

1 **Section 3.** All Resolutions or parts of Resolutions in conflict herewith, be and
2 the same are repealed to the extent of such conflict.

3 **Section 4.** If any section, sentence, clause or phrase of this Resolution is held to
4 be invalid or unconstitutional by any court of competent jurisdiction, then said holding shall
5 in no way affect the validity of the remaining portions of this Resolution.

6 **Section 5.** This Resolution shall become effective immediately upon its passage
7 and adoption.

8 **PASSED AND ADOPTED BY THE CITY COMMISSION OF THE CITY OF**
9 **WILTON MANORS, FLORIDA, THIS 25th DAY OF SEPTEMBER, 2025.**

CITY OF WILTON MANORS, FLORIDA

By: 
SCOTT NEWTON, MAYOR

ATTEST:


ELIZABETH
GARCIA-BECKFORD, MMC
CITY CLERK

RECORD OF COMMISSION VOTE

MAYOR NEWTON *aye*
VICE MAYOR CAPUTO *aye*
COMMISSIONER BRACCHI *aye*
COMMISSIONER D'ARMINIO *aye*
COMMISSIONER ROLLI *aye*

I HEREBY CERTIFY that I have
approved the form of this Resolution.

/s/ Kerry L. Ezrol
KERRY L. EZROL
CITY ATTORNEY

Exhibit "A"



CITY OF WILTON MANORS

PUBLIC ART MASTERPLAN

Prepared by the Broward Cultural Division

ACKNOWLEDGMENTS

CITY OF WILTON MANORS

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Chris Caputo, Vice Mayor

Mike Bracchi, Commissioner

Don D'Arminio, Commissioner

Paul Rolli, Commissioner

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Azita Behmardi, Assistant City Manager

Pamela Landi, former Assistant City Manager

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EXECUTIVE SUMMARY

Overview

The City of Wilton Manors is poised to undertake a transformative journey to integrate public art into its urban fabric, enhancing both the physical environment and the quality of life for its residents. Rooted in the City's 2021 Strategic Plan, which calls for the creation of a public art and culture policy, this Public Art Masterplan lays the groundwork for a comprehensive approach to incorporating art into the city's infrastructure and public spaces. With the support of the Broward County Cultural Division, Wilton Manors aims to join the ranks of the 15 other cities in Broward County that have robust municipal public art programs. The adoption of this Masterplan will enable the city to foster cultural vibrancy, create a unique sense of identity, and strengthen community connections.

Wilton Manors, a 1.94-square-mile city with a population of 11,402 (2023 Census), has a strong legacy of community-focused planning and development. Over the years, the City

has cultivated a vibrant Arts & Entertainment District and implemented design guidelines (e.g., the 2006 Main Street Design Guidelines) that have significantly contributed to the enhancement of the Wilton Drive corridor. More than 40 public artworks, including iconic pieces like the Thunderbunny sculpture, currently populate the city, reflecting a collective effort from residents, businesses, and government to establish a unique downtown identity.

The Public Art Masterplan seeks to build on this foundation by providing a strategic and actionable framework for integrating public art into Wilton Manors' future development. The Masterplan establishes clear guidelines for art commissioning, outlines ideal locations for public art, and defines the approval process for private development projects involving art installations. Through these measures, the City is creating a cohesive and intentional public art program that fosters creativity and inclusivity.

Masterplan Development

The development of the Public Art Masterplan, with support from the Broward County Cultural Division, has been guided by extensive community input. Surveys, workshops, and meetings have allowed residents, business owners, and stakeholders to voice their opinions on the types of art they would like to see in their city, as well as the locations and funding sources for such projects. This inclusive approach ensures that the public art program reflects the values and aspirations of the community. Wilton Manors views community input as central to the success of the Public Art Masterplan.

This input was prioritized from the start of the planning process to gather feedback on the types of public art residents desire, as well as preferences regarding funding, location, and design. This engagement ensures that the public art program reflects the needs and desires of both residents and second homeowners.

Vision

The vision for public art in Wilton Manors is to create a city where art is integral to everyday life and forms a key element of the community's identity.

Goals

The following goals are based on the City's vision and steer the development of public art in the City.

- 1 Distinguish Wilton Manors as an Arts Destination**
Public art will serve as a unique identifier for the city, showcasing Wilton Manors as a vibrant arts hub.
- 2 Reflect and Reinforce Community Identity**
Art will highlight the City's cultural diversity and unique character, emphasizing its LGBTQ+ heritage and the shared values of its residents.
- 3 Provide Accessible Art for All**
Art will be placed in diverse public spaces, from parks and streets to buildings and neighborhood entrances, ensuring it is accessible to all residents and visitors.
- 4 Support Local Artists**
The Masterplan will create opportunities for local artists to showcase their work, providing both emerging and established artists with platforms to engage with the community.
- 5 Engage the Community:** The City will actively involve residents in the public art process, from selection to installation, ensuring that the art reflects the community's preferences and priorities.

Planning Framework

The Wilton Manors Public Art Masterplan is based on a framework that reflects the values of the City and the desires of its residents:

- 1 Cultural Vibrancy**
Public art will enhance the city's cultural landscape, fostering a dynamic and creative environment that celebrates Wilton Manors' rich history, diverse communities, and LGBTQ+ culture.
- 2 Community Engagement**
The Masterplan will emphasize meaningful community involvement, ensuring that public art projects are shaped by the input of residents, stakeholders, and local artists.
- 3 Quality and Innovation**
Public art in Wilton Manors will adhere to the highest standards of artistic excellence, reflecting innovation and creativity across diverse art forms.
- 4 Inclusivity and Diversity**
The Masterplan will ensure that art reflects the broad spectrum of cultures, experiences, and values that make up the Wilton Manors community.
- 5 Sustainability**
The Masterplan prioritizes enduring art installations that will remain relevant for years to come, supported by a comprehensive maintenance strategy and sustainable funding model.
- 6 Partnerships**
The Masterplan builds on the city's history of collaboration between public agencies, private developers, and community organizations, fostering partnerships that bring art to the public sphere.

Types of Public Art

Wilton Manors aims to create a diverse and dynamic public art collection that reflects the wide array of artistic styles and mediums that resonate with the community. Types of art considered include:

Environmental Art: Wilton Manors' nickname, "The Island City," highlights its unique waterways and natural environment. Environmental art will be a key focus, with installations that engage residents on issues related to sustainability, stormwater management, and environmental conservation.

Signature Sculptures: Large-scale sculptures will serve as iconic landmarks for the city, enhancing public spaces and creating a sense of place. These sculptures may be abstract or figurative, monumental or playful, but all will embody the community's culture and values.

Functional Art: The City will explore the integration of art and design into everyday infrastructure, such as artist-designed benches, bike racks, wayfinding signage, and street furniture, turning functional objects into artistic expressions.

Interactive Art: Technology-driven and interactive installations will engage the public in new and dynamic ways, encouraging participation and offering a deeper connection to the artwork.

Murals: Walls and public spaces will be transformed into canvases, creating visual stories that enrich the urban experience. Murals will be commissioned to reflect the city's history, culture, and community spirit.

Rotating Exhibits: Temporary exhibits, including sculpture installations, will allow the city to showcase a variety of artworks over time, giving residents and visitors a fresh experience of public art each year.

Monuments and Memorials: Artist-designed monuments will provide spaces for reflection and recognition of key historical figures, events, or causes significant to the community.

Implementation, Administration & Management

The Masterplan emphasizes transparency and community involvement in decision-making, ensuring that the selection process is inclusive and considers various artistic perspectives. The Public Art Masterplan outlines steps necessary to bring this vision to life:

Community Engagement

The Masterplan emphasizes the importance of ongoing community involvement through public surveys, workshops, and consultations. This strategy will ensure that the community's preferences and concerns continue to be integrated into the art selection process.

Public Art Board

A Public Art Board (PAB) will be established to oversee the commissioning and placement of public art throughout the city. The Public Art Board will play a central role in managing the public art program, from making recommendations to approve artwork to overseeing installations and maintenance and will work to secure funding and ensure that art is distributed equitably throughout the city. The Board will ensure that artworks are diverse, inclusive, and of the highest quality, and that they reflect the values of the greater Wilton Manors community.

Selection and Commissioning

The Public Art Masterplan lays out a clear process for commissioning and selecting artists, in addition to guidelines for the placement of art in strategic locations, including parks, public buildings, and key community spaces.

The Public Art Board will oversee the selection and commissioning processes as required by the City's Public Art Ordinance.

Annual Public Art Project Plan

Every year, the Public Art Board will develop a plan outlining the specific projects to be undertaken, including selected locations, funding sources, and artists. This plan will be reviewed and adjusted annually to ensure that it aligns with the city's evolving needs and priorities.

Funding

The Public Art Masterplan will be funded through a combination of public and private sources, including city budgets, grants, donations, and partnerships with developers and businesses. These partnerships are essential to funding the program and ensuring its sustainability.

Maintenance and Deaccessioning

A long-term maintenance strategy will be developed to ensure that public art is well-maintained and preserved for future generations. This may include periodic restorations and, in some cases, deaccessioning works that have deteriorated or no longer align with the City's goals.

Evaluation

As needed, the Public Art Masterplan will be evaluated to assess its impact, effectiveness, and relevance. This evaluation will help refine and adjust the Public Art Program to meet the city's changing needs.

The Wilton Manors Public Art Masterplan represents a transformative opportunity for the City to integrate art into its urban fabric in meaningful ways. By establishing a comprehensive framework for public art, the City will not only enhance its aesthetic appeal but also foster a deeper sense of community identity and cultural vibrancy. With an emphasis on quality, innovation, and inclusivity, the Masterplan ensures that art will remain a core part of Wilton Manors' future growth and development, enriching the lives of all who live, work, and visit.

Wilton Manors' Public Art Masterplan marks a significant step in the City's ongoing efforts to foster a creative, vibrant community. With a strong emphasis on community engagement, diverse artistic expression, and long-term sustainability, this Masterplan not only enhances the City's aesthetic appeal but also solidifies its identity as a dynamic cultural hub. By integrating art into the built environment, the City aims to create a legacy of artistic expression that engages residents, attracts visitors, and strengthens the fabric of the community for generations to come.

INTRODUCTION



Mayor of Wilton Manors,
Scott Newton

“ This Public Art Masterplan represents more than just a collection of artworks—it is a vision for the future. ”

Dear Residents, Business Owners, and Friends of Wilton Manors,

It is with great pride and excitement that I introduce to you the inaugural Public Art Masterplan for our beloved City of Wilton Manors. This Masterplan marks a significant milestone in our ongoing commitment to making Wilton Manors a vibrant, creative, and inclusive community. As we embark on this transformative journey, we are reaffirming our dedication to enhancing the city’s aesthetic, cultural, and community life through the power of public art.

For years, Wilton Manors has been a place where creativity and community intersect. From the iconic *Thunderbunny* sculpture to the many murals and installations that already grace our public spaces, our City has long been a canvas for artistic expression. With the support of the Broward County Cultural Division and through a thorough process of community involvement, we are now taking the next step toward making public art an even more integral part of our City’s identity.

This Public Art Masterplan represents more than just a collection of artworks—it is a vision for the future. It is a commitment to fostering an

environment where creativity thrives, where diverse forms of art are accessible to all, and where public spaces reflect the values that make Wilton Manors unique. This Masterplan embodies our desire to celebrate our history, honor our LGBTQ+ heritage, and engage residents, artists, and visitors in a shared experience that strengthens our sense of community.

As we move forward with this initiative, we are committed to ensuring that public art not only enhances the beauty of our City but also deepens the connections between our residents and the community at large. Through thoughtful planning, collaboration, and community input, this Masterplan will create a lasting legacy that will enrich the lives of those who live, work, and visit here for years to come.

I am truly excited to see the Masterplan unfold in the coming months and years. I invite you all to be part of this exciting journey as we work together to shape the future of Wilton Manors through art.

Sincerely,

A handwritten signature in black ink, appearing to read 'Scott Newton'. The signature is fluid and stylized, with a long horizontal line extending to the right.

Scott Newton
Mayor of Wilton Manors

Purpose

The City of Wilton Manors aims to transform its built environment and improve the quality of life for citizens through the introduction of new policies and codes. The purpose of this Public Art Masterplan is to establish a comprehensive framework for integrating art into the City's landscape to foster cultural vibrancy and enhance community identity. The City's 2021 Strategic Plan calls for the development of a public art and culture policy. Recognizing that a creative built environment is essential for quality neighborhoods, in 2023, the City Commission invited Broward County Cultural Division to advise on establishing a comprehensive Public Art Masterplan and funding policy. Upon adoption, the Masterplan will make Wilton Manors one of 15 cities in Broward County with a robust municipal public art program.

Wilton Manors has a legacy of adopting practices aimed at improving the quality of life for residents. Community planning initiatives have resulted in a lively Arts & Entertainment District. Wilton Manors' Main Street Design Guidelines, adopted in 2006, have contributed to an enhanced Wilton Drive environment. This same plan strongly recommends the installation of public art. Building codes adopted in 2023 further encourage the incorporation of public art in certain types of private development to mitigate the impact of growth.

More than 40 privately or publicly owned public artworks, such as the sculpture, *Thunderbunny*, are currently located throughout Wilton Manors.

These artworks have grown from a desire by government, businesses, and residents to establish a unique identity for the downtown and surrounding neighborhoods.

The strategies recommended in this Masterplan ensure that art has a place in the City's future growth and redevelopment and create a framework to effectively support and manage public art in the City and ensure that public art efforts are inventive and well planned. Wilton Manors residents, elected officials, and stakeholders believe that it is essential for the Masterplan to:

- Establish a vision for impactful, memorable, and transformative public art.
- Plan for enduring permanent and temporary public art.
- Offer citizens the opportunity to participate in the process.
- Adopt guidelines that perpetuate the tradition of partnerships resulting in artistic activations.

Further, the Masterplan lays out a detailed framework for commissioning public art, from planning process to installation.

The research and planning process for Wilton Manors' Public Art Masterplan began in November 2023

when the City contracted with Broward County's Cultural Division to advise on a public art ordinance and creation of a public art masterplan.

A steering team comprised of City staff was identified to provide the Cultural Division with information, direction, and feedback. Through stakeholder meetings, the planning team learned that the community wants to see art that brings prestige to the City.

To date, residents have played a significant role in the acquisition of public art for the City, either by placing art on their own property where it can be viewed by the public, or by donating public art to the City. Many would like to continue this tradition and want public art policies and guidelines that encourage civic participation and private sector contributions. The community is looking not

only to the City to provide public art, but also expects contributions from the private sector.

During public workshops, residents voiced their vision for a cohesive public art collection that supports overall city-wide growth of the arts. Community members acknowledged that they may have different visions for public art. They underscored the belief that public art can contribute to the prestige of a city, foster community pride, enliven places, and provide a connection to local culture. Art with a sense of whimsy was frequently requested, as was art that reflects the local LGBTQ+ culture.

The Masterplan is based on the guiding principles below. It lays out both a community approach and a strategic curatorial approach to public art. It also serves as a guide to the procedures that define the mechanics for establishing and managing a public art program.

