

FINAL DRAFT  
AUGUST 28, 2002  
(OCTOBER 3, 2002 REVISIONS)

ART IN PUBLIC PLACES  
MASTER PLAN  
CITY OF MIAMI BEACH

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## INTRODUCTION TO THE MASTER PLAN

### Required Consistency

More than any city in the Americas, the City of Miami Beach has an urban image of 20<sup>th</sup> century architecture, design and art. Proof exists in the sale of millions of DECO and MIMO hotel postcards, in the reputation of the Wolfsonian Museum, and in the vast number of film & television backdrops.

More than any city it's size in the United States, international and American collectors of contemporary art reside and visit Miami Beach. Witness the success of Art Miami and the future Art Basel.

In unusually high percentages, hotel and residential developers utilize trendy, high quality design and art as a feature to attract guests and buyers. The Delano Hotel, the Sagamore Hotel, and the AQUA Residence, are just three recent projects.

From time to time, the City Commission and City staff support this visual celebration with unique artistic additions to civic projects. Just watch the smiles of citizens examining the interior court and elevator floors of City Hall or the visitors pointing at the colorful lifeguard stands on South Beach.

Yet when an objective view is given at the City's official Art in Public Places program, a surprisingly under-funded program exists compared to other cities of comparable size and reputation to Miami Beach.

In the same roughly 20-year period, Santa Monica, California has produced dozens of public artworks that are now part of the city image. With similar population, square miles and city budget size, Santa Monica's public art program has a consistent budget of \$135,000 per year, not counting the special bond-funded projects.

In its 6 square miles with universities and 100,000 residents, Cambridge, Mass. has a basis public art budget of \$100,000 annually and 2 FTE's that manage projects, write grants, organize conferences and conserve artworks.

Cities of comparable reputation and demands on city services such as San Francisco dedicate 2% of construction budgets of buildings, parks and many infrastructure projects. Artistic bus shelters, sidewalks, retaining walls and benches have become positive aesthetic additions to the city. In a groundbreaking public art program with millions of dollars, Phoenix has let artists working with engineers create a visual image for the city through highway sound walls, sidewalks, light poles, park shelters, etc, etc, etc. The citizens of Seattle, in its worst economic downturn since the 1970s, continue to fund public art into every corner of the city.

These cities smartly utilize the visual abilities of artists. The enhanced cityscape supports the daily quality of life, inspires civic pride and makes memories for the tourist and resident.

### RECOMMENDATION #1: RESPOND TO OPPORTUNITIES FOR ART

The City of Miami Beach knows the power of visual arts images. Unique to itself in the nation, Miami Beach has always sponsored public art projects when it just seems like the right thing to do. From the Carl Fisher's Flagler Memorial to Lincoln Road's Revival, funding has been found

for the art. Electrowave bus wraps, the temporary outdoor sculpture at the Bass Museum and the future pump station screen at 3rd and Washington are current examples.

The City of Miami Beach strives to achieve these visual images when the opportunity presents itself. The city should never lose the positive responsiveness to citizen or Commission initiatives like the Holocaust Memorial and the City Hall Floor or artist initiatives like the Christo's pink island wraps or Betancourt's beach icons.

The first recommendation to respond to opportunities for public art requires a full-time professional program manager and a budget to educate about the opportunities for public art. Funding is required to develop support features such as lists of talented public artists, sample contracts and on-line databases of ideas from around the world, potential donation sites and CIP/AiPP management procedures.

### RECOMMENDATION #2: CONSISTENT FUNDING FOR ART IN PUBLIC PLACES

The City of Miami Beach has benefited from a sustained program to preserve, celebrate and promote the city's DECO and MiMO architectural heritage. This program includes both control and encouragement of the private sector development and the design of buildings and infrastructure by the city itself. With a successful record, it is "consistency" of the years that taught every city agency and private developer the requirements to preserve this heritage.

The Art in Public Places program has been denied the type of funding and program consistency that permits the Historic Districts to be successful. Outside of Arts, Culture and Entertainment, the agency heads and construction managers have very little experience working with artists. Unlike the Historic Districts, these managers do not have public art incorporated into their thinking on design and construction. Only consistent funding can create the habits among other agencies that lead to the incorporation of esthetic requirements that are enjoyed in the historic districts of Miami Beach. Or in the public art programs of Portland, Seattle, Santa Monica, Phoenix, San Diego, Houston, Austin, Denver, and many, many more.

The second recommendation is that the Ordinance be amended to create a consistent base of funding for the Art in Public Places at a level of \$1.50 per resident annually from the capital budget. (This is an average of successful city programs.) This is minimum base funding. Additional annual funding is required for a full-time Art in Public Places manager, artwork maintenance and promotion/education. Above the base \$1.50 per resident, further additional funding should result from major private/public partnerships as per the AiPP ordinance and a private development program. When amending the Ordinance, a simple method to calculate the percentage should be created that does not require judgement as to project eligibility.

### RECOMMENDATION #3: NEW ADMINISTRATIVE PROCEDURES

The successful integration of the public art program requires successful coordination with the various agencies. The most important are the CIP Office, Planning, Property Management, Public Works and Parks. This plan makes recommendations for annual AiPP project development processes that coordinates the various agencies, the CIP office and the Annual Budget adoption. Other recommendations include collection maintenance assessment and cataloging every five years, on-line database for multi-agency project coordination, and interagency memo of understandings regarding planning, initial costs and long-term care.

