applies, and the waiver shall apply only to the work and uses so identified. In the case of a joint work prepared by two or more authors, a waiver of rights under this paragraph made by one such author waives such rights for all such authors.

(2) Ownership of the rights conferred by subsection (a) with respect to a work of visual art is distinct from ownership of any copy of that work, or of a copyright or any exclusive right under a copyright in that work. Transfer of ownership of any copy of a work of visual art, or of a copyright or any exclusive right under a copyright, shall not constitute a waiver of the rights conferred by subsection (a). Except as may otherwise be agreed by the author in a written instrument signed by the author, a waiver of the rights conferred by subsection (a) with respect to a work of visual art shall not constitute a transfer of ownership of any copy of that work, or of ownership of a copyright or of any exclusive right under a copyright in that work.

(Added Pub. L. 101–650, title VI, § 603(a), Dec. 1, 1990, 104 Stat. 5128.)



A CULTURAL PARADISE:

CELEBRATING **CREATIVITY**
IN COLLIER COUNTY

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VISION

CREATIVITY, CONNECTION, CELEBRATION, COORDINATION



CREATIVITY

Collier communities are vibrant hubs for local culture, arts, heritage, and creativity - each providing unique and varied experiences for residents and visitors.



CONNECTION

Collier communities are connected and work together to promote their unique cultures to residents and visitors, building economic vitality for all.



CELEBRATION

Collier communities collectively celebrate their cultures, places, arts, and creativity as a hallmark of quality of life.



COORDINATION

Collier creative businesses, organizations, artists, and industries thrive through coordination with one other and partnerships with other economic sectors.

ACKNOWLEDGMENTS

The Collier County Arts and Culture Strategic Plan is the result of a long-term collaborative effort of Collier County Government, the Naples, Marco Island, Everglades Convention and Visitors Bureau, and The United Arts Council. Its mission is to evaluate, establish, and successfully promote Collier County as an arts and culture destination. We thank Collier County Government, the Community Foundation of Collier County, and Artis-Naples for funding the development of this plan.



INTRODUCTION

Comprised of vibrant, diverse communities, Collier County is rooted in history, agriculture, arts, nature, preservation, culinary experiences, beaches, and more. The unique character of its places, people, and stories is essential to elevating the county as an arts and cultural destination for both visitors and residents.

Collier's community of creative businesses, nonprofit organizations, artists, artisans, and creatives are the pulse of its creativity. The Collier County creative sector generates \$681 million in economic activity,¹ with the nonprofit arts community contributing at least \$108 million. Supporting and nurturing the arts and creative sectors (for-profit and nonprofit) is critical to the overall cultural ecosystem and cultural tourism.

Collier is rich in world-class cultural opportunities, most of which are currently packaged and promoted for tourism centered around Naples. Collier, as a connected, collaborative community, holds something else valuable and compelling for visitors – authentic community and cultural experiences not available elsewhere. A vibrant scene of individual artists, studios and galleries, rich culinary experiences, budding arts districts, and local agriculture is ripe for development and elevation as a tourism draw.

Genuine cultural events and places; soul-satisfying, homegrown culture; combining the familiar and unexpected; and creating opportunity for connection and cooperation between sectors is the future for tourism in the county.

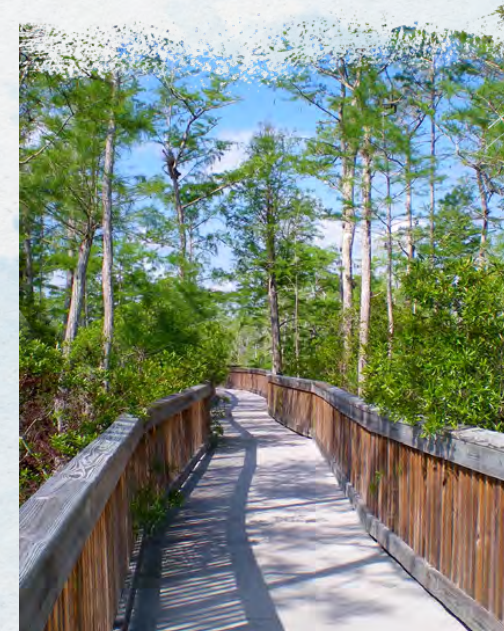
These opportunities come with a set of challenges. A shortage of studio spaces, cultural spaces, and creative sector-specific policies is presenting challenges for arts organizations, artists and other creative workers. Less-than-affordable and accessible arts programming and events limit arts and cultural exposure for residents, and there is limited use of arts solutions for challenges such as the national issue of mental health. Another barrier to cultural participation is the lack of countywide transportation infrastructure for residents and visitors.

This plan is not the answer to these issues, although it can contribute to solutions for civic and social change. For example, exploring options for shared use spaces with arts businesses and other businesses in Collier is a creative solution for addressing space issues. Embracing and integrating artists, creatives, and the community as potential problem-solvers while creating vibrant arts and culture experiences for residents and visitors is a productive step.

This plan embodies two specific commitments.

The first is a commitment to building the foundation for Collier to become an arts and cultural destination, telling the story of the genuine culture of Collier as an integral part of the visitor experience. Secondly, it is a commitment to celebrate, support, and build local arts, creativity, and culture to enrich the quality of life for all residents of all ages and backgrounds.

¹ 2018 Creative Vitality Index



WHY THIS PLAN, WHY NOW?

THE ORIGINS

In 2016, the United Arts Council of Collier County announced the results of the Arts & Economic Impact 5 study² sponsored by Americans for the Arts, representing Collier County's inaugural participation in this national research. The study benchmarks the economic impact of nonprofit arts and cultural organizations and audiences. While the results were considered underreported, they illustrated to the Collier County Board of County Commissioners the economic value of arts and culture to the county and its communities. The nonprofit arts and culture sector is, at a minimum, a \$108 million industry in Collier County. The sector supports approximately 3,000 full-time equivalent jobs and generates \$10.75 million in local and state government revenue annually.

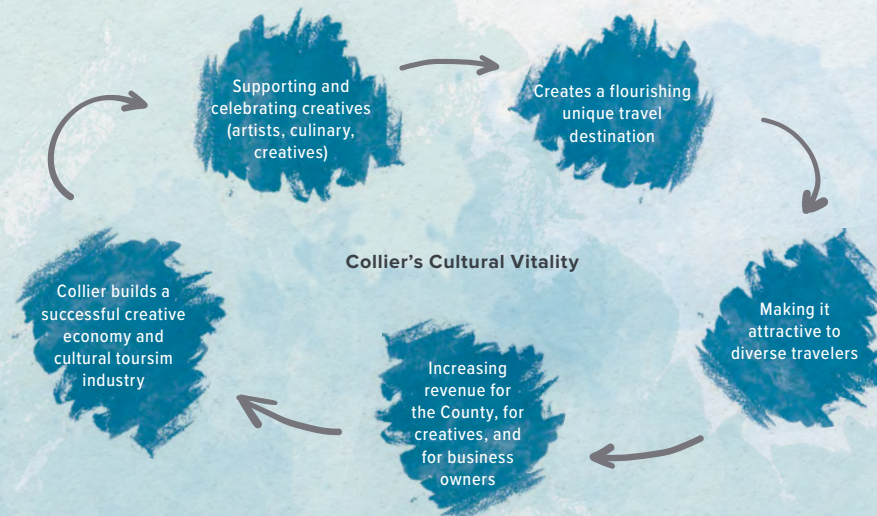
The County Commissioners decided it was time to expand and diversify tourism, with a goal of making the county an arts and cultural destination for visitors and residents. This plan is a long-term collaborative effort of Collier County government, the United Arts Council, and the community. It establishes policies and strategies, creating the foundation for enhancing cultural tourism along with the cultural development of the community. The planning process in itself built significant community support, and a continued partnership-focused effort with the creative community, tourism industries, county and community leadership, and residents is vital for the plan's success.

² Americans for the Arts AEP 5

BUILDING THE CREATIVE ECONOMY AND CULTURAL TOURISM

A robust creative economy is key to cultural tourism and leads to success in other economic sectors. As part of the economy, creative industries include arts, culinary, design, agriculture, advertising, entertainment, architecture, books, media, software, crafts and more. All are a vital force in individual and community development. They empower people to take ownership of their development and stimulate the innovation that drives inclusive, sustainable growth. When well-supported, the creative economy is a source of structural economic transformation, socio-economic progress, and job creation and innovation.³ Building and supporting Collier's creative economy supports a vibrant community for residents and attracts diverse cultural tourists.

³ United Nations Development Program, <http://www.hdr.undp.org/en/content/how-cultural-and-creative-industries-can-power-human-development-21st-century>



COLLIER'S CULTURAL LIFE: RESEARCH FINDINGS

RESEARCH PROCESS

Over a span of six months, the planning team conducted a variety of community and stakeholder engagement activities, primary research, and secondary research. In addition to meetings with County Commissioners in each district and other related governmental leadership and staff, the team conducted individual interviews in person and by phone, held small group meetings, and facilitated community forums throughout the county between June and November 2019.

In summary, engagement and research included:

ENGAGEMENT



6 Engagement Visits



6 Community Forums



5 Area Tours



4 Task Force Meetings



8 Topic Group Discussions



35 Individual Stakeholder Interviews

RESEARCH



777 Community Surveys



28 Organizational Surveys

Additional research included: Creative economy analysis; Market demand analysis; Cultural asset inventory; Performing arts venue benchmarking study.

THE COMMUNITY VOICE

Residents, artists, and creatives are ready for the next step in the cultural development of the county. They want to see the brand development of Collier committed to the quality and authenticity of the place and to reflect the history, heritage, and stories of Collier. Community aspirations includes a place where:

- ▶ Artists and cultural organizations thrive and are an active part of cultural tourism initiatives
- ▶ Arts and creative hubs exist throughout the community
- ▶ Public art is part of the daily lives of residents
- ▶ Arts activities are affordable and accessible for all
- ▶ Educational institutions provide artistic career pathways
- ▶ Arts and creativity are part of health and wellness initiatives and programs
- ▶ The government supports the arts and cultural sector
- ▶ Communities and culturally-specific groups connect and celebrate Collier's uniqueness – for the benefit of residents and the economy

MARKET DEMAND FOR ARTS AND CULTURE

A comprehensive market study utilizing data from ESRI and Experian Mosaic USA of the local and regional market showed strong consumer demand for arts and culture and additionally for opportunities to cross-promote cultural activities with other types of events, including recreation, wellness, and enjoyment of nature. There are upwards of 800,000 estimated potential consumers interested in visual arts and museums, arts performances and commercial concerts, and hands-on, creative activities within an hour's drive of most current cultural events and venues. Beyond the local area, there are more than 600,000 potential cultural day-trippers, and over 10 million interested arts consumers within a three-hour drive of Naples. The secondary consumer research was further supported by input from residents and stakeholders collected from surveys and interviews:

- ▶ Collier residents prioritize making the arts more accessible and providing more and different arts and cultural activities and events.
- ▶ Outside of Naples, connectivity to Collier's abundance of arts and cultural opportunities is inhibited by limited exposure, marketing, programming, and transportation.
- ▶ Historical, heritage and authentic local experiences are abundant within the county but underutilized within local audience development and cultural tourism marketing investments.
- ▶ Cost and accessibility are barriers to participation for a significant portion of Collier residents.



THE CREATIVE SECTOR

Snapshot of the Arts in Collier County
2018

Creative Vitality Index

0.92
CVI Value
United States CVI = 1.0

This regional snapshot report gives the big picture of a region's creative landscape. It provides an overview of creative jobs, industry earnings, FDR grants, and Nonprofit revenues.

The foundation for a vibrant creative economy is creative sector industries and occupations. Creative workers (creatives) are individuals with advanced training and experience in the design and production of a broad range of cultural products and services, including many individual artists of all disciplines. The Creative Vitality™ Suite (CVI), a data source generated by WESTAF,

provides a portrait of Collier County's creative economy. The CVI measures the creative economic health of an area by integrating economic data from both the for-profit and nonprofit sectors. This approach underscores the economic relationships between the for- and nonprofit sectors and is a mechanism for diagnosing a region's creative strengths and weaknesses.