Masterplan Guiding Principles

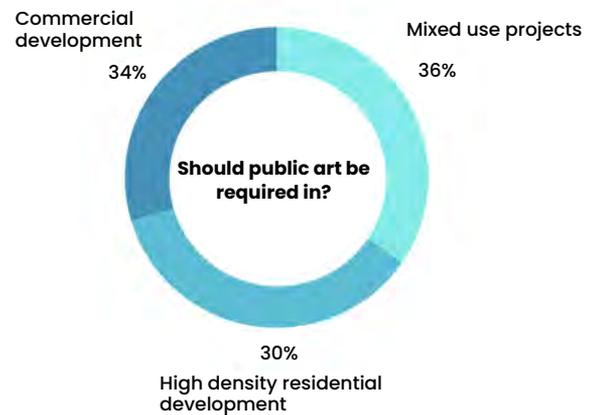
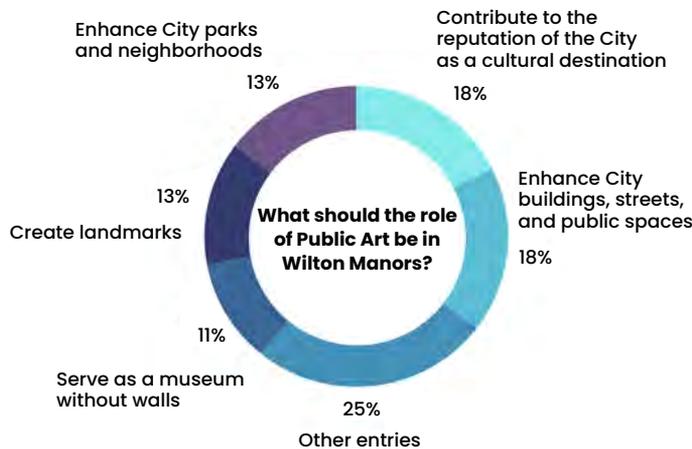
- ✓ **Establishes** a vision for impactful and transformative public art.
- ✓ **Plans** for enduring permanent and temporary public art.
- ✓ **Offers** citizens the opportunity to participate in the public art process.
- ✓ **Adopts** guidelines that perpetuate the tradition of public/private partnerships.

The Public Art Guidelines are a set of standards, criteria and policies related to the acquisition and installation of public art as defined in this Public Art Masterplan, which shall be adopted by the City Commission. The guidelines are intended to govern the standards and process by which the City Commission approve the acquisition and installation of public art to fulfill these requirements. *See Appendix 2 & 3*

Survey Results

Wilton Manors is a small, vibrant city of 1.94 square miles that is home to 11,402 people (2023 Census). Online and paper surveys were conducted throughout the first quarter of 2024 to garner public feedback to inform the Masterplan and allow for maximum input

from both residents and second homeowners. Questions were carefully written to determine how public art should be funded, where it should be located, and how opportunities for public art could address local goals or urban challenges.



The survey generated 237 responses. The people of Wilton Manors primarily value the small town and neighborhood feel of their City, its location, and the range of entertainment and touristic experiences it offers. Forty-seven percent of respondents indicated that funding should come from a combination of City and private developer contributions. Respondents also indicated their desire for diverse types of public art created by national and local artists and noted that artwork could address social issues and should be located, preferably, on private property and in parks.

VISION & GOALS

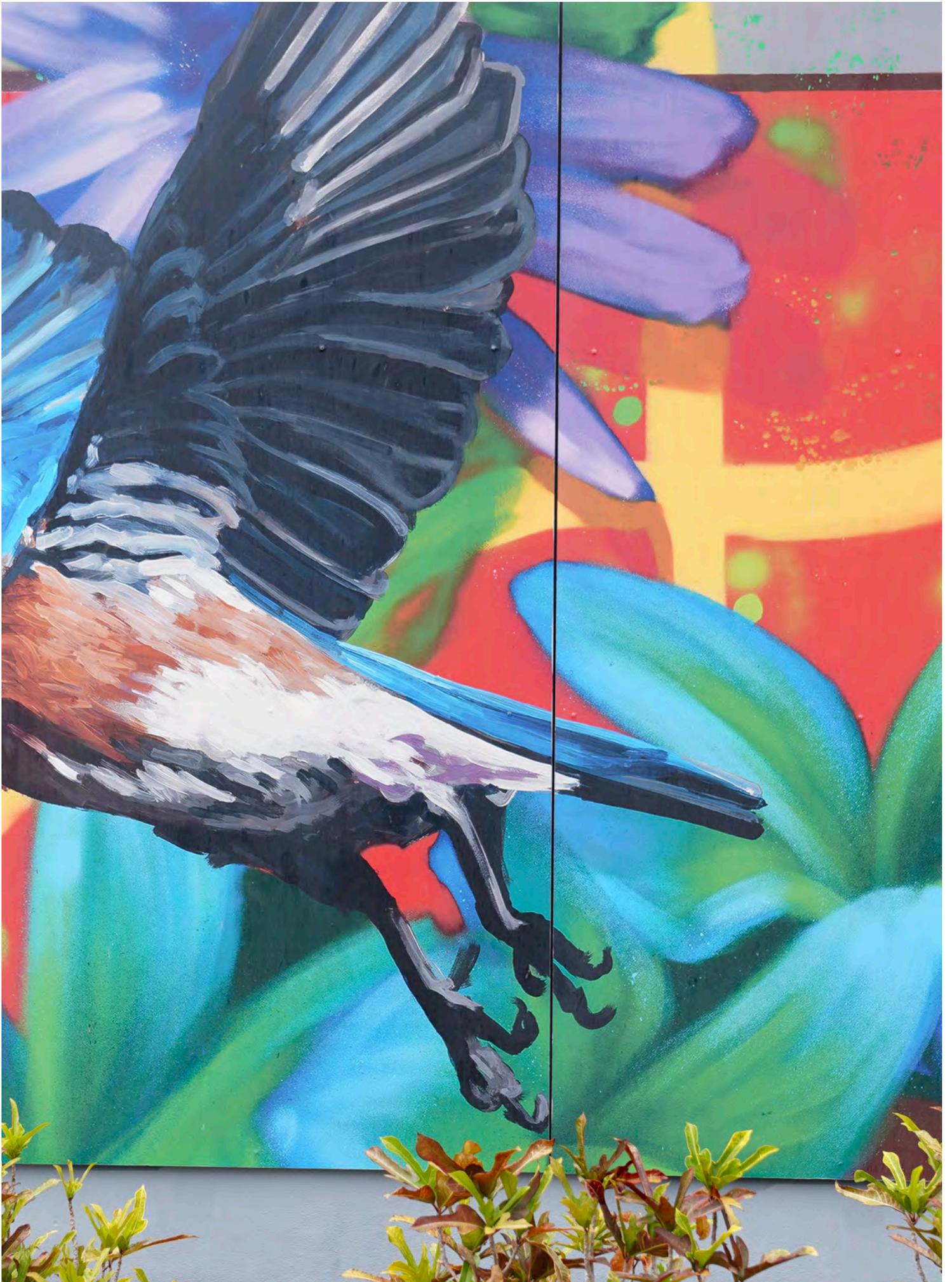
The vision and goals for the Public Art Masterplan synthesize the opinions of residents and community stakeholders. It is essential to the success of the program that this vision informs and guides Wilton Manors as it establishes and grows its civic art program.

Public art in Wilton Manors will:

- Distinguish Wilton Manors from other cities through artwork that demonstrates excellence, innovation, and is of the highest standard.
- Identify the City as an arts destination.
- Reflect and reinforce a sense of identity and place.
- Celebrate the City's history, culture, diversity, and values, recognizing the City's LGBTQ+ culture, along with other cultures that exist within the City.
- Enrich the community by providing an abundance of relevant site-specific public art.
- Inspire, evoke a sense of whimsy, and bring fun to open spaces.
- Support grassroots initiatives by arts-focused organizations.
- Create opportunities for local artists.
- Engage the community throughout the process of commissioning public art.
- Ensure that all art displayed in Wilton Manors is well maintained.



Detail of mural by Steven Teller, The Pride Center and Residences at Equality Park



TYPES OF PUBLIC ART

The typologies defined below correspond to opinions expressed by community members when asked to prioritize the types of artworks they would like to see in Wilton Manors.

Environmental Art

Environmental art tells an ecological story, educates and enlightens on issues such as the environment, stormwater remediation, clean air and waterways, or consumption of resources. Environmental art typically goes beyond depiction of flora or fauna for purely decorative purposes and is often collaborative or multidisciplinary in nature. Environmental artists typically have an interest in both art and science and may build or augment environments that reveal connections to ecosystems, produce ecological solutions that help mitigate environmental problems, or offer fresh perspectives that contribute to creating resilient environments.

Signature Sculptures

These artworks often become iconic emblems of a city. Signature sculptures may be celebratory or simply embody the culture and values that resonate within a community. Often monumental in size or playful in nature, iconic public art may be abstract, figurative, kinetic, interactive, or contemplative in nature.

Functional Art

Functional art often leverages a city's budget for standard necessities in the form of credits assigned to the artist to provide custom-designed architectural or landscape components. Functional public art may also have an implied function such as landmarks that aid with wayfinding or placemaking. Examples of functional art may include artist-designed benches, bike racks, canopies and shade structures, lamp posts, interior floors, painted streets, manhole covers, bridge railings, handrails, tree grates or trash cans.

Wilton Manors is known as the Island City due to the waterways that form its physical boundaries. The City has a unique opportunity to commission public art, which highlights and reinforces this unique characteristic. Living with Nature could be a central theme for public art in Wilton Manors, making the City a showcase for environmental art. Most of the City's 35 acres of parks and open spaces are located along the Middle River. Residents are clearly interested in the environment, with more than 200 residences having received Wildlife Habitat Certification through the National Wildlife Federation. In addition to permanent eco-focused public art, the City could host temporary eco-art activations.

Interactive Art

Physical interactions such as speaking, pushing a button, moving a lever, touching a screen, texting, sending an email, or moving through space, can bring interactive artworks to life, causing artwork to move, emit or transfer sound, or change appearance.

Monuments and Memorials

Artist-designed memorials and monuments can range from modest sculptural markers to pavilions that serve as places for reflection and meditation. These creative spaces can incorporate elements of landscape design, lighting, and other mindful forms that integrate with the larger environment.

Murals

Murals can be found in most urban landscapes. They can convey history, tell stories, or be dynamic, vibrant, or inspirational in nature. When commissioning murals, walls should always be properly prepared by the city or the artist. Artists should research and propose the use of paints that are compatible with substrates. Protective coatings can aid with the longevity of murals. Murals require maintenance and cleaning, especially when along major vehicular corridors or exposed to direct sunlight. There should be a legal review of the artist's rights and contractual agreements before

considering painting over a mural. The City may wish to create a roster of mural artists that can be accessed by commercial property owners wishing to commission murals for their own property.

Rotating Exhibits

Many cities install concrete plinths to display sculptures on a rotating basis. These spaces then become known as places where outdoor exhibitions occur. Plinths may be installed at ground level or may be elevated. The artwork may be borrowed from artists in exchange for a stipend or rental fee. Some cities provide artists with installation assistance, making city equipment available to lift heavy sculptures and crane them into place. Building codes should be consulted prior to launching such a program. Plinths should be designed to meet Florida codes.

Social Practice

Artists working in this area may explore environmental topics, social justice issues, urban gentrification, city functions, or racial, gender and other biases. Social practice artists focus on community engagement and human interaction. They create forums for progress and exchange. The art typically includes the element of social interaction, along with any tangible outcomes of the interaction. Examples include an artist-designed bike repair workshop to

address mobility issues or a pop-up amphitheater where residents of a community experiencing isolation can meet friends and neighbors and participate in cultural activities.

Technological and Digital Art

Artwork that is dependent on technology can be an exciting component of a public art collection. Technology is constantly transforming the art world, providing artists with new mediums in which to create and viewers new ways to engage with art. Examples of technology-dependent artwork include sound art, artist-designed games, olfactory art, light projections, virtual reality, augmented reality, digital installations, and holography. This artwork is often displayed on a screen, but it can take countless forms. Due to changing technology, regular maintenance or updates may be required. When technology-based artwork is commissioned, it is recommended that the City and the artist maintain an ongoing relationship and monitor any technological changes that will impact the artwork.

“ Public Art reflects the hopes and aspirations of a community.

- Wilton Manors survey respondent

CITY PARKS

Strategy

Create a unique identity for each City park by commissioning signature sculptures and artist-designed play structures, along with functional elements for each park. When appropriate or plausible, the artwork will have an eco-theme. Informational signs should be consistent in all parks.

Mickel Park is recreation-focused with a sports field, playgrounds, a large pavilion with stage, picnic tables, a splash pad, walking path, and a community building/meeting space. It follows that the art in the Mickel Park should be themed around sports and recreation, when plausible.

- ✓ Install a signature sculpture.
- ✓ Commission an artist to design sports-themed play structures once the existing one has reached the end of its life cycle or when plausible. Play structures will meet playground safety codes.
- ✓ Improve the appearance of the metal storage building.
- ✓ Commission one or more murals to enliven vertical wall surfaces and the park's metal-clad storage building.



Mickel Park

A consistent and cohesive city-wide style may be adopted for specific utilities, amenities, and facilities as identified by the Public Art Board including, for example, utility box wraps, informational signage, and bike racks.



Mangrove Preserve

Colohatchee Park benefits from a mangrove preserve with elevated walkway, dog park, and a boat ramp.

Public art has the opportunity to celebrate and announce the Colohatchee Park's three distinct spaces; a mangrove preserve, a boat ramp, and a community park with walking path, pavilion, and dog park.

Artist-designed signage, consistent with a city-wide style, and which captures the spirit of Colohatchee Park, the environmental importance of the area, and includes a map of the entire park will play an important part in creating a cohesive identity for its three sections. Currently, signs with inspirational phrases are located along the elevated walkway.

Mangrove Preserve

- ✓ Make the entrance to the mangrove preserve a focal point by commissioning an archway to located at either end of the mangrove walkway. Design elements of the archways can be repeated throughout the entire park to visually unify the three areas.
- ✓ Commission artists to create signage that creatively describes and depicts the ecology of the mangrove preserve, should be made from materials that complement the natural environment.
- ✓ Relocate the existing signs with inspirational text from the elevated walkway to the parking lot. Commission additional signs with similar inspirational phrases. Add an aesthetically pleasing background design to each of the signs.
- ✓ Add artistic elements to the chain link fence surrounding the parking lot.

Community Park

- ✓ Place a signature artwork in the park that celebrates nature and ecology as it relates to the mangrove preserve and waterway adjacent to the boat ramp.
- ✓ Embellish the chain link fence surrounding the dog park with artist-designed, dog-related elements. These art elements should be whimsical while complementing other art elements in the park.
- ✓ There currently are signs in the park advising of alligators. Cohesive signage should include a map of the entire park, including the boat ramp and mangrove preserve.

Boat Ramp

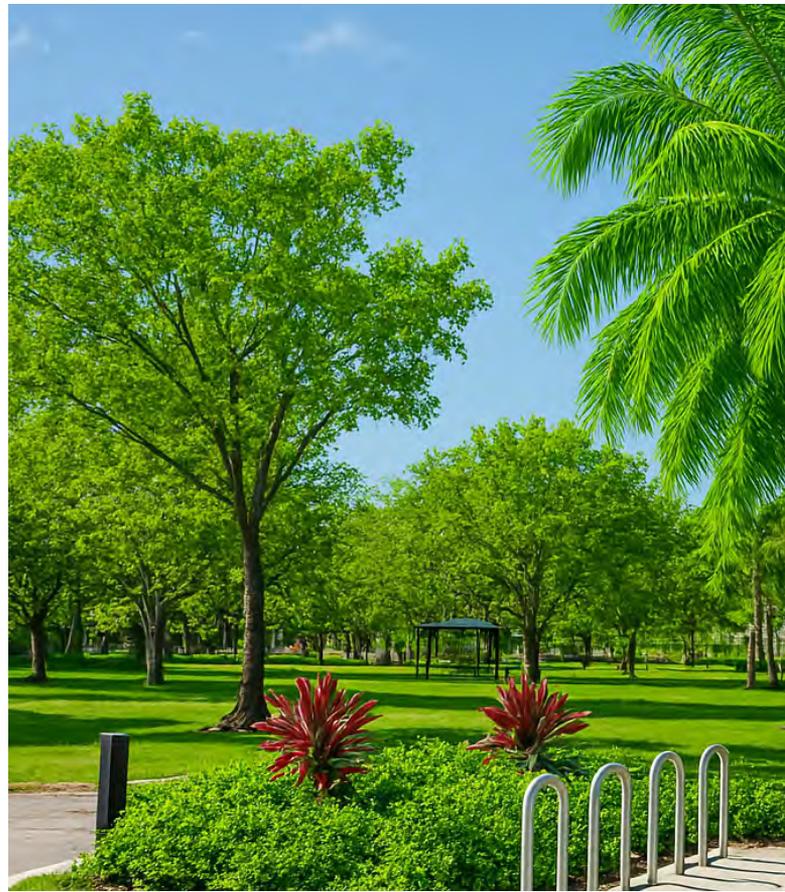
- ✓ Bollards around fire hydrants and in front of the restroom can be artworks in themselves. Alternately, an artistic treatment can be added to existing bollards.
- ✓ Replace standard benches with an artist-designed benches with an environmental theme.
- ✓ Commission artist-designed signage that describes Colohatchee Park, the environmental importance of the area, and includes a map of the entire park.
- ✓ Commission a new mural for the bridge located just south of the park on NE 15th Avenue.