## SUCCESS IN THE FUTURE

The Art in Public Places program was restarted just three years ago with the passage of the GO Bond by the citizens of Miami Beach. Before then, only three AiPP artworks had been purchased for the Police Headquarters building in 1992.

Given the August 2002 legal interpretation of the Ordinance, all AiPP funding from the GO Bond, Bass Museum addition and Regional Library are assigned. In other words no additional artworks will be purchased unless unfunded projects such as proposed parking garages, the 17th Street complex and the private development on public property become a reality. The program will be stunted again.

Consistency is required. With consistency comes the significant opportunities for relationships that make the program an important contributor to the reputation and quality of life in Miami Beach. Public Works has many neighborhood improvement projects such as sidewalks, street-end places and landscaped right of ways that can benefit from the ideas of an artist. Collins Canal Design with its new retaining structure and pathways will be a magnificent opportunity for an important art project through the heart of the city linking the cultural district with the Convention Center and Holocaust Memorial. New trails, bikeways and paths like Indian Creek could spread art throughout the city. An intense collaboration with the Historic Preservation Board could lead to the restoration of the monuments and possible purchases of historic sculptures and murals from private dealers or collectors.

Given Miami Beach's position as the center of the Americas, it is only logical that buildings, plazas, streets and parks should reflect the highest cultural ambitions. With the right support, the staff and citizens volunteers, the Art in Public Places program can contribute dramatically toward that goal.

## GOALS

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Art in Public Places programs around the world discover goals that respect the general values and cultural aspirations of the community they serve. But the very best add a layer that sparks a flowering of creative works that add richness to the character of a place or city.

In Miami Beach, creativity and innovation are part of the city. Respect and value for modern architectural design is essential to its definition. Film, fashion and music transmit the spirit of the city around the globe. Through partnering with the creative institutions and city agencies, public art should take its significant place as a memorable experience and image for citizens and tourists.

## PARTNER FOR IMPACT

### Public Art in a Dynamic Community

The City of Miami Beach is a dynamic, vibrant community with unique physical attributes of its architecture, beaches, nightlife and prime geographic location in the Western Hemisphere. Residents, South Floridians and international travelers seek out the pleasures of Miami Beach for a night, week or lifetime. Businesses in the arts, design, film, entertainment, music, dining, hospitality, travel, tradeshow and property development invest in Miami Beach as long as the city continues to be a desirable center of positive growth. Growth means opportunities.

The primary premise of this Master Plan for Art in Public Place is to maintain flexibility and grasp opportunities caused by the dynamics of growth. These opportunities lie within all sectors of the economy of Miami Beach - private, public and non-profit.

The history of public art in Miami Beach started in the private sector with artworks commissioned by Carl Fisher to enhance the desirability of property for sale. Nearly 90 years later, Craig Robins of DACRA will be installing new artworks for his AQUA Development on Allison Island. The historic concrete and ceramic details of DECO and MIMO architecture were necessities of a successful hotel, theater, club or apartment building. Today, renovated hotels such as the Sagamore and Delano utilize contemporary art and design as features to attract their clients and to add to the overall flavor of the city. These are opportunities grasped by the private sector responding to the investor, resident and tourist from all continents.

In the last few decades, the non-profit sector has found its successful niche. The Art Center of South Florida helped revitalize Lincoln Road by displaying painting, sculptures and prints in a variety of storefront windows. Miami City Ballet with its dance studio windows on street and the Bass Museum with its changing outdoor sculpture vitalize the Cultural Campus. With the huge influx of art buyers for Art Miami and Art Basel, volunteer groups of artists (with support by galleries and collectors) organized temporary events throughout the city including the gardens and hotel rooms. With the importance of the Jewish community in Miami Beach, America's most powerful holocaust memorial rose out of the historic pain and contemporary generosity. In each case, the formal and informal organizations found opportunities and made them happen.

The City of Miami Beach has found ways to support these private and community efforts with its own inventiveness. The City led the way with Lincoln Road's intensive artistic splendor through the white architectural follies by Morris Lapidus; the striped pavements, concrete balls and tile fountains; and the 1990's dynamic kiosk by Carlos Zapata. Created quickly by construction teams of the public works department, the beach lifeguard stands by William Lane have now become a primary international symbol of the Miami Beach.

Other agencies have found ways to contribute to Miami Beach's success. The Parking Department's magnificent plant-covered parking garage had been an architect's dream that Miami Beach accomplished. The environmental division of public works gathered the remaining Bacardi concrete bar (and Bacardi's public relations machine) and submersed it as a dive site. Today they are working with a Key West sculptor to make another dive site as environmental mitigation for beach re-nourishment.

In other ways, the city has let things happen that enhance the reputation of Miami Beach and as a result, created major new artworks for the world at large. Christo's pink island wraps and Carlos Betancourt's beach icons still reverberated around the world. In the past six months, Arts, Culture

and Entertainment scooped up the failed Miami project and created the exciting Miami Beach Festival Season temporary outdoor sculpture display of eight-foot tall flamingos during the summer of 2002. These were opportunities "not lost".