According to the 2018 CVI, Collier County scores a .92 on the national index of 1.00. Historically, Collier County trended up from 2014 to 2016. The index slightly increased from a 2017 index of .91 to a 2018 index of .92. Total sales for Collier County's creative industries were \$1.7 billion in 2018, an increase from \$1.6 billion in 2017. The top ten sectors with the highest industry sales are:



- | | |
|---|-------------------------------------|
| 1. Full-service restaurants | 5. Internet publishing/broadcasting |
| 2. Software publishers | 6. Civic and social organizations |
| 3. Independent artists, writers, and performers | 7. Interior design services |
| 4. Promoters of performing arts, sports, and similar events with facilities | 8. Architectural services |
| | 9. Newspaper publishers |
| | 10. Zoos and botanical gardens |

INDUSTRY SALES **\$1.7 BILLION**

9,245 CREATIVE SECTOR JOBS

In 2018, Collier County had 9,245 creative sector jobs ⁴ with total creative industry earnings of approximately \$681 million. ⁵ Overall, creative earnings and occupations increased between 2017 and 2018, by 7% and 4%, respectively. The top ten creative sector jobs are:

- | | |
|--------------------------------------|--|
| 1. Photographers | 7. Graphic designers |
| 2. Writers and authors | 8. Interior designers |
| 3. Chefs and head cooks | 9. Editors |
| 4. Software developers, applications | 10. Fine artists, including painters, sculptors, illustrators, and cabinetmakers |
| 5. Interpreters and translators | |
| 6. Musicians and singers | |

⁴ Creative sector jobs include four classes of workers: Extended Proprietors, Non-QCEW Employees, QCEW Employees, and Self-employed. Source: Economic Modeling Specialists International (EMSI).
⁵ Industry earnings data is arrived at by aggregating the compensation paid for the labor of all workers in a given industry.

THE NONPROFIT ARTS SECTOR

As a subcategory of the full creative sector of Collier County, the nonprofit arts sector is vibrant, growing, and contributing to the health of the community. The Arts & Economic Prosperity 5 study conducted in 341 communities nationally by Americans for the Arts, provides compelling evidence the nonprofit arts and culture sector is, at a minimum, a \$107.7 million industry in Collier County. The sector supports approximately 3,000 full-time equivalent jobs and generates \$10.75 million in local and state government revenue.

In 2015, nonprofit arts and cultural organizations spent \$63 million and leveraged \$4.7 million in additional spending by their audiences—producing vital revenue for restaurants, hotels, retail stores, government, and other local businesses. The Arts & Economic Prosperity 5 confirms that investing in arts and culture yields significant economic benefits. In fact, communities that support arts and culture enhance their quality of life and invest in their economic well-being.

The impact of spending by nonprofit arts and cultural organizations is far-reaching since they pay their employees, purchase supplies, and acquire assets within the local community. Additionally, unlike most industries, the arts leverage significant event-related spending by their audiences. Whether serving residents or visitors, a vibrant arts and culture industry helps local businesses thrive.

TOTAL IMPACT OF COLLIER'S NONPROFIT ARTS AND CULTURE INDUSTRY (EXPENDITURES BY BOTH ORGANIZATIONS AND AUDIENCES)

Total direct expenditures	\$107,686,848
Supporting	
Full-time equivalent jobs	2,923
Generating	
Resident household income	\$57,399,000
Local government revenue (city and county)	\$3,560,000
State government revenue	\$7,193,000

ECONOMIC IMPACT

\$107.7

MILLION



CULTURAL ASSETS

Collier County is home to abundant, diverse cultural assets – organizations, venues, places, natural and cultural heritage, and people. The cultural asset list, to date, is a combination of assets identified by Collier residents (during the community engagement phase and through the survey), County and UAC staff suggestions, IRS nonprofit lists, the Collier County Guide to Historic Sites, and other sources. Currently, there are 161 cultural assets on the list. The work of arts and culture asset identification is never complete. This list of information and assets is a living list – to be revised and updated as necessary. Provided in the appendix of this plan is the list of cultural assets identified for this plan.

Cultural asset identification plays a vital role in elevating arts, culture, and the heritage of a place, which embodies community identity, quality of life, and economic vitality. It is a crucial step in integrating culture within County decision-making and strengthening the cultural sector. For this plan, the intent of identifying Collier's cultural assets is to:

- ▶ **Raise awareness of community cultural assets with residents, visitors, and tourists**
- ▶ **Identify strengths, gaps, needs, and opportunities in the arts and cultural sector**
- ▶ **Provide data necessary for better informed planning and policy decisions**
- ▶ **Provide information for economic development and to promote arts and cultural resources**



CULTURAL ASSET CATEGORIES

NONPROFIT COMMUNITY CULTURAL ORGANIZATIONS

This category includes organizations that represent arts, heritage, and cultural interests in the community. These are nonprofits essential to the cultural vitality of the community such as arts organizations, civic and social organizations, cultural organizations, and heritage groups. There are approximately 60 nonprofit community cultural organizations in the county, including five with operating budgets greater than \$1 million.

CULTURAL FACILITIES/VENUES, SPACES AND PLACES

This category represents facilities, spaces, and sites where cultural activities take place. These can include spaces in the public, private, and nonprofit sectors, and include purpose-built facilities as well as facilities that offer space for cultural programming. There are numerous cultural assets in Collier County in this category including theaters, galleries, museums, art centers, farmers' markets, dance studios, and a culinary accelerator. There are natural creative areas in the County, including the design and art districts and places around the county.

CULTURAL EVENTS AND FESTIVALS

This category represents recurring cultural activities. Festivals and events contribute to the animation of public and natural spaces by bringing entertainment, new experiences, and economic impact to the community. These can include performing arts events, tours of culturally significant places, seasonal celebrations, and many others. Assets may consist of festivals and events, artists or artisan tours and activities, film festivals and events, multicultural festivals and events, art gallery tours and experiences, performing arts festivals and events, seasonal celebrations and events, and street festivals. Cultural events are broad and diverse in the county, including performances, exhibits and festivals, heritage events, and more.

PARKS, NATURAL HERITAGE, CULTURAL HERITAGE

This category represents significant natural areas in the community, such as beaches, parks, botanical and community gardens, and conservation areas that offer rich cultural, recreational, and community experiences. This category also represents significant cultural heritage sites or resources. It includes buildings and places of historical, cultural and educational value, and archive collections that help pay tribute to the community's past. There are 14 parks throughout the County and 42 historic sites identified through this process. Collier County values its history and has an active preservation practice. The sites include historic buildings, churches, cemeteries, trails, and markers.



CULTURAL FACILITIES: PERFORMING ARTS VENUES

OVERVIEW

A review of the availability of Collier County performing arts venues benchmarked to three Florida counties – Lee, Sarasota and Palm Beach – reveals useful comparisons and provides new information to inform decision-making about future cultural facilities.⁶ Performing arts venues are significant because they play a key role in providing amenities for residents and visitors, and support strategies to expand cultural tourism. They also provide places for arts education, youth development, and community arts programming.

Performing arts venues included in this review are theaters, auditoriums, studio/black box theaters, and cabarets. They span a range of sizes from less than 100 seats to more than 2,000. The review tallies the total number of venues, their seating capacity, and configuration. Larger venues are those with more than 1,000 seats. Excluded are outdoor amphitheaters, arenas, churches, and night clubs.

OBSERVATIONS

The review indicates Collier County, with a total of 14 venues, has fewer performing arts venues than the benchmark counties, which have between 20 and 30 venues. To place this in context, Collier's population is smaller than the other counties and, compared to population, Collier's total number of available seats per person in performing arts venues is slightly more than Lee and Palm Beach Counties and about half that of Sarasota County. Collier has one large venue, Artis-Naples' Hayes Hall, while the other counties have between two and four large venues and many smaller community venues throughout the county.

Since Collier's venues are concentrated in Naples, community access to performing arts venues is limited by their location. Accessibility diminishes with distance from the venue, so this means that residents beyond a 10- or 20-minute drive time of these facilities are increasingly less likely to attend. This barrier is more pronounced for youth access since arts education programs depend on parents or others to provide transportation.

Compared to its population, Collier's total number of available seats per person in performing arts venues is about half that of Sarasota County, but on a par with Lee and Palm Beach Counties.

Market demand for arts performances in Collier County is strong and can support additional venues, now and in the future. Collier County's population is projected to grow by approximately 35% between 2020 and 2045. Population growth will almost certainly increase the market demand for performing arts venues and programs. Current market demand is very high (above the national average) for 19% of the region's most densely populated block groups, both in the immediate area of Naples and within a few hours' drive. Within a one-hour drive of Naples, there are an estimated 123,000 performing arts buyers and another 173,000 buyers for commercial concerts. Based on population projections, the 35% increase in buyers within a 30-minute drive of Naples (encompassing most of the Collier County) would estimate buyer potential within the county for arts and commercial performances at over 150,000 persons.

⁶ The review includes the total number of available seats, venues, and large venues, and are compared with measures of market demand for performing arts, and with current and future projected population figures. Comparison counties were selected because they are tourism competitors to Collier and promote themselves as art and cultural destinations.

CONCLUSION

Collier County has lower availability of performing arts venues than the benchmark counties, in terms of their total number and size, but the comparison is more favorable when adjusted for population. More significant is that there is a location and access issue, since Collier's venues are almost all concentrated in Naples and most population growth is projected in the eastern portions of the County. This finding corroborates facility needs identified through the survey of nonprofit arts and cultural organizations conducted for this plan. It corroborates issues of geographic access heard from residents outside of Naples. These observations, combined with strong present and future market demand, illustrate an opportunity to provide or facilitate the development of additional venues, including large venues, to meet identified facility needs, and to provide greater community access.

Building new facilities is not the only strategy, however, for meeting the cultural needs of a growing community. Sharing of existing facilities and addressing transportation barriers are examples of other approaches. While this study does not test the feasibility of any specific facility project, it is clear that Collier's facility needs include community-based venues in locations throughout the county, ones that are more accessible in terms of location, pricing and programming. Developing additional venues can also increase the desirability of Collier County as a cultural destination. While any specific facility project must undergo rigorous feasibility analysis, there is potential current and projected future market demand to support more venues.

COMPARATIVE ANALYSIS OF PERFORMING ARTS VENUES

COUNTY	2018 POPULATION	TOTAL # SEATS	SEATS PER PERSON	TOTAL # VENUES	VENUE SIZE DISTRIBUTION	
					# OF LARGE VENUES > 1,000 seats	# OF SMALL AND MID-SIZE VENUES < 1,000 seats
Sarasota County	426,718	9,055	0.0212	20	4	16
Collier County	378,488	4,676	0.0124	14	1	13
Palm Beach County	1,485,941	15,714	0.0106	33	3	30
Lee County	754,610	6,938	0.0092	20	2	18

IMPLEMENTATION FOR SUCCESS

THE IMPORTANCE OF CREATIVE EXCELLENCE

Collier's appeal as an arts and cultural destination to visitors and residents is founded on the excellent quality of its arts and cultural community. Offerings span the full range of artistic disciplines and types of experiences. Through the implementation of this plan, it is imperative standards of excellence are developed and observed for the strategies and actions. The terms quality and excellence hold different meanings in differing settings. What distinguishes a great opera performance may be different from excellence in a studio art class.

LEADERSHIP AND PARTNERSHIPS

This plan is funded by Collier County, Artis Naples, and the Community Foundation of Collier County. Just as the development of the plan was partnership-funded, the implementation should follow suit. The plan will provide opportunities for public-private partnerships in the areas of funding and implementation, while also providing numerous opportunities for the County to lead in its cultural development over the next seven years. The plan identifies partnerships with Collier's cities, the tourism industry, local businesses, nonprofit arts and cultural organizations, higher education institutions, and others. It is imperative the plan be supported by County leadership and the broader community.



CREATIVITY



CONNECTION



CELEBRATION



COORDINATION

CULTURAL TOURISM: METRICS AND DATA COLLECTION

The Naples, Marco Island, Everglades Convention and Visitors Bureau (CVB) currently conducts comprehensive research on visitors and measures the impact of tourism strategies. An expansion of the data to specifically track a cultural tourist based on the goals and strategies in this plan will help to fully understand the impact on cultural tourism and return on investment (ROI). Cultural tourists choose to visit Collier County primarily to attend particular arts and cultural events and organizations, or to visit the County specifically because it has arts and cultural opportunities as a supplement to other vacation amenities and experiences. Enhancing the current research will help specifically identify cultural tourism motivations and the financial impacts.

