

City of  
Pembroke Pines  
**PUBLIC ART PLAN**



# TABLE OF CONTENTS

|  |    |
|--|----|
| The Changing Landscape of Public Art.....  | 3  |
| Plan Overview.....   | 4  |
| Plan Research and Engagement.....  | 5  |
| Overview .....   | 5  |
| Survey Results Snapshot.....   | 5  |
| City of Pembroke Pines Arts and Culture .....  | 7  |
| Opportunity Sites.....   | 9  |
| Curatorial Frameworks for Public Art.....  | 10 |
| Inspiration Projects .....   | 11 |
| Plan Goals.....  | 12 |
| Public Art Across the City .....   | 12 |
| Goal 1: Strengthen program capacities and staff support .....  | 13 |
| Goal 2: Continue current and grow sustainable funding for the program.....   | 13 |
| Goal 3: Build a manageable, diverse collection of public art. .....  | 13 |
| Goal 4: Establish protocols for City Departmental public art integration.....  | 14 |
| Goal 5: Create opportunities for local and regional artists.....   | 14 |
| Goal 6: Elevate the importance of public art through awareness campaigns and partnerships. ....                                  | 15 |
| Goal 7: Advocate for business and community involvement in the public art program. ....  | 15 |
| Goal 8: Ensure public art, placemaking, and programming are equitable and accessible<br>for all residents in Pembroke Pines..... | 15 |
| Goal 9: Develop long-term collections management and maintenance plans .....   | 16 |
| Public Art Program Roles and Responsibilities.....   | 17 |
| Public Art Program Policies.....   | 18 |
| Definitions.....   | 28 |

# THE CHANGING LANDSCAPE OF PUBLIC ART

Art in the public realm has undergone a remarkable evolution since its inception in the late 1950s, when the concept of funding art through percent-for-art programs took root in Philadelphia, requiring new construction or major renovation projects to include public art valued at a percentage of the total budget. Over the ensuing decades, public art has transcended traditional boundaries to redefine the intersections of art, urban development, and community engagement. Public art has transitioned from being "museums without walls" to site-specific masterpieces, embracing collaboration with architects and engineers, while actively engaging communities in its creation. This evolution reflects the dynamic relationship between art and society as they continually adapt to modern contexts. Public art is now a powerful tool for expressing community values, enhancing the environment,

and fostering a sense of place — all while catalyzing dialogue, creativity, and community identity.

This plan provides a foundation for the City of Pembroke Pines to build a public art program that evolves and grows with time yet perpetually aspires to these tenets:

The Pembroke Pines Public Art Program:

- Celebrates the diversity of residents.
- Creates a city identity and instills community pride.
- Brings vibrancy to parks and public spaces and throughout the whole city.
- Connects residents and visitors to art in delightful ways.
- Embraces diverse artists, arts, and innovation.



*Gateway Sculpture*  
Brooks and Scarpa Architects

# PLAN OVERVIEW

This plan employs a comprehensive strategic approach to developing and enhancing the Pembroke Pines Public Art Program. It combines community engagement, artistic diversity, effective governance, and financial sustainability to create a program that celebrates and enriches the community through public art.

**Community Vision for Public Art:** Accurately reflecting the vision for what role public art should play in the Pembroke Pines community is essential. This vision guides decision-making and inspires artists and residents alike.

**Inclusive Public Participation:** Involving the community in the selection and creation of public art is vital to ensure it resonates with the people it serves. Community engagement began during the planning process in the city and is integrated into the selection and commissioning of art.

**Community Partnerships:** Collaborating with the Pembroke Pines business and nonprofit sectors brings additional resources, expertise, and support to the program. Partnerships enhance the quality and reach of public art initiatives.

**Types of Public Art and Priority Locations:** Defining types of art to be included in the collection and prioritizing locations for installations, focuses efforts and resources effectively.

**Diversity in Art:** Reflects national trends and the evolving field of public art by including diversity of thought, artists, and artistic styles. Exploring innovative approaches to public art, such as incorporating technology or interactive elements, is important for the diversity of the plan.

**Alignment with City Goals and Plans:** Ensuring the Public Art Program aligns with broader city goals and plans is critical for the plan's success.

**Clear Policies and Procedures:** Adapts program policies and procedures to align with the plan's goals and objectives, streamlines operations, and provides a consistent framework for decision-making.

**Governance and Management Structure:** Defining a clear structure for the program ensures efficient and sustainable operations and prepares City staff for growth.

**Funding:** Establishing a sustainable funding mechanism is crucial to maintain and expand the public art collection. This involves a mix of public funding, grants, donations, and private sector support.

**Maintenance and Conservation:** Ensuring the longevity of public art pieces through proper maintenance and conservation is essential to protect the community's investment and preserve the cultural value of the artwork.

# PLAN RESEARCH AND ENGAGEMENT

## Overview

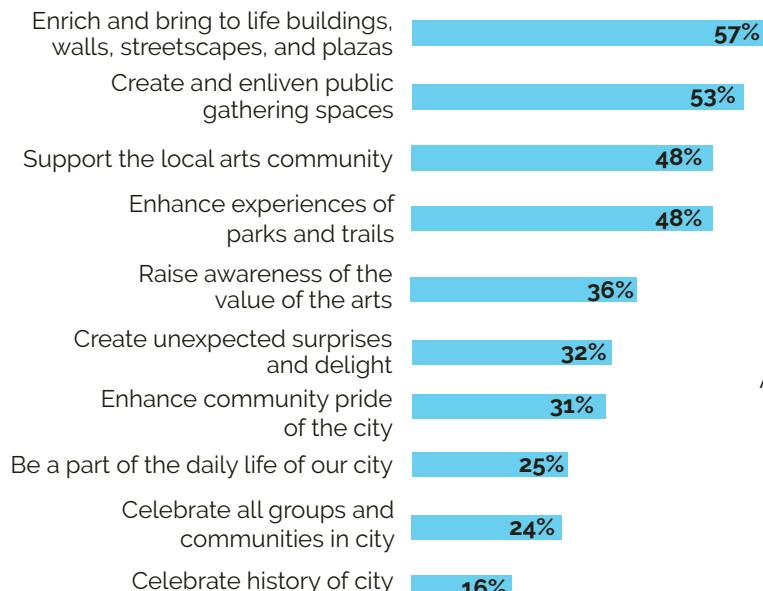
A cross section of the Pembroke Pines community participated in planning: city leadership, artists of diverse disciplines and careers, design professionals, arts organizations, developers, and others. The planning process began in June 2023 and included interviews, discussion groups, Zoom virtual meetings, event attendances, and a community survey. The community survey was available to the public from June 2023 through August 2023. Survey distribution included email communications, social media, alerts to City community lists and organizational lists, along with sharing of the survey link by community organizations and respondents. A total of 455 respondents completed the survey. 85% of the respondents are full-time residents of Pembroke Pines, 3% are part-time residents, and 13% live elsewhere. 33% of the respondents are business owners or work at businesses in Pembroke Pines. Of the 13% that are not residents, 30% work in Pembroke Pines. The survey results revealed what respondents want to see accomplished with the public art plan.

## Survey Results Snapshot

### Public Art Impact

Applied thoughtfully to public space, respondents want public art to enrich their city and communities, support local artists, enhance outdoor experiences, and raise awareness of the value of the arts.

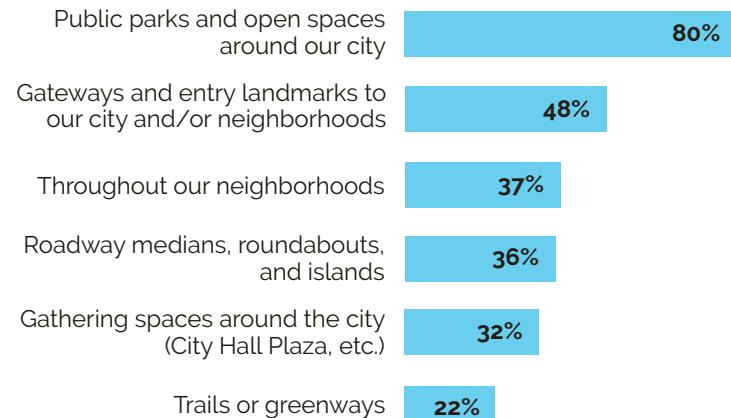
#### Thinking about the impact public art may have in Pembroke Pines, what is most important to you? (Choose Top 4).



