

City of Coral Gables
 Local Planning Agency (LPA)/Planning and Zoning Board Meeting
 Wednesday, February 13, 2013
 Coral Gables City Commission Chambers
 405 Biltmore Way, Coral Gables, Florida

MEMBERS	J9	F13	M13	A10	M8	J12	J10	A14	S11	O9	APPOINTMENT
	'13	'13	'13	'13	'13	'13	'13	'13	'13	'13	
Eibi Aizenstat - Chair	P	P									City Manager Patrick Salerno
Robert Behar	P	P									Commissioner Rafael Cabrera, Jr.
Jeffrey Flanagan - Vice Chair	P	P									Commissioner Maria Anderson
Julio Grabiell	P	P									Mayor Jim Cason
Pat Keon	P	P									Planning and Zoning Board
Vince Lago	P	E									Commissioner Frank C. Quesada
Javier Salman	E	E									Vice Mayor William H. Kerdyk, Jr.

P = Present
E = Excused
C = Meeting Cancelled

City Staff and Consultants:

Eric Riel, Jr., City Planner
 Walter Carlson, Asst. City Planner
 Scot Bolyard, Principal Planner
 Ramon Trias, Planning and Zoning Director
 Craig E. Leen, City Attorney
 Jane Tompkins, Development Services Director
 Martha Salazar-Blanco, Zoning Official
 Dona Spain, Historic Preservation Officer
 Cynthia Birdsill, Economic Sustainability Director

Court Reporter:

Joan Bailey

1 ourselves and -- maybe it will come up again,
 2 it will come up again, and we need to make
 3 maybe another consideration to be able to allow
 4 it.
 5 CHAIRMAN AIZENSTAT: Well, let me ask you a
 6 different question. If you're referring to the
 7 project that you're doing, that you had nine,
 8 has the developer contracted either a marketing
 9 company or --
 10 MR. BEHAR: Yes.
 11 CHAIRMAN AIZENSTAT: -- a brokerage
 12 service, you know, somebody to --
 13 MR. BEHAR: And they're asking why can they
 14 not put, you know, signs that says this is --
 15 MR. TRIAS: Mr. Chairman, if you want, we
 16 could certainly look at the Code and give you a
 17 presentation on what the existing
 18 regulations are --
 19 CHAIRMAN AIZENSTAT: That's a different --
 20 I think that's a different issue than what we
 21 have before us today.
 22 MR. TRIAS: Yeah.
 23 MR. BEHAR: Well, that's why I didn't bring
 24 it up until --
 25 CHAIRMAN AIZENSTAT: But that would be a

1 effective date.
 2 MS. BIRDSILL: Hi. For the record, I'm
 3 Cindy Birdsill. I'm the Economic
 4 Sustainability Director, and our department
 5 oversees the Art in Public Places program for
 6 the City.
 7 The Art in Public Places program went into
 8 effect in 2010, so we've had a couple years now
 9 to start administrating it, and during that
 10 time, we also, in 2010, hired some professional
 11 art consultants, VIA Partnership and Todd
 12 Bressi, to help us put together a Public Art
 13 Master Plan and Guidelines that was required by
 14 the Code provision.
 15 So the Commission adopted the guidelines on
 16 September 14th, 2010, in Resolution Number
 17 2010-199.
 18 As part of the scope of work, the
 19 consultants helped us go through the existing
 20 Code provision and made suggested changes.
 21 Many of these are really cleanup changes, to
 22 make sure defined terms are properly
 23 capitalized, that they're consistent
 24 throughout, and to sort of reorganize. There
 25 was some mixture of definitions and actionable