This data can be extracted from current tourist data collection conducted by the CVB – which is very cost effective – and/or be conducted as an independent research process. The data will provide essential information for decision-making by the Tourist Development Council (TDC), County leadership, and partner organizations to report arts and culture ROI and to inform marketing efforts specific to arts and culture. The data would report economic and fiscal impacts for the County and organizations, comparing results between resident audiences, cultural tourists, and other county visitors participating in the county's cultural amenities.

Specific strategies and actions for measuring the success of cultural tourism development strategies and initiatives are addressed explicitly in Goal 1.5.

COMMUNITY ARTS AND CULTURAL DEVELOPMENT: MEASURING SUCCESS

Communities across the nation increasingly recognize that creative and cultural sectors provide social and cultural benefits, improved quality of life for residents, and economic benefits. Local investments in arts and culture can address community social challenges, revitalize neighborhoods, attract workers, businesses and new residents, and create jobs.

To track and measure the success of community-focused strategies in Collier, enhancing the current data collection practices is essential. Indicators of success may include the number of creative sectors businesses and arts and culture sector organizations (demonstrating impact), cultural facilities, attendance at arts and cultural events, number of people employed by the industry, and economic indicators such as direct spending, indirect spending, grants, donations, community development measurements and more.

Specific strategies and actions for measuring the success of the community arts and cultural initiatives are addressed explicitly in Goal 1.5.

PLAN TIMEFRAME

The plan's timeframe is 5-7 years. During the coming seven years, conditions will undoubtedly change. It is expected that as the economy shifts, and as new challenges and opportunities arise, the recommendations of this plan can and should be adjusted to best fulfill the community vision.

An annual review of the plan and its accomplishments is recommended.

THE PLAN

INTRODUCTION

As previously noted, this plan encompasses two overarching goals, providing a roadmap to: 1) Elevate Collier as an arts and cultural destination; and 2) Strengthen Collier's arts and cultural ecosystem. These two goals are interdependent. The foundation for cultural tourism is a strong and vibrant arts and cultural ecosystem. It provides the platform for collaborations and partnerships to build a resilient cultural tourism market, and to improve the quality of life for all residents.

One of the distinct advantages for this plan is the diversity of the County – in geography and demographics. And in Collier, arts and culture do not stand alone. They exist in relation to the extraordinary natural environment, storied history, and rich cultural heritage. Copious prospects exist for cross-over strategies among sectors, industries, communities, organizations, and individuals to provide authentic experiences to visitors and residents. Collier artists and arts organizations are already collaborating across sectors, providing a foundation for enhanced and strategic cultural tourism. Parks are sponsoring art exhibits and resident artists, restaurants are arts-oriented and often exhibit art, hotels are actively seeking cultural experiences for guests, and arts districts are beginning to promote themselves to the visitor.

There is a widely shared belief among policymakers, and arts and tourism leaders, that arts and culture are already beginning to influence tourism and hold great potential for more. In making Collier a true arts and cultural destination, the County and the economy diversify their customer base and revenues, providing a more sustainable economic development strategy.



PLAN ELEMENTS

GOAL 1: BUILD A FOUNDATION FOR CULTURAL TOURISM AND CULTURAL DEVELOPMENT.

1.1. Strategy: Establish arts and culture representation on the Collier County Tourist Development Council.

- 1.1.1. Include at least one representative of Collier’s professional arts community with strong qualifications in arts leadership, arts management, and local credibility, to represent the interests of the arts and cultural community in tourism matters (Article VIII, Division 10, Tourist Development Council, Section 2-988, Composition of membership, subsection 4).

1.2. Strategy: Designate lead organizations in Collier County for arts and culture.

- 1.2.1. Assign the Naples, Marco Island, Everglades Convention and Visitors Bureau (CVB) as the agency for cultural tourism, housed under the County Manager’s Office. (The CVB will partner with the UAC to implement cultural tourism initiatives, with its role focused on its tourism industry relationships and marketing capacity).
 - 1.2.1.1. Assign a Cultural Tourism staff position to manage cultural tourism initiatives.
 - 1.2.1.2. Conduct an annual meeting/review of accomplishments and necessary plan/budget adjustments with appropriate bodies.
- 1.2.2. Assign the State of Florida designated Local Arts Agency ⁷ as the County’s official cultural agency, which is currently the United Arts Council of Collier County (UAC). (The UAC will partner with the CVB to implement cultural tourism initiatives, with its role focused on its arts and cultural community relationships and programmatic capacity).
 - 1.2.2.1. Establish a contract for services with defined roles, goals, funding and accountability for the County and the Local Arts Agency.

- 1.2.2.2. Position, support, and brand the Local Arts Agency as the umbrella service organization for arts and cultural organizations in Collier County.

- 1.2.2.3. Develop the Local Arts Agency’s board of directors with representation and expertise relevant to responsibilities in this plan, including from the tourism industry. This will include a representative appointed by the County and may include Collier municipality representation.

1.3. Strategy: Update the Tourist Development Council (TDC) grant program guidelines to encourage more cultural programs designed to attract tourists and market cultural programs to visitors from out of the county.

- 1.3.1. Through the grant program, make funding available for multi-year investments in programs and marketing, including marketing to tourists during their stay.
- 1.3.2. Through the grant program, provide support for arts and cultural organizations to increase their ability to fulfill their roles in cultural tourism. Promote the grant program to the arts and cultural community to encourage broader applications.

⁷ State of Florida Local Arts Agencies (LAAs) promote, support, and develop the arts at the local level and are eligible for State grant programs.

1.4. Strategy: Develop metrics and systems for tracking a baseline and trends regarding cultural tourists and their economic and fiscal impacts on the County.⁸

- 1.4.1. Expand the current CVB tourist metrics to include questions and metrics to specifically track cultural tourists.
- 1.4.2. Expand current metrics, and arts, culture and historical destinations to visitor tracking through Arrivalist specific to locations receiving investments in arts and culture through the plan. Ensure broad geographic distribution of tracking throughout the county.
- 1.4.3. Specific to cultural tourism, expand promotions such as coupons, passports, and other marketing collateral to track cultural tourist activity.
- 1.4.4. Increase the participation of County arts and cultural organizations in the next Arts and Economic Prosperity study (AEP 6).
- 1.4.5. Build on the baseline of the Arts and Economic Prosperity 5 (AEP 5) study by including intercept survey questions in the AEP 6 (2021) that allow for extraction of spending and impacts specifically of the cultural tourist (e.g., influence of arts and cultural opportunities on decision to visit county, number of nights in paid lodging, average rate per night in paid lodging, and total trip spending).
- 1.4.6. Conduct biennial economic impact analysis of non-resident arts and culture audiences through intercept surveys at a representative sample of County arts and culture organizations to track progress following AEP 6.
- 1.4.7. Establish a process utilizing the WESTAF Creative Vitality Index (CVI) to longitudinally track the development of the nonprofit and for-profit creative sector businesses in the County.

1.5. Strategy: Develop and maintain standards of artistic and creative excellence throughout implementation of this plan.

- 1.5.1. Include criteria in programs, such as the cultural tourism grant program (Strategy 1.4, above), to support high quality and excellence in decision-making and investments.
- 1.5.2. Employ standards appropriate to the art form, purpose of the activity, cultural context, and other factors.

1.6. Strategy: Remove barriers to inclusive cross-cultural, cross-geographic Collier County cultural experiences.

- 1.6.1. Define arts, culture, heritage, and creativity as a focus area for County support and tourism. Adopt a broad definition of “arts and culture” that reflects the unique character of Collier County places and cultures.
- 1.6.2. Review County regulations (e.g., permitting, signage, live/work) to remove regulatory barriers to the development of creative hubs and the promotion of existing hubs.
- 1.6.3. Develop transportation options for residents and visitors connecting cultural destinations throughout the county. Work with CAT to identify solutions, such as route and stop changes near arts and cultural destinations, promotional bus wraps, and cultural destination maps in buses.
- 1.6.4. Consider ways to address threats to the sustainability of Collier County’s arts and culture, and cultural tourism, posed by ecological impacts, including engaging artists in solutions.

⁸ Note: Many of these initiatives exist. “Adding-on” to current metrics and marketing initiatives can be low-cost options.

GOAL 2: ESTABLISH ALL OF COLLIER COUNTY AS A CULTURAL DESTINATION.

2.1 Strategy: Identify, develop, and promote unique and distinctive arts and cultural experiences throughout the county.

2.1.1 Establish a Collier Cultural Concierge Program promoting existing unique and authentic arts and cultural experiences, giving special attention to shoulder season and summer months. As part of the program, curate programming for hotels to “plug and play” onsite at hotel properties.

2.1.2 Expand the current promotion of cross-geographic experiences connecting visitors and residents to Naples, Marco Island, the Everglades, Golden Gate, Immokalee, and Ave Maria with cultural experiences throughout the County. Enhance anchor or legacy cultural attractions and experiences to broaden their appeal.

Examples might include:

- » Theater Lovers Experience
- » Museum and Visual Arts Tour
- » Collier Culinary Walks/Tours
- » Nature Lovers Paradise Experience
- » Swamp Buggy Parade and Races
- » Chuck Wagon Cook-Offs
- » Ave Maria Culture of Faith

2.2 Strategy: Enhance and expand the current development of cross-over experiences connecting arts experiences with other cultural and creative sectors.

2.2.1 Work in partnership with current tourism collaborators to create experiences, including unexpected art experiences and pairings. Examples might include “Arts and…” with potential partners and concepts:

- » Eco-tourism: Trail Towns, Ah-Tah-Thi-Ki Museum, Everglades National Park, other Parks, kayaking and brew crawls, and others.
- » Culinary/Agriculture: farmers’ markets and events (Roberts Ranch), walking tours for food and adventure, A Day in the Life.
- » Health and Wellness: Yoga and the arts, medical vacations/Arts tours.
- » Sports: Soccer/baseball mom getaway nights.
- » History: Museums tours, Everglades City (Barron Tours), The Seminole Experience, and others.
- » Beach Paradise: Water days/Stay Up Late Festival.
- » Recreation: Paradise Coast Cultural Trail.
- » Retail: Shop the Arts, boutiques, galleries, made in Collier County.

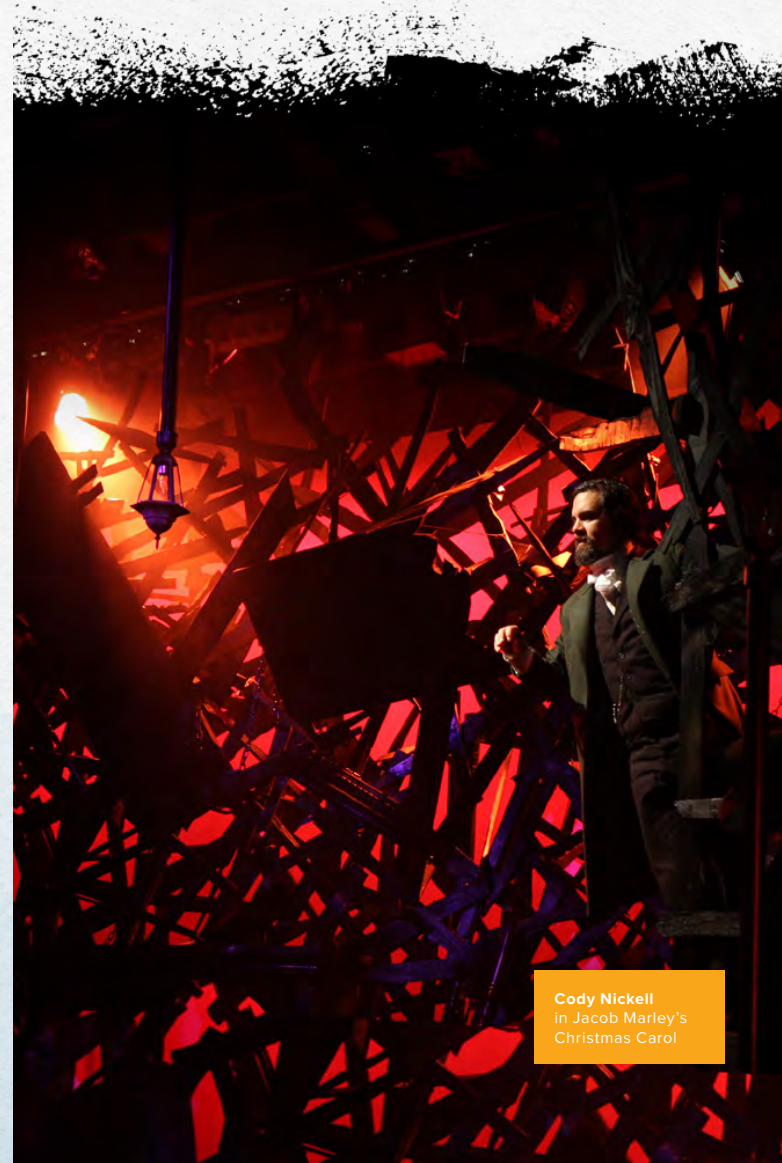
2.3 Strategy: Connect the unique cultures of Collier through community wide events.

