



Future of Public Art



Wildlife in Pembroke Pines at City Center by Ernesto Maranje

City of Pembroke Pines Florida Prepared to Evaluate a Public Art Ordinance

December 5, 2018

Written by Christina Sorensen, Director of Recreation and Cultural Arts
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Felix Gonzalez, 9-11 Memorial Sculpture at Memorial Park



Brooks & Scarpa, Gateway at City Center

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The Gulfstream in Boynton Beach by Frank Varga



Fire Station 78 in Tamarac, Albert Paley

Executive Summary

Public Art is no longer just a bronze sculpture on a pedestal. Public art is a complex activity enhancing the physical qualities of a city by utilizing the skills, imagination and thoughtful consideration of artists. In today's world, these artists seek methods to satisfy a broad range of community needs through creative additions or transformations to a particular place.

In terms of Cultural Arts, Pembroke Pines already has a robust program that has many cultural outlets for our residents to enjoy. The Frank Art Gallery showcases multi-disciplinary inclusive exhibitions to foster connections, initiate cultural change and promote innovation in addition to providing multiple workshops and lectures to support each exhibit. Studio 18 in the Pines attracts emerging and mid-career artists to become part of a dynamic artistic community that offers art exhibitions, visual art classes, workshops and lectures to our residents. This artistic community creates and nurtures a vibrant cultural environment that allows artists to exchange ideas, foster community engagement, advance artistic disciplines and inspire the creative process. The River of Grass Theater is home to Pembroke Pines Theater of the Performing Arts which was recently named "Best Community Theater in the United States" by Broadway World magazine for the third year in a row. The Fletcher Art Center and River of Grass provide weekly art, music, and drama classes in addition to holding culturally based summer camps for our youth. In addition to the cultural facilities in Pembroke Pines, the city also offers cultural events such as the Annual Art Competition, which receives over 100 submission each year, and the Annual Art Fest in the Pines, which is coming up on its 21st year in existence, and features, art, music, workshops, food, and a children's art competition.



Retention Ponds in Kent, WA, Herbert Beyer



Dance Step in Seattle, Jack Mackey

This document, "Pembroke Pines Future of Public Art", examines the methods by which the access to and quality of public art can be expanded in the City of Pembroke Pines. The document presents traditional funding systems that have been developed since the mid 1960's starting with the percent for art requirement with Federal Buildings and the public art with private development in the City of Philadelphia. Currently nearly 400 city and county publicly funded programs exist in the United States with average budgets greater than \$800,000 annually. Around 100 cities require public art in private development.

Over the past several years, Pembroke Pines has invested in public art with pieces such as the 9-11 Memorial Sculptures, the Gateway piece at Charles F. Dodge City Center, and several murals throughout city facilities. If Pembroke Pines chooses to expand its public art program, the next steps would be the adoption of an ordinance that includes language regarding funding

and the makeup of a Public Art Committee. The ordinance is followed later by the adoption of a “Public Art Master Plan” which will provide program guidelines that will address the many details of operating a program.

The recommendation from staff is to develop an ordinance that includes funding the Public Art Program with two funding sources. The fixed costs would be funded through the City budget. Fixed costs are those costs that remain constant in any given fiscal year regardless of the rate of development in the City. These costs are typically personnel and minor operating costs and the development of a Master Plan every 5 years. Funding of the variable costs would come from a Percent for Art program whereby all development, redevelopment, renovation and repair of public, residential and private development projects in Pembroke Pines would pay a 0.25% fee on the value of the project. Variable costs are those expenses that are directly related to the commissioning of a project. The costs may include but are not limited to artist fees, project management, marketing, and maintenance assessment and annual maintenance.

In addition a separate Public Art Committee should be established to assist with the development of a Public Art Master Plan and the selection of public art pieces per the guidelines provided for in the Master Plan. The Public Art Committee should be made up of professional artists, curators, art appraisers, engineers, architects, or public art experts and consists of Pembroke Pines residents and members from the surrounding communities. The ordinance should also include the establishment of an irrevocable Public Art Fund that is used solely for expenses associated with the selection, commissioning, acquisition, transportation, maintenance, public education, promotion, administration, and removal of the works of art.