1 recommendation.
 2 MR. TRIAS: We'll be -- Yeah, we can give
 3 you some thoughts on what we have and --
 4 CHAIRMAN AIZENSTAT: Please.
 5 MR. TRIAS: Sure, no problem.
 6 CHAIRMAN AIZENSTAT: Thank you.
 7 MR. TRIAS: Thank you very much.
 8 MR. RIEL: Okay, we have one remaining
 9 agenda item.
 10 MR. BEHAR: Yep.
 11 CHAIRMAN AIZENSTAT: We have one more?
 12 MR. RIEL: It's the Art in Public Places
 13 Ordinance, and Ms. Birdsill will be presenting
 14 this one.
 15 CHAIRMAN AIZENSTAT: Let me just read it
 16 into the record.
 17 The last agenda item is an Ordinance of the
 18 City Commission of Coral Gables, Florida,
 19 providing for text amendments to the City of
 20 Coral Gables Official Zoning Code, Article 3,
 21 Development Review, Division 20, Art in Public
 22 Places, amending the Art in Public Places Code
 23 provisions in Article 8, Definitions, amending
 24 and creating new definitions, and providing for
 25 severability, repealer, codification, and an

1 sections together, so we pulled those out, so
 2 definitions are separate from the other text.
 3 In addition, since we've had some time to
 4 administer these issues, there have been some
 5 clarifications made for administrative
 6 purposes, to make it easier to administrate.
 7 For your information, the proposed changes went
 8 before the Cultural Development Board on April
 9 25th, 2012, and it was passed unanimously, with
 10 certain changes that have been incorporated,
 11 and also went to the Historic Preservation
 12 Board on December 20th, 2012, and that Board
 13 also unanimously recommended the changes.
 14 If you have any questions, I'd be happy to
 15 answer them.
 16 CHAIRMAN AIZENSTAT: Questions, Robert?
 17 MR. BEHAR: I do. Under Definitions,
 18 Project Value, Line Item Number 43, where it
 19 says Total --
 20 MR. GRABIEL: What page are you?
 21 MR. BEHAR: I don't know what page this is.
 22 Where it says Original Ordinance. I don't
 23 have a -- I don't see a page number.
 24 MS. KEON: The original one?
 25 CHAIRMAN AIZENSTAT: On the original?

1 MR. BEHAR: Original.
 2 CHAIRMAN AIZENSTAT: Attachment A?
 3 MR. BEHAR: That's correct.
 4 MS. KEON: Line 11?
 5 MR. BEHAR: It says Aggregate Total Project
 6 Value, hard and soft construction and design
 7 costs.
 8 MS. BIRDSILL: Right.
 9 MR. BEHAR: Was that added, design costs?
 10 MS. BIRDSILL: That's how we've been
 11 administrating it, and that's in the
 12 guidelines, so we are just making this
 13 consistent with how we're administering it.
 14 MR. BEHAR: I think that it should be hard
 15 costs. When you start putting soft costs and
 16 design fees and all, I mean, hard costs -- you
 17 know, soft costs includes financing costs, you
 18 know, bank fees and all, and to put that into
 19 the project value, I think it becomes a burden
 20 on the developer. I think it should be limited
 21 to hard costs.
 22 MS. KEON: Because soft costs could also be
 23 marketing.
 24 MR. BEHAR: Yes.
 25 CHAIRMAN AIZENSTAT: Soft costs is

1 everything.
 2 MR. BEHAR: Everything.
 3 MR. GRABIEL: I believe the County goes for
 4 hard costs only, and they've had a program in
 5 place for almost 40 years now.
 6 MS. KEON: I'm looking for it.
 7 MS. BIRDSILL: Yeah, actually, the
 8 guidelines that have been adopted by the
 9 Commission have said that the aggregate project
 10 value would be all hard and soft construction
 11 costs associated with a particular project.
 12 MS. KEON: Well, I think we could
 13 recommend --
 14 MR. FLANAGAN: You're saying that's the
 15 County's position?
 16 MS. BIRDSILL: No, that's the City
 17 Commission, already adopted those guidelines.
 18 MR. BEHAR: It says hard and soft costs,
 19 and you're adding here, and design costs.
 20 MS. BIRDSILL: Right. Design costs are
 21 usually considered part of soft costs.
 22 MR. BEHAR: Yeah. That's a --
 23 MS. KEON: We can make a motion that it be
 24 limited to hard costs.
 25 CHAIRMAN AIZENSTAT: What?

