

**INDEPENDENT CONTRACTOR AGREEMENT FOR THE
EXTERIOR MURAL AT CRA OWNED BUILDING AT
95 SW 5TH AVENUE**

THIS IS AN AGREEMENT, made this _____ the day of _____, 2026, by and between **THE DELRAY BEACH COMMUNITY REDEVELOPMENT AGENCY**, a public body corporate and politic, duly created and operated pursuant to Chapter 163, Florida Statutes, hereinafter referred to as "CRA" and **MANOTILES LLC**, a Florida Limited Liability Company, hereinafter referred to as "CONTRACTOR" and **SYMPHONII SMITH-KENNEDY**, an individual, hereinafter referred to as "CONTRACTOR". CRA and CONTRACTOR may hereinafter collectively be referred to as the "PARTIES".

WITNESSETH:

WHEREAS, the CRA desires to utilize the services of an experienced creative professional CONTRACTOR who delivers services related to the creation of art and exterior mural design and implementation; and

WHEREAS, the CONTRACTOR possesses specific skills, expertise, experience and knowledge necessary to provide the CRA with the services; and

WHEREAS, the CRA deems it to be in the best interest of the CRA to enter into this Agreement with the CONTRACTOR for the services.

NOW, THEREFORE, in consideration of the mutual promises set forth herein, it is agreed by and between the CRA and CONTRACTOR as follows:

1. Services; Responsibilities, and Time for Performance. CONTRACTOR agrees to provide the Services, as more particularly described in the "Scope of Services," which is attached to this Agreement as **Exhibit "A"** and incorporated herein by reference.
 - 1.1 CONTRACTOR shall furnish all services, labor, and materials necessary and as may be required in the performance of this Agreement. The CONTRACTOR shall perform all of its obligations pursuant to this Agreement in a professional and timely manner.
 - 1.2 CONTRACTOR hereby represents to the CRA, with full knowledge that the CRA is relying upon these representations when entering into this Agreement with CONTRACTOR, that CONTRACTOR has the professional expertise, experience and manpower to perform the Services to be provided by CONTRACTOR pursuant to the terms of this Agreement.
 - 1.3 CONTRACTOR agrees to provide a detailed maintenance plan for the final work product provided pursuant to this Agreement and the Scope of Services. The maintenance plan shall include the ability of the CRA to select any vendor or contractor of its choice to maintain or repair the final work product. The maintenance plan shall also include that Contractor waives any ownership rights, including but not limited to copyright, to the final work product provided pursuant to this Agreement and the Scope of Services.

- 1.4 CONTRACTOR agrees to provide the CRA with the services identified in **Exhibit “A”**, which is attached hereto. CONTRACTOR shall use its best efforts to assist CRA in CRA’S implementation of an exterior mural at the CRA-owned property located at 95 SW 5th Avenue.
 - 1.5 Each CONTRACTOR shall have separate responsibilities as detailed in **Exhibit “B”** to this Agreement. Each CONTRACTOR is jointly and severally liable for any action arising from the services, labor, and materials necessary and as may be required in the performance of this Agreement.
2. Compensation and Method of Payment.
- 2.1 CONTRACTOR has agreed to provide the Scope of Services to the CRA for an amount not to exceed **Fifty Thousand Two Hundred Sixteen Dollars and Zero Cents (\$50,216.00)** for the Term of this Agreement (“Contract Price”), as provided and attached hereto as **Exhibit “B”**. Contract amounts stated elsewhere are null and void.
 - 2.2 Payments shall be made by the CRA to CONTRACTOR on a reimbursable basis. The CONTRACTOR shall submit invoices for materials and work completed that may be reimbursed at the discretion and satisfaction of the CRA.
 - 2.3 The CRA shall not be responsible for any additional fees unless the CRA and CONTRACTOR execute a written amendment to this Agreement to provide for the payment of such additional fees. The CONTRACTOR shall submit all proposed charges to the CRA’s Executive Director for approval prior to CONTRACTOR authorizing the work that would result in any additional charges.
 - 2.4 Except as provided in Section 2.1 and Section 2.2, the CRA shall not be responsible for any additional costs, fees, or expenses unless the CRA executes a written amendment to this Agreement that provides for any consideration to be paid by the CRA.
3. Term and Termination. This Agreement shall take effect as of full execution of this Agreement by all Parties and the work shall be substantially completed by the CONTRACTOR within one (1) year. This Agreement shall remain in effect until such time as the services acquired in conjunction with the Call to Artists issued by the CRA on February 11, 2026, have been completed and accepted by the CRA’s authorized representative and upon completion of the expressed and/or implied warranty periods. This Agreement may be extended upon mutual written agreement by the Parties and executed by written amendment.
- 3.1 This Agreement may be terminated by either party for cause upon ten (10) days written notice, or by the CRA for convenience, upon ten (10) days written notice by the CRA to CONTRACTOR. Upon termination by CRA, CONTRACTOR shall cease all work performed hereunder and CRA shall pay to CONTRACTOR any earned and unpaid portion of the compensation due CONTRACTOR. Upon payment of any compensation due CONTRACTOR, all documents, drawings, programs, databases, and work products developed or produced under this Agreement shall be furnished to the CRA upon termination.

4. Indemnification. CONTRACTOR shall at all times hereafter indemnify, hold harmless and, at the CRA Executive Director's option, defend or pay for an attorney selected by the CRA Executive Director to defend the CRA, its officers, agents, servants, and employees from and against any and all causes of action, demands, claims, losses, liabilities, and expenditures of any kind, including attorney fees, court costs, and expenses, caused or alleged to be caused by any intentional, negligent, or reckless act of, or omission of, CONTRACTOR, its employees, agents, servants, or officers, or accruing, resulting from, or related to the subject matter of this Agreement, including, without limitation, any and all claims, losses, liabilities, expenditures, demands, or causes of action of any nature whatsoever resulting from injuries or damages sustained by any person or property. In the event any lawsuit or other proceeding is brought against the CRA by reason of any such claim, cause of action, or demand, CONTRACTOR shall, upon written notice from CRA, resist and defend such lawsuit or proceeding by counsel satisfactory to the CRA or, at CRA's option, pay for an attorney selected by the CRA Executive Director to defend the CRA. The obligations of this section shall survive the expiration or earlier termination of this Agreement.
5. Insurance. Without limiting any of the other obligations or liabilities of each CONTRACTOR, the CONTRACTOR shall, collectively at own expense, provide and maintain in force, until all of its services to be performed under this Agreement have been completed and accepted by the CRA (or for such duration as it otherwise specified herein), the following insurance coverage's:
- a. Workers' Compensation Insurance – as required by law.
 - b. Employer's Liability with limits of \$1,000,000 per occurrence, \$1,000,000 for each disease, and \$2,000,000 for aggregate disease.
 - c. Comprehensive General Liability with minimum limits of one million dollars (\$1,000,000.00) per occurrence combined single limit for Bodily Injury Liability and Property Damage Liability. Coverage must be afforded on a form no more restrictive than the latest edition of the Comprehensive General Liability policy, without restrictive endorsements other than ISO Endorsement GL 21 06 (Engineers, CONTRACTORS, or Surveyors Professional Liability exclusion), as Filed by the Insurance Services Office, shall be in effect for three (3) years following the expiration or termination of this Agreement, and must include:
 - 1. Premises and/or Operations on an occurrence basis.
 - 2. Independent Contractors
 - 3. Products and Completed Operations- CONTRACTORS shall maintain in force until at least three years after completion of all services required under this Agreement, coverage for Products and Completed Operations, including Broad Form Property Damage.
 - 4. Broad Form Property Damage
 - 5. Broad Form Contractual Coverage applicable to this specific Agreement, including any hold harmless and/or indemnification Agreement.
 - 6. Personal Injury Coverage with Employees and Contractual Exclusions removed with minimum limits of coverage equal to those required for Bodily Injury Liability and Property Damage Liability
 - d. Business Automobile Liability with minimum limits of One Million and 00/100 Dollars (\$1,000,000.00) per occurrence combined single limit for Bodily Injury Liability and Property Damage Liability. Coverage must be afforded on a form no more restrictive than the latest edition of the Business Automobile Liability policy, without restrictive endorsements, as filed by the Insurance Services Office and must include:
 - 1. Owned Vehicles