Cloud Gate in Chicago, Sir Anish Kapoor

Chapter 1

What are the advantages of a Public Art Program to Pembroke Pines?

A question that is rarely asked, but necessary, “What are the advantages of a public art program to the City of Pembroke Pines?” This is not a question of “Should public art exist in the City?”, but “Should the City have a stable funded and managed program for public art?” Pembroke Pines has already proven its commitment to the arts and its success in providing public art to its residents and visitors.

Advantages of a “Regular” Public Art Program

Regular Program managed by City staff funded with a consistent revenue stream

Positives

1. Establish a civic vision and identity
2. Expanded opportunities for resident participation in the arts through the decision process and involvement the art project themselves.
3. Consistent and professional method to ensure the selection of quality public art that earns the respect of the arts interested residents.
4. Professional process to ensure selection of appropriately durable artworks and the necessary on-going maintenance.
5. Positive relationships with artists regarding selection, contracts, copyrights, fabrication, installation and maintenance.
6. Single department and process in the City administration for all questions and approvals related to public art on both City and private developments.
7. Expanded engagement with the south Florida arts and artist community.

Issues

- a. Requires a regular and dedicated funding mechanism.
- b. Requires professional arts staff: in-house, consulting or both.
- c. Requires management of resident participation such as standing Public Art Committee or project specific committees.
- d. If private development design requirement, then requires building department staff participation

Advantages of “As-Needed” Program

An “As-Needed” program would be managed by City staff and artworks would be acquired as deemed appropriate through the normal purchase process utilizing city funds or through a gift process.

Positives

1. Only expend city funds and staff time when needed as determined by the City Commission.

Potential Issues

- a. Acquisition of public art with future maintenance issues.
- b. Poor placement, lighting and landscaping for the artwork.
- c. Reduced opportunity to establish a civic vision for the artworks in the City.

- d. Contracting concerns especially related to copyrights and maintenance.
- e. Lack of policies related to future concerns of repair, maintenance, removal and "de-acquisition".

Advantages of Artworks Themselves

- 1. Beautification of the City
- 2. Unique visual identity, branding and placemaking for buildings, developments, neighborhoods and the City.
- 3. Give expression to those ideas and events of importance. (For example: 9/11)
- 4. Public symbols for Pembroke Pines as an arts supportive city.
- 5. Method of community building and participation with the City.
- 6. Potential for a regional or national reputation in the arts.



I See What You Mean in Denver, CO., Lawrence Argent

Chapter 2: History and Types of Public Art Program in the United States

The notion of Public art in the United States did not exist at all until after the Civil War with war memorials, the Statue of Liberty and the City Beautiful Movement. Below is the history of US public art and its program types.

Government Employing Artists for Public Art

At two times in US history, the 1930's and the 1970's, Federal employment programs included artists. Through the 1930's Works Progress Administration (WPA) program, murals and sculptures were made to Federal buildings and parks with Post Offices being the most visible. Through the 1970's Comprehensive Employment Training Act (CETA) program, artists were hired for many types of artworks in low-income communities. The most famous results are some of the murals throughout southern California.



Funding for these programs was done through direct Federal appropriation and included all types of construction.

Percent for Art Program and Design Requirement on Development

Percent for Art programs started with the Federal Government in the 1960's and expanded to states, counties and cities in the 1970's. The program requires a percent of capital construction be set aside for Public Art. The program was a response to lack of artworks and building decoration in the "Modern Architecture" and a cultural movement to bring more Americans into frequent contact with contemporary art. Many municipalities in states such as Florida, California, and Arizona have implemented a design requirement on private development as well

Funding is provided by a percentage of government budget or design requirement for private development. The range is from 1% to 2% with a portion of the funding set aside for the maintenance and management of the public artworks. The private development projects allow the developers to pay a fee to the Public Art Program in lieu of producing the Public Art as part of the development project. In the 1960's the program was applied to new buildings only. In the 1990's the various programs expanded to include renovation and engineering projects; especially roads and transit systems. Funds for these programs were initially required to be spent on the building that generated the funds. Since 2000 these funds are also pooled into a central fund and spent in any location within the program boundaries. The funds are also used for temporary artworks or performances in outdoor civic spaces.



