

# Memorandum



**Date:** June 2, 2015

Agenda Item No. 1(F)9

**To:** Honorable Chairman Jean Monestime  
and Members, Board of County Commissioners

**From:** Carlos A. Gimenez  
Mayor

A handwritten signature in black ink, appearing to read "Carlos A. Gimenez", written over the "From:" field.

**Subject:** Sunset Review of County Boards for 2015 –  
Miami-Dade County Art in Public Places Trust

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In accordance with the provisions of Section 2-11.40 of the Code of Miami-Dade County, I am transmitting the 2015 Sunset Review of County Boards Report for the Miami-Dade County Art in Public Places Trust. The Board approved the attached report at its meeting on December 16, 2014 and has recommended the continuation of its board.

A handwritten signature in black ink, appearing to read "Michael Spring", written over a horizontal line.

Michael Spring  
Senior Advisor to the Mayor

# Memorandum



**Date:** February 10, 2015

**To:** Carlos A. Gimenez .  
Mayor

**From:** Sandi-Jo Gordon  
Chairperson, Miami-Dade County Art in Public Places Trust

**Subject:** Sunset Review of County Boards for 2015 -  
Miami-Dade County Art in Public Places Trust

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Pursuant to Section 2-11.40 of the Code of Miami-Dade County, I am submitting the 2015 Sunset Review of County Boards Report for the Miami-Dade County Art in Public Places Trust for transmittal to the Board of County Commissioners (BCC). The Trust approved the attached report at its meeting of January 13, 2015.

It is recommended that the BCC approve the continuation of the Miami-Dade County Art in Public Places Trust.

## BACKGROUND

The Art in Public Places Trust was created in 1982 to administer the Art in Public Places program which has as its mission to acquire works of art for public places. The principal goals of the program as set forth in the Master Plan for Art in Public Places are:

- A. To enhance and preserve the artistic heritage of Miami-Dade County.
- B. To enrich the public environment for both residents and visitors to the area through incorporation of the visual arts.
- C. To enable Miami-Dade County to attain recognition as a national leader in art in public places and in cultural life.
- D. To increase public awareness to works of art, and to promote understanding and awareness of the visual arts in the public environment.
- E. To enhance the climate for artistic creativity in Miami-Dade County.
- F. To contribute to the civic pride of our community.

Since its inception, the Miami-Dade Art in Public Places Trust has met the goals of the program as set forth in the originating legislation and should continue to function.

A handwritten signature in cursive script that reads "Sandi-Jo Gordon".

Sandi-Jo Gordon  
Chairperson, Miami-Dade County Art in Public Places Trust

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**I. GENERAL INFORMATION**

1. Name of Board reporting: Miami-Dade County Art in Public Places Trust
2. Indicate number of board members, terms of office, and number of vacancies:  
Number of Board Members: 15  
Terms of Office: 4 Year Terms  
Number of Vacancies: 2
3. Identify number of meetings and members' attendance (Attach records reflecting activity from **Jan. 1, 2013** through **December 31, 2014**):  
Number of Meetings: 17  
Number of Meetings with a Quorum: 14  
Attendance Records: See Attachment 1
4. What is the source of your funding?  
Section 2-11.15 of the County Code and Administrative Order 3-11 are the basis for defining the kinds of capital projects and expenses covered by the Art in Public Places (APP) program. This legislation requires an APP contribution of no less than 1.5% of the cost of new local government buildings.
5. Date of Board Creation: December 12, 1982
6. Attach a copy of the ordinance creating the Board (Please include all subsequent amendments).  
See Attachment *See Attachment 2*
7. Include the Board's Mission Statement or state its purpose:  
The Art in Public Places Trust was created in 1982 to administer the Art in Public Places program which has as its mission to make public buildings better through working with artists to commission and/or acquire works of art for public places.
8. Attach the Board's standard operating procedures, if any. *See Attachment 3*
9. Attach a copy of the Board's By-Laws, if any. *See Attachment 3*
10. Attach a copy of the Board minutes approving the Sunset Review Questionnaire, **including a vote of the membership**.  
Approved by the Art in Public Places Trust at its December 16, 2014 meeting. See attached *Meeting Minutes*.

**II. EVALUATION CRITERIA**

1. Is the Board serving the purpose for which it was created? (Please provide detailed information) **Yes.**

The Art in Public Places Trust was created in 1982 to administer the Art in Public Places program which has as its mission to make public buildings better through working with artists to commission and/or acquire works of art for public places. The principal goals of the program as set forth in the Master Plan for Art in Public Places are:

- o To enhance and preserve the artistic heritage of Miami-Dade County

- To enrich the public environment for both residents and visitors to the area through incorporation of the visual arts
  - To enable Miami-Dade County to attain recognition as a national leader in art in public places and in cultural life
  - To increase public awareness to works of art, and to promote understanding and awareness of the visual arts in the public environment
  - To enhance the climate for artistic creativity in Miami-Dade County and contribute to the civic pride of our community
2. Is the Board serving current community needs? (Please provide detailed information)
- Yes.  
The Miami Dade Art in Public Places Trust has over the last thirty-nine years acquired or commissioned over 750 works of art which contributed significantly to the appearance of public buildings and are installed county-wide at transit stations, PortMiami, Miami International Airport, Adrienne Arsht Center for the Performing Arts of Miami-Dade County, Marlins Park, Jackson South Community Hospital, fire stations, libraries, police stations, parks, Metrozoo, community health centers and other public facilities which form a part of the Miami-Dade family of services to the community. During this time, the department has gained national and international attention as a leader in its field.
3. What are the Board's major accomplishments?
- a. Last 24 months (below)

***RECOGNITION FOR THE PROGRAM***

- *Miami-Dade County Art in Public Places Recognized Nationally for Outstanding Work by Americans for the Arts in Public Art 2014 Year in Review*

Miami-Dade County Art in Public Places received national recognition during the annual Americans for the Arts Conference, held in Nashville, TN, June 11-15, 2014. Miami-Dade Art in Public Places was recognized as commissioning some of the most innovative and exciting examples of public art in America.

Developed by the Americans for the Arts' Public Art Network, the Public Art 2014 Year in Review presents the most exemplary public art projects completed between April 2013 and April 2014 in the United States. Adjudicated and curated by Cath Brunner, Director of Public Art, 4Culture-Cultural Development Authority of King County, Seattle, WA; Ralph Helmick, Artist, Newton, MA; and Janet Zweig, artist, Brooklyn, NY, the projects were selected out of a field of over 340 entries, with only the top 37 projects in the nation being showcased.

Miami-Dade projects featured in the Public Art 2014 Year in Review were Bhakti Baxter's *Coral Reef City*, an installation of eighteen parking toll booth wraps featuring macro photographs of corals produced in collaboration with Coral Morphologic, a Miami-based scientific art endeavor led by marine biologist Colin Foord and musician Jared McKay; and Jim Drain's *The Bollard Project*, consisting of 1,000 artist-designed bollards thoughtfully arranged in color sequences and rigorous geometries that reference maritime flag signage. These works of art have transformed the entire landscape of PortMiami into an outdoor public sculpture and serve to enrich one of America's busiest ports, welcoming more than 4 million cruise vacationers each year.

- *Miami-Dade County Art in Public Places Receives 2013 National Association of Counties (NACo) Award for Innovative, Highly Experiential Website, [www.miamidadepublicart.org](http://www.miamidadepublicart.org)*

The newly designed website of Miami-Dade Art in Public Places, [www.miamidadepublicart.org](http://www.miamidadepublicart.org), extends the accessibility of more than 700 works of art from the Miami-Dade County Public Art Collection. The site allows residents and visitors anytime-online access to images and documentation of the public art collection, the ability to create virtual tours and capabilities to search the collection by media, artist or location. In addition, the new website features expanded

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content, opportunities for artists, tools, resources and news items that are being updated constantly.

The Department was awarded a significant grant from the John S. and James L. Knight Foundation that made it possible to secure the services of Mediatrope, pioneers in interactive web design, content management, and online strategy, to create the state-of-the-art website and collections management software system. The acquisition of this custom-designed platform not only allows for the collection to be viewed by worldwide visitors, it also serves as the management system for the conservation and stewardship of the collection, including inventory and records-keeping functions.

- *Artist Ivan Toth Depeña Receives Knight Art Challenge Grant to Launch the Nation's First Augmented Reality Public Art Program*

Miami-Dade Art in Public Places staff has been working collaboratively with artist Ivan Toth Depeña on an innovative idea to co-develop a virtual public art app. On December 2, 2013, Mr. Depeña was awarded a significant grant from the John S. and James L. Knight Foundation to begin development and fully implement the nation's first augmented reality public art program.

The project will consist of a series of public art installations that utilize geography and augmented reality to initiate viewer virtual experiences of public art where none exist. The multidisciplinary projects, taking place at several locations throughout Miami-Dade County, will blur the boundaries between the physical and virtual world. The public interventions will be experienced mainly using a mobile device, but will also utilize other traditional media to realize the various installations.

- *Miami-Dade County Art in Public Places Recognized for Outstanding Work by Florida Association of Public Art Administrators (FAPAA) in Public Art 2013 Year in Review*

Miami-Dade County Art in Public Places received recognition during the annual FAPAA Conference, held in Clearwater, FL, May 9-11 2013. Developed by the FAPAA, the *Public Art 2012 Year in Review* presents the most exemplary public art projects completed between April 2012 and April 2013 in the State of Florida. Miami-Dade County received recognition for commissioning the most innovative and extraordinary public art projects of any single community in the state, with all six entries being recognized with the highest honors as *Jurors' Choice*.

Miami-Dade projects featured in the *Public Art 2013 Year in Review Jurors' Choice* were Daniel Arsham / Snarkitecture, *A Memorial Bowling*, East Entrance Plaza, Miami Marlins Park; Daniel Arsham / Snarkitecture, *Beacons*, 2012, West Entrance Plaza, Miami Marlins Park; Carlos Cruz-Diez, *Chromatic Induction in a Double Frequency*, West Entrance Plaza, Miami Marlins Park; Red Grooms, *Homer*, Home Run Feature, Miami Marlins Park; Christian Moeller, *Spectators*, *Ballpark Garage Facades*, Miami Marlins Park; and Michele Oka Doner, *Sargassum*, Miami Intermodal Center.