### Places for Public Art

Respondents want public art in parks and open spaces, gateways and entry landmarks, throughout the neighborhoods, and in roadway medians, roundabouts, and islands.

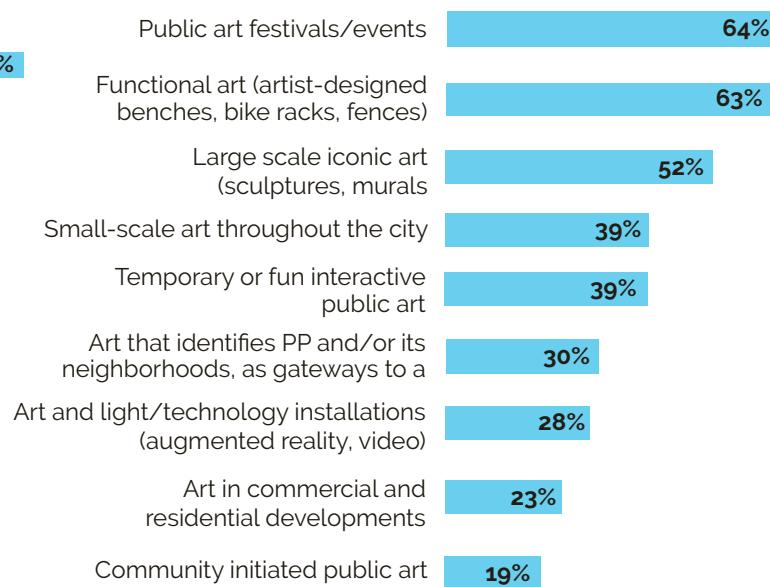
#### If you could choose the best places in Pembroke Pines for public art, where would you choose? (Choose Top 3).



### Types of Public Art

The possibilities for public art in Pembroke Pines are expansive. The community wants to see a wide variety of public art through events, functional art, and different forms of art throughout the city.

#### What kind of public art do you want to see in Pembroke Pines? (Choose Top 4).



## **What makes Pembroke Pines Unique?**

*"Diversified cultures. We have everything we need in this city without having to go to another city to dine or shop. Wonderful cultural events! Great libraries!"*

*"That's a simple one! The people of the community! Everyone is caring, nice, and humble. Hands down the best town in South Florida!"*

*"The inclusivity! So many small businesses that breathe life to the community. Every corner feels like home."*

*"Nature! Trees! Pembroke Pines has beautiful trails and keeps spaces, reserves, parks, and community activities the best. I also love the diversity of people from different races and religions."*

*"I think the public art will help connect people in the community and spark conversations among new people."*

*"Public art is here to stay in Pembroke Pines. It would be nice to visit a park and see an outdoor sculpture garden, it would be nice to have a rotating yearly mural wall at the Frank, and to see more interactive sculptures integrated in the development of new residential areas."*

*"Give the area residents a chance to alter their surroundings in a fun and engaging way to bring whimsy and a greater sense of community."*

**--Quotes from survey respondents**

*The voices of residents, business owners, community leaders, and City staff ultimately shaped the goals and strategies of this plan.*

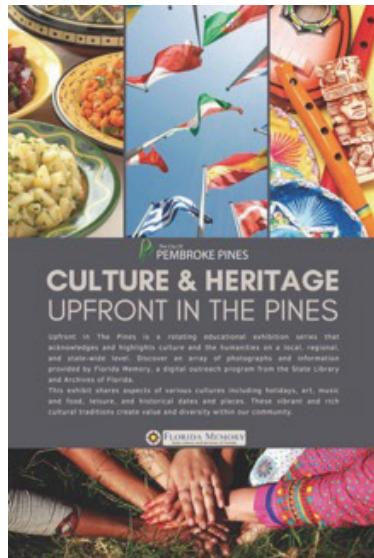
# CITY OF PEMBROKE PINES ARTS AND CULTURE

## CITY OF PEMBROKE PINES ARTS AND CULTURE

The City of Pembroke Pines Recreation and Cultural Arts Department currently invests in arts and culture for the benefit of its residents and visitors. The Department's mission is to provide diverse cultural offerings to the community at an affordable cost. The City currently sustains four unique cultural facilities and a variety of public art offerings. The facilities include 1. Pembroke Pines Art and Cultural Center, 2. Studio 18 Art Complex, 3. River of Grass Arts Park, and 4. The Frank C. Ortis Art Gallery, which is a premier exhibition and learning space dedicated to creating a cultural climate that fosters connections and community engagement.

This plan expands upon the current successful public art being installed throughout the city, creating more vibrant neighborhoods, activating public spaces, and sparking conversation among residents and visitors.

## UPFRONT IN THE PINES



Showcased in City Hall, this bi-monthly rotating exhibition series focuses on culture, education, and history. The series celebrates significant histories and cultures through an array of media provided through a partnership with the Florida Memory program.

## MURALS AND SCULPTURE

Murals and sculpture throughout the city are an important part of the Public Art Program, adding to the vibrancy of Pembroke Pines.



**Pembroke Pines Art and Cultural Center**

**Artist Daniel Marosi**



**Mural at Academic Village Pool**

**Fun Splash by Artist Jen Little**



**City Center Mural**

**Artist Ivan Roque**

*Colorful murals and  
captivating sculptural shapes  
encountered throughout  
Pembroke Pines create a  
sense of community, beautify  
urban spaces, express  
historical and cultural identity,  
and inspire creativity and  
wonder.*



**Gateway Sculpture**

**Brooks and Scarpa Architects**

# OPPORTUNITY SITES

Through conversations, the survey, and tours of the Pembroke Pines community, possible creative directions for public art emerged and potential physical sites were identified. The role public art plays in the creative life of Pembroke Pines is an ongoing conversation and evolves with the program. The program will connect the Public Art Staff and the Arts and Culture Board with artists, designers, architects, developers, business owners, nonprofit organizations, and the diverse communities of the city.

Artists will help to conceptualize a project and visualize the relationship between public art and the chosen location of the art. The locations most favored by the community are parks and open spaces, city gateways and landmarks, neighborhoods, and gathering spaces. Potential public art projects were also identified as part of future infrastructure projects (as deemed feasible) including transportation, traffic areas, roundabouts, and more.

The curatorial frameworks identified below, borne from the community engagement, assist with themes of future public art projects and celebrate Pembroke Pines past, present, and future. The frameworks are intentionally open-ended to invite creativity and ensure a wide range of artworks are the future of the collection. The Inspiration Projects on page 11 are intended to spark imaginative thinking.

It is recommended that all projects potentially slated for public spaces such as parks, neighborhoods, trails, and greenways should include an element of community engagement for the public to comment on concepts.

## Potential Sites:

Parks and open spaces

Gateways and entry landmarks to our city  
and/or neighborhoods

Connecting the three district areas of the city

Eventual placement of public art throughout all  
neighborhoods and areas of the city

Trails and greenways

Road infrastructure as feasible

## Potential Projects:

### *City-Owned Facilities:*

- Spaces in front of public buildings are ideal for a temporary installation.
- For any upcoming significant renovations or new City-owned facilities, a percent of the budget may be set aside for public art as part of the project.

### *City-Owned Parks:*

- As part of the implementation of the Parks Master Plan, neighborhood parks are a great opportunity for public art with involvement from the community. This includes dog parks, which also offer opportunities for permanent sculpture.
- A formal public art bench program may be considered for all parks; gathering spaces or seating areas may also be sites for a public art installation.