- 2.3.1 Develop a themed countywide festival or event (e.g., Stay Up Late). A themed festival can invite organizations to participate (with sufficient planning) by adapting their existing programming to fit within the theme and period of the festival, and then providing cooperative marketing.
- 2.3.2 Create “bookend” day events for major regional arts events such as Art Basel in Miami, ArtFest in Fort Myers, SunFest and FotoFusion in West Palm Beach, and Sarasota County Music Festival.

2.4 Strategy: Create and enhance vibrant arts and cultural hubs throughout the County.

- 2.4.1 Develop a County designation program for multiple cultural districts throughout the County, including assistance such as branding, signage, and promotion. There are multiple areas throughout Collier County to be considered as a cultural district.
- 2.4.2 Develop a County Public Art Program and support community and district public art programs and public mural programs that enhance and celebrate identity and sense of place.
- 2.4.3 Support development of affordable live/work artists’ studios through public/private partnerships, including in the above cultural districts.
- 2.4.4 Develop amenities along the Paradise Coast Trail, such as public art, cultural markers, and programming, working in partnership with Naples Pathways Coalition.
- 2.4.5 Support the development of artists’ facilities and spaces for exhibition, sales, rehearsal, etc., through public/private partnerships. Encourage property owners and developers to make vacant retail space available for temporary arts and cultural uses.

Photo courtesy of Gulfshore Playhouse



Cody Nickell
in Jacob Marley's
Christmas Carol

GOAL 3: BROADEN AND DIVERSIFY THE VISITOR BASE THROUGH CULTURAL TOURISM.

3.1 Strategy: Market Collier County as a unique art and cultural destination to discrete target markets outside of the county within a three-hour drive.

- 3.1.1 Develop new target market profiles specifically for cultural tourism prospecting and promotions, such as day trips with crossover activities for families (zoo and hands-on nature-art walks), younger adults (commercial concerts and local breweries), and seniors (museums and fine dining), as well as overnight trips for multi-day itineraries with crossover appeal such as arts festivals with wellness activities.
- 3.1.2 Enhance visitor data collection to inform cultural tourism marketing strategies. Use visitor information to establish ongoing relationships that include arts and culture. Implement a consistent, standardized protocol for gathering direct mail and email contact information from visitors to arts and cultural destinations and activities. Maintain a shared prospecting list for use in ongoing cultural tourism promotion. Add museums, historic sites, gardens, festivals, concerts, and plays to the annual visitor profile survey. See also, Strategy 1.5.: Metrics and Tracking Systems.
- 3.1.3 Promote and market Collier County's arts and culture to visitors as both a supplemental and a stand-alone experience in defined market areas: regional, national, international.
- 3.1.4 Fund creative placemaking initiatives in communities to enhance the vibrancy and vitality of the areas.
- 3.1.5 Develop a Cultural Familiarity Tour (FAM) Media program and Cultural Tours for Media Outlets.
- 3.1.6 Develop a marketing tool targeted to visitors during their stay, to promote cultural opportunities that day or week.

3.2 Strategy: Expand group business by connecting with national, regional, and state arts and cultural membership organizations that host conferences and network meetings.

- 3.2.1 Promote Collier County to organizations such as the Florida Association of Public Art Professionals, Florida Association of Museums, and Florida Historical Society.

3.3 Strategy: Enhance current marketing principles to target and welcome diverse populations to visit Collier County.

- 3.3.1 Develop cultural tourist market profiles (see 3.1.1) for specific groups (African American, Native American, LGBTQ, LatinX, Caribbean) based on program interest and lifestyle data. Provide multi-year collaboration grants that increase awareness and drive out-of-county visitation through cross-over audiences and collaborative marketing.



GOAL 4: ENHANCE THE CULTURAL VITALITY OF COLLIER COUNTY FOR RESIDENTS AND LOCAL BUSINESSES.

4.1 Strategy: Augment current marketing to promote and market Collier County's arts and cultural experiences to residents.

- 4.1.1 Promote the above cross-cultural experiences (2.2.) to residents, segmenting the experiences by demographics (age, gender, SES, etc.).
- 4.1.2 Elevate the role of County museums and libraries to facilitate public discussions about arts, culture, creative placemaking, public art, etc. This may include reviews, essays, lectures, and salons.
- 4.1.3 Develop and promote a public, community-wide master cultural calendar for events, activities, and other offerings. Be inclusive and contemporary in language and promotions of "all things culture."

4.2 Strategy: Expand the existing Collier Creative Forum led by the State Designated Local Arts Agency, the United Arts Council, to serve as a cross-sector forum of art, cultural and creative businesses, educational leaders, health and wellness leaders, residents, and other stakeholders.

- 4.2.1 Use the Forum as an opportunity to identify and address issues of community-wide importance for arts and culture.

4.3 Strategy: Support the capacity building and cooperative development of local nonprofit arts and cultural organizations.

- 4.3.1 Provide information and referrals to existing technical assistance and, where appropriate, produce technical assistance programs for shared capacity building ⁹ needs (UAC). Needs include marketing, audience development, fundraising, board development, technology, space/facility directory, work opportunities, and equity training.

4.4 Strategy: Support the development of cultural facilities that address identified community needs for performing, exhibition, rehearsal, and educational spaces.

- 4.4.1 Support feasibility and planning initiatives for cultural facilities, prioritizing those that are private or public/private projects.
- 4.4.2 Prioritize accessibility of cultural facility projects in terms of location, use, programming, and price, to address gaps in available venues throughout the county.

4.5 Strategy: Develop arts and cultural programs and activities reflecting the interests of all residents.

- 4.5.1 Incentivize collaborations between local artists and businesses to create appealing events/activities (art and music pop-ups at local spaces, local live music venues, poetry slams, interactive public art installations, etc.).

4.6 Strategy: Develop and promote arts and health programming, including mental health, through partnerships connecting arts and cultural organizations and artists with health agencies and medical facilities.

- 4.6.1 Convene interested local artists, organizations, agencies and individuals to identify needs and opportunities for leveraging their creative capacities to address health and well-being in a variety of ways.

⁹ Capacity building is distinct from operating or program support and can be any improvement of organizational systems or functions, such as new staff positions and/or staff training, fundraising systems, human resource or finance systems, technology, equipment, space, etc. Capacity building will often involve engaging professional experts, purchases of software/equipment, new salary support, and other one-time expenses.

GOAL 5: PROVIDE THE NECESSARY PUBLIC AND PRIVATE RESOURCES FOR ARTS AND CULTURE.

- 5.1 **Cultural Tourism Funding:** Allocate TDC funds for the tourism-related strategies in this plan. Make annual budget allocations from TDC funds for strategies such as developing and promoting unique cultural experiences (2.1) and marketing Collier County as art and cultural destination (3.1).
- 5.2 **Public/Private Cultural Trust Fund for the Arts:** Establish a Cultural Trust Fund to leverage both public and private dollars in funding collaborative endeavors to meet compelling cultural needs identified by the community, such as increased access to the arts for underserved populations and support for individual artists. Match private dollars in the form of foundation grants, individual contributions, and business/corporate sponsorships, with public dollars in the form of County, State and/or Federal funding. Place the Fund with a trusted philanthropic entity, such as the Collier County Community Foundation, with programs administered in partnership with the United Arts Council.
- 5.3 **Contract for Services:** Create a County contract for services with the State designated Local Arts Agency which is currently the United Arts Council (UAC) to provide funding for portions of UAC's responsibilities in implementing this plan.
- 5.4 **Potential Partner Resources:** Seek additional financial and in-kind resources from partners for specific strategies within the plan, such as the National Endowment for the Arts, local funders, local universities, and other organizations.

Photo courtesy of Naples Daily News



IMPLEMENTATION MATRIX

MATRIX LEGENDS

LEAD AND PARTNER AGENCIES

- BCC** Board of County Commissioners
- CFCC** Community Foundation of Collier County
- CMO** County Manager's Office
- CVB** Naples, Marco Island and Everglades Convention & Visitors Bureau
- TDC** Tourist Development Council
- UAC** United Arts Council

RESOURCES: POTENTIAL FUNDING SOURCES

- TDT** Tourist Development Tax
- CFS** Contract for Services
- PPP** Public and private partnership funding (Cultural Trust and/or other private fundraising)

TIMELINE: START YEAR

- ST** Start implementation during year 1-2
- MT** Start implementation during 3-4
- LT** Start implementation following year 4

COST: ORDER OF MAGNITUDE

- \$** < \$10,000
- \$\$** \$10,000 - \$100,000
- \$\$\$** > \$100,000

1 GOAL

Build the foundation for cultural tourism and cultural development.

IMPLEMENTATION ACTIONS

Strategy 1.1 Establish arts and culture representation on the Collier County Tourist Development Council.

1.1.1 Include least one representative of Collier’s professional arts community with strong qualifications in arts leadership, arts management, and local credibility, to represent the interests of the arts and cultural community in tourism matters.

LEAD	COUNTY/CITY BOARDS/DEPTS ; PARTNER(S)	COST	RESOURCES	TIMELINE
CMO; BCC	TDC			ST

Strategy 1.2 Designate lead organizations in Collier County for arts and culture.

1.2.1 Assign the Naples, Marco Island, Everglades Convention and Visitors Bureau (CVB) as the agency for cultural tourism, housed under the County Manager’s Office. (The CVB will partner with the UAC to implement cultural tourism initiatives, with its role focused on its tourism industry relationships and marketing capacity).

CMO; BCC	CVB; UAC			ST
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1.2.1.1 Assign a Cultural Tourism staff position within the County Manager’s Office (CMO) to manage cultural tourism initiatives.

CMO; BCC	CVB; UAC	\$\$\$ staff position	TDT	ST
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1.2.1.2 Conduct an annual meeting/review of accomplishments and necessary plan/budget adjustments with appropriate bodies.

CMO; BCC	TDC; CVB; UAC			ST
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1.2.2 Assign the State of Florida designated Local Arts Agency ¹⁰ as the County’s official cultural agency, which is currently the United Arts Council of Collier County (UAC). (The UAC will partner with the CVB to implement cultural tourism initiatives, with its role focused on its arts and cultural community relationships and programmatic capacity).

CMO; BCC	CVB; UAC			ST
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1.2.2.1 Establish a contract for services with defined roles, goals, funding and accountability for the County and the Local Arts Agency.

CMO; BCC	TDC;	\$\$-	CFS	ST
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1.2.2.2 Position, support, and brand the Local Arts Agency as the umbrella service organization for arts and cultural organizations in Collier County.

CMO; BCC	TDC; UAC	\$		ST
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1.2.2.3 Develop the Local Arts Agency’s board of directors with representation and expertise relevant to responsibilities in this plan, including from the tourism industry. This will include a representative appointed by the County and may include Collier municipality representation.

UAC				ST
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¹⁰ State of Florida Local Arts Agencies (LAAs) promote, support, and develop the arts at the local level and are eligible for State grant programs.