2. Hired and Non-Owned Vehicles
3. Employers' Non-Ownership
- e. Professional Liability Insurance with minimum limits per occurrence applicable to CRA projects as follows:

	<u>Construction Cost Range</u>	<u>Limit</u>
1.	0 - 99,000	\$ 250,000
2.	100,000 - 299,000	500,000
3.	300,000 - 499,000	750,000
4.	500,000 – Above	1,000,000

- 5.1 Coverage shall be afforded on a form acceptable to the CRA. CONTRACTOR shall ensure that sub-consultants used for any portion of the project, maintain adequate levels of Professional Liability Insurance.
- 5.2 Prior to commencement of services, the CONTRACTOR shall provide to the CRA Certificates of Insurance evidencing the insurance coverage specified in the this Section of this Agreement. All policies covered within this Section shall be endorsed to provide the CRA with thirty (30) days' notice of cancellation and/or restriction. The CRA shall be named as an additional insured as to CONTRACTOR's liability on policies referenced in this Section. The required Certificates of Insurance shall not only name the types of policies provided, but also shall refer specifically to this Agreement and Section and to the above paragraphs in accordance with which insurance is being furnished, and shall state that such insurance is as required by such paragraphs of this Agreement. The CONTRACTOR shall also make available to the CRA a certified copy of the professional liability insurance policy required above for the CRA's review. Upon request, the CONTRACTOR shall provide copies of all other insurance policies.
- 5.3 If the initial insurance policies required this Agreement expire prior to the completion of the services, renewal Certificates of Insurance of policies shall be furnished thirty (30) days prior to the date of their expiration. For Notice of Cancellation and/or Restriction; the policies must be endorsed to provide the CRA with thirty (30) days' notice of cancellation and/or restriction.
- 5.4 The CONTRACTOR's insurance shall apply on a primary basis.
- 5.5 Waiver of Subrogation shall be provided on all policies of insurance.
6. Independent Contractor. This Agreement does not create an employee/employer relationship between the Parties. It is the intent of the Parties that the CONTRACTOR is an independent contractor under this Agreement and not the CRA's employee for all purposes, including but not limited to, the application of the Fair Labor Standards Act minimum wage and overtime payments, Federal Insurance Contribution Act, the Social Security Act, the Federal Unemployment Tax Act, the provisions of the Internal Revenue Code, the State Workers Compensation Act, and the State unemployment insurance law. The CONTRACTOR shall retain sole and absolute discretion in the judgment of the manner and means of carrying out CONTRACTOR'S activities and responsibilities hereunder. The CONTRACTOR agrees that it is a separate and independent enterprise from the CRA, that it has full opportunity to find other business, that it has made its own investment in its

business, and that it will utilize a high level of skill necessary to perform the work. This Agreement shall not be construed as creating any joint employment relationship between the CONTRACTOR and the CRA and the CRA will not be liable for any obligation incurred by CONTRACTOR, including but not limited to unpaid minimum wages and/or overtime premiums.

7. Assignments; Amendments. This Agreement, or any interest herein, shall not be assigned, transferred or otherwise encumbered, under any circumstances, by CONTRACTOR without the prior written consent of CRA. For purposes of this Agreement any sale or transfer of assets, stocks or worth of CONTRACTOR shall be deemed a prohibited assignment and will result in the automatic termination of this Agreement. However, this Agreement shall run to the CRA and its successors and assigns.
8. The CONTRACTOR warrants that its services are to be performed within the limits prescribed by the CRA with the usual thoroughness and competence of its trade.
9. Attorney's Fees. In the event it becomes necessary for either party herein to seek legal means to enforce the terms of the Agreement, the prevailing party shall be entitled to its reasonable attorney fees and court costs and paralegal fees at both the trial and appellate levels, to the extent permitted by law.
10. Governing Law. This Agreement shall be governed by and construed in accordance with the Laws of the State of Florida.
11. Venue. Venue for litigation concerning this Agreement shall be in Palm Beach County, Florida.
12. Severability. If any portions of this Agreement shall be held invalid or unenforceable, such invalidity or unenforceability shall not affect any other provisions hereof, and this Agreement shall be construed and enforced as if such provisions had not been included.
13. Notices. Whenever either party desires to give notice unto the other, it must be given by written notice, sent by certified mail, addressed to the party for whom it is intended at the place last specified or by facsimile transfer with confirmation thereof. Notice pursuant to this Agreement shall be given by deposit in the custody of the United States Postal Service, postage prepaid. The place for giving of notice shall remain such until it shall have been changed by written notice in compliance with the provisions of this paragraph. For the present, the Parties designate the following as the respective place for giving of notice, to-wit:

For CRA:

Renée A. Jadusingh, Esq., Executive Director
Delray Beach Community Redevelopment
Agency
20 N. Swinton Avenue
Delray Beach, FL 33444
Telephone: 561- 276-8640
Facsimile No. 561- 276-8558

Email Copy to:

Cassidy Heitman, Legal Advisor
Delray Beach Community Redevelopment Agency
heitmanc@mydelraybeach.com

For CONTRACTOR: Manotiles LLC
Sonata Kazimieraitiene
Telephone: 708-420-1721
sonatamosaics@gmail.com

Symphonii Smith-Kennedy
Telephone: 754-242-5368
Sympaima.art@gmail.com

14. Public Records. CONTRACTOR shall comply with the applicable provisions of Chapter 119, Florida Statutes. Specifically, CONTRACTOR shall:
- 14.1 Keep and maintain public records required by the CRA to perform the service.
 - 14.2 Upon request from the CRA's custodian of public records, provide the CRA with a copy of the requested records or allow the records to be inspected or copied within a reasonable time at a cost that does not exceed the cost provided in this chapter or as otherwise provided by law.
 - 14.3 Ensure that public records that are exempt or confidential and exempt from public records disclosure requirements are not disclosed except as authorized by law for the duration of this Agreement term and following completion of this Agreement if the CONTRACTOR does not transfer the records to the CRA.
 - 14.4 Upon completion of this Agreement, transfer, at no cost, to the public agency all public records in possession of the CONTRACTOR or keep and maintain public records required by the public agency to perform the service. If the CONTRACTOR transfers all public records to the CRA upon completion of the contract, the CONTRACTOR shall destroy any duplicate public records that are exempt or confidential and exempt from disclosure requirements. If the CONTRACTOR keeps and maintains public records upon completion of the contract, the CONTRACTOR shall meet all applicable requirements for retaining public records. All records stored electronically must be provided to the public agency, upon request from the CRA's custodian of public records, in a format that is compatible with the information technology systems of the public agency.

IF THE CONTRACTOR HAS QUESTIONS REGARDING THE APPLICATION OF CHAPTER 119, FLORIDA STATUTES, TO THE CONTRACTOR'S DUTY TO PROVIDE PUBLIC RECORDS RELATING TO THIS CONTRACT, CONTACT THE CUSTODIAN OF PUBLIC RECORDS AT

**CASSIDY HEITMAN
561-276-8640
HEITMANC@MYDELRAYBEACH.COM
20 NORTH SWINTON AVENUE
DELRAY BEACH, FLORIDA 33444**

The failure of CONTRACTOR to comply with the provisions set forth in this Article shall constitute a Default and Breach of this Agreement.