The Pool, Traveling Public Art Exhibition by Jen Lewin

Community Based Non-Profit

Public Art Community based non-profit groups are developed with the purpose of creating community events as a tourist attraction. An example is the Lake Placid Mural Society in Florida which, according to their website, was formed to “beautify the town and tell its history.” In Palatka, Florida, the Conlee-Snyder Mural Committee, a 501c3 corporation, was established to “accurately depict the historical, cultural, and natural riches of Palatka and Putnam County in larger than life murals” as dictated in their mission statement. Today, contemporary murals have been sponsored by business associations and CRAs such as Wynwood (Miami), downtown Hollywood and downtown West Palm Beach.

Contemporary Art Sponsors

Individuals sometimes pay for public art as a gift to the community. The 1970's saw the rise of private non-profit public art producers in New York. Since 2000, very contemporary public art is sponsored more and more frequently by foundations, art fairs, museums and large gardens

Contemporary Art Non-Profits:

- Creative Time is a Non-Profit Public Art Fund that commissions and presents ambitious public art projects with thousands of artists throughout New York City, across the country, and around the world



Fly by Night in NY, NY. By Duke Riley. A tribute to the history of pigeon flying and NYC

Foundations:

- Bloomberg Philanthropies for the Arts is a program that is aimed at helping some of the country's most exciting cultural organizations reach new audiences and expand their impact.
- Knight Foundation's mission is to support informed and engaged communities. Investing in art and culture is central to their effort. This foundation works with partners who create or present art that connects, engages and delights residents in ways that reflect the rich diversity and identity of each Knight city.
- ArtPlace America: Mission is to position arts and culture as a core sector of community planning and development

International Art Fairs:

- Art Basel Miami: Connect collectors, galleries, and artists, and is a driving force in supporting the role galleries play in nurturing the careers of artists. Art Basel also highlights local art scenes and facilitates international collaborations.





Flowers that Bloom at Midnight at FTBC by Yayoi Kusama

Museums and Gardens:

- Fairchild Tropical Botanic Gardens:
According to their website, they are a conservation organization exploring, explaining, and conserving the world of tropical plants. Fairchild is also a cultural leader with well-known artists and musicians exhibiting and performing year-round

Chapter 3:

Variations of Public Art Programs: Management and Funding

The appeal for Public Art in Pembroke Pines has been established with the creation of several pieces in the city and the community response to those pieces. This chapter examines the options to further expand Public Art in Pembroke Pines. Each section below defines the various types of Public Art programs, describes the advantages and disadvantages, and estimates the probable outcome based on national public art experience and Pembroke Pines circumstances.

Private Sector Voluntary Program

Definition: The City of Pembroke Pines encourages the voluntary placement of public art on public and private property.

Requirements:

- An assigned staff person to coordinate the review of the public art proposed project.
- Need public relations materials, how-to information and professional advice.
- City code may require an amendment to permit public art in various places on public and private property.
- Possible system and criteria for approval bodies such as the Planning and Zoning Board regarding public art.

Advantages: Public art occurs in a supportive environment of agencies, developers and property owners who wish to display public art. There is no funding requirement.

Disadvantages: No guarantee any public art will occur. Quick frustration by advocates if limited results.

Probable Outcome: Throughout the USA, voluntary programs have resulted in almost no permanent public art. More frequently, these programs created loan artwork exhibition such as Sculpture on Sample in Coral Springs. Where permanent private sector public art does occur, the government encouragement was unnecessary.

Estimated Pembroke Pines Results: Very little permanent public art over time.

Private Sector Incentive Program

Definition: The City of Pembroke Pines provides incentives to property owners to purchase and install public art.

Requirements:

- An assigned staff person to coordinate the review of the public art proposed project.
- Need clear artwork criteria for developers, application forms, how-to information and professional advice plus a system with criteria for approval bodies such as the Public Art Committee or Planning & Zoning Board regarding public art.
- Need a public process for artwork selection, administration for project management, and long-term maintenance program.
- Public relations program to promote programs and commend private developers.

- City code may require an amendment to permit public art in various places on public and private property.

Advantages: Public art occurs in a supportive environment of agencies, developers and property owners who want public art.

