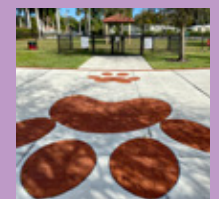
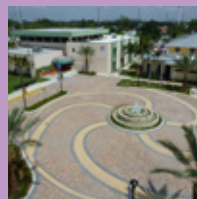
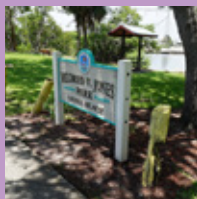


# DANIA BEACH PUBLIC ART PLAN

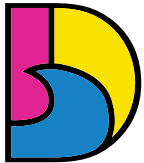




# DANIA BEACH PUBLIC ART PLAN

## CITY OF DANIA BEACH

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DANIA BEACH  
SEA IT. LIVE IT. LOVE IT.

### Commissioners

Mayor TAMARA JAMES  
Vice Mayor MARCO SALVINO SR  
Commissioner JOYCE L. DAVIS  
Commissioner LORI LEWELLEN  
Commissioner LAUREN ODMAN

**The City of Dania Beach is experiencing unprecedented growth with the addition of commercial and residential developments in all sectors of the City. This rapid change to the built environment and influx of new residents, has presented an opportunity to consider the appearance of the City of the future. City leaders recognize the potential to transform Dania Beach for the benefit of citizens, while highlighting its charm, character, potential, and history through public art.**

Planning for public art in Dania Beach began in 2009 when the City Commission adopted the Community Redevelopment Plan, which recommended establishing an art in public places program. The City's Economic Development Strategic Blueprint (2012), recommended establishing an arts committee that could assist with the implementation of programs that would make Dania Beach a more artist-friendly City.

The Commission then established the Creative Arts Council Advisory Board. The role of the 11-member Council is to assist the City in identifying policies and plans for the enhancement of a vibrant, engaged arts community. The Council includes five City Commission appointees and six ad hoc members. The Council is responsible for assisting City administration in fostering a strong and vibrant cultural environment that supports a diverse program of performing and creative arts,

for both residents and visitors. The Council is also charged with developing initiatives that promote the growth of creative industries and encouraging excellence in design and historic preservation.

With an arts council in place, the Commission adopted the Dania Beach Community Arts Plan (2012). The document, created for the City's Community Redevelopment Agency, offers 10 key strategies that would contribute to economic vitality through creative placemaking, including establishing a public art program and a public art board.

In 2019, following the success of the Creative Arts Council's Signal Box 7 public art initiative, where local artists were commissioned to create designs for traffic signal boxes located throughout the Community Redevelopment Agency's redevelopment area, the City Commission enacted a public art ordinance. The landmark ordinance established a funding stream for public art linked to growth and development, and called for a public art plan and guidelines to ensure that the municipal program will function, thrive, and benefit the citizens of Dania Beach.

## **The Plan**

The Public Art Plan outlines goals and objectives for the public art program based on themes that emerged from public input collected through community outreach activities. This participatory approach to the planning process is a first step in developing a connection between the citizens of Dania Beach and the public art program, and lays the groundwork for giving the entire community access to the arts.

The Plan emphasizes best practices in the selection of public art. Generally, the most successful public artworks are memorable and unique to the location. Public art will reflect the contemporary character, cultural diversity, and history of the City.

Implementation of the Public Art Plan will result in the establishment of creative gathering spaces, enhanced City buildings that reflect the City's people and cultures, and will provide access to the arts in all sectors of the City. The development of an art collection ensures that community aesthetics are considered as new development transforms the built environment. The addition of public art to City locations will ensure that residents continue to be proud of not only the history and setting of Dania Beach, but also its aesthetics and creative vitality.

## PURPOSE OF PLAN AND GUIDELINES

**The Public Art Plan** provides a flexible process for making specific decisions about public art and identifies key opportunities for commissioned artwork throughout the City. The Plan should be used as a guide for determining how public art funds are used, for setting priorities, developing an annual work plan, and as a tool for achieving the best public art outcomes.

The Public Art Plan and Guidelines will:

- Identify goals and key locations for public art
- Provide an overview of types of public art
- Support the implementation of the public art ordinance
- Outline a process for utilizing public art funds
- Identify the roles and responsibilities of Dania City Commission and staff, advisory boards, and private developers
- Define a process for the selection of art that emphasizes inclusion of the community at every milestone
- Recommend a review process for public art incorporated into private development projects



*Live Art Portal by Ken Carlson, Dania Beach Fishing Pier, FL.*



*Phoenix by Andrew Carson, Yountville, CA.*

*Bending Arc by Janet Echelman, St. Petersburg, FL.*



**The public art planning process began in autumn 2020 and included tours of the City, review of City planning documents, and development of a public art survey. Throughout the process, the planning team worked closely with City staff to identify stakeholders and public art opportunities.**

The online survey was distributed with the assistance of key City staff who will be involved with implementing the public art program on behalf of the City Commission. Survey questions were designed to elicit responses indicating where people would like to see public art in the City, and the types of public art residents want to see. Respondents also indicated whether they wanted to play a role in the public art process in the future.

Individual listening sessions were held with City Commissioners, the business community, Broward Sheriff's Office police and fire officials, and the cultural community. These conversations explored the commercial and creative climate of the City, new development, public art typologies, and how individuals may be involved with the selection of public art in the future.

The planning team made a presentation to the City Commission on December 8, 2020, who were meeting virtually at the time due to the Covid-19 pandemic. The presentation outlined the benefits of public art for a community and the types of art that might be found in premier arts destinations.

From the surveys and conversations, the planning team learned that the community welcomes innovation and entrepreneurship on all levels. Many believe that Dania Beach must distinguish itself from neighboring municipalities, and that the public art ordinance offers an opportunity for innovations and new landmarks. They believe that public art is a component of smart growth and is urgently needed to support growth and development.



*Take Flight by Douwe Blumberg, Lake Eola, Orlando, FL.*



*Reflections by C.J. Rench, San Mateo, CA.*



Light sculptures by Ample Projects,  
Taronga Zoo, Vivid Sydney, Australia.



## SURVEY Q & A

Members of the Dania Beach community were invited to share their input by participating in an online survey open to all residents; no prior art knowledge was required. Responses were collected through December 18, 2020.

### Questions Included:

Where would you like to see public art in Dania Beach?

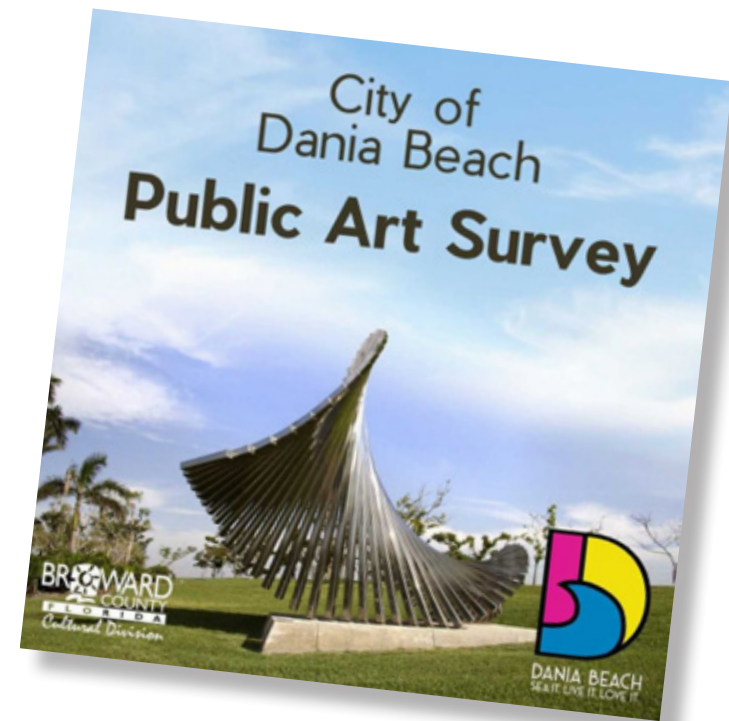
What are the priority locations for public art?

What impact should public art have in the City of Dania Beach?

What type of public art would you like to see in Dania Beach?

What about Dania Beach makes you proud?

What do you like most about Dania Beach?



One of 23 sculptures by Tom Otterness, Scheveningen, Netherlands.



# PUBLIC ART PROGRAM GOALS

When the City Commission created the public art program it envisioned being known as one of the premier cities in Florida to live, work or raise a family, with a superior aesthetic environment.



*Imagine Tent City by Todd Stand, Coronado, CA.*



Public art in Dania Beach will build the character of public spaces and shape a new cultural and aesthetic history for the City. Additionally, it will:

- Be unlike any other public art program in the region
- A Citywide program for all to enjoy
- Create an attraction for visitors and residents
- Delight and inspire viewers
- Reflect the diversity, culture, and history of the City, and be a vehicle for equity and inclusion
- Contribute to the economic success of businesses
- Add cultural value to the City
- Serve as a platform for innovation and collaboration between City departments and advisory boards
- Enhance the built environment and make creative spaces for people
- Connect the community, City planners, architects, City agencies, and City leaders through dialogue
- Promote gathering and pedestrian activity
- Create opportunities for local artists



Obstinate Lighthouse by Tobias Rehburger, Miami Beach, FL.



## SIGNATURE SCULPTURES

**Signature sculptures are artworks that have a particular meaning for a city, and are commissioned for a single, specific location and found nowhere else in the world. These artworks should be accessible, inclusionary, and reflect the diverse cultures of Dania Beach. An online presence that provides additional opportunities to interact with City sculptures will expand the reach of the Public Art Program.**



*OY/YO by Deborah Kass, City of Brooklyn, NY.*



*Red Flamingo by Alexander Calder, Federal Plaza, Chicago, IL.*

*King Neptune by Paul DiPasquale,  
Virginia Beach, VA.*



*Temple of Time by David Best, Coral Springs, FL.*







*AZIMUT moving art installation by Arnaud Lapiere, Venice, Italy.*



*Squid Tree by Knits For Life / Lorna and Jill Watt, San Mateo, CA.*

## TEMPORARY ART

**Art that is displayed for a limited period of time is referred to as temporary art. The artwork may be borrowed from its owner or commissioned for the display period. Some temporary artworks such as environmental art may be designed to naturally deteriorate, disappear, or disintegrate over a period of time.**

There are many advantages to hosting regular or occasional temporary art events. For example, temporary art can be used to introduce communities to public art, build an audience, or to facilitate participation in decisions about public art. Temporary art can be used to create energy and transform the perception of a place or neighborhood. This type of art, in interior or exterior spaces, can be an opportunity for experimentation and pilot programming. Hosting displays of work by national artists will enhance Dania Beach's reputation as a place to engage with high quality art and culture.

Temporary art can be portable for movement from place to place. It may be returned to the artist following the conclusion of an agreed upon exhibition period. Outdoor temporary work needs to meet applicable building code permit requirements.

# INTERACTIVE ART

**The viewer becomes a participant in interactive art, thus giving the art new meaning or context.**

Examples include art that is designed to be walked through or played on. Interactive art might change in appearance depending on the viewer's proximity to it. Or, the artwork may require human interaction such as turning a crank, be dependent on technology, or activated through a touch screen.



*Cloudscape by Volkan Alkanoglu, Fort Lauderdale-Hollywood International Airport.*



*Motion Silhouette Wall, Changi Airport, Singapore.*

Mirror Maze by Michael Van Valkenburgh, Tulsa, OK.



*Dragonfly Garden and Pavilion  
by Lorna Jordan, Seattle, WA.*





*These Trees by Kathy Bruce and Alastair R. Noble, Pennsylvania College of Technology, PA.*



*Cloud Arbor by Ned Khan, Pittsburgh, PA.*

## ENVIRONMENTAL ART

**Environmentally-based artworks may be visual manifestations of environmental conditions, exploratory or educational in nature, or solve an environmental problem. Environmental art may encourage sustainable practices and conservation, or it can be functional.**

Materials may include those found in nature, such as stones or sticks, that are repurposed by the artist. Examples include storm water collectors and artist-designed permeable surfaces that ensure water absorption into the ground.



*Stone Circle by Robert Smithson, Lake Taupo, New Zealand.*

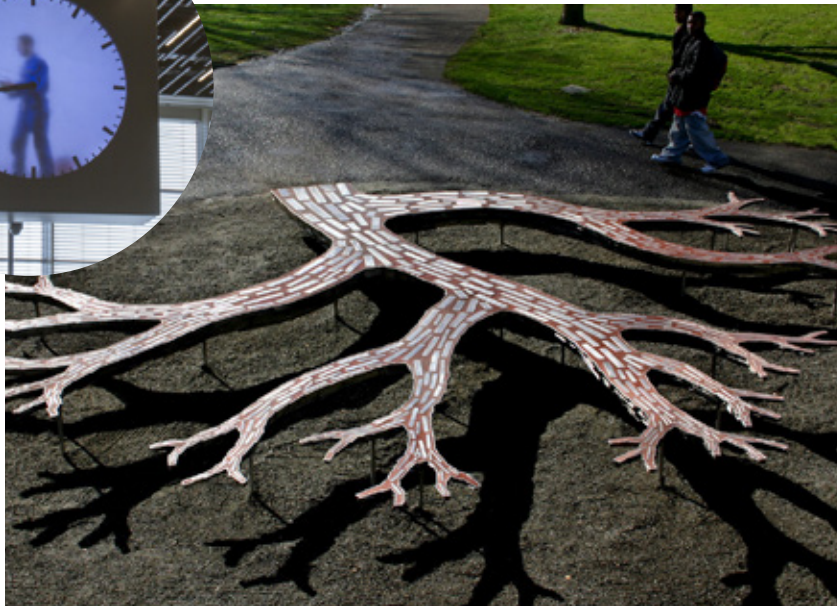
# FUNCTIONAL ART

**Functionally integrated art enhances standard building and landscape components with unique artistic elements. This type of art ranges from bike racks and benches to play structures and plaza design.**

Public art can be part of a strategy for Crime Prevention Through Environmental Design, an approach to urban and architectural design that minimizes crime. A professional artist should be commissioned for design of functionally integrated art, whereas a project architect or engineer might assist the artist with integrating the design into capital improvement projects. Signs and logos are generally the realm of specialists and are not funded with public art allocations.