15. Ownership. All accepted final work product provided pursuant to this Agreement and the Scope of Services will be the property of the CRA. Each CONTRACTOR agrees to waive any ownership rights, including but not limited to copyright, to the final work product and materials created or obtained pursuant to this Agreement and the Scope of Services. Ideas in the design development states, which are not accepted, remain the intellectual property of the CONTRACTOR, and may be used, in part, during the course of other assignments. This does not apply to any intellectual property owned by the CRA previous to the CONTRACTOR's engagement pursuant to this Agreement.
16. Warranty.
 - 16.1 All warranties express and implied shall be made available to the CRA for the goods and services covered by this Agreement and Scope of Services. All goods and services furnished as part of this Agreement and Scope of Services shall be fully guaranteed by the CONTRACTOR against factory defects and workmanship. At no expense to the CRA, the CONTRACTOR shall correct any and all apparent or latent defects that may occur within the manufacturer's standard warranty.
 - 16.2 CONTRACTOR warrants that the printed, and handmade and hand painted tile procured and/or produced by CONTRACTOR for the final work product provided pursuant to this Agreement and the Scope of Services, shall not detach, peel, crack, fade or otherwise deteriorate for at least seven (7) years from the date of Substantial Completion as determined and accepted by the CRA, outside of normal wear and tear. CONTRACTOR agrees to produce and replace any damaged or deteriorated tile procured and/or produced by CONTRACTOR for the final work product provided pursuant to this Agreement and the Scope of Services.
 - 16.3 In addition to all other warranties that may be supplied by the Contractor, the Contractor shall warrant its products, materials, and services against defective workmanship and materials for a minimum period of one (1) year from the date of Substantial Completion as determined and accepted by the CRA. This warranty requirement shall remain in force for the full warranty period regardless of whether the Contractor remains under contract with the CRA at the time a defect is discovered. Any payment by the CRA shall not constitute a waiver of these warranty provisions.
17. Promotional Usage. The CONTRACTOR reserves the right to use work created for the CRA in the CONTRACTOR's portfolio, website, social media, press releases, advertising award entries and promotional materials, subject to the prior written approval of the CRA.
18. Certification and Scrutinized Company Requirements. The CRA shall have the option to terminate this Agreement if CONTRACTOR:
 - 18.1 Is found to have submitted a false certification as provided under section 287.135 (5) Florida Statutes;
 - 18.2 Has been placed on the Scrutinized Companies that Boycott Israel List;

- 18.3 Has been placed on the Scrutinized Companies with Activities in Sudan List or the Scrutinized Companies with Activities in the Iran Petroleum Energy Sector List; or
- 18.4 Has been engaged in business operations in Cuba or Syria.
19. Patriot Act Requirements. Each party shall take any actions that may be required to comply with the terms of the USA Patriot Act of 2001, as amended, any regulations promulgated under the foregoing law, Executive Order No. 13224 on Terrorist Financing, any sanctions program administrated by the U.S. Department of Treasury's Office of Foreign Asset Control or Financial Crimes Enforcement Network, or any other laws, regulations, executive orders or government programs designed to combat terrorism or money laundering, if applicable, with respect to this Agreement. Each party represents and warrants to the other party that it is not an entity named on the List of Specially Designated Nationals and Blocked Persons maintained by the U.S. Department of Treasury, as last updated prior to the date of this Agreement.
20. Default. In the event the CONTRACTOR fails to comply with the provisions of this Agreement, the CRA may declare the CONTRACTOR in default and notify it in writing, giving a reasonable time to cure the default, but in no event shall this time period exceed five (5) calendar days unless otherwise agreed to by the Parties. In such event, the CONTRACTOR shall only be compensated for any services completed as of the date written notice of default is served. Furthermore, the amount of compensation to the CONTRACTOR in the event of default, shall be determined by deducting any additional costs, charges and/or damages incurred by the CRA due to the CONTRACTOR's default.
21. Acceptance of Agreement. Execution of this Agreement by both Parties signifies agreement with all the terms and conditions and serves as a notice to proceed.
22. CONTRACTOR certifies that it is aware of and complies with the requirements of Section 448.095, Florida Statutes, as may be amended from time to time and briefly described herein below.
- 1) Definitions for this Section:
 - 2) "CONTRACTOR" means a person or entity that has entered or is attempting to enter into a contract with a public employer to provide labor, supplies, or services to such employer in exchange for salary, wages, or other remuneration. "CONTRACTOR" includes, but is not limited to, a vendor or Developer.
 - 3) "Subcontractor" means a person or entity that provides labor, supplies, or services to or for a contractor or another subcontractor in exchange for salary, wages, or other remuneration.
 - 4) "E-Verify system" means an Internet-based system operated by the United States Department of Homeland Security that allows participating employers to electronically verify the employment eligibility of newly hired employees.

Registration Requirement; Termination:

- 5) Pursuant to Section 448.095, Florida Statutes, effective January 1, 2023, CONTRACTOR shall register with and use the E-verify system in order to verify the work authorization status of all newly hired employees. CONTRACTOR shall register for and utilize the U.S. Department of Homeland Security's E-Verify System to verify the employment eligibility of:
- 6) All persons employed by a CONTRACTOR to perform employment duties within Florida during the term of the contract; and
- 7) All persons (including subvendors/subengineers/subcontractors) assigned by CONTRACTOR to perform work pursuant to the contract with the CRA. The CONTRACTOR acknowledges and agrees that registration and use of the U.S. Department of Homeland Security's E-Verify System during the term of the contract is a condition of the contract with the CRA; and
- 8) The CONTRACTOR shall comply with the provisions of Section 448.095, Fla. Stat., "Employment Eligibility," as amended from time to time. This includes, but is not limited to, registration and utilization of the E-Verify System to verify the work authorization status of all newly hired employees. CONTRACTOR shall also require all subcontractors to provide an affidavit attesting that the subcontractor does not employ, contract with, or subcontract with, an unauthorized alien. The CONTRACTOR shall maintain a copy of such affidavit for the duration of the contract. Failure to comply will lead to termination of this Contract, or if a subcontractor knowingly violates the statute, the subcontract must be terminated immediately. Any challenge to termination under this provision must be filed in the Circuit Court no later than twenty (20) calendar days after the date of termination. Termination of this Contract under this Section is not a breach of contract and may not be considered as such. If this contract is terminated for a violation of the statute by the CONTRACTOR, the CONTRACTOR may not be awarded a public contract for a period of one (1) year after the date of termination.

23. Complete Agreement. This Agreement contains the entire agreement between the parties hereto and supersedes all prior agreements and understandings between the parties with respect to such matters, whether written or oral. Neither this Agreement nor any term or provision hereof may be changed, waived, discharged or amended in any manner other than by an instrument in writing, signed by the party against which the enforcement of the change, waiver, discharge or amendment is sought. To the extent there is any conflict between the terms and conditions of this Agreement and any Exhibit to the Agreement, the terms of this Agreement shall control. The CRA's Executive Director may further approve and amend the Original Agreement by executing a written agreement signed by both parties.

Signature Page to Follow.

IN WITNESS WHEREOF, the CRA, and CONTRACTOR have hereunto set its hand the day and year above written.

ATTEST:

**DELRAY BEACH COMMUNITY
REDEVELOPMENT AGENCY**

Name:

Renee A. Jadusingh, Esq.
CRA Executive Director

APPROVED AS TO FORM:

CRA Legal Advisor

CONTRACTOR

ATTEST:

MANOTILES LLC, a Florida Limited Liability
Company

Print Name:
Title:

Sonata Kazimieraitiene
Title:

ATTEST:

Symphonii Smith-Kennedy, an individual

Print Name:
Title:

Print Name:
Title:

STATE OF FLORIDA
COUNTY OF PALM BEACH

The foregoing instrument was acknowledged before me this ____ day of _____, 2026, by _____ as _____ (name of officer or agent, title of officer or agent), **of MANOTILES LLC**, a Florida Limited Liability Company, and **Symphonii Smith-Kennedy**, an individual. He/She is personally known to me or has produced _____ (type of identification) as identification.

Notary Public – State of Florida

EXHIBIT "A"
SCOPE OF SERVICES

The Set Mural Proposal

Letter of Intent

This proposal presents a collaborative mural by Co-Lead Artist Sonata Kazimieraitiene and Co-Lead Artist Symphonii Smith-Kennedy, created to honor the cultural legacy, resilience, and entrepreneurial spirit that shaped The Set community and the historic district known as Frog Alley.

The proposed mural draws inspiration from the rich history of The Set and Frog Alley, a place shaped by generations of African American and Bahamian residents who built a thriving neighborhood of businesses, cultural traditions, and shared spaces. Rather than retelling the history literally, the mural seeks to visually honor the perseverance, creativity, and community pride that defined the area. Through symbolic imagery and narrative scenes, the artwork will celebrate both the historical roots and the continuing life of the neighborhood.

The proposed mural also acknowledges and builds upon Delray Beach's strong tradition of public art that reflects place-based identity and community storytelling. The artists draw inspiration from notable works such as Delray Progress by Andrew Reid, which celebrates the city's cultural evolution through vibrant figurative imagery, as well as the mosaic fountain inspired by oceanic life and coral reef ecosystems located within Delray Beach's public spaces. These works demonstrate how public art in Delray Beach successfully connects history, environment, and community experience through materiality and narrative. In dialogue with this legacy, the proposed mural expands upon these traditions by incorporating ceramic and mosaic elements that reference both the environmental character of South Florida and the cultural narratives specific to The Set and Frog Alley, contributing a new chapter to the city's growing collection of meaningful, community-centered public artworks.

