

**CITY OF TAMARAC**  
**PURCHASING AND CONTRACTS DIVISION**  
7525 NW 88<sup>TH</sup> AVENUE  
TAMARAC, FL 33321

*"Committed to Excellence...Always"*

**ADDENDUM NO. 3**  
**REQUEST FOR PROPOSAL 13-03R**  
**PUBLIC ART PROGRAM ADMINISTRATOR**

**DATE OF ADDENDUM: MARCH 6, 2013**

**TO ALL PROSPECTIVE BIDDERS:**

The following clarifications are hereby made part of the Contract Documents for REQUEST FOR PROPOSAL #13-03R for a PUBLIC ART PROGRAM ADMINISTRATOR:

Please note answers to the following questions posed to the City. The answers are shown in italics:

Q1: In the RFP and the City Website, there is no list of city owned public art in order to estimate the cost maintenance review. Can you provide a list? *A. The list may be found in the attached document titled "Public Art Master Plan". The list is contained on pages 101 to 107 of that document.*

Q2: Do you know if the Conservation forms that are in the Percent for Art Guidelines were completed for the existing artwork? *A. No*

Q3: Has a City staff member been assigned to review the artwork annually? *A. Yes.*

Q4: Have reports been completed annually? *A. No.*

Q5 Develop Brochure: Is the administrator writing and designing the brochure or advising/assisting the Communications Department? *A. The administrator is Writing and designing the brochure.*

Q6: Internet Page: Is the administrator writing and designing the internet page or advising/assisting the Communications Department? *A. The administrator is Writing and designing the Internet Site.*

Q7: City Commission: Does the administrator draft the addenda items for the policy, budget and artwork motions? *A. Yes*

Q8: Community Meeting: Does the administrator advertise and solicit attendance? Is the administrator responsible for minutes? *A. No, the administrator works with the Community Development. Community Development will take and maintain minutes.*

Q9: Public Art Committee: Is the administrator responsible for minutes? *A. No.*

Q10: Does the Public Art Program wish the 3 public art selections done all at the same time or spread out. This has a large fiscal impact on the budget. I prefer to advertise and manage the processes all together. Dramatically increases the number of applicants. *A. All together is fine.*

Q11: Is there any sequence to the tasks? For example, policy update and five year budget before starting the artwork advertising. *A. There is no preferred sequence.*

Q12: What is task in the Public Meeting? Policy update? Five year budget? Artwork specifications and theme before advertising? After artwork selection? *A. The purpose of the meeting is to promote the public art program. It may be in conjunction with the three Calls to Artists.*

Q13: At the end of 18 months, is it the intent that the program will have completely installed, landscaped and dedicated the artworks? *A. Yes.*

**PLEASE NOTE THAT THE DEADLINE FOR WRITTEN OR ORAL QUESTIONS HAS NOW PASSED. NO FURTHER QUESTIONS WILL BE ACCEPTED BY THE CITY.**

All other terms, conditions and specifications remain unchanged for RFP 13-03R. Please acknowledge receipt of this Addendum No. 3, by returning it and/or acknowledging it in your proposal.

Sincerely,

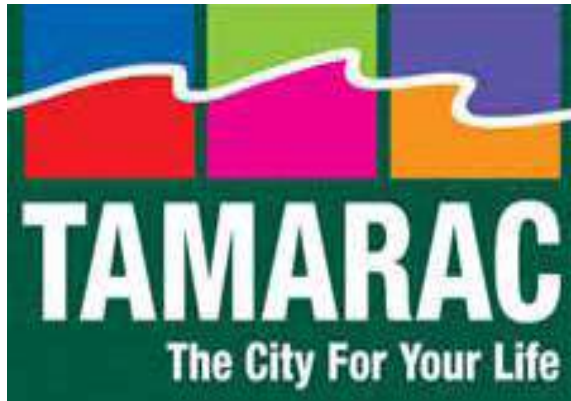


Keith K. Glatz, CPPO, FCPM  
Purchasing & Contracts Manager

COMPANY: \_\_\_\_\_ NAME: \_\_\_\_\_

Attachment

# PUBLIC ART MASTER PLAN



## Prepared by:



**Linda Bloom Art Consulting**

\*a

**Azimuth Studio**



**BARNEY & WORTH, INC.**

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### Introduction

In 2004, the City of Tamarac developed its public art ordinance and published Policies and Procedures for the Public Art Program. The ordinance requires that 1% of the construction value of improvements to real property in the City including all new residential and non-residential construction be set aside for public art. Collection of 1% in lieu funds from mainly private development projects within the city through the ordinance focused the Public Art program on a series of well-received artwork enhancements—mainly free standing sculptures. Since 2008, local, regional and national artists have been commissioned and artworks donated to improve building plazas and park areas. With these successful experiences, the Public Art Committee and the City of Tamarac decided to look toward the next five years.

### Tamarac Public Art Master Plan

The City of Tamarac and its Public Art Committee are collaborating with community members and specialists to produce a new plan that will help organize the community's efforts in public art.

In 2004, Tamarac adopted a Percent-for-Art program that designates one percent of the cost for City construction projects to purchase art for placement in public spaces. The seven-member Tamarac Public Art Committee has been assigned to administer the Percent-for-Art program. This Committee is one of more than a dozen similar groups of citizen volunteers who serve the City in many fields, reporting to Tamarac's elected leaders – the City Commission.



## City of Tamarac Public Art Master Plan

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An early goal for the Public Art Committee is to create a comprehensive Public Art Master Plan that can become an essential element adding to the vitality of Tamarac. The City's vision is *"leading the nation in quality of life"* and public art can surely play a role.

What types of art should be purchased, and where should these artworks be installed? Which themes are most appropriate to capture Tamarac's distinctive character? That's what Tamarac's Public Art Master Plan will determine. Tamarac's new public art program requires a cohesive plan, policies and procedures to ensure the entire community will enjoy the full benefits of high-quality public art.

In 2007, a multi-disciplinary consultant team led by Barney & Worth, Inc. (Portland, Oregon) was retained to assist Tamarac in preparing the Public Art Master Plan. This consultant team has completed public arts plans for a number of U.S. cities. In 2009, a second experienced multi-disciplinary team of Linda Bloom Art Consulting, Inc. (Coconut Creek, Florida) and Azimuth Studio (Coral Gables, Florida) was hired to complete the remaining aspects of the plan. In particular, opportunities and locations of public art were examined and are included within this report.

To date, the Percent-for-Art program has accumulated approximately several million dollars in revenues. With sufficient funds on hand, Tamarac has begun some strategic purchases and commissions of works of art.

### **Background / History**

A city of 59,000, Tamarac, Florida is a close-in suburb just northwest of Fort Lauderdale and a few miles west of I-95. The city's setting is remarkable. Next door to the Florida Everglades, Tamarac is criss-crossed by canals and waterways. Birds and wildlife abound.

## City of Tamarac Public Art Master Plan

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Tamarac's 45-year history (July 28, 2008 marked the 45<sup>th</sup> Anniversary of the incorporation of Tamarac) is primarily that of a retirement community – but that is changing. The average age of Tamarac residents is currently declining (average age of residents is 45); over the past decade the average age dropped steadily with an influx of new, younger residents. Growing numbers of artists are among the newcomers, making Tamarac their home base.

The community also celebrates diversity. The 2000 census showed that a sizable number of residents were of Hispanic or Latino origin (14. %) African American (10.5%) Asian (1.5%) and American Indian (.2%) heritage. The multicultural population has risen particularly with residents from Latin American and the Caribbean including large numbers of Jamaicans and Columbians. The Caucasian/white population was the largest group ( 82.1%.) Statistics for the 2010 census most likely will show increased numbers of diverse residents locating to Tamarac.

Tamarac has a few longstanding arts and culture organizations, including Tamarac Theater. Art shows, performances, exhibitions and other arts and cultural events are popular with local arts-minded residents. Up to this point, however, nearby Coral Springs and Fort Lauderdale (and Miami) are better known as arts and culture centers in South Florida. In these neighboring communities, public art already serves as a constant reminder of the presence and important position of the arts in community identity and daily life. Tamarac now aims to send those same signals to its residents and visitors.

### **Community Participation**

Public outreach expanded the number of voices heard in developing the Public Art Master Plan. The seven-member Public Art Committee guided the planning. Its members include community leaders and residents from all parts of the city representing a variety of organizations and interests: professional artists, educators, arts administrators, arts advocates, business leaders, urban and regional planners, among others.

## City of Tamarac Public Art Master Plan

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Some 25 key stakeholders – elected officials, community leaders and other interested citizens – were interviewed to seek their views on important issues surrounding the Public Art Master Plan, and to capture their ideas for the role of public art in Tamarac’s future.

Two public workshops in 2007 gave a still wider range of interested citizens of all ages a chance to contribute their creative suggestions and help shape the Public Art Master Plan. One unique element of planning was the involvement of public school art students from Millennium Middle School. October 1, 2007 – *“Share Your Vision and Priorities for Public Art”*, October 2, 2007 – Millennium Middle School Students.

During 2009, public art consultants Linda Bloom Art Consulting/Azimuth Studio were hired to work closely with the Public Art Committee, City staff and the general public to create some goals for the next five years, revise and update the current public art plan and focus on locations for public art. Collaborating with arts professionals, landscape architect/planner advisors, developers, area architects and elected officials, the consultants present publicly developed goals and recommendations for public art sites and approaches to public art creation and installation.

In preparation for these recommendations, the consultants reviewed the current ordinance and the program policies and procedures. Suggestions for revisions and updates have been provided. In addition, working closely with the Director of Community Development, consultants interviewed key individuals, gave public presentations, obtained input from Parks and Recreation staff, obtained maps of current and future Capital Improvement projects, reviewed census statistics and facilitated multiple discussions with the Public Art Committee for input. Also, examining the City’s land use maps and arteries in addition to onsite visits, the consultants determined important intersections of the community, City entries, and major linear thoroughfares. In addition, locations for landmark artworks, gateways and destinations, which would benefit both pedestrian and vehicular visitors, were developed. A community public forum was held in November of 2009 to obtain further input and educate the community with regards to various approaches and locations for public artwork development.

A recommended list of priority projects for implementation was then developed and presented to the City Commission. With the City Manager’s concurrence, essential elements and goals of this Public Art Master Plan will hopefully be incorporated into the future Public Art Program plans and Capital Improvement Programs and Master Plans for consideration and appropriation by the City of Tamarac.

## Executive Summary

**This Master Plan is ultimately intended to promote public art in the City of Tamarac, Florida**

In 2004, the City Commission of Tamarac, Florida in order to “further the commitment of the city to providing public art,” enacted a Percent-for-Art ordinance that sets aside one percent of the construction value of improvements to real property in the city to commission or purchase public art. In taking this step, Tamarac is following a model well established in hundreds of other communities in South Florida and across the nation over the past 30 years.

Tamarac’s goals for the public art program are to *“beautify the appearance of the city, commemorate the city’s history and enhance the cultural opportunities throughout the city.”* Also, it is anticipated that public art will help *“create a stronger sense of community identity and expand the opportunity for residents and visitors to the city to encounter a variety of cultural experiences.”*

In 2007, a draft Public Art Master Plan and Program Guidelines were prepared to establish the framework for Tamarac’s public art program. A seven-member Public Art Committee of dedicated citizen volunteers was established, ready to oversee the public art selection process.

## City of Tamarac Public Art Master Plan

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In 2008, Tamarac enacted a process to select and commission its first public art project at Tephord Park. Using an open call- process, internationally known artist Ilan Averbuch was commissioned to create a \$125,000 sculpture to be installed in the fall of 2009.

In 2009, five years after adopting its Percent-for-Art program, the public art fund totals about \$4.5 million. Now the city is ready to move forward with a full-fledged public art program and begin acquiring a collection of high quality artworks.

### **What is Public Art?**

- Engaging artwork everyone can view, experience, study and explore.
- Artwork which is sensitive to its environment, created with a sense of place,
- A collaborative and inclusive process amongst artist, architect, developer, and community
- Landmark artwork that transforms the urban landscape from the common to the exceptional
- Artwork which promotes cultural diversity and humanizes the everyday environment
- Artwork which addresses community concerns and embraces community values

### **Benefits of Public Art-“Making everyday places into extraordinary spaces”**

Public art has the power to transform place. Invigorate its population, inspire enthusiasm and passion about its built and natural environment and engender ownership in artworks and in the community at-large. Public art is one of the key tools that Tamarac can use to demonstrate to residents how aesthetic enhancement can bring major benefits. Public art and quality design can increase public use and enjoyment of public facilities. A significant tool for reinforcing community identity, public art can make public spaces memorable. Public art can play a strong role in creating engaging community gathering places and in allowing artists to contribute to Tamarac’s artistic legacy. Through the creation of accessible unique landmarks, public art can also attract visitors and businesses and assist with redevelopment efforts.

### **Public Art’s Purpose:**

- Responds to and records the City’s unique cultural heritage, building functions, environment, history, future growth and redevelopment
- Enhances the quality and aesthetics of the built and natural environment
- Encourages economic development and vitality by providing business opportunities for local artists, contractors, engineers, fabricators, landscape designers and architects
- Encourages dialogue, interaction, and community education concerning art
- Reflects the diversity of the City
- Brings art into the daily lives of residents and visitors, improving the quality of life
- Supports and encourages cultural tourism for the City

**Locations and Approaches to Public Art – Making:**

What kind of art – and where should it go? The City Commission has opened the door to accept a great variety of artistic expressions and locations (see box).

**“What Kind of Art”**

*Tangible creations by artists exhibiting the highest quality of skill and aesthetic principles and includes all forms of the visual arts conceived in any medium, material or combination thereof, including but not limited to: paintings, sculptures, engravings, tapestries, murals, photographs, video projections, digital images, bas-relief, high relieve, fountains, kinetics, collage, drawings, monuments erected to commemorate a person or an event, functional furnishings, such as artist designed seating and pavers, architectural elements designed by an artist, and artist designed landforms or landscape elements.*

*Source: City of Tamarac Ordinance No. 0-2004-15*

It is important to note here that all approaches to public art- making are implied as acceptable including integrated and freestanding artworks, artist design team efforts to enhance building and public space design as well as artist provision

## City of Tamarac Public Art Master Plan

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of architectural and/or landscape elements. Artworks may be temporary or permanent as recommend by the Public art Committee and approved by the City Commission.

Community leaders and citizens who have participated in developing the Master Plan have also expressed their priorities. They ask for public art that:

- Represents the highest artistic quality;
- Is visible to residents and visitors;
- Captures public attention and reshapes Tamarac's image;
- Is professionally curated and well maintained; and
- Expands the cultural life of Tamarac's citizens, becoming a topic of community discussion

These and other priorities for Tamarac's public art program are highlighted below.



### Tamarac Public Art Priorities

*Priorities for Tamarac's Public Art Program, as defined by community leaders and citizens who participated in planning:*

- ✓ *"Let's get started!"*
- ✓ Select one or two *signature artworks* early, to capture public attention and reshape Tamarac's image.
- ✓ Install art at *highly visible locations* where citizens can experience it.
- ✓ Build a public art collection that is *unique to Tamarac*, honoring and incorporating the community's natural setting, environment/birds/wildlife, history and residents.
- ✓ Establish procedures to accept *private donations* of artwork to Tamarac's public art collection.
- ✓ Create a public art program that can be *sustained over time*, with adequate funding, professional management and ongoing maintenance.
- ✓ Initiate community education to promote community understanding and support for public art.

## City of Tamarac Public Art Master Plan

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Consensus in the community is that public art will enhance the quality of life for Tamarac residents and add appeal for visitors. Now, upon adoption of the Public Art Master Plan and Program Guidelines, Tamarac is poised to move forward. Adequate resources are available and a foundation and framework for the public art program has been created.