**CAPITAL PROJECTS SIGNIFICANTLY ENHANCED WITH PUBLIC ART**

- *Three Monumental Projects Installed at Miami-Dade Fire Rescue Headquarters Facility*  
*Light Symphony, 2014 by Po Shu Wang and Louise Berterson (Living Lenses)* - California-based artists Po Shu Wang and Louise Berterson, who form the artist collaborative Living Lenses, transformed the entrance façade of the Miami-Dade Fire Rescue Headquarters with an interactive LED installation. The concept of the work is rooted in the mythological figure Thor, the weather patterns of Florida, the activities of the Fire Headquarters and the light spectrum as

it correlates to sound. The artists designed a real time, interactive computer system that programs the LED lights to visually announce the signals sparked by the weather, light and the activities of Miami-Dade Fire Rescue.

*Untitled (Committed to Service and Grounded in Place), 2014 (Training Facility Lobby) and Untitled (Escutcheons for Readiness and Commitment), 2014 (Exterior Fences and Gates) by Adler Guerrier* - Encompassing four exterior fence panels, two entrance gates and the entrance lobby, Adler Guerrier's installation for the Miami-Dade Fire Rescue Training Facility pays homage to the Miami-Dade Fire Rescue (MDFR) through images and symbols obtained from the department's archives. Deploying a variety of media including sculpture, photography, drawing and video, each element is intentionally tied to robust meaning and speaks to the relativity of place. Guerrier is often described as a contemporary flaneur, the French term for someone wondering around his or her surroundings, noting them and simply observing them. In creating this monumental work, the artist aimed to offer snippets from the life of a rescue worker, allowing the viewer to discover intentional references to eagles, firefighter hats, medallions, landscapes and historical events.

- *Three Major Public Art Projects Completed at Port Miami*

*The Bollard Project, 2014 by Jim Drain*- Envisioned by artist Jim Drain, *The Bollard Project* uses bright, expressive color combinations to transform the utilitarian function of bollards into a signature work of public art for PortMiami. The artist-designed bollards are thoughtfully arranged in color sequences and rigorous geometries that reference maritime flag signage. Viewed as a whole, the installation's vibrant colors and rhythmic patterns recreate the celebratory 'bon voyage' moments experienced by all cruise passengers.

*Coral Reef City, 2014 by Bhakti Baxter*- Bhakti Baxter's design for the toll collection booths references PortMiami's position as a gateway to the tropics. Featuring eighteen unique arrangements, the artist collaborated with Coral Morphologic, a Miami-based scientific art endeavor led by marine biologist Colin Foord and musician Jared McKay, to select enlarged macro photographs of corals that inhabit the waters in and around Miami. The rainbow of colors presented by these soft corals (zoanthids) bolster the image of Miami as a vibrant, tropical, and coastal city and propagate the idea of Miami as the 'Coral Reef City'.

*MIAMIMAX, 2014 by Jim Drain and Bhakti Baxter*- *MIAMIMAX* was a temporary public art installation commissioned to celebrate the completion of Coral Reef City and The Bollard Project. Composed of 16 stacked cargo containers draped in hot pink fabric and drenched in high powered, pulsating LED lighting, *MIAMIMAX* was on view to the public December 4-7, 2013 from 7-10 PM daily. Dubbed as the "Art Party of Art Parties", this event was coined as the most exclusive of Art Basel Miami Beach, only available to be experienced voyeuristically by travelers in vehicles on the MacArthur Causeway or on boats in Government Cut. As the artists expressed, "Everyone is invited, no one may attend...with so many exclusive VIP parties during Art Basel week, there was one that was almost impossible to get in."

- *Prominent Sculpture Installed at Kendall Soccer Park*

*September Trophy, 2013 by Leyden Rodriguez-Casañova* - Miami artist Leyden Rodriguez-Casanova was commissioned to implement a sculptural installation for the open space area near the entrance of the Kendall Soccer Park. *September Trophy* conveys the spirit and sportsmanship of soccer and prominently identifies the park within the streetscape. The artist-designed feature serves the main focal point of the park and welcomes visitors as they enter the playing fields.

- *Artist Designed Floor Installed at Arcola Lakes Senior Center*

*Confetti Floor, 2014 by Aramis O'Reilly*- Aramis O'Reilly's *Confetti Floor* conceptually portrays the flourishing of spring and the many new possibilities that the season brings to explore renewed interests, creativity, and adventures. The work suggests cycles, seasons, and rebirth

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as it relates to seniors seeking to invigorate their lives at this new facility. The imagery ranges from colorful, simple geometric forms to references of leaves, flowers and branches arranged in bursting formations that begin at the center of the main lobby, tapering off spatially at its edges, and highlighting entrances to the various activity rooms along the main corridor where the placement of artwork elements is much denser to reinforce way finding throughout the center. The artist's intent was to create an environment that would mark and celebrate in a "confetti-like" exuberance the beginning of rediscovery and life as one enters the senior years.

- Public Art Installation Completed at Gran Via Elderly Housing Project  
*Dreaming Forever-Glades, 2014 by Carlos Betancourt and Alberto Latorre* - *Dreaming Forever-Glades* was informed by Betancourt and Latorre's passion for nature and the flamboyant. Sited just a few miles from the Everglades, the artwork recognizes a rare ecosystem that is characterized by sawgrass marshes, cypress swamps, estuarine mangrove forests and exotic wildlife. In creating the work, the artists developed a unique application of lightweight-expanded foam PVC sheets which securely fasten to chain link fencing. This simple approach resulted in a powerful transformation of the entire façade and parking areas of the Gran Via Complex. As the artists state, "Our greatest satisfaction is to know that this project has the magnitude and exposure to visually challenge and creatively inspire the surrounding neighborhood and the hundreds of people that drive by each day."
- Integrated Friezes Installed at Fairchild Tropical Botanic Garden Visitor Center  
*Frieze Project, 2014 by Naomi Fisher* - Inspired by depictions of flora- from 1920's French Art Deco, Arts and Craft movement floral patterns, to Ancient Greek vase paintings- Fisher's Frieze Project uses the symmetrical structure of a palm tree trunk to anchor the entrance façade of the Rose-McQuillan Welcome Center. Above each of the four windows and two doorways is a decorative canopy of plant patterns, inspired by the way trees become structures for an entire ecosystem including air plants, orchids, birds and butterflies. In developing the work, Fisher drew inspiration from the stone relief art deco frieze of flowers and palm fronds that is located on Fairchild's classic keystone gatehouse built by the Civilian Conservation Corps. As stated by the artist, "I wanted to create a work that would complement Fairchild's global reputation as being more than a garden; it is a site of respite and sanctuary through art, beauty, and community."
- Monumental Sculpture Installed at Northside Police Station  
*Fingerprint, 2014 by Jefre Figueras Manuel* - Distinguishing the exterior of the Northside Police Station is a site specific sculpture by Florida based artist Jefre Figueras Manuel. The work draws inspiration from the police's investigatory process of fingerprint identification. The sculpture, standing 45 feet in height, is composed of cut lines that form abstracted fingerprints in maze-like patterns across the surface. During the evening hours, the work beams with colored LED lighting, transforming the sculpture into a magical chandelier that projects silhouettes of fingerprints across the exterior plaza.
- Commemorative Sculpture Installed in Richmond Heights  
*Richmond Heights Pioneers Monument, 2014 by Dinizulu Gene Tinnie*- The triangular-shaped granite and bronze monument is located at the prominent intersection of Lincoln Boulevard/Olivia L. Edwards Boulevard and Madison Street. An initiative of the Richmond Heights Neighborhood Crime Watch organization and the Office of Miami-Dade County Commissioner Dennis C. Moss, District 9, the work honors the pioneers of the historic planned community of Richmond Heights which was founded in 1949 by Colonel Frank Crawford Martin, a former U.S. Army Air Corps pilot, for African American Veterans of World War II.

## ***NEW/ IMPROVED POLICIES, RELIABLE SYSTEMS AND FINANCIAL ACCOUNTABILITY***

- ***Procedural Guide to Art in Public Places*** - This "Procedural Guide to the Art in Public Places Program" was developed by the department to provide County departments with a user-friendly set of guidelines for implementing the art in public places requirements. In addition, the processes and procedures detailed in the guide have been incorporated in the County's Procedures Manual (procedure number 358). The information included in this procedural guide is based on Section 2-11.15 of the County Code ("Works of art in public places"), Administrative Order 3-11 ("Art in Public Places Program Implementation and Fund Transfer Procedure") and a set of County Attorney's Office opinions that have been issued over the years regarding the program's requirements. The Procedures Manual was recently updated to include sections for municipal compliance and for compliance by private sector development projects done on behalf of local government. In addition, to ensure uniform compliance with the public art requirement, the Procedures Manual now references the establishment of a capital project budget allocation worksheet to calculate the 1.5 percent public art allocation consistently. ([\*Click here\*](#) or go to [\*http://intra.metro-dade.com/procedures/library/358.pdf\*](http://intra.metro-dade.com/procedures/library/358.pdf) for procedure number 358, the APP section of the Procedures Manual)
- ***Ensured Financial Accountability*** - The department continues to work closely with the Office of Management and Budget (OMB) and other County departments to account for all funds committed to the APP program. The adopted FY 2014-2015 budget for the APP program is based on detailed accounting of funds contractually committed to ongoing projects, monies dedicated for repair and conservation of artworks, and costs for managing this work. Key project financial and accounting systems have been restructured to reflect exact APP revenues received from other departments and expenditures made by project, and to enable regular, up-to-date project tracking logs to be provided to departments upon request. Specific accounting of each APP allocation is provided to departments at the outset of a project, delineating an accurate and thorough calculation of art commission amount, the APP administrative cost, and the artwork repair and conservation appropriation (15 percent of the 1.5 percent public art allocation for each artwork is dedicated to a repair and conservation fund).
- ***Implemented A System for Identifying New Projects*** - The department and OMB have created a system to ensure that the APP allocation is properly calculated and planned for at the outset of all eligible capital projects and that a resulting budget line item specifying the public art contribution is built into capital budgets. APP staff attends annual OMB capital budget hearings for County departments and is taking an active role to ensure that all eligible capital projects properly adhere to the APP requirements. In addition, an APP line item/check-off has been included in the automated system for authorizing/tracking County capital projects.
- ***Conducted Art in Public Places Training Sessions with County Departments*** - The department continues its work to familiarize County departments regarding the proper implementation of the APP program and ensure all departments' adherence to the public art requirements. APP staff is collaborating with departments to demonstrate a "value-added" benefit to public art components, using artists and artworks to make better buildings through artist-designed elements that contribute directly to the quality of the building. The department continues to familiarize County departments with the proper implementation of the APP program and ensure all departments' adherence to the public art requirements.
- ***Conducted Art in Public Places Training Sessions for Municipalities*** - Department of Cultural Affairs staff is collaborating with municipalities to implement Building Better Communities General Obligation Bond (BBC-GOB), Safe Neighborhood Parks (SNP) and municipal funded capital projects that meet the public art eligibility criteria and must comply with the public art requirement. In order to comply with the APP requirement, municipalities have the option of administering their own public art projects or working collaboratively with the County to administer, manage and implement the public art components. APP staff has administered public art projects on behalf of the City of Aventura, City of Miami Gardens and City of Hialeah,

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and is currently working collaboratively with the City of Medley, City of Miami, City of Opa Locka, and City of Homestead, among others, to identify opportunities for public art and to begin project implementation on their behalf. It is important to note that the department is using these opportunities to remind our municipal partners that the County Code requires municipalities to implement the art in public places requirements for all of their eligible capital projects.