Disadvantages: This program is frequently effective on very large-scale developments where many options exist for site plan development. Many major cities adopted these programs in the 1960s for skyscrapers. In tight, small-scale developments with sets of other important community criteria, it is usually very difficult to find incentives acceptable to the community.

Probable Outcome: System produces artwork in a minority of development circumstances and primarily on large-scale development. Unlikely that development at the required scale will occur in the future.

Estimated Pembroke Pines Results: Very little permanent public art over time.

Private Development Design Requirement

Definition: The City of Pembroke Pines requires public art as a design requirement on construction projects or a fee “in-lieu of” providing the public art onsite.

Requirements:

- An assigned staff person to coordinate the review of the public art proposed project.
- Need clear artwork criteria for developers, application forms, how-to information and professional advice plus a system with criteria for approval bodies such as the Public Art Committee or Planning & Zoning Board regarding public art.
- Need a public process for artwork selection, administration for project management, and long-term maintenance program.
- Public relations program to promote programs and commend private developers.
- City code may require an amendment to permit public art in various places on public and private property.

Advantages: Guarantees public art on new construction and renovation projects or in the vicinity of new construction. A steady stream of new artwork to promote the city and contribute to the art access by the citizens.

Disadvantages: Adds to the cost of development.

Probable Outcome: A steady stream of new public art and enhancement buildings over many years. Cities that have achieved success have done so over a 15-20 year period. No city has reported a drop in development due to the requirement, and no city has rescinded the ordinance in the USA.

Estimated Pembroke Pines Results: Slow steady production of artwork throughout the city.

City “Percent for Art” Program

Definition: The City of Pembroke Pines self-imposes a percentage set-aside of construction projects to fund artworks associated with the construction or for placement anywhere in the city.

Requirements:

- An assigned staff person to coordinate the review of the public art proposed project.
- Need a public process for artwork selection, administration for project management, and long-term maintenance program.
- Public education program regarding public art and the actual artworks selected.
- Public Art Committee is established with approval authority

Advantages: Guarantees public art at new public facilities or in other public places as deemed appropriate.

Disadvantages: Adds to the cost of public capital construction by the percentage.

Probable Outcome: In smaller cities with limited capital budgets, the program results in public access to artworks at government facilities. In larger cities with multiple public art programs (city, county, state, transit, airport) the effect is very significant after 15-20 years.

Estimated Pembroke Pines Results: Improved public facilities and access to art by citizens. Very limited impact on visitors and commercial areas. By itself, the limited construction budgets of Pembroke Pines will not lead to a strong sense of an arts community.

Annual Appropriation

Definition: The City of Pembroke Pines appropriates annually a budget for public art projects.

Requirements:

- An assigned staff person to coordinate the review of the public art proposed project.
- Need a public process for artwork selection, administration for project management, and long-term maintenance program.
- Public education program regarding public art and the actual artworks selected.
- Public Art Committee is established with approval authority

Advantages: Guarantees public art at new public facilities or in other public places as deemed appropriate. Given the limited City construction this option may result in more public art funding than a “Percent for Art” funding program.

Disadvantages: Inconsistent program due to annual fluctuations in the City budget priorities.

Probable Outcome: In mid-size cities with limited budgets, the program results in a few targeted artworks.

Estimated Pembroke Pines Results: Very limited impact on visitors and commercial areas. By itself, the limited budget of Pembroke Pines may not lead to a strong sense of an arts community.

Chapter 4: Basic Choices for Public Art Ordinance

A Public Art ordinance should be as simple as possible such that the ordinance can remain in place for many years. The ordinance should be limited to basic definitions, empowerment, finances and significant requirements. Following the adoption of a Public Art Ordinance, detailed information and guidelines regarding the Pembroke Pines Public Art Program would be established through the development of a Public Art Master Plan which would be adopted by the City Commission.

General Guidelines to be included in a Public Art Master Plan

1. Clear methods of community participation, acquisition, approval and possible future removal that comply with national public art standards and Pembroke Pines processes.
2. Very broad definition of public art including temporary artworks but excluding anything mass-produced, designed by the architectural team and related to advertising.
3. All public art projects must be created by professional artists with high artistic credentials. Created can mean wholly hand-made, designed-only or a process led by the professional artist.
4. All proposed artworks are evaluated for future maintenance issues and a public art maintenance reserve of 10-20% is set-aside from any appropriation, fee or contribution.
5. A smart and intensive promotional program to the local community and outreach to potential artists.
6. City Code legalizes the use or placement of public artworks in setbacks, sidewalks, right-of-ways, parking lots, etc.
7. City Code defines public art murals versus signage.