The Public Art Committee, when looking for guidance and direction on new endeavors and program goals will refer to this Master Plan. The Plan is also intended as an educational document to help City of Tamarac officials, private property owners, developers, artists and interested citizens understand Tamarac's public art programs and activities.

As Tamarac's community leaders say – *"Let's get started!"*

### Public Art Program Goals

Goals for Tamarac's public art program as envisioned by the City Commission include:

- *Provide public art to beautify the appearance of the city.*
- *Commemorate the city's history.*
- *Enhance cultural opportunities throughout the city.*
- *Create a stronger sense of community.*
- *Expand the opportunity for residents and visitors to the city to encounter a variety of cultural experiences.*

These and other goals suggested by community leaders and citizens who participated in developing the Public Art Master Plan are highlighted below.

**Public Art Program Goals**

<b>Identity</b>	Create a “sense of place”. Reflect/reinforce Tamarac’s unique character.
<b>Diversity</b>	Celebrate cultural diversity; embrace Tamarac’s growing multi-cultural population. Pull the community together.
<b>Aesthetics</b>	Establish a high standard for artistic quality. Use public art to help beautify Tamarac.
<b>Visibility</b>	Install the City’s art collection in highly visible public places: parks, public buildings, city gateways, schools.
<b>Participation</b>	Involve citizens in public art selections. Educate the community about public art; promote citizen understanding and support.
<b>Organization</b>	Establish an efficiently run program to commission new art, care for the City’s art collection, and handle ongoing details.

## Approaches to Public Art

### Approaches to Art-making

- Integrated Artwork
- Free - standing Artwork
- Site- Specific Artwork
- Donations of Artwork
- Design Team Efforts

One of the major areas of consideration within the Plan is **site- specific integrated art**, which provides for the incorporation of public art in public and private areas of construction, landscape and civic design/planning efforts throughout the City. Often, integrated artworks are functional such as railings, flooring, glazing, lighting and seating in buildings, plazas, and parks Artists can also be asked to serve on design teams to make recommendations for integrated artworks or design elements within planning projects such as streetscapes and way-finding elements, picnic shelters or pavers in parks and plazas, or assist in the design of construction projects such as office buildings, bus shelters, and bridges,

The notion here is to seamlessly introduce art into the everyday experience of a community. This evolution reflects the idea that artwork and public landscape and architecture do not have to be separate ideas; rather they can be developed as one integrated concept.

## City of Tamarac Public Art Master Plan

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In order to produce an environment conducive to promoting the integration of public art with improvements projects, the following actions are recommended:

- Implement site-integrated public art projects on public lands and projects throughout City of Tamarac.
- Enforce the adopted ordinance implementing a one percent for art program on public and private improvement projects.
- Encourage and strengthen relationships with private land owners and developers in order to incorporate artistic elements and integrate public art within development and redevelopment projects.
- Revisit existing zoning regulations to require developers to provide streetscape and public art as mitigation for development impacts.
- Develop design and economic development guidelines that address public art
- Develop and implement an administrative process to ensure the Public Art Program Involvement is early on (early inclusion) in the planning process for substantial public and private construction projects.
- In addition, free standing artworks of the highest quality can be very effective in providing an outstanding aesthetic experience. Again, early inclusion of the Public Art Program can allow for considerations of artwork placement, lighting and maintenance issues.

## City of Tamarac Public Art Master Plan

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Public Art guidelines could emphasize public art in a variety of approaches and content:

**Nodal** -freestanding landmarks i.e. designed to be placed in specific points: e.g. [Mark DiSuvero](#));

**Linear** -designed to take advantage of a long corridor that people will walk, bike or drive through and discover: Andy Goldsworthy [Storm King Wall](#));

**Field-like**- designed to provide large areas of repetitive elements: [Walter DeMaria's Lightning Field](#));

**Liminal**- designed to be located as specific threshold or gateway locations: [Richard Serra's Clara Clara](#))

**Functional**- Art with a purpose other than aesthetic-seating, fountains, windows, lighting

**Integrated**- Part of the architectural/environmental design- floors, windows, stairwells, railings, park/bus shelter

**Site-Specific**- Created for a particular location

**Sense of Place**- Content of artwork relates to architectural, historical, social, political, cultural, formal, and natural environment of community

**Murals**- Mosaics, painted, relief, community- build with youth or seniors led by professional artists.

**Multicultural**- Reflects the diversity of the community

**Temporary**- Changing exhibitions of artwork, not permanently affixed to a particular location

**Design Team**- Artists serves as members of planning and design team efforts in the design and recommendation of architectural and environmental projects and public art opportunities

**NODAL-**

Stand-alone or free-standing sculptures that create focal points in the landscape. Sometimes called “Plop Art.” Could serve as landmarks and gateways.



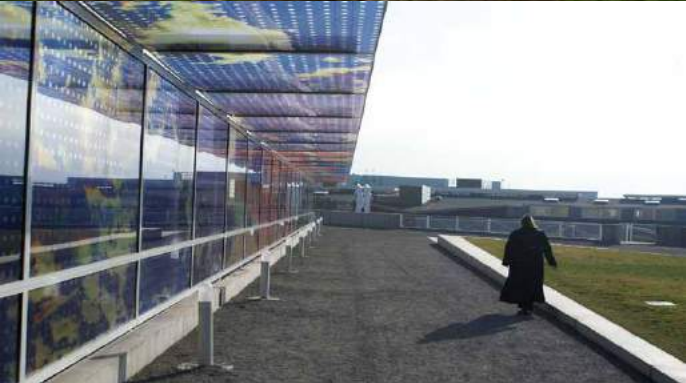


**FIELDS-** Provide large areas of similar or repetitive elements. Usually environmental artwork, plaza art, or sculpture gardens



# LINEAR-

Take advantage of corridors designed for walking, biking, driving. Appropriate for parks, roadways, medians, corridors, overpasses, bridges





# INFRASTRUCTURAL-

Connect to existing infrastructural elements such as drainage, walkways, retention walls, sound walls, etc.



# LIMINAL-

Located at specific threshold locations to define passage or movement through a space and serve as “wayfinding.”





# DESTINATION-

Sculpture parks and gardens that combine diverse elements in one site.



# Functional Art-

Artwork which serves a purpose in addition to aesthetic enhancement such as seating, fountains, windows, lighting, flooring.



# Integrated Art-

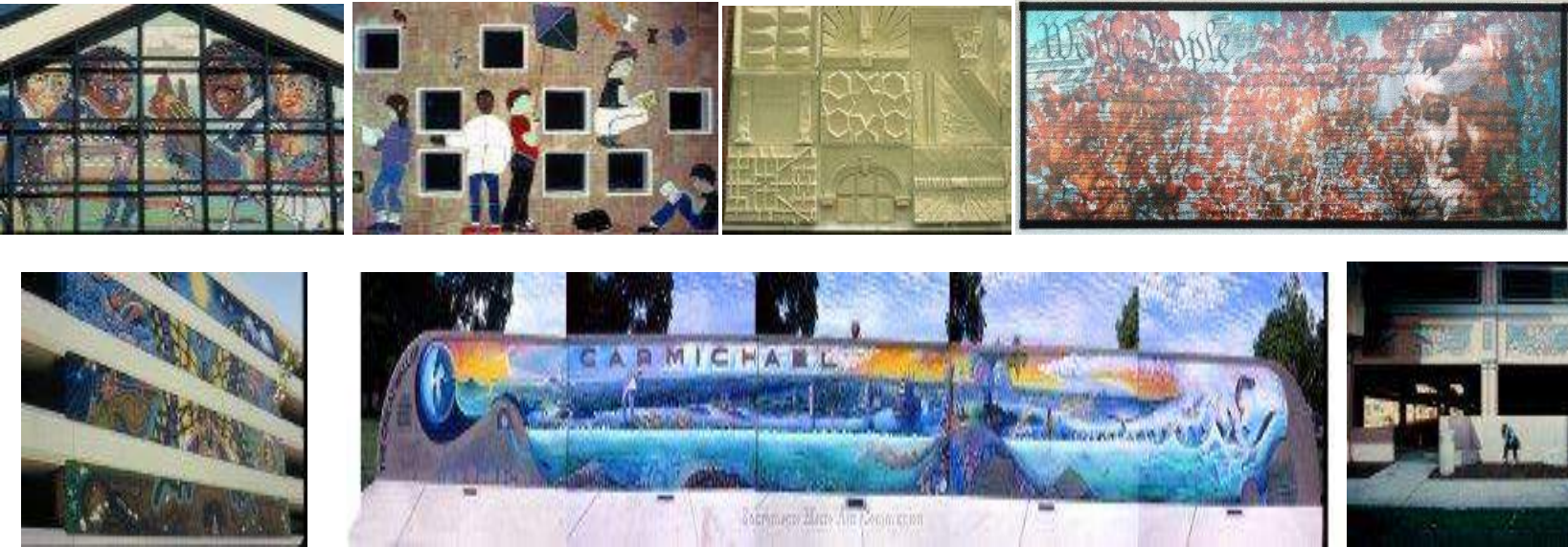
Planned artwork which may be part of the architectural, structural or landscape design for a project.





# Murals-

Painted, mosaic, relief, digital or metal, etc. wall elements. Created by an individual artist or lead artist working with community youth and /or seniors.





# “Site- Specific” and “Sense of Place”-

Artwork created for a particular location and in relationship to the architectural, historical, social, political, cultural, environmental or formal context and/or purpose of a site.



# Multicultural-

Artwork reflecting the diversity of a community.

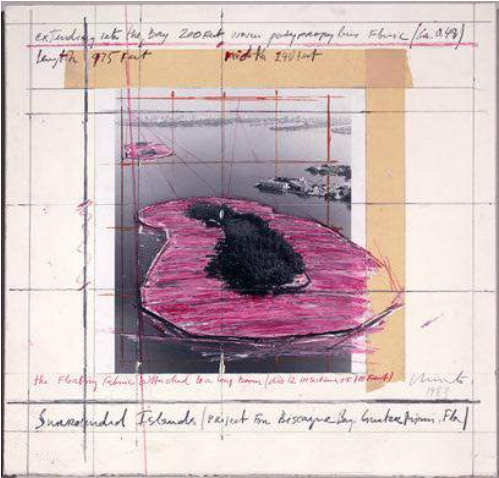




**Temporary Public Art-** Artwork which is not permanently sited. May be ephemeral, interior or exterior changing exhibitions in galleries or lobbies or sited in medians, parks, etc.



Conceptual Art Installation



Exhibition Cases



**Galleries with Temporary Exhibitions**





## DESIGN TEAM EFFORTS-

Design teams allow public artists and other design professionals to serve as fully functioning members of a project's "design team" working collaboratively with architects, landscape architects, engineers, contractors and City staff.



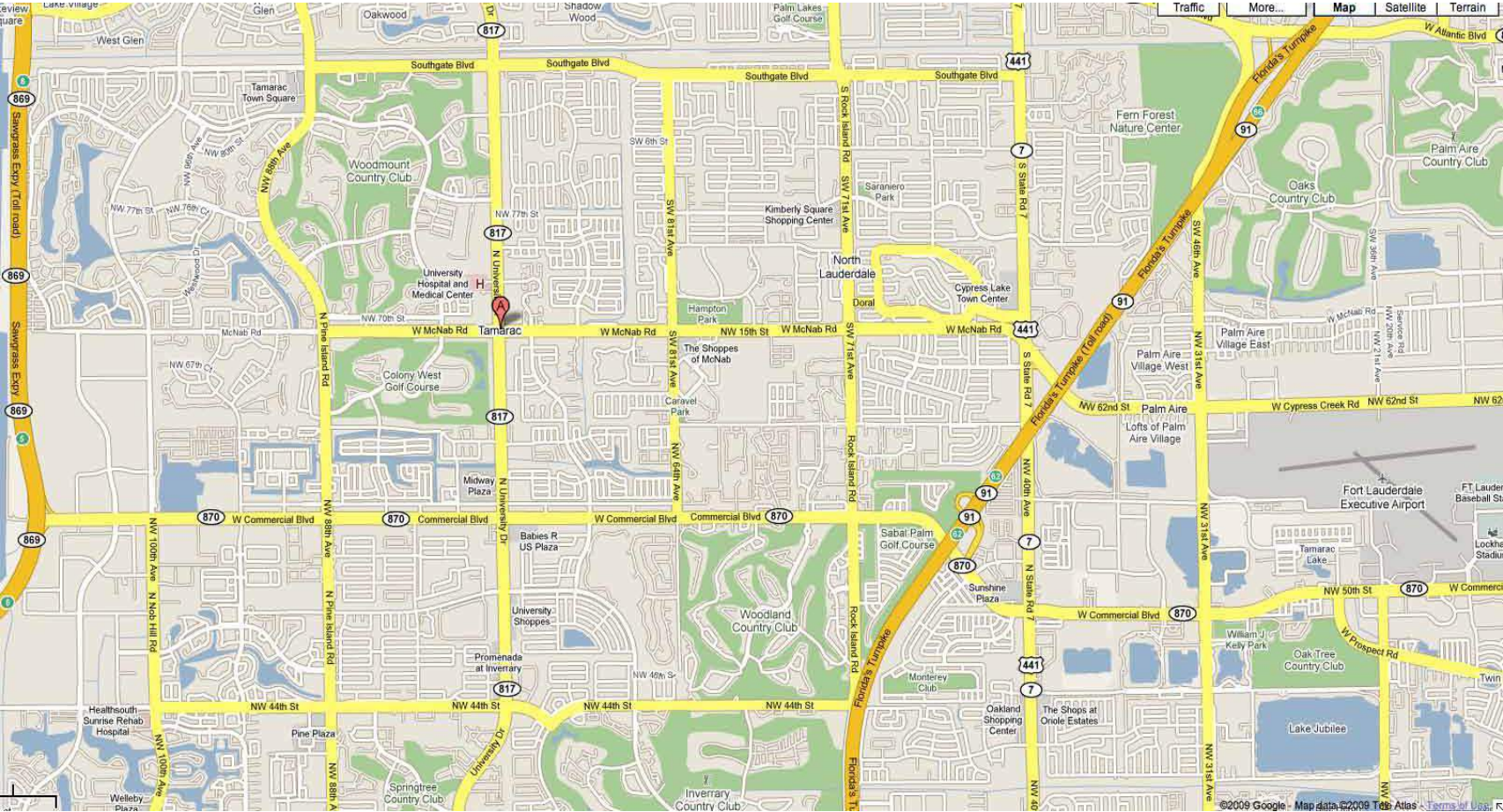
## Creating A Balanced Collection

- A strong public art collection will provide a balance of these aforementioned approaches to art-making.
- In particular, the Public Art Committee, staff and Consultants recommend that more opportunities for **design team efforts and integrated artworks** be developed.
- Design team- created integrated artworks require **early inclusion** of public art professionals and staff at the initial stages of an architectural or environmental project. Planning is key!
- Public artists can be commissioned(paid a fixed fee) to serve as fully functioning members of a project's "design team" working collaboratively with architects, landscape architects, engineers, contractors and City staff to make recommendations regarding all aspects(including public art opportunities) of a project. This process should occur as soon as possible after a project's budget is established for public art.
- The city's demographics are changing. Public art could **reflect the cultural diversity** of the community.
- In all cases, **highest quality of public art** is primary concern.
- **Engaging, landmark artworks that are site- specific, commissioned with a "sense of place" are the ultimate goal.**