- ***Oriented New Art in Public Places Trust Members*** - The department has developed an orientation notebook for volunteer board members of the APP Trust that provides background information on all aspects of the program and outlines the responsibilities and requirements of service on the Trust. Orientation sessions have been held for all new APP Trust members on their responsibilities and requirements, and additional workshops have been held on the APP artists' contracting process. The volunteer Trust members have participated enthusiastically in these sessions and continue to demonstrate an outstanding commitment to the program. Appointments to the Art in Public Places Trust are being monitored by staff to ensure that vacancies on the Trust are filled without delay.
- ***Appointed New Professional Advisory Committee (PAC) Members*** - Pursuant to County Code, the APP program utilizes a Professional Advisory Committee (PAC) to guide and advise APP Trust when selecting work to be commissioned or acquired into the County's collection. The PAC is a panel composed of local and national luminaries in the field of art, architecture, art history and architectural history. PAC members are appointed by the Trust, serve two-year terms and may be re-appointed for up to a total of three consecutive terms. These members provide insights based on their knowledge of the community, reflect the prestige of visual arts professionals now working in South Florida and help provide the Trust with the efficiency of readily available candidates for PAC meetings.
- ***Created a New Message: Public Art Improves County Buildings*** - In addition to improving systems and methods that ensure the Art In Public Places requirements are applied and adhered to uniformly, the Department has emphasized the following messages:
  - public art is a value added strategy to improve the quality of departments' capital projects;
  - successful collaborations with other departments rely on identifying opportunities for artworks early in the design phase of their projects and engaging departments in the artist selection process; and
  - art projects are developed so that they are meaningful and relevant to the particular department's services and needs.

**SECURITY AND ACCOUNTABILITY OF THE COLLECTION**

- ***National Standards Set with Completed Inventory Evaluation and Assessment of Collection*** - Miami-Dade County Art in Public Places is the nation's first public art program to complete a comprehensive valuation and assessment of its entire public art collection. Work began on April 7, 2014 with Gurr Johns International Fine Art Consultants, who deployed their chief appraisers to evaluate the entire 750 piece collection. This extensive report was completed in September 2014. The information gathered in this report will be used to properly assess the inventory, care, maintenance and repair schedules for the collection.
- ***Launched New Website and Inventory Software System*** - A significant grant from the John S. and James L. Knight Foundation made it possible to secure the services of Mediatrope, pioneers in interactive web design, content management, and online strategy, to create a state-of-the-art website and collections management software system. The acquisition of this custom-

designed platform not only allows for the collection to be viewed by worldwide visitors, it also serves as the management system for the conservation and stewardship of the collection, including inventory and records-keeping functions.

- **Repair and Conservation Program** - Fifteen percent of the 1.5 percent generated by all new public art allocations is being dedicated to a repair and conservation fund that is being used for specialized tasks required to restore and/or repair works of art in its collection. These funds will be replenished on an ongoing basis with proceeds from new commissions. Several projects related to the care and preservation of the collection have been completed, including major restorations of several of the most prominent works in the collection, including Claes Oldenburg and Coosje van Bruggen's *Dropped Bowl with Scattered Slices and Peels* at the Stephen P. Clark Government Center; an outdoor sculpture by Isamu Noguchi *Slide Mantra*, at Bayfront Park; a major glass installation entitled *Ghost Palms* by artist Norie Sato at Miami International Airport; and significant artworks located throughout the Metrorail system, among others.
- **Coordinated Inventory** - Department of Cultural Affairs staff is continuing to work closely with Internal Services to ensure that APP records are coordinated and identical with Internal Services' inventory accounting of the APP collection.
- **Secured Artworks at Government Center and Other Locations** - Under the supervision of Department of Cultural Affairs' staff, a professional art installation technician completed the securing of all framed artworks in the Stephen P. Clark Center with anti-theft locks. Phase two of the installation project was completed in 2013 and all of the framed artworks located at various facilities throughout the County have been professionally secured with anti-theft locks. In addition, all of these works are affixed with APP inventory identification labels.

b. Since established Please see attached

4. Is there any other board, either public or private, which would better serve the function of this board? No
5. Should the ordinance creating the Board be amended to better enable the Board to serve the purpose for which it was created? (If "Yes", attach proposed changes)  
The Ordinance was revised on December 21, 1982 and on February 8, 1994 allowing the department to operate more efficiently. The revisions created the Trust and a professional selection process through an advisory committee which now serves as a national model for public art agencies as evidenced in the national publication *Going Public: A Field Guide To Developments in Art in Public Places* which offers national models in ordinances, master plans, contracts and other technical issues of the field.  
No changes to the Ordinance are recommended.
6. Should the Board's membership requirements be modified?  
The board's membership requirements include that members be knowledgeable in public art, residents of Miami-Dade County and not operate, own or be employed by an art dealer, art gallery, artists' representative, museum or other entity which derives income from the sale or display of art work. These requirements meet the needs of the board, which should be representative of the community at large but avoid conflict of interest from any individual involved in a financial relationship in the business of art.  
No changes to the membership requirements are recommended.
7. What is the operating cost of the Board, both direct and indirect? (Report on FY 2013 and FY 2014)

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The members of the Art in Public Places Trust serve in a fully voluntary capacity; there is no specific County budget for the board itself. County staff serves the County Mayor and the County Commission in developing and implementing County cultural policy. To the extent any costs can be directly attributed to the Art in Public Places Trust itself, these would be less than \$3,000 per year (including staff time dedicated to confirming monthly meetings, delivery of monthly agenda packages, tours of works-in-progress, etc.) The County is the direct beneficiary of the invaluable, incalculable contributions made by Trust members in the form of their time, expertise and voluntary efforts made in support of elevating and expanding the County's public art collection and defining policies for its preservation.

8. Describe the Board's performance measures developed to determine its own effectiveness in achieving its stated goals.

The Master Plan for Art in Public Places and the Department of Cultural Affairs' annual business plan define the principal goals and strategies developed and implemented by the Department and Art in Public Places Trust to advance their joint roles as creators and caretakers of an important public art collection and valuable public asset. The Trust guides each policy, action, artist commission, artwork maintenance plan, and collection management system it develops to be in direct service of those goals.

**Miami-Dade County Department of Cultural Affairs/Art in Public Places Trust**  
***Major Accomplishments***  
***(last update: December 2014)***

Miami-Dade Art in Public Places has created a collection of over 750 acquired or commissioned art works ranging from small two-dimensional pieces to large-scale installations by international and regional artists such as Claes Oldenburg, Ed Ruscha, Keith Sonnier, Carlos Alfonzo, Isamu Noguchi, Michele Oka Doner, Carlos Betancourt, Jose Bedia, Cundo Bermudez, Carlos Cruz-Diez, Red Grooms and Donald Lipski. Public art installations can be found throughout Miami-Dade County and include the following select locations:

**Miami International Airport**

- Mover Station Terminal Connector  
*Harmonic Convergence* by Christopher Janney
- Concourse J  
*Foreverglades* by Barbara Neijna
- South Terminal Meet and Greet Lobby  
*Coral Eden* by Brad Goldberg
- South Terminal International Baggage Claim Area  
*Ghost Palms* by Norie Sato
- Concourse D  
*A Walk on the Beach Phase I and II* by Michele Oka Doner  
*Tropical Garden* by Michele Oka Doner  
*Realm of Secrets* by Carlos Betancourt, APM Station B  
*Got Any Jacks* by Donald Lipski  
*From Seashore to Tropical Garden* by Michele Oka Doner  
*Años Continuos* by Maria Martinez-Cañas
- Concourse H  
*Flight Patterns* by Roberto Calvo  
*Aqua/Botanica* by Ed Carpenter
- Airport Toll Collection Plaza  
*Miami Wave* by John David Mooney
- Airport Sound Attenuation Wall  
*36th Street Wall* by Martha Schwartz.
- Airport Heliport  
*Miami Heliotrope* by Keith Sonnier

**Adrienne Arsht Center for the Performing Arts of Miami-Dade County**

- Dolores and Sanford Ziff Ballet Opera House and John S. and James L. Knight Concert Hall  
*Untitled Lobby Floors and Balcony Railings* by José Bedia
- Studio Theater, Dolores and Sanford Ziff Ballet Opera House  
*Ways of Performing* by Cundo Bermudez
- Sanford and Dolores Ziff Ballet Opera House Exterior Plaza  
*Pharaoh's Dance* by Gary Moore
- Plaza for the Arts- Fountain and Seating Elements  
*Water Scores* by Anna Valentina Murch
- Dolores and Sanford Ziff Ballet Opera House  
*Hibiscus Grand Curtain* by Robert Rahway Zakanitch
- John S. and James L. Knight Concert Hall  
*Green Lace Scrim* by Robert Rahway Zakanitch

- *The Culture of the Structure* by Konstantia Kontaxis and Ed Talavera, 55 min. Documentary Film

#### **PortMiami**

- PortMiami Campus  
*The Bollard Project* by Jim Drain
- Toll Collection Booths  
*Coral Reef City* by Bhakti Baxter
- Terminal D  
*Ocean Waves I and II* by Shan Shan Sheng
- Terminal E  
*Ephemeral Everglades* by Dixie Friend Gay
- Cruise Terminal G  
*Miami on the Wild Side* by Deborah Brown  
*Aquascapes: Miami Seaport Project*
- Cruise Terminal F  
*Listening Benches* by Nitin Jayaswal, Entrance Area  
*All Night Long, We Heard Birds Passing* by Lydia Rubio  
*The Journey: Water Project & Suitcase Project* by Carolina Sardi

#### **Marlins Park**

- Home Run Feature  
*Homer* by Red Grooms
- Stadium Entrance Plaza  
*Chromatic Induction in a Double Frequency* by Carlos Cruz-Diez
- Commemorative Marker-East Plaza Entrance  
*A Memorial Bowling* by Daniel Arsham/Snarkitecture
- Lighting of Super-Columns  
*Beacons* by Daniel Arsham/Snarkitecture
- City of Miami/Marlins Park Parking Garages  
*Spectators* by Christian Moeller