### *Park Trails:*

- Installations placed on or close to trails such as bike racks, water stations, or exercise areas is ideal for functional public art.
- Use of natural elements may be considered: reuse of fallen trees, for example.

### *Ideal Temporary Installation Locations:*

- City Plaza
- A series of temporary or rotating public art that spans from one side of the city to the other, connecting people and place.

# CURATORIAL FRAMEWORKS FOR PUBLIC ART

Curatorial frameworks help to shape and evolve the understanding of the possibilities of public art in a community. Rather than a theme, these celebrate the place that is Pembroke Pines. They provide opportunity for a vision for a potential site, and may foster partnerships with nonprofits, businesses, and educational institutions. They open new possibilities for artist-led engagement for projects.

## Celebration of Parks and Open Spaces

Pembroke Pines holds an abundance of open spaces and parks, and is currently adopting a new Parks and Recreation Master Plan. Public art focusing on augmenting the parks system with functional art, temporary art, and park public art events is a priority of this plan.

## Celebration of Public Spaces

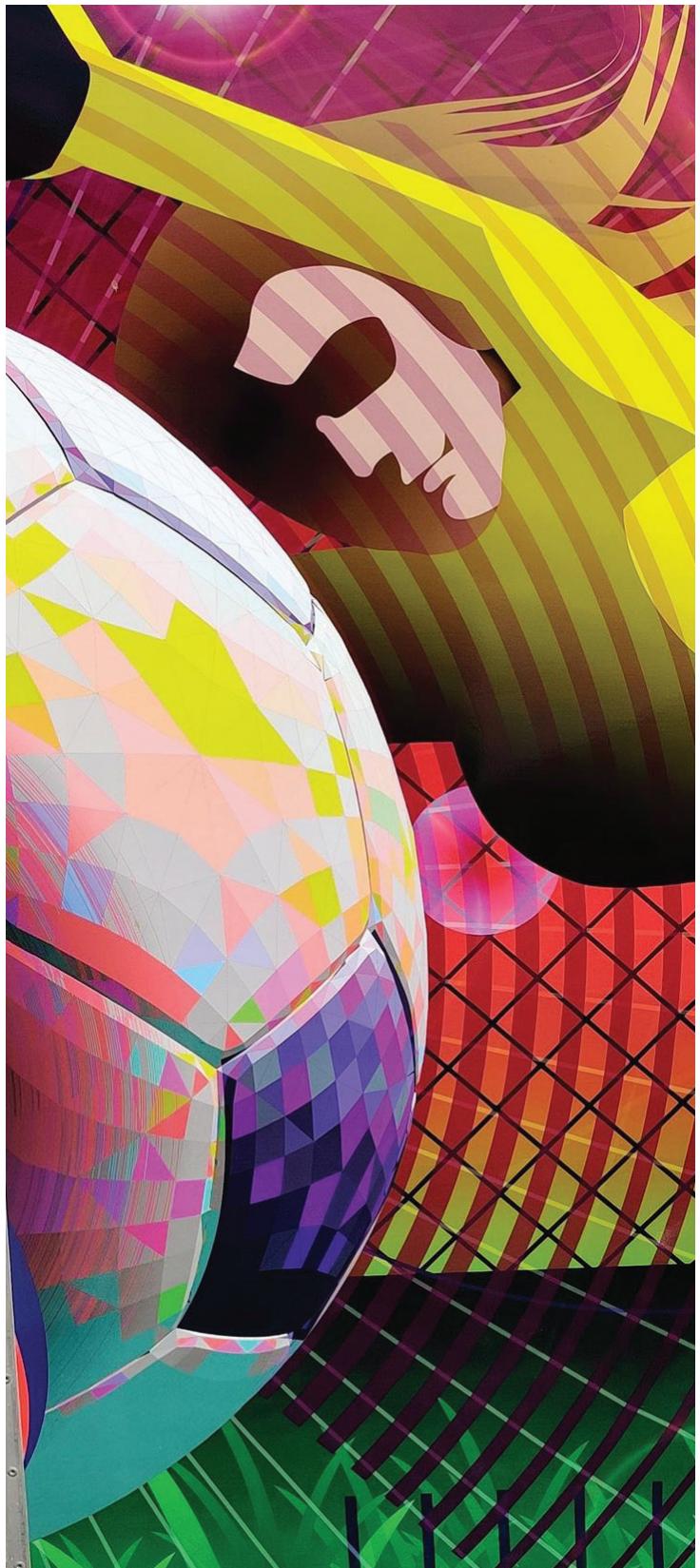
Public art can enhance and accentuate public spaces, neighborhoods, and unique gathering spaces in the city. Accomplished through temporary installations, events, or permanent works of art, the opportunity exists to celebrate the sense of place of Pembroke Pines, and elevate the awareness of the value of public art.

## The Geography of Pembroke Pines

There are three distinct districts in the city. Ensuring there is equity in the distribution of public art can be a powerful framework for the program. Identifying sites and temporary art projects that provide the connection between the districts in the City can be a unifying message.

## Embracing Cultural Diversity and Family Focus

Pembroke Pines' population is culturally diverse in race, ethnicity, heritage, language, faith, and place of origin. The community is family-forward and values the city for its inclusive approach to activities, places, and events. Celebrating this through family-friendly temporary art, functional art in parks, and interactive art is a natural focal point for the program.



# INSPIRATION PROJECTS



Jen Lewin  
*The Pool*  
West Palm Beach, FL  
Temporary Installation



John Grade  
*Reservoir*  
Art Sella Sculpture Park Borgo Valsugana, Italy



Höweler + Yoon  
*Light and Shade*  
Phoenix, AZ



Mamam  
*Art as Wayfinding*  
Melbourne AU



Bruce Munro  
*Water Lilies*  
Longwood Garden, PA



Snyder and Associates  
*High Trestle Trail Bridge*  
Madrid, Iowa

## PLAN GOALS

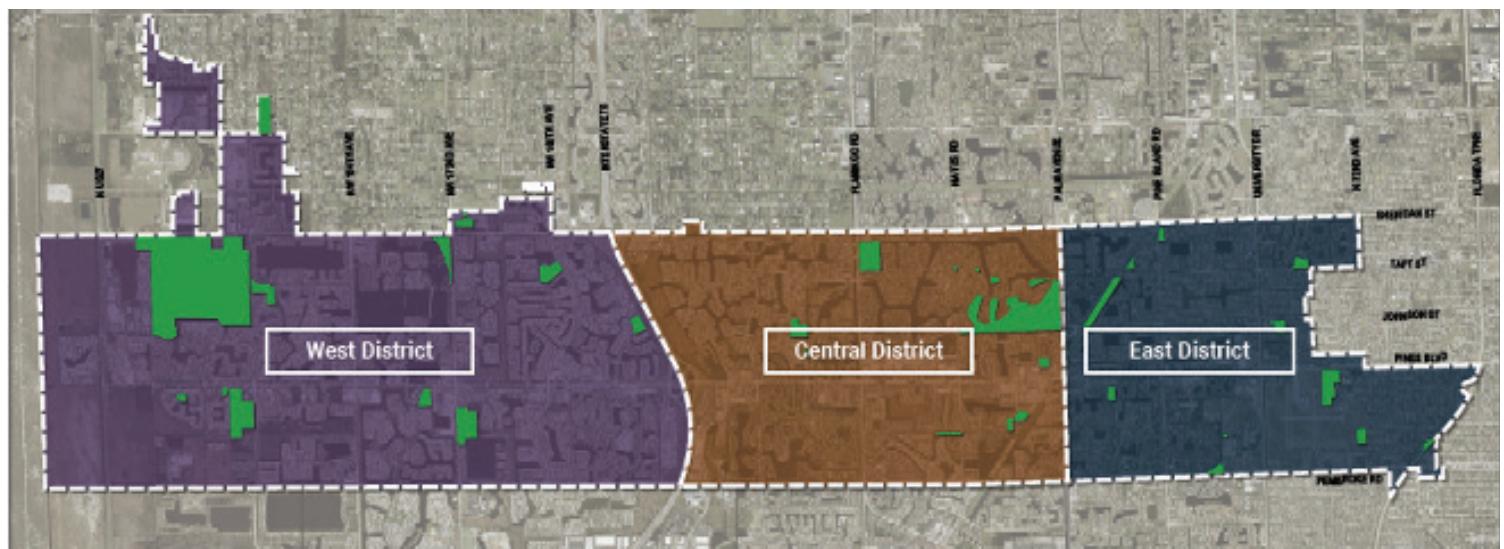
The plan's recommended goals and actions represent City Leadership goals and reflect the aspirations of the Pembroke Pines community to enjoy a wide range of public art and events. With assistance from Recreation and Cultural Arts staff, the planning team heard from community leaders, artists, business owners, arts and cultural leaders, and residents about what they wanted this plan to accomplish.