1 MS. KEON: I would limit it to hard costs.
 2 CHAIRMAN AIZENSTAT: Limited, okay. I
 3 thought you said eliminated.
 4 MR. BEHAR: I would agree with you there.
 5 MS. KEON: Yeah, that it would be,
 6 aggregate project value means the total --
 7 MS. BIRDSILL: The City Commission
 8 already accepted it.
 9 MS. KEON: Means the hard costs.
 10 MR. LEEN: They can recommend that.
 11 MR. FLANAGAN: Well, if they already
 12 accepted it, then why are we looking at it?
 13 MS. KEON: Well, because this is --
 14 MS. BIRDSILL: Well, they adopted
 15 guidelines that --
 16 MS. KEON: I mean, it's part of what is
 17 highlighted here.
 18 MR. FLANAGAN: No, I know, I'm sorry. I
 19 just heard Ms. Birdsill tell the City Attorney
 20 that the City Commission has already approved
 21 it.
 22 MS. BIRDSILL: They approved the definition
 23 in the guidelines as including all hard and
 24 soft construction costs.
 25 MR. LEEN: Which definition are you

1 speaking to?
 2 MS. BIRDSILL: The aggregate project value.
 3 MR. LEEN: So then they would be -- You
 4 would be recommending a change to the present
 5 ordinance, which is what they're -- They are
 6 allowed to do that.
 7 CHAIRMAN AIZENSTAT: When did they do this?
 8 MS. BIRDSILL: They approved it in 2010.
 9 MR. LEEN: You can recommend -- That's what
 10 you do. You can recommend a change to that,
 11 that's not recommended by Staff.
 12 MR. FLANAGAN: Okay.
 13 MS. KEON: Can we confirm what the
 14 County -- what the County does? Are we certain
 15 that it is --
 16 MR. GRABIEL: Yeah, it's hard costs. I'm a
 17 trustee of the Art in Public Places for the
 18 County.
 19 MS. KEON: Okay. All right.
 20 MR. GRABIEL: And it's always hard costs.
 21 CHAIRMAN AIZENSTAT: That's good.
 22 MS. KEON: Well, I think it supports why
 23 you would want to do that, too.
 24 MR. FLANAGAN: Is there -- We have taken
 25 out who appoints the Arts Advisory Panel?

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1 MS. BIRDSILL: Right, because that's
 2 handled in a different ordinance. There's a
 3 legislation that sets up how the Arts Advisory
 4 Panel is appointed, and so it wasn't necessary
 5 to include it in the Zoning Code.
 6 MR. FLANAGAN: So that's already somewhere
 7 else in the City Code?
 8 MS. BIRDSILL: Correct.
 9 MR. FLANAGAN: How do they get appointed?
 10 MS. BIRDSILL: The Cultural Development
 11 Board makes a recommendation to the City
 12 Commission, and the City Commission makes the
 13 final decision.
 14 MR. FLANAGAN: This isn't my bailiwick, but
 15 we are also -- The panel members used to be
 16 professionals in the fields of art
 17 history, architecture or architectural history.
 18 MS. BIRDSILL: That's all still required,
 19 but it's handled in a different --
 20 MR. FLANAGAN: Well, you've got visual
 21 arts, art history, design, architecture,
 22 landscape architecture, or urban design?
 23 MS. BIRDSILL: Right. That's all still
 24 part of it. That's just been moved to a
 25 different --

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1 CHAIRMAN AIZENSTAT: You haven't changed
 2 it, it was just moved?
 3 MS. BIRDSILL: Right.
 4 MR. FLANAGAN: So the urban design -- the
 5 member panel that had somebody with urban
 6 design, that was a requirement somewhere else?
 7 MS. BIRDSILL: Yeah, that the Arts Advisory
 8 Panel has to be a professional in one of those
 9 fields.
 10 MR. FLANAGAN: I know, but what I'm getting
 11 at is, we've added the field of urban design,
 12 when it wasn't there before. I've got nothing
 13 against urban designers. I'm just trying to --
 14 Again, I started with, it's not my bailiwick,
 15 but I'm wondering, is an urban designer
 16 somebody who has the experience in an Arts in
 17 Public Places program? And maybe I'd ask our
 18 resident expert on that one.
 19 MR. GRABIEL: Again, I'm going on the
 20 County experience. The County actually does
 21 two things. The Commissioners never get
 22 involved in the art selection process. They
 23 are completely separate from that, to avoid any
 24 political influence, one way or the other. So
 25 they're completely separate. You know, this is