Donn Eisele Park is a lush linear park with Middle River access. This space would be ideal for a sculpture park featuring environmental art. Due to the relatively small size and linear nature of the park, each artwork should be carefully selected to ensure that the space doesn't become cluttered. Materials should be compatible with the surrounding area and not jarring in size or subject matter. Ensure sprinklers are pointed away from any artworks to avoid staining. Interpretive signage can be designed to be on an angle, replacing the existing vertical signs, and a pathway or pavers could be designed by an artist that allows park visitors to walk up to the signs currently located in the northwest corner of the park.

- ✔ Locate multiple eco-themed artworks within the park along the existing pathway, thus establishing Donn Eisele as a sculpture park.
- ✔ Commission an artist to create an artistic “place” at the northwest corner of the park with an environmental theme. Include seating for contemplation and view of the Middle River.
- ✔ Functional art and design elements integrated as appropriate.
- ✔ Uniform wall / fencing along perimeter of park.



Donn Eisele Park



Stafford Park and Nature Preserve is a spectacular park, which benefits from a community center, outdoor deck with tables and shade canopies, playground, basketball courts, canoe/kayak launch, walking trail, outdoor restroom building, and a shed. Art should be environmentally themed with concentration on the flora, fauna and the endangered species found in and around Wilton Manors

- ✔ Create a sense of place by commissioning artwork for the exterior of the Community Center. The ideal locations are over the front entrance and above the shutters located to the right of the front entry.
- ✔ The design team will include an artist and landscape designer or an artist with landscape design experience.
- ✔ An artist-designed gate with an archway will entice people to explore the dock. An archway by the same artist can be commissioned for the vehicular entries into the Preserve.
- ✔ Functional art and design elements integrated as appropriate.



Stafford Park & Nature Preserve

Water retention landscapes are designed to restore the water cycle by retaining rainwater in the area where it falls. They can include ponds, dams, and other interconnected retention areas. Green infrastructure can be fused with artistic functional designs to improve water quality and flood management, channel stormwater, and provide habitats for local birds and animals.

Hagen Park located adjacent to City Hall, is the City’s central park. The park offers tennis, pickleball, and other playing courts. The public art at Hagen Park should complement and amplify the purpose of the park.

- ✔ Commission a large-scale signature sculpture with a sports theme for placement near the Community Center. An exciting signature sculpture will invigorate players and spectators.
- ✔ Community Center with murals on the upper walls of the rotunda.
- ✔ Functional art and design elements integrated as appropriate.
- ✔ Mural on Tennis Building and Steel Shed.
- ✔ Pickleball wind screens on fence.

Richardson Historic Park and Nature Preserve is adjacent to the City’s landmark Rainbow Bridge. The Historic Richardson Manor House and Carriage House are available for private events. There is one historic marker on the property that describes the significance of the Historic Park.

- ✔ Water retention areas present an opportunity for a unique and memorable eco-themed signature artwork. An environmental artist could create an artwork that highlights the flow of water into retention areas, making the natural functioning of the environment more visible.
- ✔ Functional art and design elements as appropriate, especially signs describing local flora and fauna, and signage with a map of the park could be designed by an artist with an interactive element. For example, an artist-designed sign could invite readers to find certain trees or animals.

Lieber Park has been renovated using a grant from AARP (American Association of Retired Persons). The Park's design highlights a grove of live oak trees. Walking paths traverse the small park.

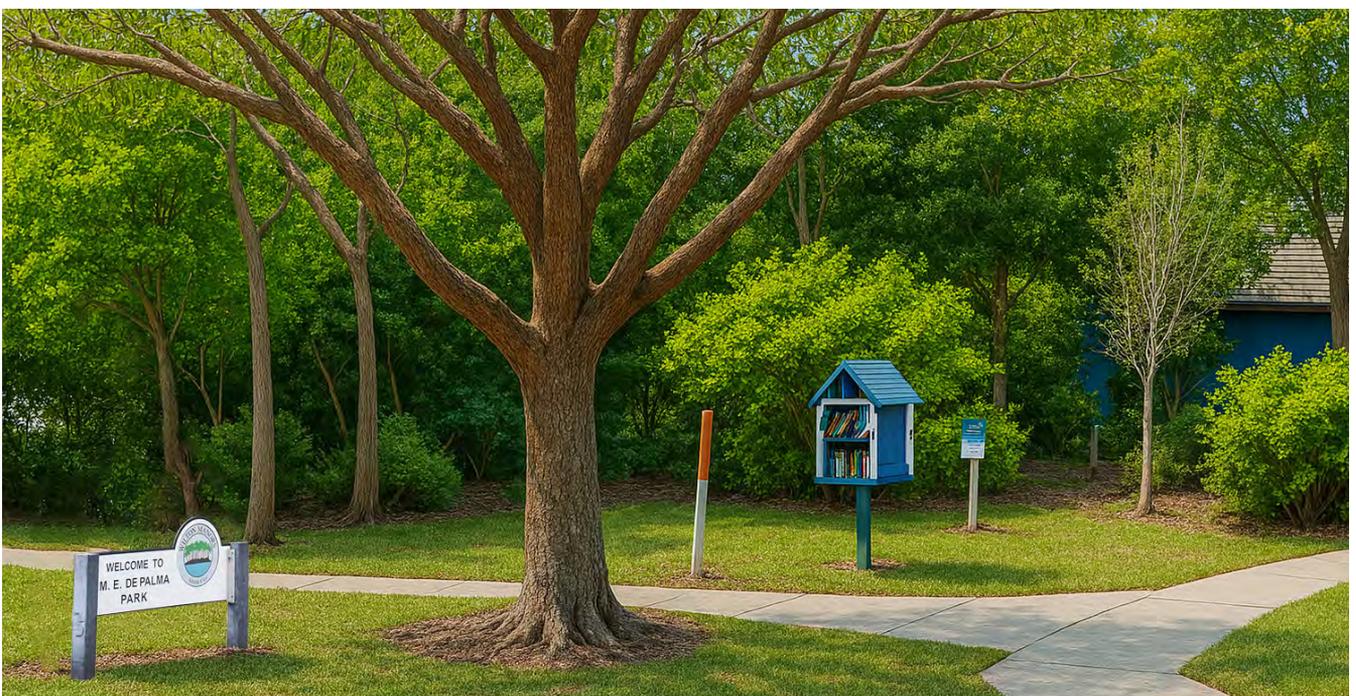
- ✓ Create a structure similar to the little library and make this an opportunity for artists to install small rotating exhibitions.
- ✓ Artworks should complement the peace and tranquility of Lieber Park.

M.E. DePalma Park This small neighborhood park is located at the intersection of two residential streets. The park contains a bench resembling butterfly wings, a butterfly sculpture, and several small plaques, in addition to a memorial and little library. Overall, there is a sense of unrestrained nature in a space with plantings intended to attract butterflies.

- ✓ An additional sculpture or lighting may enhance this area, when plausible or as needed.



Lieber Park



M.E. DePalma Park



Snook Creek Boat Ramp

Rachel Richardson Park Similar in size to Lieber Park, Rachel Richardson is a pocket park and would benefit from a similar curatorial approach.

- ✓ Commission an artist to redesign the space around an environmental theme, making Rachel Richardson Park a place to get engaged with nature. Prior to issuing a Call to Artists, City representatives should meet with the community to determine what aspect of the environment should be addressed by the selected artist.
- ✓ Include the little library in the overall redesign for the park along with park components such as benches or informational signage.
- ✓ Potential for temporary or rotating exhibitions.

Snook Creek Boat Ramp is located on the south fork of the New River and includes a small pavilion with informational signage. A fence surrounds the parking lot. Park visitors can view the waterway from the pavilion.

- ✓ In the short term, add artwork to the fence facing NW 9th Avenue to give the park an identity. Longer term, when replacing the fence, commission an artist to design the fence and supporting pillars.



Rachel Richardson Park

WILTON DRIVE

Strategy

Five Points and Justin Flippen Park are two highly visible Wilton Drive locations where exciting interactive artworks offering adult play experiences can be placed. One or more of these artworks should celebrate Wilton Manor’s LGBTQ+ culture. Best practices should be employed to ensure that artworks on “The Drive” are properly sited and lit within the landscape.



Justin Flippen Park

Justin Flippen Park Although this space benefits from the prominent *Thunderbunny* sculpture, with careful planning, Justin Flippen Park has the potential for additional works of art, and to be a work of art in itself.

Artists can be asked to think beyond a traditional sculpture and instead create an experiential interactive artwork. For example, an artwork that people can walk through would provide a unique artistic experience while amplifying the playful spirit of Wilton Manors. Lighting is essential to ensure that artwork offers both daytime and nighttime experiences.

- ✓ Consider space for an interactive, kinetic, or experiential artwork. This impactful artwork may be created by a renowned or emerging artist with the intention that it be memorable.
- ✓ Design team could recommend additional amenities as needed and relocation of the existing monument and manatee sculpture.

Interactive, kinetic, or experiential public artworks come in many forms and can activate human interaction, often in playful ways, and encourage people to connect to their environments and each other through joyful, lighthearted and awe-inspiring experiences.



Five Points

Five Points

Only a very small section of Five Points is public, just the very tip closest to the intersection. Even so, Five Points may provide a small, though ideal location for a whimsical signature artwork or artist-inspired landscape design that invites human interaction or contemplation

- Artwork should be of a scale that makes it viewable to both pedestrians and vehicles traveling along “The Drive” and other roads that feed into Five Points.



6th Avenue & Wilton Drive

6th Avenue & Wilton Drive

A small pocket park with lush landscaping exists on the northwest corner of 6th Avenue and Wilton Drive. Artwork for this space should reinforce the idea expressed by focus groups that “life is better here,” and “art promotes pride in place,” while being interactive and whimsical.

Prior to drafting a Call to Artists for this location, meetings should be held with stakeholders and City officials to determine the parameters and scope of the art project.

- The selected artist will create a design that complements and takes inspiration from the lush landscaping surrounding the space.
- Replace bike racks and other aestheticized utilities with artist-designed city-wide amenities if plausible or as needed.
- Hire an architect to redesign the park.

Neighborhoods, Entrances, and Streets

Strategy

Public art in neighborhoods, along streets, and marking entrances to the City, will promote pride and inspire all who see it. These locations present opportunities for local and national artists.

Entrances

Focus groups indicated that art should welcome visitors to Wilton Manors. There is an opportunity to create additional and unique landmark bridges, like the Rainbow bridge.

- ✓ Bridges could all be painted with the same design, denoting to vehicles and pedestrians that they are entering or leaving Wilton Manors.
- ✓ On Andrews Avenue, Andrews Avenue Park presents an opportunity for a substantial cluster of whimsical sculptures that welcome residents and visitors to Wilton Manors.

Traffic Diverters

Traffic Diverters are raised islands built on residential streets that restrict vehicle access while allowing pedestrians and bicycles to pass through. In Wilton Manors, traffic diverters offer small spaces for significant art treatments. An artist may propose improvements to the existing hardscape and landscape or replace the diverters with memorable sculptures.

Streets

When agreements can be reached with property owners, such as the County or State, or when the City has jurisdiction over a road, bike lanes and crosswalks designed by artists can speak of the culture and values of the City. Artwork along Wilton Drive should complement the existing “Up in the Air” series of wire artworks attached to lamp posts.

- ✓ Utility box wraps.

Traffic diverters prevent cars from passing through areas of an intersection. Greenways make excellent traffic diverters to make traffic flow more smoothly, or slow speed, so pedestrians and bicyclists can safely share the road. They are excellent opportunities for landscaped designs, sculptural elements and bollards.



Richard C. Sullivan Public Library

City Buildings

Strategy

- City buildings, such as the Fire Station, Library, and the Island City Cultural Center present prime opportunities for citizen-initiated public art including rotating exhibits of outdoor artwork.

Fire Station

- Place a signature sculpture in front of the building that is in keeping with the proportions of the building, without infringing on sight lines or fire truck access.
- Bollards present an opportunity for local artists and citizen-initiated public art of the highest quality.

Library

- Community members have expressed interest in commissioning a new mural for the library. A mural that surrounds the front door would frame the entrance and welcome patrons. A professional Call to Artists can be crafted by community stakeholders in collaboration with City staff and distributed to a roster of pre-screened qualified artists approved by the Public Art Board.

Island City Cultural Center

- Commission a new mural for the exterior of the building every five years.
- Install concrete pads around the exterior of the Cultural Center for rotating sculpture displays.

City Hall

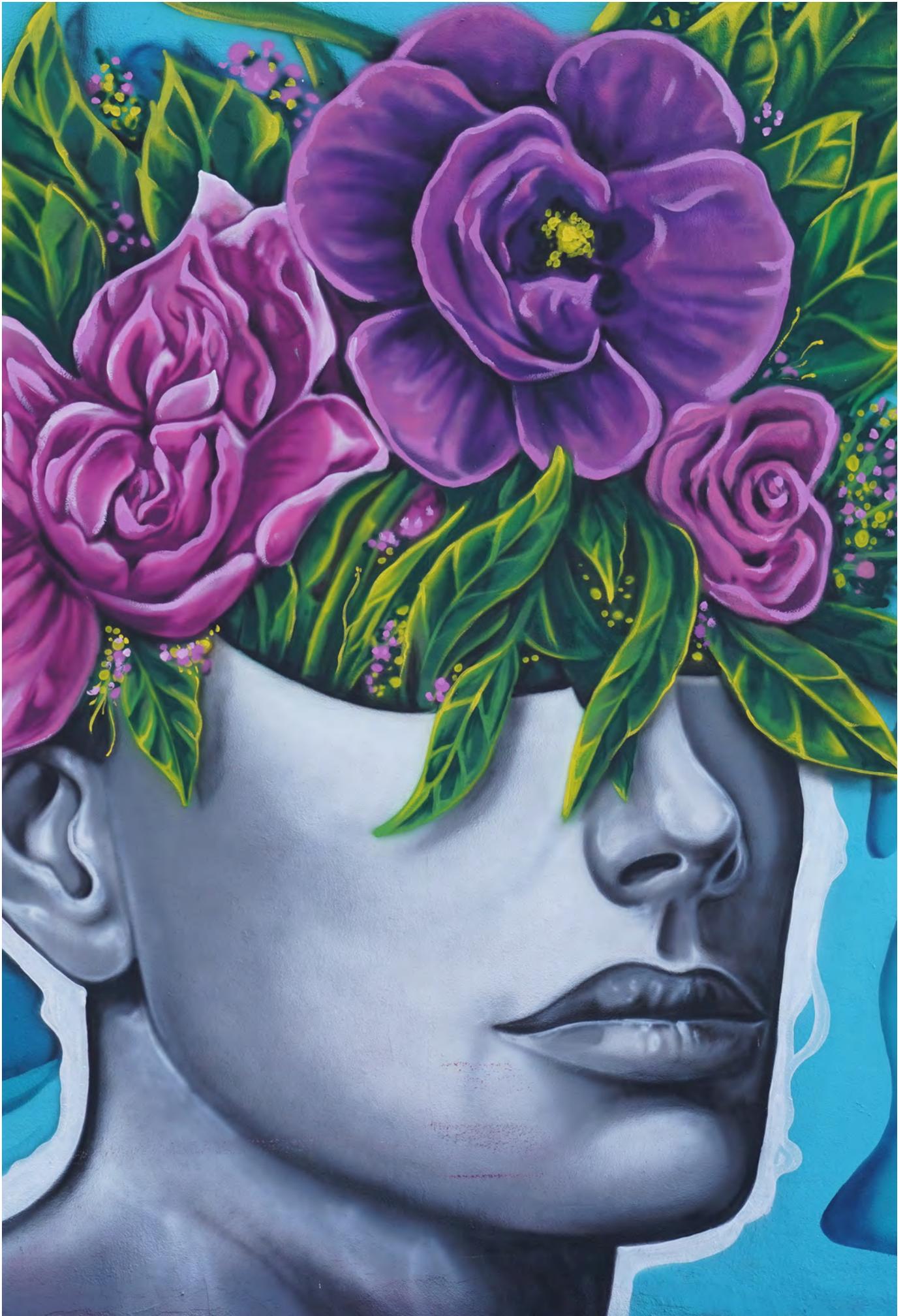
- Create an “Art on the Waterways” program that commissions video or projection-based art and animations that celebrate the City’s waterways. These digital creations can be viewed on screens or projected onto walls to creatively express thoughts and impressions of the ecology of the waterways that could be complemented with a City YouTube or Vimeo channel that aims to expand public access to the digital creations. In addition to City Hall, “Art on the Waterways” could be displayed in community centers and the library. In some locations, digital signage or artworks can be projected from floor to ceiling on multiple walls to create an immersive environment for permanent or temporary display, or to promote programs or events.