*Left: Maarten Baas's real time clock, Schipol Airport, Netherlands.*



*Tree Bench by Paul Sorey, Seattle, WA.*

*Above: Cycle Parking Squid by Susan Robb, Seattle Waterfront, WA.*



*La fuente del Barco de Agua, designed by the Integral Water Cycle Service, Playa de la Malvarrosa Beach, Valencia, Spain.*

*Moving Dunes by NÓS,  
Montreal, Canada.*



# ARTIST IN RESIDENCE

**During a residency, artists may be given the opportunity to study a specific location and then propose, or initiate creative solutions to community challenges.**

The artist may be provided with studio space within a facility or could be commissioned to creatively document an activity or milestone. Artists in Residence are not required to live on site, nor are they necessarily given studio space. They are required to collaborate with the city, and the public, and create connections within the community.



*A Place To Grow by Amanda Phingbodhipakkiya, Chapel Hill, NC.*



*Artist In Residence Rehab Elsadek, Austin, TX.*





Artist In Residence Jeremy Fish at San Francisco  
City Hall, San Francisco, CA.


# BUDGETS FOR PUBLIC ART

**There are numerous public art programs in Broward County and more than 60 programs throughout the State of Florida. The City may wish to join the Florida Association of Public Art Professionals and the Americans for the Arts' Public Art Network in order to maintain current knowledge of public art projects being implemented throughout the country, and the budgets assigned to such projects.**

The cost of public art will vary depending on type, location, size, and structural design. A material or method that is ideal for one climate may not be suitable for use in Dania Beach. Outdoor artwork needs to meet stringent Florida building codes and permitting requirements. Generally, artwork should be low maintenance and created from materials that are highly durable.



*Union 2 by Ralfonso Gschwend,  
Lake Eola, Orlando, FL.*



DANIA BEACH  
LOCATION  
OPPORTUNITIES

# OCEAN PARK

## Goal

Public art at Ocean Park will celebrate the environment, and promote environmental education and stewardship.

## Location

The Dania Beach Ocean Park Revitalization Plan (2014) describes Ocean Park as multiple municipal properties located at 110 North Beach Road. The site lies between the Atlantic Ocean and New River Sound/Whiskey Creek, which connects to the Intracoastal Waterway.

## Site Description

Ocean Park includes the beach, Dania Beach Pier, a municipal marina, FAU SeaTech campus, a parking lot, restrooms, and lifeguard stands. Proposed future site improvements will address overall beautification, the addition of a parking garage, picnic pavilions, a playground, and other amenities.

## Opportunities

- 1 Ocean Park presents an opportunity for a landmark sculpture that is memorable and encourages viewers to pay attention to the environment. This artwork will create a special experience for park visitors and contribute to the overall feel of the space. Public art located along the walkway adjacent to the beach can highlight the sunrise or moonrise over the Atlantic Ocean.
- 2 The planned parking garage offers an opportunity for dynamic painted murals or attached sculptural items that are unique and enrich the human connection to the natural world in ways that are both interesting and educational.
- 3 An artist should be given the opportunity to collaborate on the design and propose creative solutions for shade structures, pavilions and associated architectural components such as benches and bike racks. Complete integration of the artwork will result in successful creative placemaking.
- 4 Envision the Dania Beach Pier as a marine science exploration zone. The entry gates, benches, and shade structures all present opportunities for public art that facilitates learning about marine ecosystems.
- 5 Ocean Park is an ideal location for digital art components that invite human interaction. This art could be a digital touch-screen, or art that is propelled by Ocean Park visitors.
- 6 Ocean Park's entry and exit presents an opportunity for public art that distinguishes Dania Beach from other beach-front areas. This art can have kinetic features or create interest for those in vehicles, welcome visitors and leave a lasting memory of Ocean Park.
- 7 Lifeguard towers can be canvases for artwork. The art should reflect the beach environment while conveying the forward-thinking attitude of the City.

### Considerations

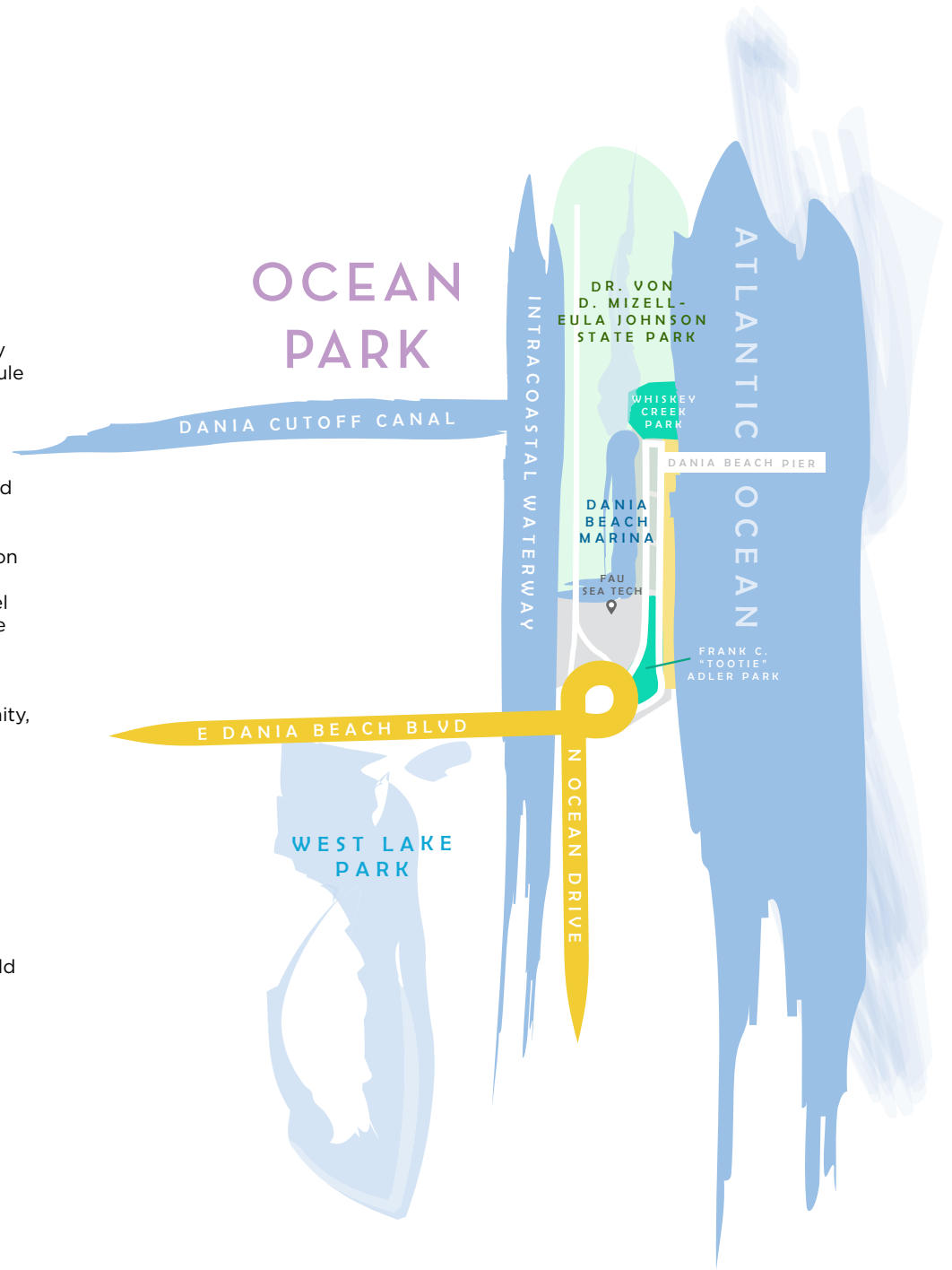
Due to the harsh environment, materials should be sustainable and carefully selected by the artist. A regular inspection and general maintenance schedule should be established for public art at Ocean Park. Ten percent of each project's budget should be set aside for future maintenance of the artwork.

Requests for Proposals to build the parking garage or other park amenities should include language stating that the selected contractor will be required to coordinate with the selected artist.

Call to Artists will include a link to the Dania Beach Ocean Park Revitalization Plan (2014) and emphasize that the artwork must be consistent with the design aesthetic of the park. City staff will ensure that Artist Selection Panel members are aware of the design aesthetic of the park and the need for the artwork to compliment park components and amenities.

### Budget

Budgets will range from \$20,000 to \$450,000 for each public art opportunity, depending on the scope of work. The artist will be responsible for utilizing the budget for design of the artwork, materials, installation, transportation and travel, and all applicable permits and taxes. A budget in the range of \$200,000 to \$450,000 would be appropriate for a landmark sculpture (Opportunity 1). Murals should be budgeted at \$15 or more per square foot, depending on the complexity of accessing the site (Opportunity 2). When special lifts or scaffolds are required, the mural budget should increase accordingly. Artist-designed functionally integrated items that enhance standard necessities should be budgeted in excess of \$100,000 depending on the number of components (Opportunity 3). An entry or exit feature, a learning center on the Pier or digital artwork elsewhere in Ocean Park should each be budgeted in excess of \$100,000 (Opportunity 4, 5, & 6). Lifeguard towers should be budgeted at \$15,000 per tower (Opportunity 7).



# DOWNTOWN DISTRICT

## Goal

Public art in the historic downtown should tell the story of the City and its people. A concentration of public art in this area will build the City's reputation as a cultural destination, contribute to the economic success of businesses, and create an attraction for residents and visitors.

## Location

Downtown Dania Beach includes cultural organizations such as the Holocaust Documentation and Research Center, Weiner Museum of Decorative Arts, an antiques district, and notable properties, several of which have been designated as historic by the City and may be listed on the National Register of Historic Places.

## Site Description

This urban location features historic buildings, contemporary structures, hotels, and commercial properties. Streetscape improvements link City Hall, the Paul DeMaio Library, and a municipal parking garage with Federal Highway. There is a fire station and post office in the vicinity of City Hall. South Federal Highway is heavily trafficked, while side streets are relatively quiet.