Throughout implementation, the Pines community and artists are afforded an opportunity to engage in the

ever-evolving definition of public art through plan goals, guidelines, ordinances, policies, and programs.

## PUBLIC ART ACROSS THE CITY

Priorities for placement of public art are in parks and open spaces, gateways and entry landmarks, throughout the neighborhoods, and in roadway medians, roundabouts, and islands. Given the different districts in the city, a key priority is to ensure public art is distributed equitably.



## District Consideration Categories

- Open Spaces..... *Parks, Urban Plazas, Trails, Wetlands*

Community Resources ..... *Schools and Colleges, Libraries, Community Centers*

Historic Places..... *Monuments, Memorials, etc.*

Event Centers and Cultural Hubs ..... *Pembroke Pines Art and Cultural Center, Studio 18 Arts Complex, Frank C. Ortis Art Gallery*

Additions to Existing Public Art Locations ..... *Tie into places with existing sculpture, installations, murals*

Existing Infrastructure (Repetition) ..... *Bridges, Fences, Utility Boxes, Roadway Medians, Roundabouts*

Transits and Vehicles..... *City Vehicles, Public Transit (partnerships)*

## GOAL 1:

### STRENGTHEN PROGRAM CAPACITIES AND STAFF SUPPORT

- 1.1 Ensure appropriate leadership for the Public Art Program. Update job description and title of Assistant Director, Recreation & Cultural Arts Department, to include direct management of the Public Art Program.
- 1.2 Hire a Public Art Coordinator with the appropriate public art and planning qualifications to coordinate all activities associated with the program. This position should be funded through the general fund.
- 1.3 Adopt the new policies and procedures for the program and collection to align with national best practices.
- 1.4 Utilize artist selection processes as outlined in this plan.
- 1.5 Create a distinct name for the program and brand through City communications and program materials.
- 1.6 Redefine the role of the Public Art Committee and transition to an on-demand artist selection process for community public art projects that exceed \$25,000. As the program grows, consideration can be given to a permanent public art committee.
- 1.7 Schedule regular meetings with all relevant City Advisory Boards for project review, input, and idea generation (arts and culture, economic development, diversity and heritage, environmental, planning and zoning, etc).

## GOAL 2:

### MAINTAIN AND GROW SUSTAINABLE FUNDING FOR THE PROGRAM

- 2.1 Continue to make annual allocations to public art through the Recreation and Cultural Arts General Fund.
- 2.2 Explore a separate public art fund where donations may be accepted and funds may rollover on an annual basis.

2.3 Reassess the level of the public art fund investment by the City on an annual basis.

2.4 Develop an incentive program for developers to participate in the Public Art Program.

2.5 Create options for funding including contributions to the public art fund; support for a City public art project; or art on site.

2.6 Revisit the Private Development Ordinance in 12 months and consider attaching the percent-for-art requirement to a permissible part of the building approval process.

2.7 Create a matching grant program for neighborhood associations to commission artist-initiated projects.

2.8 Develop partnerships with local businesses to encourage monetary and other support for the arts.

2.9 Explore innovative public and private funding opportunities for public art. (See *Funding Options in Appendix*).

## GOAL 3:

### BUILD A MANAGEABLE, DIVERSE COLLECTION OF PUBLIC ART

3.1 Ensure a diverse range of City public art from approaches including permanent and temporary installations, private and public partnerships, and rotating exhibits.

3.2 Intentionally expand the practice of temporary installations as part of the Public Art Program.

3.3 Temporary works serve several valuable functions, raising the public visibility of the program, are more economical than permanent art, and engage community in different ways.

3.4 Include local and regional artists in all artists calls for public art for larger projects.

3.5 Utilize curatorial frameworks based on Pembroke Pines character of place to develop engaging, relevant artworks.

## **GOAL 4:** **ESTABLISH PROTOCOLS FOR CITY DEPARTMENTAL PUBLIC ART INTEGRATION**

4.1 Identify current and future planning projects where public art is an enhancement including park redevelopment and capital projects. Eligible City capital improvement projects include parks and public works projects and renovations such as bridges, viaducts, elevated ways, gates, or other structures upon or over land owned by the City.

4.2 Align with the recommendations from the Parks and Recreation Master Plan for park renovations and redevelopment.

4.2.1 Water recreation opportunities may include public art mosaic splashpads as community engagement projects.

4.2.2 Playground equipment may include functional art (music making equipment, artist-designed interactive art, etc).

4.2.3 Pocket parks to include public art through functional art or temporary art.

4.2.4 Development of a signature city park integrating public art into the beginning design phases (sculpture garden, functional and interactive seating, art on trails, bike racks, and public art events).

4.2.5 Functional art along paths, walkways, and trails

4.3 Integrate a creative placemaking component as a part of all area planning.

4.3.1 Work with City Department Leadership to strategize a flexible requirement for public art

(integrated, functional, etc.), creative space(s), or other art components as part of all City development projects.

4.4 Once the program is established, create an On-Demand Artist Program where qualified artists are chosen to work on select projects (parks planning, transportation, public information, etc.).

4.5 Involve appropriate, trained public artists in City capital projects.

## **GOAL 5:** **CREATE OPPORTUNITIES FOR LOCAL AND REGIONAL ARTISTS**

5.1 Adopt and adhere to the fair and equitable artist selection processes developed for this plan.

5.2 Develop a pre-qualified artist roster (for local, regional, and national artists).

5.2.1 Establish an open process for artists to register their general interest in participating in the Public Art Program and submit their qualifications outside of the RFQ/RFP process for a specific project. This list of interested artists can serve as a resource for the City, developers, and others seeking artists for projects.

5.2.2 Working with other municipalities and Broward County Public Art Program, develop a list of qualified artists as a resource for projects. The list should encompass a diversity of mediums, crafts, skill levels, and backgrounds.

5.3 Include local, regional, and national artists in artist calls, with a focus on local artists where appropriate.

5.4 For larger projects, establish an allied artist program, setting a portion of the budget aside for a local emerging artist to work with a professional artist on a commission.

## **GOAL 6: ELEVATE PUBLIC ART THROUGH AWARENESS CAMPAIGNS AND PARTNERSHIPS**

- 6.1 Sponsor periodic community presentations and workshops to acquaint residents and visitors with the Public Art Program and current collection.
- 6.2 Conduct charettes with neighborhood associations to promote community-initiated public art projects and ensure equity in projects across city districts.
- 6.3 Continue to collaborate with schools and other local education institutions and organizations.
- 6.4 Partner with local arts organizations, businesses, and foundations on public art initiatives.
  - 6.4.1 Identify unique opportunities with local organizations and nonprofits for shared temporary exhibit opportunities, curatorial partnerships, and shared public art events.
- 6.5 Pursue projects with the Broward County Public Art Program through their community partnerships initiative.

## **GOAL 7: ADVOCATE FOR BUSINESS AND COMMUNITY INVOLVEMENT IN THE PUBLIC ART PROGRAM**

- 7.1 Develop a toolkit for both businesses and developers.
  - 7.1.1 Provide appropriate resources to private developers and businesses to identify artist partners, project designers, and communication channels.
  - 7.1.2 Provide developers with increased staff support and facilitation for their projects.