Functional Design

Strategy

Functional art and design elements can be found across the City. These items have the potential to be designed by an artist. Alternately, artists may attach, insert, or apply artistic elements to commercially available park and urban furnishings. Consider commissioning an artist when functional elements require replacement.

FUNCTIONAL PUBLIC ART FOR CITY SPACES		
Functional Elements	Opportunities	Locations
Metal Storage Sheds	Mural	Mickel Park, Hagen Park
Fences	Artistic elements can be attached to chain link and other fences. Limit number of banners displayed on fences.	All Parks, Public Works Facilities
Trash Cans	Commissioned artists can design trash cans for City parks.	All Parks
Bike Racks	Design of bike racks can be commissioned to complement the established artistic theme for the park.	Richardson Park, Mickel Park, Island City, Hagen Park, City Hall, Donn Eisele, The Drive
Benches and Seating	Artists can be commissioned to create benches that complement the established artistic theme for the park.	Island City, Donn Eisele, Colohatchee Park, City Hall interior, and as part of a holistic design for Justin Flippen Park and Five Points
Nature Signs	Environmental artists can be commissioned to create cohesive, informational and educational signs (similar to Wilton Manors' Wayfinding Project) highlighting environmental aspects of each park. Directional Waterway signs.	Richardson Park, Island City, Donn Eisele, Colohatchee Park, Stafford Park and Nature Preserve
Bollards	Multiple options for the aestheticization of bollards include: artistic paint treatment, covers, and attached sculptures. Bollards can also be replaced with designs created by artists.	Library, Fire Department, Colohatchee Park
Pathways and sidewalks	Artists can be commissioned to create, for example, bronzes, mosaics, or stone pavers depicting poetry or images inspired by the established theme of the park.	Island City, Richardson Park, and as part of a holistic design for Justin Flippen Park and Five Points



Detail of mural by Avi Ram, Out of the Closet

Best Practices

Best practices in public art administration have been developed on a national level, honed by professionals working in the field, and customized to meet the needs of Wilton Manors. By following these practices, there will be clarity and consistency for all of those participating in the public art process.

Public Art Board

The Public Art Board (“PAB”), or other body as approved by the City Commission, shall mean 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 Wilton Manors’ Public Art Masterplan in compliance with the Public Art Ordinance.

Public art in Wilton Manors will be selected by a Public Art Board comprised of both experts and those with a strong interest in public art. It is important that Board members seek citizen feedback and recommend vibrant, dynamic, and distinct artwork that will create a broad spectrum of viewer experiences.

The PAB is an advisory board appointed by the City Commission consisting of seven members. Membership will include three arts professionals and two City residents with a strong interest and knowledge of visual art. The remaining two members may be either an arts professional or a City resident. The arts professionals must either own an art related business within the City or be professionally involved in the Wilton Manors arts community. The arts professionals are not required to be residents of the City.

This seven-member Public Art Board will be knowledgeable in their respective fields of artistic, architectural, or design expertise and willing to learn about public art. PAB members will have an understanding of community activities, serve staggered two-year terms, or as otherwise determined by the City Commission. The PAB elects a chair from its membership. This individual will serve no more than two consecutive one-year terms.

PAB members will comply with state statutes pertaining to attendance, public access to meetings, and conflicts of interest. Any member serving on the board must recuse themselves from selecting any artwork to which they have a personal connection, or any artist with whom they have, or have had, a professional relationship.

Role and Development of the Public Art Board

The seven-member Public Art Board advises the City Commission in accordance with the City’s public art policy. This group of volunteer experts, in accordance with the Wilton Manors’ Public Art Ordinance, General Guidelines, and Private Developer Guidelines will focus the City’s resources on public art projects that make the strongest impact for residents and visitors. The PAB works in collaboration with City staff to ensure that there is cohesiveness between the proposed public art, surrounding landscape, built environment, and government regulations.

The Project Plan lists proposed public art commissions, sometimes referred to as projects, and the budget for each commission. Conservation and maintenance projects with budgets over \$10,000 will also be included in the Project Plan. The Project Plan is submitted to the City Manager during the budget cycle, and upon approval by the City Commission the funds can be expended.

Public art projects will typically take more than one budget year to complete. City Commission approval of the recommended Project Plan will make the funds available through to completion of the project.

Public Art Project Plan

Ordinance 2024-006 establishes a Public Art Fund (“Fund”) to receive monies for public art. Each year during the City’s budget cycle, the PAB and City staff collaborate on the development of a Project Plan for use of the monies deposited into the Fund.

In addition to the cost of the public art commission or conservation project, the City should use public art funds for plaques placed at each artwork. Plaques will include the name of the artist, title of the artwork, year created, and the artistic medium. There may be marketing and solicitation costs for public art activities, and these may also be expended from the Public Art Fund.

ANNUAL PROJECT PLAN DEVELOPMENT	
Administrative Coordination	Action
City Manager or Designee	<ul style="list-style-type: none"> 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 Project Plans. Estimates cost of any contract services required to administer the public art program or manage projects. Relays the Public Art Board recommended Annual Project Plan to the City Commission.
Public Art Board	<ul style="list-style-type: none"> Recommends the Annual Project Plan to City Manager or their designee and City Commission.
City Commission	<ul style="list-style-type: none"> Approves the Annual Project Plan.
City Manager or Designee	<ul style="list-style-type: none"> Includes Annual Project Plan in City Budget documents.

How to Commission Public Art

Call to Artists

A Call to Artists is created for each proposed public art commission. The Call to Artists includes a detailed scope of work, photographs of the site, and the budget for the public art commission. This helps artists determine if a project is of interest and within the scope of their practice.

An effective Call to Artists will welcome the creativity of artists of all levels and backgrounds. Artists who have a studio practice are equally capable of creating a successful public artwork. By commissioning artists with a variety of art practices, the city will ensure a diverse art collection that speaks to a wide range of individuals.

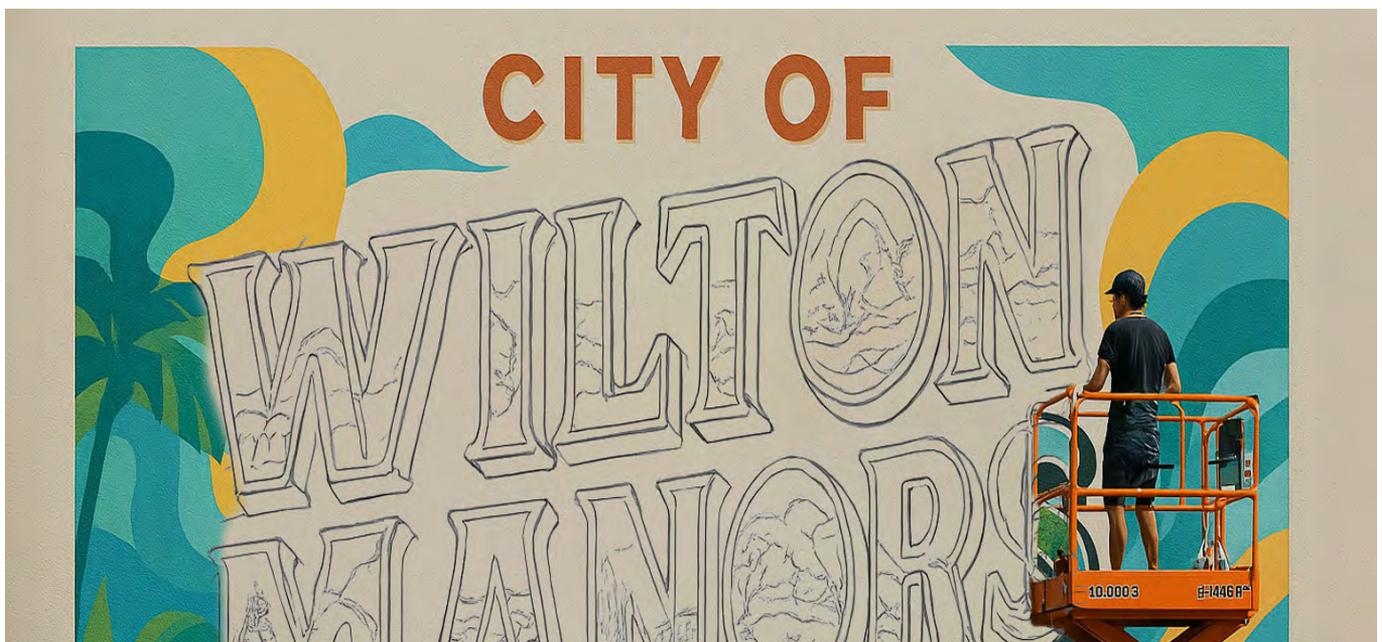
Public art programs are inclusionary and equitable. The Public Art Board should consider setting goals relating to equity and inclusion. To achieve such goals, it is important to distribute Call to Artists widely. As the public art program matures, it should collect and share data illustrating how it embraces different styles, voices, genders, and races.

The Call to Artists should be tailored to the opportunity. For example, a public art opportunity may be open to national or international artists or limited to artists residing in a certain location such as Florida.

A limited Call to Artists may solicit qualifications from artists working in a certain medium or having experience specific communities.

Direct selection of an artist may be appropriate in some circumstances such as when there is a short timeline for completion or when the artwork must be an extension of previously commissioned work by the same artist. The budget may be a factor for determining how to structure the Call to Artists. For example, an artist who lives within close proximity to Wilton Manors will have lower travel costs and may have the ability to be on-site more frequently during the term of the project. When overhead and travel costs are reduced, the artist will presumably put more of the allocated budget towards the art.

The Call to Artists will detail the application requirements. Unless otherwise requested, artists will submit a resume, brief letter of interest, and images or short videos of past work. Artists are not required to submit proposals unless shortlisted for the project. Three or more artists may be shortlisted. The PAB interviews shortlisted artists who will be hired without a conceptual design proposal, or requests that shortlisted artists submit a proposal. In some instances, honorariums will be paid to artists for proposals. Shortlisted artists will be given maximum leeway to create a unique design.



Methods of Artist and Artwork Selection

- Open Competition
- Any artist may apply subject to any eligibility criteria stated in the Call to Artists.
- Limited Competition or Direct Selection
- PAB may nominate a short list of artists to be considered for a commission. Alternately, the city may create a pre-screened roster of artists that work within certain art genres or who have very specific experience relevant to the commission.
- PAB may recommend the direct selection and purchase of an existing artwork or payment of fees for an exhibition of artwork on temporary display.
- Recommending an artist or artwork through PAB will involve reviewing applications and recommending the selection of an artist and conceptual design proposal to PAB for all projects with budgets of \$15,000 or more.
- Review of art commissions or art purchases under \$15,000 by PAB will be at the discretion of the City Manager or their designee. PAB, in collaboration with City staff, will evaluate the conceptual design proposal or direct purchase of art. All recommendations are forwarded to the City Commission for final approval.

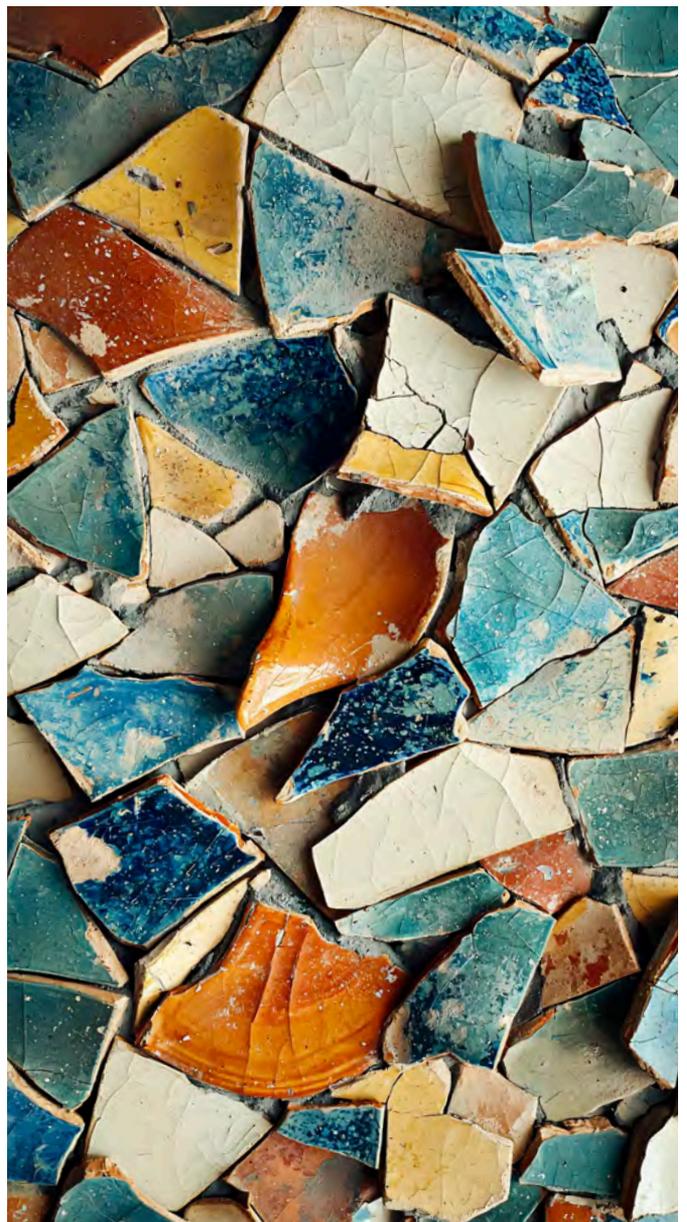
Contracts and Insurance

Standardized agreements for commissioning public art are developed by the City's attorney. Boilerplate agreements are customized to different circumstances such as when the City commissions public art, when an artist loans artwork for temporary exhibitions, direct purchase of art, and when the municipality allows others to lease City owned property for display of artwork or artwork.

Most artists are sole practitioners or have less than four employees and are not able to obtain bonds or certain insurances such as professional liability and workman's compensation. Whenever possible, risk managers or city attorneys should waive or omit such requirements.

Some public entities ask artists to sign release documents, thus minimizing or eliminating the City's exposure to risk. When a completion bond is absolutely necessary, the City should hire a general contractor who can obtain the bond. The contractor is then responsible for all aspects of the installation and subcontracts with the artist to fabricate the artwork.

When setting the public art project budget, the Board and staff should be mindful that, contractually, artists need to maintain the levels of insurance required by the City over the course of the contract. The project budget should be sufficient for artists to pay all overhead costs, including insurance, and not be out of pocket.



Public Art Program Administration

A City appointed liaison will implement the vision and goals outlined in the Public Art Masterplan, in consultation with the Public Art Board. The liaison maintains online tools to provide public access to the civic art collection. Most importantly, the liaison will assist the Public Art Board to develop rosters of pre-qualified artists and curators. These rosters will serve as reference tools for property owners, developers, and community members wishing to initiate their own public art projects.