The composition imagines Frog Alley as a vibrant corridor of community life filled with historical storefronts, everyday moments of connection, and visual references to the cultural traditions that shaped the neighborhood. Ceramic mosaic, frogs, and abstract fused glass elements representing water will appear in the foreground, referencing the historic flooding that gave Frog Alley its name. At the center of the scene, a young child holding the hand of a parent will symbolize generational continuity and the future of the community. Swinging above the figures, the pennants streamers hang between the shops, with a ribbon coming into focus, created specifically with handcrafted ceramic pieces from the community workshops.

The mural will be created using a hybrid medium combining painted mural imagery on flat ceramic tile surfaces with dimensional ceramic mosaic elements. Portions of the mural will be hand-painted directly onto ceramic tile panels, establishing the narrative imagery, atmospheric depth, and figurative storytelling within the composition. Other areas will incorporate hand-formed ceramic

mosaic relief elements, creating texture, pattern, and sculptural depth across the surface. Ceramic components will highlight key symbolic features such as the frogs, cultural symbols, and water and plants throughout the mural.

Ceramic materials are highly durable and weather-resistant, making them well suited for exterior public environments and ensuring the mural meets and exceeds the project's anticipated lifespan requirements. The textured ceramic surfaces will interact with natural light and shadow throughout the day, creating a dynamic public artwork that evolves visually with changing conditions.

The artistic collaboration brings together two complementary visual languages. Symphonii Smith-Kennedy's narrative painting practice explores identity, cultural memory, and storytelling within the African diaspora. Her figurative compositions and symbolic imagery will guide the narrative structure of the mural and the depiction of community life. Sonata Kazimieraitiene's work focuses on textured ceramic surfaces, geometric symbolism, and rhythmic patterns that often reference collective identity and shared cultural heritage. The integration of these two approaches allows narrative storytelling and symbolic patterns to work together within a unified composition.

Community engagement will play an important role in the development of the mural. In collaboration with the Delray Beach CRA, the artists will participate in an initial community outreach meeting with residents, local organizations, and stakeholders of The Set community. This listening session will provide an opportunity for residents to share ideas, memories, and perspectives that will help inform the overall direction of the mural concept.

In addition to this initial meeting, the project will include hands-on ceramic workshops for local residents. During these sessions participants will create small hand-formed ceramic elements that will later be incorporated into the mural. This participatory process allows community members to contribute directly to the artwork, leaving a tangible imprint of their presence within the final composition.

Through the fusion of narrative imagery and textured ceramic surfaces, the mural will transform a painted vision into a tactile public artwork shaped by the stories, voices, and creative contributions of The Set community.

The artistic collaboration brings together two complementary visual languages rooted in storytelling, material exploration, and community engagement.

Symphonii Smith-Kennedy is a Jamaican-American artist based in South Florida whose narrative painting and mixed-media practice explores identity, cultural memory, and diasporic storytelling. Trained at the Maryland Institute College of Art and New World School of the Arts, and a 2024–2025 resident at the Bailey Contemporary Arts Center, her work combines Afrocentric symbolism, fantasy, and figurative storytelling to center Black queer women's experiences.

Expanding into murals and public art, Smith-Kennedy creates imagery that uplifts marginalized narratives while fostering connection, reflection, and cultural visibility within shared spaces.

Sonata Kazimieraitiene is a ceramic muralist and public artist with over two decades of experience creating site-specific works rooted in community collaboration. Working primarily in ceramic and mosaic, her practice integrates design, fabrication, and installation to produce durable public artworks that respond to place and collective identity. Through participatory workshops and community engagement processes, she invites residents to contribute directly to each project, transforming artworks into shared cultural landmarks. Her work emphasizes texture, rhythm, and material permanence, merging sculptural surfaces with painterly composition.

Together, the artists combine narrative imagery and ceramic craftsmanship to create a unified mural that balances storytelling, material depth, and community participation.

COMPENSATION

Estimated Budget

Pre-Production Artist Services

Concept Design Development	\$2,000
Final Design & Renderings	\$4,500
Independent Cultural & Site Research	\$2,000
Community Engagement & Outreach	\$1,500
Artist Presentation Honorarium	\$1,500

Production Artist Services

Admin. Overhead/ Artist Salary (\$10,786 for each artist) (35% of budget)	\$21,572
Permits	\$0
Contracted Services/ Professional Installers	\$5,000
Materials/Tools (ladder, projector, tools, adhesive, sealer, etc)	\$1,500-\$2,000
Hand Painted Tile Fabrication (at a rate of \$100/sq ft)	\$9,600
Ceramic Handmade Pieces Fabrication (Community workshops included) (at a rate of \$250/sq ft for roughly 44-50 square feet)	\$11,500
Materials (underglaze, glaze, ceramic/glaze brushes, and etc.)	\$4,500
Lift and other equipment Rental	\$5,000
Studio Rental	\$4,000-\$5,500
Transportation (\$1,500 for both)	\$3,000
Insurance	\$400-800
Other Miscellaneous Expenses - (3-5%)	\$2,935
Total Expenses	\$80,507 - \$82,90

ARTWORK EXAMPLES
SONATA KAZIMIERAITIENE

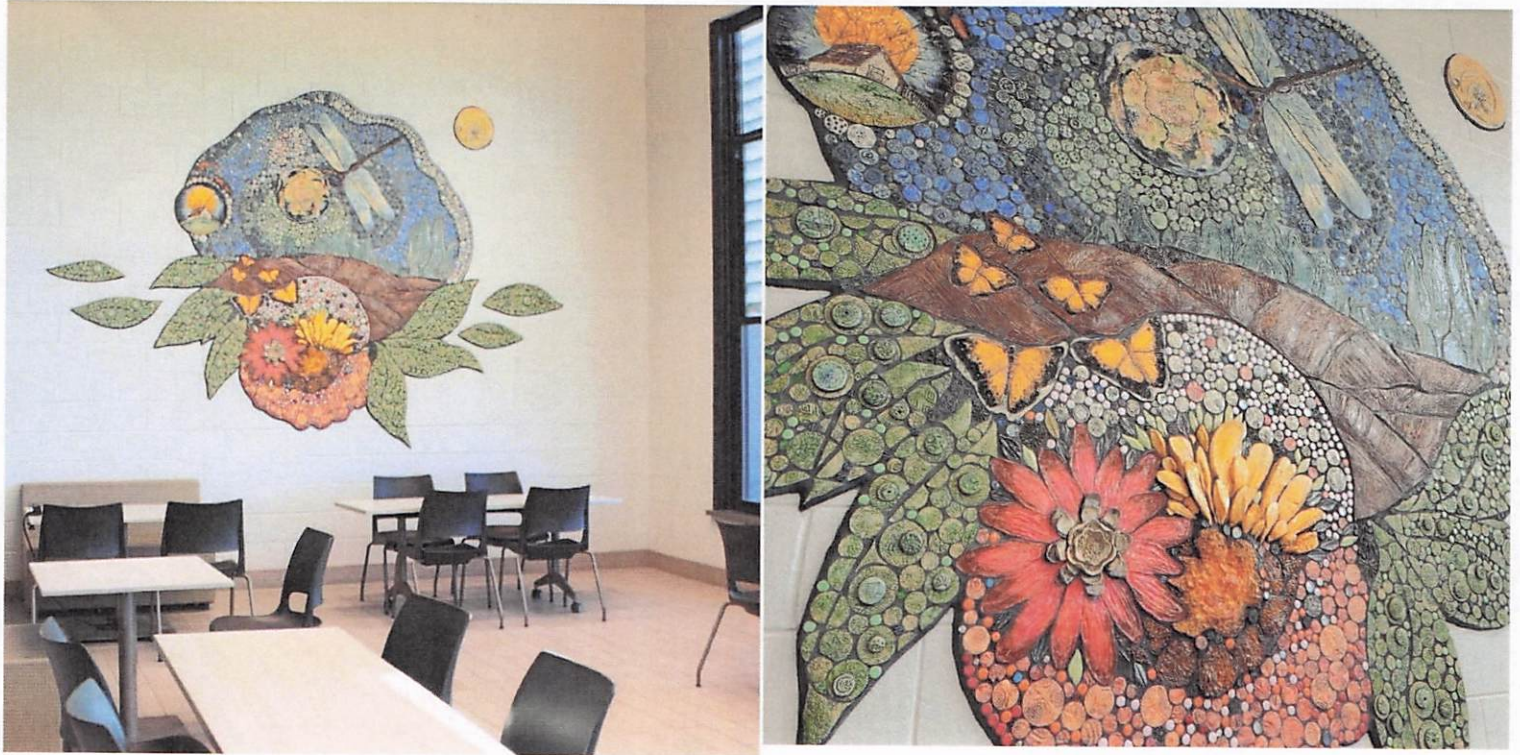


Image 01

Title: "The Connected Scenery" detail

Date: 2025 Medium: porcelain tiles

Scale: 85 sf

Location: Green Hills Public Library, Palos Hills, IL

Budget: \$39,500

Description: The "Connected Scenery" ceramic mosaic is a celebration of nature in all its grandeur and intricacy. From the magnified foliage to the gentle repose of a dragonfly on our world's representation, this mosaic serves as a tribute to the inherent unity in diversity, both in nature and human existence.