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1 not the case here, but that's what it is. And
 2 then there's two panels. The trustees do not
 3 vote on art. That is left on the experts,
 4 which are made up of -- It's made up
 5 individually for each project, and then it does
 6 include artists, art experts, architects, and I
 7 don't think we've ever used a planner, but, you
 8 know, if it's the right planner, it could be.
 9 There's no -- but it has to be somebody that's
 10 involved in that field, and typically, it's one
 11 architect and the rest are art experts.
 12 MS. BIRDSILL: Well, let me --
 13 MR. FLANAGAN: So, then, you do it on a
 14 project-by-project basis, appoint different
 15 committees?
 16 MS. BIRDSILL: That committee is done
 17 project by project. It's never the same --
 18 It's not a permanent committee.
 19 MR. FLANAGAN: Does that help to mix up
 20 what type of art or what's appropriate --
 21 MR. GRABIEL: Absolutely.
 22 MR. FLANAGAN: -- so you don't have some --
 23 MR. GRABIEL: Yeah, because you can --
 24 depending on the project, you want to bring the
 25 right experts to that project.

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1 MR. FLANAGAN: That's interesting.
 2 MR. GRABIEL: And we try to bring in, as
 3 often as possible, people from outside of the
 4 County so that there's experts from outside
 5 contributing to that.
 6 MR. FLANAGAN: I like that.
 7 CHAIRMAN AIZENSTAT: But here it's a
 8 permanent committee, correct?
 9 MS. BIRDSILL: Correct.
 10 MR. LEEN: Pardon me, Mr. Chair, can I ask
 11 one question?
 12 CHAIRMAN AIZENSTAT: Yes, of course.
 13 MR. LEEN: I apologize.
 14 But when you said that the Commission
 15 approved guidelines making hard and soft
 16 costs --
 17 MS. BIRDSILL: Uh-huh.
 18 MR. LEEN: -- that's not this, though,
 19 because this is adding hard and soft.
 20 MS. BIRDSILL: Right. We're amending the
 21 Zoning Code to match the guidelines that were
 22 adopted.
 23 MR. LEEN: But when you say the guidelines
 24 that were adopted, you mean what exactly, what
 25 document?

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1 MR. LEEN: There was a document called
 2 Guidelines, that went to the Commission, that
 3 they adopted, that the art consultants had put
 4 together for us.
 5 CHAIRMAN AIZENSTAT: And that was done by
 6 ordinance or resolution? Do you recall?
 7 MS. BIRDSILL: I would have to go back and
 8 look. I think it might have been by
 9 resolution.
 10 MR. LEEN: So --
 11 MS. KEON: But this is different.
 12 MR. LEEN: You know, generally, this is
 13 what will go in as the law --
 14 MS. BIRDSILL: It's by resolution.
 15 MR. LEEN: -- so you could recommend that
 16 it be changed. The Commission would
 17 ultimately -- by passing an ordinance changing
 18 it, it would effectively change the guidelines.
 19 MS. KEON: Right, because also, further, on
 20 the second page, on 10 here, it lays out
 21 construction costs, and it includes all of
 22 these things that we are talking about.
 23 I'm also -- In the County, is it also paid
 24 at the time of permit or is it paid at the time
 25 of --