IMPLEMENTATION ACTIONS

	LEAD	COUNTY/CITY BOARDS/DEPTS ; PARTNER(S)	COST	RESOURCES	TIMELINE
Strategy 1.3 Update the Tourist Development Council (TDC) grant program guidelines to encourage more cultural programs designed to attract and retain tourists during their stay, and market cultural programs to visitors from out of county.					
1.3.1 Through the grant program, make funding available for multi-year investments in programs and marketing, including marketing to tourists during their stay.	BCC; TDC	CVB; UAC			ST
1.3.2 Through the grant program, provide support for arts and cultural organizations to increase their ability to fulfill their roles in cultural tourism.	BCC; TDC	CMO; CVB; UAC			ST
1.3.3 Promote the grant program to the arts and cultural community to encourage broader applications.	UAC	TDC; CVB		TDT	ST
Strategy 1.4 Develop metrics and systems for tracking a baseline and trends regarding cultural tourists and their economic and fiscal impacts on the County. ¹¹					
1.4.1 Expand the current CVB tracked tourist metrics to include questions and metrics to specifically track a cultural tourist.	CVB	TDC; UAC	\$	TDT	ST
1.4.2 Expand current metrics, and arts, culture and historical destinations to visitor tracking through Arrivalist specific to locations receiving investments in arts and culture through the plan. Ensure broad geographic distribution of tracking throughout the county.	CVB	TDC; UAC	\$	TDT	ST
1.4.3 Specific to cultural tourism, expand promotions such as coupons, passports, and other marketing collateral to track cultural tourist activity.	CVB	TDC; UAC	\$	TDT	MT
1.4.4 Increase the participation of County arts and cultural organizations in next Arts and Economic Prosperity study (AEP 6).	UAC	Arts Organizations	\$	PPP	ST/MT ¹²
1.4.5 Build on the baseline of the Arts and Economic Prosperity 5 (AEP 5) study by including intercept survey questions in the AEP 6 (2021) that allow for extraction of spending and impacts specifically of the cultural tourist.	UAC	Americans for the Arts (AFTA)	\$	TDT	ST
1.4.6 Conduct biennial economic impact analysis of non-resident arts and culture audiences through an intercept surveys at a representative sample of County arts and culture organizations to track progress.	CVB	TDC; UAC	\$	TDT	MT
1.4.7 Establish a process utilizing the WESTAF Creative Vitality Index (CVI) to longitudinally track the development of the nonprofit and for-profit creative sector businesses in the County.	UAC	CMO; Economic Development	\$	CFS	ST

¹¹ Note: Many of these initiatives exist. "Adding-on" to current metrics and marketing initiatives are low-cost options.

¹² Contingent upon AEP 6 study calendar.



IMPLEMENTATION ACTIONS

LEAD **COUNTY/CITY BOARDS/DEPTS ; PARTNER(S)** **COST** **RESOURCES** **TIMELINE**

Strategy 1.5 Develop and maintain standards of artistic and creative excellence throughout implementation of this plan.

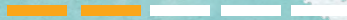
1.5.1	Include criteria in programs, such as the cultural tourism grant program (Strategy 1.4, above), to support high quality and excellence in decision-making and investments.	TDC; CVB; UAC	Arts organizations and all partners		ST
1.5.2	Employ standards appropriate to the art form, purpose of the activity, cultural context, and other factors.	TDC; CVB; UAC	Arts organizations and all partners		ST

Strategy 1.6 Remove barriers to inclusive cross-cultural, cross-geographic Collier County cultural experiences.

1.6.1	Adopt policy defining arts, culture, heritage and creativity as a focus area for County support and tourism. Adopt a broad definition of "arts and culture" that reflects the unique character of Collier County places and cultures.	BCC	CVB; TDC		ST
1.6.2	Review County regulations (e.g., permitting, signage, live/work) to remove regulatory barriers to the development of creative hubs and the promotion of existing hubs.	CMO; BCC	CVB; TDC; UAC		ST
1.6.3	Develop transportation options for residents and visitors connecting cultural destinations throughout the county. Work with CAT to identify solutions, such as route and stop changes near arts and cultural destinations, promotional bus wraps, and cultural destination maps in buses.	CMO	CAT; BCC; TDC; UAC		LT
1.6.4	Consider ways to address threats to the sustainability of Collier County's arts and culture, and cultural tourism, posed by ecological impacts, including engaging artists in solutions.	CMO	BCC; TDC; UAC		LT

2 GOAL

Establish all of Collier County as a cultural destination.



IMPLEMENTATION ACTIONS

Strategy 2.1 Identify, develop, and promote unique and distinctive arts and cultural experiences throughout the county.

	IMPLEMENTATION ACTIONS	LEAD	COUNTY/CITY BOARDS/DEPTS ; PARTNER(S)	COST	RESOURCES	TIMELINE
2.1.1	Establish a Collier Cultural Concierge Program promoting existing unique and authentic arts and cultural experiences, giving special attention to shoulder season and summer months. As part of the program, curate programming for hotels to “plug and play” onsite at hotel properties.	CVB	BCC; TDC; UAC; Arts sector leaders; Tourism leaders	\$ marketing costs	TDT	ST/MT
2.1.2	Expand the current promotion of cross-geographic experiences connecting visitors and residents to Naples, Marco Island, the Everglades, Golden Gate, Immokalee, and Ave Maria with cultural experiences throughout the County. Enhance anchor or legacy cultural attractions and experiences to broaden their appeal.	CVB	BCC; TDC; UAC; Arts sector leaders; Tourism leaders; City staff; Cultural Event and Venue leaders	\$ marketing costs	TDT	ST/MT

Strategy 2.2 Enhance and expand the current development of cross-over experiences connecting arts experiences with other cultural and creative sectors.

2.2.1	Work in partnership with current tourism collaborators to create experiences, including unexpected “arts and…” experiences and pairings.	CVB	TDC; UAC; Arts sector leaders; City staff; Cultural Event, Venue, and Parks leaders; Tourism leaders	\$ marketing costs	TDT	MT
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Strategy 2.3 Connect the unique cultures of Collier through community wide events.

2.3.1	Develop a themed countywide festival or event (e.g., Stay Up Late). County organizations adapt programming to fit within the theme and time period of the festival. Cooperative marketing is developed (business, sports, arts, leisure, nature, parks).	UAC; CVB	BCC; TDC; Arts sector leaders; City staff; Cultural Event, Venue, and Parks leaders	\$\$	TDT & PPP	LT
2.3.2	Create “bookend” day events for major regional arts events such as Art Basel in Miami, ArtFest in Fort Myers, SunFest and FotoFusion in West Palm Beach, and Sarasota County Music Festival.	UAC; CVB	TDC; Arts sector leaders; City staff; Cultural Event, Venue, and Parks leaders	\$ marketing costs	TDT	LT

IMPLEMENTATION ACTIONS

LEAD

**COUNTY/CITY
BOARDS/DEPTS ;
PARTNER(S)**

COST

RESOURCES

TIMELINE

Strategy 2.4 Create and enhance vibrant arts and cultural hubs throughout the County.

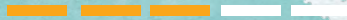
2.4.1	Develop a County designation program for multiple cultural districts	CMO; BCC	CVB; TDC; BCC; UAC	\$ district support	CFS	ST
2.4.2	Develop a County Public Art Program and support community and district public art programs and public mural programs that enhance and celebrate identity and sense of place.	CMO; BCC	CVB; UAC; City staff	\$	GF & PPP	ST
2.4.3	Support development of affordable live/work artists' studios through public/private partnerships, including in the above cultural districts.	CMO; BCC	CVB; TDC; UAC; Developers	\$\$-	PPP	LT
2.4.4	Develop amenities along the Paradise Coast Trail, such as public art, cultural markers, and programming, working in partnership with Naples Pathways Coalition.	Naples Pathway Coalition	UAC; Collier artists; Collier County Museums	\$\$-	PPP	MT
2.4.5	Support the development of artists' facilities and spaces for exhibition, sales, rehearsal, etc., through public/private partnerships. Create incentives for property owners and developers to make vacant retail space available for temporary arts and cultural uses.	CMO; BCC	CVB; TDC; UAC; Property owners; City staff; CRA; developers	\$\$- (Grant Process)	PPP, private developers	LT



Photo courtesy of Seminole Tribune

3 GOAL

Broaden and diversify the visitor base through cultural tourism.



IMPLEMENTATION ACTIONS

Strategy 3.1 Market Collier County as a unique arts and cultural destination to discrete target markets outside of the county within a three-hour drive.

- 3.1.1 Develop new target market profiles specifically for cultural tourism prospecting and promotions, such as day trips with crossover activities for families (zoo and hands-on nature-art walks), younger adults (commercial concerts and local breweries), and seniors (museums and fine dining), as well as overnight trips for multi-day itineraries with crossover appeal such as arts festivals with wellness activities.
- 3.1.2 Enhance visitor data collection to inform cultural tourism marketing strategies. Use visitor information to establish ongoing relationships that include arts and culture. Implement a consistent, standardized protocol for gathering direct mail and email contact information from visitors to arts and cultural destinations and activities.
- 3.1.3 Promote and market Collier County’s arts and culture to visitors as both a supplemental and a stand-alone experience in defined market areas: regional, national, international.
- 3.1.4 Fund creative placemaking initiatives communities to enhance the vibrancy and vitality of the areas.
- 3.1.5 Develop a Cultural Familiarity Tour (FAM) Media program and Cultural Tours for Media Outlets.
- 3.1.6 Develop a marketing tool targeted to visitors during their stay, to promote cultural opportunities that day or week.

LEAD	COUNTY/CITY BOARDS/DEPTS ; PARTNER(S)	COST	RESOURCES	TIMELINE
CVB; TDC	CVB marketing team	\$	TDT	MT
CVB; TDC	CVB marketing team	\$	TDT	MT
CVB; TDC	CVB marketing team	\$	TDT	ST
CVB; TDC	CMO; UAC	\$	TDT	LT
CVB; TDC	UAC			MT
CVB; TDC	UAC	\$	TDT	LT

Strategy 3.2 Expand group business by connecting with national, regional, and state arts and cultural membership organizations that host conferences and network meetings.

- 3.2.1 Promote Collier County to organizations such as Florida Association of Public Art Professionals, Florida Association of Museums, and Florida Historical Society.

CVB	TDC; UAC	\$ marketing	TDT	MT
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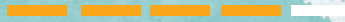
Strategy 3.3 Enhance current marketing principles to target and welcome diverse populations to visit Collier County.

- 3.3.1 Develop cultural tourist market profiles (see 3.1.1) for specific groups (African American, Native American, LGBTQ, LatinX, Caribbean) based on program interest and lifestyle data. Provide multi-year collaboration grants that increase awareness and drive out-of-county visitation through cross-over audiences and collaborative marketing.

CVB	CVB marketing team			MT
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4 GOAL

Enhance the cultural vitality of Collier County for residents and local businesses.



IMPLEMENTATION ACTIONS

	LEAD	COUNTY/CITY BOARDS/DEPTS ; PARTNER(S)	COST	RESOURCES	TIMELINE
Strategy 4.1 Augment current marketing to promote and market Collier County's arts and cultural experiences to residents.					
4.1.1 Promote the above cross-cultural experiences (2.2.) to local residents, segmenting the experiences by demographics (age, gender, SES, etc.).	UAC	CVB; TDC	\$	PPP	MT
4.1.2 Elevate the role of County museums and libraries to facilitate public discussions about arts, culture, creative placemaking, public art, etc. This may include reviews, essays, lectures, and salons.	Collier County Museums; Libraries	TDC; CVB; UAC	\$	PPP	MT
4.1.3 Develop and promote a public, community-wide master cultural calendar for events, activities, and other offerings. Be inclusive and contemporary in language and promotions of "all things culture."	UAC	TDC; CVB	\$\$	CFS	MT/LT
Strategy 4.2 Expand the existing Collier Creative Forum led by the State Designated Local Arts Agency, the United Arts Council, to serve as a cross-sector forum of art, cultural and creative businesses, educational leaders, health and wellness leaders, residents, and other stakeholders.					
4.2.1 Use the Forum as an opportunity to identify and address issues of community-wide importance for arts and culture.	UAC	Arts community, Collier artists, other interested organizations and businesses	\$ program costs	CFS	ST
Strategy 4.3 Support the capacity building and cooperative development of local nonprofit arts and cultural organizations.					
4.3.1 Provide information and referrals to existing technical assistance and, where appropriate, produce technical assistance programs for shared capacity building needs.	UAC				MT
Strategy 4.4 Support development of cultural facilities that address identified community needs for performing, exhibition, rehearsal, and educational spaces.					
4.4.1 Support feasibility and planning initiatives for cultural facilities, prioritizing those that are private or public/private projects.	UAC	CMO, arts community, developers	\$\$	PPP	MT
4.4.2 Prioritize accessibility of cultural facility projects in terms of location, use, programming and price, to address gaps in available venues throughout the county.	UAC	CMO, arts community, developers	\$	PPP	MT

5 GOAL

Provide necessary public and private resources for arts and culture.