- 7.1.3 Increase visibility and ownership of the Public Art Program by promoting new art commissions through community announcements and dedication ceremonies.
- 7.2 Conduct appropriate community engagement for each proposed public art project.
  - 7.2.1 Include at least one community meeting held where the public art will be located or at a nearby community facility.
  - 7.2.2 Include one community representative from the site area on each artist selection panel.
  - 7.2.3 Create an ongoing program of neighborhood community-initiated projects.

## **GOAL 8: ENSURE PUBLIC ART, PLACEMAKING, AND PROGRAMMING ARE EQUITABLE AND ACCESSIBLE FOR ALL RESIDENTS IN PEMBROKE PINES**

- 8.1 Utilize public art as a connector for city district areas.
- 8.2 Create artistic gateways connecting the districts through City branding.
- 8.3 Ensure public art and space activations are included in plans for all districts.
- 8.4 Build events and public art projects with curatorial frameworks highlighting history and the peoples of the community.
- 8.5 In alignment with the signature park recommendation in the Parks and Recreation Master Plan, develop a special event to promote the park and the Public Art Program.

## GOAL 9:

### DEVELOP LONG-TERM COLLECTIONS MANAGEMENT AND MAINTENANCE PLANS

9.1 Establish an online inventory and database for the City collection to support management and public education.

9.1.1 The database will track the City public art collection and installations belonging to private developments.

9.1.2 Database can be enhanced using GIS technology.

9.2 Conduct a comprehensive maintenance and conservation study of the City art collection at the adoption of this plan, and subsequently every five years.

9.3 Contract with a qualified professional or firm to conduct a full conservation review of the public art collection and develop a future maintenance program.



Mosaic at River of Grass Theatre

# PUBLIC ART PROGRAM ROLES AND RESPONSIBILITIES

## Pembroke Pines (Cultural Affairs)

### Public Art Staff

#### Assistant Director of Cultural Affairs and Public Art

- a. Be responsible for overall management of the Public Art Program.
- b. Advise City Council on matters related to the Public Art Program.
- c. Implement the Public Art Plan based on annually-created action plan.
- d. Support the City of Pembroke Pines in fulfillment of its responsibilities.
- e. Review and approve public art project parameters (site, budget, artwork medium, artwork approach, etc.).
- f. Implement Artist Selection Panels for larger budget public art projects.
- g. Review all proposed public art projects and advance projects to an Artist Selection Panel as appropriate.
- h. Liaise with artists and the arts community.

#### Public Art Coordinator

- a. Be responsible for day-to-day management of the Public Art Program.
- b. Identify public art projects, based on the Public Art Plan.
- c. Manage all calls to artists, project management of projects, and installation of projects.
- d. Develop project parameters (site, budget, artwork medium, artwork approach, etc.) for approval.
- e. Manage inventory documentation of collection.
- f. Manage and schedule maintenance of collection.
- g. Liaise with artists and the arts community.

#### Public Art City Staff will:

- a. Along with City leadership, review installation of public art projects, both private development and capital projects, and advance to City Council for approval.
- b. Review changes to the Public Art Program guidelines, policies, and procedures and advance to City Council for approval.
- c. Recommend sites for location of public art in accordance with the site criteria set forth in this policy document.
- d. Review any preliminary deaccessioning, removal or replacement of public art owned by the City, and advance to City Council for approval.

## Pembroke Pines Artist Selection Panels

Artist Selection Panels shall be composed of at least three voting members. The precise size of the panel shall depend upon the size and complexity of the project. Membership is as follows:

- a. A representative or community member from the project site or neighborhood where public art will be placed, either temporarily or permanently
- b. A City employee from an appropriate department
- c. A professional public artist
- d. A representative from the design field
- e. A non-voting staff member will chair and facilitate each panel

The recommendations of the Artist Selection Panel will be presented to City of Pembroke Pines City Council for final approval.

# PUBLIC ART PROGRAM POLICIES

## Importance of Artists and Artworks

Artists and artworks are the heart of any public art program, and their work contributes great value to the community. Artists' public artworks enrich Pembroke Pines artistically and aesthetically; support quality of life for residents and enhance the visitor experience; further the city's reputation and identity as an arts community; and stimulate community dialogue. The City will reflect respect for artists and their work throughout all aspects of the Program and their involvement with staff. One element of that respect is to provide clear guidance and equitable procedures for artists' interactions with the Program. In addition, the Program will pay artists for proposal development and provide a procedure for registering interest in being commissioned by developers and the Program. All artists' rights will be acknowledged and included in artists' agreements.

## Artist and Art Selection Criteria

The following criteria shall be referenced and applied by the City of Pembroke Pines throughout all selection processes.

**Qualifications:** Artists shall be selected based on their qualifications as demonstrated by past work and the appropriateness of their concepts to the project. Of highest priority are the artistic capabilities of the artist and the inherent quality of their artwork.

**Artistic Excellence:** Artists and the public art shall demonstrate excellence of creative and aesthetic ideas, a mastery of skills and techniques, communication of unique vision or perspective, and professional approaches to process and presentation.

**Media and Styles:** All forms of public art shall be considered, subject to any requirements set forth by the project prospectus. Artists whose artworks are representative of all schools, styles, and tastes shall be considered, as appropriate to the specific characteristics of the project and the site.

**Appropriateness to Site:** Artwork shall be appropriate in scale, material, form, and content for the selected site. The art must have an artistically compelling relationship to the physical character or significance of the site and the surrounding geographic context. It shall also have or reasonably accommodate any necessary supporting infrastructure and follow applicable City Code requirements.

**Durability:** Durability shall be defined in relation to the intended lifespan of the project. For both short-term and long-term installations, consideration shall be given to structural and surface integrity, permanence, and protection of the proposed artwork against theft, vandalism, weathering, excessive maintenance, repair costs, and extreme weather events such as floods, earthquakes, or fires.

**Visual Accessibility:** The proposed artwork will be readily visible to the public and meet the location requirements of the project.

**Public Liability:** Safety conditions or factors that may bear on public liability should be considered in selecting an artist or artwork. Examples of safety concerns may include a work that invites children to climb on it, has sharp edges, or is at risk of damage from extreme weather.

**Diversity:** The Public Art Program shall strive for diversity of style, scale, media, and artists. The Program shall also strive for an equitable distribution of artworks throughout the City.

**Maintenance:** The proposed artwork will not require extraordinary maintenance. The maintenance plan addresses vandalism, weathering, natural disasters, and the timeframe of the artwork.

## Eligible Artworks

In general, all forms of artistic expression created by professional artists, in a wide variety of styles, media and genres, are eligible for inclusion in the Public Art Program.

Examples may include free-standing works, murals, or works integrated into the underlying architecture or landscape. Artworks may include performance, participatory, functional, and interactive elements.

## Ineligible Artworks

Public art projects are not intended to substitute for functional elements that would normally be part of private developments or City capital projects. Unless specifically designed by professional artists, the following will not be considered as part of the Public Art Program:

- Directional elements such as supergraphics, signage, or color coding except where these elements are integral parts of an overall design created by a professional visual artist.
- Art objects which are mass produced or of standard manufacture, such as playground equipment, fountains, or statuary elements, unless incorporated into an artwork by a project artist.
- Reproductions, by mechanical or other means, of original works of art, except in the cases of film, video, photography, printmaking, or other media arts.
- Decorative, ornamental, architectural, or functional elements that are existing and designed by the building architect, as opposed to elements created by an artist commissioned for that purpose.
- Landscape architecture and gardening except where these elements are designed by a professional visual artist or are an integral part of the artwork by the artist.
- Service or utilities necessary to operate and maintain an artwork.