Components of a Public Art Ordinance

Overall the ordinance should be limited to basic definitions, application, empowerment of a Public Art Committee, finances/funding and significant requirements

Application of the Public Art Ordinance

Chapter 3 outlined the several variations of Public Art Programs and how each type can impact the overall outcome. The ordinance should clearly outline who will be required to participate in the program:

Municipal Percent for Art Program and Annual Budget Allocation

Municipal contributions to public art are calculated as percentage of total applicable projects in the annual budget or as a direct allocation of the budget and then appropriated to a Public Art Fund the same year.

Fee and Design Requirement on Development

1. Simple process that does not interfere with the progress of the development
2. Fees calculated and collected by Building Official
3. Fees maintained in a non-revocable fund

Public Art Committee

Generally in the United States, city commissions appoint standing public art committees that annually recommend projects with budgets, select artists and/or artworks and approve completed artworks. City staff typically prepares annual budget, coordinates the selection process and manages the artist contract.

Public Art Committees function very effectively for large cities and generally poorly for all others. The committees of mid-size to small cities have a very difficult time attracting committee members with appropriate knowledge of contemporary art and members that understand the bureaucratic role of municipal committees. However these mid-sized to small cities are great locations for engaged active citizens that contribute to the city and help build support for public art projects.

A variation of the standard public art committee with monthly meetings has been used by Miami-Dade County and Palm Beach County. These agencies focus the committee on the selection process. The committees are comprised of artists and art curators from the region. Each time a new project is begun, the City staff selects committee members to join a few local residents and project architect to evaluate the artists and their proposal. These committee members can also join special task forces to develop a city public art master plan or evaluate the artwork proposed by a private developer.

Public Art Fund

A public art fund should be established by the City. Public art projects frequently cross one or more fiscal years. Some funds need to be held in reserve for future artwork maintenance. Additionally, some agencies hold funds over a couple years until sufficient reserves exist to pay for a large project.

A public art fund should consist of contributions received from public and private development, fees collected, cash grants and donations for public art projects from governmental or private resources and all other Public Art funds allocated by the City through the budgetary process. The public art fund is typically established as an irrevocable fund used solely for expenses associated with the selection, commissioning, acquisition, transportation, maintenance, public education, promotion, administering, removal and insurance of the works of art.



Hollywood by the Sea in Hollywood, FL by Yuhmi

Chapter 5: Recommendations

With city support and appropriate funding, a city can build a reputation for public art among the residents and potential visitors in 15 to 20 years. Fastest success comes from cities with multiple builders of public art – city, county, state, museums and private development. The cities with the largest reputations have signature artworks, public art events and artworks that give visual identity to important places.



Feed Your Soul at Senior Towers by Cushy Gigs

Estimated Annual Budget for Public Art Program in Pembroke Pines

<u>Proposed Annual Budget</u>	Oct 1 – Sept 30
Estimated Commissioned Projects (variable)	\$300,000 - \$600,000
Marketing Materials/Publicity of Art (variable)	\$10,000 - \$25,000
Writing of the Master Plan (every 5 years) (fixed)	\$30,000
Project Management/Public Art Consultant (variable)	\$25,000 - \$50,000
Maintenance of Art (variable)	\$10,000 - \$50,000
Maintenance Assessment of Commissioned Projects (variable)	\$25,000 - \$50,000
City Staff to Administer Project (fixed)	\$35,000
Miscellaneous Operational Costs (fixed)	\$5,000
Fixed Cost Total \$70,000 / Variable Cost Total \$370,000 - \$775,000	
Total First Year	\$440,000 - \$845,000

Below are estimated costs on the various types of Public Art that could be commissioned

Murals:

Paint:	\$5,000 to \$30,000
Ceramic	\$5,000 to \$75,000
Digital	\$100,000 and up

Sculptures

Up to 10 feet in any dimension	\$10,000 to \$40,000 each
Up to 30 feet in any dimension	\$25,000 to \$100,000 each
Above 30 feet in any dimension	\$100,000 to \$500,000 each

Artist Fees (assumes a large construction budget)

Designed Enhancements for Buildings and Parks:	\$15,000 to \$45,000
Community Engagement:	\$5,000 to \$20,000
Sculpture Rental for Exhibits:	\$2,000

Signature Artworks: Sculptures or Building Facades: Minimum \$500,000

Recommendations to Fund and Manage the Program

Recommendation #1

Funding of the Fixed Costs proposed in the Annual Public Art Budget through City Funds

In the first year the amount of the fixed costs are \$70,000 however this includes the writing of the Public Art Master Plan. After year one the estimated annual fixed amount would be \$40,000

Recommendation

Staff recommends the City fund the fixed costs of the Public Art Program through the annual budget process as an expense to the General Fund. Funding through the regular budget process would provide a stable foundation of Public Art administration to oversee the program in years where the funding is not available for the variable cost projects such as new public art pieces.

Recommendation #2

Funding of the Variable Costs proposed in the Annual Public Art Budget through a Percent for Art Fee on all development, redevelopment, renovation and repair of public, residential and private development in the City of Pembroke Pines.

A Percent for Art Fee requires that all building permits be subject to a Public Art Fee based on a predetermined percentage applied to the project value. All fees collected are deposited in a dedicated Public Art Fund. For example the City of Tamarac requires all development, redevelopment, renovation and repair of public, residential and private development to participate in the Public Art Program with their fee calculated at 1% of the total project value.

With the assistance of the City Building Official, the years 2015-2017 building permits were examined. The permits were divided into typical construction values and percentage requirements for public art used across the USA. The resulting tables are presented and represent both residential and commercial projects. City owned projects are excluded from this data.

All City construction for buildings and parks should also be required to participate in the percent for art program as these locations meet the criteria of publicly accessible space and the City should lead by example.

Data for Pembroke Pines Annual Building Permits

Three Year Annual totals for 2015, 16 & 17

Year	Number of Permits	Total Project Value
2015	6,524	\$208,384,979
2016	7,264	\$290,454,460
2017	8,439	\$468,102,570

Utilizing the information above the following chart was prepared showing the estimated values that would be realized towards Public Art in Pembroke Pines based on different percentage levels and project costs.

Year	Total Value	0.25 %	0.5 %	0.75 %	1 %
2015	\$208,384,979	\$520,962	\$1,041,924	\$1,562,887	\$2,083,849
2016	\$290,454,460	\$726,136	\$1,452,272	\$2,178,408	\$2,904,544
2017	\$468,102,570	\$1,170,256	\$2,340,512.85	\$3,510,769	\$4,681,025
Average	\$322,314,003	\$805,785	\$1,611,570	\$2,417,355	\$3,223,140

Recommendation

As shown in the table above the total value of projects in Pembroke Pines fluctuates from year to year. However even in 2015 when the value was the lowest of the three years, the potential revenue generated by the various percentage points is a healthy amount to support a Public Art Program. Staff is recommending a 0.25% percent for art fee on all development, redevelopment, renovation and repair of public, residential and private development projects in Pembroke Pines.

Recommendation #3

Establish a Public Art Committee that is separate from the Art & Culture Advisory Board

Currently the City has an Arts & Culture Advisory Board that is tasked with the following:

- (A) Identify artistic and cultural opportunities in the city and county.
- (B) Seek out artists and performers to exhibit or perform for the citizens, residents and visitors of the city.
- (C) Assist and advise the City Commission in an effort to address the cultural needs of the city.
- (D) Develop opportunities and recommend initiatives in cooperation with the city for artisans to provide exposure to their craft.
- (E) Assist in the development of long range strategic plans to establish comprehensive vision of the city's cultural initiatives;
- (F) Assist and advise in development efforts including grant administration and other fund raising efforts.

The board meets monthly and assists with events such as the Annual Art Competition and Art Fest in the Pines. The makeup of this board currently does not include and does not require professional artists, curators, art appraisers, engineers, architects, or public art experts. A Public Art Committee must include these disciplines to properly evaluate the suitability and sustainability of each project prior to making a recommendation to the City Commission.