#### **Miami Dade Parks, Recreation and Open Spaces**

- Arcola Lakes Senior Center  
*Confetti Floor* by Aramis O'Reilly
- Kendall Soccer Park  
*September Trophy* by Leyden Rodriguez-Casañova
- Deering Estate  
*Light Forms* by Silvia Lizama  
*Wishing Stone* by Richard Medlock
- Crandon Park Golf Course Clubhouse, Key Biscayne  
*Vistas* by Luciana Abait
- Metrozoo  
*Animals of Asia* by Joe Walters  
*Monolophosaurus* by John Payne  
*Harpy Eagle* by Peter Busby  
*Still Life Zoo* by Carlos Betancourt
- African Heritage Cultural Center  
*Aromatic* by Gary Moore

- Women's Park  
*Women's Park Gates and Fence* by Lydia Rubio

### **Miami-Dade Transit**

Eighteen public art installations at Metrorail stations and eight public art installations at Metromover stations, including the following:

- Miami Intermodal Center/Earlington Heights Connector  
*Sargassum* by Michele Oka Doner
- Phase I of the *Ninth Street Pedestrian Mall*, an innovative, collaborative infrastructure project in Overtown. Designed by artist Gary Moore and landscape architect Gerald Marsten, this project has received two national awards and an international award including a federal US Department of Transportation and National Endowment for the Arts "Design in Transportation Award."
- Rockne Krebs' *Miami Line* a 1340' neon artwork over the Miami River which was a catalyst for the successful *Light Up Miami* Program.
- Miami-Dade Art in Public Places celebrated its Thirtieth Anniversary in 2003 with a ceremony and celebration at *The M*, located at the Riverwalk Metromover Station.
- Miami-Dade Art in Public Places completed the restoration of several artworks located along the Metrorail and Metromover Systems. With the partnership, generosity and commitment of Miami-Dade Transit, we were able to renew many of these artworks. Six works along the Metro system were restored to their original condition. The art works which have been repaired include the following: South Miami Station, Douglas Station, Coconut Grove, Station, Riverwalk Station, Santa Clara Station and Brownsville Station.

### **Jackson South Community Hospital**

- Exterior Gardens and Landscape  
*The Ripple Project* by Mikyoung Kim
- Interior Floor Design, Wayfinding System and Hanging Artworks  
*Vitality* by Leonel Matheu

### **Miami-Dade Fire Rescue Headquarters Facility**

- Redesign of Exterior Façade  
*Light Symphony* by Po Shu Wang and Louise Berterson (Living Lenses)
- Lobby of Training Facility  
*Untitled (Committed to Service and Grounded In Place)* by Adler Guerrier
- Exterior Gates and Fences  
*Untitled (Escutcheons for Readiness and Commitment)* by Adler Guerrier

### **Select public art installations include the following:**

- *Dreaming Forever-Glades*, an installation of artist designed of lightweight-expanded foam PVC sheets which securely fasten to chain link fencing by Carlos Befancourt and Alberto Latorre, which resulted in a powerful transformation of the exterior façade of the Gran Via Elderly Housing Complex.
- An integrated series of friezes for the Fairchild Tropical Botanic Garden Visitor Center entitled the *Frieze Project* by artist Naomi Fisher
- Monumental 45' sculpture, entitled *Fingerprint*, installed on the exterior plaza of the Northside Police Station by artist Jefre Figueras Manuel
- An innovative light piece, entitled *Light Field* by artist Robert Chambers that illuminates the entire, translucent inner lobby wall of the South Miami-Dade Cultural Arts Center with changing designs

created by computer-programmed LED fixtures. In addition, the lobby features two large-scale marble sculptures also created by Chambers entitled *Orbitals I* and *II*.

- A collection of five mini gardens for the central plaza of the Verde Gardens Housing Project by artists Carlos Alves and JC Carroll.
- An interactive, new media project for the main lobby of the Stephen P. Clark Government Center entitled *Reflect* by artist Ivan Toth Depeña.
- An exterior entrance plaza entitled *Shadow Canopy* and interior rug by Michelle Weinberg at GSA Trades Shop Facility.
- A photo installation entitled *Horizon* by Dennis Adams at the Miami-Dade Water and Sewer Department.
- An installation by Angi Curreri entitled *Hearts of Hope* at the Domestic Violence Shelter.
- Installation at North Dade District Police Station #9 by Val Carroll titled *Seals of Excellence*.
- Project at Fairchild Tropical Garden by Roberto Behar and Rosario Marquardt, *Paradise Room*.
- Two sculptures by Ralph Helmick and Stewart Schechter at the American Airlines Arena titled *Double Vision*.
- Two projects at Caleb Center. Artists worked closely with a Community Advisory Committee led by the Hon. Beth Bloom and Yvonne Caleb to create the projects.
  - *Caleb Memorial Mural* by Charles Humes
  - *Heart House* by Angi Curreri
- Sculpture installation at West Little River Fire Station by artist Dinizulu Gene Tinnie titled *A Gathering of Spirits*.
- Four banner projects at the Miami Arena by artists Toni Lawson Chipenda, Alberto Donat, Meme Ferre and Ken Falana.
- Sculpture Walk at Miami Dade College-Wolfson Campus. Installed eight sculptures by accomplished American sculptors donated to Art in Public Places by the Lannan Foundation.
- Key Biscayne Gardens Master Plan, 1989.

#### **Awards:**

- *Public Art Network Year in Review 2014* - two Miami-Dade public art projects were selected out of a field of 340 entries, with only the top 37 projects in the nation being showcased. Miami-Dade projects featured in the *Public Art 2014 Year in Review* were Bhakti Baxter's *Coral Reef City* and Jim Drain's *The Bollard Project*.
- *National Association of Counties (NACo) Award 2013* - Miami-Dade County Art in Public Places received a 2013 National Association of Counties (NACo) award for its newly designed website, [www.miamidadepublicart.org](http://www.miamidadepublicart.org).
- *Knight Arts Challenge Grant Award (\$50,000)* – In collaboration with Miami-Dade County Art in Public Places, artist Ivan Toth Depeña received Knight Art Challenge Grant to launch the nation's first augmented reality public art program.
- *Public Art Network Year in Review 2012* - three Miami-Dade public art projects were selected out of a field of 429 entries, with only the top 50 projects in the nation being showcased. Miami-Dade County received recognition for the highest number of public art projects of any single community in the nation. Miami-Dade projects featured in the *Public Art 2012 Year in Review* were Ivan Toth Depeña's *Reflect*, Christopher Janney's *Harmonic Convergence*, and *Ripple Gardens* by Mikyoung Kim.
- *Public Art Network Year in Review 50-Year Retrospective* recognized *Peacock Curtain* by Robert Zakantich and *Water Scores* by Anna Valentina Murch as two of the most exemplary public art projects completed over the past fifty years in the United States.
- International Art and Artworks Award (2010) presented at the World Architecture Festival honored Barbara Neijna's *Foreverglades* at Miami International Airport, Concourse J.

- *Knight Arts Partnership Grant Award (\$30,000)* for "Creating a Digital Public Art Program - Developing New Web-based Technology to Make the Art in Public Places Collection More Accessible" - a challenge grant from the John S. and James L. Knight Foundation.
- *Public Art Network Year in Review 2008* - recognized works at MIA and the Port of Miami, including Barbara Neijna's *Foreverglades*, Norie Sato's *Ghost Palms*, Brad Goldberg's *Coral Eden*, Shan Shan Sheng's *Ocean Waves I and II* and Dixie Friend Gay's *Ephemeral Everglades*.
- *Public Art Network Year in Review 2007* – celebrated installations at the Arsht Center including Jose Bedia's *Untitled* terrazzo floors and balcony railings, Condo Bermudez' glass tile mosaic mural, *Ways of Performing*, Gary Moore's *Pharaoh's Dance* exterior plaza, Anna Valentina Murch's *Water Scores* and Robert Rahway Zakanitch's *Hibiscus Curtain* and *Green Lace Scrim*.
- Two 2007 Terrazzo Honor Awards – given to Gary Moore and Jose Bedia for public art installations at Adrienne Arsht Center for the Performing Arts of Miami-Dade County.
- 2007 National Association of Counties (NACo) award for the educational and promotional campaign entitled *From Vision to Reality: Public Art at Carnival Center for the Performing Arts*.
- Miami-Dade Art in Public Places was awarded The American Institute of Architects (AIA) 1999 Institute Honors for Collaborative Achievement for exceptional contributions to the design and architecture community.
- Miami-Dade Art in Public Places received two National Association of Counties (NACo) 1999 Achievement Awards, one for its innovative educational outreach program Master Peace and the other showcasing Collaborative Projects at Miami International Airport
- National Design in Transportation award from U.S. Department of Transportation and National Endowment for the Arts for the "Ninth Street Mall" project.
- Recognition awards from NACo (National Association of Counties) for four of its 1995 projects including the Metromover installation; a Family Development Center art installation by Beryl Solla; the 9th Street Mall project; and an educational project A Dialogue/Artists Talking with Artists Series.
- Seven grants from the Florida Department of State Cultural Affairs Division.
- Grants from Dade County Cultural Affairs Council and the Coconut Grove Arts Festival '93/94.
- Grant for an educational project with the Dade County Public Schools from the Dade County Public School Board.

#### **Education and Outreach:**

- *Miami-Dade County Art in Public Places Continues to be at the Forefront of Innovation with the Launch of a Highly Experiential Website, [www.miamidadepublicart.org](http://www.miamidadepublicart.org)* - The newly designed website of Miami-Dade Art in Public Places, [www.miamidadepublicart.org](http://www.miamidadepublicart.org), extends the accessibility of more than 650 works of art from the Miami-Dade County Public Art Collection. The site allows residents and visitors anytime-online access to images and documentation of the public art collection, the ability to create virtual tours and capabilities to search the collection by media, artist or location. In addition, the new website features expanded content, opportunities for artists, tools, resources and news items that will be constantly updated. (2012)
- A Major Exhibition of APP Projects at the ArtCenter / South Florida: *"Not the Usual Suspects: [New] Art in [New] Public [New] Places"* which featured forthcoming and recently completed projects commissioned by the Miami-Dade County Art in Public Places Trust. (2011)
- *Downtown Miami Public Art Tour* - In collaboration with the Downtown Development Authority, APP curated a walking tour of public artworks located in downtown Miami. Online and printed maps, a downloaded audio tour and website were created for this initiative, which is being used to promote culture in the downtown area.
- *Published a Procedural Guide to Art in Public Places* This "Procedural Guide to the Art in Public Places Program" was developed by the department to provide County departments with a user-friendly

set of guidelines for implementing the art in public places requirements. In addition, the processes and procedures detailed in the guide have been incorporated in the County's Procedures Manual (procedure number 358).