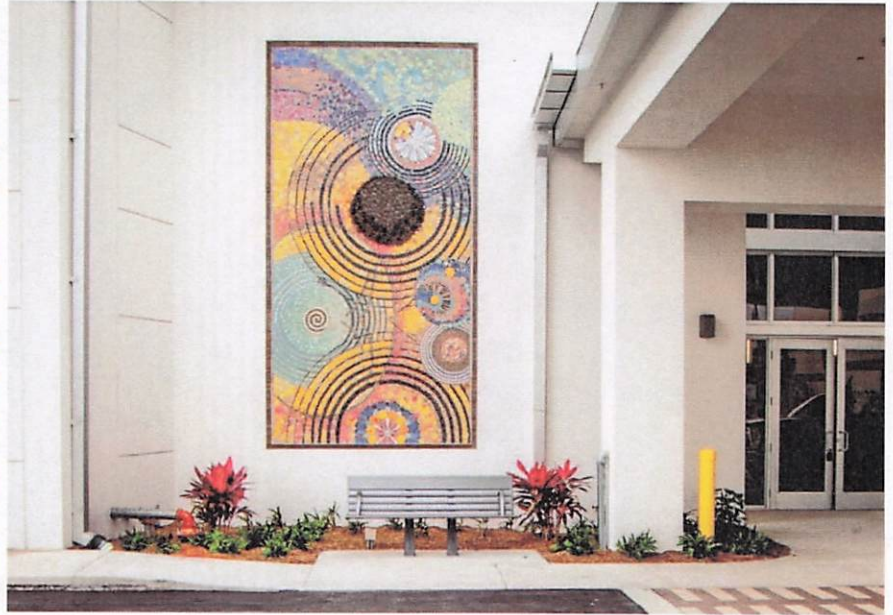
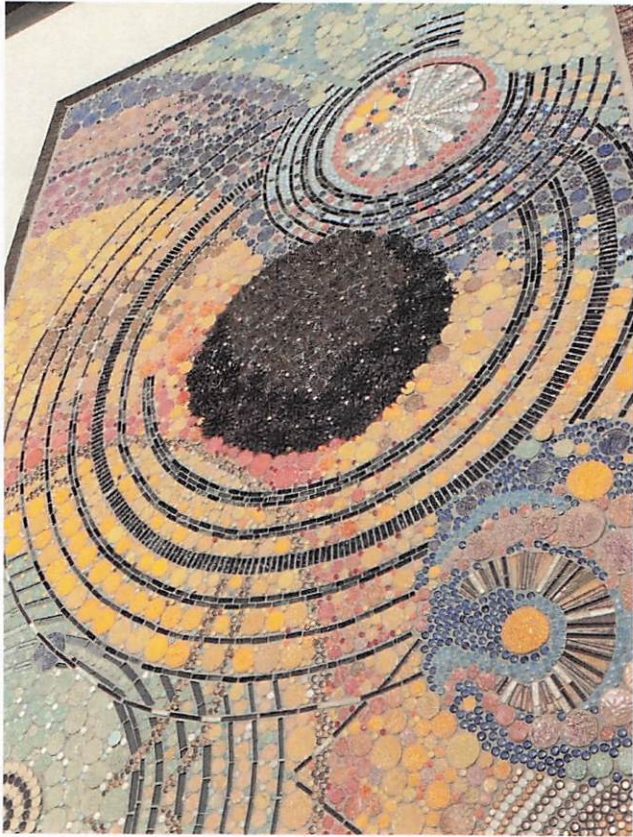


Image 02

Title of Artwork: Ripple Effect (Community)

Date: 2019

Medium: hand shaped ceramic tiles, glass

Dimensions: 8' x 16'

Location: Charlotte J. Burrie Community (Civic) Center, Pompano Beach, FL

Budget: \$50,000

Design idea for this mosaic reflects the idea that everyone is a part of the whole (society), with communities, arranged in various circles where ideas and movements spread through the "ripple effect"



Image 03

Title of Artwork: Lakescape

Date: 2015

Budget: \$25,000

Medium: Hand-built porcelain slabs, stained glass, natural rocks, commercial tiles

Dimensions: 3 panels, 5' x 5' each

Perspective view of the entire triptych mural Lakescape, a permanent installation for Lincoln Elementary Public School in Evanston, Illinois. It serves as outdoor classroom space as well and was created during the residency with 500 students during art classes and art club.



Image 04

Title: "Circles of life"

Date: 2010

Medium: porcelain tiles, commercial tiles, mirror, natural stone and rocks

Scale: 4.5' x 27'

Location: Green Hills Public Library, Palos Hills, IL

Budget: \$51,000

Public art was chosen by The Board of Trustees and the architects as one of the components of the building's renovation plan. This is the main section representing community life in the area - its nature, culture and historical moments. Residents were asked to bring samples of rocks from their countries of origin and those became a permanent part of the installation.



Image 05

Title: "Mapping the Sense of Place" Date: 2011

Medium: porcelain tiles, natural stone and rocks, fused glass

Scale: 23' x 19'6"

Location: Linn County Community Services Building, Cedar Rapids, IA

Budget: \$38,500

This installation was created during a 3-month residency where 300 participants were involved in fabricating the piece. Each person had the opportunity to create an individual tile, (which was a representation of an aerial map of the county), but their tile also demonstrated an individual connection to the place.

SYMPHONII SMITH-KENNEDY



Image 01

Title: Come Ah Foreign

Dimensions : 3ft X 5ft for canvas

designed & painted by : Symphonii Smith-Kennedy

materials: Oil paint, acrylic paint, wooden panels

Date: 2025

Location: Coral Springs Museum of Art



Image 02
Title: DAN AYIDO HWEDO
Dimensions : 50ft X 6ft
designed & painted by : Symphonii Smith-Kennedy
materials: exterior paint and spray paint
Date: 2025
Location: Thrive Art District, 710 NW Fifth Ave
Fort Lauderdale, FL 33311
United States



Image 03

Title: unknown

Dimensions : 40ft X 5ft

designed & painted by : Symphonii Smith-Kennedy

materials: exterior paint and spray paint

Date: 2024

Location: near 528 NW Second St

Fort Lauderdale, FL 33311

United States

#2 Abstract + negative figures

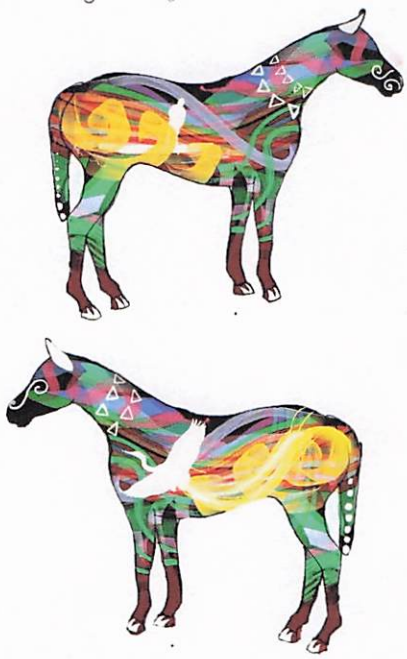


Image 04
Title: Through the Winds of Time
Dimensions : 7ft X 5ft (life sized horse sculpture)
designed & painted by : Symphonii Smith-Kennedy
materials: acrylic paint and exterior paint on porcelain sculpture
Date: 2025
Location: not installed yet but stored at Town of Davie



Image 05

Title: Ngola Nzinga

Dimensions : 48in. X 36in.

designed & painted by : Symphonii Smith-Kennedy

materials: oil paint on canvas

Date: 2025

Location: last installed at Pompano Cultural center

50 W Atlantic Blvd

Pompano Beach, FL 33060

ARTISTS' RESUME

Sonata Kazimieraitiene

Delray Beach, Florida 33484

(708) 420-1721 |

sonatamosaics@gmail.com

www.sonatamosaics.com

PROFESSIONAL SUMMARY

Master Ceramist and Public Artist with more than 30 large-scale commissioned projects completed nationally and internationally. Specializing in permanent hand-sculpted ceramic mosaics that serve as inviting civic statements. Proven expert in leading culturally responsive public art initiatives, artist residencies, and collaborative installations for civic, educational, and cultural institutions. Highly skilled in managing complex projects from concept through installation, including site-specific engineering, stakeholder coordination, and high-impact community workshops.