- Facilitates meetings of PAB.
- Conducts orientations for PAB members.
- In consultation with PAB, launches new initiatives, creates media communications.
- Provides reports to the City Manager.
- Assists PAB to create partnerships with artists.
- Manages the public art collection by keeping accurate records.
- Responds to community feedback about individual art commissions and the overall program.

PUBLIC ART PROGRAM ADMINISTRATIVE ACTIONS		
Action	Administrative Coordination	Frequency
<ul style="list-style-type: none"> • Amendment of Ordinance 	City Manager / City Commission	As needed
<ul style="list-style-type: none"> • Establishment of a Public Art Board by City ordinance or resolution 	City Manager/City Commission	Following adoption of the Public Art Masterplan
<ul style="list-style-type: none"> • Appointment of Public Art Board members 	City Commission	Upon establishing the Public Art Board and to fill vacancies
<ul style="list-style-type: none"> • Review and update Public Art Masterplan 	City Manager or designee	Annually, or as needed
<ul style="list-style-type: none"> • Boilerplate agreements for public art commissions drafted • City Commission approvals obtained • Agreements executed by City Manager 	City Attorney	Update agreements as required
<ul style="list-style-type: none"> • Approval of recommended Annual Public Art Project Plan obtained 	City Commission	Annually as part of the City Budget approval process
<ul style="list-style-type: none"> • Call to Artists drafted 	Public Art Board Liaison & Public Art Board	Following approval of Annual Project Plan
<ul style="list-style-type: none"> • Recommendations for artists and conceptual design proposals to Public Art Board and City Commission 	Public Art Board	For each public art project

Community Participation

Community participation will take place at Public Art Board meetings when they are discussed, and at City commission meetings when they go to the Commission for approval.

Caring for the Collection

Like all capital investments, art must be maintained and conserved. The Call to Artists generally asks for artwork to be low maintenance. Shortlisted artists submit a preliminary maintenance and conservation plan along with their design proposal, thus allowing the City to evaluate long-term care costs alongside any additional requirements. Independent conservation experts can be engaged to maintain and repair the collection as needed.

Prior to completion of a public art commission, the selected artist submits detailed instructions on maintaining the artwork. Information about fabricators, methods, colors, and materials should also be provided to the city. This will become part of the permanent record maintained by the commissioning body, which may be the city or private development.

City or private development maintenance crews can be trained to perform routine maintenance tasks. Depending on the type and location of the artwork, routine maintenance may include dusting, removing leaves from the base of sculptures, annual waxing of bronze artworks, or cleaning and coating murals with ultraviolet ray retardant. Water sprinkler systems can be directed away from artwork to prevent staining and damage. Lawn maintenance crews can be instructed to avoid operating machinery too close to artwork.

A survey of artwork, focusing on the condition of each piece in the City's collection can be undertaken, as needed, by a qualified professional as designated by the Public Art Board. Maintenance and conservation work can be undertaken by a qualified professional or the original artist or fabricator if available.

Deaccession

When necessary, public art may be removed from the City's collection through the deaccession process, subject to any legal restrictions. The city should explore all options before deaccessioning an artwork.

Justification for deaccessioning an artwork may include:

- Changes to the site
- Conservation costs exceed the original cost of the artwork
- Artwork no longer represents the artist's original concept
- Artwork has deteriorated and is beyond reasonable repair and conservation
- Cost to relocate the artwork is excessive
- Artwork endangers public safety
- No longer consistent with the city's current mission and values



Mural by Steven Teller, The Pride Center and Residences at Equality Park

Donations

Proposed donations of art to the City will be submitted to the City Manager or their designee. The donations will be valued at \$25,000 or more, as verified by a licensed professional art appraiser provided by the donor. City staff will conduct a safety evaluation and forward their recommendations to the Public Art Board. The Public Art Board's recommendation to accept or deny the application will be approved by the City Commission. City attorneys will facilitate a formal transfer of the title before the City takes possession of the donated artwork.

Justification for for refusal include:

- Not consistent with the City's current mission and values
- Not consistent or cohesive with the City's Public Art Masterplan
- Ongoing operational costs of the artwork are not permitted uses of the City's Public Art Fund
- Art donations offered do not have an established and recognized significance as public art among arts professionals and art appraisers, or as determined by PAB
- Artworks that cannot be reasonably maintained within the resources available to the City

Applications to donate artwork to the city will include:

- Artist's biography or resume
- Title of artwork, dimensions, materials, year created
- Image or rendering of artwork
- Proposed location for artwork
- Budget to transport and install the artwork including any building permits and fees (Donor will assume these costs)
- Name of qualified installer
- Conservation and maintenance requirements
- Proof of ownership of the artwork and right to transfer the title to the City

Private Development Approval Process

The Public Art Ordinance allows private development to meet the public art requirement by paying into the Fund. A second option is by paying into the Fund and placing art on the development site. When opting to place art on the site, private development is encouraged to hire a professional art curator to identify the artwork and ensure that it is advantageously placed at the site.

Private development wishing to place artwork on the site will submit an "Art Plan" application to the city. In accordance with the Public Art Ordinance Sec. 185-050, an application for placement of art on private property shall be submitted to the Community Development Services 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.
- (d) A narrative statement to be submitted to the city to demonstrate that the art will be displayed in a public place; and
- (e) A statement indicating the property owner's willingness to maintain the art in compliance with all applicable City Codes.

To initiate the approval process, the developer must submit the Art Plan application to the Community Development Services Director. Upon receipt, the Director routes the application to the Public Art Liaison for the Public Art Board (PAB) for review. The PAB evaluates the proposal and makes a

recommendation to either approve or deny the artwork. The Public Art Board liaison then notifies the Community Development Services Director of the PAB's recommendation and forwards the item to the City Commission, which makes the final decision on approval.

Once the artwork is installed, the property owner submits the final budget for the artwork, photographic or video documentation of the completed artwork at the site, and proof of insurance.

Community Development Services Director or their designee determines if the owner's documentation is complete. City staff may visit the site in person to verify completion of the artwork.

The Public Art Board is notified when the artwork is complete. The Public Art Program Manager updates records pertaining to the public art program.



Enacting the Public Art Ordinance

Adoption of the Public Art Ordinance authorizes City staff to establish the public art program. To ensure the efficient functioning of the public art program and timely approval of private development public art applications, the City should take the following actions:

Upcoming & Ongoing

- Appoint Public Art Advisory Board.
- Create a Public Art Fund.
- 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.
- Identify City or consultant staff who can manage public art projects.
- Begin orientation sessions with newly appointed Public Art Board members.
- Post the Public Art Masterplan, Ordinance and Guidelines on the City website.
- Establish a record keeping system for the public art program that identifies the artist's name, Title and year artwork was completed, description, appraisal value, photographic documentation, a record of all conservation or maintenance, location, and the name of the developer or owner if artwork is on private developer's property.
- 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. Website will include brief biographies of selected artists, and maps showing the location of the artwork.
- Engage appraisal and conservation experts to periodically assess and catalog existing artworks, as needed.
- Update the City's Public Art Masterplan as needed
- Continually identify potential volunteers to serve on the Public Art Board.
- Identify and apply for public art grants.
- Continue to build website content and utilize social media to advise community of achievements and of what's coming next.
- Hold dedication ceremonies for each newly completed artwork commission.
- Partner with other entities to promote educational activities where the community and artists can learn about public art.
- Evaluate the progress made on implementing the Public Art Masterplan and determine if there are gaps in the diversity and types of art, or underserved areas of the city.

CONCLUSION

The City of Wilton Manors is embarking on an ambitious journey to transform its urban landscape by investing in Public Art. Community engagement has been paramount to this Masterplan's development and reflects Wilton Manors' steadfast commitment to nurturing its unique identity, including its LGBTQ+ culture, while offering citizens opportunities to meaningfully participate in the process.

By partnering with the Broward County Cultural Division, Wilton Manors joins 15 other cities in Broward County with robust municipal public art programs. Through this Masterplan, Wilton Manors is now poised to enhance its distinctive character by integrating more high-quality public art into its vibrant cityscape for decades to come.

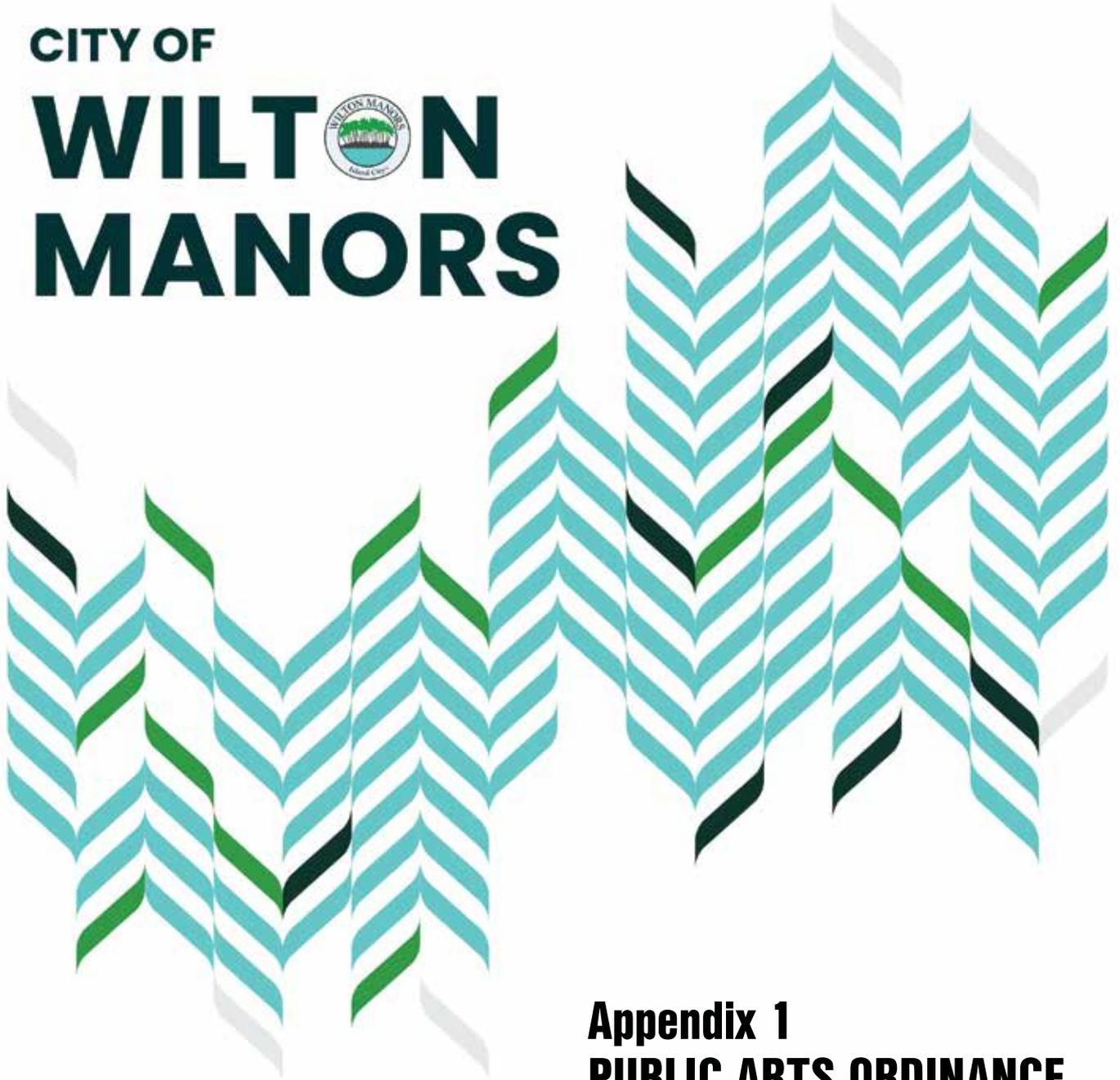




APPENDIX

CITY OF

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MANORS



Appendix 1
PUBLIC ARTS ORDINANCE

1 **WHEREAS**, public and private development shall contribute to a public art program to
2 enhance and maintain the City's aesthetic character; and

3 **WHEREAS**, in *Metromedia, Inc. v. San Diego*, 453 U.S. 490 (1980), the U.S. Supreme
4 Court previously held that land development regulations which require development to meet
5 aesthetic conditions have been generally found to be supported by a legitimate public purpose; and

6 **WHEREAS**, in *Ehrlich v. City of Culver City*, 911 P.2d 429 (Cal. 1996), the California
7 Supreme Court held that an art fee on private development is a legitimate aesthetic regulation
8 which does not require the same level of legal scrutiny as an impact fee; and

9 **WHEREAS**, the City Commission desires to establish Article 185, entitled "Public Art
10 Program" to enhance the quality of life through artistic opportunities and to create a cultural legacy
11 for future generations through the collection and exhibition of high-quality art pieces that reflect
12 diverse styles, chronicling history through the collection of artifacts, documents and memorabilia
13 that will acknowledge the past and create programs and activities that will further these goals; and

14 **WHEREAS**, the Public Art requirements found in this Article are design standards based
15 on the aesthetic needs of the community and are not intended to be either an impact fee or a tax;
16 and

17 **WHEREAS**, City staff recommends approval of the proposed changes; and

18 **WHEREAS**, the Planning and Zoning Board, sitting as the City's Local Planning Agency,
19 has reviewed this Ordinance, and has determined that it is consistent with the City's
20 Comprehensive Plan; and

21 **WHEREAS**, pursuant to Section 166.041 (3)(a), Florida Statutes, notice has been given
22 by publication in a paper of general circulation in the City, notifying the public of this proposed
23 Ordinance and of the time and dates of the public hearing; and

24 **WHEREAS**, one (1) public hearing was held before the City Commission pursuant to the
25 published notice described above; and

26 **WHEREAS**, the City Commission finds that adoption of this Ordinance through its police
27 powers will protect the public health, safety, and welfare of the residents of the City, and furthers
28 the purpose, goals, objectives, and policies of the City's Comprehensive Development Plan;

29 **NOW THEREFORE, BE IT ORDAINED BY THE CITY COMMISSION OF THE**
30 **CITY OF WILTON MANORS, FLORIDA:**

31 **Section 1.** The foregoing "WHEREAS" clauses are hereby ratified as being true and
32 correct and are hereby made a specific part of this Ordinance upon adoption hereof.

1 **Section 2.** That Article 185, entitled "Public Art Program" of "Unified Land Development
2 Regulations" of the City Code of Ordinances is created to read as follows:

3 ARTICLE 185. - Public Art Program

4 Sec. 185-10. - Intent and purpose.

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

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

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

21 Sec. 185-20. - Definitions.

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

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

29 Art shall mean tangible creations by artists exhibiting the highest quality of skill and aesthetic
30 principles and includes all forms of the visual arts conceived in any medium, material, or
31 combination thereof, including, but not limited to, paintings, sculptures, engravings, carvings,
32 frescos, stained glass, mosaics, mobiles, tapestries, murals, photographs, video projections, digital
33 images, bas-relief, high relief, fountains, kinetics, collages, drawings, monuments erected to
34 commemorate a person or an event, functional furnishings, such as artist designed seating, lighting,
35 and clocks. The following shall not be considered as art for purposes of this Article:

- 1 (a) Reproductions or unlimited copies of original art.
- 2 (b) Art objects which are mass produced.
- 3 (c) Works that are decorative, ornamental, or functional elements of the architecture or
4 landscape design, except when commissioned from an artist as an integral aspect of a structure
5 or site.
- 6 Building shall mean any structure that encloses space and is used or built for the shelter or
7 enclosure of persons, businesses, or property.
- 8 Development project shall mean any development, including remodeling, construction, or
9 redevelopment, which requires a building permit or permits as described on the precise plan
10 submitted for approval to the City. For purposes of this Article, development projects shall also
11 include all new construction and tenant improvements for commercial, industrial, multi-family,
12 institutional and mixed-use development.
- 13 Durable shall mean lasting, enduring and highly resistant to deterioration due to weather or the
14 passage of time.
- 15 Developer shall mean the owner, including its successor and assigns, of the subject development
16 project.
- 17 Project cost shall mean the total cost of the improvements, excluding land costs, approved for a
18 development project, as approved for the building permit(s) for the subject improvements.
- 19 Public Art Board ("PAB"), or other body as approved by the City Commission, shall mean an
20 entity appointed by the City Commission to help administer the Public Art Program and make
21 recommendations to the City Commission regarding acquisition of public art to fulfill the
22 requirements of this Article.
- 23 Public art fund ("the fund") shall mean a separate, interest bearing set of accounts set up by the
24 City to receive monies for the Public Art Program.
- 25 Public Art Program guidelines shall mean a set of standards, criteria and policies related to the
26 acquisition and installation of public art as defined in the public art master plan, and which shall
27 be adopted by the City Commission The guidelines shall govern the standards and process by
28 which the City Commission shall approve the acquisition and installation of public art to fulfill the
29 requirements of this Article.
- 30 Public art master plan shall mean a plan adopted by the City Commission, which shall identify
31 locations for public art and establish a priority order to the City Commission, and which shall be
32 amended from time to time, to ensure a coherent program for acquisition of public art, and program
33 implementation guidelines.