- Published "Selections from the Miami-Dade County Art in Public Places Collection, "a brochure highlighting the excellence of the APP Collection. "Selections" also promotes self-guided tours of the collection and increases awareness of our county-wide "museum." (2008)
- Miami-Dade Art in Public Places published a full color catalogue highlighting the public art projects at Carnival Center for Performing Arts entitled *From Vision to Reality: Public Art at Carnival Center for the Performing Arts*. (2006)
- An exhibition entitled *From Vision to Reality: Public Art at Carnival Center for the Performing Arts* was held in the lobby of the Miami Herald during Art Basel Miami Beach 2006. Guided tours of the public art projects at the Carnival Center were held with artists on site to speak to the public about their works.
- Miami-Dade Art in Public Places participated in the 2006 Public Art International Symposium in Taipei, Taiwan and presented a lecture on Public Art Education and Training.
- In 2004, Miami-Dade Art in Public Places purchased forty works of art for the Artbank Collection. The purchases were highlighted in an exhibit entitled *Recent Acquisitions: Artbank Collection* in the lower lobby of the Stephen P. Clark Center. In addition, a full color catalogue was published to accompany the exhibition.
- In collaboration with Miami-Dade Transit, APP produced a promotional brochure entitled *Art en Route*, which highlights the public art projects along the Metrorail and Metromover stations. (2003)
- Artist-in-residency project with artist Amalia Padilla-Gregg at North Dade Center for Modern Languages, an elementary school in Opa-locka.
- Project by artist Sebastian Spreng honoring local citizens with disabilities.
- AIDS Information Stands - a project with the Center for the Fine Arts, National Foundation for the Advancement of the Arts, the Public Works Department and Body Positive 93/94.
- Domestic Violence Initiative project as part of the Liz Claiborne "Women's Work Project" 93/94.
- Completed a Videodisc, CD ROM and software program containing in-depth information on many new and old Art in Public Places projects, and containing video games and classroom exercises on the Art In Public Places program.
- Art in Public Places was featured in a major exhibit called *Art + Architecture = Miami* at the North Miami Museum of Contemporary Art.
- The agency completed the S.O.S.I (Save Outdoor Sculpture) survey, a survey of all outdoor sculptures in Dade County, made possible through a grant from the Smithsonian Institution. As a result, the department created the Adopt-an-Artwork program. The program enables corporate and community agencies to provide maintenance of an artwork for a period of a year.
- Several major exhibitions and catalogues published:  
*Selections from the Miami-Dade County Art in Public Places Collection - 2008*  
*From Vision to Reality: Public Art at the Carnival Center for the Performing Arts-2006*  
*Artbank; Recent Acquisitions-2004*  
*Art en Route-2003*  
*Public Art Process -1985*  
*Venice Biennale - 1988*  
*South Florida in the Eighties-Selections from the Artbank at Miami-Dade Center 1989*  
*MetroMover proposals exhibit 1991/92 Main Branch Miami Dade Library Art + Architecture = Miami - 1995*
- Art in Public Places was one of the first public art programs in the country to create a full-time education program.

- Produced national conferences and seminars including the National Association of Local Art Agencies' Going Public Art Symposium, 1992
- Published a Teacher Learning Package - a book containing information on the Art in Public Places program and related lesson plans for teachers.
- Produced two video tapes on the program - one of them winning the "Wolfson Media Award." (1991)
- Established an exhibition program at Miami International Airport to showcase South Florida photographers. (1997)
- Participated in the Dade County Public School's Museum Education Program - whereby a paid professional conducts tours of public art installations with art education classes of up to 200 tours per year representing some 4000 to 5000 students per year. (1987)
- Developed the *Artists Talking with Artist/Dialogue* workshop series (five workshops).
- Agency was one of ten nationwide, which participated in a dialogue at the federal level with administrators at the Federal Transit Administration to formulate new policy on infrastructure design.

Art in Public Places Trust  
2013 ATTENDANCE RECORD

	Jan 13	Feb 13	Mar 13	Apr 13	May 13	Jun 13	Jul 13	Aug 13	Sep 13	Oct 13	Nov 13	Dec 13
Cindi Nash, Chair	**	#	P	P	P	P	**	#	P	P	P	**
Susan Ackley	**	#	P	P	E	E	**	#	P	P	P	**
Raul Aguila	**	#	E	E	E	E	**	#	E	E	P	**
Mitchell Bierman	**	#	E	P	P	P	**	#	P	P	P	**
Carol Damian	**	#	P	P	E	E	**	#	P	E	P	**
Marie Jocelyn Duignan	**	#	P	P	E	E	**	#	E	P	E	**
Sandi-Jo Gordon	**	#	P	P	P	P	**	#	P	P	P	**
Julio Grabel	**	#	P	P	P	P	**	#	E	E	E	**
Cheryl Jacobs	**	#	P	P	E	E	**	#	E	E	E	**
Betsy Kaplan	**	#	P	P	P	P	**	#	E	P	P	**
Penny Lambeth	**	#	E	E	E	E	**	#	P	P	P	**
Dr. Paula Levine	**	#	P	P	P	P	**	#	P	E	E	**
Zammy Migdal	**	#	P	P	P	P	**	#	P	P	P	**
Kathryn Orosz	**	#	P	P	P	P	**	#	E	P	P	**
Dr. James A. Thomas	**	#	P	P	E	E	**	#	P	P	E	**
Code:												
	P=Present											
	A=Absent											
	E=Excuse											
	NM=Non Member											
	# = No Quorum											
	** = No Meeting											

Art in Public Places Trust  
2014 ATTENDANCE RECORD

	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Cindi Nash, Chair	E	E	E	#	**	E	E	**	NM	NM	NM	NM
Susan Ackley	P	P	P	#	**	P	P	**	P	**	P	
Raul Aguila	E	P	E	#	**	E	E	**	P	**	E	
Mitchell Bierman	P	E	P	#	**	E	P	**	P	**	P	
Carol Damian	P	P	P	#	**	P	P	**	P	**	P	
Marie Jocelyn Duignan	E	E	P	#	**	E	E	**	E	**	E	
Sandi-Jo Gordon	P	P	P	#	**	E	P	**	P	**	P	
Julio Grabiell	E	P	P	#	**	P	P	**	P	**	E	
Cheryl Jacobs	P	E	E	#	**	P	P	**	E	**	P	
Betsy Kaplan	P	P	P	#	**	E	P	**	E	**	P	
Penny Lambeth	E	P	E	#	**	P	E	**	P	**	P	
Dr. Paula Levine	P	P	P	#	**	E	E	**	P	**	P	
Zammy Migdal	P	P	E	#	**	P	E	**	E	**	P	
Kathryn Orosz	E	P	P	#	**	P	P	**	P	**	E	
Dr. James A. Thomas	P	E	P	#	**	P	E	**	E	**	P	
Code:	P=Present											
	A=Absent											
	E=Excuse											
	NM=Non Member											
	# = No Quorum											
	** = No Meeting											

**MIAMI-DADE COUNTY ART IN PUBLIC PLACES  
ORDINANCE**

Adopted: September 18, 1973  
Amended: December 1, 1978  
Revised: December 21, 1982  
Revised: February 8, 1994

**ORDINANCE NO. 94-12**

**ORDINANCE RELATING TO ART IN PUBLIC PLACES TRUST, AMENDED TERMS  
OF MEMBERSHIP, PROVIDING SERVERABILITY, INCLUSION IN CODE AND AN  
EFFECTIVE DATE**

**Section 1.** Section 2-11.15 (2) (a), Code Miami-Dade Dade County, Florida is hereby amended to read as follows:

**1. Art in Public Places Program**

- a. **Appropriation for construction to include amount of works of art.** Miami-Dade County and each municipality in Dade County shall provide for the acquisition of works of art equivalent in value to not less than one and one-half percent (1½%) of the construction cost of new governmental buildings; provided that no funds may be appropriated for this purpose from the ad valorem tax operations fund. To the extent the total appropriation is not used for the acquisition of works of art for said buildings, the remainder may be used for:
  - 1. Program administrative costs, insurance costs or for the repair and maintenance of any works of art acquired under this section: or
  - 2. To supplement other appropriations for the acquisition of works of art under this section or to place works of art in, on, or near government facilities which have already been constructed.
  
- b. **Waiver of requirements.** The requirements of subsection (a) may be waived by resolution of the Board of County Commissioners of Miami-Dade County when and if it appears to said board that a construction project covered hereunder is not appropriate for application of the above requirements.
  
- c. **Definitions.** For the purpose of this section, the following terms are hereby defined:
  - 1. Works of art are defined as the application of skill and taste to production of tangible objects according to aesthetic principles, including, but not limited to, paintings, sculptures, engravings,

carvings, frescos, mobiles, murals, collages, mosaics, statues, bas-reliefs, tapestries, photographs and drawings.

2. Construction cost is defined to include architectural and engineering fees, site work, and contingency allowances. It does not include land acquisition or subsequent changes to the construction contract.

## 2. Art in Public Places Trust

There shall be an Art in Public Places Trust to administer the program.

- a. **Purpose.** The Trustees of the Art in Public Places Trust shall act in the public interest upon all matters relating to the program and shall support the program's goals and objectives. The Trustees' responsibilities include the selection, maintenance, planning public education and curatage curating of all works of art acquired by the program.

1. **Membership; qualifications.** The Trust shall be composed of fifteen (15) Trustees appointed to staggered three-year terms by the Board of County Commissioners, serving without compensation. Each Board member shall be appointed to a term which shall end concurrently with the last day of the term of the County Commissioner who appointed the Board member, as provided in Section 2-38.2 of this Code. If a vacancy occurs prior to the expiration of the Board member's term, the County Commissioners who appointed that member shall appoint a new member to fill the balance of the term. Additionally, the Mayor shall appoint two (2) members of the Board of County Commissioners to sit as ex officio Trustees. Each Trustee must be knowledgeable in public art, must be a resident of Dade County and may not operate, own or be employed by any art dealer, art gallery, artists' representative, museum or other entity which derives income from the sale or display of art work. Membership is governed by Section 2-11.38 and 2011.39 of the Dade County Code.

2. **Term of office.** No Trustee shall serve more than eight (8) consecutive years on the council; provided that this limitation shall not be applicable to Trustees with unexpired terms on November 1, 1993 who were reappointed after that date. Nothing shall prohibit any individual from being reappointed to the Trust after a hiatus of two (2) years.

- b. **Professional Advisory Committee.** The Professional Advisory Committee shall be composed of eleven members appointed by the Trust, and shall be compensated for professional services in accordance with a

schedule established by the Trust, although this shall not preclude donations of such services.