SELECTED PUBLIC ART COMMISSIONS & RESIDENCIES

(Representative selection highlights)

Reef Environmental Education Foundation (REEF) - Key Largo, FL | 2025-2026 Commissioned Artist

- Project: Textures of the Tide - temporary mosaic artwork installation.
- Community Engagement: Facilitated collaborative workshops where participants contributed hand-shaped ceramic elements to the final physical artwork.
- Budget: \$9000

Green Hills Public Library – Palos Hills, IL | 2024–2025 Commissioned Artist in Residence

- Project: Interconnected - permanent interior mosaic installation (85 sq. ft.).
- Community Engagement: Facilitated collaborative workshops where participants contributed hand-shaped ceramic elements to the final physical artwork.
- Budget: \$26,500.

City of Pompano Beach – Pompano Beach, FL | 2023–2024 Commissioned Artist in Residence, Public Art Program

- Project: Patterns of Pompano Beach—comprehensive mosaic and mural installation across 27 underpass columns.
- Scope: Large-scale permanent installation managed through municipal public art protocols.
- Budget: \$126,000.
- Budget: \$50,000.

City of Pompano Beach – Pompano Beach, FL | 2017–2022 Commissioned Artist in Residence, Public Art Program

- Project: Five permanent exterior mural installations (approx. 1,300 sq. ft.).
- Impact: Strategic activation of public grounds through high-durability permanent art.
- Budget: \$150,000.

Lincoln Elementary School – Evanston, IL | 2015

- Project: Lakescape and Biodiversity: two permanent triptych mural installations (384 sq. ft.).
- Community Engagement: Engaged more than 500 students, faculty, and staff in a collaborative public process for design and fabrication.

Central Rail Station – Vilnius, Lithuania | 2014

- Project: Voyages of Dreams. Permanent triptych mural installation (75 sq. ft.).
- Budget: \$30,000.

TECHNICAL EXPERTISE & METHODOLOGY

- Mediums: Permanent hand-sculpted and glazed ceramics, high-durability glass and stone mosaics, and large-scale murals.
- Site Versatility: Proficient in installations for interior drywall, exterior facades, and 3D/Eco-art structures.
- Public Process: Expert in facilitating community workshops that bridge the gap between civic facilities and the residents they serve.

EDUCATION

- Master of Business Administration (MBA), Concordia University Wisconsin, 2005.
- Master of Fine Arts (MFA), Vilnius Academy of Art, 1992

Symphonii Smith-Kennedy

Professional Artist and Entrepreneur

Hollywood, FL | sympaima.art@gmail.com | 754-242-5368

Education

New World School of the Arts, Miami, FL — BFA (2021–2023)

Maryland Institute College of Art, Baltimore, MD — BFA Coursework (2019–2020)

Dillard Center For the Arts, Fort Lauderdale, FL — High School Diploma (2019)

Residencies & Cohorts

- Sobra Collective (2025 till present)
- Bailey Contemporary Arts Center – Artist in Residence 2024–2025
- Artist as Catalyst Program – Catalyst Class of 2024

Selected Exhibitions

- TRANSITIONS, Coral Springs Museum of Art, Coral Springs, FL (2025-2026)
- Look What I Made, Gasper Arts Center, Dania Beach, FL (2025)
- SECRET ASYLUM, 1310 Gallery, Fort Lauderdale, FL (2025)
- Flesh and Bone, Fort Lauderdale, FL (2025)
- Vernissage: Final Group Exhibition, BaCA, Pompano Beach, FL (2025)
- Interwoven Layers: A Garden of Self-Discovery (Solo), BaCA, Pompano Beach, FL (2025)
- The Female Gaze, Da Vinci Art Alliance (2025)
- Reflections of Esther, Ali Cultural Arts Center (2025)
- Artfields 2024, Lake City, SC (2024)
- Femininity Defined, Black Girls Who Paint (2021)
- Salon at the Triton, Triton Museum of Art, CA (2021)
- STRAIGHT LICK, Black Art Sessions (2021)
- Diaspora, Coral Springs Museum of Art (2021)

Public Art Installations / Murals

- Hope Murals Miami Juvenile Detention Center Murals — Solo non-profit art commission (2026)
- Town of Davie Horse Sculpture — Solo public art commission, (2025)
- AOTA Visual Art Festival – Solo Mural (2025)
- AOTA Visual Art Festival – Collaborative Mural (2024)
- Miami Parking Authority Mural (2022)

Workshops / Public Speaking

- Artist talk for TRANSITIONS, Coral Springs Museum of Art, Coral Springs, FL (2025)
- Crowns and Trophies Panel, Ali Cultural Arts Center (2025)
- Fashion Club Miami Guest Speaker (2024)
- OHLA Schools Workshop + Studio Tour (2024)
- YMCA Art Workshop (2024)

Pop-Ups / Vending / Live Art

- Exquisite: A Black Art, Food & Wine Experience, Pompano Beach, FL (2026)
- Kauffman Rossin Be Bold Black History Event, Coral Gables, FL (2026)

- JazzFest, Pompano Beach, FL (2025)
- Locust Projects Holiday Market, Miami, FL (2023)
- Goddess Magick Showcase – Art Basel Miami, FL (2023)
- Edge Zone Art Market Vendor, Miami, FL (2023)

February 13, 2026

Reference for Mosaic Artist Sonata Kazimieraitiene

Since 2005, Sonata Kazimieraitiene has collaborated with the Green Hills Public Library District on numerous ceramic and mosaic art projects, both inside and outside our building. She is a highly creative, talented, and personable artist, and it has been a pleasure to work with her over the past 20 years.

One of Sonata's greatest strengths is her ability to engage and inspire our community. Many of our murals include individual pieces created by patrons and incorporated into the final design. This approach gives community members a meaningful opportunity to contribute their own artwork to a shared public space, something we value deeply.

Our indoor murals feature seasonal themes, while our outdoor book drop showcases a mosaic landscape inspired by our local environment. In 2025, Sonata transformed a once plain wall in our Screened Porch Room into a vibrant, community-created mosaic titled *Interconnected*. This project, like so many others, demonstrates how public art can bring people together and create lasting connections between staff, patrons, and the library itself.

Sonata is exceptionally easy to work with. She is well organized, meets deadlines consistently, and collaborates smoothly with other professionals involved in each project. Her professionalism and artistic vision make her an asset to any organization seeking to create meaningful, community-centered artwork.

Regards,



Jane Jenkins
Library Director



February 11, 2026

To Whom It May Concern,

I highly recommend Sonata Kazimieraitiene as a prospective candidate for Durham County's Public Art Program. Ms. Kazimieraitiene surpasses all necessary requirements and has continued to make a positive impact on the Pompano Beach community through not just her Public Art, but through her teaching and positive spirit as well.