As Mayor David Dermer wrote in his 2002 state of the City speech, *"In addition to the thousands of room nights generated, these (arts) events sent positive images out to the worldwide media in ways that advertising could never buy."*

But finally, and its most important artistic achievement, the City recognized the significance of its architectural heritage. Through the efforts of many people and the institution of the Historic Preservation Board, the streets and buildings are a giant artwork with no comparable American example. Miles of enchanting building facades, entry courts and landscaping have turned Miami Beach into America's #1 walking city. With the recognition of MiMO and later modern architecture, Miami Beach will again lead the way by grasping the opportunity within.

## EXISTING OPPORTUNITIES FOR PUBLIC ART

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### PRIVATE SECTOR OPPORTUNITIES.

Many leaders and arts supporters in the private sector recognize the value of public art in creating the atmosphere of a dynamic, creative city where people want to live, work and play. This lively atmosphere increases the value of private land and property in the city. These individuals and businesses would welcome simple methods to foster the positive atmosphere through public art.

**Priority:** Develop and administer simple methods for contribution by the private sector and encourage the following:

- Purchase and display of artworks in the public areas of new developments.  
Example: Haas mural on Fountainbleu and Tuttle mural at AQUA
- Design and lending of sites for new public art on private property.  
Example: Video Projections/ Murals (Wolfsonian, 407 Lincoln Rd)
- Private sector contributions for public projects in close proximity.  
Example: Bayshore Golf Course Lake (The Meridian, The Chamber)
- Donations or loan of existing artworks to be sited on private or public lands.  
Example: Art Basel Sculpture Garden at Collins Park

### NON-PROFIT SECTOR OPPORTUNITIES

The non-profit sector of museums, performing arts groups and educational institutions can benefit from public art projects that enhance their programming, outreach and public awareness.

**Priority:** Collaborate and encourage the non-profits to utilize visual artists and public artworks to take their messages to the general public. Match AiPP projects with non-profits through the following:

- Collaborate to enhance the public education and celebration regarding new public artworks through relevant museum exhibitions or performances.  
Example: MOCA Lichtenstein exhibition with restoration of "Mermaid"
- Discover methods that the public art project provides programming to non-profits.  
Example: Bass Museum outdoor temporary sculpture display
- Bring media attention and street-level awareness to non-profit organizations.  
Example: "Miami-eye-guy" wall mural by Kenny Sharf and the "Flamingos on the Beach" outdoor sculptures

### PUBLIC SECTOR OPPORTUNITIES

Public sector opportunities exist to assist other City of Miami Beach departments and to collaborate with other governments such as Federal (Army Corp of Engineers), State (FDOT), Miami-Dade County and adjacent cities.

Priority: Be attentive to the needs of other city & non-city agencies and propose methods to solve their needs via public art.

Examples: Marine habitat restoration, gateway signage, pump station visual screens.

## EXPANDING OPPORTUNITIES FOR PUBLIC ART

### ENCOURAGE BY EXAMPLE

The AiPP Program will encourage the public, private and non-profit sectors to participate in public art through demonstration projects of the AiPP.

Priority: Create the demonstration projects and distribute printed materials to educate about public art possibilities.

- Example: Electrowave Shuttle Vehicle Designs

### MAKE PUBLIC ART "DOABLE"

As much as possible, prepare "how to" information for interested parties. Public art will not happen unless it can be implemented as part of the normal project development.

Priority: Given limited ACE staffing, maintain a complete list of on-call consultants, architects, public art consultants and art curators.

- Example: Sagamore Hotel Art Collection and Flamingos on the Beach

### ASSISTANCE TO OTHER AGENCIES

Other city agencies will be encouraged to utilize artists to achieve their goals. AiPP will be a resource for artists and designers that could provide various services from neighborhood arts projects to concrete fabricators.

Priority: Develop a list of local artists and their skills. Utilize the artist registry for the city, Miami-Dade, Broward County, State of Florida and others.

- Example: South Beach Lifeguard Stands and Electrowave Shuttle Vehicle

### COLLABORATION WITH HPB & DRB

As a city with some of the 20th century's highest architectural accomplishments in both historic landmarks and new architectural design, Miami Beach has an attitude of modern design excellence that is protected through the HPB & DRB. Collaboration with these boards could lead to both new buildings with appropriate artworks and public art that supports the character of the historic districts.

Priority: HPB, DRB and AiPP should share board members and selection committee members to keep communications open. Annual presentations to each other should be made.

### PUBLIC ART "LOCATIONS"

Like the exhibition halls of the Convention Center for national trade shows or the streets of Miami Beach for "Film and Print locations", various public spaces of Miami Beach could be identified as locations for donations of permanent or temporary public art. Individuals, corporations, non-profits or groups of artists would utilize the pre-approved "locations".

Priority: In conjunction with various city departments, the Convention Center and Film and Print Division, develop a list of sites and request pre-approval from the agencies.

- Example: Botanical Gardens and Collins Park for "Art Basel/Miami Beach" outdoors installations, and side of the Byron Carlyle and the Jackie Gleason Theaters for digital murals.

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### MAINTENANCE OF QUALITY WITHIN A OPEN SYSTEM

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The proposed open process for increasing the energy of Miami Beach through public art generates fears about the quality of art in the public realm. But a review of the history of Miami Beach does not support this fear. City leaders, city staff and developers understand the necessity regarding the maintenance of high aesthetic standards. These leaders have put intelligent protections are in place such as HPB, DRB and AiPP review.

