

Brian Darby, Member
Heather Ales, Member
Melissa Diorio, Member
Sharon McTernan, Member
Stephanie Novak, Vice Chairperson



Tracie Merchant-Leatherwood, Chairperson

Alicia Young, Member
Ryan Wilhite, Member
Angie Grimm, Member
Sarah Singer, Secretary
Elizabeth Ellenbecker, Member

**ROANOKE ART & HISTORY
TRAIL COMMITTEE AGENDA
SEPTEMBER 22, 2022
6:30 PM**

**ROANOKE CITY HALL
FIRST FLOOR - CONFERENCE ROOM #102
500 S. OAK STREET
ROANOKE, TEXAS 76262**

A. CALL TO ORDER

B. PUBLIC INPUT

This item is available for citizens to address the Art & History Trail Committee on any issues that are not the subject of a public hearing. No action by law may be taken on the topic. The presiding officer reserves the right to impose a time limit on this portion of the agenda. In order to provide the highest quality audio, all speakers need to speak at the podium.

C. APPROVAL OF THE MINUTES

1. Consideration and action on approval of the minutes from the regular Art and History Trail Committee meeting held on September 8, 2022.

D. NEW BUSINESS

1. Discussion and action on approval of the Art and History Trail Committee Bylaws.
2. Overview and discussion of the Public Arts Master Plan Design.

E. ADJOURNMENT

CERTIFICATION

I certify that the above notice was posted at City Hall, 500 South Oak Street, Roanoke, Texas, on Friday, September 16, 2022, by 5:00 pm, in accordance with Chapter 551, Texas Government Code.



**AGENDA FOR THE ROANOKE
ART & HISTORY TRAIL COMMITTEE
MEETING**

**September 22, 2022
Page 2 of 2**

April S. Hill, City Secretary

*Any person planning to attend this meeting that may require auxiliary aids or services should request accommodations two (2) days prior to the meeting by calling (817) 491-8152. **BRILLE IS NOT AVAILABLE.**

- 📶 A public wireless network is now available in the Council Chambers for use during meetings. It is available from 7am to 11pm Monday thru Friday. The name of the network is: City Hall Guests



Roanoke Art & History Trail Committee **AGENDA ITEM**

TO: Art & History Trail Committee Members

SUBJECT: 09/08/2022 - AHTC Minutes

MEETING DATE: September 22, 2022

DEPARTMENT: City Secretary

ITEM SUMMARY:

Consideration and action on approval of the minutes from the regular Art and History Trail Committee meeting held on September 8, 2022.

INFORMATION:

STAFF RECOMMENDATION:

SPECIAL CONSIDERATION:

FINANCIAL CONSIDERATION:

ATTACHMENTS:

1. AHTC Min 09-06-2022

Brian Darby, Member
Heather Ales, Member
Melissa Diorio, Member
Sarah Singer, Secretary
Stephanie Novak,, Vice Chairperson



Tracie Merchant-Leatherwood, Chairperson

Alicia Young, Member
Ryan Wilhite, Member
Angie Grimm, Member
Sharon McTernen, Member
Elizabeth Ellenbecker, Member

**ROANOKE ART AND HISTORY TRAIL
COMMITTEE MINUTES
SEPTEMBER 8, 2022
6:30 P.M.**

**ROANOKE CITY HALL
1ST FLOOR – CONFERENCE ROOM #102
500 S. OAK STREET
ROANOKE, TEXAS 76262**

Present: Chairperson Tracie Merchant-Leatherwood; Chairperson Stephanie Novak;
Committee Members: Sarah Singer, Elizabeth Ellenbecker, Ryan Wilhite, Angie
Grimm, Sharon McTernen, and Brian Darby.

Dept. Staff: Administrator Special Events, Marketing & Tourism Mary Jo Tellin and Curator of
Collections Kelli Thomerson.

Absent: Committee Members: Heather Ales, Melissa Diorio, and Alicia Young.

A. CALL MEETING TO ORDER

The meeting was called to order at 6:30 p.m.

B. PUBLIC INPUT

No one wished to speak.