Recommendation

The recommendation from staff is to follow the Miami Dade County model and establish a Public Art Committee that is made up of professional artists, curators, art appraisers, engineers,

architects, or public art experts and consists of Pembroke Pines residents and members from the surrounding communities. The goal is to have as many experts available to draw upon when new projects are being considered. The Committee would meet on an as needed basis driven mainly by the selection process of artists for new projects.

Recommendation #4

Establish an irrevocable Public Art Fund

The costs of operating a Public Art Program can vary from year to year. As shown above depending on the project selected the cost can range from \$5,000 to \$500,000 and many of those projects span over more than one year. In addition to the cost of the project, there are annual maintenance costs that must be considered so funds must be held in reserve for future artwork maintenance. Also by including the design requirement component, staff has to consider the fluctuations that are inevitable in the commercial business. To properly continue the management of the program, the program must have the ability to keep a reserve fund

Recommendation

All funds that are provided for Public Art either through City funding or private development funding remain with the Public Art Program and be managed by City Administration and the Finance Department.

Conclusion

The Recreation and Cultural Arts Department is very excited about the potential opportunities a Public Art Program would provide to our community for our residents and visitors to enjoy. Below is a summary of the recommendations for the development of a Public Arts Ordinance for Pembroke Pines

1. Funding of the fixed costs proposed in the annual Public Art budget through an annual allocation of City funds as part of the budget process
2. Funding of the variable costs proposed in the annual Public Art budget through a 0.25% Percent for Art Fee on all development, redevelopment, renovation and repair of public, residential and private development projects in Pembroke Pines.
3. Establish a Public Art Committee that is made up of professional artists, curators, art appraisers, engineers, architects, and public art experts and consists of Pembroke Pines residents and members from the surrounding communities. The goal is to have as many experts available to draw upon when new projects are being considered. The Committee would meet on an as needed basis driven mainly by the selection process of artists for new projects.
4. Establish an irrevocable Public Art Fund where all funds that are provided for Public Art either through City funding or private development funding remain with the Public Art Program and be managed by Recreation and Cultural Arts Department and the Finance Department.

Appendix

Benchmarking Study: National and Florida Programs

Benchmarking Study: National Examples

Two states - Florida and California – have the vast majority of public art in private development where Arizona and Colorado have multiple cities that have established Public Art Programs. The chart below shows a few examples. The cities range from 42,000 to 405,000 in population with a median city size of 140,000 and a median geographic size of 21 square miles. The study did not examine large city programs such as San Francisco or Los Angeles, although these programs are excellent examples of the economic and artistic impact of public art on the city.

Public Art Program Benchmarking Study: Non-Florida	Santa Monica, CA	Tempe, AZ	Berkley, CA	Pasadena, CA	Palm Desert, CA	Oakland, CA
City Population	92,000	182,000	121,000	140,000	42,000	405,000
Square Miles	8	40	17	21	25	77
Assessed on Private & Public Development	✓	✓	✓	✓	✓	✓
Year Ordinance Adopted with Private Development	2006	1991	2017	2010	1986	2017
Percent for Art allocation from City Capital Budget (Municipal Participation)	2%	2%	1.75%	1%	1 – 0.25%	1.5%
Minimum Construction Size	7,500 SF	50,000 SF	10,000 SF	\$500,000	7,500 SF	2000 SF
Maximum Public Art Expenditure	None	\$50,000	None	None	None	None
City Wide or Targeted Area Only	City-wide	City-wide	City-wide	City-wide	City-wide	City-wide
Private Development Requirement	2%	\$0.45/sf	1.75%	1%	1 – 0.25%	0.5-1%
Private Development Requirement Option to Pay In-Lieu Fee	1%	\$0.45/sf	0.8%	1%	1 – 0.25%	0.3-0.8%



Einstein and Beyond in Pasadena, CA by Gifford Myers



Tree of Life in Tempe, AZ by Marilyn Zwak

Benchmarking Study: Florida Examples

The consultant researched all public art programs in Florida. Sixteen (16) cities have programs funded by fees or design requirements for private development.