# Maps

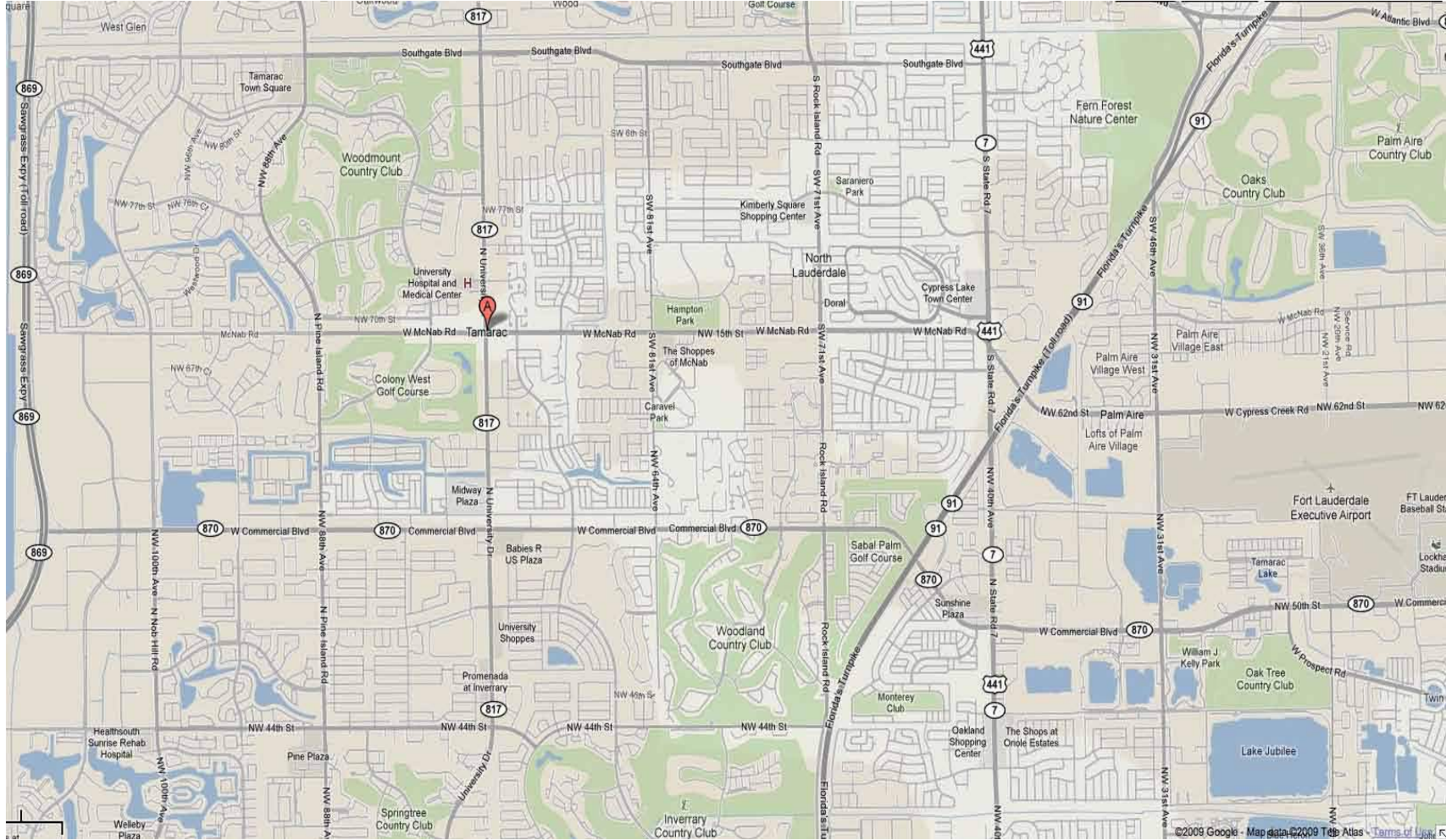
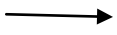