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1 MR. GRABIEL: I'm sorry?
 2 MS. KEON: In the County, is the payment
 3 for the Art in Public Places paid at the time
 4 of permitting or at the time --
 5 MR. GRABIEL: No, you have to put it in
 6 before, because you have to pay the artist. So
 7 the moment the project is funded, the right
 8 percentage goes to the Art in Public Places
 9 Trust, and that money is then administered by
 10 the Art in Public Places Trust, which then
 11 announces, makes recommendations, and starts
 12 paying the preliminary costs of the artist, and
 13 then the artist has to do their design before
 14 even the building is completed.
 15 MR. BEHAR: That's with Government
 16 projects.
 17 MR. GRABIEL: Yeah.
 18 MR. BEHAR: Government funding.
 19 This incorporates both Government and
 20 public -- I mean, private.
 21 MS. KEON: Private, right.
 22 MR. BEHAR: So it doesn't apply, in a
 23 private venture, to do that.
 24 MS. KEON: Okay, but it's saying here that
 25 at the time that you are permitted, you have to

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1 pay the portion of the costs or whatever the
 2 assessment is --
 3 MR. BEHAR: Well, no.
 4 MS. BIRDSILL: That's the option that the
 5 private developer has.
 6 MR. BEHAR: The private has the option,
 7 either you pay or you could put in --
 8 MS. KEON: Or you include it in your
 9 building. No, I understand. Okay. But if you
 10 are paying, you pay at the time of permitting?
 11 MR. BEHAR: You have the option. Like
 12 Cindy said, you pay at the time of permitting
 13 or you have to work to incorporate it in the
 14 project.
 15 MS. KEON: Into your project.
 16 MS. BIRDSILL: Right, and then that
 17 approval process all has to be done before the
 18 permit is pulled, so the developer has to have
 19 the artist selected, they do a design that goes
 20 through all the Boards and through Commission.
 21 CHAIRMAN AIZENSTAT: What do most
 22 developers do? Which process do they take?
 23 MR. BEHAR: From my experience, it's --
 24 Well, I shouldn't say, because we are -- on
 25 Phase 2, we're opting to pay it up front and

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1 not have to do it -- incorporate it into the
 2 project. On Phase 1, in fact, we're
 3 incorporating it into the project, which went
 4 out and hired -- as Cindy said, hired an
 5 artist, and working on that to get it approved.
 6 In our case, it's a little bit different,
 7 because we're -- the project started when we
 8 were coming to -- and that's something that I
 9 know it required to do it prior to commencement
 10 of the project. But, you know, maybe there's
 11 a -- maybe there's a flexibility on a private
 12 project that you could start the project and
 13 bring it in, you know, at some point before
 14 your TCO or something.
 15 MS. BIRDSILL: I think that, you know, the
 16 art consultants advised against that. The
 17 particular project you're talking about was a
 18 unique situation, because the plans had been
 19 approved and --
 20 MR. BEHAR: Before the --
 21 MS. BIRDSILL: Before this, and so it's
 22 actually in its own unique situation.
 23 MR. BEHAR: Okay.
 24 MS. BIRDSILL: But, really, you want the
 25 art to be designed at the same time as the

1 building, because you want it to work with it
 2 and --
 3 MR. BEHAR: Okay.
 4 MS. BIRDSILL: Yeah.
 5 MR. BEHAR: That's fine.
 6 CHAIRMAN AIZENSTAT: That makes sense.
 7 Any other comments?
 8 MR. GRABIEL: I have a question on
 9 maintenance of the artwork.
 10 MS. BIRDSILL: Sure.
 11 MR. GRABIEL: Are there funds set aside for
 12 maintenance?
 13 MS. BIRDSILL: Well, both of the funds, the
 14 Historic Art funds and the Art in Public Places
 15 funds, may be used towards maintenance, and
 16 also, it is the recommendation of our
 17 consultants that when we put together a
 18 project, we reserve about 10 percent for
 19 maintenance.
 20 CHAIRMAN AIZENSTAT: 10 percent?
 21 MS. BIRDSILL: Yeah.
 22 MR. GRABIEL: That might be low, but --
 23 MS. BIRDSILL: Yeah.
 24 MR. GRABIEL: -- at least you have that.
 25 MS. BIRDSILL: Right. And when it comes to