1. **Membership, qualifications.** Each member of the Professional Advisory Committee shall be a professional in the field of art, architecture, art history, or architectural history. Members' reasonable expenses shall be reimbursed at a uniform rate to be established from time to time by the Trust.
  2. **Term of office.** Each Professional Advisory Committee member shall service a two-year term and may be reappointed for a total of three consecutive terms.
  3. **Duties.** The Professional Advisory Committee will screen submissions and will recommend to the Trust for each acquisition not more than three possible selections, which may be existing works of art or new commissions.
  4. **Proceedings.** For each acquisition the Trust shall direct the Professional Advisory Committee to act as a committee of the whole or in smaller subcommittees.
- c. **Selection of works of art.** All acquisitions will be in accordance with the Master Art Plan. Trustees shall approve each acquisition from those selections recommended by the Professional Advisory Committee. The County Manager will negotiate and execute appropriate contracts to acquire each approved work of art. Funds may be aggregated to acquire works of art.
1. **Selection criteria.** In the selection process the following principles shall be observed:
    - a. Works of art shall be located in areas where residents and visitors live and congregate and shall be highly accessible and visible.
    - b. Areas used by tourists, including the airport, seaport, beaches, parks and thoroughfares, shall each have a separate Master Plan which shall be incorporated as a portion of the Master Art Plan.
    - c. The Trustees should consider the inherently intrusive nature of public art on the lives of those frequenting public places. Artworks reflecting enduring artistic concepts, not transitory ones, should be sought.
    - d. The Trust's selections must reflect the cultural and ethnic diversity of this County without deviation from a standard of excellence.

- e. Final selection shall also take into account appropriateness to the site, permanence of the work in light of environmental conditions at the site, maintenance requirements, quality of the work, likelihood the artist can successfully complete the work within the available funding, diversity of the artists whose work has been acquired by the Trust.
  - d. **Master Art Plan and Implementation Guidelines.** The Trustees shall adopt and publish a Master Art Plan and written uniform guidelines to govern the manner and method of submission of proposed works of art to the Professional Advisory Committee, the process by which the Professional Advisory Committee shall make recommendations to the Trustees and the process by which the Trustees shall approve acquisitions. These shall be approved the Board of County Commissioners. Purchase and commissions pursuant to such approved guidelines shall be reflected on the information selection of the Commission agenda, but shall not require Commission approval.
3. **Ownership and upkeep.** Ownership of all works of art acquired by the County under this section is vested in Dade County. The Art in Public Places Trust is charged with the custody, supervision, maintenance and preservation of such works of art. In each instance, the County shall acquire title to each work of art acquired.
4. **Personnel.** The County Manager shall provide adequate and competent clerical and administrative personnel as may be reasonably required by the Trust for the proper performance of its duties, subject to budget limitations.

**Section 2.** If any section, subsection, sentence, clause or provision of this ordinance is held invalid, the remainder of this ordinance shall not be affected by such invalidity.

**Section 3.** It is the intention of the Board of County Commissioners, and it is hereby ordained that the provisions of this ordinance shall become and be made a part of the Code of Miami-Dade County, Florida. The sections of this ordinance may be renumbered or relettered to accomplish such intention, and to word "ordinance" may be changed to "section", "article", or other appropriate word.

**Section 4.** This ordinance shall become effective ten (10) days after the date of its enactment.

# **BYLAWS OF MIAMI-DADE COUNTY ART IN PUBLIC PLACES TRUST**

## **ARTICLE I Authority and Scope**

**Section 1. Authority.** Miami-Dade County Art in Public Places Board was created by Ordinance No. 73-77 adopted on September 18, 1973. The Art in Public Places Trust (the "Trust") is part of the Government of Dade County, Florida, having been established by Ordinance No. 82-112, adopted by the County Commission on December 12, 1982 and amended by Ordinance No. 94-12 on January 18, 1994.

The Ordinance empowered the Trust with the task of administering the Art in Public Places program, established qualification for Trust membership, its term of office and duties. The Ordinance further set forth certain powers for the Trust, provided for its funding and other various matters pertaining to its operations. The Ordinance instructed the Trust to adopt a Master Art Plan and Implementation Guidelines for acquiring art work, with the advice of a Professional Advisory Committee ("PAC") supervision, maintenance and preservation of art work property of Dade County. These Bylaws are adopted pursuant to the authorization contained in the Ordinance Section 2, paragraph (a) which empowers the Trust to "act in the public interest upon all matters relating to the (Art in Public Places) program."

**Section 2. Scope.** These Bylaws are intended to supplement the matters covered by the Ordinance and not to supersede or modify any of its provisions. In the event of any conflict between the Ordinance and the Bylaws, the text of the Ordinance or any other application ordinance or law, shall govern.

## **ARTICLE II Meeting of the Trust**

**Section 1. Public Meetings.** All meetings and business of the Trust shall comply with all requirements of Florida Chapters 119 and 286 and any amendments thereto and shall be open to the public at all times. Meetings shall be conducted according to the Roberts Rules of Orders (newly revised), unless waived.

**Section 2. Regular Meetings.** Regular meetings of the Trust shall be held monthly, unless waived by the majority of the Trust or Executive Committee and at such place within Dade County as shall be determined by the Trust Chairperson and the Trust.

**Section 3. Special Meetings.** Upon the call of the Chairperson, Executive Committee or any five members or a vote by the Trust, other meetings of the Trust may be held at any time upon notice by letter, telegram or in person, sent not later than five days before such a meeting and in compliance with Florida Chapter 286 (see Section 1).

**Section 4. Agenda.** The agenda for all meetings of the Trust shall be prepared by the Executive Director after consultation with the Chairperson and Executive Committee. Additional agenda items may be proposed by any member of the Trust. Copies of the agenda shall be sent to members prior to the date of the meeting.

**Section 5. Voting.** Each member shall be entitled to one vote on matters coming before a meeting of the Trust. No member may vote by proxy. The Trust shall act as a body in making its decisions. No member present at a meeting may abstain from voting except in cases of conflict of interest.

**Section 6. Quorum.** Half of the Trust members constitute a quorum. During the months of June, July and August, six members of the Trust will constitute a quorum. Provided there is a quorum, a majority of those present and voting shall be required to adopt a motion.

**Section 7. Conduct of Meetings.** All meetings shall be open to the public but participation in discussions by members of the public shall be at the sole discretion of the Chairperson of the meeting. The Trust by a majority vote can override the Chairperson's decision. The agenda shall be followed to the extent possible but other matters may be considered at the discretion of the majority of the Trust.

**Section 8. Public Appearances and Requests.** Any Dade County resident or organization shall be entitled to request to appear before the Trust. Such request shall be made in writing and shall be delivered to the Trust office at least 15 days before the day of the regular meeting of the Trust with a copy mailed to the Chairperson. The written communication shall include all relevant facts concerning the personal appearance or request. Scheduling of the appearance or the request shall be at the discretion of the Chairperson and the Executive Director.

**Section 9. Records.** Minutes of the business conducted at all meetings of the Trust shall be kept and shall be open for public inspection. The minutes of each meeting shall be subject to approval by the Trust and shall be signed by the Chairperson and an officer for the Trust. The minutes shall be forwarded to each Trust member prior to the next subsequent meeting for approval and action at such subsequent meeting.

### **ARTICLE III Organization**

**Section 1. Membership.** The Art in Public Places Trust shall be composed of 15 members appointed by the Board of County Commissioners to a term which shall end concurrently with the last day of the term of the County Commissioner who appointed the board member. Two members of the Board of County Commissioners, appointed by the Mayor, shall sit as ex officio members. Each member must be knowledgeable in public art, must be a resident of Dade County and may not operate, own, or be employed by any art dealer, art gallery, artist's representative, museum or other entity which derives income from the sale or display of art work.

**Section 2. Vacancies.** Vacancies are filled by the County Commissioners who appoint one Trustee per commissioner and two at-large by vote of the County Commissioners.

**Section 3. Resignation/Termination.** Any member may resign at any time by delivering written notice of such resignation to the Chairperson of the Trust. A person appointed in place of the member who resigned shall serve the unexpired term of the original appointment.

**Section 4. Reappointment.** No Trustee shall serve more than eight (8) consecutive years on the Trust; nothing shall prohibit any individual from being reappointed to the Trust after a hiatus of two (2) years.

**Section 5. Compensation.** Members shall receive no compensation for service on the Trust, but may be reimbursed for parking expenses for attending duly advertised Trust meetings.

**Section 6. Attendance.** Attendance shall be governed by Article 1B, Section 2.11.39 of the County Code. Members' absences from Trust meetings shall be excused by vote of the Trust.

**Section 7. Conflict of Interest.** Members shall observe requirements of the County Conflict of Interest Ordinance and shall abstain from voting on matters in which their vote could be constitute conflict of interest. The determination of a possible conflict of interest shall be made by the Trust's counsel, when members shall ask for guidance in such cases.

**Section 8. Financial Disclosure.** Members shall submit annually to the County their financial disclosure statements on or before July 15<sup>th</sup>.

**Section 9. Sunshine Law.** Members in their public and private actions that concern Trust business shall observe the provisions of the Florida "Sunshine Law".

#### **ARTICLE IV Officers**

**Section 1. Number.** The officers of the Trust elected by members shall be Chairperson, Vice-Chairperson, and Secretary-Treasurer.

**Section 2. Executive Committee.** The Executive Committee shall be composed of the officers of the Trust and two at-large members who shall be elected by the membership. Other officers may be elected from time to time if the majority of the Trust determines it be necessary or desirable for the efficient administration of the Trust. The Executive Committee shall recommend actions to be taken to the Trust and shall function according to the rules governing the Trust. The Chairperson of the Trust shall be the Chairperson of the Executive Committee.

**Section 3. Operations of the Executive Committee.** The Executive Committee shall meet at least once a month, or more often when the Trust business so requires unless waived by a majority of the Executive Committee. A meeting of the Executive Committee shall be called when requested by at least two of its five members, or the Chairperson. Three members shall constitute a quorum and a majority of those present shall be required to adopt a motion. The meeting of the Executive Committee shall be always open and shall be held at the offices of the Trust, or any appropriate public place.

**Section 4. Legal Counsel.** The Trust shall have a legal counsel, appointed by the County Attorney, who shall be available for consultation by the Executive Committee and Trust members in legal matters concerning the Trust and its operations.

**Section 5. Term of Office.** Each officer of the Trust shall be elected for a one-year term and may be re-elected as desired by the Trust.