# Tamarac Area Street Map

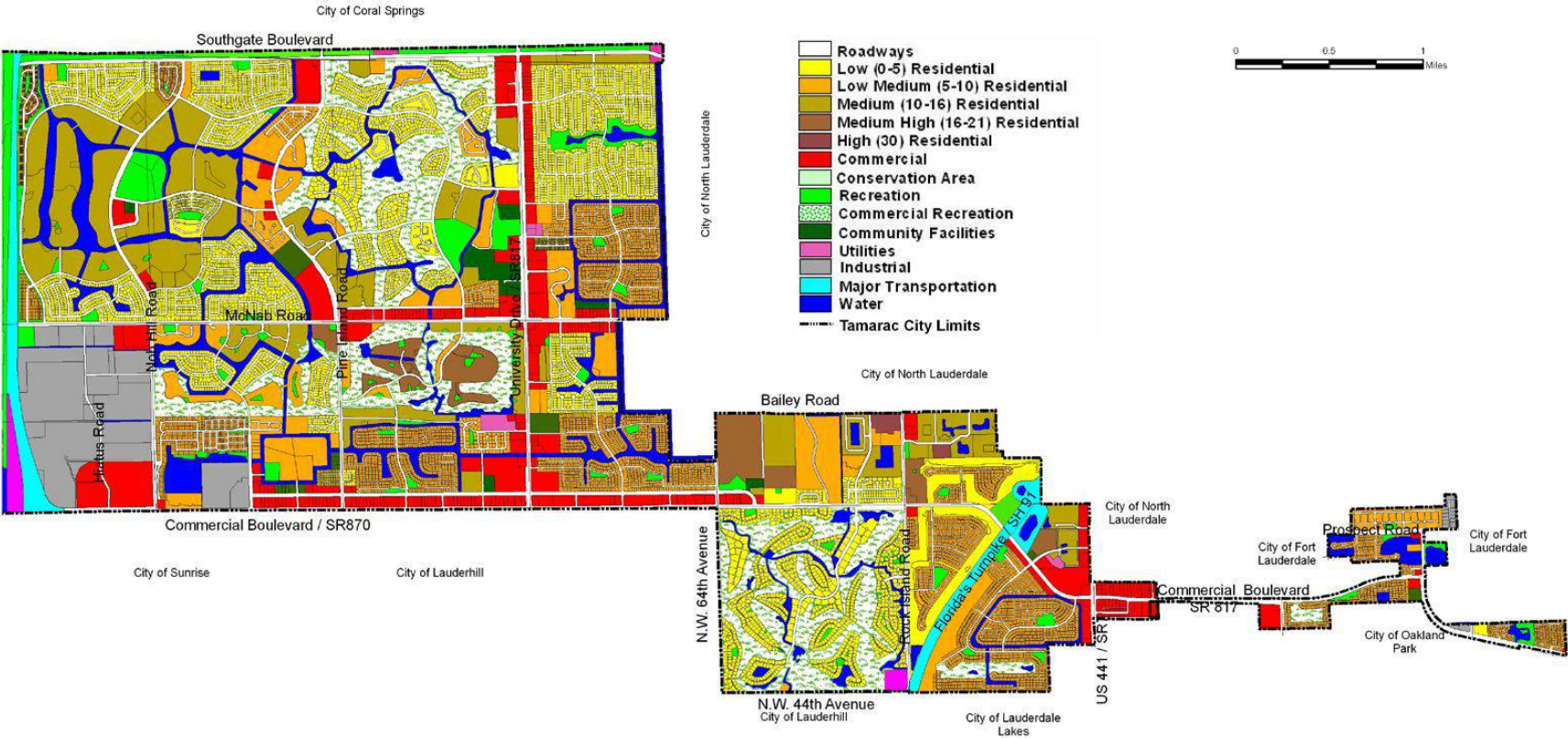




# Main Traffic Arterials

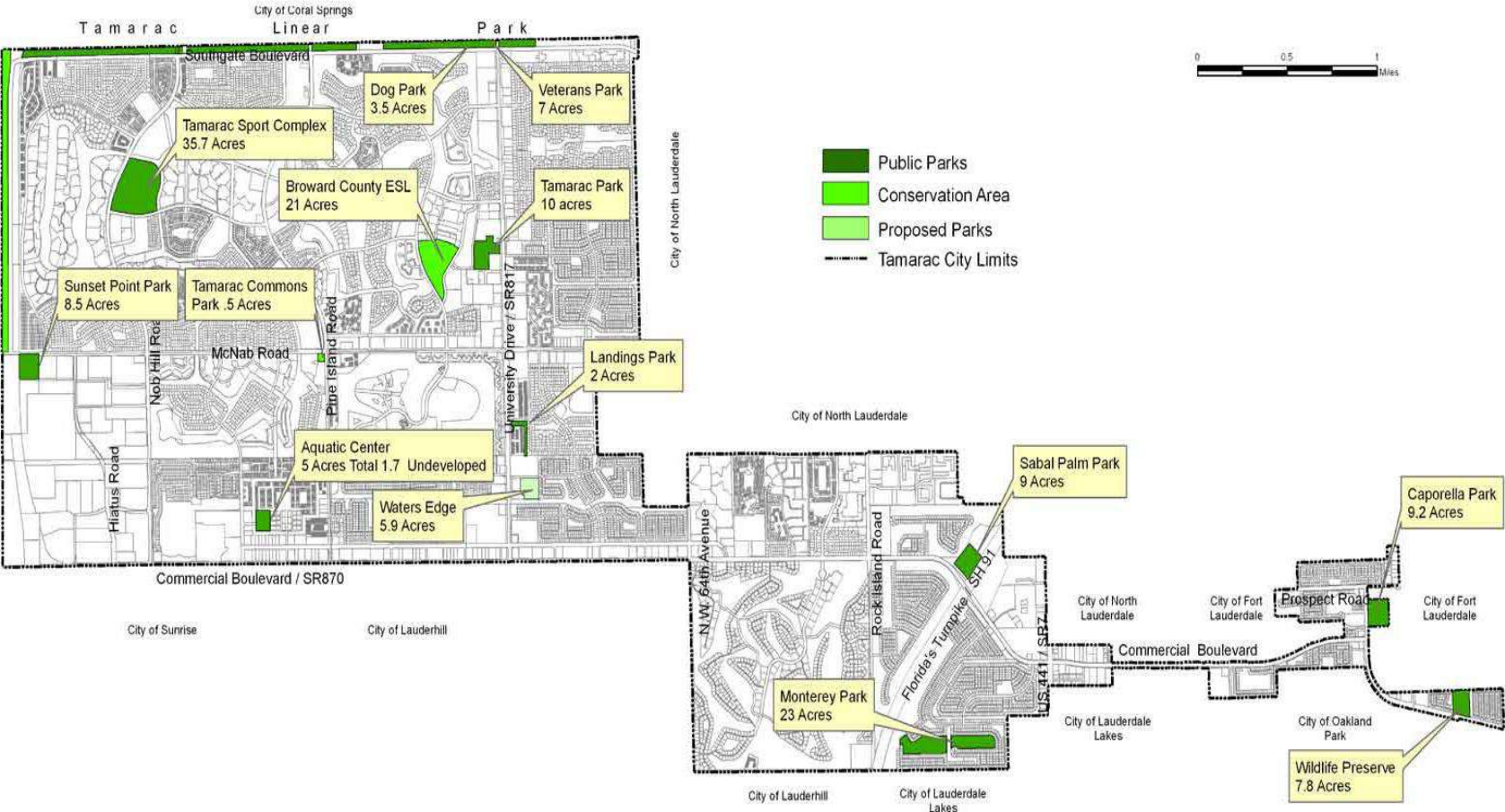


# Existing Land Use

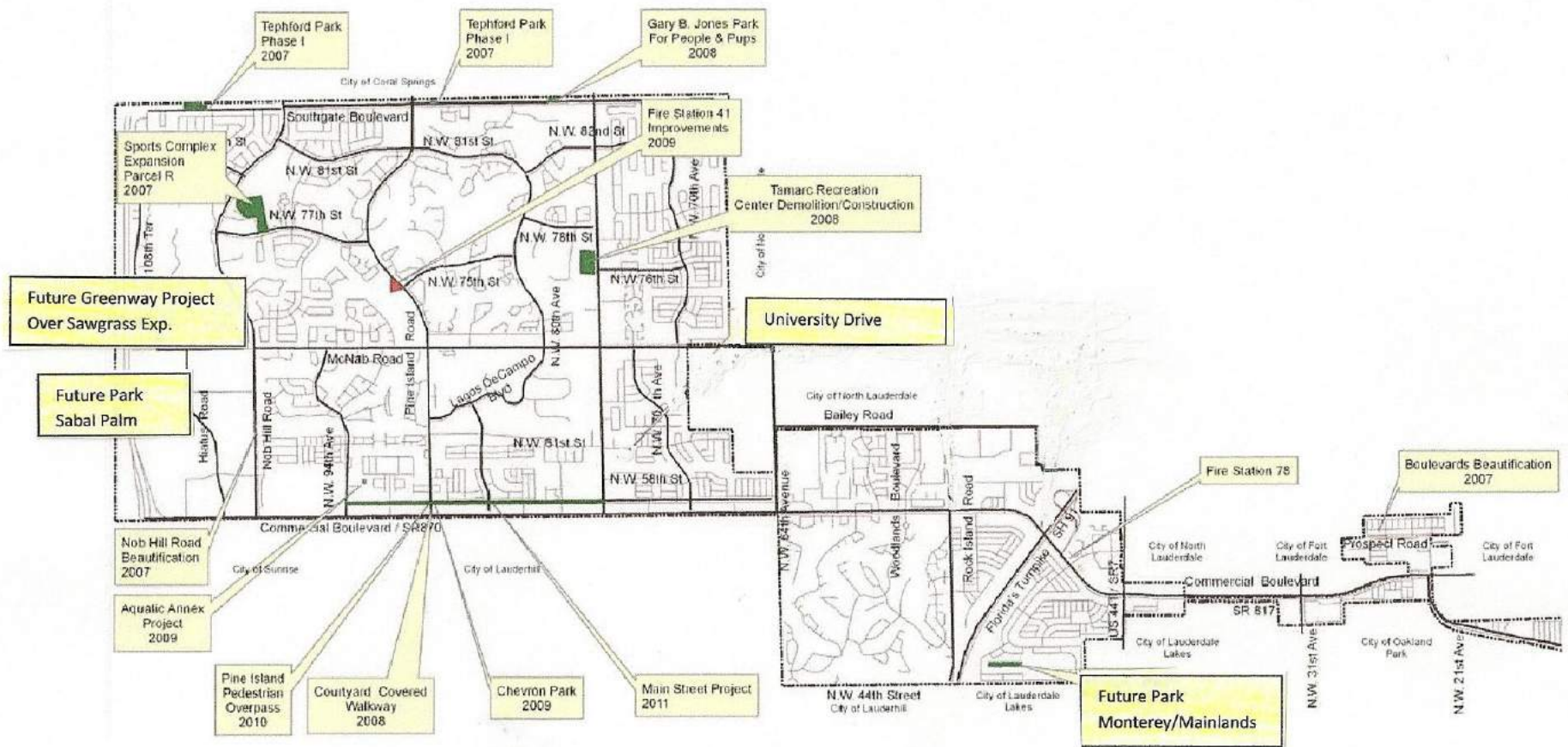




# Public Parks



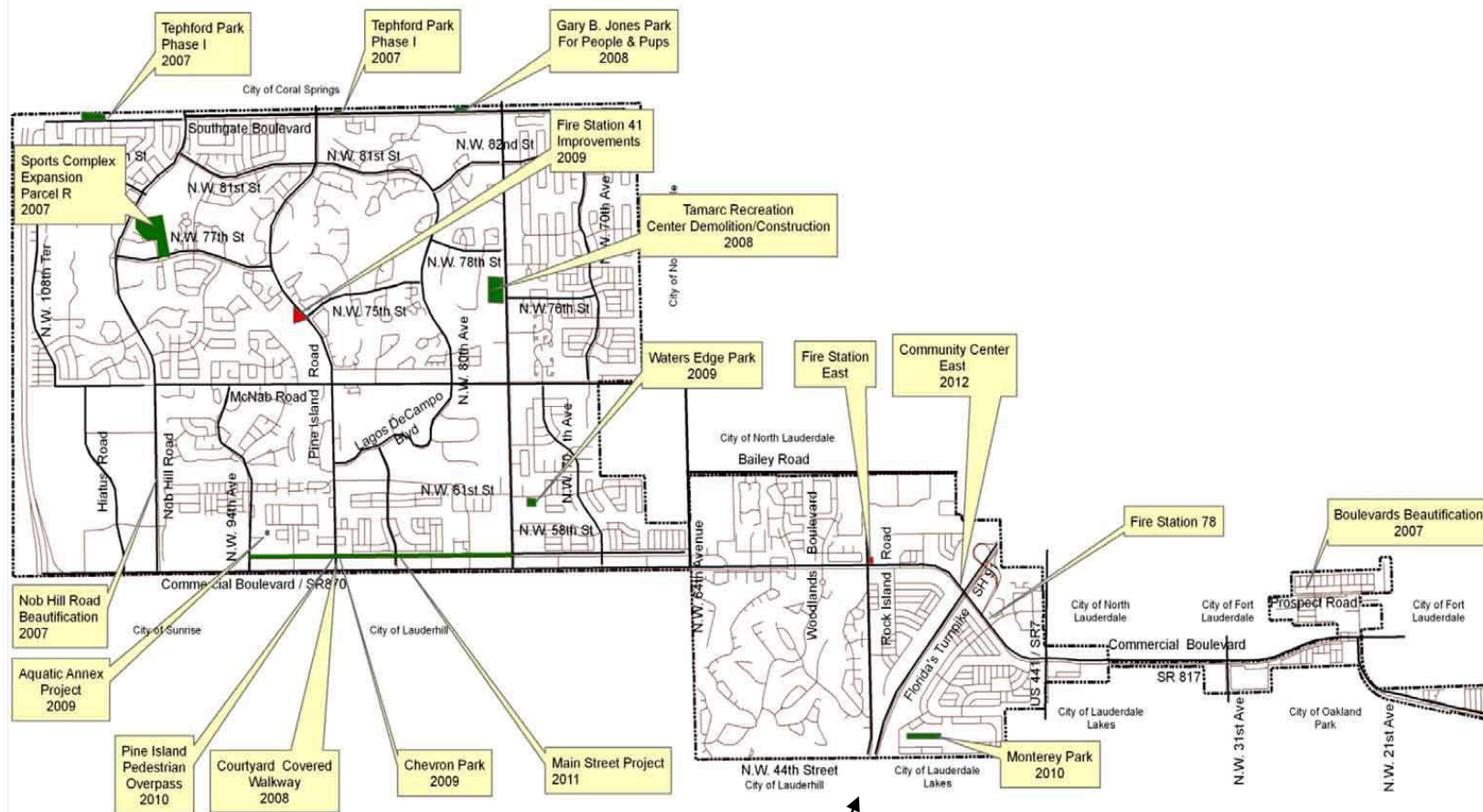
# Capital Improvement Projects



## **Public Art Opportunities**

Gateways, Parks, Linear Greenways, Medians, Sculpture Gardens

# Gateway Opportunity- Florida Turnpike





# Tamarac Arrival Opportunities- Exit off Florida Turnpike

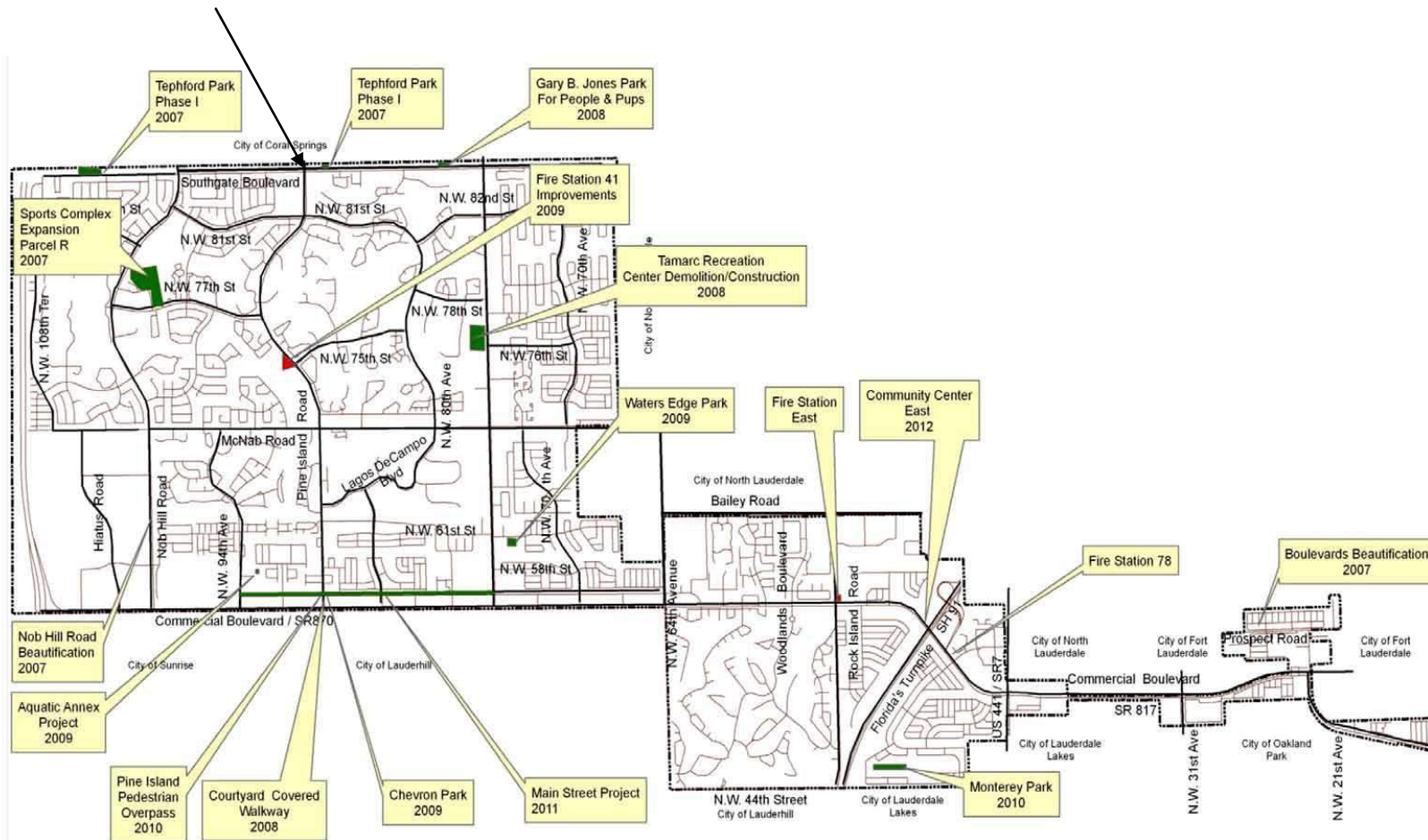




Arrival Opportunities (cont.) Commercial Blvd.



# Capital Improvement Projects- Southgate





Linear Greenway -Tephford, Gary B. Jones (Dog Park),  
Veterans- Linear Sculpture Park/ Medians Opportunity



# Tephford, Gary B. Jones, Veterans Parks-Future Sculpture Park

## DESTINATION



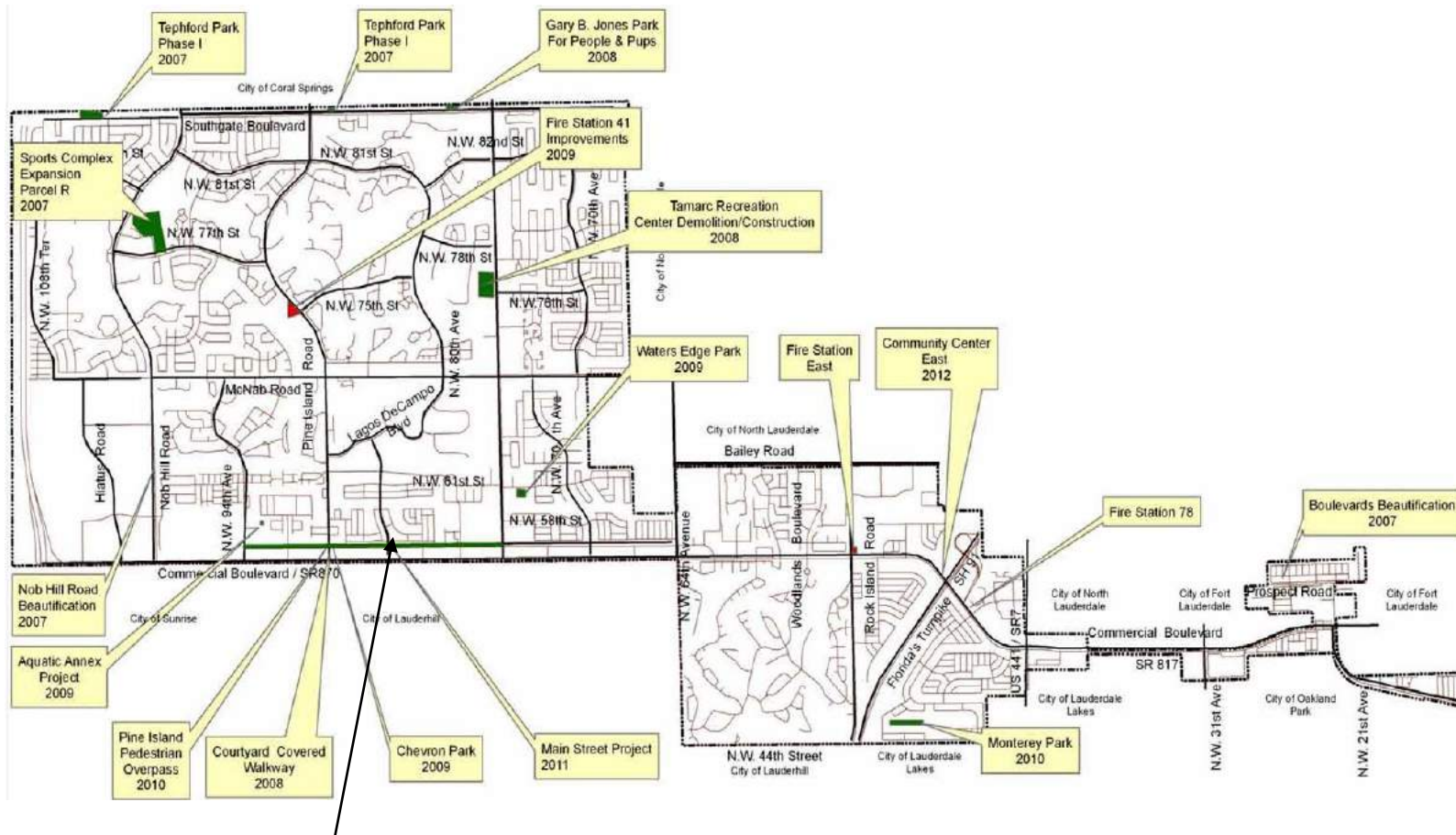
# City of Tamarac Public Art Master Plan





# Capital Improvement Projects- 57<sup>th</sup> Street Area

## “Main Street Project”, Medians, Gateways, Water features



# NW 57<sup>th</sup> Street -Community Center & Library, Opportunities for Sculpture Garden Destination



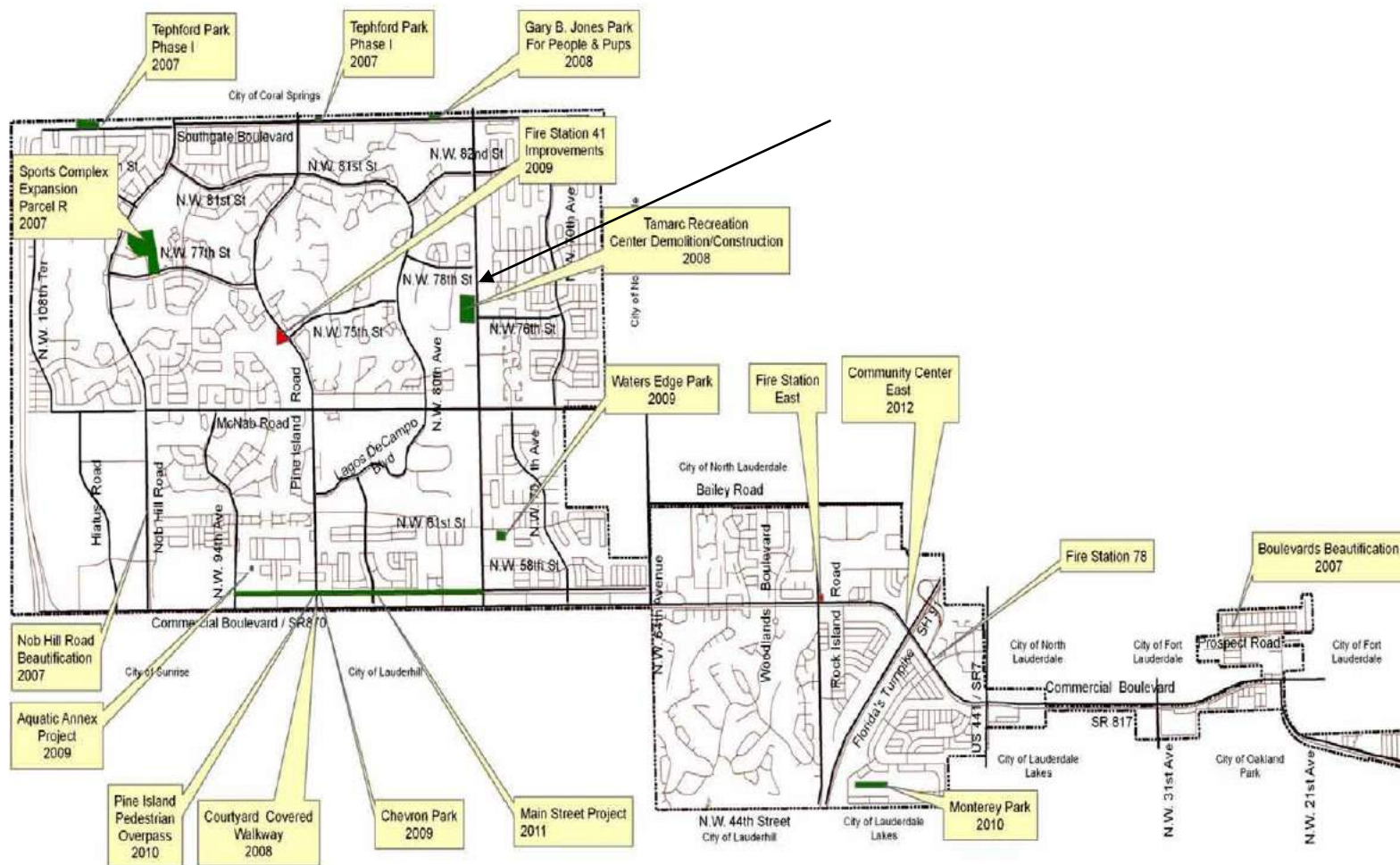


NW 57<sup>th</sup> Street -Community Center & Library  
Medians, Water features, tie in with Master Plan,  
Opportunities for Pedestrian and Vehicular Interactions