## Site Selection Criteria

The City of Pembroke Pines will consider the importance of each of the following site criteria for public art projects. Site selection criteria may include, but are not limited to, the following:

- The visibility of the site by the public
- Public accessibility to the artwork
- Public safety of the site, especially when considering interactive public art
- Pedestrian traffic patterns and vehicular traffic patterns
- Surrounding design including landscaping, lighting, and seating considerations
- Relationship to nearby existing artworks and the surrounding environment
- Environmental considerations such as flooding, salt, light, etc.
- Impact on any adjacent property owner's vistas, views, or other impact
- Cost of installation and maintenance as related to the site
- The probability of vandalism or theft

## Calls for Artists Methods

Public art staff shall determine the selection method for individual projects. Any of the following methods may be used, depending upon the requirements of the project. Stipends are provided to the artists for public art proposals.

**I. Open Competition (RFQ/RFP):** An open competition is a call to artists for a specific project in which artists are asked to submit evidence of their past work. Any artist may submit qualifications and proposals. Calls for entries for open competitions will be sufficiently detailed to permit artists to determine whether their work is appropriate to the project under consideration.

**II. A two-part selection process is recommended:**

**Step 1:** Request for Qualifications (RFQ). Artists are invited to submit a resume, work samples, and a letter of intent outlining their interest and approach to the project. The

Selection Panel will choose a small group of artists to move to the proposal phase.

**Step 2:** Request for Proposals (RFP). The selected group of artists are invited to submit proposals. The artists are given specific details and guidelines about the project to develop a conceptual proposal. The artists are paid a stipend for their time to develop the concepts for the project.

**III. Limited or Invitational Competition:** Staff and the City of Pembroke Pines invite a limited number of artists to submit credentials and proposals for a specific project. Invitations shall be based on evaluation of an artist's past work and demonstrated abilities to successfully respond to the conditions posed by the project (i.e., water features, light works, paintings, sound works, landscape works, design team efforts, etc.) or on other non-aesthetic Public Art Program goals (e.g., artists who reside in a particular community or neighborhood where a project is occurring, local artists, or regional artists). The artists are paid a stipend for their time to develop concepts for the project.

**IV. Direct Selection:** The Committee may choose a direct selection in which they contract with a specific artist for a commission or to purchase an existing work. This approach is rarely used and will generally occur when circumstances surrounding the project render an open or invitational competition unfeasible (e.g., project timeline, community, or aesthetic considerations). The artist is paid a stipend for their time to develop the concepts for the project.

## Timeframe for Artworks

All artworks approved by the City of Pembroke Pines shall be considered installations for a set time period, with specific provisions regarding future disposition. The Committee may choose it to be a short- or long-term installation, shall determine the timeframe for the artwork to be displayed, and shall create an agreement setting forth the terms of the installation. At the end of the timeframe, the artwork will be reviewed, and the timeframe

extended, the work purchased, donated, removed, or moved. It is anticipated that some artworks will have a timeframe of one, five, ten or twenty years, while others may be longer-term.

Setting a timeframe allows for the artist and the Committee to define the terms of display and to reassess the work within its larger context, such as changes to the site or location, to the artwork itself, and other factors. To assure equitable treatment of the artist and artwork, the agreement shall include provisions addressing the responsibilities and costs of removal, should the artwork be removed or moved at the end of the timeframe.

### Criteria for Reviewing Artwork Upon Completion of Timeframe

When the negotiated timeframe for a work of art has expired, the City of Pembroke Pines will act in accordance with the terms of the agreement. Under the agreement it may, in its discretion, choose to extend the time period of the work; purchase, remove, or move it; or accept it as a donation. The Committee will base its decision on the following criteria, which would support continuation of the artwork:

- The community supports the continued presence of the artwork.
- The artwork is of high artistic quality or offers alternative artistic value, such as an educational piece.
- The artwork or artist add to the diversity of the collection.
- Maintenance and conservation of the artwork are manageable.
- The site is and will continue to be City property or continue to belong to the developer/property owner and remain a suitable location for the artwork.
- Retaining the artwork does not prevent valuable alternative use of the site for other artwork(s).

## Deaccessioning Artworks

The City of Pembroke Pines is responsible for maintaining the quality and integrity of the City public art collection. While it is regrettable, it is occasionally necessary to remove an artwork from the collection if it no longer meets standards for quality or safety, or if there is an immediate weather or natural disaster threat. The City of Pembroke Pines is responsible for review and approval of deaccessioning decisions. All deaccessioning shall be subject to artists' rights under their agreement with the City, and the federal Visual Artists Rights Act.

### Criteria for Deaccessioning

A work of art may be deaccessioned for one or more of the following reasons:

- In the judgment of the City of Pembroke Pines, the artwork does not meet the aesthetic or artistic standards of the collection.
- The artwork is not or is rarely on display for lack of a suitable site.
- The condition or security of the artwork cannot be reasonably guaranteed.
- The artwork is damaged and repair is infeasible or the cost of repair is disproportionate to the value of the artwork.
- The artwork requires excessive maintenance due to faults in its design.
- The artwork endangers public safety.
- The artwork needs to be removed immediately due to a pending weather event or natural disaster.
- The site of a site-specific artwork is so severely altered that the artwork is no longer compatible or relevant.
- The property on which a site-specific artwork is located is no longer owned by the City.

- The property needs to undergo necessary infrastructure improvements.
- The artwork is significantly incompatible or inferior in the context of the collection.
- The City wishes to replace the artwork with a work of more significance by the same artist.
- There is a sustained and overwhelming public objection to the artwork over a period of time.
- The artwork is stolen or destroyed.

## Artwork Donations and Loans

Works of art proposed for donation or long-term loan (12 months or longer) to the City shall be carefully reviewed by the City of Pembroke Pines under criteria which are established to meet the following objectives:

- To provide uniform procedures for the review and acceptance of gifts or loans of artworks to the City.
- To vest in a single agency the responsibility of ensuring the management and long-term care of the donated works of art.
- To facilitate planning for the placement of artworks on City-owned property.
- To maintain high artistic standards for artworks displayed in City facilities.
- To provide appropriate recognition for donors of artworks to the City.

At any time, the City of Pembroke Pines may impose a temporary moratorium on donations and loans. All artworks proposed for donation or long-term loan shall be subject to the timeframe requirements as with all other artworks.

Memorials are ineligible as proposed donations or loans of artwork. Proposed memorials are subject to specific policies (see Memorials, Page 23).

## **I. City of Pembroke Pines Artwork Donations and Loan Process**

The City of Pembroke Pines holds sole discretion to review and accept or deny, or accept with conditions, any proposed donated or loaned artwork. The Committee shall schedule a feasibility consultation with the applicant, in advance of their making a proposal, and advise them of the content of this policy, the appropriateness of the proposed artwork donation or loan, and the necessary courses of action required for a full proposal for consideration by The City of Pembroke Pines.

## **II. Review Criteria for Artwork Donations or Loans**

The City of Pembroke Pines shall evaluate proposed donations or loans and base its decision of acceptance or denial on the following criteria:

1. **Aesthetic Considerations:** To ensure artworks of the highest quality, proposed gifts or long-term loans of works of art should be accompanied by a detailed written proposal and concept drawings of the proposal, photographs of an existing artwork, documentation of the artist's professional qualifications and, if needed, a current certified appraisal of the worth of the artwork. The City of Pembroke Pines shall assess the aesthetic value of the artist and the artwork to determine whether the donation or loan should be accepted and may refuse the proposed donation or loan on aesthetic grounds.

2. **Site Context:** If the donor is proposing a site for the donated or loaned artwork, the artwork must be compatible in scale, material, form, and content with its proposed site. Attention shall be given to the social context of the work and the way it may interact with or contribute to the use of the site. Significant consideration shall be given to the structural and surface soundness, and to the possibility of and resistance to theft, vandalism, weathering, and excessive maintenance or repair costs.

3. **Financial Considerations:** Funding for the project, and the estimated cost of maintenance and repair over the expected timeframe of the artwork. If the proposed

donation or loan is accepted, a legal instrument of conveyance of the work of art should be executed between the City and the donor. Acceptance is contingent on receipt of payment from the owner for all costs associated with the gift, including transportation, installation, maintenance endowment, and staff time.