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

4 Sec. 185-30. -Master Art Plan and implementation guidelines.

5 (a) The City Commission shall adopt a public art master plan and program guidelines. The
6 public art master plan and program guidelines shall be adopted by resolution of the City
7 Commission. Amendments to the public art master plan and program guidelines shall be
8 reviewed and adopted in the same manner as the initial public art master plan and program
9 guidelines.

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

14 Sec. 185-40. - Art and artist selection criteria; public art program guidelines.

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

20 Sec. 185-50. - Application procedures for placement of art on private property.

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

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

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

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

33 (d) A narrative statement to be submitted to the City to demonstrate that the art will be
34 displayed in a public place; and

1 (e) A statement indicating the property owner's willingness to maintain the art in compliance
2 with all applicable City Codes.

3 Sec. 185-60. - Applicability.

4 (a) All development projects, as defined in Section 185-20 of this Article.

5 (b) The City Commission hereby exempts the following from the Public Art Program:

6 (1) New or remodeled single-family dwelling units and duplexes;

7 (2) The project consists of the development, redevelopment, reconstruction, or remodeling
8 under \$750,000.00;

9 (3) The project consists of the reconstruction, remodeling, or repairs of structures which
10 have been damaged due to fire, flood, wind, or other natural disaster;

11 (4) Non-profit organizations;

12 (5) Religious institutions and places of worship;

13 (6) Governmental entities;

14 (7) Existing applications for placement of art on private property prior to the enactment of
15 this ordinance;

16 Sec. 185-70. - Building permits.

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

19 (1) *In-Lieu Public Art Fee.* Pay zero point five percent (0.5%) of the cost of the proposed
20 development project, as an "in lieu" public art fee, with a maximum payment of
21 \$100,000; or

22 (2) *Combination of In-Lieu Public Art Fee and Placement of Art on Site.* Placement of art
23 on the site of the development project, which shall have a minimum value of
24 one-quarter of one percent (0.25%) of the cost of the proposed development project
25 combined along with a one-quarter of one percent (0.25%) payment of an "in-lieu"
26 public art fee, with a maximum payment of \$50,000. The owner shall provide
27 documentation to the City that the art fee has been deposited into an escrow account
28 for said purpose prior to the issuance of the first building permit. Prior to placement on
29 the development site, the art must be approved by the Community Development
30 Services Director or designee and conform to the adopted public art guidelines.

31 (i) If the art is to be placed on site, the owner shall obtain approval of the proposed
32 placement of art from the Community Development Services Director or designee,
33 unless the Community Development Services Director or designee grants an
34 extension for good cause as determined in their sole discretion, prior to issuance of

1 the building permit. If no such approval is obtained within the time period, the City
2 shall require transfer of required art fee funds to the fund.

3 (ii) The owner shall install the art, as approved by the Community Development
4 Services Director or designee in accordance with adopted public art program
5 guidelines, prior to issuance of the certificate of occupancy. If no installation occurs
6 within the required time period, art fee funds shall be transferred from the City
7 escrow account to the fund.

8 Sec. 185-80. - Certificates of occupancy.

9 No final approval, such as a final inspection, temporary certificate of occupancy, or a certificate
10 of occupancy, for any development project subject to the City's Public Art Program pursuant to
11 Section 185-70, shall be issued unless one (1) or more of the following has been achieved:

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

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

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

18 Sec. 185-90. - Creation of public art fund.

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

23 (a) All funds received by the City pursuant to Public Art Program or from endowments or gifts
24 to the City designated for the arts shall be placed in the fund. All funds shall be deposited,
25 invested, accounted for and expended as follows:

26 (1) All money received shall be deposited in the fund in a manner to avoid any
27 commingling with other revenues of the City and all funds shall be expended solely for the
28 purposes for which they were collected. Any interest income earned by the money in the
29 fund shall be expended only for the purpose for which the money was originally collected.

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

33 (3) The City may contribute general funds to the fund. The amount of the contribution
34 shall be at the City Commission's discretion as provided for in the budget.

1 Sec. 185-100. - Art provided in lieu of a public art fee.

2 Art that is placed on private property in lieu of a public art fee must qualify as art under this Article
3 and the public art master plan and public art guidelines, as may be amended from time to time.
4 Public art shall be operated and maintained at all times in substantial conformity with this Article,
5 the public art master plan and public art guidelines, and the terms of the approval of the art by the
6 Community Development Services Director or designee, in accordance with Section 185-70(2).

7 Sec. 185-110. - Ownership of art.

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

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

13 (c) Ownership of all art incorporated into development projects shall be vested in the property
14 owner who shall retain title to the art. Property owners retaining title to the subject art shall
15 provide proof of insurance in the amount of the appraised value of the art. If the property is
16 sold, the seller shall either include restrictions in the deed that require maintenance and
17 insurance of the art and prevent its removal from the property, or remove the art and make a
18 contribution to the fund in an amount equal to the amount of the in-lieu public art fee which
19 would have initially been required based on the project cost within 30 days of transfer of
20 property title. If the title is passed to a subsequent owner and, as a result, a deed restriction
21 exists as to the art, the subsequent owner shall maintain the art in accordance with the deed
22 restriction, applicable law and other established guidelines. The art shall not be altered,
23 modified, relocated or removed other than as provided herein without the prior approval of the
24 City Commission.

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

29 Sec. 185-120. – Enforcement.; fines for violations.

30 There is hereby established the following schedule of fines for violations of this Article:

31 First offense\$250.00

32 Second or greater offense\$500.00

33 However, if the Code Compliance Special Magistrate finds the violation to be irreparable or
34 irreversible in nature, it may impose a fine not to exceed five thousand dollars (\$5,000.00) per
35 violation.

1 In addition to the fines provided for herein, the Community Development Services Director may
2 use any administrative remedy available for enforcement of this Article.

3 Sec. 185-130. - Effective Date.

4 All provisions of this Ordinance will be in effect upon final adoption of this Ordinance. All
5 completed and submitted building permit applications for development projects that have been
6 accepted by the Community Development Department within 45 days of the final adoption of this
7 Ordinance will be exempt from the requirements of this Ordinance.

8 **Section 3: Codification.** It is the intention of the City Commission of the City
9 of Wilton Manors, and it is hereby ordained that the provisions of this Ordinance shall become and
10 be made a part of the Code and Ordinances of the City of Wilton Manors, Florida, and that Sections
11 of this Ordinance may be renumbered, re-lettered and the word “Ordinance” may be changed to
12 “Section,” “Article,” or such other word or phrase in order to accomplish such intention.

13 **Section 4: Severability.** If any clause, section, or other part of this Ordinance
14 shall be held by any court of competent jurisdiction to be unconstitutional or invalid, such
15 unconstitutional or invalid part shall be considered as eliminated and in no way affecting the
16 validity of the other provisions of this Ordinance.

17 **Section 5: Conflicts.** That all Ordinances or parts of Ordinances, Resolutions, or
18 parts of Resolutions in conflict herewith, be and the same are repealed to the extent of such conflict.

19 **Section 6. Effective Date.** That this Ordinance shall take effect immediately
20 upon passage and adoption.

21

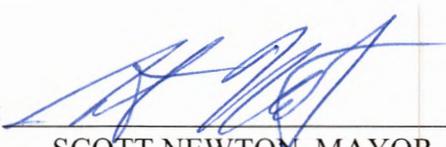
22 **[REMAINDER OF PAGE INTENTIONALLY LEFT BLANK]**

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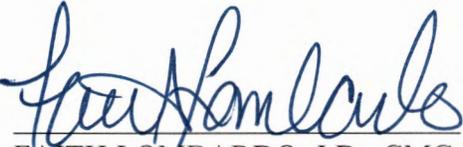
1 PASSED ON FIRST READING BY THE CITY COMMISSION OF THE CITY OF
2 WILTON MANORS, FLORIDA, THIS 23rd DAY OF JULY, 2024.

3
4 PASSED AND ADOPTED ON SECOND AND FINAL READING BY THE CITY
5 COMMISSION OF THE CITY OF WILTON MANORS, FLORIDA THIS 27th DAY OF
6 August, 2024.

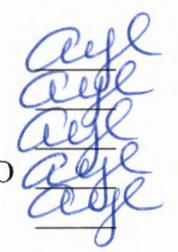
7
8 CITY OF WILTON MANORS, FLORIDA

9
10
11 By: 
12 SCOTT NEWTON, MAYOR
13

14 ATTEST: RECORD OF COMMISSION VOTE: 1ST Reading

15
16 
17 FAITH LOMBARDO, J.D., CMC
18 CITY CLERK
19
20

MAYOR NEWTON
VICE MAYOR BRACCHI
COMMISSIONER CAPUTO
COMMISSIONER D'ARMINIO
COMMISSIONER ROLLI



23 I HEREBY CERTIFY that I have
24 approved the form of this Ordinance.
25 RECORD OF COMMISSION VOTE: 2ND Reading

26 /s/ Kerry L. Ezrol
27 KERRY L. EZROL, ESQ.
28 CITY ATTORNEY
29
30

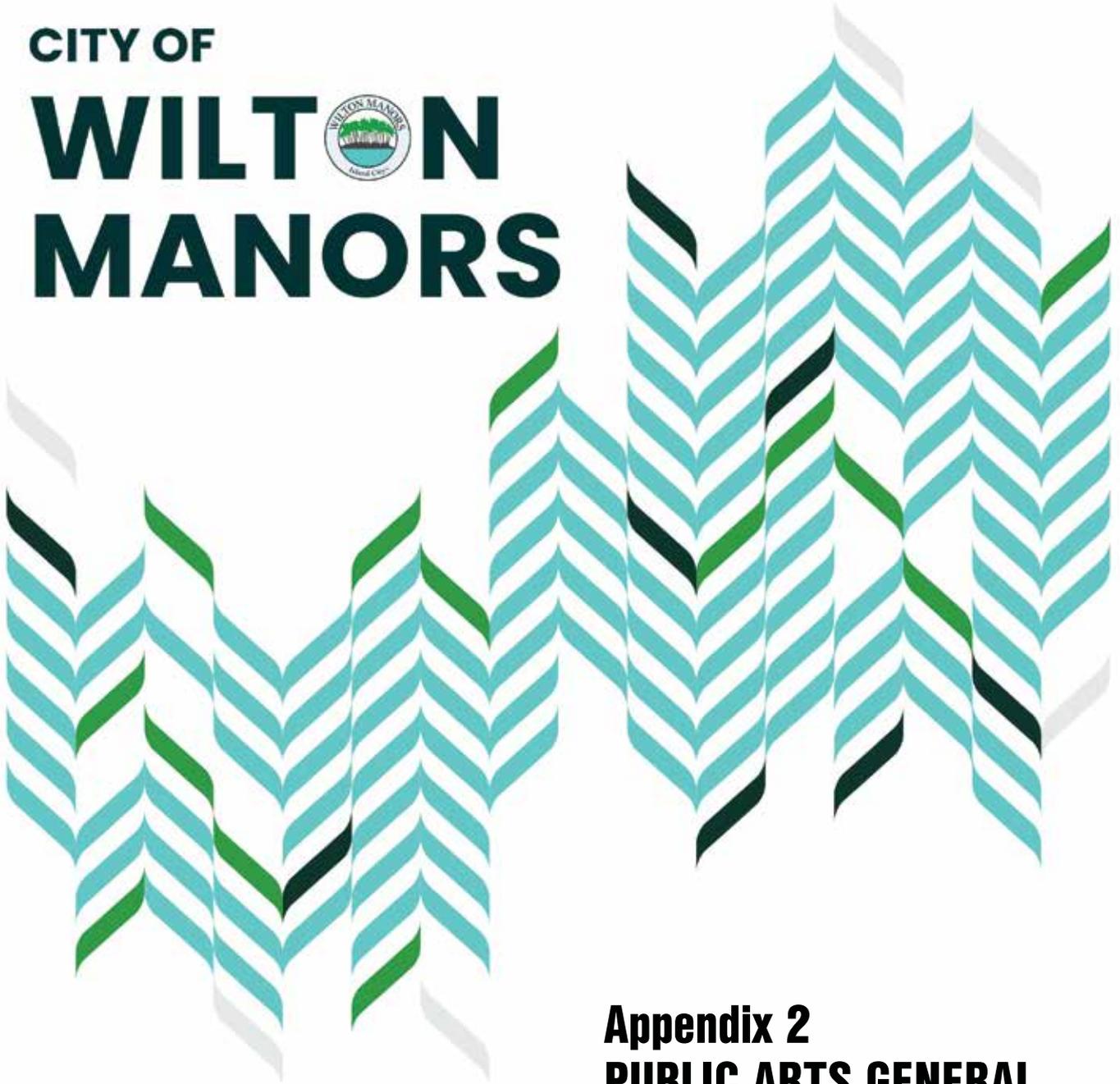
MAYOR NEWTON
VICE MAYOR BRACCHI
COMMISSIONER CAPUTO
COMMISSIONER D'ARMINIO
COMMISSIONER ROLLI



APPENDIX

CITY OF

WILTON  **MANORS**



**Appendix 2
PUBLIC ARTS GENERAL
GUIDELINES**

City of Wilton Manors Public Art General Guidelines

Authority

City Ordinance 2024-006 establishes a public art program to enhance the quality of life in the City through artistic opportunities, and to create a cultural legacy for future generations through the collection and exhibition of high-quality art pieces that reflect diverse styles.

Purpose

These guidelines establish a process for the City Commission to approve the acquisition of public art and procedures for implementing Wilton Manors Public Art Program as adopted by the Wilton Manors City Commission August 27, 2024. Wilton Manors City staff implements the City's Public Art Program with review and recommendations from the Wilton Manors Public Art Board (PAB).

Definitions

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. Engraving
- d. Fresco
- e. Stained glass
- f. Mosaic, Ceramic
- g. Mobiles
- h. Tapestry
- i. Murals
- j. Photography, original graphics
- k. Video
- l. Digital images
- m. Relief
- n. Kinetic
- o. Artist designed lighting
- p. Drawing
- q. Landscape design when designed by an artist as an integral part of the art
- r. Original digital creations
- s. Earthworks and environmental artworks
- t. Fountains or water features

40

41 Exclusions: The following are not eligible as public art:

- 42 ○ Reproductions or unlimited editions of original work
- 43 ○ Mass produced objects
- 44 ○ Business or corporate logos or signage
- 45 ○ Decorative, ornamental, or functional elements of the architecture or landscape
- 46 design, except when created by an artist as an integral aspect of a structure or site
- 47

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

53 Public Art Board: an advisory board appointed by the City Commission consisting of seven (7)
54 members. Membership will include three arts professionals, and two City residents with a strong
55 interest and knowledge of visual art. The remaining two members may be either an arts professional
56 or a City resident. The arts professionals must either own an art related business within the City or
57 be professionally involved in the Wilton Manors arts community. The arts professionals are not
58 required to be residents of the City.

59 Conservation: the process of maintaining, repairing, or transporting an artwork in the City's
60 Public Art Collection.

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

62 Maintenance: general maintenance includes but is not limited to dusting, replacing light bulbs, or
63 removing leaves and other debris from around artwork.