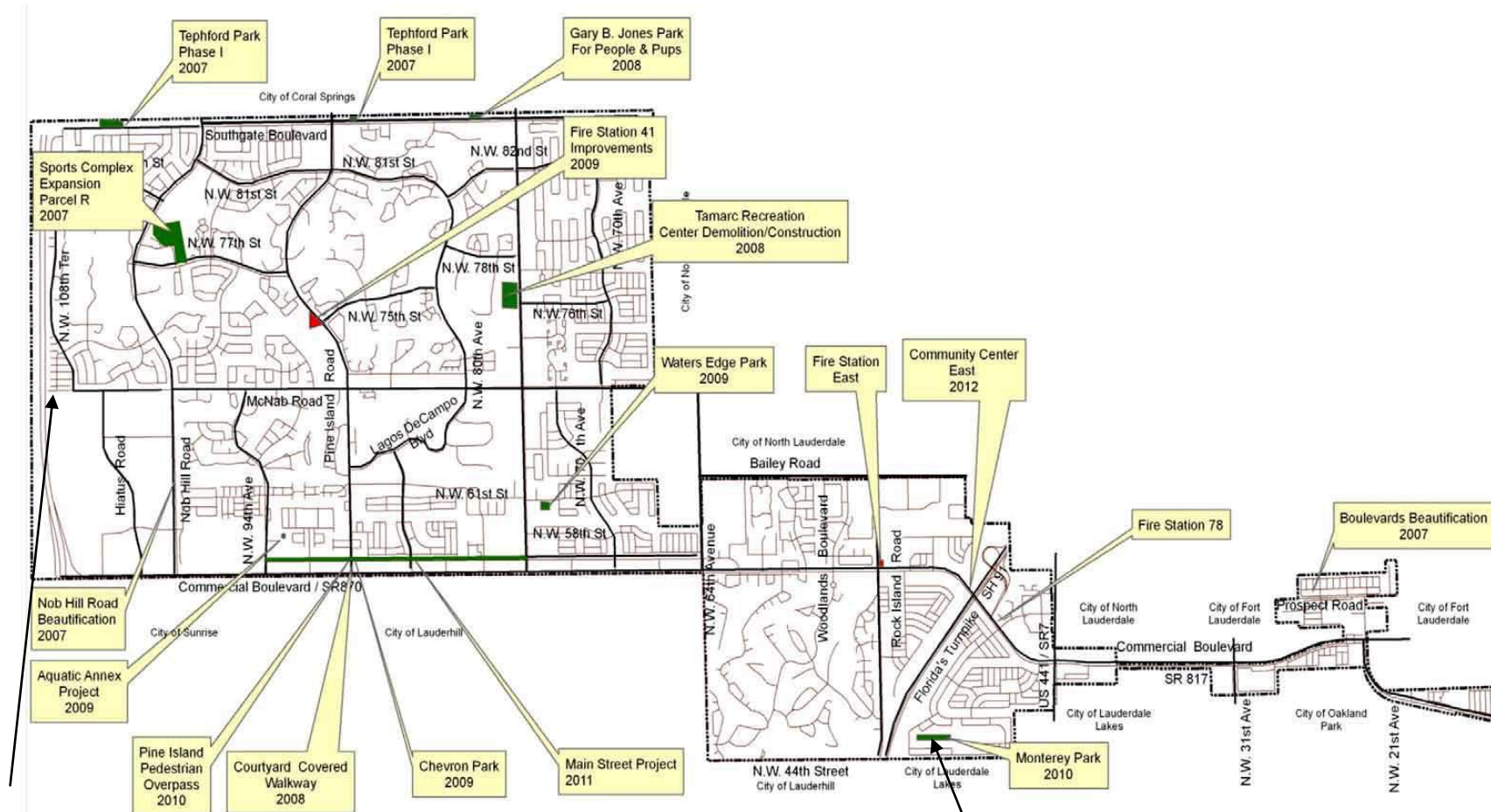
# Capital Improvement Projects- Recreation Center, Tamarac Elementary School, University Drive



# Tamarac Elementary- Tamarac Little League Opportunities



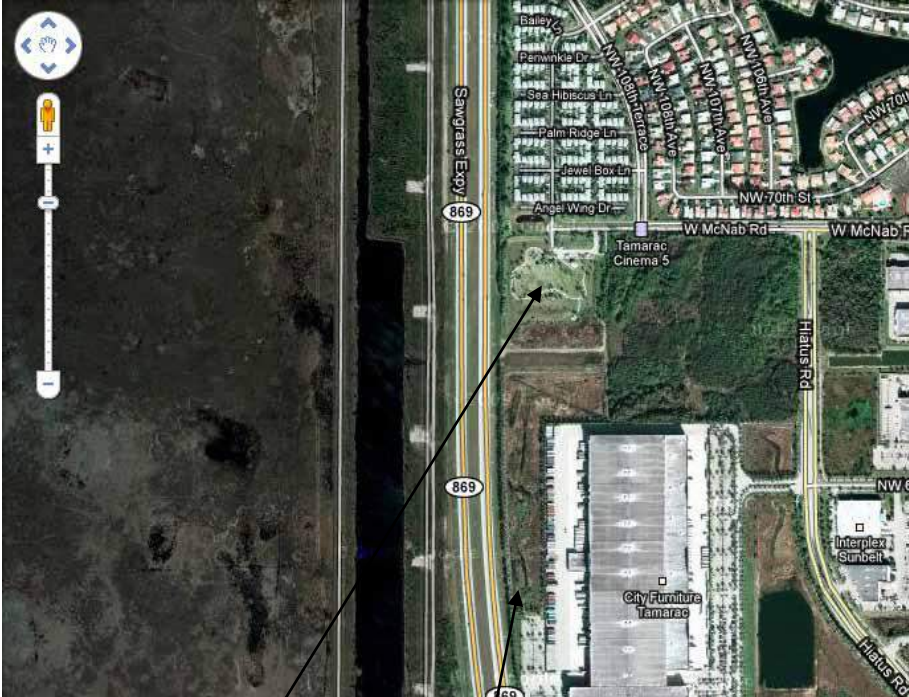
# Park Opportunities-Sunset Point Park, Monterey Park (Mainlands Park)





Sunset Point Park

# Sunset Point Park, Sawgrass Expressway



Sunset Point Park

Private Development



Monterey Park( Mainlands Park) – large area @23 acres





# Opportunities - Municipal Complex/City Hall Site- Pine Island Road





## **Other Opportunities-**

### **Public/Private Partnerships**

- **Business sponsored public art on public property**
- **Public art projects installed as part of non- required projects**
- **Donations of public art by private business on public and/or private property**
- **Mural program for private businesses**
- **Public art as a community fundraiser- like Chicago’s “Cows on Parade”**
- **Developer options- add public art money to private money**
- **Option for developer to place artwork, resources for design team**
- **Public Art Committee can provide juried pool of artists for developer projects**

## Summary Recommendations: Potential Art Locations and Opportunities

### Recommendation 1.

#### Park Locations:

It seems logical to try to tie the open spaces and public parks with the Public Art Master Plan. Many of the parks, however, are relegated to leftover spaces from infrastructure projects:

- **Highway right-of-ways, as is the case with:**
  - Sunset Point Park--next to Sawgrass Expressway
  - Sabal Palm Park--next to the FL Turnpike and almost entirely obstructed by the Commercial Blvd. overpass concrete barriers
- **Bike paths-** planned CIPs

- **Canal and Powerline right-of-ways:**

- Tepford Park--on the border of Coral Springs and Tamarac

- Veterans Park--adjacent to Coral Springs as well and next to the canal

- Dog Park

- **Housing/ Community Projects:**

- Monterey Park--surrounded by Monterey retirement community but completely disengaged from the building fabric (i.e. the houses all have their backs turned to this large green area and the park does not have a clear or inviting access infrastructure of paths, etc.)

**(Refer to Tamarac Parks Master Plan)**

### **Challenges of some Parks:**

- The adjacency to powerlines in particular presents a difficult to ignore aesthetic challenge to public art
  - the powerlines lines and large concrete posts are visually intrusive-
  - the audible electrical buzz of the powerlines (in Tephford and Veterans Park) is somewhat disquieting for public spaces designed for stopping and contemplating
- The adjacency to the highway rights of way presents challenges if stopping and contemplating public art is desired (this could be turned around into a positive, see below)

### **Positive Aspects of Some Parks:**

- The adjacency to the highway and other rights of way provides a clear opportunity for visibility to the public at large that may not know of Tamarac and may otherwise drive by it without notice
  - this is the case at Sunset, Sabal, and Monterey Parks
- Public art could be geared to appeal to this passing vehicular public
  - scale, nature and guidelines for public art RFPs could be defined so as to take advantage of this exposure challenge as part of its design parameters
- Other areas in public spaces that have less noticeable exposure could be handled so as to emphasize a more private and introspective setting; a chance for discovery; this could be part of Public Art guidelines

### Recommendation #2

#### Park /Greenway Areas for Concentration

##### Linear Park Specific: Southgate and 57<sup>th</sup> Street Areas

- **Southgate**-The nature of the Veterans/Tephford layout, which combined create a substantial **linear park/greenway** (albeit challenged by the presence of powerline infrastructure), could provide Tamarac with an opportunity to maximize the impact of its public art program by using this already designed green space as a **concentrated location for public art**. In other words, given that Public Art Committee/City already has: two public art locations (one already built at Veterans Park and the other one ready for a sculpture to be installed at Tephford), pathways with plantings, gazebos, dog park, a small children's climbing park, etc., and ample green space to place additional art, this long greenway could become a **sculpture park** of sorts with additional opportunities for future public art pieces. This area could become a **major cultural tourism destination**. People would know to go to this linear park to see attractive examples of landmark public art and this could play well into **concentrating and branding Tamarac as a public art destination**.
  
- **N. W. 57<sup>th</sup> area**- It might also be possible to do a similar **sculpture walk** concept in the **linear greenway medians** noted in the "Major Capital Projects by Location" diagram that is parallel and just north of Commercial Boulevard . It includes **Pine Island Pedestrian Overpass, Courtyard**

**Covered Walkway, Chevron Park and the Main St. Project.**, and its terminus on the west is the **Aquatic Annex/Center**.

- **Community Center and Library Plaza area**-There is already a park- like setting created between the Broward County library and the Tamarac Community Center. Three outdoor sculptures are installed already including two new bronzes (sited around the fountain near the walkway) and a donated stainless steel sculpture (at the entry of the Community Center fronting Commercial Blvd.) This is the beginning of a **sculpture garden** and could be extended to find additional sites to create a large diverse and educational collection.

### Recommendation #3

#### FL Turnpike Opportunities (working with FDOT): Gateways

- The exit off the turnpike presents some legitimate opportunities to showcase a first-impression public art presence in Tamarac. All of that area is under construction, so it will be essential to understand how the final layout of the roadways will look so that we can take advantage of views into Tamarac as well as the first glimpse that the public gets *after* they exit the turnpike, stop and the toll and can be potentially 'greeted' by a substantial public art element or gateway before they decide to go east or west on Comm Blvd.



**(Working with FDOT, City can obtain plans of what the exit/entrance right of ways will look like after construction is done and request to coordinate art opportunities.)**

### Recommendation #4

#### Medians and Roadways (Working with City and FDOT) pedestrian and vehicular access

- Tamarac suffers from seemingly overscale roadways which make for a challenging pedestrian experience if ever anyone tries to cross a street on foot. This could present some opportunities to present traffic calming measures in combination with public art. **Crosswalks and creative roadway** surface treatments could become public art projects in and of themselves so as to mitigate some of these issues.

- Crosswalks and sidewalks at Commercial Blvd. corners

- Medians along NW. 57<sup>th</sup> street (See Linear opportunities previously mentioned.)

- Medians along Southgate and Pine Island

- In particular, creating **two sculpture garden collections** at Southgate and N.W. 57/Community Center area, two very heavily used community access roads, could serve to **earmark the general north and south boundaries of the community**

### Recommendation #5

#### Partnerships for Other Potential sites:

### Florida Department of Transportation (FDOT) Property/Adjacent Cities- Coral Springs, Lauderhill

Challenge- Need to obtain permission

State Roads- Commercial Blvd. /University

#### **Corner Crosswalks, Gateways**

**University medians and Bridge** -at Tamarac Elem. School near Tamarac Park

**University- Continue linear sculpture presence** from Coral Gables through Tamarac- City partnership (work with FDOT)

### Recommendation 6.

#### Commercial areas and Private Non- profits, Schools, Religious Institutions-

#### Partnership Opportunities

**- Market areas (Build positive relationships with developers-obtain permission from owners/developers) - create “Landmarks”**

Ex. Tamarac Market Place- McNab and Nob Hill

Pine Island strip mall

Tamarac Square

Bowling Alley on University

“Main Street Project”- Future mixed use- Commercial Blvd. near NW 88<sup>th</sup>

City Furniture- site visible off Sawgrass Expressway

Sun- Sentinel Bldg

Eastside Bank- NW 94<sup>th</sup>

New construction- religious institutions on N. W. 57<sup>th</sup>, Temple Beth Torah. This area is a multicultural and interfaith community- Buddhist Temple, Jewish Synagogue, etc.

Challenger Elementary and Millennium Middle Schools- work with school district- opportunity for youth art project with lead professional artist

### **Recommendation #7**

#### **City Hall- Pine Island Campus-Sheriff's Office Campus**

Most heavily used public buildings

No major landmark- create landmark piece at entry

Interior of City Hall-Rotating collection of artwork- gallery- temporary exhibits in interior

### **Recommendation #8.**

#### **Broward County- Future projects?**

County library currently has a series of murals/paintings

Partner on future construction/public art opportunities

### **Recommendation #9.**

#### **Other City of Tamarac Planned Capital Improvement Projects (CIPs) - between Nob Hill and Hiatus-**

Challenge: integrate with construction when possible

Fire station

Utilities Admin.

Building Dept. Admin.

Public Works Admin.

Parks and Rec. Admin.

### Recommendation #10

#### Retrofit Current Tamarac Buildings-

Place some artworks in interior of public spaces

Look for remodeling opportunities

City Hall- major exterior landmark and interior opportunities

Community Centers

Aquatic Center- interior and exterior

### Recommendation #11.

#### Temporary Public Art/Exhibitions

**Rotating Galleries** – City Hall, Libraries, Community Centers- good opportunities for emerging artists

**Rotating Temporary Sculpture-** medians and parks- ex. Palm Springs (Medians), Sarasota, Santa Fe(Site Santa Fe), Boyton Beach(Avenue of the Arts) Programs. City can install concrete pads for sculpture.

**Rotating Collection throughout Public Offices-** good opportunities for local and emerging artists

### Recommendation #12.

#### 50<sup>th</sup> Anniversary of City of Tamarac- 2013

**Commission a unique work of public art to be installed in 2013.**

**Artist in Residence-** Commission an artist to be on- site for a period of time.

### Recommendations #13.

#### Themes

- **History of Tamarac**
- **Cultural diversity of city- multiculturalism**
- **Natural beauty- flora and fauna of the area**
- **City as a community- people living and working together**
- **Uniqueness of the city- Diversity of ages**



## PROJECT BUDGETS

Generally speaking, artwork commission budgets are based on a variety of factors including:

- Dollars available for a project
- Experience of the artist
- Materials to be used.
- Scope of the project- design, engineering, permits, insurance, installation
- Term of the project

It is advisable to also allow opportunities for **emerging artists** (generally budgets are lower than experienced artists) as well as opportunities for **design team efforts** (fees paid to an artist to serve as part of a design team, like a consultant) not necessarily to create artwork.) The budgets available for a public art project should be determined as part of the development of **an arts plan** created for each project. (See sample arts plan.)

Also, fees should always be paid to artists for creation of proposals and participation in a two stage RFQ (Request for Qualifications) and then RFP (Request for Proposals) process.

Here is a **general framework** for commissioning of public artists:

Proposal Fees- 1%-2% of project, varies plus travel

Emerging artist projects- up to \$50,000 for installed artwork

Experienced artists- \$50,000- \$500,000 for installed artwork

Internationally known artists- over \$500,000 for installed artwork

## District Map

*It is recommended that public art projects be spread over all four districts over the course of next 5 years.*

## Incentives for Community Participation In Public Art

Suggestions for Developers and Non- required projects to incorporate public art.

After many interviews with several developers and architects both locally and nationally, information gathered points to the notion that the majority of developers, while appreciating the public benefits of public art, “see a public art fee as an extraction.” They expressed that if the fee/ artwork would have a benefit bonus and increase the value of the project, most developers felt that they would be more willing to include public art in their projects.