Priority: Maintain strong review process by HPB, DRB and AiPP and support organizations such as MiMO, DECO and D+A that promoted good design in Miami Beach.

## ENHANCE THE QUALITY OF LIFE

### Public Art in the Daily Life of Citizens

*"I am proud of the fact we are one of the few communities which continually rises to the challenge of balancing those very important quality of life issues for our residents along with being an attractive and exciting world-class destination for our visitors"* **David Dermer's 2002 State of the City Address**

Enhanced quality of life is a prime motivator of any city government. The City Manager's Five Year Vision Statement speaks very directly: "To make the City of Miami Beach a cleaner, safer, more beautiful and vibrant community..." or another passage, "higher quality services and enhanced quality of life..."

After the basics\* have been met, quality of life is more like a menu for a wide variety of people. Some citizens will pick basketball courts, other's public art - and some both. But without question, many citizens of Miami Beach value the arts and good design. Public Art, like the Bass Museum or Miami City Ballet, validates these citizens' belief that the city matches their life style. Miami Beach is their home.

This value of art, design and creativity is the future of economic success according to Carnegie Mellon University professor of economic development, Richard Florida. In his theory\*\*, cities must attract the new "creative class" with hip neighborhoods, an arts scene and a gay-friendly atmosphere -- or they'll go the way of Detroit. Civic investment in satisfying the needs of this citizen group (so clearly established in Miami Beach) will support the future of all citizens.

\*Note: The economic contributions of the arts by attracting regional visitors and international tourists supports those basics.

\*\*Note: "The Rise of the Creative Class" Richard Florida, Basic Books, 2002

#### PHYSICALLY ACCESSIBLE.

If the art will enhance the quality of life of the citizens, it must be available. This seems obvious and not many public art projects are behind locked gates in the USA, but frequently a true evaluation of the numbers of people and drama of the artwork is not made.

Priority: Easily accessible and seen by a broad range of citizens everyday.

#### BEAUTIFUL.

For those people that value art as part of their selection from the menu of civic qualities, not just any art will succeed. The Miami Beach arts community is focused in two directions: high quality modern design starting with the Deco period and the best of very contemporary, museum quality artworks.

Priority: Modern design and artworks of the contemporary art museum.

#### VIBRANT.

Vibrant is a word about interaction: people with people and people with the environment. Bright colors, motion, electric lights and "playing with the art" contribute to the energy of a place. Changing activities like temporary artworks add to curiosity about a place. The vibrancy can contribute to public safety as proven in CPTED (Crime Prevention Through Environmental Design) principles that space is safer when it attracts a diverse group of people.

Priority: Energy and attention to a place through permanent vibrant artworks or changing temporary works.

MAINTENANCE.

Nothing can decrease the quality of life and attitudes of the citizens in a city like poor maintenance and repair.

Priority: Maintain existing artworks and understand the requirements of future care and maintenance before accepting the artwork.

KNOWLEDGE OF THE CITY.

If a citizen does not know about the attributes of a city, he/she will most likely not experience them. Quality of life is enhanced when a citizen participates in something of value to that person.

Priority: Printed matter and digital media that informs the citizens about the artworks in Miami Beach. (This public relations effort could be part of the program to attract the private sector to purchase artworks for public spaces.)

## ENERGIZE THE CITY

### Temporary, Changing Public Art

Every city, town or neighborhood is best equipped for success if it knows the unique qualities that create its sense of self-identity for the citizen. For Miami Beach, special events, nightlife and just pure human energy play a major role in the "unique urban environment" called for in the City Manager's Five Year Vision. Public art has and must continue to energize Miami Beach by consistently revitalizing its uniqueness.

Energy and events come in two packages for public art: "place energy" and "event production". In place energy, permanent art contributes to the dramatic spirit of the street, park or beach. The elevated transit line neon art over the Miami River or the Fort Lauderdale beach wave wall give energy back to the place. The nightclubs of South Beach create their own sort of public art in signs, entrances and people waiting on the sidewalk.

Of course, place energy can be quiet. Public art enhances space and gives it purpose. The Holocaust Memorial is the most poignant. The center of Flamingo Park calls out for a quiet purpose and image.

"Event production" is the support and creation of temporary activities. The summer "Festival Season" needs events like "Flamingos" to bring visitors. The Miami Beach Festival of the Arts benefited from the large temporary mural of Kenny Sharf's Miamiyeguy on the side of the Carlisle Theater in North Beach. Many large and small art installations in gardens, hotel rooms, storefront windows, empty buildings and sidewalks sprung from nowhere to welcome the artworld to Miami Beach and Miami in December, 2001. Public art might contribute to celebrations like the anniversary of the Beatle's 1964 first tour in America, in 2004.

Various cities have established places and technologies to facilitate public art as an event. Las Vegas has a 300 foot long electronic digital canopy that is programmed by artists. Auckland, New Zealand, is currently planning a 100 foot tall laser tornado by artist Peter Roche to move in and out of city towers. In London, temporary sculptures are commissioned for the only empty monumental 19<sup>th</sup> Century sculpture base on Trafalgar Square.

Given budgetary constraints, the AiPP energized events may be simpler events such as Bass Museum's changing outdoor sculpture exhibition. But through collaboration with non-profit or private companies, flamboyant video or laser projector might fill blank facades with new artist images every night.