C. NEW BUSINESS

1. Motion made by Elizabeth Ellenbecker second by Sarah Singer to elect Tracie
Merchant-Leatherwood as Committee Chairperson.
Motion carried unanimously.

2. Motion made by Ryan Wilhite second by Angie Grimm to elect Stephanie Novak
as Committee Vice Chairperson.
Motion carried unanimously.

3. Motion made by Elizabeth Ellenbecker second by Angie Grimm to elect Sarah
Singer as Committee Secretary.
Motion carried unanimously.

4. Motion made by Stephanie Novak second by Angie Grimm to approve Art Wheel
Studio as winner of the Old Fire Station mural contest.
Motion carried unanimously.



**AGENDA FOR THE ROANOKE
ART & HISTORY TRAIL COMMITTEE
MEETING**

**September 8, 2022
Page 2 of 2**

5. Motion made by Ryan Wilhite second by Sharon McTernen to use the red brick replacement panel for the Art Wheel Studio's Old Fire Station mural submission.
Motion carried unanimously.

6. Motion made by Ryan Wilhite second by Elizabeth Ellenbecker to set the next Art and History Trail Committee meeting for September 22, 2022 at 6:30 p.m. and hold regularly scheduled meeting on the 2nd and 4th Thursday of every month.
Motion carried unanimously.

D. ADJOURNMENT

Motion made by Angie Grimm second by Ryan Wilhite to adjourn the meeting at 6:55 p.m.
Motion carried unanimously.

Tracie Merchant-Leatherwood, Chairperson

Sarah Singer, Secretary



Roanoke Art & History Trail Committee **AGENDA ITEM**

TO: Art & History Trail Committee Members

SUBJECT: ATHC Bylaws

MEETING DATE: September 22, 2022

DEPARTMENT: Administration

ITEM SUMMARY:

Discussion and action on approval of the Art and History Trail Committee Bylaws.

INFORMATION:

The bylaws serve as a guide outlining the function and operating procedures of the Art & History Trail Committee.

STAFF RECOMMENDATION:

City staff recommends approval of the Art & History Trail Committee bylaws.

SPECIAL CONSIDERATION:

FINANCIAL CONSIDERATION:

ATTACHMENTS:

1. 091222 Bylaws - Art History Trail Committee

BYLAWS OF THE
ART & HISTORY TRAIL COMMITTEE

ARTICLE I PURPOSE AND
MEMBERS

SECTION 1. NUMBER OF TERMS OF OFFICE

- A. The Art & History Trail Committee (the “Committee”) shall consist of up to eleven (11) members, each of whom shall be appointed by the City Council. A majority of the committee must be residents of the City of Roanoke, Texas (the “City”).
- B. The members of the Committee shall serve terms of three (3) years. Thereafter, each successive member of the Committee shall be appointed and serve for three (3) years or until a successor is appointed as hereinafter provided. All affected terms begin and expire in August of the applicable year. Not more than three (3) City council members may serve on the Committee at any one time.
- C. Any member may be removed from office by the City Council at will. A vacancy of any member’s position, which occurs by reason of death, resignation, disqualification, removal, or otherwise, shall be filled by the City Council.
- D. Board members are considered City officers for the purposes of the Texas Open Meetings Act, chapter 551 of the Texas Government Code, as amended

SECTION 2. VACANCIES AND RESIGNATIONS

A vacancy in any position of the Committee, which occurs by reason of death, resignation, disqualification, removal, or otherwise, shall be filled by the City Council. A vacancy in the office of Chairman or Vice Chairman which occurs by reason of death, resignation, disqualification, removal, or otherwise, shall be filled by election by the Committee from the remaining members, for the unexpired portion of the term of that office.

Any member may resign at any time. Such resignation shall be made in writing, addressed to the Chairman or Vice Chairman, and shall take effect at the time specified therein, or if no time is specified, at the time of its receipt by the Chairman or Vice Chairman.

SECTION 3. MEETINGS OF MEMBERS

For meetings of the Committee, notice thereof shall be provided and set forth in accordance with the Texas Open Meetings Act, Chapter 551 of the Texas Government Code. Any member of the Art & History Trail Committee may have an item placed on the agenda by delivering the same in writing to the City Staff liaison or City Secretary no less than five (5) calendar days prior to the date of the next meeting. Each agenda of the Committee meeting shall contain an item, titled “Public Input,” to allow public comment to be made by the general public concerning matters related to Art & History Trail. However, no official or formal action or vote may be taken on any comment made by citizens during Public Input.