**Section 6. Duties.**

- (a) The Chairperson of the Trust shall be the Chief Executive Officer of the Trust. The Chairperson shall preside at all full Trust meetings, shall sign all documents requiring an official signature on behalf of the Trust, including its annual report to the Board of County Commissioners. The Chairperson shall see to it that the transaction of all Trust business in accord with the law, the Ordinance, these bylaws and the conflict of interest statement. The Chairperson and the Executive Committee shall recommend and the Trust shall approve Chairperson and members to serve on the various standing and special committees of the Trust except that the Liaison Committee described in Section III of the Implementation Guidelines shall be recommended to the full Trust by the Executive Director. No pronouncements made by the Chairperson as spokesman or representative of the Trust shall obligate or commit the Trust except as provided by these bylaws and specifically authorized by the Trust.
- (b) The Vice-Chairperson shall act in the absence of the Chairperson in the conduct of meetings or otherwise shall perform such duties as may be delegated by the Chairperson of the Trust.
- (c) The Secretary-Treasurer shall be the secretary and the chief financial officer of the Trust responsible for overseeing the budget, prepared by the Executive Director, funds and other assets which are property in the care of the Trust. The Secretary-Treasurer shall supervise the keeping of all necessary financial records to ensure the safety of the financial and other assets in the care of the Trust to satisfy all Dade County ordinances applicable thereto. The records shall be kept at the office of the Trust and shall be open to inspection at reasonable time. No bond shall be required of the Secretary-Treasurer unless decided by vote of a majority of the Trust. The Secretary-Treasurer may recommend opening a special banking account, by the Trust for depositing private sector donations to the Trust. No Trust monies may be withdrawn, nor assets transferred without the signature of any two of the five officers of the Trust.

**Section 7. Removal.** Any officer may be removed from office upon 2/3 vote of the remaining members of the Trust at a regular meeting, or a special meeting called for that purpose, provided that in the case of a special meeting the notice of the meeting shall specify the purpose thereof.

## **ARTICLE V Committees**

**Section 1. Standing Committees.** The following Standing Committee of the Trust shall be constituted:

- (a) Budget and Finance
- (b) Community Relations and Public Information

The committees shall consist of a minimum of three members of the Trust. The committees shall operate in accordance with the law, the Ordinance and these bylaws and are empowered only to make recommendations to the Trust.

**Section 2. Duties of the Standing Committee.**

- (a) The Budget and Finance Committee shall oversee the finances and budget of the Art in Public Places Trust prepared by the Executive Director and staff.
- (b) The Community Relations and Public Information Committee shall oversee the development and implementation of a comprehensive, multi-media public information program both on the local and national levels to acquaint the community and the country with the goals and accomplishments of Dade County's Art in Public Places Trust.

**Section 3. Special Committees.** Special and ad-hoc committees dealing with specific matters may be constituted by the Trust. The Nominating Committee shall be an ad-hoc committee, constituted annually to recommend new Trust appointments and officers of the Trust. Its duties shall be as follow:

- (a) The Nominating Committee shall review all applications to Trust membership and make recommendations to the Trust in writing and in advance of the meeting at which these recommendations are to be acted upon.
- (b) Following the annual appointment of new members, the Nominating Committee shall submit recommendations for officers to the Trust in writing and in advance of the meeting at which these recommendations are to be acted upon. Candidates other than those nominated by the Committee may be nominated from the floor.

Members of the public other than Trust members may be asked to serve in non-voting advisory capacity to special committees.

**ARTICLE VI**  
**Miscellaneous**

**Section 1. Fiscal Year.** The fiscal year of the Trust for all purposes shall coincide with that adopted by the County.

**Section 2. Amendments.** The Trust, by a majority vote of all its members, shall have the power to amend or repeal these bylaws or to adopt new bylaws.

Amended: November 12, 1995

Amended: January 18, 1994

Amended: May 12, 1987

**MINUTES OF THE  
MIAMI-DADE COUNTY ART IN PUBLIC PLACES TRUST  
January 13, 2015**

A meeting of the Miami-Dade Art in Public Places Trust was held at the Stephen P. Clark Center, 111 NW 1<sup>st</sup> Street, Miami, FL.

**MEMBERS PRESENT**

Mitchell Bierman  
Carol Damian  
Sandi-Jo Gordon  
Julio Grabiell  
Cheryl Jacobs  
Betsy Kaplan  
Dr. Paula Levine  
Zammy Migdal

**MEMBERS NOT PRESENT**

Susan Ackley  
Raul Aguila  
Marie Jocelyn Duignan  
Penny Lambeth  
Kathryn Orosz

**STAFF**

Michael Spring  
Jessica Berthin  
Deborah Margol  
Brandi Reddick  
Patricia Romeu

Vice-Chairperson Sandi-Jo Gordon called the meeting to order at 12:30 p.m.

**Requests for Excused Absences for January 13, 2015**

Requests for excused absences submitted by Susan Ackley, Raul Aguila, Marie Jocelyn Duignan, Penny Lambeth and Kathryn Orosz were approved unanimously (motion by Cheryl Jacobs, seconded by Mitchell Bierman).

**ITEMS FOR APPROVAL**

**Approval of the November 11, 2014 Minutes**

The Trust minutes of the November 11, 2014 meeting were approved unanimously (motion by Zammy Migdal, seconded by Paula Levine).

**Approval of 2015 Art in Public Places Sunset Review**

Brandi Reddick reported to the Trust that all boards created by the Board of County Commissioners (BCC) through ordinance are subject to a sunset review process on a biennial schedule. As part of this sunset review process, Art in Public Places (APP) staff completes a questionnaire that summarizes the work of the Art in Public Places Trust. The report also includes Trust attendance records and past accomplishments of the APP program. This review process requires the Trust to take a formal vote for the approval of the 2015 Sunset Review written report included in the agenda package and the continued existence of the Miami-Dade Art in Public Places Trust.

The 2015 Sunset Review report of the Miami-Dade Art in Public Places Trust and the recommendation for the continued existence of the Miami-Dade Art in Public Places Trust were approved unanimously (motion by Mr. Bierman, seconded by Ms. Jacobs).

**Trust Resolution No. APPT 14-21 African Heritage Cultural Arts Center**

As noted by Patricia Romeu, a meeting of the Professional Advisory Committee (PAC) was held on November 7, 2014 for the purpose of selecting artists to complete a proposal for the African Heritage Cultural Arts Center Marquee project located at 6161 NW 22 Avenue.

This national call to artists received 68 applications. After several rounds of review and discussion among PAC members and African Heritage Cultural Arts Center staff, six national artists were recommended by the PAC. The selected artists, as referenced below, will receive an \$800.00 honorarium to create a site specific project proposal, plus travel expenses if applicable, for a combined total expenditure amount not-to-exceed \$7,600.00 from the Miami-Dade Parks, Recreation and Open Spaces Department public art funds.

1	Toblas Putrih	\$	1,500.00
2	Adler Guerrier	\$	800.00
3	Michael Gran (Typoe)	\$	800.00
4	William Cordoba	\$	1,500.00
5	Gary Simmons	\$	1,500.00
6	Theaster Gates	\$	1,500.00
1	Mickalene Thomas	\$	800.00
2	Ebony Patterson	\$	800.00
3	Fulano Inc. (Leyden Rodriguez Casanova)	\$	800.00

Since the artist list above is based on invitation recommended by the PAC, the PAC also selected three additional artists as back-up if one or more of the six recommended artists are not able to propose. This Trust resolution authorizes staff to contact the three back-up artists in the order listed below with an invitation create a site specific proposal in the case that one or more of the recommended artists is not able to participate:

- 1) Mickalene Thomas
- 2) Ebony Patterson
- 3) Fulano Inc. (Leyden Rodriguez Casanova)

The approval of Trust Resolution No. 14-21 will authorize Professional Artist Service Agreements in the fixed fee amount of \$800.00 plus travel expenses, if applicable, for each artist for a combined total expenditure amount not-to-exceed \$7,600.00 for the *African Heritage Cultural arts Center Marquee project* (Proposal Phase).

The motion to adopt Trust Resolution No. APPT 14-21 was approved unanimously (motion by Julio Grabel, seconded by Ms. Jacobs).

**Trust Resolution No. APPT 15-01 Arcola Police Station-Jeffrey Manuel**

As noted by Ms. Romeu, Studio JEFRE LLC, with lead artist Jeffrey Figueras Manuel, was originally commissioned by the Miami-Dade Art in Public Places Trust on September 15, 2009 to implement his "Fingerprint" proposal concept for the new Arcola Police Station entry plaza. The artist's original design was to be partly funded with credits from the building's construction contract. However, significant underbidding on the construction project resulted in substantial reductions to the overall APP allocation as well as to anticipated construction credits in both landscape and hardscape elements which were to be applied to the fabrication and installation of the artwork. With this unforeseen funding shortage, the artist was unable to proceed with his substantially completed design and as a result was asked to rethink the artwork concept for the main plaza with the available funding, which amounted to less than 40% of the combined original commission amount.

On April 12, 2011, the Miami-Dade Art in Public Places Trust authorized Trust Resolution No. 11-04 for the fabrication and installation of a redesigned artwork by Studio JEFRE LLC for the station's main entry plaza with an overall reduced budget of \$96,000.00. The artist developed a different visual approach incorporating the fingerprint idea on a 45 foot vertical sculpture that is prominently sited at the center of the main station plaza. At night, the sculpture comes to life as a glowing landmark with a series of high intensity blue LED lights installed within its vertical core.

Through the process of the design revision and permitting, the artist closely collaborated with APP and the Internal Services Department staff to keep up with the anticipated construction schedule. However, after nearing 40% completion in construction, the main contractor for the police station started to have financial problems which eventually resulted in being terminated and the project completion was delayed for another two and half years. During this time, the site conditions for the artwork's foundation and electrical installation were modified without APP's knowledge or explicit consent causing the artwork's permitted plans to be invalidated and for the permit to require 4 different time extensions. Even after countless challenges and nearly 5 years later, the artist managed to complete the installation of the Arcola Blue Beacon on time for the grand opening of the new police station and for the appreciation and enjoyment of the community it serves.

The approval of Trust Resolution APPT No. 15-01 will authorize the funds for additional artist's expenses resulting from unforeseen construction delays, significant changes in design and permit costs, and increased installation costs due to modifications of site conditions beyond the artist's control. The negotiated amount of \$13,000.00 represents direct additional expenses incurred by the artist's four (4) subcontractors including engineering consultants, metal fabricators, lighting consultant, and the artwork's general contractor.

The motion to adopt Trust Resolution No. APPT 15-01 was approved unanimously (motion by Mr. Bierman, seconded by Dr. Levine).