#### PERMANENT SITES FOR TEMPORARY ARTWORKS

The AiPP program would create the infrastructure for temporary, changing artworks in different media. These sites and technology would be associated with other events and organizations to program the visual arts activity. The city could supply maintenance and security during the activities. Proposed permanent sites for changing artworks include:

- Collins Park sculpture garden with lighting, electrical power and sculpture bases if required.
- Video projections on 407 Lincoln Road and the Wolfsonian Museum.

## MANAGEMENT

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Although the AiPP program began in the 1980s, the committee has had very little work for many years. When new projects started to materialize with the passage of the GO Bond in 1999, AiPP staff solved each step in the program as it occurred.

At the same moment, the City created the Capital Improvements Program (CIP) Office to centralize construction budgeting, planning and management. As a result, people and procedures were in flux for the staff confronting AiPP artists for the first time.

The City has for the most part successfully dealt with the commissioning of its first two new artworks since 1992. Throughout the interviews and committee meetings in writing this plan, all parties called for clear procedures and responsibilities for implementation as well as early AiPP involvement in facility planning, design and construction.

The following text is not a comprehensive, management plan. The text describes some immediate steps, such as the appropriation of AiPP moneys from CIP projects that are complete or nearing completion. In the other places, the text outlines methods to get the most out of a particular public art project either through new artistic criteria or planning for the lifespan of the work. The recommendations will clarify the operations of the program, but leave the flexibility to respond to the realities of various departments and agencies.

## THE LIFESPAN OF ARTWORKS

### Maximizing the Civic Investment

Public art is a unique civic animal among government programs. Government services tend to be positive improvements in the beginning and then decrease in value. For example, the school system has an immediate positive effect on the children, but in the long-term, the majority of children as adults move to new cities. A new fire station provides better service to the community right away, but loses value when technology changes.

The City of Miami Beach AiPP program can have BOTH an immediate positive affect on the City of Miami Beach and then increase in value overtime.

Planning for Art in Public Places should conceptually be divide into two parts. Only a few cities such as Seattle and recently Philadelphia exploit the tremendous civic potential in planning, making and installing the artwork. Most cities do exploit the dedication, image and reputation of the artworks once in the public realm. But it is a rare, perhaps unknown, for a city to plan the civic value of both making the artwork and living with the artwork.

Miami Beach is the place to take on the splash and the long-term value of public art. Connections to the media and international arts events like Art Basel guarantee the ability to capitalize on new projects. The experience gained through the success of the Historic Preservation Board guarantees knowledge about how long-term care and media promotion of artworks can benefit the city.

#### SPLASH

Every project should be considered for its immediate impact on groups of citizens, the cultural tourists and/or the media. Projects can be planned to grab attention through a variety of means:

- Collaboration with particular groups of citizens to create or commission the artwork.
- Competitions for a significant work with international concerns.
- Artworks focusing on popular events such as the Beatle's Tour of 1964/2004.
- Securing unusual artworks from famous artists or situations.

#### LONG TERM VALUE

Before starting the project, it should be shaped to create a long-term impact. This fits easiest into permanent artwork. But temporary works like Christo's "Surrounded Islands-1983" created a long-term memory. Collaboration with Art Basel on temporary displays solidifies a long-term relationship. Goals for long-term value include:

- Increase the economic value of the artwork itself by selecting the best artists.
- On-going contribution to the perceived quality of a geographic territory resulting in higher property values.
- Visual image for civic promotion to certain markets.
- Retelling an important story such as the Holocaust.
- Create new permanent markers about today that will be the future history of tomorrow.

## UNCOMMON PUBLIC ART

### New Selection Criteria for Miami Beach

*Our cultural arts define our community in so many ways. It is our heart and soul.*

#### **David Dermer's 2002 State of the City Address**

The Art in Public Places Ordinance establishes six criteria for the selection of artworks, of which three are artistic: appropriateness to the site, quality of the work and reflection of enduring qualities. These criteria are basic to "any public art program anywhere", but are not particular to Miami Beach. The City's program should identify those attributes that will contribute over time to a rich set of characteristics that represent Miami Beach.

#### THE UNCOMMON

"Uncommon" is the best goal for Miami Beach. This word expresses what is expected by both the visitor and resident. Everyone hopes to see something special in Miami Beach during a night out on the town. The word suggests "innovation" and "creativity" and may lead to "an attraction." It requires brave artistic risks and looking outside current ideas to stay ahead of the curve.

#### THE MOMENT

The moment is some image or experience that sticks in the human memory. The moment is usually thought of as a big "wow" like standing at the foot of the Statue of Liberty. But a moment can also be one of intimacy such as a secret place to watch a sunset. Each person has these remembered images and feelings that were discovered in childhood or elder years.

#### CENTER OF THE AMERICAS

The body of artworks that the city collects or supports can reflect its position at the center of the Americas. In Miami Beach, people from all places expect to make connections with people and things from all places. Miami Beach Art in Public Places can celebrate this fact.

#### MODERN VINTAGE ACQUISITIONS

With DECO, MiMO and the Wolfsonian, Miami Beach is the premiere location to experience modern 20th century architecture and design. Miami Beach Art in Public Places could follow in this tradition with the purchase of historic modern works or new artworks that learned from the tradition.