The Committee shall hold regular and special meetings, in the corporate limits of the City, at such place or places as the Committee may from time to time determined, and in conformance with the Texas Open Meetings Act.

SECTION 4. QUORUM

A quorum is six (6) members of the Committee for the conduct of official business. The Act of a majority of the Committee or more at a meeting at which a quorum is in attendance shall constitute the act of the Committee, unless the act of a greater number is required by these Bylaws, policies/procedures of the Committee, City Council resolution/ordinance, or state law.

SECTION 5. CONDUCT OF BUSINESS

- A. At the meetings of the Committee, matters pertaining to the business of the Art & History Trail Committee shall be considered in accordance with the rules of procedure as from time to time prescribed by the Committee. Unless otherwise adopted by the Committee, the rules of procedures of the City Council shall be the rules of procedures for the Committee.
- B. At all meetings of the Committee, the Chairman shall preside, and in the absence of the Chairman, the Vice Chairman shall exercise the powers of the Chairman.
- C. The Secretary of the Board shall act as Secretary of all meetings of the Committee, but in the absence of the Secretary, the presiding officer may appoint any person to act as Secretary of the meeting. The Secretary shall keep minutes of the transactions of the Committee and Committee meetings and shall cause such official minutes to be recorded in books kept for that purpose in the principal office of the City. The unofficial minutes shall be submitted to the City Secretary within seven (7) days following the Committee meeting. This will enable the unofficial minutes to be distributed to the Committee members for their approval at a future Committee meeting.

SECTION 6. COMMITTEES OF THE BOARD

An official sub-committee of the Committee shall consist of not more than five (5) members. It is provided, however, that all final official actions may be exercised only by the Committee. Each sub-committee so designated shall keep regular minutes of the transactions of its meetings and shall cause such minutes to be recorded in books kept for that purpose in the principal office of the City.

SECTION 7. COMPENSATION OF DIRECTORS

The members, including the Chairman and Vice Chairman, shall not receive any salary or compensation for their services. However, members may be reimbursed for their actual expenses incurred in the performance of their duties hereunder, including but not limited to the cost of travel, lodging and incidental expenses reasonably related to the corporate duties of the Committee and approved by City Council. Travel expenses incurred by members for both regular and special meetings are not eligible for reimbursement.

ARTICLE II OFFICERS

SECTION 1. TITLES AND TERM OF OFFICE

The Chairman and Vice Chairman shall be elected by the Committee and shall serve a term of one (1) year. The respective terms of the initial Chairman and Vice Chairman shall be determined by the City Council. The Chairman and Vice Chairman shall continue to serve until their successors are appointed.

SECTION 2. POWERS AND DUTIES OF THE CHAIRMAN

The Chairman shall be the chief executive officer of the Committee, and shall, subject to the authority of the Committee and paramount authority and approval of the City Council, preside at all meetings of the Committee. In addition, the Chairman shall:

- A. call both regular and special meetings of the Committee and establish the agenda for such;
- B. have the right to vote on all matters coming before the Committee;
- C. have the authority to appoint standing or study committees to aid and assist the Committee in its business undertaking or other matters incidental to the operation and functions of the Committee;
- D. perform all duties incident to the office, and such other duties as shall be prescribed from time to time by the Committee, subject to approval by the City Council;
- E. appear before the City Council on a periodic basis, when requested, to give a report on the status of activities of the Committee; and
- F. appear before the City Council, or be represented by his designee, regarding any item being considered by the City Council concerning the Committee, when requested to be present.

SECTION 3. VICE CHAIRMAN

The Vice Chairman shall exercise the powers of the Chairman during that officer's absence or inability to act. The Vice Chairman shall also perform other duties as from time to time may be assigned by the Chairman or the Committee.