Public Art Program Benchmarking Study: Florida	Port St. Lucie	Palm Beach Gardens	Coral Springs	Lauderhill	West Palm Beach	Sarasota
City Population	196,000	35,000	132,000	72,000	110,000	78,000
Square Miles	76	56	24	8	58	26
Assessed on Private & Public Development	✓	✓	✓	✓	✓	✓
Year Ordinance Adopted with Private Development	2013	2002	2003	2004	2016	2000
Percent for Art allocation from City Capital Budget (Municipal Participation)	0.5%-1%	None	\$0.50-.20 per sq ft	1%	None	0.5%
Minimum Construction Size	None	\$1,000,000	12,500 SF	None	\$750,000	\$250,000
Maximum Public Art Expenditure	\$50,000	None	None	None	\$2,000,000	\$250,000
City Wide or Targeted Area Only	City-wide	City-wide	City-wide	City-wide	City-wide	Downtown
Private Development Requirement	0.5%-1%	1%	\$0.50-.20 per sq ft	1%	1%	0.5%
Private Development Requirement Option to Pay In-Lieu Fee	0.5%-1%	1%	\$0.40-.20 per sq ft	unknown	0.8%	0.5%



Reclining Nude in Coral Springs, FL by Micajal Bienvenu

Other Florida Cities with Private Sector Requirement for Public Art

<u>Government</u>	<u>Year Started</u>	<u>Percent</u>
Boynton Beach	2005	1%
Coconut Creek	2008	\$0.50 / SF
Coral Gables	2007	1%
Homestead	2011	1%-0.5%
Key West	2011	1%
Naples	2006	\$1 / SF
Palmetto Bay	2007	1.5%-1%
Tamarac	2004	1%
Tarpon Springs	2008	1%
Tampa	2002	1%-0.75%

Florida Public Art Programs: Public Sector Only Funding

<u>Government</u>	<u>Year Started</u>	<u>Percent</u>
State of Florida	1977	0.5%
Broward County	1976	2.0%
Hillsboro County	1989	1%
Martin County	1997	1%
Miami-Dade County	1973	1.5%
Monroe County	2001	1%
Orange County	1978	Required
Palm Beach County	1977	Direct Appropriation
Pinellas County	2000	1%
Sarasota County	1993	1%
Volusia County	1990	1%
Bonita Springs	2005	1%
Delray Beach	2004	1%
Dunedin	2008	1%
Gainesville	1989	1%
Jacksonville	1997	1%
Fort Myers	2008	1%
Key Biscayne	2001	1.5%
Miami	2017	1.5%
Orlando	1983	1%
Pompano Beach	2012	2%
St. Petersburg	1991	1%

SE Florida Public Facilities with Large Concentrations of Public Art

Boca Raton	Florida Atlantic University (State of Florida)
Fort Lauderdale	Port Everglades Cruise Terminals (Broward County)
Fort Lauderdale	Fort Lauderdale – Hollywood International Airport (Broward County)
Fort Lauderdale	Downtown Arts District (Broward County)
Miami	Miami-Dade International Airport (Miami-Dade County)

Miami	Marlins Stadium (Miami-Dade County)
Miami	Port of Miami Cruise Terminals (Miami-Dade County)
Miami	Arsht Center (Miami-Dade County)
Miami Dade	Florida International University (State of Florida)
West Palm Beach	Palm Beach International Airport (Palm Beach County)

Cities with Public Art Events or Special Districts (Selected)

Aventura	Aventura Mall (Voluntary)
Delray Beach	Pineapple Grove District (CRA)
Fort Lauderdale	Downtown Sculptures (DDA)
Hallandale	Gulfstream Racetrack (Voluntary)
Hollywood	Downtown Murals (CRA)
Lakeland	Annual Outdoor Sculpture Exhibition (City & Museum)
Miami	Wynwood Mural District (Voluntary)
Miami	Design District Sculpture and Facades (Voluntary)
Miami Beach	Art Basel Annual Exhibition (Art Fair Organizers and Art Galleries)
Ocala	Outdoor Sculpture Exhibition (City)
Orlando	Creative Village (Central Florida University)
Sarasota	Bi-annual Outdoor Sculpture Exhibition (Non-Profit)
West Palm Beach	Downtown Murals (CRA)