1 a private developer, the private developer is
 2 responsible for the maintenance. It remains
 3 their property and they maintain it.
 4 CHAIRMAN AIZENSTAT: If not, it's the
 5 City's property.
 6 MS. BIRDSILL: It's not the City's
 7 property, but there is a covenant that they
 8 cannot remove it and that they have to keep it
 9 maintained.
 10 CHAIRMAN AIZENSTAT: No, what I'm saying
 11 is, if they contribute to the fund, then it's
 12 the City's --
 13 MS. BIRDSILL: Yeah, if they contribute to
 14 the fund, then the City gets to decide what to
 15 do with the money.
 16 CHAIRMAN AIZENSTAT: Exactly.
 17 MS. BIRDSILL: And that's why we have the
 18 five-year Master Plan. We can put it towards
 19 the projects that we would like to be in more
 20 civic-oriented places.
 21 CHAIRMAN AIZENSTAT: Any other comments?
 22 MR. FLANAGAN: I'm just wondering if we
 23 have an inconsistency with defined -- where was
 24 I? Policies. It's right in the beginning, the
 25 second paragraph. It defines --

1 MR. GRABIEL: What line?
 2 MR. FLANAGAN: Line 21. It talks about
 3 adding art to spaces visible to the public.
 4 MS. BIRDSILL: Right.
 5 MR. FLANAGAN: And then if you flip the
 6 page to Line 69, artwork must be created for
 7 placement in a public place or publicly
 8 accessible private space?
 9 MS. BIRDSILL: Okay, I don't have the same
 10 numbers. Which -- For the line numbers, I'm
 11 not following it.
 12 MR. FLANAGAN: Oh. Yours isn't the same?
 13 It's the paragraph titled Art in Public Places
 14 or Public Art. It means creations by
 15 artists -- There's a lot here.
 16 MS. KEON: Yeah.
 17 MS. BIRDSILL: Which -- Which attachment
 18 number has the line numbers?
 19 MR. FLANAGAN: It's my Attachment A.
 20 MS. BIRDSILL: Attachment A? Okay.
 21 CHAIRMAN AIZENSTAT: I think there's
 22 another attachment that does not have the line
 23 item numbers.
 24 MR. FLANAGAN: Yeah, there is.
 25 MS. BIRDSILL: Right. Okay, so --

1 CHAIRMAN AIZENSTAT: And that's Attachment
 2 B, that does not.
 3 MR. FLANAGAN: So Line 21, Cindy, on the
 4 first page --
 5 MS. BIRDSILL: Line 21, okay.
 6 MR. FLANAGAN: -- you've got spaces visible
 7 to the public.
 8 MS. BIRDSILL: Yeah.
 9 MR. FLANAGAN: Line 69 on the next page --
 10 MS. BIRDSILL: Line 69.
 11 MR. FLANAGAN: Public place or publicly
 12 accessible private space? I'm just --
 13 MS. BIRDSILL: Right, right. So a publicly
 14 accessible private space, for example, in the
 15 project that Robert is working on, there is a
 16 vestibule that's very large, that is open to
 17 the public 24 hours a day, you know, seven days
 18 a week, but it is on their private property.
 19 But it's publicly -- The idea of the public art
 20 is, it has to be publicly accessible. It can't
 21 just be in a private lobby that's closed off.
 22 CHAIRMAN AIZENSTAT: Okay.
 23 MR. LEEN: Mr. Chair, I did look up the
 24 resolution adopting the guidelines, and it is a
 25 resolution, so -- But if your recommendation is

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1 passed by the Commission, it would require a
 2 change to the guidelines and the resolution.
 3 But that can be done by ordinance, so an
 4 ordinance takes precedence.
 5 MR. BEHAR: I would make the recommendation
 6 to change that.
 7 CHAIRMAN AIZENSTAT: Let's get through --
 8 Any other -- Any other comments or questions?
 9 No?
 10 MR. FLANAGAN: It's beyond me.
 11 CHAIRMAN AIZENSTAT: Jeff, any other
 12 comments?
 13 Robert?
 14 MR. FLANAGAN: Is this urgent?
 15 MS. BIRDSILL: No, there's not an urgency
 16 to it.
 17 CHAIRMAN AIZENSTAT: Did you say, "Is this
 18 urgent?"
 19 MR. FLANAGAN: Urgent.
 20 The king of deferrals.
 21 MR. GRABIEL: I would second a deferral.
 22 MR. FLANAGAN: Why do I always have to make
 23 these motions?
 24 CHAIRMAN AIZENSTAT: Well, is there a
 25 motion on the floor?