SECTION 4. ATTENDANCE

Members must be present in order to vote at any meeting. Regular attendance at the Committee meetings is required of all members. The following number of absences shall constitute the basis for replacement of a member. Two (2) absences from regularly scheduled quarterly meetings during any one year term (January 1st to December 31st) shall be considered vacant.

SECTION 5. CONFLICT OF INTEREST

In the event that a member is aware that he has a conflict of interest or potential conflict of interest, with regard to any particular matter or vote coming before the Committee, the member shall bring the same to the attention of the Committee and shall abstain from discussion and voting thereof.

Any member shall bring to the attention of the Committee any apparent conflict of interest or potential

conflict of interest of any other member, in which case the Committee shall determine whether a true conflict of interest exists before any further discussion or vote shall be conducted regarding that particular matter. The member about whom a conflict of interest question has been raised shall refrain from voting with regard to the determination as to whether a true conflict exists. Failure to conform to these requirements herein and policies as may be adopted by the Committee is cause for dismissal from the Committee by action of the City Council.

SECTION 6. PARTICIPATION IN COMMITTEE MEETINGS

The City Manager, City Secretary, Mayor and Councilmembers, shall have the right to take part in any discussion of the Committee, or sub-committees thereof, including attendance of executive sessions, but shall not have the power to vote in any meetings attended.

ARTICLE III MISCELLANEOUS PROVISIONS

SECTION 1. APPROVAL OR ADVICE AND CONSENT OF THE CITY COUNCIL

To the extent that these bylaws refer to any action, approval, advise, or consent by the City to refer to action, approval, advice or consent by the City Council, such action, approval, advice, or consent shall be evidenced by a motion, resolution, or ordinance duly passed by the City Council and reflected in the minutes of the City Council.

SECTION 2. GIFTS

The Committee may accept on behalf of the Committee any contribution, gift, bequest, or device for the general purpose or for any special purposes of the Committee.

SECTION 3. CODE OF ETHICS

Each member, including the President and Vice President, its officers, employees, and agents shall abide by and be subject to the City Code of Ethics consistent with the state guidelines regarding gifts.

SECTION 4. AMENDMENTS TO BYLAWS

These Bylaws may be amended or repealed and new Bylaws may be adopted by an affirmative vote of not less than seventy-five percent (75%) of the authorized members serving on the Committee, subject to approval by the City Council. The City Council may amend these Bylaws at any time. Such amendments by the City Council will be duly passed, and adopted by motion, resolution or ordinance duly reflected in the minutes of the City Council, and thereafter, duly noted to the committee. These bylaws may not be amended more often than once a year.



Roanoke Art & History Trail Committee **AGENDA ITEM**

TO: Art & History Trail Committee Members

SUBJECT: Master Plan Design

MEETING DATE: September 22, 2022

DEPARTMENT: Administration

ITEM SUMMARY:

Overview and discussion of the Public Arts Master Plan Design.

INFORMATION:

During this meeting, we will review specific segments about Stakeholder and Public Input as well as Mission and Vision Statements as we work through the development and planning process of the Master Plan design.

STAFF RECOMMENDATION:

Staff recommends review of attached examples from other cities.

SPECIAL CONSIDERATION:

FINANCIAL CONSIDERATION:

ATTACHMENTS:

1. Master_Plan_Process_sample
2. Saginaw_TX_Public Visual Art Policy Final
3. Allen_TX_PublicArtPlan_FINAL_052616_201708021140114318
4. Frisco TX PublicArtMasterPlan
5. Keller_TX_Master Plan Policy FIN
6. Granbury_TX_PublicArtMasterPlan
7. Avondale AZ PublicArtMasterPlan
8. Walking tour001
9. Walking tour002

Public Arts Committee Master Plan process (sample)

Public Art Committee

- *The Public Art Committee will hold brainstorming sessions and also review other municipal art plans*
- *The Public Art Committee will create and submit a Master Plan within a mutually agreed timeline featuring:*
 - *Key findings*
 - *Vision and goals*
 - *Recommendations*
 - *Implementation guidelines*
- *The Public Art Committee will provide as appropriate an annual report detailing its goals and accomplishments related to the implementation of this policy*