Here are some suggestions which the City can consider and perhaps provide for incentives:

- reduction in setback requirements
- reduction in parking requirements
- one more unit on project site for housing
- more development sq. footage in lieu of artwork
- reduction in landscape requirements in lieu of artwork

## Community Input- A Public Process

### Acknowledgements (2009-10)

The authors gratefully acknowledge the contributions of Tamarac's community leaders and citizens who joined in the community-wide process to create the Public Art Master Plan. Meetings and interviews were held with Public Art Committee, community leaders, arts and design professionals, developers, staff and elected officials.

In particular, a publicly advertised meeting was held in November 2009 with the community. Held at the Tamarac Community Center, 42 residents of Tamarac and the region attended a meeting to discuss locations and approaches for public art. In attendance were a large number of **youth, center volunteers, staff and seniors** representing the age and cultural diversity of the community.

Some of the participants are listed below. Thank you all for sharing your suggestions, experience and vision.

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## City of Tamarac Public Art Master Plan

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### **City of Tamarac Commission**

Mayor Beth Flansbaum-Talabasco

Vice- Mayor Harry Dressler, District 4

Commissioner Patricia Atkins-Grad, District 2

Commissioner Pamela Bushnell, District 1

Commissioner Diane Glasser, District 3

Jeffrey Miller, City Manager

### **Public Art Committee**

Tobey Archer

Susan Buzzi

Eric Freezer

George Gadson - Chair

Maureen Kohler

Michelle Mellgren

Rowena Smith

### **Project Team**

Jennifer Bramley, City of Tamarac, Director of Community Development

Linda Bloom, President, Linda Bloom Art Consulting, Inc.

Roberto Rovira, President, Azimuth Studio, Landscape Architect

Diana Walker- Smith, Researcher, Art & The Environment

### **Stakeholder Participants**

Mary Becht, Broward County Cultural Affairs

Tony Mijares, United Homes International

Manny Synalovski, Architect, MSA Associates, Fort Lauderdale, Temple Beth Torah Project N.W 57<sup>th</sup> Street

Beth Ravitz, Artist

Tamarac Chamber of Commerce

Barbara Tarnove-Tamarac Historical Society

Linda Probert, Assistant Director, Department of Parks and Recreation, City of Tamarac

Robert W. Johnson, III Associate Planner, Community Development Department

Elena Prescott. Administrative Coordinator, Community Development Department

### **Acknowledgements (2007)**

The authors gratefully acknowledge the contributions of Tamarac's community leaders and citizens who joined in the community-wide process to create the Public Art Master Plan. A few of the participants are listed below. Thank you all for sharing your vision and local expertise!

#### **Public Art Committee**

Tobey Archer

Eric Frezer

George Gadson - Chair

Maureen Kohler

Michele Mellgren

Rowena Smith

Susan Buzzi

#### **Stakeholder Interviews\***

Mary Becht, Broward County Cultural Affairs

## City of Tamarac Public Art Master Plan

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Andy Berns, Tamarac Public & Economic Affairs

Rick Durr, Durr & Associates

Joan Hinden, Artist, Public Art Committee\*\*

Tony Kessler, Tamarac Theater

Eleanore Kram, Public Art Committee\*\*

Ed Meszaros, Tamarac Theater

Jeffrey Miller, City Manager

Tony Mijares, Pubic Art Committee\*\*

Claire Mitchel, Miami Herald

Diane Phillips, Assistant City Manager

Beth Ravitz, Artist

Vicki Reid, Tamarac Chamber of Commerce

Bill Schmookler, Tamarac Theater

Burt Schneider, Public Art Committee\*\*

Devorah Vegoda, Artist

Greg Warner, Tamarac Parks & Recreation

Elaine Weisburd, Public Art Committee\*\* Dorothy Willis, Tamarac Theate

## City of Tamarac Public Art Master Plan

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### **City of Tamarac**

Mayor Beth Flansbaum-Talabasco

Vice Mayor Marc Sultanof

Commissioner Patte Atkins-Grad

Commissioner Harry Dressler

Commissioner Edward Portner

### **Project Team**

Jennifer Bramley, City of Tamarac

Clark Worth, Barney & Worth, Inc.

Peggy Kendellen, Regional Arts & Culture Council

Michele Neary, Barney & Worth, Inc.

Betina Finley, TurnKey Video & New Media, Inc.

\*Stakeholder interviews also included members of the Public Art Committee and City of Tamarac representatives.

\*\*Former members of Tamarac Public Art Committee



# Staffing Recommendations

The City of Tamarac has been employing the services of the Director of Community Development as staff person for the Public Art program including acting as liaison to the Public Art Committee, managing a selection process for commissioned public artworks, as well as facilitating installations and dedications. Most recently, in addition, a portion of staff time from an Associate Planner within the same department has been assigned to work as a liaison to the Public Art Committee.

In order to move the Public Art Program forward, it will be important to consider appropriate staffing options. A paid position, either as a consultant or City staff, with experience in public art is highly recommended. The main duties of the position will be to work closely with the Public Art Committee, Community Development staff, elected officials and community to implement the recommendations stated in this plan.

The benefits of employing a dedicated part – time position or consultant or FTP will allow for experienced public art staff to concentrate on carrying out the goals of the Master Plan. The public process of selecting artists, installing public artworks, and planning dedications as well as educational events is extremely time consuming taking current staff away from other assigned duties within their job descriptions. A public art position concentrating on developing and building the public art program will be cost and time effective and allow the recommendations of the plan to be implemented in a timely manner.

A sample job description for a Public Art Coordinator/Specialist is provided. Dependent upon level of responsibility assigned and available City funding, a Public Art Administrator with a higher level of administrative duties is preferable.

### **SAMPLE PUBLIC ART STAFF JOB DESCRIPTION**

#### **GENERAL DESCRIPTION**

Under general direction, the Art in Public Places Coordinator/Specialist (/Administrator) oversees and coordinates projects within the Art in Public Places Program; provides recommendations for the maintenance and management of the City's art collection; serves a liaison between City departments and community groups; coordinates the work of consultants; and monitors the Art in Public Places Program budget.

#### **DISTINGUISHING CHARACTERISTICS**

The Art in Public Places Coordinator performs professional level project management duties within the City's Art in Public Places Program requiring knowledge of the City ordinance. Art in Public Places Coordinator/Specialist is distinguished from Art in Public Places Administrator in that the latter has broader administrative responsibilities over the Art in Public Places Program and provides direct and indirect supervision to professional and technical staff.

#### **SUPERVISION RECEIVED AND EXERCISED**

General direction is provided by the Director of Community Services. Responsibilities include overseeing and coordinating the work of contractors.

## **ESSENTIAL DUTIES AND RESPONSIBILITIES**

Oversees the projects related to the Art in Public Places Program; confers with City departments and developers regarding projects.

Prepares and presents information and staff reports regarding projects; serves as a resource and represents the Public Art Committee to City Departments, community groups, artists, contractors, and the public; coordinates special events, dedications, and workshops related to the Art in Public Places Program.

Assists in the preparation and monitoring of program budget; develops Request for Proposals and Request for Qualifications; monitors contracts.

Facilitates artist selection process including the recruitment of qualified jurors; reviews and approves artwork proposals and recommends contracts for artwork.

Assists in the development or revision of policies and procedures related to the Art in Public Places program.

Provides exceptional customer service to those contacted in the course of work.

Other related duties may also be performed; not all duties listed may necessarily be performed by each individual holding this classification.

### **Knowledge of:**

Art in Public Places issues and national program trends.

Principles and practices of project management.

Principles and practices of budget preparation and monitoring.

Event planning and production.

Architecture and design principles.

### **Skill in:**

Use of computers, computer applications, and software.

### **Ability to:**

Communicate effectively, both verbally and in writing.

## City of Tamarac Public Art Master Plan

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Establish and maintain effective working relationships with the arts community, City departments, and other governmental agencies, developers, consultants, architects, contractors, and the public.  
Understand and apply budget processes and procedures.  
Effectively manage multiple projects and coordinate the work of contractors.

### **EXPERIENCE AND EDUCATION**

#### **Experience:**

Three years of experience planning and overseeing Art in Public Places projects or similar art related program.

#### **Education:**

A Bachelor's degree from an accredited college or university in art, arts administration, or related field. Master's Degree preferred.

### Public Art in the Future

With so few public art projects installed in Tamarac, what direction should the program take for the future? To date, Tamarac has held the majority of its Percent-for-Art monies in reserve. The fund now totals about \$4.5 million. That offers Tamarac an extraordinary opportunity to “start big.”

Very few years ago, Chattanooga, Tennessee found itself in a similar position. The City of Chattanooga used extensive citizen outreach to generate community-wide support for its public art program. The City Council unanimously adopted Chattanooga’s Public Art Plan in June 2002. City leaders and private donors allocated \$1.6 million to commission the first “signature” artworks to coincide with a major revitalization of the downtown waterfront, including re-opening of the Randall Stout re-designed Hunter Museum of American Art.

The City contracted for program operation with Allied Arts of Greater Chattanooga, an experienced non-profit organization. By May 2005, all of the art was in place. The permanent works include “the Passage” – the largest work of art created by Southeastern Native peoples in the past 1,000 years. Chattanooga’s public art was dedicated in April-May 2005, along with the 21<sup>st</sup> Century Waterfront and the new Hunter Art Museum. Chattanooga’s success was documented in the Spring/Summer 2005 edition of *Public Art Review* and other national publications.

With adequate resources available, Tamarac faces similar challenges to Chattanooga – and can strive for the same level of success.



# Framework for Tamarac’s Public Art Program

## Public Art Priorities

With any new program, it’s crucial to set priorities. What comes first?

Community leaders and citizens have made it perfectly clear – they want (and expect) Tamarac’s public art program to deliver. Soon! The Percent-for-Art funding source has been in place since 2004 – more than five years ago. “Where’s the public art?” community leaders are beginning to inquire.

Priorities for the public art program, as articulated by Tamarac community leaders, are show below.

### Tamarac Public Art Priorities

*Priorities for Tamarac's Public Art Program, as defined by community leaders and citizens who participated in planning:*

- ✓ *"Let's get started!"*
- ✓ Select one or two *signature artworks* early, to capture public attention and reshape Tamarac's image.
- ✓ Install art at *highly visible locations* where citizens can experience it.
- ✓ Build a public art collection that is *unique to Tamarac*, honoring and incorporating the community's natural setting, environment/birds/wildlife, history and residents.
- ✓ Establish procedures to accept *private donations* of artwork to expand Tamarac's public art collection.
- ✓ Create a public art program that can be *sustained over time*, with adequate funding, professional management and ongoing maintenance.
- ✓ Initiate community education to promote community understanding and support for public art.

### Funding Strategies

Tamarac's Percent-for-Art program has accumulated sufficient "seed money" to launch an excellent public art program. As time passes, supplemental funding sources may be needed to sustain the program and assure its continuing success. Tamarac's Percent-for-Art funding source is reliant upon new development – which is cyclical. Additional funding sources can help keep things running during a predictable downturn:

- A multi-year commitment from the City's General Fund can help offset the program's annual operating costs. An appropriate benchmark (based on other cities' experience) may be \$1 per capita per year.
- Financial contributions and gifts by corporations and private individuals for works of art to be displayed in public places are prominent funding sources for many public art programs.
- Grants from private foundations, state and federal sources can also provide important resources.

Proceeds from these and other funding sources should be segregated in a separate fund – Tamarac's *Public Art Trust Fund* – where the money is held in reserve for public art procurement and other expenses.

Another potential "funding source" doesn't necessarily involve money. Community leaders suggest that some private individuals who reside in Tamarac might become convinced to donate important works of art from their private collections

if a mechanism exists for the City to accept such donations. Also, donors should be properly honored (according to their wishes), and must be assured that their donated art will be secure.

### **Public Art Program Guidelines**

The Tamarac City Commission has designated the Public Art Committee to establish and operate the community's public art program, and to adopt such policies and guidelines as may be needed to accomplish the program's mission.

The Tamarac Public Art Committee will be responsible for carrying out the details of the public art program, with final decision of authority resting with the City Commission. The Committee will adopt the Public Art Master Plan, act as curator for the public art collection, oversee the selection of artworks, and advise the City Commission on all matters related to public art.

Recommended policies and guidelines have been developed for Tamarac's new public art program. These are incorporated in the *Public Art Program Guidelines*, a companion document accompanying the Tamarac Public Art Master Plan. The policies and guidelines:

- Clarify how the Public Art Committee will carry out its responsibilities for the public art program.
- Define policies and procedures for selecting, procuring, siting and managing new artworks.
- Outline procedures for funding, cataloging and maintaining the Tamarac's art collection.

## City of Tamarac Public Art Master Plan

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The accompanying Program Guidelines document sets forth public art program policies initially for these topics:

### Percent-for-Art Guidelines

- Purpose
- Conflict of Interest
- Selection Process
- Application of Percent Funds
- Definitions

### Collection Management Policy for Works of Art

### Guidelines for Donations of Artwork

- Maintenance and Preservation Goals
- City/Artist Responsibilities

### Policy for Resiting and Deaccessioning Works of Art

### Design Phase Conservation Evaluation

### Conservation Record Forms

- Three-Dimensional Artwork
- Two-Dimensional Artwork
- Printmaking
- Photography
- Fiber



## Implementation Plan ( 2008-11+)

A key theme for Tamarac’s plan is “*let’s get started.*” This section outlines implementation steps for Tamarac’s Public Art Master Plan. The implementation plan covers three time periods: early actions (2008); three years (2008-2010); and four years and beyond (2011+).

### Early Actions (2008)

Within the first year of implementation, it should be possible to organize and staff Tamarac’s public art program – and also acquire the first works of art.

Recommended activities/actions for the first year include:

1. Adopt the Public Art Master Plan and Program Guidelines.
2. Recruit professional staff. In the beginning, to “jumpstart” Tamarac’s public art program, staff support can be provided under a professional services contract. A consultant will serve as part-time Public Art Director, and will also provide part-time administrative support.

## City of Tamarac Public Art Master Plan

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3. Confirm the amount of Percent-for-Art funds available, and determine amounts needed for program administration and maintenance reserve, with the balance available for art purchases. Develop a three-year plan, and allocate the acquisition funds among priority projects.
  
4. Implement an art selection / procurement process that assures the first artworks – among them the “signature projects” anticipated by citizens and community leaders – will represent the finest quality and the best artistic values.
  
5. Select site(s) and commission the first pieces of public art for key opportunity sites.
  
6. Inventory Tamarac’s existing public art collection, and attend to maintenance and curatorial needs.
  
7. Build public support for the public art program, publicizing the new program, and involving citizens in public art selections, installations and celebrations.
  
8. Prepare the Public Art Committee’s first “Annual Report,” describing the past year’s accomplishments.

### Three Years (2008 - 2010)

Mid-term priorities for Tamarac's public art program are identified for 2008 through 2010. Activities/actions to advance public art during this intermediate time period should sustain and expand on the momentum of Tamarac's first-year achievements:

- Continue to procure and install art as outlined in the three-year plan.
- Develop an updated plan for the second three-year period. Seek opportunities to introduce public art into other public projects and private initiatives: school construction, park improvements, and other upcoming projects.
- Enact additional funding sources to supplement the Percent-for-Art monies. While percent funding is the foundation for nearly every public art program, a portfolio of funding sources will be needed to nurture and sustain Tamarac's program overtime.
- Introduce and publicize a program to accept private donations of art, to become part of the "*Mayor's Collection*."
- Identify ongoing maintenance needs, and create a program and reserve fund for maintenance of existing and future works of art in Tamarac's collection.

## City of Tamarac Public Art Master Plan

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- Develop uniform interpretive signage for Tamarac's existing public art, along with a self-guided tour brochure and other materials.
- Conduct a public education campaign to raise the level of awareness about public art. Convene public forums, inviting Tamarac residents to meet artists involved in public art commissions. Introduce participating artists in local schools. Promote the public art collection through media outreach, dedication events, and community education.