IMPLEMENTATION ACTIONS

- 5.1 Cultural Tourism Funding: Allocate TDC funds for the tourism-related strategies in this plan. Make annual budget allocations from TDC funds for strategies such as developing and promoting unique cultural experiences (2.1.), and marketing Collier County as an arts and cultural destination (3.1).
- 5.2 Public/Private Partnership for the Arts (Cultural Trust): Establish a Cultural Trust Fund to leverage both public and private dollars in funding collaborative endeavors to meet compelling cultural needs identified by the community, such as increased access to the arts for underserved populations, and support for individual artists. Match private dollars in the form of foundation grants, individual contributions, and business/corporate sponsorships, with public dollars in the form of County, State and/or Federal funding.
- 5.3 Contract for Services: Create a County contract for services with the United Arts Council to provide funding for portions of UAC's responsibilities in implementing this plan.
- 5.4 Potential Partner Resources: Seek additional financial and in-kind resources from partners for specific strategies within the plan, such as the National Endowment for the Arts, local funders, local universities, and other organizations.

LEAD	COUNTY/CITY BOARDS/DEPTS ; PARTNER(S)	COST	RESOURCES	TIMELINE
BCC	TDC	\$\$-\$	TDT	ST
UAC	CCCF; CMO; BCC	\$	PPP	ST
CMO	BCC	\$\$-\$	TDT; GF	ST
UCA	CMO; Community resource partners	\$	Various prospects	ST



PLANNING TEAM

CULTURAL PARADISE TASKFORCE



- **Penny Taylor**
Commission Liaison to the Task Force
- **Laura Burns, Chair**
United Arts Council of Collier County
- **Bryce Alexander**
The Naples Players
- **Paul Arsenault**
Arsenault Gallery
- **Paula Brody**
Naples Arts District
- **Kristen Coury**
Gulfshore Playhouse
- **Hyla Crane**
Marco Island Center for the Arts
- **Michael Dalby**
Naples Area Chamber of Commerce
- **Debrah Forester**
Bayshore Gateway Triangle and Immokalee CRAs
- **Jennifer Fox**
Norris Community Center
- **Muffy Clark Gill**
Muffy Clark Gill Gallery
- **Patty Huff**
Everglades Society for Historic Preservation
- **Marianne Kearns**
Pace Collier at Immokalee, Pace Center for Girls
- **Vincent Keays**
NAACP Collier County
- **Jennifer Leslie**
Collier County Business & Economic Development
- **Chris Lombardo**
Woodward, Pires & Lombardo
- **Donna McGinnis**
Naples Botanical Garden
- **Jackie Obendorf**
Big Cypress Gallery
- **Tina Osceola**
Seminole Tribe of Florida, Artist
- **Maria Pizarro**
Collier County Community Relations
- **Aimee Schlehr**
Naples Art Association
- **Dana Souza**
City of Naples Community Services
- **Amanda Townsend**
Collier County Museums
- **Kathleen Van Bergen**
Artis-Naples
- **Frank Verpoorten**
The Baker Museum
- **Brian Zepeda**
Seminole Tribe of Florida

Photos courtesy of United Arts Council and Naples, Marco Island and the Everglades CVB

NAPLES, MARCO ISLAND, EVERGLADES CONVENTION AND VISITORS BUREAU

- **Jack W. Wert**
Executive Director
- **Maggie McCarty**
Film Commission Director

THE CULTURAL PLANNING GROUP

- **Linda Flynn**
Partner
- **David Plettner-Saunders**
Managing Partner
- **Surale Phillips**
Decision Support Partners

WILSON CREATIVE GROUP

- **Peggy Wilson**
President & CEO
- **Jama Dock**
Public Relations Director

PARADISE ADVERTISING

- **Barbara Karasek**
CEO & Co-Owner
- **Amber de Lisser**
Account Director

Collier County Public Art Project Application



1. Provide Applicant's Contact Information
2. Provide Proposed Art Project Location Use indicate if space is a "Public" or "Private" used space
3. Provide Proposed Art Project Location (Provide landowner name and contact information and zoning of property)
4. Provide proposed Jurisdiction of Location (select if location is maintained by the State, County, or City and which zones)
5. Provide proposed Art Project Summary Scope & Intent of installation.
6. Provide proposed Art Project Type
7. Provide proposed Art Project Timeline from start to completion or deinstallation (If art is temporary must fill 4 dates)
8. Provide Brief Artist Statement, Name & Contact Information
9. Provide Art Project Funding & Marketing Information to include scale of art project budget and size scale
10. Attach Art Project & Artist Packet of Renderings, Full Artist Statement, Full Artist Biography and/or CV Resumé

1. Applicant Contact Information

Name: _____
 Email: _____
 Address: _____
 City: _____ State: _____ Zip: _____

2. Location Use

Public space Private space

SELECT ONE: Public space is commonly shared and created for open usage throughout the community, whereas private space is owned by individuals, nonprofits, private schools, or corporations. Examples of public spaces include parks, gardens, playgrounds, public beaches, roadways and waterfronts. places for art include ; benches, fixtures, fire hydrants, cable boxes, manhole covers and bus stops. Location of State examples would be highways, federal land, federal buildings and state roads.

3. Proposed Art Project Location

Landowner: _____
 Email: _____
 Address: _____
 City: _____ State: _____ Zip: _____
 Zoning Type: ([Link to zoning type](#)) _____

4. Jurisdiction of Location

- Florida State
- Collier County
- Naples City
 - Naples
 - Marco Island
 - Everglade City
 - Bayshore CRA
 - Triangle CRA
 - Immokalee
 - Golden Gate
 - Ava Maria

5. Art Project Summary: Scope & Intent (max 250 words)

6. Art Project Type

Sculpture Mural Installation Other _____

7. Art Project Timeline

- Permanent Art
- Temporary Art

Proposed Installation Start Date _____ **Estimated Installation Completion Date** _____
Estimated DeInstallation Start Date _____ **Estimated Deinstallation Completion Date** _____

8. Brief Artist Statement, Name & Contact

Name: _____
 Email: _____
 Address: _____
 City: _____ State: _____ Zip: _____
 Website: _____
 Social site: _____

Brief Artist Statement (max 100 words) _____

9. Art Project Funding and Marketing

Estimated Cost of Project: \$ _____
 Estimated Size of Project: H _____ x W _____ x D _____

- Project requires assistance from Public Arts Committee for Marketing and support.
- Project requires Public Arts Committee to conduct a "Call for Artist" with "Artist Review"

10. Art Project & Artist Packet (attached with submission)

1. Art Project Renderings or Sketches
2. Full Artist Statement
3. Full Artist Biography and/or CV Resumé

THIS AREA FOR LEGAL: ipsum lorem In publishing and graphic design, Lorem ipsum is a placeholder text commonly used to demonstrate the visual form of a document or a typeface without relying on meaningful content. Lorem ipsum may be used as a placeholder before the final copy is available. In publishing and graphic design, Lorem ipsum is a placeholder text commonly used to demonstrate the visual form of a document or a typeface without relying on meaningful content. Lorem ipsum may be used as a placeholder before the final copy is available

COLLIER COUNTY PUBLIC ART PLAN

Locations

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COLLIER COUNTY PUBLIC ART PLAN



- Mission
- Vision
- Goals



- General Guidelines
- Policies



- Artist policies
- RFP process



- Mural Policies
- Permanent Installation Policies



- Temporary Installation Policies



- Current Inventory
- Possible Locations
- Timeline

COLLIER COUNTY PUBLIC ART COMMITTEE

VISION

Collier County is internationally known for its public art program
which celebrates the diversity of the region
and where public art is a part of everyday life for residents and visitors.

MISSION

To enrich, and connect Collier County, Florida through the advocacy of public art.

GOALS

Celebrate the history, culture, and diversity of Collier County, FL.
Create a vibrant public art program.
Provide accessible and visible art in public spaces.

DRAFT COLLIER COUNTY PUBLIC ART

Sec. VII-701. Public art required.

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

Any property owner or developer who applies to the county 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 county, shall be required to do one of the following:

- (1) Contribute an amount equal to **one percent** of the construction cost for the project to the county 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 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 County 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*

Commented [M1]: Determine structure of policies and numbering

Commented [M2]: NEED TO CONFIRM

Commented [M3]: Need to confirm percent and how to manage that approval. City of Naples \$1 per sq. ft.

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

- f. 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 county commission after receiving and considering comments and recommendations of the county 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 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 county commission after receiving the recommendation of the public art committee prior to the placement on the site approved by the county commission pursuant to paragraph c. below. The county 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 county 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 county.

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

After a work of art has been approved by the public art committee or county 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 county 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.

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 county for public art projects from governmental or private sources, and all other funds donated to the county 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 county. All expenditures from the fund shall be approved by the county 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 county. 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 county's general fund.

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 county 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 county, 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 county 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 county commission for authorization to forfeit all monies deposited with the finance department. Such deposit shall be ordered forfeited by the county 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 county 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 county's goal of promoting cultural diversity;
- c. Whether the proposed public art serves to further the county'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 county;
- d. Whether the proposed public art is supportive of the county'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.

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 county 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 county-owned property or on property in which the county has an easement allowing public access to the art which has been approved and accepted by the county commission.
- (4) The county commission and the developer execute a written agreement setting forth the rights and obligations of the county 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).

DRAFT COLLIER COUNTY PUBLIC ART CALL FOR ARTIST POLICIES

Sec. XXX. Calls for artists.

For any art project that involves creating work that is of artistic and civic work, the following process should be followed.

- (1) An Open Call for Artists would be done for a Request for Qualifications (RFQ). This call for Qualifications will allow the Public Art Committee to review the work of artists and select up to three top selections with one alternate. This consists of an interview with the top candidates that includes a site visit to the location of the artwork, along with reimbursement of the finalists' time for a presentation to determine who is the best fit for the project. Community and stakeholder input is valuable for this phase.
- (2) A Contract with the artist is developed and should adhere to the Visual Artists Rights Act (VARA).
 - a. Copyrights will allow the artist to reproduce images of the work in all media with proper credits to Collier County and Collier County will reproduce images of the work with a copyright to the artist in the credits. Any merchandising of the artwork needs to be developed in a licensing agreement.
 - b. Collier County will notify the artist when the work is to be altered, relocated, or removed to allow the first artist to regain ownership or disclaim authorship.
 - c. Collier County will request insurance from the artist and any subcontractors.
- (3) Conceptual Design phase. After a finalist is chosen, this phase should also include conceptual time with the design team, public art committee, community, and other stakeholders. Pay for the Artist's time needs to include the conceptual work, changes to the design, and implementation of the project must be included in the project budget.
- (4) Stakeholder Review. Before a design is finalized, all stakeholders should review the work to allow for community input.

Commented [M1]: This needs legal review

Policies should also include a standard contract to start

COLLIER COUNTY

DRAFT May 2023, Update ~~July 2023~~ August 2023

MURAL POLICIES

Signs

Section 5.06.00 of the Collier County Land Development Code (LDC) defines “mural sign” as “A sign that is a painting or an artistic work composed of photographs or arrangements of color that displays a commercial or noncommercial message, relies solely on the side of the building for rigid structural support, and is painted on the building or depicted on vinyl, fabric, or other similarly flexible materials that is held in place flush or flat against the surface of a building.”

Section 5.06.06 of the LDC states that “Any sign not specifically permitted by this sign code shall be permitted.”

Mural

A mural is an original, one of a kind unique mosaic, painting, or graphic art or combination thereof (including collage effects) that is professionally applied to ~~aesthetically~~ enhance the exterior of a building or accessory structure such as a dumpster enclosure, fence, or site wall, that does not contain any current brand ~~or name~~, product name, ~~or~~ letters of the alphabet, spelling, or abbreviating the same of any current product, company, profession, or business; or any current logo, trademark, trade name, ~~or~~ another commercial message as the main component of the artwork. Past business names, logos, or trademarks could be used if it is in a historical context in relation to the culture of the community/location of the mural.

The mural image should be appropriate for any age to view (i.e. family-friendly) which includes no profanity or images that could incite violence or civil discord.

The life span of the mural should be estimated on the application. The mural should have a life span of at least one year. A life span of less than one year is considered a temporary art installation and that application should be completed as opposed to the mural process application.