Stakeholder and Public Input

- In-person meetings to discuss types, styles, mediums, artists, locations, etc. as well as issues, concerns, and desires
 - This is an extensive list. *All may not be necessary since Roanoke's focus may first be on city-owned property:*
 - Open-house meetings
 - Public workshops
 - Roundtable discussions
 - One-on-one interviews
 - Elected officials
 - Public executives
 - Business leaders
 - Arts advocates and students
 - Community activists
- Prepare and conduct an online community assessment study
- Use collected data to develop a set of parameters confirming the scope of work to guide the subsequent master planning

Vision, Goals and Strategies

- Create clearly defined mission and vision statements
- Define the goals of a public art program in Roanoke that address key issues or needs, and identify methods or actions for achieving the vision. Include strategies to accomplish each goal.
 - ✓ *[Examples include:*
 - *1. Develop a comprehensive public arts program that provides a wide range of public art opportunities for all residents and visitors;*
 - *2. Create policies and procedures that encourage business-friendly environments for artists, artisans, and creative businesses;*

- *3. Develop a finance program to support a sustained level of the public art program;*
- *4. Create a public art management system]*

Public Art Administration

- Establish general roles and responsibilities
- Develop directions and procedural guidelines to secure, document, and maintain the program over a specified period of time:
 - Commissioning, placing, and installing of public art
 - Implementation of funding mechanism(s) for public art
 - Effective and efficient management of public art
 - Ongoing maintenance of public art
 - Accessioning, deaccessioning and re-siting of public art

Public Art Action Plan

- Create a 5-year project plan
 - Short-term (1-2 years);
 - medium-term (3-5 years); and
 - long-term (5+) projects
- Create and develop an annual work plan based on 5-year project plan
- Define funding resources and options
 - ✓ *[Examples include:*
 - *Hotel room tax percentage for public art;*
 - *Parks/Greenway bond funds with a percentage for public art;*
 - *Grant and foundation funding;*
 - *Public/Private partnerships (especially if art will be installed on private property);*
 - *Donations and gifts of money and/or works of art]*

Implementation

- Typologies and criteria
 - Permanent/long-term art
 - Temporary/rotating art
 - Develop thematic directions, if appropriate
- Placement
 - Identify and prioritize art opportunity locations based on:
 - Site challenges
 - Appropriate scale for piece(s)
 - Ideal materials
 - Focal point positioning, etc.
- Selection process
 - Review criteria for purchase and/or commission of artworks within the project
 - Identify budget parameters

- Monitor and measure the success of the plan
 - ✓ *[Examples include:*
 - *Number of public artwork pieces installed within a year*
 - *Amount of diversity added to the collection by the number of each type of artwork installed (i.e., sculpture, mosaic) and the number of non-traditional pieces installed (i.e., art incorporated into infrastructure)*
 - *Number of temporary exhibits held within the year*
 - *Percentage of pieces contributed by previously commissioned artists*
 - *Number of grants applied for within the year*
 - *Number of public artwork pieces that are damaged or require non-routine maintenance*
 - *Total amount of funds spent on public art*
 - *Number of grants received in the year*
 - *Attendance at temporary exhibits*
 - *Percentage of pieces provided by local artists]*

Public Visual Art Policy and Procedures

City of Saginaw, Texas

1. Mission:

The City of Saginaw desires policies and procedures to encourage the display of public visual art within the City and to provide a mechanism for the inclusion of public art through the city in specific parks and outdoor public open spaces.

The purpose of this policy is to establish a Saginaw Art in the Community Program through which the City of Saginaw can acquire and accept artwork by commission, on loan or as a gift. This policy establishes the goals and objectives of the City's Saginaw Art in the Community Program and provides guidelines for acquiring existing artwork, commissioning artists to create new artwork for the City and sponsoring temporary art exhibits on City property. The policy applies to the acquisition and exhibition of all artwork loaned, donated to, purchased by, or commissioned by the City of Saginaw.