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1 MR. FLANAGAN: Not yet.
 2 MS. KEON: Can I ask you a question? How
 3 did you arrive at the dollar amount of like
 4 a -- that it would be a remodel, a hundred
 5 thousand dollars? What --
 6 MS. BIRDSILL: Well, the problem in
 7 administration that Public Works has had is
 8 that the way it is currently written, any
 9 municipal project is subject to the one percent
 10 that would go into the Historic Public Art
 11 Fund, and so that means, you know, even if they
 12 do a \$20,000 little pump enclosure or
 13 something, there's been arguments, well, is
 14 that something that should be subject to this
 15 or not, and then they're actually having to
 16 budget everything they do with the one percent
 17 towards the Historic Public Art Fund.
 18 So, by putting in a threshold of a hundred
 19 thousand, it at least eliminates the need to
 20 try to administer a lot of the little tiny
 21 things.
 22 MS. KEON: Thank you.
 23 CHAIRMAN AIZENSTAT: Okay. Julio?
 24 MR. GRABIEL: I would move to defer this
 25 item, if it's not an emergency situation, to

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1 give us a little bit more time to -- It's a
 2 very complex, even difficult-to-read document,
 3 and I would prefer to just take a look at it
 4 again, if that's possible.
 5 MS. BIRDSILL: Sure.
 6 CHAIRMAN AIZENSTAT: At the next meeting?
 7 MR. GRABIEL: Yeah, at the next meeting.
 8 MR. FLANAGAN: I'll second that.
 9 CHAIRMAN AIZENSTAT: A continuance or
 10 deferral?
 11 MR. RIEL: Continuance.
 12 Mr. GRABIEL: Continuance? Okay.
 13 MR. LEEN: Well, if it's a continuance, it
 14 doesn't have to be renoticed.
 15 MS. KEON: It doesn't have to be noticed.
 16 MR. RIEL: A continuance.
 17 CHAIRMAN AIZENSTAT: Right. Let's do it.
 18 So, can you state your motion again?
 19 MR. GRABIEL: I make a motion to
 20 continue -- for continuance of this item.
 21 CHAIRMAN AIZENSTAT: Till the next meeting?
 22 MR. GRABIEL: Till the next meeting.
 23 CHAIRMAN AIZENSTAT: And --
 24 MR. FLANAGAN: I second.
 25 CHAIRMAN AIZENSTAT: Jeff seconds. Okay.

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1 Public comment, I guess none. Close.
 2 Call the roll. Any other comments? No?
 3 Call the roll, please.
 4 MR. BOLYARD: Jeffrey Flanagan?
 5 MR. FLANAGAN: Yes.
 6 MR. BOLYARD: Julio Grabiel?
 7 MR. GRABIEL: Yes.
 8 MR. BOLYARD: Pat Keon?
 9 MS. KEON: Yes.
 10 MR. BOLYARD: Robert Behar?
 11 MR. BEHAR: Yes.
 12 MR. BOLYARD: Eibi Aizenstat?
 13 CHAIRMAN AIZENSTAT: Yes.
 14 Okay, I think this concludes the meeting.
 15 Anything else? No?
 16 Thank you.
 17 (Thereupon, the meeting was adjourned at
 18 8:44 p.m.)
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CERTIFICATE

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STATE OF FLORIDA:

SS.

COUNTY OF MIAMI-DADE:

I, JOAN L. BAILEY, Registered Diplomat
Reporter, Florida Professional Reporter, and a Notary
Public for the State of Florida at Large, do hereby
certify that I was authorized to and did
stenographically report the foregoing proceedings and
that the transcript is a true and complete record of my
stenographic notes.

DATED this 19th day of February, 2013.

(SIGNED COPY ON FILE)

JOAN L. BAILEY, RDR, FPR

Notary Commission Number EE 083192

Expiration June 14, 2015.