~~A mural can have a signature block. This is a section that includes the artist signature, text on the artwork or business, including a hashtag at the bottom of the mural. This signature block cannot be any larger than six inches in height and one foot in length. This block cannot be in the main portion of the original artwork. If this information is larger or a part of the artwork, the artwork is considered a sign.~~

Process

1. A mural permit application must be completed.

(1) No person, firm, corporation or other entity may authorize, erect, construct, maintain, move, alter, change, place, suspend, or attach any Original Artwork Mural within the County prior to obtaining a permit as set forth herein. Such permit shall be known as a mural permit.

(2) An application for a mural permit shall be filed jointly by a building owner and an artist with the planning department by way of a form prepared by the planning department and shall include the following:

- a. Name of the artist and the owner. Street address and location of the proposed mural.
- b. Examples of previous work done by the artist, with references.
- c. Description of the materials to comprise the proposed mural and manner of application.
- d. Statement regarding durability of the materials considering the location and positioning of the proposed mural.
- e. Plans and specifications for the proposed mural including an exact picture graphic and other description. The application should include clear and legible drawings with description showing the location of the mural. Drawings should show the dimensions and materials. Color photos of the building must accompany the mural sketch, showing the wall to be painted in relation to adjacent streets and buildings.

f. Any changes to the picture graphic and mural design must go through the approval process again. This process is considered an addendum to the approved application.

fg. Statement that the proposed mural will remain in place ~~for at least two years~~ for at least one year, with a life span specified on the application.

gh. Statement that no compensation will be given or received for the right to display the mural or the right to place the mural on the property. The artist may be compensated for the completion of the mural, however.

hj. Artist and building owner shall pay all costs associated with public hearing notifications.

ij. Artist must waive and release, in favor of the CityCounty and the building owner, the right of attribution or integrity which Artist has in the mural under 17 U.S.C. §§ 106A and 113(d)(Visual Artist Rights Act).

kj. Artist's agreement to allow the CityCounty or the building owner to remove the mural with 90 days' notice to the Artist at the address provided in the application and building owner if the mural is not maintained, or if it becomes a safety hazard.

kl. Signed ~~acknowledgement~~ acknowledgment by artist and business owner to abide by all mural requirements and execute all necessary documents.

2. Review of Mural permit application.

(1) The mural permit application shall be submitted to the Collier County Public Art Committee for review.

- a. The Public Art Committee will review the artwork and approve the applications.
- b. This review shall be completed within ~~45-60~~ days.

(2) The mural permit application shall be submitted to the to the Collier County Planning Department for

review.

- a. The Planning Department review shall be completed ~~within~~ 30 days.

Commented [M1]: To confirm

3. Board of County Commissioners approval of Mural permit application.

- (3) Board of County Commissioners? – is this review needed

Review Criteria.

The Collier County Public Art Committee shall review the Mural Application for the following criteria:

- a. The mural must be durable, ~~permanent~~ permanent, and easily protected from vandalism and weathering; consideration shall be given to the structural and surface integrity and stability of the building façade, the permanence and durability of the mural, and the mural's resistance to weathering, theft, and vandalism.
- b. The mural must not have any unsafe features or conditions that may affect public safety.
- c. The mural shall not violate or depict violation of federal, state, or local law.
- d. The mural must not disrupt traffic nor create any unsafe conditions or distractions to motorists or pedestrians.
- e. The mural surface must be prepared with an outdoor primer to ensure good adhesion for the artwork.
- f. Clear, anti-graffiti coating must be applied over the completed artwork.
- g. The mural must not extend more than six inches from the plane of the wall to which it is attached.
- h. The mural should enhance the ~~aesthetic beauty of the~~ area of its proposed location and meet the scope of the project.
- i. The painted mural should match the drawing presented. Any changes would need approval by the Collier County Public Art Committee.
- j. ~~The mural must be located on only one façade of a building.~~ The mural may not be placed only on the primary façade of the structure (as it could then be declared signage). Exceptions can reviewed, when the nature of the business is creative, artistic or some other special circumstance is presented.
- k. The mural must be compatible with the character of the surrounding area (particularly when near residential areas) in terms of its size, style, colors, materials, general appearance, and location.
- l. Any licensed, copyrighted, or trademarked characters or likenesses used on murals must have permission from the holder or owner of the license, copyright or trademark.
- m. No approval shall be issued for mural installation if there are outstanding code enforcement violations charged by the City/County on the property where the mural is to be located. Outstanding debts to the County must be paid in full prior to the issuance of the mural permit.

Permit expiration and extension.

Except as provided in subsection (2). below, if the installation of the permitted original artwork mural has not taken place within twelve (12) months of the date of issuance of the mural permit, the permit is void and no further work on the mural may be done at the site until a new permit has be approved and new fee paid.

An approved mural permit may be extended by the planning department for an additional period of no more than twelve (12) months upon the planning department finding that the applicant was unable to begin or continue the installation of the approved mural for reasons beyond his or her control. A request for permit extension must be in writing and must be received by the Planning Department before the original permit expiration date.

Maintenance

The property owner is responsible for ensuring that a permitted original artwork mural is maintained in good condition and fully repaired in the case of vandalism or accidental destruction.

Failure to maintain the Original Artwork Mural is declared to be a public nuisance and may be summarily abated or repaired by the CityCounty. The CityCounty may pursue additional remedies to obtain compliance with this section as appropriate, including removal of the mural.

In addition to other remedies provided by law, in the event the property owner fails to maintain the mural, the CityCounty may perform all necessary repairs or removal of the mural, and all costs incurred by the CityCounty shall become a lien against the property.

Mural alterations.

In order to make alterations to an original artwork mural, the artist and building owner must obtain a new mural permit.

Removal or replacement of murals; violations; enforcement

Murals installed in accordance with this section shall remain on site in the approved location and cannot be altered, replaced or removed except as provided in this section, or when deemed to be unsafe by the cityCounty building official, or when the CityCounty determines replacement is necessary due to damage from natural disasters. The seller of a property containing a mural installed in compliance with this article shall include restrictions by deed or other instrument that requires the buyer to agree to retain and maintain the mural in compliance with this article.

~~Removal of murals; violations; enforcement.~~ This section (determine numbering system) Section 3-72 may be enforced in accordance with the special magistrate code enforcement system in Article VII, Chapter 2 find Collier County code of the Code of Ordinances. Should an approved mural become deteriorated, or otherwise no longer satisfy the terms of the permit, enforcement shall include the CityCounty's right to

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enter upon the property and abate by such reasonable action as necessary to remove or restore the mural, in the CityCounty's discretion.

Costs of abatement by the CityCounty. Upon the CityCounty's abatement of the mural, the costs, including the administrative costs incurred by the CityCounty, shall be assessed by the Special Magistrate against the real property from which the mural was removed, together with any fine imposed by the Special Magistrate, all of which shall become a lien against the real property in accordance with section 2 - 258 of the Code of Ordinances.

Alternative remedies. Nothing in this section shall in any way limit the CityCounty to the remedy listed above. This remedy shall be in addition to any other remedy which the CityCounty can legally pursue, including, but not limited to, code enforcement measures under Article VII, Chapter 2 of the Code of Ordinances.

Recording requirements. The mural permit and the determination of removal shall be recorded in the records of the CityCounty, and may be recorded in the official records of Volusia County, and shall be binding upon the heirs, personal representatives, grantees, heirs and successors of the parties.

The replacement mural shall meet all of the requirements of this section. A replacement mural must be approved by the CityCounty Commission.

SECTION 1
Collier County Mural Program
Overview

Commented [M3]: Structure forms according to county guidelines (if any)

The Mural Program was approved on (date) by the Board of County ~~Commissions~~ Commissioners in coordination with the Collier County Public Art Committee to bring murals to the ~~downtown area~~ Collier County. Below is an overview of the Mural program.

~~Develop some type of graphic when the process flow is completed~~

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WHO MAY PARTICIPATE?

Anyone who owns a building in the ~~Ormond Beach Downtown Overlay District~~ Collier County, or any merchant within that area with permission from the building owner to paint the building may commission a mural. The ~~Ormond Beach Downtown Overlay District includes the length of Granada Blvd from A1A to Orchard Street. The District extends east/west from Tomoka Avenue to Lincoln Avenue.~~

A MURAL IS NOT A SIGN.

~~Mural designs may not include the following elements:~~

- ~~• Words, numbers or lettering; and~~
- ~~• Symbols.~~

~~Murals must be appropriate to the neighborhood setting.~~

~~Murals may have a small signature placement that can include a hashtag, business name, and artist signature. This placement must be at the bottom and not exceed 6" high by 12" long.~~

~~Mural designs must fit within the definition of a mural as decided by Collier County. (insert here when complete from Mural policy)~~

WHO SUPERVISES THE MURAL PROGRAM?

Applications are submitted to the Collier County Public Art Committee and The Collier County Planning Department. Applications are accepted from building owners/merchants.

The Public Art Committee will:

- Put out a call for artists, if requested by applicant.
- Screen and select each mural artist if requested- This screening will have an established rubric as part of the call to artists. The building owner will be a part of the screening and selection process.
- Work with the building owner or retail merchant to obtain all required approvals and permits from ~~the~~ Collier County.
- Work with and assist the artist in planning and finalizing the mural design, including securing any volunteers needed to assist with the mural execution.
- Promote the mural during and after completion and provide signage for all murals.

WHAT IS REQUIRED OF THE BUILDING OWNER/RETAIL MERCHANT?

- Contract with the artist and pay his/her fee.
- Complete any required CityCounty permitting.
- Appear before the Collier County Public Art Committee and Board of County Commissioners in support of the mural application.
- Finalize a contract between owner/merchant, Collier County, and Artist.
- Post permits prior to starting mural work.
- Notify Collier County Public Art Committee and Collier County Planning staff when work is completed.
- Maintain the artwork for a minimum of two years while it remains on site, the lifespan of the artwork as noted on the application.
- Failure to maintain the art piece will require the owner to remove it either upon notice by the County.

ARTIST SELECTION

Artists in the Muralists Registry are selected with four criteria in mind:

- **Appropriateness:** Artists are selected based on the appropriateness of their proposal to the project.
- **Professionalism:** Does the artist have a history of professional mural work?
- **Communication:** The artist must have the ability to clearly communicate concepts both visually and through clearly written materials.
- **Performance:** Does the artist have a good professional history of being able to work cooperatively and finish projects on time?

Owners may supply their own artists for projects, but all artists must meet these criteria. The Public Art Committee will do its best to connect owners who wish to have a mural on their property with appropriate professional artists.

All artists must submit a portfolio of past work for Mural Committee review, as well as their sketches for proposed murals.

PROCESS STEPS:

1. Application packet submitted to Collier County Planning Department.

Commented [M4]: Review steps with Planning Department

2. ~~Ormond Beach Arts District Mural Committee~~Collier County Public Art Committee reviews application.
3. Final proposal for mural presented to ~~Ormond Beach Arts District Mural Committee~~Collier County Public Art Committee.
4. Based on Mural Committee approval, the project will be finalized and forwarded to the City/County Commission for review.
5. Payment of advertising fees associated with the public meetings required by the mural ordinance.
6. Mural work begins.

For further information contact:

~~Contact information~~Enter Contact Information

**Collier County
Application for Mural Project**

PROJECT LOCATION:

Address:

Parcel ID:

APPLICANT/OWNER INFORMATION:

Applicant Name/Title	Owner Name/Title
----------------------	------------------

Company	Company
---------	---------

Street Address	Street Address
----------------	----------------

<u>City/County</u> / State / Zip	<u>City/County</u> / State / Zip
----------------------------------	----------------------------------

Telephone	Telephone
-----------	-----------

Email	Email
-------	-------

PROJECT TITLE: _____

PROJECT DESCRIPTION: _____

Estimated Start Date: _____

Estimated Completion Date: _____

Estimated Life Span of Mural: _____
(minimum of at least one year)

ARTIST INFORMATION:

Name: _____

Business Name (if different) _____

Address: _____

Telephone: _____

Email: _____

PLEASE SUBMIT THE FOLLOWING MATERIALS AS PART OF YOUR APPLICATION:

- 1. Site Plan** – Indicating the placement of the proposed mural at the site, including measurements and a photo of the existing structure.
- 2. Completed Sketch of Proposed Mural** – Must include dimensions, all thematic proposals, and colors and as much detail as possible. A finished version of the design must be presented during the design review process.
- 3. Description of Proposed Materials and Colors** – Including any manufacturer’s specifications. Actual colors and materials must be presented during the design review process.
- 4. Detailed Maintenance/Conservation Plan** – Describe required maintenance, including frequency of maintenance and projected costs. Indicate material to be used for final protective coating.
- 5. Choice of Artist Process (on application form).**
- 5-6. Artist’s Resume, Portfolio and References** – or a link to available online materials.
- 6-7. Owner’s Application.**
- 7-8. Lessee’s Application** – if applicable.
- 8-9. Mural Ownership Agreement.**
- 9-10. Waiver of Rights Pursuant to Visual Artists Rights Act.**

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All materials should be submitted to: Collier County, Planning Department, contact and address.