I have had the pleasure of working with Ms. Kazimieraitiene since 2016 when she was awarded the Lead Artist position for the City of Pompano Beach's Mosaic Team program term 1. And then again when she was awarded the Lead Artist position for Mosaic Team term 2 and 3. For the programs, Ms. Kazimieraitiene worked with multiple approved apprentices and installed six permanent Mosaic projects throughout the City. One of the main aspects of the Mosaic Team program is having the lead artist teach the apprentices the craft of ceramics and mosaics in the hopes that the apprentices will then expand on their own art careers. Due to Ms. Kazimieraitiene's supreme teaching techniques, two of the apprentices have received City Public Art projects themselves. I also am the Public Art Consultant for the Town of Davie and most recently, Ms. Kazimieraitiene was awarded a mosaic project with the Town. She excels in her public art practice. Ms. Kazimieraitiene's dedication to not only the artwork she creates but also her apprentices, her love of the craft, and her utmost qualities of leadership make her a prime candidate for this grant. Furthermore, artistically talented as she is, her personality is her strength. Warm and charismatic, she is a joy to be around and work with.

Thank you for considering Sonata Kazimieraitiene as a candidate for your Public Art program. I know any program is part of, she helps raise it to the next level. If you need any additional information, please feel free to contact me at your convenience. I can be reached at laura.atria@copbfl.com or 954-545-7800 ext. 3813.

Sincerely,

Laura Atria
The City of Pompano Beach Public Art Program Manager
The Town of Davie Public Art Consultant
President of the Florida Association of Public Art Professionals

February 15, 2026

Durham County
Public Art Committee

Dear Committee,

It is with great enthusiasm that I write a letter of support for the artist Sonata Kazimieraitiene. Sonata has made tremendous contributions to the field of public art and design. She is a strong artistic mentor, visionary, and has deep compassion for people.

I have a long history of working on public art projects with Sonata. She not only has an exquisite aesthetic that many local residents admire, but she has a unique heartfelt ability to capture the mood of her settings. She is incredibly reflective, hardworking, and has solid technical skills. Not every artist is equipped to work in public spaces. Sonata has an innate ability to work with key stakeholders, build community engagement, and has experience working with children and those with special needs. I have witnessed her school-based projects, her work in libraries, community spaces, and universities.

I greatly appreciate how Sonata nurtures other artists talents and knows how to manage a public art team. She utilizes and embraces everyone's skill sets to bring projects to completion. From working with Sonata on the drawing board, to researching design ideas, to fabricating pieces, and then celebrating at the dedication, she gets the job done. Sonata has moved beyond the Chicago area to more of a national level and am so proud of her career. I most recently worked with Sonata to install a series of mosaics in an ocean education center. Her pieces were highly praised and integrated with the exhibitions beautifully. Please feel free to contact me with further questions.

Best,



Sarah Laing
Art Consultant
2315 Tequesta Lane
Miami, FL 33133



DELRAY BEACH CRA • CALL TO ARTISTS • ORAL PRESENTATION

THE SET MURAL

Exterior Mural — 95 SW 5th Avenue, Delray Beach, FL

Sonata Kazimieraitienė & Symphonii Smith-Kennedy

Co-Lead Artists

Tuesday, June 30, 2026



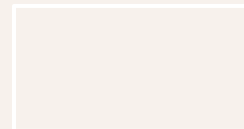


How We Envision Conducting Public Outreach



Before the first meeting

We research The Set's documented history through local museum archives and historic photo databases, and identify the churches, longtime business owners, and community organizations to invite directly — so outreach doesn't start from a blank page.



A real listening session, not a presentation

Held jointly with CRA staff, at an accessible community location and a time that works for working residents — evenings or weekends — so the room reflects the neighborhood, not just whoever is free midday.



Direct conversations with elders & longtime residents

Some of the most important memories of Frog Alley live with people who may not attend a group meeting. We plan short, individual conversations with elders and longtime residents to make sure those stories aren't missed.



More than one way to be heard

In-person comment plus a simple take-home form or QR-code option — so participation isn't limited to one room, on one day.



How We Will Incorporate Community Feedback



1. Listen & confirm

Outreach notes and stories are written up and shared back with participants, so residents can confirm we captured them correctly before anything moves forward.



2. Translate into directions, not a final design

Feedback is grouped into a small set of possible directions that reflect what we heard — intentionally a step short of a finished concept.



3. Share back before finalizing

Those directions go back to the same community group for reaction and preference, before anything is locked in or brought forward for sign-off.



4. A traceable record through completion

Outreach notes stay attached to the project file through design and fabrication, so residents and the CRA can see exactly how community input shaped the result.



The Extent of Community Involvement We Envision



Voice — input shapes direction

Listening sessions, share-back checkpoints, and an open invitation for residents to share family photos and stories directly shape the work — before any concept is finalized.



Hands — residents help build it

Hands-on ceramic workshops, open to all ages, where participants hand-form ceramic pieces that are later fired and permanently installed in the finished mural. We plan 2–3 workshop sessions at accessible community sites in or near The Set.



Presence — a shared milestone, not a delivery

Residents are invited to key fabrication and installation milestones, plus a community unveiling event — so the mural is something the neighborhood experiences being built, not something handed over finished.

This input → hands-on creation → shared milestones model is the same approach behind our completed community-built commissions — scaled here for The Set and Frog Alley.





Our Chosen Medium for the Exterior Mural



A layered hybrid technique

Hand-painted and high-resolution printed ceramic tile imagery, combined with dimensional, hand-formed mosaic relief — pairing storytelling, photographic detail, and sculptural texture in one surface.



Original artwork (painting) & photographic archival imagery, fired into tile

For sections drawing on historic photographs or community-contributed images, artwork is sent to a specialty ceramic tile printing studio and fired permanently into UV-resistant tile — preserving fine photographic detail beyond what hand-painting alone can achieve.



Fused glass for dimensional, reflective elements

For dimensional or reflective elements, we layer fused glass over hand-built, textured clay relief — adding unique color depth and a tactile contrast to the flat tile imagery, while creating another hands-on community workshop opportunity.



Built for exterior durability

High-fire stoneware and porcelain, UV- and humidity-resistant glazes, and kiln-fired printed tile are all suited to South Florida's exterior conditions — with far lower long-term maintenance than a painted-only mural.



Our Production Partner: TilePrinting.com

About TilePrinting.com

- A Florida-based specialty tile printing studio, serving clients in more than 70 countries.
- Partners directly with artists to turn original artwork and photographs into custom ceramic, glass, or stone tile.
- Uses Ceramic Pigment Printing (CPP) — a kiln-fired process that fuses pigment into the tile itself, rather than coating the surface.
- CPP tile is rated UV- and scratch-resistant and rated for full outdoor and wet-environment installation.