## Opportunities

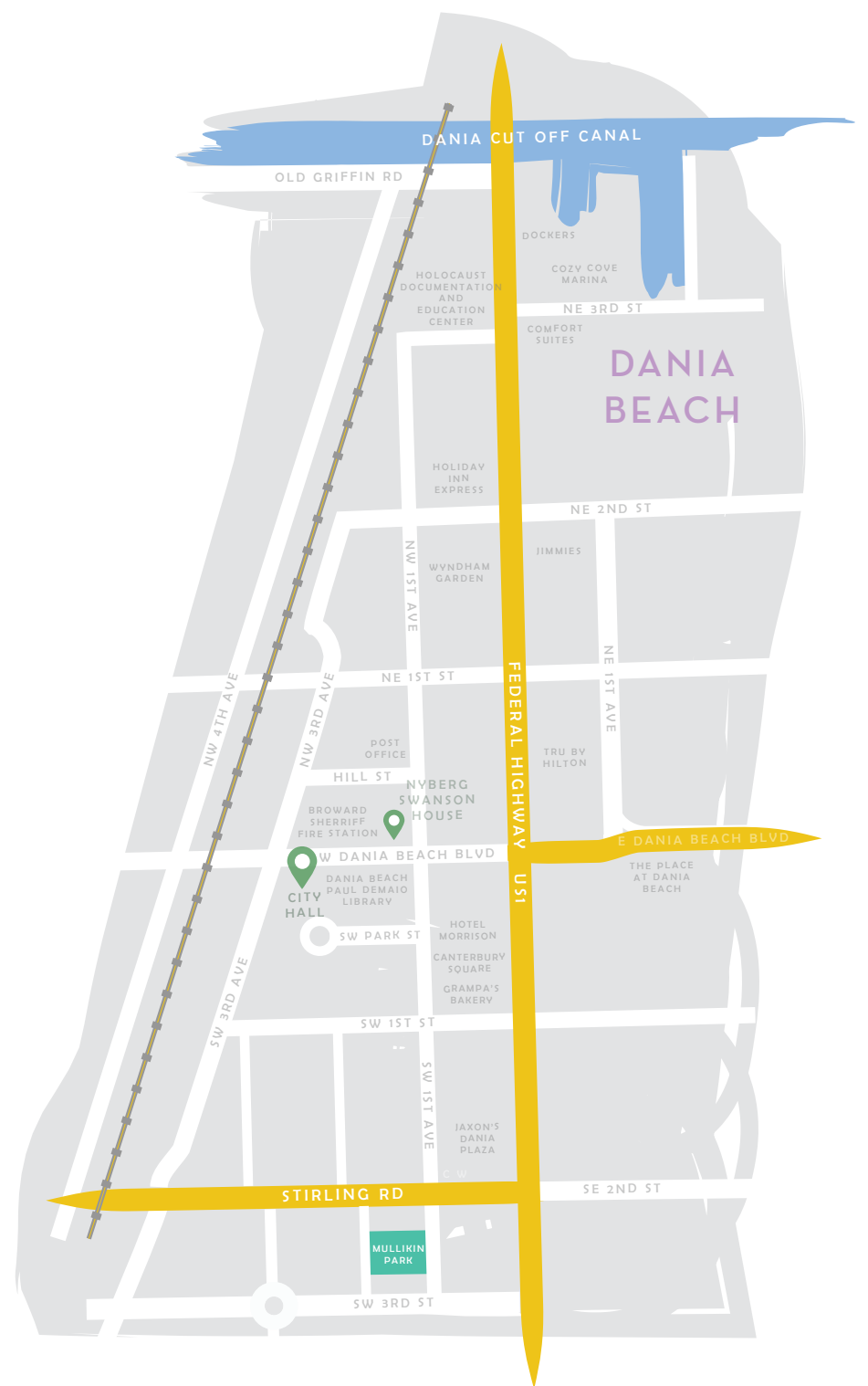
- 1 The green space surrounding City Hall, and its parking garage have the potential to become the hub of public art activity in the City. Interactive sculptural artwork that is fully integrated into the site, with associated landscaping, lighting, and seating, will distinguish this area from other downtowns.
- 2 A network of functional public artworks, placed in strategic locations throughout the downtown district will complement the small town feel of Dania Beach. These artist-designed items could include crosswalk and intersection treatments, benches, bike racks, trash receptacles, or decorative bollards placed along sidewalks. Functional public art elements will unify the downtown and contribute to its economic vibrancy.
- 3 Artwork may be placed on the exterior walls of the fire station. Public art in this location should have a dialogue with any artwork commissioned for the north side of City Hall. Public art in this location will visually extend the boundaries of the downtown, contribute to charm of the City, and provide an artistic experience for those traveling on West Dania Beach Boulevard to access the nearby residential community. Artwork will be portable (able to be relocated) in the event that the use of this site changes.
- 4 Artist-designed markers at historic properties offer incentives for pedestrian activity. Quick response codes (QR codes) incorporated into the markers allow viewers to use their cell phones to access more information about the property translated in multiple languages.
- 5 Commission displays of temporary outdoor artwork that address themes of importance to the City and its people. The grounds around City Hall, the landscaped area in front of the adjacent parking garage, or vitrines placed along sidewalks can be installed for displays of temporary artwork. Pop-up art can be displayed in the historic corridor or on the windows of businesses.
- 6 Several buildings have murals that need restoration. Owners could be encouraged to restore the existing artwork, or commission new murals with contemporary themes. The Creative Arts Council Advisory Board could develop a resource list that helps building owners connect with a diverse group of artists for hire.
- 7 Federal Highway presents opportunities for artistic treatments on streetlights and concrete utility poles. Artwork wrapped around the eye-level portion of concrete utility posts can create an identity for the historic precinct.

### Considerations

A concentration of public art in the historic downtown will enhance the City's reputation as a cultural destination. Hotels can distribute walking tour maps of public art, driving tourists to businesses. Walking tours of the public art, either guided or self-guided, will create more pedestrian traffic and enliven the downtown area. When QR codes are used, virtual descriptions or videos can be provided in multiple languages, thus increasing access to the artwork. Artist-designed amenities such as bike racks and benches may require prototypes to assess their functionality.

### Budget

Budgets will range from \$20,000 to \$250,000 for each public art opportunity, depending on the scope of work for the art project. The City should budget \$50,000 to \$250,000 for interactive artwork that is fully integrated into the site (Opportunity 1). When the artwork is commissioned in conjunction with a capital improvement project, the artist should receive construction credits if the artwork replaces standard necessities. Budgets for a network of functional artworks (Opportunity 2 & 7) should start at \$30,000, and increase depending on the quantity. Artwork placed on the fire station (Opportunity 3) should start at \$75,000 for a significant and memorable sculpture of the appropriate size for the building. The budget for a series of historical markers (Opportunity 4) would start at \$20,000 for small markers. Budgets for temporary art (Opportunity 5) can vary greatly. When artists lend their artwork for an exhibit, they may receive a stipend or rental fee to cover their costs. A budget for smaller painted murals (Opportunity 6) should be set at approximately \$15 per square foot and capped at \$30,000 per mural.



# GATEWAYS AND VEHICULAR CORRIDORS

## Goal

Gateways and vehicular corridors laced with artwork present opportunities for local artists to create exciting artworks that build community pride, and welcomes, delights and inspires viewers.

## Location

Major vehicular corridors include Griffin Road, South Federal Highway, and Dania Beach Boulevard. Bryan Road is becoming increasingly busy due to new development and is accessed from either Old Griffin Road or Stirling Road. Southwest 30th Avenue links Griffin Road with the northwestern-most part of the City. Portions of Stirling Road and Sheridan Street are located in Dania Beach.

## Site Description

Vehicular corridors are generally two or three lane roads. Some roads run adjacent to, or traverse, canals or railroad tracks. Most roads have sidewalks, streetlights, or signal boxes at some intersections. Traffic travels at a high speed on portions of these roadways.

## Opportunities

- 1 Long stretches of sound barrier walls that separate Griffin Road from the Melaleuca Gardens neighborhood can be a canvas for art that conveys a sense of movement and welcome.
- 2 The I-95, Griffin Road underpass presents an opportunity for a visual gateway into the City. This artwork will be iconic and memorable.
- 3 Sidewalks on Southwest 40th Avenue, Southwest 30th Avenue, Bryan Road, and Ravenswood Road present opportunities. Artwork, or a series of artworks, with a natural environment theme will delight and educate pedestrians and can encourage walking or jogging.
- 4 Gulfstream Way and the Tri-Rail station are an entry point to the City for some residents and visitors. The existing vinyl banners on the parking garage adjacent to the Tri-Rail station could be replaced by a more memorable artistic expression. The sidewalks along Gulfstream Way also an opportunity for art.
- 5 Whenever possible, multiple, continuous or a series of artworks should be commissioned for a roadway, thus creating a clear sense of place and artistic identity for Dania Beach. For example, a series of artistic asphalt treatments at intersections along Federal Highway or Dania Beach Boulevard would create opportunities for local artists and contribute to the City's reputation as an arts destination.

Other opportunities for a series of artworks include:

- Artistic treatments on fences, concrete bridge abutments
- Freestanding gateway sculptures at major intersections or at railroad crossings
- Jersey barriers
- Streetlights and utility posts
- Signal boxes
- Bridges over canals
- Artwork that complements lush landscaping may have a traffic calming effect on long vehicular corridors



### **Considerations**

Stirling Road and Sheridan Street partly border Hollywood. Placement of art along these roads should be carefully considered to ensure that it is identified with Dania Beach. Bryan Road and Old Griffin Road may see more vehicular traffic in the future due to the development of Dania Pointe. Permission for public art at certain roadway locations may require approval from the Florida Department of Transportation through their Community Aesthetic Feature program, Broward County, Florida East Coast Railway, Tri-Rail, or South Florida Water Management.

### **Budget**

Budgets for features along roadways will range from \$15,000 to \$125,000 each, depending on the location, scope of work, size or number of artworks that are placed at each site. The City should budget approximately \$15 per square foot for artwork on sound barriers (Opportunity 1 & 2). A budget for a series of artworks along sidewalks (Opportunity 3 & 5) should start at \$40,000. Artwork along Gulf Stream Way and on the Tri-Rail parking garage should be budgeted at an amount not to exceed \$125,000 (Opportunity 4).

Whenever possible, artwork that makes an impact across a wide geographic area should be commissioned. The artwork will be a welcome surprise, or a welcome home, or otherwise create landmarks.

Artwork projects like these can be expanded year upon year as funding becomes available. For example, a series of artistic treatments to asphalt could be implemented consecutively or simultaneously along Griffin Road, Dania Beach Boulevard, Stirling Road or Sheridan Street. The artwork might be located blocks or even miles apart, but still contributes to the understanding that the viewer is in Dania Beach.

# PARKS

## Goal

Public art in parks should celebrate community pride, reflect the surrounding neighborhood, and reflect the purpose or function of the park, and surrounding neighborhood.

## Location

The City of Dania Beach's Citywide Parks Master Plan (2019) organizes parks throughout the City into three districts: Western Neighborhood, Central Neighborhood District, and Eastern Neighborhood District.

## Site Description

Each park is unique and may offer passive or active recreation. Parks may benefit from community centers, sports fields, playgrounds, swim facilities, walking paths, or picnic tables. There is also a dog park with a lake, a marine park with boat ramps, and an aquatic center within the City. Many of the parks are named after people who made a significant contribution to the City.

## Opportunities

- 1 Community centers located in parks should be a priority for public art enhancements. Given the uniqueness of each community center and park, City staff should engage with the community prior to commissioning an artist. Community engagement can include meetings or charrettes with stakeholders, community surveys, or creative events where residents can provide input that will inform the Call to Artists. Exterior possibilities include freestanding sculptures outside of community centers, imbedded into terraces, or attached to building surfaces. Interior opportunities include tile or terrazzo floor designs and aesthetic enhancements placed on walls, or hung from ceilings if space allows.
- 2 The Citywide Parks Master Plan indicated that a priority for residents is access to walking and hiking trails. Artwork that reflects the neighborhood and the park as interpreted by an artist can be located along walking paths or inserted into walkways. Additionally, seating, trashcans, fencing, perimeter walls, and bike racks placed along paths or trails are opportunities for unique public art.
- 3 Artist-designed playgrounds can be great places to play and a source of community pride. Successful playgrounds are ones where the artist and landscape architect work together to create an artistic and fun experience. The artist can be invited to design playground components and obtain all necessary safety approvals for custom features.
- 4 Commission portable artworks for each of the community centers. Rotate the artwork bi-annually to maintain interest.

**Considerations**

Dania Beach residents are proud of the variety and extent of parks throughout the City. Selected artists should be encouraged to connect with stakeholders through hands-on creative engagement activities. The artist will use what they learn about the community through such activities to inform the design of the artwork.

**Budget**

A budget in excess of \$25,000 is recommended for artwork enhancements in each City park (Opportunity 1 & 2). When public art is part of a park redevelopment project, credits should be extended to the artist for artwork that replaces standard necessities such as benches or trashcans, which the City would otherwise be required to purchase. Playground components should be budgeted in excess of \$30,000 for each park, depending on the number and function of each component (Opportunity 3). A budget in excess of \$10,000 should be allocated for a rotating display of artworks placed in community centers (Opportunity 4).

# THE PATCH

## Goal

Public art at The Patch should be a vehicle for learning about horticulture, sustainability, or promote healthy eating.

## Location

The Patch, an urban farm and market, is located at 1201 West Dania Beach Boulevard, in a neighborhood comprised of single family and multifamily housing.

## Site Description

The Patch was established to improve the quality of life for residents, enhance community health, eliminate blight, and provide access to community horticulture. In addition to growing and selling farm products, The Patch hosts events related to gardening and the arts. The site is enclosed by chain link fence and bordered by single family and multifamily properties. Signage consists primarily of vinyl banners hung on fences. The Patch is intentionally inconspicuous and parking is limited. Immediately opposite the entrance to the Patch on West Dania Beach Boulevard is a continuous 8' high masonry wall that encloses an industrial park and a sidewalk.

## Opportunities

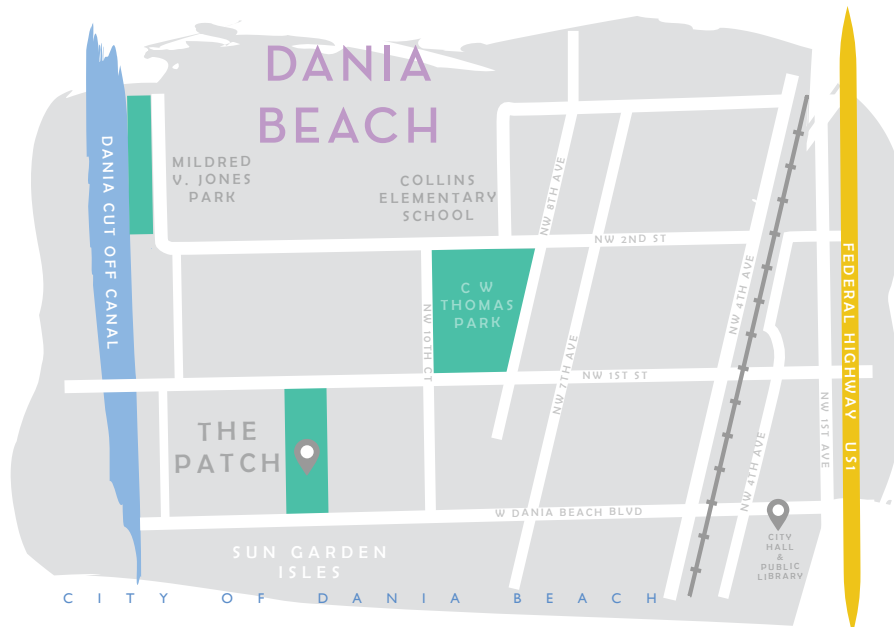
- 1 The Patch would benefit from a formal entrance gateway. An artist-designed gateway would establish a sense of permanence for the open-air facility, while conveying a message about horticulture. Components of the gateway design could potentially extend onto the fences that surround The Patch and/or be incorporated into bike racks.
- 2 Temporary art that changes at regular intervals could address topics related to community health. These artworks or artist-designed demonstration gardens could have an interactive or teaching component that will engage visitors.
- 3 Artistic enhancements to the masonry wall located on West Dania Beach Boulevard, directly across from The Patch will enliven the neighborhood and encourage walking or bike riding to the urban gardens, thus contributing to the mission of The Patch.