64 Public Art Fund ("the fund"): shall mean a separate, interest bearing set of accounts set up by the
65 City to receive monies for the Public Art Program.

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

68 Public Art Program: the program established by the City to enrich the aesthetic character of the
69 community through the collection and exhibition of high-quality art that reflects diverse styles.

70 Project Plan: a document compiled as needed or determined by the City Manager by the Public
71 Art Board in collaboration with the City Manager or their designee of all proposed public art
72 projects, conservation projects, and the budget for each project. The Project Plan will also
73 include the cost of any consultant fees that will be paid from the Public Art Fund.

74 Temporary Exhibition: a display of artwork on City property that is not part of the City's
75 permanent collection.

74

75 **Public Art Fund**

76 In accordance with City Ordinance 2024-006, a fund (“Fund”) shall be established for the sole
77 purpose of funding Wilton Manors Public Art Program. The Fund is an interest-bearing account
78 created by the City to receive monies to be used solely for the acquisition and preservation of
79 public art.

80 The Fund may be used for expenses associated with the selection, commissioning, promotion,
81 administration, removal, installation, conservation, maintenance, repair, and insurance of public
82 art including the following:

- 83 • All artists’ services, including design fees, renderings, sub-consultant fees
- 84
- 85 • Acquisition of works of art
- 86
- 87 • Artist selection process
- 88
- 89 • Incremental cost of public art integrated into infrastructure such as landscape architecture
90 and landscape elements, and architectural elements
- 91
- 92 • Identifying plaques and markers
- 93
- 94 • Conservation, including curatorial services, surveys, re-siting and other work needed to
95 maintain the City’s Public Art collection in good condition

96

97 **Public Art Board**

98 The Public Art Board is appointed by the City Commission. Members serve staggered two-year
99 terms, or as otherwise determined by the City Commission. The Public Art Board will meet
100 quarterly, or as determined by the City Manager or their designee. The Public Art Board will
101 elect a chair from its membership annually.

102

103 The Public Art Board shall consist of:

- 104 • Three members with vocational or professional experience in the arts such as visual
105 artists, architects or landscape architects, art curators, arts journalists, graphic designers,
106 arts administrators, or urban designers
- 107 • Two City residents with a demonstrated interest and knowledge of contemporary visual
108 art

109

110 The Public Art Board shall:

- 111 1. Advise the City Commission on the use of public art funds and recommend acquisitions

112

- 113 2. Develop the Project Plan as needed in collaboration with staff
114
115 3. Define the parameters and objectives of each public art project in collaboration with staff
116
117 4. Nominate qualified individuals to serve on PAB
118
119 5. One member of the Public Art Board shall chair each Artist Selection process
120
121 6. Guide the periodic recommended changes of the Guidelines as requested by the City
122 Manager in consultation with staff and City Commission
123
124 7. Recommend acceptance of gifts and loans to the Public Art Collection
125
126 8. Recommend deaccession of artwork from the Public Art Collection
127
128 9. Review applications submitted by private development to meet the public art requirement
129 and make recommendations to the Community Development Services Director

130

131 **Preparation of the Project Plan**

132 Public Art Board shall prepare a Project Plan as needed or determined by the City Manager in
133 collaboration with the City Manager or their designee. The Project Plan shall be approved by the
134 City Commission in conjunction with approval of the City's annual budget. When developing the
135 Project Plan, the City Manager or their designee and the Public Art Board shall consider
136 available aggregated contributions to the Public Art Fund, and opportunities for public art
137 identified in the Public Art Masterplan.

138 The Project Plan shall consist of:

- 139 • Proposed public art projects, including the location and conceptual budget for each
140 project
141
142 • Conservation projects over \$10,000, including the title of the art and preliminary
143 conservation cost estimate
144
145 • Program management fees or consultant fees over \$5,000

146

147

148 **Methods of Artist and Art Selection**

149

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

153

- 154 • Open Competition/Request for Qualifications
155 Any artist may submit credentials, subject to eligibility requirements stated in the Call to
156 Artists such as residency in a certain part of the state or country.
157
- 158 • Limited Competition or Direct Selection
159 Artists may be invited by the Public Art Board to submit credentials or proposals.
160
- 161 • Direct Purchase
162 The Public Art Board may recommend the purchase of an existing artwork or payment of
163 fees for a temporary exhibition of existing artwork.
164
- 165 • Artist Design Service
166 The Public Art Board may retain the services of professional visual artists to develop
167 architectural or landscape designs.
168
169
170

171 **Criteria for Selection of Art**

172 Artwork shall be selected in accordance with the following criteria:

- 173 • Quality – the inherent artistic quality of the art
174
- 175 • Site Compatibility – art shall be contextual to the site and compatible in style, scale,
176 material, form, and content with the surroundings, and should enhance the natural and
177 built environment aligned with City mission / values
178
- 179 • Durability – resistant to deterioration due to location, interaction with the public, weather,
180 the passage of time, or other site conditions
181
- 182 • Permanence – consideration should be given to structural and surface integrity, protection
183 of the artwork against theft or vandalism, excessive conservation or repair costs, and
184 weather conditions
185
- 186 • Public Safety – the artwork has been reviewed by appropriate City departments and
187 impacted non-City entities (such as risk managers, Police, Fire, leisure services), and
188 artwork shall not create safety issues
189
- 190 • Feasibility: The project is technically feasible and achievable
191
- 192 • Diversity – all styles, schools, and tastes should be considered
193
194

195 **Public Art Board (PAB) as Artist Selection Panel** 196

197 The Public Art Board (PAB) will serve as the artist selection panel. The City Manager or their
198 designee shall maintain a roster of qualified art professionals, willing to serve on PAB. Art
199 professionals will be visual artists, graphic designers, art curators, arts journalists, art
200 administrators, architects, landscape architects, or urban designers.

201
202 PAB reviews artist's submissions, shortlists artists, and reviews and recommends a conceptual
203 design proposal, or acquisition of an existing artwork.

204 **Process for Selection of an Artist with a Design Proposal**

206 The City may select an artist with or without a design proposal. When selecting an artist with
207 a design proposal the process is as follows:

- 208 1. The Public Art Board in consultation with staff shall review the scope of work for the
209 proposed public art project, including the project objectives and parameters, budget,
210 honorarium for shortlisted artists, and the recommended approach to the art selection
211 process.
- 212
- 213 2. City Manager or their designee drafts and issues the Call to Artists.
- 214
- 215 3. PAB reviews the artists' application materials and examples of past work.
- 216
- 217 4. PAB shortlists artists and requests design proposals.
- 218
- 219 5. PAB may also recommend an alternate artist in the event the selected artist is unavailable.
- 220
- 221
- 222 6. PAB's recommendation is forwarded to the City Commission for approval.
- 223

224 **Process for Selection of an Artist without a Design Proposal**

225 Artists may be selected based on qualifications. When selecting an artist without a design
226 proposal the process is as follows:

- 227 1. The Public Art Board in consultation with staff reviews the scope of work for the
228 proposed public art project, including the project objectives and parameters, budget,
229 honorarium for shortlisted artists, and the recommended approach to the art selection
230 process.
- 231
- 232 2. City Manager or their designee drafts and issues the Call to Artists.
- 233
- 234 3. PAB reviews the artists application materials and examples of past work and creates a
235 shortlist of artists for the project.
- 236
- 237 4. PAB interviews shortlisted artists.
- 238
- 239 5. PAB may also recommend an alternate artist in the event the selected artist is unavailable.

- 240
241 6. Artist presents design proposal(s) to the Public Art Board.
242
243
244 7. PAB reviews the recommendation.
245
246 8. PAB's recommendation is forwarded to the City Commission. City Commission confirms
247 or rejects the recommendation.
248
249 9. Recommended artist enters into an agreement with the City.
250

251 **Donations**

252 The Public Art Board shall consider proposed permanent gifts and donations of art to the City.
253 Proposed donations must have an appraised value of \$25,000 or more. Such appraisal shall be
254 provided by the donor and conducted by a certified licensed appraiser.

255 Requests to accept a donation shall be submitted to the City Manager or their designee and will
256 include the following:

- 257 1. Contact information for the donor and the artist;
258 2. Artist's name, biographical information, samples of past work, resume;
259 3. Photographs or renderings of the artwork;
260
261 4. Written description of artwork including title, year created, size, medium;
262
263 5. Appraised value of the artwork, by a professional appraiser;
264
265 6. Provenance of the artwork;
266
267 7. Condition report and conservation report from a professional conservator detailing current
268 needs and future conservation requirements, and the cost;
269
270 8. The proposed site for the artwork;
271
272 9. A detailed budget for installation and operation of the artwork;
273
274 10. Donor will state if funding will be provided for installation and upkeep of the artwork.

271 The Public Art Board shall use the criteria when evaluating a proposed donation:

- 272 • Quality – the inherent artistic quality of the artwork
273

- 274 • Site Compatibility – artwork shall be contextual to the site and be compatible in style,
275 scale, material, form, and content with its surroundings, and should enhance the natural
276 and built environment, aligned with City mission and values
- 277
- 278 • Durability – resistant to deterioration due to location, interaction with the public, weather,
279 the passage of time, or other site conditions
- 280
- 281 • Permanence – consideration should be given to structural and surface integrity,
282 permanence, protection of the artwork against theft, vandalism, excessive conservation,
283 repair costs, weather conditions and reasonable life expectancy
- 284
- 285 • Public Safety – the artwork has been reviewed by appropriate City departments and
286 impacted non-City entities (such as risk managers, Police, Fire, leisure services), and
287 artwork shall not create safety issues.
- 288
- 289 • Feasibility: The art project is technically feasible and achievable
- 290
- 291 • Eligibility – artwork is created by a professional artist
- 292
- 293 • Diversity – all styles, schools, and tastes should be considered and contribute to a diverse
294 collection of public art
- 295
- 296 • Legal Considerations – issues related to liability, insurance, copyright, ownership, theft,
297 vandalism, loss, indemnification, and rights that will be transferred to the City to relocate
298 or deaccession the artwork
- 299
- 300 • Cost – Availability of funds to install and maintain the artwork, including future
301 conservation of the artwork
- 302
- 303 • Value – The appraised value of the artwork is \$25,000 or more, or has other intrinsic
304 value

305

306 Process for Acceptance of Donations

- 307 1. City Manager or their designee will review the proposed donation with City departments
308 based on criteria. Upon completion of City review, the request will be placed on a
309 regularly scheduled Public Art Board meeting agenda.
- 310
- 311 2. The Public Art Board shall review the proposed donation, consider any recommendations
312 from City departments, the cost to the City to install and maintain the artwork, and
313 recommend approval or denial to the City Commission.
- 314
- 315 3. City Commission reviews and confirms the recommendation.

316
317 4. Donor executes the City’s legal instrument for transferring the title of the artwork.
318
319

320 **Temporary Exhibitions**

321 City may wish to host temporary or long-term exhibitions of loaned artwork. Upon approval by
322 the City Commission, City and the lender of the artwork will execute an agreement outlining the
323 terms of the loan including the loan period and compensation to the lender, if any. Upon delivery
324 of the loaned artwork and at the conclusion of the loan period, City will document the condition
325 of the artwork and provide a copy of such documentation to the lender.

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

- 327 • Quality – the inherent artistic quality of the artwork
328
- 329 • Site Compatibility – Artworks shall be contextual to the proposed site and be compatible
330 in style, scale, material, form, and content with their surroundings, and should enhance
331 the natural and built environment and aligned with city mission and values
332
- 333 • Durability – resistant to deterioration due to location, interaction with the public, weather,
334 the passage of time, or other site conditions
335
- 336 • Permanence – consideration should be given to the condition, structural and surface
337 integrity, City’s ability to protect of the artwork against theft or vandalism for the loan
338 period
339
- 340 • Public Safety – the artwork has been reviewed by appropriate City departments and
341 impacted non-City entities (such as risk managers, Police, Fire, leisure services), and
342 artwork shall not create safety issues
343
- 344 • Eligibility – artwork will be created by a professional artist
- 345 • Legal Considerations – issues related to liability, insurance, copyright, ownership, and the
346 lender’s ability to comply with the terms of the loan agreement

347

348 **Process for Selection of Loaned Artwork for Temporary Exhibitions**

- 349 1. In consultation with City Manager or their designee, Public Art Board reviews the project
350 objectives and parameters, budget, honorarium, and the recommended approach to the
351 artwork selection process.
352
- 353 2. City drafts and issues a request for proposals.
354
- 355 3. PAB reviews the application materials and proposed artwork(s) to be loaned to the City.

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4. Public Art Board reviews the recommendation.
5. City Commission reviews and confirms or rejects the recommendation.

Citizen-Initiated Temporary Exhibitions on City Property

Citizens wishing to place temporary exhibitions of one or more artworks on City property will submit an application to the City Manager or their designee. Applications will include the following:

- Contact information for the citizen proposing the temporary exhibition (exhibition 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 of the artwork, proposed location, installation method, installer, building permit requirements, proposed duration of the exhibition;
- Exhibition leader indicates applicant’s willingness to: 1) maintain the artwork during the exhibition period, 2) obtain insurance required by the City, 3) enter into an agreement with the City, and 4) agrees to remove the artwork from the site upon thirty (30) days’ notice from the City.

Public Art Board and City shall consider the following criteria when evaluating the proposed citizen initiated temporary exhibition:

- Quality – the inherent artistic quality of the artwork
- 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 and aligned with city mission and values
- 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 the condition, structural and surface integrity, City’s ability to protect of the artwork against theft or vandalism for the loan period
- Public Safety – the artwork shall not create safety issues

- 397 • Eligibility – artwork will be created by a professional artist
- 398 • Legal Considerations – issues related to liability, insurance, copyright, ownership, and the
- 399 lender’s ability to comply with the terms of the loan agreement
- 400
- 401 • Feasibility – the temporary exhibition is technically feasible and achievable
- 402

403 **Process for Approval of Citizen Initiated Temporary Exhibitions on City Property**

- 404 1. City Manager or their designee reviews the proposed artwork with City departments. Upon
- 405 completion of City’s review, the request will be placed on a regularly scheduled Public Art
- 406 Board meeting agenda.
- 407
- 408 2. Public Art Board reviews the proposed artwork and any recommendations from City staff
- 409 and makes a recommend to the City Commission.
- 410
- 411 3. City Commission approves the Public Art Board’s recommendation.
- 412
- 413 4. City Manager or their designee transmits the decision to the exhibition leader.
- 414

415 **Collection Management**

416 The City will maintain a record of each artwork in the Public Art Collection including artist’s

417 name and address, cost, artist’s description of the artwork, artist’s professional photographs and

418 videos of the artwork, location, title, completion date, size, fabricator, materials, and method of

419 fabrication. The record will be updated in the event the artwork’s location changes or when

420 conservation is performed on the artwork.

421 The City will also maintain a record of artwork provided by private development to meet the

422 public art obligation including the name of artist, cost, location, name of the property owner,

423 completion date, and images of the completed artwork provided by the private development.

424

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

426 The City will create a general maintenance schedule for artwork. Artwork requiring conservation

427 or temporary or permanent relocation shall be reported to the City Manager or their designee.

428 General maintenance, such as dusting, replacing light bulbs, or removing leaves and other debris

429 from around artwork can be undertaken by City Departments without prior permission from the

430 City Manager or their designee.

431 The City shall inspect the artwork in the City’s Public Art Collection annually and determine any

432 conservation treatment required and the cost of such conservation. Conservation projects costing

433 more than \$10,000 will be included in the Project Plan recommended by the Public Art Board

434 and approved by the City Commission.

435

436 **Deaccession**

437 In lieu of deaccession, every effort shall be made to relocate the artwork to another location
438 within the City. The Public Art Board will not recommend deaccession of artwork in reaction to
439 any short-term fluctuations in taste, fashion, or style.