2. The Saginaw Art in the Community Program

- a. *Goals and Objectives:* The goals of the Public Art Policy are to promote public art to enhance, enliven and enrich the City while reflecting the values of the community. The program objectives are to:
 - i. Provide an opportunity for public art and artistic expression within the community;
 - ii. Allow public art as a vehicle to express the City's history and cultural heritage;
 - iii. Strengthen the community's sense of spirit, pride and community values;
 - iv. Generate cultural tourism and create economic impact;
 - v. Utilize resources efficiently and provide for sustainability;
 - vi. Enhance community identity and pride;
 - vii. Provide the highest quality artwork available, promoting excellence and demonstrating diversity and variety of media;
 - viii. Increase public exhibition opportunities for artists who live or work in and around Saginaw;
 - ix. Encourage public participation and interactions with public spaces;
 - x. Enrich the public environment for both residents and visitors through incorporation of the arts; and
 - xi. Strive for diversity, reflecting the social, ethnic and cultural fabric of the city.
- b. *Funding:* Public art projects may be funded through a variety of sources approved by the City Council, including:
 - i. Public funds;
 - ii. Private Contributions;
 - iii. Grants;
 - iv. Corporate Sponsorships;
 - v. Matching Gifts;
 - vi. Development Fees;
 - vii. Gifts of art; and
 - viii. Fundraising.

- c. *Administration:* The Keep Saginaw Beautiful Committee (KSB) shall administer the Saginaw Art in the Community Program, coordinating with other City agencies and committees as necessary. KSB will:
- i. Participate in identifying and developing possible public art sites for City Council approval;
 - ii. Draft and distribute Calls for Artists, stating project goals and site plan;
 - iii. Convene Art Selection Panels as needed;
 - iv. Participate in all City Council meetings where public art is discussed;
 - v. Prepare and monitor all tracking documents, including artist records, art inventories, and contracts;
 - vi. Coordinate all physical and logistical components of artwork installations;
 - vii. Coordinate preparation of all necessary signage, including identification labels and/or plaques;
 - viii. Coordinate publicity and media attention for artwork installations;
 - ix. Serve as a conduit between artists, project and building managers, City staff and others as necessary to ensure a trouble-free flow;
 - x. Serve as resource, guide, and counsel to the City Council and City staff regarding all issues related to the Saginaw Art in the Community Program;
 - xi. Present an annual report to the City Council on the Saginaw Art in the Community Program accomplishments of the prior year and plans for the coming year; and
 - xii. Conduct a bi-annual review during odd years of all holdings in the art collections. During this review KSB will:
 1. Inventory the collection;
 2. Examine the condition of each piece to determine any restoration or preservation needs; and
 3. Examine the display or storage conditions of each piece.
- d. *Maintenance, Protection, and Display of Artwork:* The City will be responsible for the proper maintenance, protection, and display of all artwork accepted by the City as part of the Saginaw Art in the Community Program. These activities will be conducted in accordance with any written instructions provided by the artist/donor at the time of delivery of the work to the extent feasible. In fulfilling these duties, the City will:
- i. Exert reasonable efforts to protect the artwork from theft, vandalism, and other damages;
 - ii. Maintain insurance policies providing coverage for theft vandalism, or other damages to the artwork;
 - iii. Exert reasonable efforts to ensure that acquired artwork is available for public viewing - and when available for public viewing, displayed in an appropriate and respectful manner; and
 - iv. Provide official acknowledgement of receipt of artwork to artist or donor.
 - v. The City will not intentionally destroy, damage, alter, modify, or otherwise change a piece of artwork accepted by the City as part of the Saginaw Art in the Community Program. If any alteration occurs after receipt of the work by the City, the artist has the right to request that the work no longer be represented to be the work of the artist.

e. *Types of Projects*

- i. **PUBLIC ART COMMISSIONED BY THE CITY:** From time-to-time, the City may desire to commission public art projects. Any art projects initiated by the City shall follow the process for review as outlined in these policies and procedures.
- ii. **DONATIONS OR LOANS OF ARTWORK:** The City provides an opportunity for donation or loans of artwork for display on public property. Any individual, group, or corporation interested in donating or loaning artwork for display shall follow the policies and procedures outlined in this document. Any donations or loans must occur under the following terms:
 1. All donations and loans shall be reviewed by the City of Saginaw and approved
 2. As part of the approval process, the owner or owner's representative of the project will be required to enter into an Art Display Agreement. This agreement shall outline the length of the loan or statement of donation, location, maintenance requirements, cost responsibility, insurance, value of artwork, installation and removal responsibility, and other items not specifically mentioned. If ongoing maintenance requirements, cost responsibility, or other obligations are the burden of the owner or owner's representative, then the sustainability of the owner or owner's representative shall be added as a condition of review.
 3. All siting decisions shall be made by the City Council, with input from the KSB.
 4. All donated works become part of the City's art collection and, as such, may be relocated or removed from display at any time.