4. **Liability:** Susceptibility of the artwork to damage and vandalism, any potential danger to the public, and any special insurance requirements.

5. **Maintenance:** The City shall require that the donor provide an endowment for the long-term maintenance and conservation of the donated and loaned artwork, except where there are alternative funding sources for these expenses or there is a compelling reason for the City to accept financial responsibility.

6. **Uniqueness of Art:** The City will accept only unique, one-of-a-kind works of art apart from prints, photographs, or a desirable high-quality, limited edition work of art by a renowned artist.

Proposed artwork donations and loan proposals shall be reviewed by the City of Pembroke Pines. Proposals shall be accompanied by the following information:

- Slides, photos, or a model of the proposed work
- Biography of the artist
- Cost of the artwork and anticipated budget for installation
- Information for giving acknowledgement of the donor
- Maintenance requirements for the artwork

Artworks proposed for long-term loan (12 months or more) to the City shall be subject to the same considerations outlined above. Artworks proposed for placement in private offices or in non-public areas of City facilities shall not be subject to Committee review.

## Memorials

This policy addresses requests received for permission to place monuments, memorials, markers, or plaques to an organization or event on City property. Proposals for memorials honoring organizations or events are eligible for consideration. Memorials honoring individual persons are not eligible.

The City is committed to preserving the public use and enjoyment of its parks, open spaces, public buildings, and other public areas of the City while providing opportunities for appropriately designed monuments, memorials, markers, and plaques that honor an organization or event beneficial to the greater good of the community.

To preserve space for future generations of the City of Pembroke Pines, proposed memorials shall be subject to the timeframe requirements as with all other artworks.

At any time, the City of Pembroke Pines may impose a temporary moratorium on memorials.

The City of Pembroke Pines shall evaluate proposed memorials, markers or plaques and base its decision on application of criteria listed above for donations, plus the following:

- Use of Public Space: Consideration of the primary uses of public open space is a priority. While appropriate memorials may enrich an area, public open space is a precious commodity for City of Pembroke Pines residents. Any memorial applications will be carefully reviewed in context of these two public benefits.
- Timelessness: The quality of timelessness shall be considered in the significance of the organization or event being memorialized. The memorial must represent the values and principles relevant to future generations.
- Community Significance: Proposed projects must serve to commemorate or to identify a particularly significant historic event or organization. Projects that seek to honor events by placing them into the public realm should appeal to the broader interests of the community.

- Location: The location must be an appropriate setting for the memorial and specific geographic justification should be stated in the application.

## Financial Contributions to the Program

The Public Art Program encourages and accepts financial contributions to fund the cost of artworks. Donations of any amount, large or small, are gratefully accepted to defray the costs of commissioning and maintaining new works for the collection. All decisions about the choice of artwork and use of donated funds are at the sole discretion of the City of Pembroke Pines under its policies and guidelines. Donors who wish to propose a specific artwork or site may meet with staff and explore a donor agreement setting forth the terms and conditions of the project based on the artwork donation policy, which will then be reviewed by the City of Pembroke Pines.

## Murals

A mural is any large-scale artwork, painting, mosaic, fresco, or other artwork attached to or applied directly to the exterior of a structure. A mural is a pictorial representation or design intended to reflect a thematic or artistic expression and can offer great community benefit. However, murals must be designed to avoid confusing drivers and pedestrians or causing any other negative impact on public safety or welfare.

Murals in the City of Pembroke Pines are governed by (a) location on public or private property, (b) the use of public or private monies, and (c) their duration status (temporary or long-term). Temporary murals are intended to be installed and on view for 12 months or less. Murals intended for installation and on view for more than 12 months are considered long-term murals. Long-term murals on public or private property shall conform to the requirements of this policy and require approval of the City of Pembroke Pines if they are within public view via public right of way and funded with City dollars.

Applications for new outdoor murals subject to the requirements of this policy are approved by the City of Pembroke Pines. Murals approved through this program are exempt from the City sign code.

Any individual or organization wishing to create an outdoor mural in the City of Pembroke Pines must apply for approval through the Public Art Program, regardless of the funding source. Applicants may be: an individual artist or group of artists; a business or building owner; or a nonprofit organization, such as a neighborhood association, educational, or community organization. Federal tax-exempt status 501(c)(3) is not required.

Murals on private property outside of public view via public right of way and funded with private dollars do not need approval from the City of Pembroke Pines but are subject to all City codes and other ordinances.

Murals placed on public property or financed by City funds are the responsibility of the City, including its maintenance, conservation, and removal. Alteration or removal of murals must be approved by the City of Pembroke Pines and are subject to the provisions of the Visual Artists Rights Act.

Murals placed on private property shall become the responsibility of the property owner, including its maintenance, conservation, and removal. Murals not maintained properly may be subject to code compliance penalties and removal.

The following criteria shall be applied in review and approval of mural proposals to ensure aesthetic quality and design integrity, and to determine that the work is appropriate to the setting, architecture, and social context:

- Support for the mural as demonstrated through a community engagement process
- Strength of the artist's concept and demonstrated technical skills and expertise
- Appropriateness of theme and other relationships to the surrounding environment
- Compatibility with the character of the surrounding area (particularly when near residential areas) in terms of its size, style, colors, materials, general appearance, and location

- Appropriateness in scale to the location: the mural should not overwhelm nor compete with the scale of the site or adjacent architecture
- Placement on building, including the consideration of door and window coverings
- Budget and timeline
- Confirmation of original work of the artist, with no violation of copyrights
- Designation of property (no installation allowed on designated historic property)
- Appropriateness of content (no signage, names, logos, or subject matter that could be construed as advertising or as overtly political, religious, or sexual in nature); any design considered indecent or illicit by community standards will be denied
- Suitability of the work for outdoor display, including its maintenance and conservation requirements

## City Capital Improvement Projects

**Eligible Projects:** A government supported undertaking such as a land acquisition, construction, renovation, or demolition project of the City or of any City Agency intended to add to the long-term net worth, service capacity, or betterment of a particular government function, facility or asset.

**Exclusions:** The public art requirement shall not apply to underground public works projects; street or sidewalk repairs; tree planting; remodeling, repair or reconstruction of structure damaged by fire, flood, wind, earthquake, or other natural disaster; low-income housing construction, remodel, repair or reconstruction projects; construction, remodel, repair or reconstruction of structures to be occupied by a nonprofit, social service agency, or institution.

## Maintenance and Conservation

The City shall be responsible for all maintenance and conservation of artworks in its collection, during the timeframe of installation. The City shall regularly arrange for a survey of the entire Public Art Collection to meet the following objectives:

- Provide for the regular inspection of public works of art
- Establish a regular procedure for necessary repairs to public works of art
- Ensure regular maintenance of public works of art
- Ensure all maintenance of public works of art are completed with the highest standards of professional conservation

The City shall also inventory the public art collection with information critical to maintenance and conservation of the collection. This includes artist information, materials, recommended individual maintenance schedule for the artwork, photographic documentation of the artwork, and other information deemed important and necessary.

## Artist Responsibilities

- Guarantee and maintain the work of art against all defects of material or workmanship for a period of five (5) years following installation, subject to the terms of the artist's contract.
- Provide the Public Art Program with drawings of the installation and with detailed instructions regarding routine maintenance of the artwork.
- Be given the opportunity to comment on, and participate in, all repairs and restorations that are made during the artist's lifetime.

## City of Pembroke Pines Responsibilities

- Conduct routine maintenance of artwork, and upon the advice of staff perform all maintenance work in a manner that is consistent with conservation requirements supplied by the artist.
- Never intentionally destroy, modify, relocate or remove from display any work of art.
- Never conduct non-routine maintenance or repair to artworks without prior consultation with staff or a qualified professional.
- Conduct a comprehensive maintenance survey of the public art collection at least once every five to seven years. This survey shall include a report on the location and condition of each work, prioritized recommendations for the restoration or repair or maintenance of works of art, and estimated costs.
- If a work is in need of attention or restoration staff may, at its discretion, engage a professional conservator to evaluate the condition of the work further, or effect repairs to the work. The artist should be asked to repair the work for a fair market value fee. If the work cannot be restored, the work shall be considered for deaccessioning or removal from the collection.