## Considerations

Sidewalks in the neighborhood surrounding The Patch also present an opportunity for public art. Alternately, the sidewalks could be used for a chalk art event or community art.

## Budget

A budget in excess of \$75,000 per project is recommended for an entrance gateway and art treatments on the surrounding fence at The Patch (Opportunity 1). An allocation of \$1,500 or more, per project, would be sufficient to realize temporary interventions (Opportunity 2). Enhancements to the masonry wall on West Dania Beach Boulevard, such as a mural, should be budgeted at \$20 per square foot (Opportunity 3).



# WATERWAYS & LAKES

## Goal

Create a unique experience by utilizing Dania Beach's waterways for public art.

## Site Description

Waterways exist throughout Dania Beach and are a significant marine thoroughfare. The Dania Cut-Off Canal extends from the western part of the City to the ocean and is directly accessible from I.T. Parker Community Center, Griffin Marine Park, and Old Griffin Road. The Mildred V. Jones Park is a linear park situated on a major canal with views of marinas and marine activity. Many smaller canals branch off of the Dania Cut-Off Canal.

## Opportunities

- 1 Host a temporary light and sound event to occur over the course of one or two weeks each year. The art will be viewable from land or boat/paddleboard. Alternately, an artist could create artwork placed on land, that plays with the ripples and swell of the water. Video art and light art can be projected onto canals from bridges or barges. The theme of the event can change each year and should coincide with other County visual art events.
- 2 Commission permanent artwork in City locations that can be viewed by marine traffic. Locations include Mildred V. Jones Park, I.T. Parker Community Center, along Old Griffin Road, and Griffin Park. The underside of bridges also presents an opportunity for public art. Artists should be encouraged to think of these opportunities in terms of a continuous artwork, in which the various components relate to each other.

## Considerations

Permits and permissions may be required to place artwork in the waterway or under bridges. City staff should begin research and apply for such permits well in advance of issuing a Call to Artists. Artists may need to work from barges to place art in the water and are likely to need the assistance of engineers.

## Budget

A minimum budget of \$90,000 per project would be required for temporary art displays on waterways using light or video as the medium (Opportunity 1). A minimum budget of \$35,000 is recommended for permanent public art located along waterways (Opportunity 2).

### **Establishing a Public Art Advisory Board**

The City should consider establishing a Public Art Advisory Board to make recommendations about public art. A seven-member advisory board of knowledgeable individuals would have the ability to make sound recommendations and understand the issues surrounding public art, both nationally and locally.

The advisory board will be comprised of art and design professionals, and community members with a very strong interest and knowledge of the visual arts. The public art advisory board will meet no less than four times each year and make recommendations directly to the City Commission concerning use of available funds and specific public art commissions.

A cooperative approach to arts and culture in the City will ensure that both the Creative Arts Council Advisory Board and, once established, the Public Art Advisory Board are developing plans that complement each other's work and contribute to the City Commission's vision for arts and culture.

The Public Art Advisory Board will:

- Review applications from private developers submitted to meet the City's requirement for public art
- Collaborate with the City Manager on the development of the Annual Public Art Plan
- Recommend approval of the Annual Public Art Plan to City Commission
- One member will chair Artist Selection Panel meetings for each project and communicate Panel recommendations
- Review the Public Art Plan as needed
- Maintain current knowledge of developments and issues in the visual arts and public art
- Attend dedication ceremonies for new public art projects
- Participate in community engagement activities for public art
- Ensure that public art is placed in all sectors of the City
- Attend Creative Arts Council Advisory Board meetings as needed
- Have a clear understanding of the goals and activities of the Creative Arts Council Advisory Board

### **Composition of the Public Art Advisory Board**

The Public Art Advisory Board will be comprised of a diverse group of artists, architects, designers, curators and other arts and design professionals. City residents who have a strong interest in art and a good understanding of the community can also make valuable contributions to the public art process. Individuals with knowledge of implementing public art projects or demonstrate an ability to keep up with developments in the field of contemporary art (by attending public art conferences, art events offered locally or nationally, or reading about public art trends), should be considered for the Public Art Advisory Board.

The Public Art Advisory Board membership will include:

- One City Commissioner
- Two arts professionals such as visual artists, architects, curators, graphic designers, or landscape architects (Dania Beach residents and nonresidents will be eligible to serve on the advisory board)
- Two City residents with a strong interest and knowledge of art and understanding of the community
- Two members of the Creative Arts Council Advisory Board

### **Annual Public Art Plan Development**

The Annual Public Art Plan details how available public art funds will be used, creating a functional roadmap for the public art program. The Plan should include a list of proposed public art projects, the conceptual budget for each proposed project, and the approximate cost of public art conservation projects. The proposed budget for each art project should be sufficient to cover the cost of design honorariums for shortlisted artists, artwork, permits, general contractors, and any consultants hired to manage the project on behalf of the City. The Annual Public Art Plan will be compiled by the City Manager or their designee.

During the City's annual planning and budgeting process, the City Manager or their designee will review the status of any previously authorized public art projects, the location of such projects, and the allocated budgets. This information will provide a multi-year snapshot that can be used as an evaluation tool to inform decisions about future public art projects. Such information can also be incorporated into an orientation package for new Public Art Advisory Board members or joint meetings with the Creative Arts Council Advisory Board.

When developing the Annual Public Art Plan, it is important for collaboration to take place across City departments to identify opportunities for art to be incorporated into capital improvement projects. By including an artist in the design phase of a capital project, their conceptual design for the artwork can be intentionally integrated into the site by the project architects or landscape architects. Additionally, the project's construction budget can be leveraged whenever possible.

The Annual Public Art Plan will prioritize art projects that enhance capital improvement and placemaking projects. The following criteria will be used to assess the potential to incorporate public art into planned capital improvement projects.

- Sufficient public art funding is available to commission high quality artwork that contributes to the overall success of the project
- The capital project timeline allows for the selection of an artist, collaboration between the artist and the project's designers, and for the artist to engage with the community
- Opportunities exist within the project for public art that will benefit viewers
- Inclusion of public art will not pose any public safety issues or delay the project
- Project is in a City location that does not already have a high concentration of public art
- Possibility for an artist to design something extraordinary

When considering which public art projects to fund, unrelated to capital improvement, City staff and the Public Art Advisory Board should consider opportunities identified in this Public Art Plan.

Following the Public Art Advisory Board's review of the Annual Public Art Plan, it will be incorporated into the City Manager's proposed City budget. City Commission approval of the City budget will serve as authorization to proceed with the selection of an artist for the public art project. If an authorized project does not activate within the year it was approved, it can be initiated anytime within the following five years.

### **Annual Public Art Plan Development Process**

City Manager or designee will:

1. Review the Public Art Fund balance and any anticipated revenues
2. Meet with City departments and gather information about possible public art opportunities
3. Review the City's Public Art Plan
4. Determine immediate art conservation needs and obtain cost proposals from consultants or specialists as needed
5. Evaluate whether any consultants or specialists are needed for administration of the public art program, and the cost.
6. Present recommended Annual Public Art Plan to Public Art Advisory Board
7. Incorporate Annual Public Art Plan into City budget documents for Commission approval

### **Calls to Artists**

Artists learn about public art opportunities through a Call to Artists. Following approval of the Annual Public Art Plan, City staff will draft the Call to Artists for the public art project. The Call to Artists will describe the art opportunity, project, location, honorarium offered, and the art budget.

The Call to Artists will state that the creativity of the artist is welcome. The City Manager or their designee will develop a strategy to distribute the Call to Artists to a diverse and broad population of artists. This approach should elicit a more than adequate number of responses from qualified artists.

The City of Dania Beach is committed to inclusion. Therefore, the Call to Artists will be crafted in a manner that encourages applications from artists of all backgrounds. The Call to Artists will be sufficiently detailed to enable artists to determine if their art practice is appropriate for the project. It will also state whether the selected artist will be required to undertake community engagement activities, either prior to creating the design, as the design is developed, or after the artwork is installed. The Call to Artists is a request for qualifications as artists are seldom asked to submit a conceptual design proposal with their application.

On occasion, the Call to Artists will state the level of experience desired. Artists who are transitioning from studio art to public art are equally capable of producing successful public art projects and should be considered based on the quality of their work as determined by a panel of qualified individuals.

The City Manager or their designee will make a recommendation to the Public Art Advisory Board addressing the method of artist selection, the budget, type of artwork, number of artworks or projects, honoraria and other expenses related to artwork selection.

### **Methods of Artist Selection**

Recruitment of an artist may be through one of the following methods:

#### *1. Open Competition/Request for Qualifications*

Any artist may submit credentials, subject to any eligibility requirements stated in the Call to Artists, such as residency in a certain part of the state or country.

#### *2. Limited Competition or Direct Selection*

Artists may be invited to submit credentials or proposals. This method of selection may be appropriate when the project has very specific criteria or the project timeline must be expedited. When using either the Limited Competition or Direct Selection method, and before inviting the artists to apply, staff will first develop a Call to Artists clarifying the budget and scope of work.

#### *3. Direct Purchase*

The Public Art Advisory Board may recommend the purchase of an existing artwork or payment of fees for an exhibition of temporary artwork.



### **Artist Selection Panel Composition**

Selection panels are ad hoc committees assembled to recommend an artist or artwork. The City Manager or their designee will maintain a list of qualified panelists. An Artist Selection Panel may be appointed for each public art project, or the Public Art Advisory Board may serve as the Artist Selection Panel for projects with budgets of \$25,000 or less.

The Artist Selection Panel is comprised of a minimum of three voting members and non-voting advisors such as City staff familiar with the proposed location for the public art.

The Panel should be comprised of the following:

- One member of the Public Art Advisory Board who will chair the Artist Selection Panel
- Minimum of two arts professionals such as artists, curators, architects, landscape architects, or graphic designers
- Non-voting advisors such as City staff

The City Manager or their designee will meet with the chair of the Artist Selection Panel in advance of the meeting and review the scope of work for the public art project, the City's objectives, any community input, the composition of the Artist Selection Panel, and the method of artist selection. The chair of the Artist Selection Panel should also be given the opportunity to consult with City staff prior to the meeting to get a deeper understanding of any specific project goals or special site considerations.

### **Artist Selection Panel Meetings**

Artist Selection Panel meetings generally start with City staff presenting an overview of the public art opportunity. For educational purposes, the Artist Selection Panel may also view examples of public art created for other cities.

Selection of an artist will be accomplished through two or three meetings which may include a site visit when appropriate. The first meeting will involve careful review and discussion of the applicants qualifications. This meeting should not be rushed. Some applicants may be experienced public artists and others may be transitioning from a studio practice to public art. After a series of rounds of voting, up to three artists will be shortlisted.

Shortlisted artists will be invited to attend an interview where they discuss their qualifications or approach to the project with the Artist Selection Panel. Artists may also be asked to develop and present a design proposal for which they are paid an honorarium.

Discussion among voting and non-voting Artist Selection Panel members is a key component of the decision-making process. Selection of an artist based exclusively on numeric scores, without sufficient discussion, is not recommended. The work of the Artist Selection Panel can usually be accomplished using a simple ballot with a yes/no/maybe score system and multiple rounds of voting if needed, with discussion as determined appropriate by the chair of the panel. An alternate artist may be shortlisted in the event that the recommended artist is not available for the public art commission.

**Selection of an Artist Without a Conceptual Artwork Design Proposal**

Artists that are selected based on qualifications and quality of past work are given the opportunity to meet with stakeholders, visit the site, conduct community engagement activities, or work with the architectural design team prior to submitting a conceptual design proposal. It is important that artists selected without a conceptual artwork design proposal understand the City's expectations, the process, and the time commitment. This will be accomplished through meetings between the selected artist and the City Manager or their designee, and a contract between the selected artist and the City. The contract outlines the City's terms, describes the milestones that the artist must complete, the timeline for completion, and the payment schedule.

When the artwork is going to be incorporated into a capital improvement project, the selected artist attends multiple design team meetings. These meetings typically include the project architect or landscape architect, City's project manager, and representatives of the City department responsible for the facility. Once there is an understanding of the space available for artwork, the artist creates a design proposal in accordance with the timeline established by the design team. Upon review and acceptance of the design proposal by the design team, the Artist Selection Panel and the Public Art Advisory Board, and the approval by the City Commission, the City Manager or their designee issues a notice to proceed to the artist.

**Selection of an Artist With a Conceptual Artwork Design Proposal**

When shortlisted artists are invited to submit proposals, City staff provide the artists with detailed information about the site. Shortlisted artists are given the opportunity to review any available plans, photographs, visit the site, and ask questions. City staff may invite shortlisted artists to attend an orientation meeting where the selection process or project goals are further explained. Shortlisted artists are paid an honorarium to develop a proposal and present in person, or by videoconference, to the Artist Selection Panel. Following review and recommendation of the proposal by the Public Art Advisory Board, and the City Commission, the City Attorney prepares a contract. The contract between the City and the artist outlines the City's terms, project milestones that the artist must complete, a completion schedule, and a payment schedule.