When the City/County has received all the above materials, the review committee may request additional materials prior to scheduling a final committee review.

Mural Project Building Owner Application

I, _____, own the building located at _____ and would like a mural on my property. Attached to this application is proof of ownership.

(Signature)

(Date)

(Print name)

(Preferred phone number)

Email address: _____

ARTIST SELECTION (CHOOSE ONE):

Owner Chooses Artist

Call for Artists Managed by Public Art Committee

OWNER HEREBY AGREES TO:

- 1) Finalize an application between owner/lessee, CityCounty and /artist;
- 2) Complete any permitting required by the Collier County;
- 3) Pay any applicable fees to the CityCounty or provide proof of payment by lessee/other; and
- 4) Remove mural from building, if the work fails to meet CityCounty upkeep requirements.

PLEASE COMPLETE FORM AND RETURN TO:

Collier County Planning
Department
address
Email: @colliercountyfl.gov
Telephone: 289-

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Commented [M5]: Need to confirm process within county. This should be made easy for applicant to not have to run to various buildings.
Can this be completed online.

Mural Project Building Lessee Application

I, _____, am the lessee in the building located at _____ and would like a mural on my property. Attached to this application is proof of ownership.

(Signature)

(Date)

(Print name)

(Preferred phone number)

Email address: _____

ARTIST SELECTION (CHOOSE ONE):

Owner Chooses Artist

Call for Artists Managed by Public Art Committee

BUILDING LESSEE HEREBY AGREES TO:

- 1) Finalize a contract between owner/lessee, CityCounty, and artist;
- 2) Complete any required permit from Collier County;
- 3) Pay any applicable permit fee to the CityCounty or provide proof of payment by owner/other; and
- 4) Maintain mural to artist's and CityCounty's specifications.

PLEASE COMPLETE FORM AND RETURN TO:

Collier County Planning
Department
address
Email: @colliercountyfl.gov
Telephone: 289-

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Mural Ownership Agreement

This Agreement is made this _____ day of _____, 20____, between

_____ (“Artist”), the Collier County,

Florida (“CityCounty”) and _____

_____ (“Building Owner”) for the purpose of stipulating ownership and responsibility for all details pertaining to the installation of a mural ~~according to Collier County Mural guidelines in the Ormond Beach Downtown Mural Program.~~ (Section 3-72, Land Development Code).

Artist is the creator of a mural painting currently titled: _____

Building Owner is the owner of the building on which the mural will be exhibited. The Building Owner will be responsible for surface preparation on the building for painting prior to the creation of the mural as well as preserving and maintaining the mural for the period set out below. Failure to maintain the art piece may require the owner of the wall on which the mural is located to remove it, either upon notice by the ~~cityCounty~~ or upon order by the Special Magistrate.

Location of Mural: _____

LICENSING: Artist warrants and represents that the mural painting and rendering(s) assigned by this Agreement have never been published or copied and that Artist is the sole owner of all rights herein, including and not limited to, the right to prevent the making and dissemination of copies, and the right to obtain statutory copyright extending to the Artist the exclusive right to manufacture and sell copies for a fully statutory term and renewal thereof.

TERM: Building Owner hereby agrees to the mural painting being maintained in place for a minimum of two (2) years from the date of the mural completion. The owner retains the right to remove the mural or repaint the wall after this period of time.

EACH PARTY HEREBY CONSENTS TO VENUE OF COLLIER COUNTY AND THE MIDDLE DISTRICT OF FLORIDA.

IN WITNESS WHEREOF, the parties have executed this Agreement and Memorandum of Understanding in Collier County, Florida, the day and year first written above.

ARTIST (initial each line and sign below):

_____ I verify that the mural submitted is an original work of art and has not been previously used or seen.

_____ I verify that the mural will be painted/installed by me, or under my supervision if done as a community mural.

_____ I understand that the finished mural must match the submitted mural rendering/proposal. If the completed mural does not match the approved mural attached to the mural permit, I understand and agree that the CITY/COUNTY may require the removal of the completed mural.

_____ I have read and agree to fully abide by the Collier County Mural Code, Sec. 3-72, Land-Development Code ("Mural Code").

_____ I have read this Agreement and Memorandum of Understanding and understand the process and my responsibilities.

_____ I have signed the attached waiver of VARA rights.

_____ I may be compensated for the completion of the mural; however, I understand and agree that I may not receive compensation for the right to display the mural on the property.

_____ I understand and agree that I will have the right to use an image of the mural as part of my artist portfolio, but I will not have the right to recreate the mural anywhere else.

_____ I hereby give my consent to the Collier County and the Arts District to use an image of the mural for promotional purposes, such including but not limited to promoting the City/County, the Downtown Overlay District, or the Mural Program.

_____ I understand that the property owner shall own the completed mural, and as such is responsible for maintaining the condition of the mural in accordance with the Mural Code.

Commented [JM6]: Determine mural code

_____ I understand that the mural must be maintained in accordance with the requirements provided in the Mural Code; and I hereby give my consent to the CityCounty and/or building owner to remove the mural, with ninety (90) days' notice being provided to me, if the mural is not maintained in accordance with the requirements of the Mural Code or if it becomes a safety hazard.

ARTIST:

Artist signature

Witness signature

Artist print name

Witness print name

Date: _____

BUILDING OWNER (initial each line and sign below):

_____ I am the property owner of the subject property.

_____ All statements in this Agreement are true and correct.

_____ I have read and agree to fully abide by the Collier County Mural Code, Sec. 3-72, Land Development Code ("Mural Code").

_____ A copy of the proposed mural is attached.

_____ The property owner and business owner agree to allow the approved mural on the subject building.

_____ Prior to painting of the mural, the property owner must obtain a mural permit from the CityCounty.

_____ The completed mural must match the approved rendering attached to the permit or the mural will fail final inspection. Painting a mural different than the approved mural design is a violation of the CityCounty Code which may result in the assessment of fines and the imposition of a lien against the subject property and all property in Volusia County owned by the property owner.

_____ I hereby give my consent to the Collier County and the Arts District to use an image of the mural for promotional purposes, such including but not limited to promoting the CityCounty, the Downtown Overlay District, or the Mural Program.

_____ I understand that I will be responsible for maintaining the condition of the mural in accordance with the Mural Code.

_____ I understand that the mural must be maintained in accordance with the requirements provided in the Mural Code; and I hereby give my consent to the City/County to cause the removal of the mural if it is not maintained in accordance with the requirements of the Mural Code.

BUILDING OWNER:

Building Owner signature

Witness signature

Building Owner print name

Witness print name

Date: _____

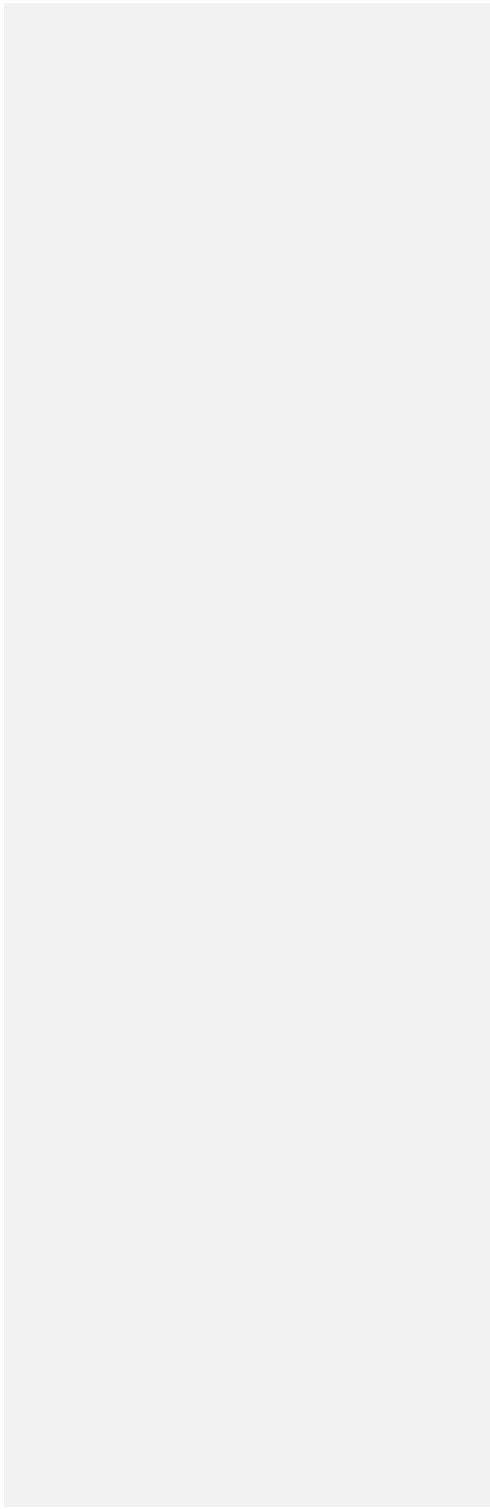
COLLIER COUNTY, FLORIDA

By: _____
x
x

Date: _____

Attest: _____
x
x

Date: _____



Waiver of Rights Pursuant to the Visual Artists Rights Act

I, _____, have prepared designs for the following art work:

(Specifically identify the work)

The above-described work may be considered to be a "work of visual art" subject to the provisions of the federal Visual Artists Rights Act of 1990, specifically the rights of certain authors to attribution and integrity, as codified at 17 U.S.C. §106A(a). I am an author of the work(s) described herein, and am authorized to waive the rights conferred by §106A(a), in accordance with the waiver provision of 17 U.S.C. §106A(e)(1).

STATUTORY PROVISIONS

17 U.S.C. §106A - Rights of certain authors to attribution and integrity.

(a) Rights of Attribution and Integrity. -

Subject to section 107 and independent of the exclusive rights provided in section 106, the author of a work of visual art –

(1) shall have the right –

(A) to claim authorship of that work, and

(B) to prevent the use of his or her name as the author of any work of visual art which he or she did not create;

(2) shall have the right to prevent the use of his or her name as the author of the work of visual art in the event of a distortion, mutilation, or other modification of the work which would be prejudicial to his or her honor or reputation; and

(3) subject to the limitations set forth in section 113(d), shall have the right

(A) to prevent any intentional distortion, mutilation, or other modification of that work which would be prejudicial to his or her honor or reputation, and any intentional distortion, mutilation, or modification of that work is a violation of that right, and

(B) to prevent any destruction of a work of recognized stature, and any intentional or grossly negligent destruction of that work is a violation of that right.

17 U.S.C. §106A(e)(1) -Transfer and waiver.

The rights conferred by subsection (a) may not be transferred, but those rights may be waived if the author expressly agrees to such waiver in a written instrument signed by the author. Such instrument shall specifically identify the work, and uses of that work, to which the waiver applies, and the waiver shall apply only to the work and uses so identified. In the case of a joint work prepared by two or more authors, a waiver of rights under this paragraph made by one such author waives such rights for all such authors.

WAIVER

As author of the above-described work, I hereby permanently waive my rights pursuant to 17 U.S.C. §106A(a)(3) to prevent any distortion, mutilation, modification or destruction of that work, for whatever reason and for whatever use of the work such distortion, mutilation, modification or destruction of the work is undertaken. This waiver does not extend to the rights of attribution conferred by 17.U.S.C. §106A(a)(1) or §106A(a)(2).

Artist Signature

Artist Print Name

Date

STATE OF FLORIDA COUNTY OF ____

The foregoing instrument was acknowledged before me this _____ day of _____, 20____, by _____, as artist, who () provided _____ as identification, or () who is personally known to me.

Notary Public, State of Florida My
Commission Expires:

Commented [M7]: Do we need to have this notarized?

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