## Partnerships

Partnerships can enrich the Public Art Program and extend its impact in the community. They also require time and resources to manage the additional processes and work involved in shared initiatives. In this context, partnerships will be temporary agreements to produce a public art project. To assure success, the Public Art Program shall engage in partnerships within the following guidelines:

- All partners discuss and agree in advance on a project plan, including addressing goals, desired outcomes,

tasks, roles, communications, schedule, and budget. They also identify a process for decision-making and resolving conflicts that arise during the project.

- Each partner assigns a lead staff person to the project.
- Each partner commits significant financial and human resources to the project.
- All partners commit to work together and strive to reach mutually beneficial results even in the face of difficulties and disagreements.

## Artist and Collection Diversity

The City of Pembroke Pines desires to create a public art collection that is diverse and includes artworks of numerous styles and media. Therefore, it is important that many artists have an opportunity to participate in the program.

The Artist Selection Committee shall ensure over time that the public art collection is inclusive of artists of diverse backgrounds. The City of Pembroke Pines will not discriminate against any artist or other program participant based on age, race, religion, gender, sexual orientation, national origin, or disability status.

## Artist Rights

The City of Pembroke Pines is committed to a climate wherein artists thrive and receive the economic benefits of, and recognition for, their work. For that reason, it is important that artists retain reasonable control of the integrity of their artworks and that artists receive equitable compensation for their creative endeavors.

The City seeks to assure the following rights to artists, which shall be embodied in artist contracts for the commissioning or purchase of works of art:

- Recognizing that successful public art is generally inseparable from the site for which it is created, the City shall endeavor to ensure that City departments or site agencies do not move or remove an artwork unless

its site has been destroyed, the use of the space has changed, or compelling circumstances arise that require relocation of the work of art. Any such actions should be reviewed by the City prior to being undertaken. Should it become necessary to move or remove an artwork, the City shall make reasonable efforts to consult with the artist before effecting any removal or relocation. However, the City reserves the right to move or remove the artwork without notification in emergency situations where an immediate threat to property or public safety is present. In all instances, the City will act within the provisions of the federal Visual Artists Rights Act.

- Recognizing the importance of preserving the integrity of an artwork, the City shall seek to ensure that City departments or site agencies do not intentionally alter, modify, or destroy an artwork. Nevertheless, if an artwork is significantly altered, modified, or destroyed, whether intentionally or unintentionally, the artist shall have the right to disclaim authorship of the artwork. Should an artist choose to exercise this disclaimer, the City shall, upon request by the artist, officially request that the department or agency remove any plaques, labels, or other identifying materials that associate the work with the artist.
- The integrity of an artwork depends upon regular conservation and maintenance. The City is committed to the periodic inspection of the artworks in the Collection and to make reasonable efforts to ensure that each artwork is properly and professionally maintained.
- The City agrees to make its best effort to ensure that all maintenance and repairs to works of art are accomplished in accordance with any maintenance and repair instructions the artist has provided to the City at the time of accession and that all such maintenance and repairs adhere to the highest professional standards of artwork conservation. The City shall make reasonable efforts to notify the artist before departments or site agencies undertake repairs or restorations to the artwork during the lifetime of the artist. Where practical, the City shall seek to ensure that the artist be consulted and given an opportunity to accomplish the repairs or restorations at

a reasonable fee. The City reserves the right to make emergency repairs without prior notification to the artist.

The City will negotiate copyrights and usage with any artists selected for City-funded projects on a case-by-case basis.

## Liability Insurance and Performance Bonds

The City of Pembroke Pines recognizes that the cost of insurance, particularly liability insurance and performance bonds, is expensive for professional visual artists. The City will work with the artist to ensure the insurance requirements are considered when establishing project budgets.



Benoit Menasche and Felix Gonzalez  
*9/11 Memorial*

# DEFINITIONS

**Accessioning:** The process of adding and recording an artwork into the City's Public Art Collection, whether by commissioning, purchase, or donation.

**Acquisition:** The inclusion of an artwork in the City's Public Art Collection by Committee, gift, or loan. Works on loan for periods of less than six months shall be considered as exhibition presentations. Works on loan between six months and five years shall be considered temporary acquisitions and shall be included in the overall management of the City's public art collection.

**Agency:** Any public committee, authority, department, or corporation established or authorized to perform one or more functions on behalf of the City and funded in whole or part with City revenues or funds applied for, granted, or allocated by, to, or on behalf of the City.

**Art, Work(s) of Art, or Art Works:** The objects resulting from the application of skill and taste to production of tangible objects, designs, and environments according to aesthetic principles, including, but not limited to: painting, sculptures, engravings, carvings, frescoes, murals, collages, mosaics, statues, tapestries, photographs, drawings, crafts, installations, digital and light-based works, fabric and textile works, earthworks, and conceptual works.

**Artist:** A person who practices any of the creative arts and who creates a body of artwork.

**Capital Project or Capital Improvement Project:** A government-supported undertaking such as a land acquisition, construction, renovation, or demolition project of the City or of any City Agency intended to add to the long-term net worth, service capacity, or betterment of a particular government function, facility, or asset.

**Capital Project Budget or Construction Cost:** The total cost of acquiring and constructing a Capital Project, including without limitation, legal, architectural, engineering, and other professional fees, site work, contingency allowances, and change orders.

**Deaccessioning:** The process of permanently removing an artwork from the Public Art Collection, whether by sale, destruction, or removal from public display.

**Functional Public Art:** Combines aesthetic and artistic ideals with functional products and places, such as bus benches, bike racks, or exercise equipment.

**Artist Selection Panel:** A panel selected by City Staff for review and recommendation for artist selection for select public art projects.

**City of Pembroke Pines Public Art Program:** A City program which administers the public art policy, activities, and contracts to support the mission of the City.

**Open Competition:** A publicly announced invitation, to which any artist(s) may apply, subject to the parameters which are established for creation and installation of a Work of Art or Public Art Project.

**Performance Art:** A nontraditional, hybrid art form that typically features a live presentation to an audience or onlookers (as on a street) and draws on such additional artforms as acting, poetry, music, dance, or painting.

**Public Art:** A work of visual art in a variety of media produced by a professional visual artist(s). Artworks may include painting, sculptures, engravings, carvings, frescoes, murals, collages, mosaics, statues, tapestries, photographs, prints, drawings, ceramics, crafts, installations, digital and light-based works, fabric and textile works, earthworks, conceptual works, functional elements designed by a professional artist, or such other visual art media as deemed appropriate by the City of Pembroke Pines. Artworks may include a performance, participatory, or time-based element. Public art shall not include artworks designed by the capital project designers or engineers, mass-produced artworks, reproductions of original artworks, or landscape architecture except where these elements are designed by a professional visual artist or are an integral part of the artwork by the artist.

**Public Art Project:** Projects for the creation of public art pursuant to these policies.

**Public Places:** Buildings, parks, major roads, and all spaces, indoors and outdoors, located in the City and accessible to the public.

**Renovation:** Renovation applies to any capital project that increases the square footage, expands the uses, or creates new uses of a facility. Renovation does not include capital projects that are replacement of existing systems (such as electrical or plumbing). Renovation also excludes regular maintenance of facilities, such as painting, gutter replacement, etc.

**Request for Proposal:** A public announcement of an upcoming public art project, inviting artists to submit a conceptual proposal for the project.

**Request for Qualifications:** A public announcement of an upcoming public art project, inviting artists to submit credentials for consideration for the public art project.

**Site Specific Artwork:** An artwork designed for a particular site and whose artistic intention is inseparable and cannot be transformed from the particulars of that given site to another location.

**Temporary Art or Temporary Installation:** Public art within public view for less than one year.

**Timeframe:** The duration of time that artworks are made part of the City's collection, with specific provisions regarding future disposition.