## ADMINISTRATIVE MODIFICATIONS

### Managing a Public Art Program

A good public art program requires (1.) supportive directions for compliance from the Office of City Manager, (2.) a reliable, consistent budget and (3.) at least one full-time program manager or coordinator. With these elements, cities across the United States have instituted public art programs that run relative smoothly and contribute positively to the municipality. Above all other objectives, the AiPP program requires those three features.

It is very important to recognize that from time-to-time, public art will not be accepted fully by various non-art agencies or consultants such as architects and engineers. The resulting administrative discomfort is normal. Some of the recommendations, especially memos of understanding, will help mitigate any potential problems.

#### FINANCE AND BUDGET.

The AiPP program requires a series of agreements on the fiscal budgeting and management primarily between the AiPP staff, Capital Improvement, Finance and Budget. The City Manager's Office may be required to resolve certain issues. A recent legal opinion has stated that the language regarding eligible construction costs needs to be clarified by the City Commission.

Priority #1: Transfer Overdue AiPP Funds. Verify, appropriate and transfer to Fund 147 all required AiPP dollars from previously appropriated construction projects. These projects are as follows:

- Bayshore Golf Course Club House
- Beachfront Restrooms
- Crespi Park
- Fire Station 2 Renovation
- Flamingo Pool
- Normandy Isle Park & Pool
- North Shore Park & Youth Center
- Scott Rakow Youth Center
- Stillwater Park
- Tatum Park

Priority #2: New policies to Calculate 1.5%. City-wide agreement on the policies and procedures to calculate and verify the 1.5% of appropriate construction projects must be created.

- Write and distribute the policy and procedures in terminology appropriate to construction project cost estimating.
- Amend the AiPP Ordinance to clarify the qualifying costs for 1.5% calculation.
- Establish methods for timely coordination review and verification of 1.5% calculation between CIP and AiPP.

Priority #3: Timely Transfer to Fund 147. Timely transfer and management of all required AiPP dollars from individual construction projects to Fund 147.

- Finance will transfer all appropriated AiPP moneys to Fund 147 in 30 days of City Commission action.
- Standard language for the appropriation and transfer of AiPP moneys will be developed and distributed for use in all ordinances that appropriate eligible AiPP construction projects.
- AiPP staff will be trained to manage and track all moneys in Fund 147.

Priority #4: Annual Capital Budget. With the implementation of the proposed annual capital budget appropriation, the AiPP moneys would be appropriated and transferred simultaneously.

- Fund 147 would be annually presented to the City Commission as a chapter of the annual capital budget.

#### CONSTRUCTION AND AIPP PROJECT COORDINATION.

Excellent communication (written and verbal) and clear responsibilities have very positive implications in management of artworks created for new buildings, landscapes and infrastructure.

Priority #1: Memo of Understanding. Create a memorandum of understanding (MOU) for each AiPP project. The MOU should be signed by the AiPP staff, CIP staff and other appropriate departments. At a minimum, the MOU should include the following:

- Financial responsibilities.
- Management responsibilities.
- Related contractual responsibilities of the artist and architect/engineer.
- Definition of the potential or actual scope of the art project.
- Dispute resolution method.

Priority #2: Early Participation. Nothing leads to public art success like early participation in the CIP project. The AiPP staff should be part of planning the project. The artist(s) should be hired to start during programming by the A&E team and not later than schematic design.

Priority #3: Coordinated Schedules. Through the leadership of particular CIP project manager, create a coordinated schedule with milestones and deliverables for the artist, architect and contractor for each project.

Priority #4: New Contract Language. Through the leadership of the CIP Office, develop appropriate contractual language for the A&E contract and Bid Documents relating to responsibilities for coordinating with artist's work.

- A&E contract will delineate time and services to be provided
- Bid Documents will describe AiPP coordination with and site access for the artist and his/her team.

Priority #5: Internet AiPP Database. An on-line database will be developed for AiPP project information and scheduling with access from AiPP, CIP, artist, architect, contractor and other agencies.

### AIPP PROJECT PLANNING.

The Art in Public Places program should collaborate with other departments in mid- and long-range plans to improve the urban and natural environment of Miami Beach. This collaboration will set in motion (before a construction project is fully scoped), the methods by which art can enhance the objectives of the building or space.

Priority #1 Annual Planning Process. Establish an annual planning process to review the future plans of various departments and to discuss potential mutual benefits of an arts project. (See Appendix) Key departments include

- Planning - including the Historic Preservation Board
- Economic Development
- Public Works and CIP Office
- Tourism and Convention Bureau

Priority #2: Major Long Term Artworks. Development and promotion of certain long term projects to build coalitions in support of the initiative. Examples include:

- MacArthur Causeway Gateway Signage Artwork
- Temporary Outdoor Sculpture Garden at Collins Park Cultural Center
- Monument at the central plaza of Flamingo Park Quad
- Memorial to the 1964 Beatle's Tour in New York and Miami Beach

Priority #3: Sites for Donated Work. Development of an initiative of seeking donated artworks and a list of pre-approved key sites for artwork and memorial donations.