### **Four Years and Beyond (2011+)**

Long-term priorities for Tamarac's public art program have also been identified, for 2011 and beyond. Activities/actions include:

- Consider raising the Percent-for-Art Funding requirement from one percent to two percent, consistent with the nation's leading public art programs.
- Hire full-time staff to administer the public art program.
- Implement the second three-year plan.

## City of Tamarac Public Art Master Plan

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- Extend public art throughout the community, beyond the initial priority sites. Seek opportunities to introduce public art in more neighborhoods, parks, public buildings, school and at city gateways.
- Organize community events, festivals and exhibitions to celebrate Tamarac’s newly emerging public art collection, further increasing public awareness.
- Forge links with other South Florida communities, and pursue collaborations – such as a “public art trail” and/or a campaign to jointly market South Florida’s public art – to further Tamarac’s public art objectives and benefits the entire region.



## **Appendices**

### **CITY OF TAMARAC PUBLIC ART INVENTORY**

#### **Recent Tamarac Public Art Projects**

#### **Broward County Public Art in Tamarac**

#### **City of Coral Springs Public Art Located Near Tamarac**

#### **US Census Statistics**

#### **Tamarac Social Service and Cultural Groups**

#### **Sample Arts Plan**

**CITY OF TAMARAC PUBLIC ART INVENTORY  
DATA MATRIX**

\*Artist(s):

Date of work:

\*Date Acquired:

\*Title:

Dimensions (height x width x depth or diameter):

\*Discipline (e.g., sculpture):

\*Medium (e.g., welded stainless steel):

# City of Tamarac Public Art Master Plan

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\*Location (building / room, street address, or approximate locale):

\*Ownership:

Purchase price:

Funding source:

Interpretive signage / label:

Maintenance (current condition):

\*Photograph(s):

**\*Essential information**

## Existing and Recent Tamarac Public Art Projects

### **Tamarac's Existing Public Art Collection**

The City of Tamarac has acquired a handful of artworks in recent years, even before activating its fledgling public art program. Most of these are larger scale, three-dimensional works – sculpture – by prominent local artists and others. The City's few existing artworks are generally sited in prominent locations – at the Community Center city gateways and in parks. Some of the existing works were donated by private benefactors and offer a range of styles and themes: from representational to abstract.

Public art is also present in Broward County facilities located in Tamarac. A notable example is the collection installed in the Tamarac branch of the Broward County Library, where the public art is overseen by the Broward County Cultural Division.

## City of Tamarac Public Art Master Plan

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Community leaders and citizens say they have noticed Tamarac's earliest art acquisitions – and are pleased with the first pieces in the City's public art collection. While these observers say the initial artworks are “just a start,” these works are noticed and broadly accepted.



**“Dawn and Dusk”** by Jane DeDecker

Location: Tamarac Community Center (8601 West Commercial Boulevard)

Cost: \$80,000

2009

## City of Tamarac Public Art Master Plan

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Jane DeDecker is a sculptor from Loveland, Colorado and has been a member of the National Sculptors' Guild since 1994. Jane DeDecker has a long and successful history of public art placements all around the country. One of the most significant was the placement of three bronze sculptures along the Riverfront Park district of Little Rock, Arizona leading to the William J. Clinton Presidential Center in 2004. The artist states:

“I believe that art in public places has the power to create connections- both among people and between people and their environment. Public art opens community dialogue and creates channels for reflection. It is my hope that my artwork will echo the identity of this culturally rich and pulsating community. It is my desire to work with the public art committee and the National Sculptors' Guild as a team to ensure a desirable addition to the site and its broader community”.





## City of Tamarac Public Art Master Plan

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The “Dawn & Dusk” companion piece is designed to celebrate the rising and setting of the sun each day. ‘Dawn’ will be located nearest to the Tamarac Community Center. The sculpture will depict four figures with arms stretched towards the sky at sunrise, welcoming the sun and preparing for the day ahead. ‘Dusk’ will be located closer to the Tamarac Library. This piece depicts four figures at sundown preparing to retire for the evening.



**“Under the Shadow of a Big Tree”** by Ilan Averbuch

Location: Tephford Park (northwest corner Southgate Boulevard and Nob Hill Road)

Cost: \$125,000

2010

## City of Tamarac Public Art Master Plan

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Ilan Averbuch is a sculptor from Long Island City, NY who has a long and successful history of national and international public art placements. The artist states, “I make artworks that transform spaces into imaginary worlds. They shift scales, combine materials, and create forms to produce a sense of memory, dreams, imagination, and movement in space.”



The “Under the Shadow of a Big Tree” will be located in the center of an elevated pedestal at Tephford Park. The piece is designed to reflect a sense of motion. The sculpture will depict an elliptical form standing on its edge encircling a tree with a wide canopy. The elliptical ring is fourteen (14’) feet high and seventeen

## City of Tamarac Public Art Master Plan

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(17') feet wide made of weathering steel which has a deep orange patina. The tree is ten (10') feet in height and (14') feet wide made of steel and granite.



**“Ilusion”** by Leonardo Nierman

Location: Tamarac Community Center (8601 West Commercial Boulevard)

Leonardo Nierman was born in Mexico City in 1932. He is a major artist whose creative influence ranges from beautiful and compelling paintings to lush tapestries and stainless steel sculptures. “Ilusion” was donated to the City of Tamarac in May 2005.



### **Eternal Flame “In the Spirit of Peace” by Beth Ravitz**

Location: Veterans Memorial Park – northwest corner of University Drive and Southgate Boulevard

Value: Approximately \$29,500

“In the Spirit of Peace” was created for the Veteran’s Memorial Park to symbolize an everlasting eternal flame. Fabricated from aluminum, the five abstracted flames represent each branch of the armed services. Beth Ravitz is a multi-media artist whose work incorporated many disciplines.



### **“Egretta Thula”** by George Gadson

Location: Tamarac Commons Park (6891 Pine Island Road)

Value: Approximately \$26,000

Artist George Gadson’s 6-foot bronze sculpture, *Egretta Thula* (snowy egret) serves as reminder of the importance of preserving our wildlife and natural environment. The idea for the sculpture’s design was developed through a community participation process that solicited feedback from members of the business community, adult residents and school children

## Broward County Public Art in Tamarac



Raymond Olivero "Moment in Tamarac"

Photograph - Computer manipulated image, 2003

### Tamarac Community Library

#### Description:

Moment in Tamarac: From Whence We Come On a burnt sienna ground/water, a grouping of water lilies cast their shadow. Vignettes of wading white ibis (bird symbol used on the City's seal), image of the seahorse with mermaid (found on the entryway of Tamarac's first residential community), along with architectural details of an interior and a nocturnal landscape, complete the composition. A ceramic tile boarder with the images of seahorse and mermaid frame the fresco glass mural. This mural is located on the left wall of a reading lounge as one enters the Library.

#### Artist Statement:

" The wall, fresco glass and ceramic tile were conceived as one unified work of art."



### Coral Springs Public Art Adjacent To City of Tamarac-

This sculpture is located on a major thoroughfare which runs through the City of Tamarac. One recommendation for “destination concept” is to work collaboratively with neighboring cities to develop a sculpture walk/drive by along University Drive.



“Donna dal Futuro” by Marialuisa Tadei  
Mosaic Tile Sculpture, 2009  
Artist from Italy, [www.marialuisatadei.com](http://www.marialuisatadei.com)  
Located on the NE corner of University Drive and Riverside Drive

# City of Tamarac Public Art Master Plan

## US Census Bureau Quick Facts Tamarac (city), Florida

People QuickFacts	Tamarac	Florida
Population, 2006 estimate	60,644	18,089,888
Population, percent change, April 1, 2000 to July 1, 2006	9.1%	13.2%
Population, 2000	55,588	15,982,378
Persons under 5 years old, percent, 2000	4.4%	5.9%
Persons under 18 years old, percent, 2000	13.4%	22.8%
Persons 65 years old and over, percent, 2000	37.8%	17.6%
Female persons, percent, 2000	55.3%	51.2%
White persons, percent, 2000 (a)	82.1%	78.0%
Black persons, percent, 2000 (a)	10.5%	14.6%
American Indian and Alaska Native persons, percent, 2000 (a)	0.2%	0.3%
Asian persons, percent, 2000 (a)	1.5%	1.7%
Native Hawaiian and Other Pacific Islander, percent, 2000 (a)	Z	0.1%
Persons reporting two or more races, percent, 2000	2.8%	2.4%
Persons of Hispanic or Latino origin, percent, 2000 (b)	14.9%	16.8%
Living in same house in 1995 and 2000, pct 5 yrs old & over	50.5%	48.9%
Foreign born persons, percent, 2000	21.3%	16.7%
Language other than English spoken at home, pct age 5+, 2000	22.8%	23.1%
High school graduates, percent of persons age 25+, 2000	83.5%	79.9%
Bachelor's degree or higher, pct of persons age 25+, 2000	17.3%	22.3%
Mean travel time to work (minutes), workers age 16+, 2000	27.3	26.2
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Housing units, 2000	29,750	7,302,947
Homeownership rate, 2000	79.9%	70.1%
Median value of owner-occupied housing units, 2000	\$95,200	\$105,500
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Households, 2000	27,423	6,337,929
Persons per household, 2000	2.00	2.46
Median household income, 1999	\$34,290	\$38,819
Per capita money income, 1999	\$22,243	\$21,557
Persons below poverty, percent, 1999	8.9%	12.5%

# City of Tamarac Public Art Master Plan

Business QuickFacts	Tamarac	Florida
<b>i</b> Wholesale trade sales, 2002 (\$1000)	289,151	219,490,896
<b>i</b> Retail sales, 2002 (\$1000)	384,179	191,805,685
<b>i</b> Retail sales per capita, 2002	\$6,705	\$11,501
<b>i</b> Accommodation and foodservices sales, 2002 (\$1000)	39,998	29,366,940
<b>i</b> Total number of firms, 2002	5,335	1,539,207
<b>i</b> Black-owned firms, percent, 2002	11.5%	6.6%
<b>i</b> American Indian and Alaska Native owned firms, percent, 2002	F	0.6%
<b>i</b> Asian-owned firms, percent, 2002	2.6%	2.7%
<b>i</b> Hispanic-owned firms, percent, 2002	18.6%	17.3%
<b>i</b> Native Hawaiian and Other Pacific Islander owned firms, percent, 2002	F	0.1%
<b>i</b> Women-owned firms, percent, 2002	34.3%	28.4%

Geography QuickFacts	Tamarac	Florida
<b>i</b> Land area, 2000 (square miles)	11	53,926
<b>i</b> Persons per square mile, 2000	4,880.4	296.4
<b>i</b> FIPS Code	70675	12
Counties	<a href="#">Broward County</a>	

[Download these tables - delimited](#) | [Download these tables - Excel](#) | [Download the full data set](#)

- (a) Includes persons reporting only one race.
- (b) Hispanics may be of any race, so also are included in applicable race categories.

D: Suppressed to avoid disclosure of confidential information  
 F: Fewer than 100 firms  
 FN: Footnote on this item for this area in place of data  
 NA: Not available  
 S: Suppressed; does not meet publication standards  
 X: Not applicable  
 Z: Value greater than zero but less than half unit of measure shown  
[What do you think of QuickFacts?](#)

Source U.S. Census Bureau: State and County QuickFacts. Data derived from Population Estimates, 2000 Census of Population and Housing, 1990 Census of Population and Housing, Small Area Income and Poverty Estimates, County Business Patterns, 2002 Economic Census, Minority- and Women-Owned Business, Building Permits, Consolidated Federal Funds Report, Census of Governments  
 Last Revised: Friday, 04-Sep-2009 15:23:24 EDT

# Social Service and Cultural Groups with Tamarac

## Potential Partners

### **Heritage Art Gallery**

3811 NW 49<sup>th</sup> Street

Tamarac, Florida 33309

(954) 739-8975

### **Starlight Starbright Children's Foundation**

6635 W. Commercial Blvd. Suite 215

Tamarac, Florida

(954) 545- 3353 - Transforming the lives of seriously ill children and their families through imaginative programming.

### **Tamarac Theater of Performing Arts**

7143 Pine Island Road

Tamarac, Florida 33321

(954) 726-7898

### **White Willis Theater**

8761 Holly Court

## City of Tamarac Public Art Master Plan

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Tamarac, Florida 33321

(954) 721-9411

### **Women's History Coalition of Broward County**

6411 NW 58<sup>th</sup> Street

Tamarac, Florida 33321

(954) 532-0942

Protecting Broward women's contributions to the County and maintaining a hall of fame.

### **AARP Foundation**

7537 W. Oakland Park Blvd.

Tamarac, Florida 33319

(954) 563-2559

### **Tamarac Historical Society**

Tamarac City Hall

7525 NW 88<sup>th</sup> Avenue

Tamarac, Florida 33321

(954) 597-3523

## Sample Arts Plan



**November 30, 2007**

**Honorable Chair and**

**Members of the Solano County Public Art Committee**

**Title:** Approval of Arts Plan for the Claybank Adult Detention Facility Project

**Location/County District:** 2500 Claybank Road, Fairfield, CA, 94533-1655

**Supervisorial District:** Benefits all Districts, Project physically located in District 4



## City of Tamarac Public Art Master Plan

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**Recommendation:** County Staff, Public Art Committee and Consultant recommend approval of the arts plan for Claybank Detention Facility Project.

**Contact:** Linda Bloom, Art in Public Places (APP) Consultant.

**Description/Analysis:**

**Issue:** A new 147,000 square-foot expansion of the Claybank Adult Detention Facility project is currently in the design phase and is scheduled to begin construction in January/February 2008. Public access areas will be limited due to the need to maintain security; publicly accessible areas include the visitors' parking area, entry plaza, administration support building entry, lobby, video visitation area, alternative sentencing offices, and public restrooms. Other areas at the renovated existing Administration Building with limited public access include two conference rooms where family reunification meetings will be held. In addition, the staff break room, which will not be publicly accessible, is an important area of respite that will be utilized by all staff at the facility. Sheriff's staff has requested artworks which will: 1) provide calming and meditative environments, 2) record the history of the Sheriff's department and law enforcement in Solano County, as well as 3) serve as way finding elements. The arts plan recommended by the Public Art Committee provides integrated, applied and free-standing art opportunities for landmark artworks in the most publicly accessible areas while addressing the needs of visitors, family and staff.

**Policy Considerations:** The arts plan meets the purpose of the County's public art ordinance #1639 which is "to promote the arts and culture in Solano County... (and) by establishing a public fund to be used to ensure that the provision of public art in public buildings is a component of every construction project by ensuring that planning funds are made available." The project includes a 1.5% allowance (approximately \$1,035,900) for an APP budget based on the preliminary capital improvement project estimated construction cost at time of initial contract award. The Public Art Consultant recommends a 20% set aside from the art budget for administrative costs which is typical for most public art projects. This does not include maintenance funds for future conservation of the art projects. A funding source for this purpose has yet to be identified. (See Attachment 1)

## City of Tamarac Public Art Master Plan

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**Committee Action:** The Public Art Committee reviewed the arts plan and recommended action at its regularly scheduled meeting on August 28, 2007. County Staff and consultant met with Sheriff's Department staff to discuss exhibition of artifacts on October 11, 2007.

**Environmental Considerations:** The selected artwork and installation will comply with all applicable codes, including CEQA Guidelines 15301. The work will be executed within the parameters established by the County of Solano Department of General Services Division of Architectural Services based on project-related needs expressed by the County Sheriff's Department and other stakeholder project team members. County staff, art consultant and the artists will be required to attend planning, review and coordination meetings with the County project team and will mitigate any safety, durability and maintenance concerns.