### **Community Engagement**

A community thrives when its members feel connected to a shared purpose. Inclusion in the public art process can create a connection between the community, City leaders, and the public program. Often, community engagement will start when the City holds open meetings where the community can learn about a proposed capital improvement or public art project. During these public meetings, community members may be asked to provide feedback about the public art and other amenities they would like to see within the project space.

Artists engage with the community either prior to creating their conceptual design proposal or during development of the approved conceptual design proposal. Artists with limited community engagement experience should be encouraged to assemble a team of knowledgeable collaborators who can help with the delivery of community engagement activities.

Further discussion about the value of community engagement and examples can be found on the Americans for the Arts website at [americansforthearts.org](http://americansforthearts.org).

### Public Art Staffing

The City may wish to consider hiring professional public art staff on a full time, part time, or contract basis. A dedicated staff person would have the ability to administer the program and projects on behalf of the City Manager, assist private developers with the approval process, educate the Public Art Advisory Board on best practices, organize events to showcase the public art collection, create public art brochures, conduct community outreach, build community pride for the public art program, and forge relationships across City departments.

#### *Staff responsibilities include:*

- All duties designated by the City Manager
- Advise private developers on the best practices in public art, encourage placemaking projects, manage the private developer approval process
- Manage City's public art solicitation and the selection process
- Manage contracts with artists and act as the liaison between the artist and the design and construction team
- Manage public art collection records and conservation projects
- Develop the Annual Public Art Project Plan in collaboration with the City Manager
- Keep community members and stakeholders up to date with public art activities
- Provide professional development for the Public Art Advisory Board
- Create marketing plans, brochures, distribution lists, and coordinate the City's web page and social media for public art
- Lead tours of public art
- Oversee the completion of public art in private development and be a resource for the Creative Arts Council Advisory Board
- Report to the City Manager

### Gifts, Memorials, and Donations

Donations of high-quality original artwork can make a significant contribution to the City's art collection. A review process for donations ensures that proposed gifts of artwork and memorials have relevance to the City of Dania Beach. The review process will also help the donor and the City understand the costs that may be incurred in connection with the donation. Generally, the donor is responsible for installation of the artwork and obtaining all applicable permits. The donor may also be required to provide funds for future maintenance. The City may take responsibility for preparing the site and landscaping the area around a donated artwork.

#### *The review process for acceptance of gifts will:*

- Ensure that artwork placed on City property is of the highest quality and in excellent condition
- Ensure that the themes of memorials are not duplicated
- Create a fair and transparent decision-making process
- Prevent City property from becoming a place to showcase works of art that are for sale
- Ensure that City property isn't used for personal gain or personal memorials
- Determine any cost to the City for site preparation

#### *Process for Acceptance of Donations*

1. The donor submits an application to the City Manager or their designee. The application includes information about the artist and the artwork, including visual documentation, in accordance with the City of Dania Beach Public Art Guidelines or as otherwise requested by the City.
2. The City Manager or their designee reviews the application and consults with City departments.
3. The Public Art Advisory Board reviews the application and recommendations from City staff. The Public Art Advisory Board's recommendation is forwarded to the City Commission.
4. The City Commission approves or denies the application. The City attorney drafts an agreement with the donor as needed.

### **Collection Management**

As the City builds its public art collection, it will be important to maintain a record of each artwork. Preserving the history of an artwork will assist the City with maintenance of the asset and ensure that accurate information about the artist is available to the public.

The permanent record of an artwork will include a “Cataloging Form” (Appendix 4) completed by the artist whenever possible. On the form, the artist will provide their biographical information, a statement about themselves as an artist, a description of the artwork in their own words, location of the artwork, conservation and maintenance instructions, and a recommended conservation schedule. The artist will also provide details about the components of the artwork, such as types of paint used, paint colors, types of metal, or names of suppliers who can provide replacement parts.

A list of artworks in the City’s collection should also be maintained. A spreadsheet can be created that includes the title of the artwork, date created, name of artist, location of the artwork, and the cost. Databases designed specifically for public art collection management are available for more extensive record keeping. These are useful for the amalgamation of information about an artwork, including photographic documentation, and conservation records.

Like other City assets, there should be regular conservation and maintenance of public art. General maintenance will include dusting, replacing light bulbs, or removing leaves and other debris from around artwork. City staff should create a schedule for monitoring and inspecting the artwork. If deterioration is detected, a professional art conservator can evaluate the condition of the artwork, develop a conservation plan, and keep the asset in like-new condition. In some cases, the artist is able to perform the conservation themselves.

### **Public Art Conservation**

Artists generally select durable materials for outdoor artwork that holds up to the Florida climate. The artist will provide a conservation plan for their artwork. The City should set aside no less than 10 percent of the allocated public art funds for conservation and be mindful of potentially higher conservation costs when commissioning light-based or digital art.



### **Public Art on Private Development**

The City's Public Art Ordinance, 2019-025, outlines a funding mechanism for the Public Art Program through private development fees. Private developers with projects subject to the fee contribute to the City of Dania Beach's Public Art Fund, which has been created exclusively for public art purposes. The Fund may also accept monetary gifts and endowments.

Developers with a public art obligation have two options for compliance; *The In-Lieu Public Art Fee* allows the developer to contribute one-half of one percent of the cost of the proposed development project to the Public Art Fund, with minimums and maximums set at \$5,000 and \$250,000, respectively.

*The Combination of In-Lieu Public Art Fee and Placement of Art on Site* option allows developers to place art on the development site with a minimum value of one-quarter of one percent of the cost of the proposed development project and contribute one-quarter of one percent the cost of the proposed development project to the Public Art Fund.

When the Combination option is exercised, the City encourages the developer to select artworks of the highest quality, placed in a manner that will result in a more pleasant experience for those using the space. Developers may wish to engage the services of a professional curator to recommend artwork. A curator will be able to assist with the selection of artworks that will be low maintenance and unique to the property. A curator can also work with the project's architect or landscape designer to carve out spaces for creative placemaking, which will ensure that the artwork is seamlessly incorporated into the site.

The developer should commit to maintaining the artwork in its original condition. Art placed on private property should be maintained in accordance with the instructions from the artist and an art conservator should be employed to inspect the artwork if deterioration occurs.

### **Process for Approval of Artwork on Private Development**

Within the timeframe stated in the City's Public Art Guidelines or as determined by the City Manager or their designee, the developer will submit a detailed Public Art Plan for the artwork to the City for review by the Public Art Advisory Board and approval by the City Commission.

The developer's Public Art Plan will include:

- Site plan showing location of the proposed artwork and a narrative statement demonstrating that the artwork will be displayed in a public place
- Conceptual artwork design proposal, including dimensions, orientation of artwork within the site, materials, and budget for the artwork
- Appraised value of pre-existing artwork as determined by a licensed appraiser
- Written description of proposed public art including the artist's narrative
- Artist's biography or resume
- Implementation timeline
- Maintenance and conservation plan for the artwork and a statement from the owner of the development indicating it will assume the responsibility of maintaining the artwork

Although there will be varying opinions about art, the role of the City will be to determine if the proposed artwork meets the following criteria:

**Site Compatibility:** Art shall be contextual to the site and compatible in style, scale, material, form, and content with its surroundings, and should enhance the natural and built environment.

**Location:** The art shall be located in a space designed for public use and shall be accessible to the public.

**Durability:** Resistant to deterioration due to weather or the passage of time.

**Permanence:** Artwork that requires costly or continual maintenance is discouraged. Public art shall be resistant to theft and vandalism.

**Public Safety:** Artwork shall not create safety issues.

**Eligibility:** Artwork will be created by a professional artist. Artist shall not be the project designer, landscape architects, or architect.

**Budget:** The budget for the artwork meets the public art requirement for the development project.

# CONCLUSION

**The Public Art Plan and Guidelines create a framework for the placement, selection and approval of public art and administration of the program. This Plan should be revisited annually when determining where and how to use public art funds, and every five years to evaluate the progress of implementing the Plan.**

The Plan recommends the establishment of a Public Art Advisory Board that along with the City Manager makes recommendations about the selection of artwork to the City Commission. The Public Art Advisory Board's primary charge should be to ensure high-quality public art is placed in all sectors of the community, and to ensure that it benefits residents, visitors, motorists, and pedestrians. By dispersing public art across the City, it will enhance the quality of life and support the economic goals of the City.



**Following the adoption of the Dania Beach Public Art Plan and Guidelines, the recommended next steps for the City are as follows.**

### Short Term

- Appoint a Public Art Advisory Board
- Identify potential volunteers to serve on Artist Selection Panels. Provide training to volunteers, explain the public art planning process and artist selection process
- Draft boilerplate agreements for commissioned artwork. Obtain City Commission approval. The City Manager will be authorized to execute agreements upon approval of the artwork by the City Commission
- Hold a joint meeting between the Creative Arts Council Advisory Board and the Public Art Advisory Board for information sharing purposes
- Develop an Annual Public Art Plan for the City's next fiscal year
- Identify City or consultant staff who can manage public art projects
- Post the Public Art Plan and Guidelines on the City website
- Create a webpage for the public art program. Website may be independent of City website. Images of the City's public art collection, including art in private development will be featured. The website will include brief biographies of selected artists, and maps showing the location of the artwork
- Establish a record keeping system for the public art program that identifies the year artwork was completed, artist's name, a record of all conservation or maintenance, the location, the name of the developer or owner if artwork is on private developer's property

### Medium Term - Ongoing

- Evaluate conservation needs for existing artwork
- Develop an Annual Public Art Plan for each fiscal year
- Continually identify potential volunteers to serve on the Public Art Advisory Board and artist selection panels
- Identify and apply for public art grants such as the National Endowment for the Arts' "Our Town" grant
- Continue to build website content and utilize social media to engage and inform the community
- Determine if partnership opportunities exist to expand the public art program by encouraging entities such as Tri-Rail, Fort Lauderdale-Hollywood International Airport, or Broward Cultural Division to place quality artwork on their own property or City property
- Hold dedication ceremonies for each newly completed artwork commission
- Host educational activities where the community and artists can learn about public art
- Evaluate the progress made on implementing the Public Art Plan and determine if there are gaps in the diversity and types of art, or underserved areas of the City

**Ordinance**

ARTICLE 811. - Public Art Program

Sec. 811-10. - Intent and purpose.

(a) This article shall be known and cited as the "Public Art Program."

(b) It is the intent and purpose of the article to further the commitment of the City of Dania Beach to the aesthetic enrichment of the community through the creation and display of works of art and artifacts so that citizens and visitors to the City of Dania Beach are afforded an opportunity to enjoy and appreciate works of art. The requirements of this article shall be construed to promote the aesthetic values of the entire community and to encourage the preservation and protection of works of art. The public art requirements found in this article are development standards based upon the aesthetic needs of the community and are not intended to be either an impact fee or a tax.

(c) It is the intent and purpose of this article to promote the general welfare by encouraging pride in the community, increasing property values, enhancing the quality of life through artistic opportunities, uniting the community through shared cultural experiences, and creating a cultural and historical legacy for future generations through the collection and exhibition of high-quality art that reflects diverse styles, chronicling history through the collection of artifacts, documents and memorabilia that will acknowledge the past and create programs and activities that will further these goals.

Sec. 811-20. - Definitions.

For the purposes of this section, the following words and phrases shall have the following meanings:

**Artist** means a practitioner in the visual arts, generally recognized by critics and peers as a professional of serious intent and ability. Indications of a person's status as an artist include, but are not limited to, income realized through the sole commission of art, frequent or consistent art exhibitions, placement of art in public institutions or museums, receipt of honors and awards, and training in the arts.

**Art** means tangible creations by artists exhibiting the highest quality of skill and aesthetic principles and includes all forms of the visual arts conceived in any medium, material, or combination thereof, including, but not limited to, paintings, sculptures, engravings, carvings, frescos, stained glass, mosaics,

(a) Reproductions or unlimited copies of original art.

(b) Art objects which are mass produced.

(c) Works that are decorative, ornamental, or functional elements of the architecture or landscape design, except when commissioned from an artist as an integral aspect of a structure or site.

**Building** means any structure that encloses space and is used or built for the shelter or enclosure of persons, businesses, or property.

**Development project** means any development, including remodeling, construction, or redevelopment, which requires a building permit or permits as described on the precise plan submitted for approval to the City. For purposes of this article, development projects shall also include all new construction and tenant improvements for commercial, industrial, multi-family, institutional and mixed-use development.

**Durable** means lasting, enduring and highly resistant to deterioration due to weather or the passage of time.

**Developer** means the owner, including its successor and assigns, of the subject development project.

**Project cost** means the total cost of the improvements, excluding land costs, approved for a development project, as approved for the building permit(s) for the subject improvements.

**Creative Arts Council Advisory Board ("CACAB")**, or other body as approved by the City Commission, means an entity appointed by the City Commission to help administer the public art program and make recommendations to the City Commission regarding acquisition of public art to fulfill the requirements of this article.

**Public art fund ("the fund")** means a separate, interest bearing set of accounts set up by the City to receive monies for the public art program. Public art program guidelines shall mean a set of standards, criteria and policies related to the acquisition and installation of public art as defined in the public art master plan, and which shall be adopted by the City Commission and recommended by the CACAB, or other body as appointed by the City Commission. The guidelines shall govern the standards and process by which

the City Commission shall approve the acquisition and installation of public art to fulfill the requirements of this article.