**Trust Resolution No. APPT 15-02 Eighth Street Metromover Station-Carlos Alves**

As reported by Jessica Berthin, *La Palma (The Palm)*, *Ventana Solar (Solar Window)* and *Portón de Sentimientos (Gate of Sentiments)*, site-specific artworks by artist Carlos Alves, were installed at the Eighth Street Metromover Station as part of the Metromover line expansion in the mid-1990s. With the three artworks, Mr. Alves forms a tribute to the Calle Ocho community:

*La Palma* is a towering, ceramic palm tree trunk that symbolizes freedom; *Ventana Solar* is an arched, aluminum window embedded with broken bits of colorful ceramics collected from people in the neighborhood; and *Portón de Sentimientos* is a decorative aluminum gate adorned with ceramic accents, symbolizing gateways into Calle Ocho.

APP staff was informed in 2014 that the Eighth Street Metromover Station would be undergoing a large-scale renovation as part of the Brickell City Centre Development project. Two of the three artworks, *Ventana Solar (Solar Window)* and *Portón de Sentimientos (Gate of Sentiments)*, were directly affected by station construction and will need to be restored and reinstalled elsewhere. To accommodate Swire Properties' (developer) construction schedule, both artworks were successfully removed in late 2014 under the supervision of the artist and currently are being stored by the artist. Both APP and Miami-Dade Transit (MDT) staff have agreed that the Tenth Street Metromover Station platform canopy and elevator shaft would be a logical choice for placement of these pieces, as the dimensions of the artworks match the dimensions of these station features. The authorization for use of monies from the Repair and Restoration Funds is intended to temporarily cover all costs related to the removal, storage, restoration and reinstallation of these artworks and APP staff will invoice Swire Properties for complete reimbursement for these expenses.

The motion to adopt Trust Resolution No. APPT 15-02 was approved unanimously (motion by Mr. Grabiell, seconded by Betsy Kaplan).

## **REPORTS AND DISCUSSION ITEMS**

### **NEW PROJECTS**

#### ***City of Miami Beach Convention Center Renovation and Expansion Project***

Ms. Reddick reported that Art in Public Places continues its work to implement public art projects in collaboration with municipalities. Over the past six months, APP staff has met with City of Miami Beach representatives to discuss the implementation of the public art components for the expanded Miami Beach Convention Center. In addition to developing preliminary opportunities and discussing the project schedule, APP proposed the possibility of managing the public art projects in collaboration with and on behalf of the City. The project is being developed by Fentress Architects, a global design firm with extensive experience in creating sustainable and iconic large scale public architecture. In addition, Arquitectonica and West 8 Urban Design and Landscape Architecture are collaborators on the project. The estimated public art allocation is \$4.3 million.

At the November 2014 meeting of the City of Miami Beach Art in Public Places Board, it was agreed that Miami-Dade APP staff would oversee the entire implementation of the projects. An International Call to Artists was issued on December 1, 2014 and will close on January 16, 2015. The City of Miami Beach Art in Public Places Committee will meet on January 30, 2015 to develop a short list of artists to create site specific project proposals. Ms. Reddick encouraged Trust members to attend.

#### ***Professional Advisory Committee Meeting- Thursday, February 5, 2015***

##### ***City of Miami***

As noted by Ms. Reddick, the City of Miami has asked Miami-Dade Art in Public Places to implement a number of small, fast-paced public art projects on behalf of the City. The first project to be addressed is an existing facility at Kinloch Park, located at 455 NW 47<sup>th</sup> Avenue, Miami. It is envisioned that the public art will be integrated into an existing entranceway which

will link the existing facility to a new facility slated to open in the fall 2015. The estimated project budget is \$17,000. The second project to be addressed is a new gymnasium and athletic complex at Gibson Park, located at 401 NW 12<sup>th</sup> Street, Miami. It is envisioned that the public art will be integrated into acoustical panels and/or a stand-alone feature within the complex. The estimated project budget is \$60,000. The following artists will present site specific proposals for both projects on February 15, 2015:

1. Lorie Beltran
2. Jenny Brillhart
3. Sinisa Kukec
4. Don Lambert
5. Martin Opper
6. Christina Pettersson
7. Cristina Lei Rodriguez

*District 11 Utility Box Wraps*

As described by Ms. Reddick, the Miami-Dade County Parks, Recreation and Open Spaces Department, in collaboration with APP, issued a Miami-based Call to Artists for approximately 25 utility boxes located throughout District 11, represented by Miami-Dade County Commissioner Juan C. Zapata. It is envisioned that the selected artist(s) will create intriguing imagery that will help define the District 11 landscape. The selected artist(s) will create a series of wraps that can be duplicated throughout the 25 identified utility boxes. The "wrap" process is achieved by printing high-quality, high-resolution, large vinyl sheets and applying them the same way a decal would be applied. The following artists will present site specific project proposals on February 5, 2015:

1. Gonzalo Fuenmayor
2. Joseriberto Perez
3. Yuri Tuma
4. Michelle Weinberg

Ms. Reddick further noted that APP staff is working on additional projects in District 11, including an exhibition for the Kendale Lakes Branch Library, which will be curated from the Library's collection, and a poetry project with Miami-based artist Agustina Woodgate in collaboration with O, Miami.

***NW 7<sup>th</sup> Avenue Transit Village***

Ms. Reddick noted that a national Call to Artists will be issued for the NW 7<sup>th</sup> Avenue Transit Village in early January 2015. The 7th Avenue Transit Village is a mixed-use development project located in the heart of Liberty City, one of Miami-Dade's oldest and most celebrated communities. This multi-modal hub will provide 140 units of affordable housing, a business/commercial area, a multi-level parking garage and a transit hub, which will ultimately enhance current transportation services by providing immediate access to I-95. The NW 7<sup>th</sup> Avenue Transit Village will incorporate many of the existing area businesses, in addition to the building of a new multi-purpose theater with an arts center component.

In collaboration with Miami-Dade Transit, Miami-Dade Art in Public Places has identified the exterior façade for the integration of public art. The estimated project budget is \$262,500.00.

## **Project Updates**

### *Miami-Dade Fire Rescue Projects*

Ms. Romeu noted that APP is working with Miami-Dade Fire Rescue Department (MDFR) to create an artist-designed terrazzo floor for two branch fire stations located in Miami Lakes and Coconut Palm. Artists Felicia Carlisle and Michelle Weinberg were selected for the stations. Ms. Carlisle's proposal, entitled Broken Triangle, combines colors that signify air (blue), fuel (gold) and heat (orange/red) in an equilateral triangle formation with interconnecting sides, each symbolizing one of the elements that form fire. Ms. Weinberg's proposal makes use of the bright green colors found on rescue vehicles and combines them in geometric patterns on a black terrazzo. The floor design is also interspersed with metal cut outs depicting tools and symbols of rescue workers. Both projects are expected to be completed within two weeks.

### *Fred Eversley Restoration - Miami International Airport*

As reported by Ms. Romeu, Miami International Airport has authorized the funding for the restoration and refabrication of Parabolic Flight (1980) by Fred Eversley. The 35 foot-high stainless steel and neon work will be sited in a highly visible lawn area, located adjacent to the main exit area leading from the parking garages. The artist has submitted an estimate for the work and once approved by MIA, the work will begin.

### *Northeast Regional Library - Ivan Toth Depeña*

Ms. Berthin reported that artist Ivan Toth Depeña is in the process of installing his sculpture, entitled *Arc*, at the Northeast Regional Library. The library will open in summer of 2015, and final components of the sculpture will be installed just before the facility opening.

## **Collection Updates**

### *Miami Line*

Ms. Berthin reported that the Miami Line, a signature work in the APP collection by artist Rockne Krebs, has been a constant maintenance and repair issue for the APP program. Due to the vibrations caused along the track, the neon, which originally spanned 1,540 feet across the Miami River, is constantly damaged by the trains passing over the Metrorail bridge. APP staff has been working collaboratively with the artist's estate to develop a plan to recreate the work in LED lighting that will replicate the visual effect of neon and will make the work resistant to train vibrations. As Ms. Berthin noted, the selected contractor is working to secure all necessary permits for the project. Environmental permits are pending from the Department of Environmental Resources and final approval will be received once the necessary permits are submitted to the Building Department. Work is expected to begin in February 2015.

## **Director's Report**

### ***Nomination Process for Trust Members***

As noted by Mr. Spring, the Art in Public Places Trust currently has two vacancies. It was further noted that the Code of Miami-Dade County does not set forth a specific nomination process to address expired terms and vacancies of Art in Public Places Trust board members. Consequently, APP staff has established a process for screening and recommending candidates for the APP Trust. The process will include the placement of an advertisement to solicit qualified candidates to submit a resume and a letter of interest stating the reason for nomination and how the Artist in Public Places Trust would benefit by the appointment. The Chair of the APP Trust will appoint a nominating committee of three Trust members. The recommendations of the nominating committee regarding candidates will be forwarded to APP Trust for review and recommendation and then, to the committee of jurisdiction of the County Commission and to the Board of County Commissioners for final review and approval.

It was further noted by Mr. Bierman that the announcement should indicate the time commitment and necessary background checks required of potential members.

***Board of County Commissioners***

Mr. Spring noted that a new Chairperson and Vice-Chairperson for the Board of County Commissioners have been elected. The new officers are Commissioner Jean Monestime, Chairperson and Commissioner Esteban Bovo, Jr. Vice-Chairperson.

***NEA Town Meeting***

On December 2<sup>nd</sup> the Department of Cultural Affairs welcomed National Endowment for the Arts Chairman Jane Chu to Miami-Dade County. As noted by Mr. Spring, this was a rare opportunity to have a dialogue with America's top public sector arts leader. Chairman Chu had the opportunity to visit many of Miami's cultural institutions and was impressed with the work that is happening in Miami.

***Bloomberg Public Art Challenge***

Mr. Spring noted that Miami-Dade County was invited to apply to the Bloomberg Public Art Challenge, which will award three cities in the United States up to \$1M each to implement temporary public art projects. APP submitted a proposal in collaboration with Locust projects and artist Daniel Arsham. The project will allow Arsham to collaborate with noted Miami artists to design temporary, large-scale, interactive art installations, which will be located in public spaces frequented by both residents and visitors. Playing off satirical wit and structural experimentation, the works will integrate existing environments, including areas of transit such as train and bus stations, PortMiami, Miami International Airport and Miami Beach Convention Center. These temporary installations will create scenarios in which the audience will have the ability to interact with the work and feel as if they have been transported to another time or place, yet the works will draw from the unique culture, history, and diversity of Miami.

With no further business to discuss, the meeting was adjourned at 1:45 PM.

Respectfully submitted,

Brandi C. Reddick