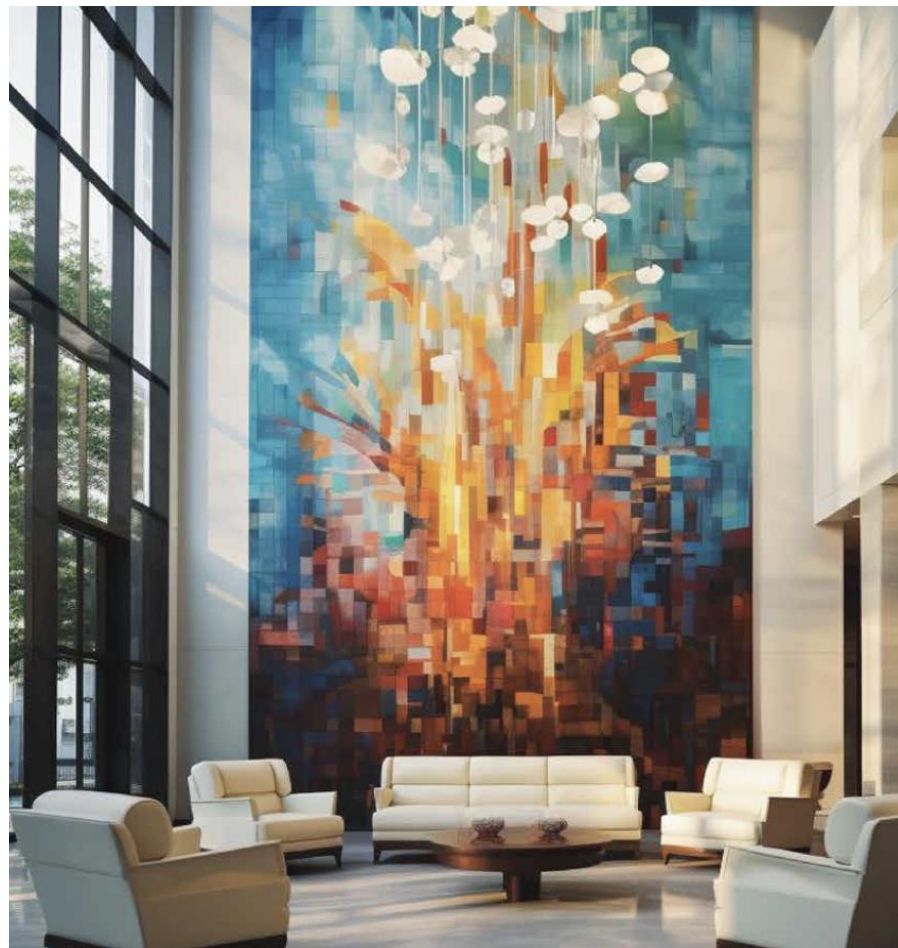
Why Fired Tile Outlasts a Painted Mural

- The pigment becomes part of the material. High-temperature firing bonds the image into the ceramic body and glaze — it can't peel, chip away, or wash out the way painted pigment on a wall surface can.
- No repainting cycle. A painted exterior mural in Florida's sun, humidity, and salt air typically needs touch-ups or a full repaint every several years; fired tile holds its color for the life of the installation.
- Costs more upfront, less over time. Printed tile costs more per square foot than paint alone — but with little to no recurring maintenance, it is typically more cost-effective across the artwork's lifespan.



OUR EXPERTISE

With a collective experience of over 40 years in ceramic tile manufacturing and decoration, the visionary founders of Tile Artisans have become renowned experts in the industry. Recognizing the need for expansion, we forged a partnership in 2004 with an esteemed Italian company. This collaboration empowered us to broaden our horizons and introduce custom-made porcelain tile murals, floor tiles, and pool tile murals.





Updated Project Budget

Item	Basis	Amount
Printed tile imagery	110 sf × \$100/sf	\$11,000
Custom tile cutting	5% of tile-printing cost	\$550
Ceramic mosaic fabrication	22 sf × \$300/sf	\$6,600
Installation	132 sf × \$50/sf	\$6,600
<i>Lift & equipment rental*</i>	<i>1 month</i>	<i>\$5,000</i>
Community engagement & research	flat	\$3,500
Subtotal		\$33,250
Artist fee	30% of subtotal	\$9,975
Contingency	10% of subtotal	\$3,325
TOTAL		\$46,550

**Lift rental carried over from the original proposal estimate — please confirm against a current quote.*

Previous fully hand-fabricated estimate: \$80,500–\$82,900 → New estimate: \$46,550 — a savings of roughly \$34,000–\$36,400 (≈42–44%), made possible by printing the photographic/archival sections through TilePrinting.com.



Our Design Process on Recent Mural Installations



**Site & Cultural
Research**



Community Listening



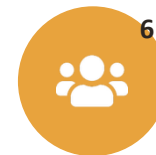
**Concept Direction &
Share-Back**



**Studio Fabrication &
Public Workshops**



**Installation &
Engineering**



**Unveiling &
Celebration**

This sequence is the same process behind our recent, completed community-engaged installations:

- A community-built mosaic fabricated with roughly 300 resident participants (Linn County Community Services Building, Cedar Rapids, IA).
- An active mosaic fountain commission with public hands-on workshops at two city parks ("The Ocean in a Drop," Dania Beach, FL — completing October 2026).
- A two-mural school installation built collaboratively with more than 500 students, faculty, and staff (Lincoln Elementary School, Evanston, IL).



How We Will Collaborate as an Artist Team



Defined, complementary roles

Symphonii leads narrative and figurative imagery — symbolism, character, and storytelling. Sonata leads ceramic surface design, fabrication engineering, and installation. Neither role works in isolation from the other.



Shared ground from day one

Both artists co-lead all community outreach and workshops together, so the relationship with The Set and Frog Alley is built jointly — not handed off between phases.



A defined working rhythm

After each round of community input, we meet jointly to agree on direction. Each artist then develops their portion, and we review together before anything moves to fabrication — so the final piece reads as one composition, not two styles stitched together.



Clear decision-making

Narrative and symbolic content decisions are led by Symphonii; technical, fabrication, and installation decisions are led by Sonata; overall direction and any community-facing decisions are made jointly, by agreement.



THANK YOU

We look forward to bringing this same process — careful research, real listening, and hands-on community fabrication — to The Set and Frog Alley.

Sonata Kazimieraitienė & Symphonii Smith-Kennedy

sonatamosaics@gmail.com • sympaima.art@gmail.com

Questions & Discussion



EXHIBIT "B"
CONTRACTOR RESPONSIBILITIES

95 SW 5th Avenue Mural — Project Budget

Mural Location: 95 SW 5th Avenue, Delray Beach, FL | Artists: Sonata Kazimieraitienė & Symphonii Smith-Kennedy

Category	Line Item	Basis / Detail	Qty	Rate (\$/unit)	Amount
PRE-PRODUCTION ARTIST SERVICES					
Pre-Production	Community Engagement & Research	Flat fee — 2 to 4 outreach/listening meetings plus museum archive & historic photo research on The Set / Frog Alley corridorBoth	4	\$1,750	\$7,000
PRODUCTION ARTIST SERVICES					
Production	Ceramic Fabrication Workshops	\$85/artist-hr × 2 artists × 6 hrs (setup, class, cleanup) = \$1,020/class;Both	2	\$520	\$1,040
Production	Ceramic Mosaic Fabrication	22 sf × \$300/sf — fixed per design lock; includes fused glass elementsMantotiles	22	\$300	\$6,600
Production	Installation Labor	132 sf × \$50/sfSubcontractor to perform w/ Both overseeing work	132	\$50	\$6,600
Production	Tools & Materials (Ceramic)	Clay, glazes, tools — flat estimateManotiles to procure			\$840
Production	Tools & Materials (Installation)	Flat estimateSubcontractor to procure w/Both overseeing procurement			\$1,300
Production	Lift & Equipment Rental	Direct Cost to be billedBoth to procure			\$0
Production	Kiln Rental	Arts Warehouse kiln to be usedManotiles will be primarily using AW kiln			\$0
Production	Canvas Painting & Materials	Original design painted on canvas by Symphonii, sized to wall ratio; becomes CRA property as original artwork / prototype of final mural — flat feeSymphonii			\$2,500
Production	Printed Tile Imagery	110 sf × \$103.80/sf — fixed per design lock; freight included in printing price3rd Party to print w/Both overseeing	110	\$104	\$11,418
Production	Custom Tile Cutting	5% of Printed Tile Imagery costSubcontractor to perform w/Both overseeing work		5.0%	\$571
Production	Liability Insurance	Direct Cost to be billedboth to provide			\$0
Subtotal					\$30,869
Artist Fee		Applied to Production SubtotalSplit 50/50		30.0%	\$9,261
Contingency		Applied to Production Subtotal		10.0%	\$3,087
TOTAL PROJECT BUDGET					\$50,216

- Notes & Open Items
- Ceramic Mosaic Fabrication (22 sf) and Printed Tile Imagery (110 sf) are fixed, not ranged — locked per artist team direction pending final design.
 - Fused glass elements are now included within the Ceramic Mosaic Fabrication line, not budgeted separately.
 - Freight for printed tile is included in the \$103.80/sf printing price; no separate freight line.
 - Canvas Painting & Materials covers Symphonii's original design/prototype on canvas — becomes CRA property, distinct from the 132 sf exterior wall installation.
 - Artist Fee (30%) and Contingency (10%) rates are based on Production Subtotal
 - Arts Warehouse Kiln will be used for the Project.
 - Lift & Equipment Rental / Insurance will be billed as direct cost.
 - Final approved Line Item cost will be an "up to amount". Anything exceeding the final approved Line Item cost will come out of the Contingency. Any unused Contingency amount will not be billed to the CRA, and therefore, will not go to the Artist.
 - Sales tax on materials and equipment is not included. Note - if not included, amounts differing from approved will come out of the Contingency line item
 - Attendance at/Presentations to CRA Board Meetings and City Meetings (including Public Art Advisory Board, City Commission) as required for the Project, submission of City Applications as required for the Project, and obtaining all City Approvals as required for the Project are included within the above Artist Fee. Anything exceeding the final approved amount, will come out of the Contingency.