Priority #4: Quick Response to Art Requests. Welcome and facilitate quick responses to proposals from many sectors including the City Commission, City Departments, other governments and the private & non-profit sectors. Response can be in the following forms:

- Manage artist selection process.
- Assist the private sector with navigating City government
- Manage the contract for an artist selected by another agency or group
- Partial funding

### ARTWORK MAINTENANCE AND CONSERVATION

Throughout the United States, municipalities are struggling with the funding of maintenance of historical and modern public artworks. Money for care is an absolute necessity as delayed conservation results in dramatically escalated costs.

Priority #1 Funding for Maintenance. Within the Office of Arts, Culture & Entertainment, establish an annual appropriation for maintenance and repair.

Priority #2 Five Year Collection Surveys. Every 5 years, professional art appraisers and conservators survey all City collection artworks. The first survey would be more extensive as it must establish the ownership of a significant number of portable artwork in City Hall and other facilities. The report to include the following:

- Current market value and replacement value of the artwork.
- Each artwork's current physical condition with photographs and required repairs.
- Schedule for inspecting each artwork.

Priority #3 Interagency Maintenance Agreement. AiPP staff and the agency responsibility for facility maintenance surrounding a particular artwork will agree on the duties of each agency. These agreements prevent both neglect and sincere, (but damaging) maintenance by unprofessional staff. Agreements would include:

- A drawing showing the areas of AiPP maintenance and facility staff maintenance responsibilities.
- The date of an annual meeting between AiPP and on-site facility staff.

Priority #4 Maintenance Costs During Artwork Approval. The AiPP committee would set acceptable levels of annual maintenance costs for any particular new artwork. The artist would be required to present a maintenance schedule with estimated costs during the approval of the artwork. The AiPP committee and City Commission would need to establish accept and fund any costs above the pre-set levels.

### ARTIST SELECTION \*

Finding the right artist for a new artwork is the single most important step in the AiPP program. The key to success is three-fold: (1.) knowing what you want, (2.) contacting artists with those skills and (3.) forming a selection panel with ability to creatively match the needs with the talent. On a procedural basis, the main recommendation concerns contacting artists are:

Priority #1 South Florida Consortium Database. The AiPP staff could lead effort to "edit" and consolidate the South Florida Consortium Database and other public art databases of Miami-Dade, Broward and Palm Beach into a single list of artists interested in public art. This database would form the basis of postal service mailings and email notices of open calls for public art.

Priority #2 Finding the Best. For each project, the AiPP staff could take time as needed, to contact museum curators, gallery owners and other public art programs to seek out recommendations of artists with the required talents.

### PUBLIC INFORMATION

Given the current, limited art collection of the City of Miami Beach, the AiPP program could lead the development of public information regarding the esthetic interests of Miami Beach. In addition to stand alone publications, public art should be included with urban walking tours, art museum/art gallery tours and general tourism materials.

Priority #1 On-line Database of Public Artworks. AiPP has a web page describing its public artworks. This database should be expanded to other public artworks and details from modern buildings.

Priority #2 Urban Walking Tours. AiPP, working with other groups (HPB and DRB), request incorporation of public art into the series of on-line and printed walking tours by the MDPL and the Chamber of Commerce.

Priority #3 Digital Photographs. AiPP program to develop and update every two years, a set of publication quality digital photographs of existing artworks. The photographs would be incorporated into the Film & Print Division location CD ROM and other tourism promotional materials.

\* Note: For artwork selection, this consultant prefers the on-site curator selection process seen on some college campuses such as Western Washington University, University of California at La Jolla and University of South Florida at Tampa or the more open curator method utilized by Breckenridge in Australia.)

## PROJECTS AND FUNDING

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The attached figures are preliminary, but represent an educated estimate. An August 2002 opinion by the City Attorney reduced the scope of construction projects that qualify for the 1.5% set-aside for public art. The CIP Office has not had the time to re-investigate and re-calculate all the AiPP dollars based on this legal opinion.

If the estimate is accurate, the AiPP program has no dollars to implement any unplanned projects as a result of the Parks or GO Bond. Possible private sector projects on public land such as the New World Symphony or 72nd Street Development may occur and result in new funding. All other suggested projects, such as parking garages, are currently unfunded.

### EXISTING "FUNDED" PROJECTS

1. The ceramic wall mural by Connie Lloveras at the North Shore Park & Youth Center.
2. Art Sites in Collins Park associated with the new Regional Library

### EXISTING "PARTIALLY FUNDED" PROJECTS

1. Artwork at the Bayshore Golf Course Lake\*
2. Artwork as entrance marker to Miami Beach on the MacArthur Causeway\*\*
3. Beatles Mosaic Mandala at North Beach Bandshell \*\*\*
4. Pump Station Wall Murals\*\*\*\*

\* The Bayshore Golf Course Lake projects anticipates \$40,000 unconfirmed, non-city funding sources

\*\*The MacArthur Causeway project anticipates \$300,000 from unconfirmed, non-city sources.

\*\*\* Beattles Mosaic Mandala project anticipates \$40,000 unconfirmed funding sources

\*\*\*\* Pump Station Wall Murals AiPP Dollar are for design only. Implementation from others.

### EXISTING "UNFUNDED" PROJECTS

1. Belle Isle Park "starlit pathway" project by Wendy Wischer.

### ADMINISTRATION

The 2002-03 AiPP program staff position is funded 50% by the Office of Arts, Cutlure & Entertainment, and 50% AiPP Fund 147. With implementation of the 5-Year Master Plan, a full time position is required. However, at the projected amounts of money in Fund 147, this funding mechanism is not sustainable.