**Public art master plan** shall mean a plan adopted by the City Commission, pursuant to a recommendation by the CACAB, or other body as appointed by the City Commission, which shall identify locations for public art and establish a priority order to the City Commission, and which shall be amended from time to time, to ensure a coherent program for acquisition of public art, and program implementation guidelines.

**Public place** means any exterior area on public or private property within the City which is easily accessible or clearly visible to the general public from adjacent public property such as a street or other public thoroughfare or sidewalk.

Sec. 811-30. -Master Art Plan and implementation guidelines.

(a) The City Commission shall adopt a public art master plan and program guidelines. The public art master plan and program guidelines shall be reviewed and recommended by the CACAB, or other body as appointed by the City Commission and shall be adopted by resolution of the City Commission. Amendments to the public art master plan and program guidelines shall be reviewed and adopted in the same manner as the initial public art master plan and program guidelines.

(b) The City Commission shall make final decisions for all public art acquisitions in accordance with this article and the public art master plan and implementation guidelines. The City Commission shall oversee the public education, and curatorial aspects of the program. The City Commission shall have authorization for each acquisition.

Sec. 811-40. - Art and artist selection criteria; public art program guidelines.

The City Commission shall establish procedures and selection criteria for selection and acquisition of art to be purchased from the resources of the public art fund in accordance with the criteria and standards set forth in the adopted public art program guidelines, as may be amended from time to time. The City Manager and City Attorney will negotiate and execute appropriate contracts necessary for the acquisition of public art. Funds may be aggregated to acquire public art.

Sec. 811-50. - Application procedures for placement of art on private property.

An application for placement of art on private property shall be submitted to the Community Development Director or designee and shall include:

(a) Preliminary sketches, photographs or other documentation of sufficient descriptive clarity to indicate the nature of the proposed art;

(b) An appraisal or other evidence of the value of the proposed art including acquisition and installation costs (to establish the value of art submitted to comply with this program's requirements, the City may contract with an independent art appraiser to provide a written appraisal of the art. Such appraisal shall either be funded from the public art fund or by the developer as part of the overall art contribution);

(c) Preliminary plans containing such detailed information as may be required by the City to adequately evaluate the location of the art and its compatibility with the proposed development project and/or with the character of adjacent developed parcels and the existing neighborhood;

Sec. 811-60. - Applicability.

(a) Prior to issuance of a final building permit, the applicant or developer for projects subject to this article shall be required to comply with one of the following:

1. In-Lieu Public Art Fee. Pay one-half of one percent (0.5%) of the cost of the proposed development project, as an "in lieu" public art fee, with a minimum payment of \$5,000 and a maximum payment of \$250,000; or

2. Combination of In-Lieu Public Art Fee and Placement of Art on Site. Placement of art on the site of the development project, which shall have a minimum value of one-quarter of one percent (0.25%) of the cost of the proposed development project combined along with a one-quarter of one percent (0.25%) payment of an "in-lieu" public art fee. The owner shall provide documentation to the City that the art fee has been deposited into an escrow account for said purpose prior to the issuance of a building permit. Prior to placement on the development site, the art must be approved by the Community Services Director or designee and conform to the adopted public art guidelines.

(i) If the art is to be placed on site, the owner shall be given up to nine (9) months after issuance of the building permit to obtain approval of the proposed placement of art from the Community Services Director or designee, unless the Community Services Director or designee grants an extension for good cause as determined in their sole discretion. If no such approval is obtained within the time period, the City shall require transfer of required art fee funds to the fund.

(ii) The owner shall be given up to nine (9) months after the issuance of a certificate of occupancy to install the art, as approved by the Community Services Director or designee in accordance with adopted public art program guidelines. The Community Services Director or designee may grant one additional six-month extension for good cause as determined in their sole discretion. If no installation occurs within the required time period, art fee funds shall be transferred from the escrow account to the fund.

Sec. 811-80. - Certificates of occupancy.

No final approval, such as a final inspection or a certificate of occupancy, for any development project subject to the City's public art program pursuant to section 811-70, shall be issued unless one (1) or more of the following has been achieved:

(a) The approved art has been installed in a manner satisfactory to the Community Services Director or designee in compliance with this article.

(b) In-lieu art fees have been paid.

(c) Financial security, in an amount equal to the acquisition and installation costs of an approved art selection, has been provided to the City in a form approved by the City Attorney.

Sec. 811-90. - Creation of public art fund.

There is hereby created within the City a set of accounts to be known as the City of Dania Beach Public Art Fund (hereinafter the "fund"). This fund shall be maintained by the City and shall be used solely for the acquisition, installation, improvement, maintenance and insurance of art as follows:

(a) All funds received by the City pursuant to public art program or from endowments or gifts to the City designated for the arts shall be placed in the fund. All funds shall be deposited, invested, accounted for and expended as follows:

1. All money received shall be deposited in the fund in a manner to avoid any commingling with other revenues of the City and all funds shall be expended solely for the purposes for which they were collected. Any

interest income earned by the money in the fund shall be expended only for the purpose for which the money was originally collected

2. The fund shall be used solely for expenses associated with the selection, commissioning, acquisition, transportation, maintenance, public appraisal, education, promotion, administration, removal and insurance of the art.

Sec. 811-100. - Art provided in lieu of a public art fee.

Art that is placed on private property in lieu of a public art fee must qualify as art under this article and the public art master plan and public art guidelines, as may be amended from time to time. Public art shall be operated and maintained at all times in substantial conformity with this article, the public art master plan and public art guidelines, and the terms of the approval of the art by the Community Services Director or designee.

Sec. 811-110. - Ownership of art.

(a) Ownership of all art acquired on behalf of the City pursuant to the requirements of this article shall be vested in the City, which shall retain title to each work of art.

(b) All works of art acquired on behalf of the City pursuant to the requirements of this article shall be donated and title shall be transferred pursuant to a standard City public art contract reviewed and approved as to form by the City Attorney.

(c) Ownership of all art incorporated into development projects shall be vested in the property owner who shall retain title to the art. Property owners retaining title to the subject art shall provide proof of insurance in the amount of the appraised value of the art. If the property is sold, the seller shall either include restrictions in the deed that require maintenance and insurance of the art and prevent its removal from the property, or remove the art and make a contribution to the fund in an amount equal to the amount of the in-lieu public art fee which would have initially been required based on the project cost. If the title is passed to a subsequent owner and, as a result, a deed restriction exists as to the art, the subsequent owner shall maintain the art in accordance with the deed restriction, applicable law and other established guidelines. The art shall not be altered, modified, relocated or removed other than as provided herein without the prior approval of the City Commission.

(d) Property owners retaining title to the subject art will be required to maintain the art in good condition in the approved location, as required by law or other applicable guidelines including but not limited to normal code enforcement rules, to ensure that proper maintenance is provided.

**Public Art Plan Implementation:** Summary of Roles and Responsibilities

ACTION	ADMINISTRATIVE COORDINATION	FREQUENCY
Establish a Public Art Advisory Board by City ordinance or resolution	City Manager/City Commission	Following adoption of the Public Art Plan
Appoint Public Art Advisory Board members	City Commission	Upon establishing the Public Art Advisory Board and to fill vacancies
Draft Annual Public Art Plan and present to Public Art Advisory Board. Joint meeting with Creative Arts Council Advisory Board	City Manager or Designee	Annually
Approve recommended Annual Public Art Plan	City Commission	Annually as part of the City Budget approval process
Draft boilerplate agreements for public art commissions and obtain City Commission approval. Agreements are executed by City Manager	City Attorney	Update agreements as required
Draft Call to Artists	City Manager or Designee	As needed
Identify potential Artist Selection Panelists	City Manager or Designee & Public Art Advisory Board	Following approval of Annual Project Plan
Recommend an artist and conceptual design proposal to Public Art Advisory Board and City Commission	Artist Selection Panel	For each public art project

**Annual Public Art Plan Development**

ADMINISTRATIVE COORDINATION	ACTION
City Manager or Designee	Reviews available public art funding
	Meets with City department directors to identify capital improvement or other projects which present opportunities for public art
	Reviews previous years' Annual Public Art Plan
	Evaluates public art collection and determines cost of any necessary conservation
	Estimates cost of any contract services required to administer the Public Art Program or manage projects
	Recommends an Annual Public Art Plan to the City Commission
Public Art Advisory Board	Meets jointly with the Creative Arts Council Advisory Board to review the Annual Public Art Plan
	Recommends the Annual Public Art Plan to City Manager or their designee and City Commission
City Commission	Approves the Annual Public Art Plan
City Manager or Designee	Includes Annual Public Art Plan in City budget documents

APPENDIX 4

**Sample Cataloging Form**

I. ARTIST'S INFORMATION	
Name:	
Name for use on label and public relations materials, if differs from above:	
Date of Birth:	
Place of Birth:	
Address:	
E-mail:	
Website (if any):	
Phone (business):	
Phone (cell):	
One paragraph biography of Artist:	

II. WORK OF ART	
Title:	
Medium:	
Dimensions in inches or centimeters:	H:
	W:
	D:
Dimensions with frame (if any):	H:
	W:
	D:
Frame description:	
Inscription or marks:	
In case of portable and multiple artworks, any notes as to Artist's preference for display (ex: sequential series, installation height, spacing, etc.):	
Artwork with electronic components used:	Name of item:
	Manufacturer info (address, telephone, fax, e-mail):
	Supplier info (address, telephone, fax, e-mail):
Artist's statement:	

### III. FABRICATION INFORMATION

Material(s) used in artwork:	
Material finish:	
Materials used in the presentation of the artwork (maquette):	
Fabricators (name, address, phone, fax, e-mail, website):	
Fabrication method (attach diagrams or drawings):	
Architect/engineer (name, address, telephone, fax, e-mail):	

### IV. INSTALLATION

Installation executed by (name, address, phone, fax, e-mail, website):	
Installation method (attach diagram of substructure, footings):	
Date of final completion inspection of the installation:	

### V. DOCUMENTATION

Artist has supplied a minimum of fifteen (15) professional quality digital format images illustrating all components of the artwork with a minimum resolution of 300 DPI.	
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### VI. EXTERNAL FACTORS

Describe physical positioning of the artwork:	
Describe existing environmental factors which may affect the condition of the artwork:	
If the artwork is site-specific, describe the relationship of the artwork to its site:	



**VII. MAINTENANCE**

*(attach schedule of maintenance for specific items: light bulb, electronics, etc.)*

Short-term:	
Long-term:	
Note desired appearance of the Artwork:	

**VII. DIGITAL COPIES**

(for use in repair of sound art and graphic reproduction)

Identify (if any):	
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## City of Dania Beach Public Art Guidelines

### Authority

City Ordinance 2019-025 established a public art program to enhance the quality of life in the City of Dania Beach through artistic opportunities that contribute to the City's aesthetic character, and to unite the community through shared cultural experiences including the collection and exhibition of high-quality art that reflects diverse styles.

The ordinance calls for the City Commission to adopt a public art plan and guidelines for selection and acquisition of art purchased from the Public Art Fund.

### Definitions

**Annual Public Art Plan:** a list compiled annually by the City Manager or their designee of all proposed public art projects, conservation projects, and the budget for each project. The Annual Public Art Plan will also include the cost of any consultant fees that will be paid from the Public Art Fund.

**Art:** for the purpose of these guidelines, art is defined as the creations of artists exhibiting the highest quality of skill and aesthetic principles including all forms of the visual arts conceived in any medium including the following:

- a. Sculpture
- b. Painting
- c. Engravings
- d. Frescos
- e. Stained glass
- f. Mosaics, Ceramics
- g. Mobiles
- h. Tapestry
- i. Murals
- j. Photography, original graphics
- k. Video projection
- l. Digital images
- m. Relief
- n. Kinetics
- o. Artist-designed lighting
- p. Drawing
- q. Landscape design when design by an artist as an integral part of the art
- r. Original digital creations
- s. Earthworks and environmental artworks
- t. Fountains or water features

### Exclusions:

- Reproductions or unlimited editions of original work
- Mass produced objects
- Business or corporate logos or signage
- Decorative, ornamental, or functional elements of the architecture or landscape design, except when created by an artist as an integral aspect of a structure or site
- Art that is not on public view for a minimum of 40 hours per week

**Artist:** for the selection of public art, an artist is defined as a person who has established a reputation of artistic excellence, as judged by peers, through a record of exhibitions, public commission, sales of art, or educational attainment.

**Artist Selection Panel:** a group of three or more individuals appointed by the City Manager or their designee to review artist's credentials and conceptual design proposals and make recommendations to the Public Art Advisory Board. The Artist Selection Panel is comprised of one member of the Public Art Advisory Board, one member of the community, and one arts professional such as a visual artist, graphic designer, curator, public art administrator, architect, or landscape architect.

**Deaccession:** the process of removing an artwork from the City's Public Art Collection.

**Maintenance:** general maintenance includes dusting, replacing light bulbs, or removing leaves and other debris from around artwork.

**Public Art Fund:** an interest-bearing account set up to receive monies for public art.

**Public Art Advisory Board (PAAB):** an advisory board appointed by the City Commission consisting of seven members. Membership will include one City commissioner, two arts professionals such as visual artists, architects, landscape architects, two members of the Creative Arts Council Advisory Board, and two City residents with a strong interest and knowledge of art.

**Public Art Collection:** art that has been commissioned by the City through the public art program or accessioned into the program.

**Public Art Program:** the program established by the City to aesthetically enrich the community through the display of art.