**Rationale for Recommendation:** Since this is a fast-track project with construction documents progressing to 90% completion, and in order to be cost and time effective, the staff and consultant recommend the following: 1) designation of a working group, a sub-committee of two members of the Art Committee, to provide feedback regarding parameters for infrastructure needed for installation of the artworks and 2) the development of a Request for Qualifications and juried pool of artists for all projects at Claybank and other upcoming projects in Solano County. The pool of artists will remain in effect for two years and will expedite the artist selection process for the Claybank and other approved County projects with available art funds. Early selection will allow artists to work closely with project design team members in the initial planning and design phases for future projects. In addition, at meeting with Sheriff's department staff, it was decided that artifacts will not be displayed at Claybank facility but will be available as resources for artists. Sheriff will pursue separate option of exhibition at Sheriff's Office facility on Union Avenue. (See Attachment 2)

# City of Tamarac Public Art Master Plan

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**Financial Considerations:**

Claybank Project Budget:

APP project budget:	\$1,035,900.00
APP administrative fee:	\$ 207,180.00 (20%)
APP artwork budget:	\$ 828,720.00 (includes proposal fees)
Artwork maintenance fund	\$ To Be Determined

**Local Artist Outreach:** APP will make every effort to identify and register eligible artists and vendors for the Solano County Public Art program.

Respectfully Submitted by: \_\_\_\_\_

Linda Bloom

Art in Public Places Consultant

**Table of Contents:**

Pg 1-2 Report

**Attachments**

# City of Tamarac Public Art Master Plan

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1	Pg	3-4	Background/Budget
2	Pg	5	Timeline
3	Pg	6	Aerial Perspective
4	Pg	7	Site Plan
5	Pg	8	Partial Interior Plan

## **ATTACHMENT 1**

### **Background Information**

#### **CLAYBANK ADULT DETENTION FACILITY**

The Claybank Adult Detention Facility is operated by the Solano County Sheriff's office and serves as the County's primary facility for incarcerating sentenced male and female adults, as well as providing additional capacity for pre-trial male adults. The existing facility provides minimum, medium, and maximum-security levels of incarceration and has a current capacity of 379 beds. The facility contains non-housing support uses, including areas for administration, intake and release, kitchen, laundry, visitation as well as a building trades shop, a warehouse, and a maintenance building. The proposed expansion of the Claybank Facility will add an additional 512 beds and the facility will remain operational during construction.

On Aug. 7, 2007, the Public Art Committee, County staff, project consultants, and Sheriff's Department client representatives met to discuss artwork opportunities. Discussion regarding the locations of art / opportunities and the audiences for the artwork (public detainees, families who visit detainees, staff and other visitors of the facility such as attorneys, judges, vendors)

## City of Tamarac Public Art Master Plan

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were based on a list that had been developed by the project development team for the Claybank project with additional ideas introduced by members of the Art Committee.

The following options were agreed upon as priority sites for public artwork:

SITE	BUDGET(Including proposals)
<b>1. Entry Plaza-</b> environmental artwork- artist can work in the entire space including design of site furnishings such as shelter for those awaiting pick-up/drop-off, benches, etc	<b>\$300,000.00</b>
<b>2. Public Lobby-</b> glass, floor, wall, digital, educational, interactive artwork	<b>\$50,000.00</b>
<b>3. Detention Corridor Floor-</b> inserts, floor finish in main intersection	<b>\$25,000.00</b>
<b>4. Staff Break Room -</b> glass panel	<b>\$25,000.00</b>
<b>5. 2-dimensional (2- D) artwork collection-</b> Can be placed on a rotating basis through appropriate areas of the facility such as break room,	<b>\$45,000.00(includes framing of 20 artworks (approx. 24" x 36"))</b>

## City of Tamarac Public Art Master Plan

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conference room in renovated admin. area, public visitation areas	
<b>6. Site Fence-</b> art panels, attachments or inserts	<b>\$100,000.00</b>
<b>7. Display Cases-</b> Artistic Exhibition of History of Sheriff's Dept. photos and artifacts (hold for Union Avenue Facility)	<b>\$40,000.00</b>
<b>8. Claybank Street Entrance Landmark</b> - on private property or in city's right-of-way, large landmark sculpture/light element	<b>\$200,000.00</b>
<b>CONTINGENCY</b>	<b>\$43,720.00</b>
<b>TOTAL</b>	<b>\$828,720.00</b>

**Timeline:** The design phase is scheduled now through November 2007. Construction is scheduled to begin in 2008 and will be completed in 2010.



## City of Tamarac Public Art Master Plan

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**Project Consultants:** HOK Architects, San Francisco, Project Management Team: URS, Sacramento, Ca., Bloom Art Consulting, Sacramento, Ca.

**Potential Themes:** History of Sheriff's Dept., natural beauty of area, existing art theme: "Connect the Past, Define the Present and Envision the Future Through Art and Architecture".

**Artist Residency Requirements and Selection Process:** All artists living and working in Solano County are eligible to apply for the public art opportunities which will be listed in an open call RFQ. In addition, Solano County artists may team with fabricators and others artists living outside the County of Solano. Applicants will submit a resume, letter of interest in the projects, and a Cd containing up to ten images of previous artwork (twenty images in the case of teams.) Artists for the Claybank project will be selected through a two- phase public panel process. In Phase I, the panel consisting of the Public Art Committee, design team members, and Sheriff's department representatives will select 3-5 finalists for each of the public art opportunities. In Phase II, the artists will present their proposals to a reconvened public panel. The panel will recommend one artist and one alternate for each art opportunity. These recommendations will be forwarded to the Sheriff's Department Steering Committee and then to the County Board of Supervisors for review and approval.

**The Public Art Committee for the Claybank project includes:**

Ann Cousineau, Chair

Kanon Artiche, County Architect

Ann Jacobs, Community Representative

## City of Tamarac Public Art Master Plan

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John Vaquez, Supervisor, Solano County

Curt Johnson, City of Fairfield

Tina Arcand, Sheriff's Department

John Moore, Planning Commission

Suzanne Fancett, Sheriff's Department

Marc Pandone, Solano Community College Art Dept.

Quang Ho, Assistant County Administrator

# City of Tamarac Public Art Master Plan

## Attachment 2

### Timeline

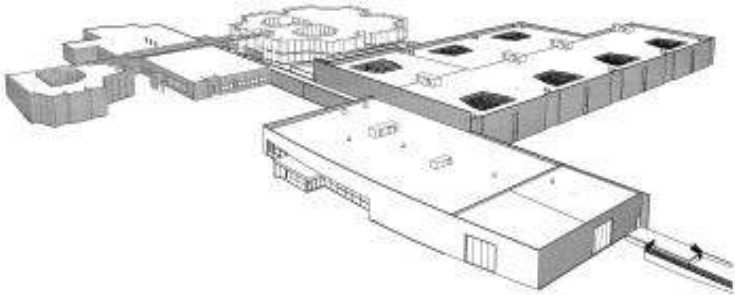
Project Timeline	7- Aug	7- Sep	7- Oct	7- Nov	7- Dec		8- Jan	8- Feb		9- Jan		10- Feb	10- Mar
arts plan draft													
submit to art committee													
arts plan approval by clients		*											
draft RFQ													
release RFQ													
ta workshops													
RFQ deadline for applications													
panel review Phase I													
info. meeting w/ finalists													
panel review Phase II													
review proposals with Art Comm./ Clients													
negotiate contracts													

# City of Tamarac Public Art Master Plan

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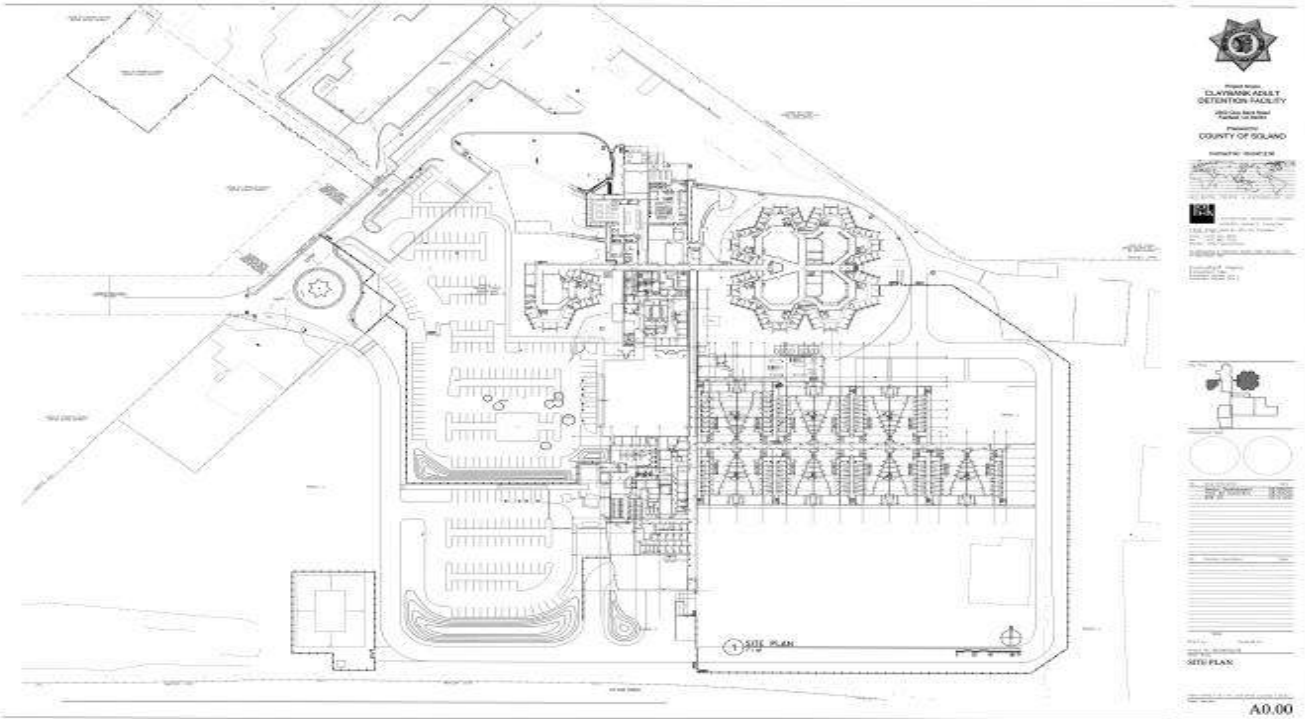
contracts/proposals to County Bd of Supervisors for approval												
Fabrication												
Installation												
*- 90% submittal by HOK												

**ATTACHMENT 3**  
**AERIAL PERSPECTIVE**



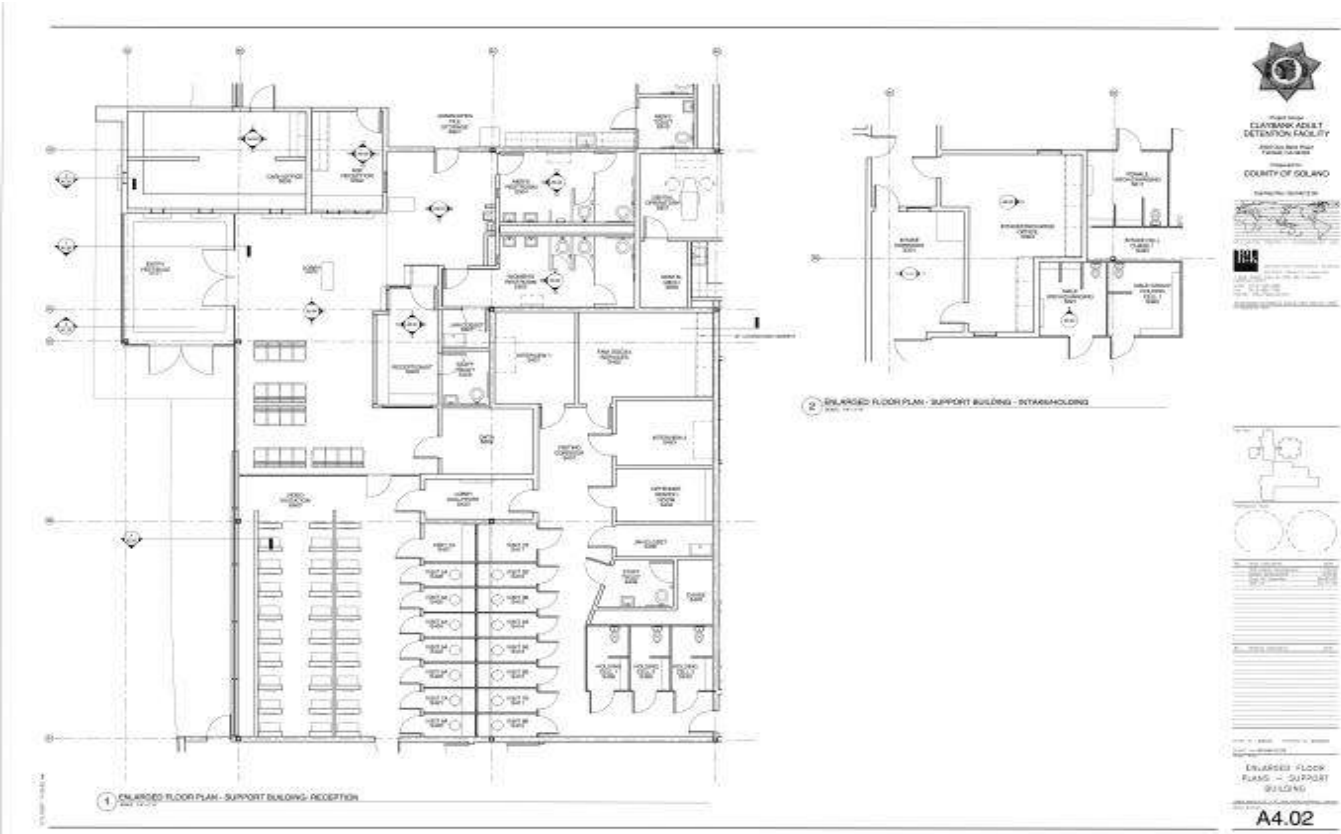
Solano County Claybank Adult Detention Facility

**ATTACHMENT 4**  
**SITE PLAN**





ATTACHMENT 5  
PARTIAL INTERIOR PLAN



### Conclusion

The City of Tamarac is at a crossroads with regards to the development of its public art program. With the adoption of a public art ordinance in 2007 and significant acquired public art funds, it is now in a position to move forward with creating an outstanding nationally recognized public art program.

The process of developing the Public Art Master Plan has raised awareness in the community concerning the role of public art and its ability to enhance the quality of life in the City of Tamarac. Residents and other respondents during public meetings and interviews conducted for the development of this plan have expressed a desire and need to have additional public art throughout the City of Tamarac.

The strategies raised in this new Plan, particularly the approaches, types and locations for public art as well as the staffing recommendations for implementing the program, will provide fluid and effective direction to City, staff and Public Art Committee to acquire the highest quality and variety of public art in a cost effective and efficient manner.

The City's support of Public Art will show its citizens and visitors alike that the City promotes cultural enrichment and values the arts as an important factor in attracting and retaining businesses and residents to Tamarac. The implementation of this new plan will provide unique landmarks; exciting and engaging public art which will enhance the built and natural environment for many decades to come.

Thank you to all those who have contributed time, talent, commitment and creative energies to this project.

## CITY OF TAMARAC VISION, MISSION, VALUES

### **Our Vision**

*The City of Tamarac,  
Our Community of Choice –*

*Leading the Nation in Quality of Life*

*Through Safe Neighborhoods, a Vibrant Economy, Exceptional Customer Service, and  
Recognized Excellence.*

### **Our Mission**

*We are "Committed to Excellence...Always"*

*It is our job to foster and create an environment that: Responds to Customers*

*Creates and Innovates*

*Works as a Team*

*Achieves Results*

*Makes a Difference*

**Our Values**

*As stewards of the  
public trust, we value:*

*Vision*

*Integrity*

*Efficiency*

*Quality Service*