440 The Public Art Board will consider and recommend deaccession of artwork from the Public Art
441 Program for one or more of the following reasons:

- 442 • Security of the artwork cannot be reasonably assured in its present location
443
- 444 • The artwork endangers public safety
445
- 446 • The artwork is damaged and beyond repair, or repair is not practical, feasible, or repair
447 would result in artwork that no longer represent the Artist's original intent
448
- 449 • The artwork requires excessive conservation or has faults of design, quality, or
450 workmanship
451
- 452 • A suitable site for display of the artwork is no longer available. This could include a
453 significant change in the use, character, or design of an existing site which affects the
454 integrity of the artwork or its display. The artwork cannot be re-sited on City property

455

456 **Process for Deaccession**

- 457 1. City Manager or their designee reviews the agreement between the City and the artist to
458 determine any legal restrictions or requirements.
459
- 460 2. City attorney is informed of the proposed deaccession.
461
- 462 3. City staff notifies the artist, if applicable, in accordance with the agreement and places
463 the matter on the next Public Art Board agenda.
464
- 465 4. City staff provides the Public Art Board with the artist's name, biographical information,
466 description of the artwork, acquisition cost, current appraised value if available, cost of
467 conservation to date, a condition report, estimated cost of repairs if applicable, and any
468 recommendations from City staff, the City attorney, or artist.
469
- 470 5. The Public Art Board's recommendation to deaccession the artwork is forwarded to the
471 City Commission.
472
- 473 6. City Manager or their designee notify the City's risk manager that the artwork has been
474 removed from the City's Public Art Collection. Disposal is in accordance with the
475 agreement with the artist or City regulations for disposal of surplus property.
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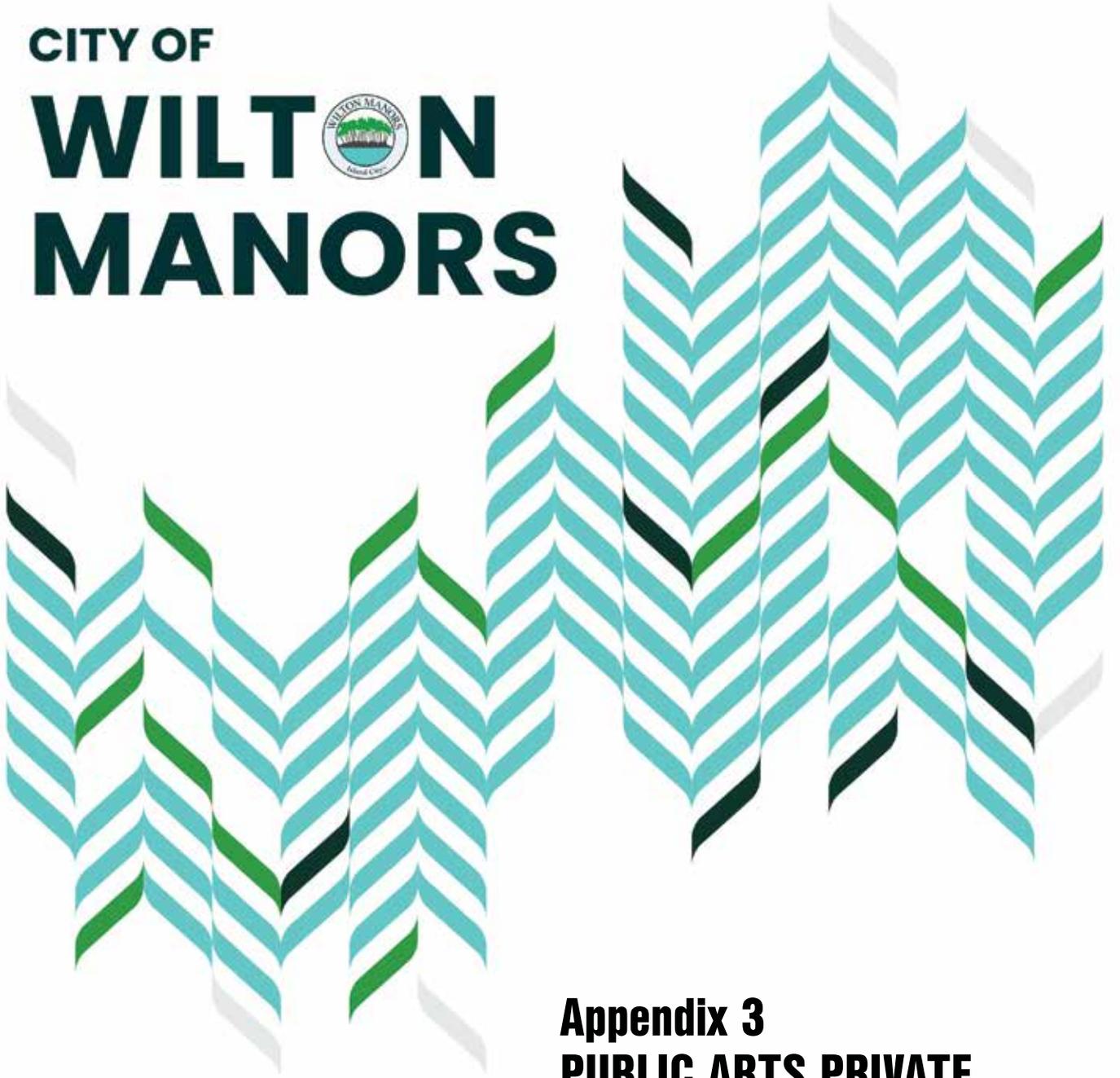
477 7. City staff updates all records relating to the artwork.

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APPENDIX

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MANORS



Appendix 3 PUBLIC ARTS PRIVATE DEVELOPMENT GUIDELINES

Public Art in Private Development Guidelines

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

Authority

City Ordinance 2024-006 establishes a public art program to enhance the quality of life in the City through artistic opportunities, and to create a cultural legacy for future generations through the collection and exhibition of high-quality art pieces that reflect diverse styles.

The Ordinance establishes public art requirements for all new construction and tenant improvements for commercial, industrial, multi-family, industrial, institutional, and mixed-use developments valued at \$750,000 or more.

Applicability

All new development projects and redevelopment valued at more than \$750,000 in non-residential, mixed-use, and multi-family zoning districts, as defined in Section 185-060 of Chapter 28 of the Land Development Code of the City Codes of Ordinances.

The City Commission exempts the following from the public art program:

- a) New or remodeled single family dwelling units and duplexes;
- b) Development projects consisting of the development, redevelopment, reconstruction, or remodeling under \$750,000;
- c) The Development Project consists of the reconstruction, remodeling, or repairs of structures which have been damaged due to fire, flood, wind, or other natural disaster;
- d) Non-profit organizations;
- e) Religious institutions and places of worship;
- f) Governmental entities;
- g) Existing applications for placement of art on private property prior to the enactment of Ordinance 2024-006.

Definitions

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. Engraving
- d. Fresco
- e. Stained glass

- 43 f. Mosaic, Ceramic
- 44 g. Mobiles
- 45 h. Tapestry
- 46 i. Murals
- 47 j. Photography, original graphics
- 48 k. Video projection
- 49 l. Digital images
- 50 m. Relief
- 51 n. Kinetics
- 52 o. Artist designed lighting
- 53 p. Drawing
- 54 q. Landscape design when design by an artist an integral part of the art
- 55 r. Original digital creations
- 56 s. Earthworks and environmental artworks

57

58 Exclusions: The following are not eligible as public art:

- 59 • Reproductions or unlimited editions of original work;
- 60
- 61 • Mass produced objects;
- 62
- 63 • Decorative, ornamental, or functional elements of the architecture or landscape design,
- 64 except when commissioned from an artist as an integral aspect of a structure or site;
- 65
- 66 • Business or corporate logos or signage;
- 67
- 68 • Temporary art, art exhibitions;
- 69
- 70 • Art that is not on public view for a minimum of forty (40) hours per week.
- 71

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

75 Applicant: owner of the development project for which a building permit is required.

76 Deaccession: the removal of a work of art from the City's public art collection or the Developer's
77 public art collection.

78 Developer: owner of the development project, its successors and assigns.

79 Development Project: any development including remodeling, construction, or new development
80 which requires a building permit, and where public art is a requirement.

81 Final Completion: approval of completion of the art by the City Manager or their designee.

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

76 Public Art Board: an advisory board appointed by the City Commission consisting of seven (7)
77 members. Membership will include three arts professionals, and two City residents with a strong
78 interest and knowledge of visual art. The remaining two members may be either an arts professional
79 or a City resident. The arts professionals must either own an art related business within the City or
80 be professionally involved in the Wilton Manors arts community. The arts professionals are not
81 required to be residents of the City.

83 Public Art Plan: documents submitted by the owner of the development project to the
84 Community Development Services Director or their designee that describe and illustrate the
85 proposed public art for the development project site.

89

90 **Applicant's Responsibilities**

91 Prior to issuance of a building permit, the owner of the development project shall comply with
92 one of the following:

93 1. In-Lieu Public Art Fee: Pay one-half of one percent (0.5%) of the cost of the proposed
94 development project into the City's Public Art Fund with a maximum payment of
95 \$100,000;

96

97 or

98

99 2. Combination of the In-Lieu Public Art Fee and Placement of Art on Site not to exceed
100 \$50,000: Placement of art on the development project site shall have a minimum value of
101 one quarter of one percent (0.25%) of the cost of the proposed development project,
102 combined with a one quarter of one percent (0.25%) payment of an in-lieu public art fee.

103

104 **Process for Approval of Placement of Art on the Development Project Site**

105 The owner of the development project is responsible for meeting the requirements of Ordinance
106 2024-006.

107 • When the owner of the development project intends to meet the public art obligation by
108 placing art on the site, owner shall provide documentation to the Community
109 Development Services Director or their designee that the in-lieu public art fee of one-
110 quarter of one percent (0.25%) has been deposited into an City escrow account for said
111 purpose, prior to the issuance of the first building permit.

112

113 • Prior to issuance of the first building permit, owner of the development project shall
114 submit a Public Art Plan and obtain approval of the Public Art Plan from the Community
115 Services Director or their designee.

116

117 • Requests for extensions for submission of the Public Art Plan shall be submitted to the
118 Community Development Services Director or their designee and shall include an
119 explanation of why the extension is required, the length of time required for the
120 extension, and a description of progress made to date. Community Development Services

121 Director or their designee shall approve or deny the request. No more than two, six-
122 month extensions shall be granted.

- 123
- 124 • In the event that approval of Public Art Plan is not obtained within the designated
125 timeframe, the owner of the development project shall be obliged to pay the required in-
126 lieu public art fee into the City’s Public Art Fund.
- 127

128 **Public Art Plan**

129 The owner of the development project shall submit a Public Art Plan for the proposed artwork to
130 the Community Development Services Director or their designee. The Public Art Plan shall
131 include:

- 132 a) Site plan showing location of the proposed art within the development project and a
133 narrative statement demonstrating that the art will be displayed in a public place;
 - 134 b) Artist’s biography or resume;
 - 135 c) Conceptual design renderings or images such as photographs of pre-existing artwork,
136 including dimensions, orientation of artwork within the site, materials, and budget for the
137 artwork;
 - 138 d) Written description of proposed public art including the artist’s narrative;
 - 139 e) Appraised value of pre-existing artwork as determined by a licensed appraiser including
140 acquisition and installation costs;
 - 141 f) Implementation timeline;
 - 142 g) Maintenance and conservation plan for the artwork and a statement from the owner of the
143 development project indicating it will maintain the artwork in compliance with all
144 applicable City Codes.
- 145

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150 **Public Art Board Review**

151 To initiate the approval process, the developer must submit the Art Plan application to the
152 Community Development Services Director. Upon receipt, the Director routes the application to
153 the Public Art Liaison for the Public Art Board (PAB) for review. The PAB evaluates the
154 proposal and makes a recommendation to either approve or deny the artwork. The Public Art
155 Board liaison then notifies the Community Development Services Director of the PAB’s
156 recommendation and forwards the item to the City Commission, which makes the final decision
157 on approval.

158

159 The Public Art Board shall review the Public Art Plan and make a recommendation to the
160 Community Development Services Director or their designee based on the following criteria.

- 161 1. Site Compatibility: Art shall be contextual to the site and compatible in style, scale,
162 material, form, and content with its surroundings, and should enhance the natural and
163 built environment.
- 164 2. Location: The art shall be located in a space designed for public use and shall be
165 accessible to the public.
- 166 3. Durability: Resistant to deterioration due to weather or the passage of time.
167
- 168 4. Permanence: Artwork that requires costly or continual maintenance is discouraged.
169 Public art shall be resistant to theft and vandalism.
170
- 171 5. Public Safety: the artwork has been reviewed by appropriate City departments and
172 impacted non-City entities (such as risk managers, Police, Fire, leisure services), and
173 artwork shall not create safety issues.
174
- 175 6. Eligibility: Artwork shall be created by a professional Artist. Artist shall not be the
176 project designer or architect.
177
- 178 7. Budget: The budget for the artwork meets the public art requirement for the development
179 project.

180

181 **Final Completion and Certificate of Occupancy**

182 The Certificate of Occupancy for the development project shall only be issued if the public art
183 has been installed in a manner satisfactory to the Community Development Services Director or
184 their designee, or the in-lieu public art fees have been paid.
185

186 Upon completion of the artwork the property owner shall:
187

- 188 • Place an identifying plaque at the site that includes the title of the artwork, name of
189 the artist, year created, artwork's medium, and reference the City of Wilton Manors
190 Public Art Program.
191
- 192 • Property owner shall submit to the Community Development Services Director or
193 their designee a final budget for the artwork, photographic or video documentation of
194 the completed artwork at the site, and proof of insurance in the amount of the
195 appraised or replacement value of the art, whichever is higher.
196
- 197 • Community Development Services Director or their designee shall determine if the
198 owner's documentation is complete and may visit the site in person to verify
199 completion of the artwork.
200
- 201 • Community Development Services Director or their designee shall notify the Public
202 Art Board that the artwork is complete.
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- In the event the artwork is not complete at the time the owner requests a Certificate of Occupancy, owner of the development project shall submit a request for an extension to the Community Development Services Director or their designee. Such request shall include; 1) documentation of any payments made to an Artist or artwork provider, 2) an explanation of why the extension is required, 3) a description of progress made to date, 4) length of time required for the extension. Community Services Director or their designee shall approve or deny the request. If installation of the art does not occur within the period of the approved extension, owner shall transfer the required in-lieu public art fee to the Public Art Fund. Extensions granted by the Community Development Services Director Manager or their designee shall be for a maximum of six months.
 - If installation of the art does not occur within approved time extension period, the owner of the property shall be required to pay the in-lieu public art fee into the Public Art Fund.

220 **Maintenance**

221

222 The owner of development project shall retain the title and maintain the art in accordance with
223 City codes, the Public Art Plan, and any recommendations provided by the artist.

224

225 The owner of the development project shall insure the art in the amount of the appraised value or
226 based on the original cost, or whichever is greater.

227

228 The owner of development project shall undertake all necessary conservation to ensure that the
229 art retains the Artist's original intention. Owner shall maintain accurate records of any
230 conservation of the art.

231

232

233 **Ownership and Conveyance**

234

235

- Ownership of the art shall be vested in the owner of the development project, who shall
236 retain the title to the artwork. If the property is sold, owner shall either include
237 restrictions in the deed that requires maintenance and insurance of the art and prevents its
238 removal from the property, or property owner may remove the art and make a
239 contribution to the Public Art Fund in an amount equal to the amount of the in-lieu public
240 art fee which would have initially been required based on the development project cost.

241

242

- If the title to the artwork is passed to a subsequent owner and, as a result, a deed
243 restriction exists, the subsequent owner shall maintain the artwork in accordance with the
244 deed restriction, applicable law and other established guidelines.

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- The art shall not be altered, modified, relocated or removed without the prior approval of
247 the City Commission.

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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 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.

Process 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 Community Development Services Director or their designee. The request shall include a detailed narrative and illustrations explaining why the alteration, modification, relocation, or removal is required. If the owner of the development project intends to remove the artwork, the request shall state the amount that shall be paid into the Public Art Fund;
- b) The Community Development Services Director or their designee shall review the request and place the matter on the next Public Art Board agenda;
- c) CDS Director shall review the Public Art Board’s recommendation;
- d) Community Development Services Director or their designee transmits the City Commission’s decision to owner of their development project.