### **Public Art Fund**

Section 811-90 of Ordinance 2019-025 establishes the City of Dania Beach Public Art Fund (Fund). The Fund is an interest-bearing account created by the City to receive monies to be used solely for the acquisition and conservation of public art.

The fund may be used for expenses associated with the selection, commissioning, promotion, administration, removal, installation, conservation, and insurance of public art.

### **Public Art Advisory Board**

The Public Art Advisory Board will be appointed by the City Commission. Members serve staggered two-year terms, or as otherwise determined by the City Commission. The Public Art Advisory Board shall advise the City Commission on the use of public art funds and recommend acquisitions. The Board will meet monthly, or as determined by the City Manager or their designee. The Board will elect a chair from its membership annually. The chair will serve no more than two consecutive one-year terms.

The Public Art Advisory Board shall consist of:

- One City Commissioner
- Two arts professionals such as visual artists, architects or landscape architects
- Two City residents with a strong interest and knowledge of the visual arts
- Two members of the Creative Arts Council Advisory Board

### **Preparation of the Annual Public Art Plan**

City Manager or their designee shall prepare the Annual Public Art Plan in collaboration with the Public Art Advisory Board. The Annual Public Art Plan shall be approved by the City Commission in conjunction with approval of the City's annual budget. When developing the Annual Public Art Plan, the City Manager or their designee and the Public Art Advisory Board shall consider available aggregated contributions to the Public Art Fund, and opportunities for public art identified in the Annual Public Art Plan.

The Annual Public Art Plan shall consist of:

- Proposed public art projects, including the location and conceptual budget for each project
- Conservation projects over \$5,000, including the title of the art and preliminary conservation cost estimate
- Program management fees or consultant fees over \$5,000

### **Methods of Artist and Art Selection**

The Call to Artists defines the scope of work, budget, and goals for the project, and is used to announce the public art opportunity. Artist recruitment may be through one of the following methods.

- Open Competition/Request for Qualifications  
Any artist may submit credentials, subject to eligibility requirements stated in the Call to Artists such as residency in a certain part of the state or country.
- Limited Competition or Direct Selection  
Artists may be invited by the Artist Selection Panel or Public Art Advisory Board to submit credentials or proposals.
- Direct Purchase  
The Artist Selection Panel or Public Art Advisory Board may recommend the purchase of an existing artwork or payment of the fees for an exhibition of temporary artwork.
- Artist Design Service  
The Artist Selection Panel or the Public Art Advisory Board may retain the services of professional visual artists to develop architectural or landscape designs.

### **Criteria for Selection of Art**

Artwork shall be selected in accordance with the following criteria:

- Quality – the inherent artistic quality of the art and capabilities of the artist
- Site Compatibility – art shall be contextual to the site and compatible in style, scale, material, form, and content with the surroundings, and should enhance the natural and built environment
- Durability – resistant to deterioration due to location, interaction with the public, weather, the passage of time, or other site conditions
- Permanence – consideration should be given to structural and surface integrity, protection of the artwork against theft or vandalism, excessive conservation or repair costs, and weather conditions
- Public Safety – art shall not create safety issues
- Diversity – all styles, schools, and tastes should be considered

### **Artist Selection Panel**

An Artist Selection Panel is appointed by the City Manager or their designee for each public art project. The Panel reviews artist's submissions, shortlist artists, and reviews and recommends a conceptual design proposal to the Public Art Advisory Board. The City Manager or their designee shall maintain a roster of qualified arts professionals available to serve on the Artist Selection Panel. Arts professionals will be visual artists, graphic designers, curators, public art administrators, architects, or landscape architects. The City Manager or their designee may appoint the Public Art Advisory Board to serve as the Artist Selection Panel when the public art project budget is \$25,000 or less.

The Panel is comprised of non-voting advisors, such as City Manager or their designee familiar with the proposed location for the public art, and a minimum of three voting members including the following:

- One representative from the Public Art Advisory Board who will chair Panel
- One representative from the community
- One artist or arts professional

### **Process for Selection of Artwork**

1. The Public Art Advisory Board shall review the scope of work for the proposed public art project, including the project objectives and parameters, budget, honorarium for shortlisted artists, and the recommended approach to the art selection process.
2. City appoints an Artist Selection Panel for each public art project.
3. City drafts and issues the Call to Artists.
4. Artist Selection Panel reviews the artists' application materials and examples of past work.
5. Artist Selection Panel shortlists artists and requests proposals.
6. Shortlisted artists present their proposals to the Artist Selection Panel.
7. Artist Selection Panel recommends one artist to the Public Art Advisory Board. Panel may also recommend an alternate artist in the event the selected artist is unavailable.
8. Public Art Advisory Board reviews the Artist Selection Panel's recommendation.
9. Public Art Advisory Board's recommendation is forwarded to the City Commission for approval. The City Commission may approve or reject the recommendation.

### **Donations**

The Public Art Advisory Board shall consider proposed donations of art to the City. Proposed donations must have an appraised value of \$25,000 or more. Such appraisal shall be certified by a licensed appraiser provided by the donor. Requests to accept donations shall be submitted to the City Manager or their designee and will include the following:

- Contact information for the donor and the artist
- Artist's name, biographical information, samples of past work, resume
- Photographs of the art, written description of art, including title, year created, medium

- Appraised value of the artwork, by a professional appraiser
- Provenance of the artwork
- Certification that the donor has the authority to donate the artwork
- Condition report and conservation report from a professional conservator
- The proposed site for the artwork donation
- A detailed budget for installation, operation, and future conservation of the art
- Donor will state if funding will be provided for installation and upkeep of the art

Public Art Advisory Board shall consider the following criteria when evaluating the proposed donation:

- Quality – the inherent artistic quality of the art, capabilities and reputation of the artist
- Site Compatibility – art shall be contextual to the site and be compatible in style, scale, material, form, and content with their surroundings, and should enhance the natural and built environment
- Durability – resistant to deterioration due to location, interaction with the public, weather, the passage of time, or other site conditions
- Permanence – consideration should be given to structural and surface integrity, permanence, protection of the art against theft, vandalism, excessive conservation, repair costs, and weather conditions
- Public Safety – art shall not create public safety issues
- Eligibility – art will be created by a professional artist. Artist shall not be the project designer or architect
- Diversity – all styles, schools, and tastes should be considered

- Legal Considerations – issues related to liability, insurance, copyright, ownership, theft, vandalism, loss, indemnification, rights that will be transferred to the City to relocate or deaccession the art
- Cost – Availability of funds to install and maintain the artwork, including future conservation of the artwork

#### **Process for Acceptance of Donations**

1. City Manager or their designee will review the proposed donation with City departments. Upon completion of City review, the request will be placed on a regularly scheduled Public Art Advisory Board meeting agenda.
2. Public Art Advisory Board shall review the proposed donation, consider any recommendations from City, the cost to the City to install and maintain the artwork, and recommend approval or denial to the City Commission.
3. City Commission reviews and confirms or rejects the recommendation.
4. Donor is notified whether the artwork will be accepted.

#### **Loans to the Collection**

From time to time the City may wish to host temporary or long-term exhibitions of loaned artwork. The City and the owner of the artwork will execute an agreement outlining the terms of the loan including the loan period and the compensation, if any. Upon delivery of the loaned artwork and at the conclusion of the loan period, City will document the condition of the artwork and provide a copy of such documentation to the owner.

Public Art Advisory Board and City shall consider the following criteria when evaluating the proposed loan:

- Quality – the inherent artistic quality of the artwork and capabilities of the artist
- Site Compatibility – Artworks shall be contextual to the proposed site and be compatible in style, scale, material, form, and content with their surroundings, and should enhance the natural and built environment
- Durability – resistant to deterioration due to location, interaction with the public, weather, the passage of time, or other site conditions

- Permanence – consideration should be given to structural and surface integrity, protection of the artwork against theft or vandalism for the loan period, excessive conservation, repair costs, and weather conditions
- Public Safety – artwork shall not create safety issues
- Eligibility – artwork will be created by a professional artist
- Diversity – all styles, schools, and tastes should be considered
- Legal Considerations – issues related to liability, insurance, copyright, ownership

**Process for Selection of Loans**

1. The Public Art Advisory Board reviews the project objectives and parameters, budget, honorarium, and the recommended approach to the art selection process.
2. City appoints an Artist Selection Panel for each proposed loan project. The Artist Selection Panel may be the Public Art Advisory Board.
3. City drafts and issues the Call to Artists.
4. Artist Selection Panel reviews the artists’ application materials, examples of past work, and the proposed artwork to be loaned to the City.
5. Artist Selection Panel recommends one artist and their artwork to the Public Art Advisory Board. For group exhibitions, multiple artists will be recommended.
6. Public Art Advisory Board reviews the Artist Selection Panel’s recommendation.
7. Public Art Advisory Board’s recommendation is forwarded to the City Commission. The City Commission may approve or reject the recommendation.

**Citizen Initiated Temporary Artwork**

Citizens wishing to place temporary artwork on City property will submit an application to the City Manager or their designee. Applications will include the following:

- Contact information for the artist or project leader
- Artist’s name, biographical information, samples of past work, resume
- Written description of the proposed artwork, photos of the artwork if it is existing, conceptual design proposal for artwork that is not yet existing
- A detailed budget for installation, the installation method and location, operation of the artwork if it utilizes electricCity, and duration of the installation
- Indicate a willingness to: (1) maintain the artwork, (2) obtain any insurance required by the City, (3) to enter into an agreement with the City, and (4) agree that the City will have the right to remove the artwork at any time

**Process for Approval of Citizen Initiated Artwork**

1. City Manager or their designee reviews the proposed artwork with City departments. Upon completion of the review, the request will be placed on a regularly scheduled Public Art Advisory Board meeting agenda.
2. Public Art Advisory Board reviews the proposed artwork and any recommendations from City Manager or their designee, and recommends acceptance or denial to the application.
3. City Commission reviews the Public Art Advisory Board’s recommendation.
4. Applicant is notified whether the artwork will be accepted, and enters into an agreement with the City.

### **Collection Management**

The City will maintain a record of each artwork in the Public Art Collection including cost, location, title, completion date, and fabrication materials and method. The record will be updated in the event the location changes and document when conservation performed on the artwork.

The City will also maintain a record of artwork provided by property owners to meet the public artwork obligation stated in ordinance 2019-025, including the cost, location, name of the property owner, completion date, and images of the completed artwork.

### **Conservation and Maintenance of the Public Art Collection**

City departments will be responsible for general maintenance of artwork. The City Manager or their designee will provide City department directors with instructions for general maintenance of artwork. General maintenance, such as dusting, replacing light bulbs, or removing leaves and other debris from around artwork can be undertaken without prior permission from the City Manager or their designee. Artwork requiring conservation or temporary or permanent relocation shall be reported to the City Manager or their designee.

The City Manager, or their designee, shall create a plan for inspecting the artwork in the City's Public Art Collection annually and determine any conservation required and the cost of such conservation.

### **Deaccession**

The Public Art Advisory Board will consider and recommend deaccession of artwork from the Public Art Program. The Public Art Advisory Board shall avoid recommending deaccession in reaction to any short-term fluctuations in taste, fashion, or style.

Deaccession may be considered for one or more of the following reasons:

- Security of the artwork cannot be reasonably assured in its present location
- The artwork endangers public safety
- The artwork is damaged and repair is not practical, feasible, or would no longer represent the artist's intent

- The artwork requires excessive conservation or has faults of design, quality, or workmanship
- A suitable site for display of the artwork is no longer available. This could include a significant change in the use, character, or design of an existing site which affects the integrity of the artwork or its display

### **Process for Deaccession**

1. City Manager or their designee reviews the agreement between the City and the artist to determine any legal restrictions or requirements.
2. City attorney is informed and is provided with a copy of the agreement with the artist.
3. City Manager or their designee notifies the artist, if applicable, in accordance with the agreement and places the matter on the next Public Art Advisory Board agenda.
4. City Manager or their designee provides the Public Art Advisory Board with the artist's name, biographical information, description of the artwork, acquisition cost, current appraised value if available, cost of conservation to date, a condition report, estimated cost of repairs if applicable, and any recommendations from City Manager or their designee, the City attorney, or artist.
5. The Public Art Advisory Board's recommendation to deaccession the artwork is forwarded to the City commission.
6. City Manager or their designee oversee the destruction of the artwork and notify the City's risk manager that the artwork has been removed from the City's Public Art Collection.
7. City Manager or their designee updates all records relating to the artwork.

In the event that deaccessioned artwork is sold, proceeds will be deposited in the Public Art Fund.

## City of Dania Beach Public Art on Private Development Guidelines

These guidelines will establish procedures and standards to meet the City's public art requirement.

### Authority

City Ordinance 2019-025 established a public art program to enhance the quality of life in the City of Dania Beach through artistic opportunities that contribute to the City's aesthetic character, and to unite the community through shared cultural experiences including the collection and exhibition of high-quality art that reflects diverse styles.

The ordinance establishes public art requirements for new development and redevelopment in non-residential, mixed-use, and multi-family zoning districts for projects valued at more than \$1 million and provides for a fee for the creation, acquisition, and installation of public art for the City.

### Applicability

All new development projects and redevelopment valued at more than \$1 million in non-residential, mixed-use, and multi-family zoning districts, as defined in Section 811-20 of Chapter 28 of the Land Development Code of the City Codes of Ordinances.