The overall direction of this leadership vision of this plan requires full time professional staff and a budget to educate to the private sector, non-profit sector, City agencies and other governments. As with Film and Print, Tourism, Economic Development and Historic Preservation, an intelligently funded AiPP staff position can more than return the annual investment.



## APPENDIX

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## ANNUAL BUDGET PROCESS

### Overall

The Annual Budget Process of Art in Public Places Program will be coordinated with the City's annual processes for Capital Budget development, approval and appropriation. This coordination requires annual meetings with various departments involved in planning, constructing and utilizing new and renovated facilities.

### Capital Budget

The Art in Public Places Fund 147 will have its own section in the Capital Budget book that describes new and on-going projects and the determination of appropriateness of all new capital project sites. Each Art in Public Places project will have its own Capital Project page identical to any other Capital Project. The necessary language to transfer the AiPP moneys to Fund 147 will be incorporated into the annual adopted budget actions by the City Commission.

### Transfer to Fund 147

With the adoption of the Capital Budget by the City Commission, the Finance Department will transfer all the dollars from various specific capital projects to Fund 147.

<b>Date</b>	<b>Art in Public Places Committee</b>	<b>ACE Staff</b>	<b>Other City Staff</b>
Oct	<ul style="list-style-type: none"> <li>Committee reviews Commission adopted budget and sets schedule of activities for fiscal year.</li> </ul>	<ul style="list-style-type: none"> <li>Develops project schedule for appropriated projects.</li> </ul>	<ul style="list-style-type: none"> <li>Reviews and comments on project schedule for appropriated projects.</li> </ul>
Nov-Dec	<ul style="list-style-type: none"> <li>Detailed long meeting with Planning Department</li> </ul>	<ul style="list-style-type: none"> <li>Set invitation schedule for other discussions with other departments in Jan-Mar.</li> </ul>	<ul style="list-style-type: none"> <li>Planning Department briefs Committee on future directions.</li> </ul>
Jan-Mar.	<ul style="list-style-type: none"> <li>30-Minute Maximum Discussions with various City Departments at each meeting</li> </ul>	<ul style="list-style-type: none"> <li>In April: Preliminary Meetings with Staffs of City Manager's Office and CIP Office</li> </ul>	<ul style="list-style-type: none"> <li>Presentations to AiPP Committee from Parks, Public Works, Visitor's Bureau, Cultural Arts Council, etc.</li> </ul>
Apr	<ul style="list-style-type: none"> <li>Committee hears briefing on direction for next year's capital program and budget priorities</li> <li>Committee develops preliminary interests for staff research</li> </ul>	<ul style="list-style-type: none"> <li>Staff researches Committee interests and develops possible budgets</li> </ul>	<ul style="list-style-type: none"> <li>Presentations by City Manager's Office &amp; CIP Office on the direction for next year's capital program and budget priorities.</li> </ul>
May	<ul style="list-style-type: none"> <li>Committee develops priorities for new projects</li> </ul>	<ul style="list-style-type: none"> <li>Transmit the committee priorities and requests to City Manager &amp; appropriate departments</li> </ul>	<ul style="list-style-type: none"> <li>Departmental comments regarding Committee priorities sent to ACE and City Manager</li> </ul>

Date	Art in Public Places Committee	ACE Staff	Other City Staff
June- July	<ul style="list-style-type: none"> <li>• Committee reviews final list of CIP projects and determines if each project is an appropriate site for art or if the AiPP funds should be utilized at another location.</li> <li>• Committee recommends AiPP project lists with location, scope and budget for next fiscal year.</li> </ul>	<ul style="list-style-type: none"> <li>• Transmit the Committee's AiPP projects and determination of appropriateness to City Manager for inclusion in Capital Budget Book</li> <li>• Confirm the correctness of 1.5% calculations on all new CIP projects.</li> </ul>	<ul style="list-style-type: none"> <li>• CIP Office sends AiPP Committee final list of eligible CIP projects for next fiscal year.</li> <li>• City Manager's Office incorporates AiPP projects into Capital Budget Book. Introductory page in Capital Budget Book includes the AiPP Committee determination of appropriate and inappropriate sites for art.</li> </ul>
August/ Sept	<ul style="list-style-type: none"> <li>• As requested, testimony regarding the AiPP recommended projects.</li> </ul>	<ul style="list-style-type: none"> <li>• Represent the Committee before the City Commission during budget deliberations as requested by the City Manager</li> </ul>	<ul style="list-style-type: none"> <li>• As requested, testimony regarding the AiPP recommended projects.</li> </ul>
Oct		<ul style="list-style-type: none"> <li>• Present Commission Budget to Committee and prepare schedule of activities for approval.</li> <li>• Request that Finance transfers all appropriated AiPP dollars to Fund 147</li> </ul>	<ul style="list-style-type: none"> <li>• City Manager's Office makes final corrections to Capital Budget Book with AiPP Program.</li> <li>• Finance transfers all appropriated AiPP dollars to Fund 147</li> </ul>
Dec		<ul style="list-style-type: none"> <li>• Secures report from Finance on Transfers and Journal Entries</li> </ul>	<ul style="list-style-type: none"> <li>• Finance prepares report on the completion of all Transfers and Journal Entries</li> </ul>