### Definitions

**Art:** For the purpose of these guidelines, artwork or art is defined as the creations of artists exhibiting the highest quality of skill and aesthetic principles including all forms of the visual arts conceived in any medium including the following:

- a. Sculpture
- b. Painting
- c. Engravings
- d. Frescos
- e. Stained glass
- f. Mosaics, Ceramics
- g. Mobiles
- h. Tapestry
- i. Murals
- j. Photography, original graphics
- k. Video projection
- l. Digital images
- m. Relief
- n. Kinetics
- o. Artist-designed lighting
- p. Drawing
- q. Landscape design when design by an artist an integral part of the art
- r. Original digital creations
- s. Earthworks and environmental artworks
- t. Fountains or water features



Exclusions: The following shall not be eligible as public art

- Reproductions or unlimited editions of original work;
- Mass produced objects;
- Decorative, ornamental, or functional elements of the architecture or landscape design, except when commissioned from an artist as an integral aspect of a structure or site;
- Business or corporate logos or signage;
- Temporary art, temporary or changing exhibitions of art;
- Art that is not on public view for a minimum of forty (40) hours per week.

Artist: for the selection of public art, an artist is defined as a person who has established a reputation of artistic excellence, as judged by peers, through a record of exhibitions, public commission, sales of art, or educational attainment.

Artist Selection Panel: a group of three or more individuals appointed by the City Manager or their designee to review artist's credentials and conceptual design proposals and make recommendations to the Public Art Advisory Board. The Artist Selection Panel is comprised of one member of the Public Art Advisory Board, one member of the community, and one arts professional such as a visual artist, graphic designer, curator, public art administrator, architect, or landscape architect.

Deaccession: the process of removing an artwork from the City's Public Art Collection.

Maintenance: general maintenance includes dusting, replacing light bulbs, or removing leaves and other debris from around artwork.

Public Art Advisory Board (PAAB): an advisory board appointed by the City Commission consisting of seven members. Membership will include one City commissioner, two arts professionals such as visual artists, architects, landscape architects, two members of the Creative Arts Council Advisory Board, and two City residents with a strong interest and knowledge of art.

Public Art Fund: an interest-bearing account set up by the City to receive monies for public art.

Public Art Plan: documents submitted by the developer to the City Manager or their designee that describe and illustrate the proposed public art for the development project site.

**Applicant's Responsibilities**

Prior to issuance of a final building permit, the owner of the development project will comply with one of the following:

1. In-Lieu Public Art Fee: Pay one-half of one percent (.5%) of the cost of the proposed development project into the City's Public Art Fund (minimum payment of \$5,000 and maximum payment of \$250,000)  
or
2. Combination of the In-Lieu Public Art Fee and Placement of Art on Site: Placement of art on the development project site shall have a minimum value of one quarter of one percent (0.25%) combined with a one quarter of one percent (0.25%) payment of an in-lieu public art fee.

### **Procedures for Approval of Placement of Art on the Development Project Site**

The owner of the development project is responsible for meeting the requirements of Ordinance 2019-025.

- When the owner of the development project intends to meet the obligation by placing artwork on the site, owner shall provide documentation to the City Manager or their designee that the public art fee has been deposited into an escrow account for said purpose prior to the issuance of a building permit.
- Within nine months following issuance of the building permit, and prior to requesting a Certificate of Occupancy, owner shall obtain approval of the proposed placement of artwork from the City Manager or their designee, or obtain a six-month extension. No more than two, six-month extensions will be granted.
- Requests for extensions shall be submitted to the City Manager or their designee and shall include an explanation of why the extension is required, the length of time required for the extension, and a description of progress made to date. City Manager or their designee will approve or deny the request and advise the Public Art Advisory Board of the request.
- In the event that approval of the proposed artwork placement is not obtained within the designated timeframe, the owner of the development shall be obliged to transfer the previously established escrow account to the City's Public Art Fund.

### **Public Art Plan**

The owner of the development shall submit a Public Art Plan for the proposed artwork to the City Manager or their designee. The Public Art Plan will include:

- a) Site plan showing location of the proposed artwork and a narrative statement demonstrating that the artwork will be displayed in a public place
- b) Conceptual artwork design proposal, including dimensions, orientation of artwork within the site, materials, and budget for the artwork
- c) Appraised value of pre-existing artwork as determined by a licensed appraiser
- d) Written description of proposed public artwork including the artist's narrative
- e) Artist's biography or resume
- f) Implementation timeline
- g) Conservation and maintenance plan for the artwork and a statement from the owner of the development indicating it will assume the responsibility for conservation of the artwork

### **Public Art Advisory Board Review**

Upon receipt of a complete Public Art Plan, City Manager or their designee shall place the matter on the next Public Art Advisory Board agenda.

The Public Art Advisory Board shall review the plan and make a recommendation to the City Manager or their designee based on the following criteria.

1. Site Compatibility: Art shall be contextual to the site and compatible in style, scale, material, form, and content with its surroundings, and should enhance the natural and built environment.
2. Location: The art shall be located in a space designed for public use and shall be accessible to the public.
3. Durability: Resistant to deterioration due to weather or the passage of time.
4. Permanence: Artwork that requires costly or continual conservation is discouraged. Public art shall be resistant to theft and vandalism.
5. Public Safety: Artwork shall not create safety issues.
6. Eligibility: Artwork will be created by a professional Artist. Artist shall not be the project designer or architect.
7. Budget: The budget for the artwork meets the public art requirement for the development project.

### **Final Completion and Certificate of Occupancy**

The Certificate of Occupancy for the development will only be issued if the artwork has been installed in a manner satisfactory to the City Manager or their designee, or the in-lieu public art fees have been paid, or financial security in an amount equal to the acquisition and installation costs of the approved artwork has been provided to the City in a form approved by the City Attorney.

Upon completion of the artwork the property owner shall:

- Place an identifying plaque at the site that includes the title of the artwork, name of the artist, year created, artwork medium, and reference the City of Dania Beach Public Art Program.
- Property owner shall submit to the City Manager or their designee a final artwork budget, photographic or video documentation of the completed artwork at the site, and proof of insurance in the amount of the appraised or replacement value of the artwork, whichever is higher.
- City Manager or their designee will determine if the owner's documentation is complete and may visit the site in person to verify completion of the artwork.
- City Manager or their designee will notify the Building Division and the Public Art Advisory Board that the artwork is complete.
- In the event the artwork is not complete at the time the owner requests a certificate of occupancy, owner of the development will submit a request for an extension to the City Manager or their designee. Such requests will include documentation that: financial security, in an amount approved by the City Attorney, has been provided to the City; an explanation of why the extension is required; the length of time required for the extension; and a description of progress made to date. City Manager or their designee will approve or deny the request. If installation of the artwork does not occur within the period of the approved extension, owner shall transfer the required public art fee to the Public Art Fund. Extensions granted by the City Manager or their designee shall be for a maximum of nine months. One additional six-month extension may be granted at the sole discretion of the City Manager or their designee.
- If installation of the artwork does not occur within approved time extension period, the established escrow account shall transfer to the Public Art Fund.

**Conservation**

- Owner of development shall retain the title and maintain the artwork in accordance with the Public Art Plan and any recommendations provided by the artist.
- Owner of development shall undertake all necessary conservation to ensure that the artwork retains the Artist's original intention. Owner will maintain accurate records of any conservation of the artwork.

**Ownership and Conveyance**

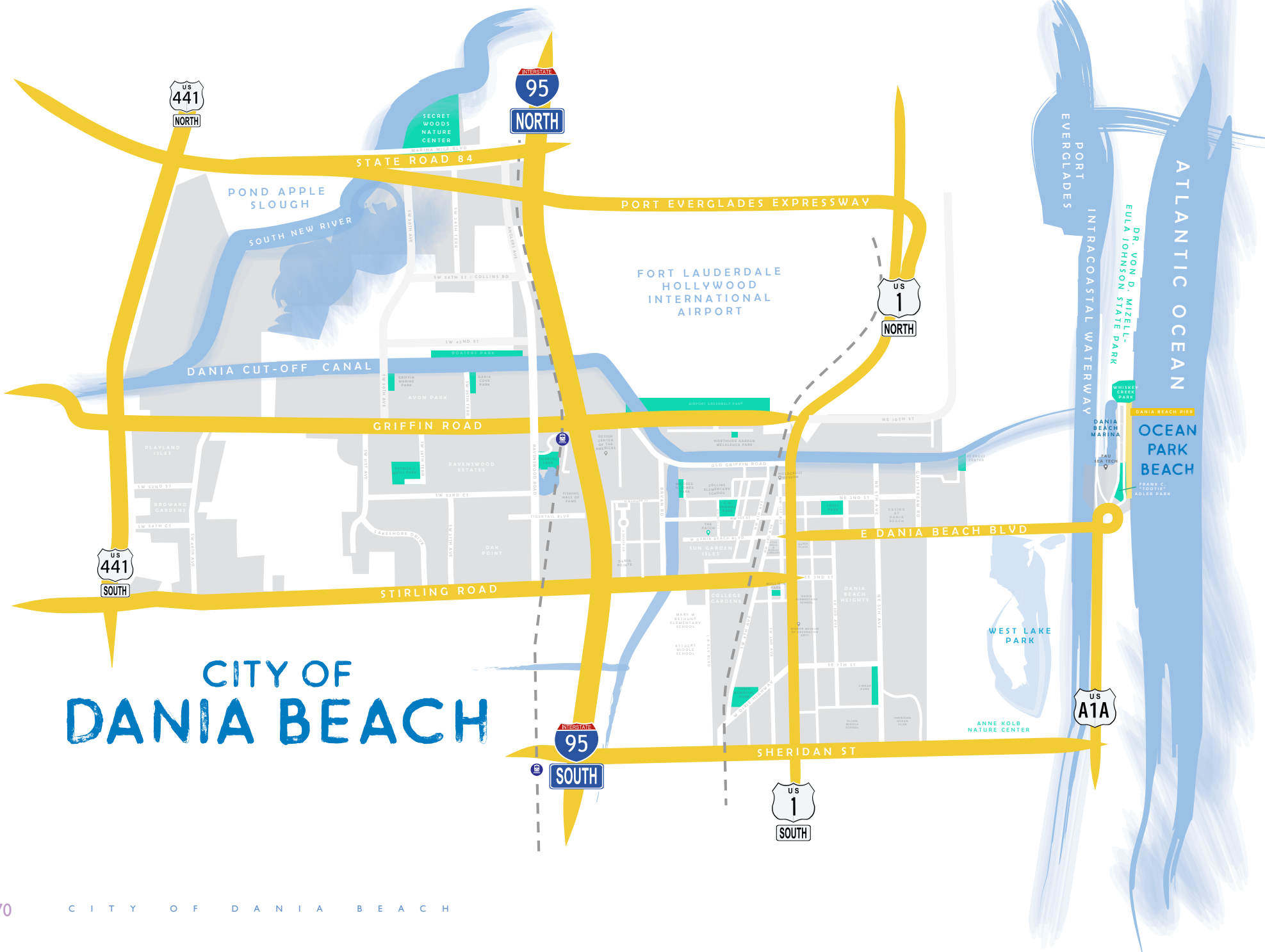
- If the property is sold, owner shall either include restrictions in the deed that require conservation and insurance of the artwork and prevent its removal from the property, or remove the artwork and make a contribution to the Public Art Fund in an amount equal to the amount of the in-lieu public art fee which would have initially been required based on the development project cost.
- If the title is passed to a subsequent owner and, as a result, a deed restriction exists as to the artwork, the subsequent owner shall maintain the artwork in accordance with the deed restriction, applicable law and other established guidelines.
- The artwork shall not be altered, modified, relocated or removed without the prior approval of the City Commission.

**Procedures for Approval of Request to Alter Modify, Relocate or Remove the Artwork**

- a) Requests to alter, modify, relocate, or remove (deaccession) the artwork shall be submitted to the City Manager or their designee. The request will include a detailed narrative and illustrations explaining why the alteration, modification, relocation, or removal, is required. If the owner of the development intends to remove the artwork, request will state the amount that will be paid into the Public Art Fund.
- b) The City Manager or their designee will review the request and place the matter on the next Public Art Advisory Board agenda.
- c) City Commission shall review the Public Art Advisory Board's recommendation and City staff will notify the owner of the development of the determination.

**Deaccession of Artwork**

In the event that the artwork is deaccessioned by the owner, for the purpose of selling the artwork or otherwise removing the artwork from the property, owner of the property shall be required to make a contribution to the Public Art Fund in an amount equal to the amount of the in-lieu public art fee which would have initially been required based on the development project cost.



# CITY OF DANIA BEACH



# DANIA BEACH PUBLIC ART PLAN

The DANIA BEACH PUBLIC ART PLAN outlines goals and objectives for the public program based on themes that emerged from public input collected through community outreach activities. This participatory approach to the planning process ensures an immediate connection between the citizens of Dania Beach and the public art program, and lays the groundwork for giving the community access to the arts.

Implementation of the PUBLIC ART PLAN will result in the establishment of creative gathering spaces, enhanced City buildings, tell the story of the City's people and cultures, provide access to the arts in all sectors of the City, and build an art collection that ensures community aesthetics are considered as new development transforms the built environment. The addition of public art to City locations will ensure that residents continue to be proud of not only the history and setting of Dania Beach, but also its aesthetics and creative vitality.



[daniabeachfl.gov](http://daniabeachfl.gov)

*Broward County's Cultural Division and its award-winning Public Art & Design Program was commissioned to create this Public Art Plan for the City of Dania Beach.*

08/21