3. Process for Review

- a. *Review/Approval Process:* Applications for public review must meet the submission requirements outlined below. Once an application is received by the City, it will be scheduled for an upcoming KSB meeting when agenda time is available. Then if approved, it will be scheduled for an upcoming City Council meeting when agenda time is available. It is anticipated that this process should take between 31-60 days, but may take longer as needed. The review process shall be as follows:
 - i. The application and its contents shall be forwarded to the KSB.
 - ii. The KSB Committee shall convene a meeting and provide a recommendation regarding the application to the City Council. The recommendation shall include all of the comments received during the review period and a summary of the recommendations.
 - iii. Acceptance of the application by the KSB. The KSB shall review the application and direct staff to proceed with the review procedures.
 - iv. The application / project will be scheduled for an upcoming City Council meeting for review and potential approval.
 - v. The City Council shall review the application and recommendation from the KSB to make a final decision on the application.
 - vi. **Conflict of Interest Statement:** In no event shall the application or representative of the applicant be part of the KSB committee.
- b. *Submission Requirements:* Applications will not be deemed acceptable unless accompanied with the following information:
 - i. A photo, drawing or sketch of the art piece.

- ii. Estimated cost of construction and design and proposed funding sources.
 - iii. Description of the materials used to create structure including materials needed to display/secure the structure.
 - iv. Dimension of the structure including appropriate base materials needed.
 - v. Description, including materials, dimensions, working and location, of interpretive signage for the structure.
 - vi. Statement of regarding relationship to proposed site including aesthetic, cultural or historic ties.
 - vii. An estimate of design lifespan of the structure and potential annual maintenance needed to maintain structural integrity.
 - viii. Statement as to whether the work is unique or duplicates other work.
 - ix. Proposed construction methods.
- c. *Guidelines for Review:* The KSB Committee and City Council will consider the following criteria in its review of all art on public parks and open spaces:
- i. The City's overall collection shall strive for diversity in style, scale, media and artists.
 - ii. If the structure is to be erected outdoors, the physical condition of the structure should be considered in terms of durability in an outdoor setting. Any requirements for immediate or future conservation should be noted.
 - iii. The structure must add interest and meaning to the environment in which it is placed. It must be compatible in scale, material, form and content with its surrounding and for an overall relationship with the site. Structure must conform to any existing Master Plan for the site.
 - iv. The structure must have social, cultural, historical or physical context to the site and/or community, either existing or planned.
 - v. Structures whose messages are exclusively religious in nature will not be accepted.
 - vi. Structures whose messages are exclusively political in nature will only be considered if the political message is of historical context.
 - vii. Structures that will provide burdensome maintenance costs on the City, according to its discretion, will not be accepted.
 - viii. Structure shall provide overall artistic merit, creativity, and vision (originality, ambition, connection with people and region, technical competence and craftsmanship).
 - ix. Message and content shall be judged by generally accepted community standards.
 - x. Preference given to work created by local and regional artists.
 - xi. Artist's background and ability.
 - xii. Pertinence to local people, history, events and cultural and ethnic heritage or related to location.
 - xiii. Support and collaboration for the project.
 - xiv. No conflict of interest with funding sources.
 - xv. Clear title of ownership.
 - xvi. Must meet City Codes and Ordinances.
 - xvii. Avoid over-representation by any one artist.
 - xviii. Prioritized list of sites and localities.
 - xix. Public Safety.
 - xx. Artworks should not block windows or entranceways, nor obstruct normal pedestrian circulation in and out of a building, on a sidewalk or path.

- xxi. Art should not be placed in a given site if the landscaping and maintenance requirements of that site cannot be met on a long-term basis.

4. Acquisitions:

The following policies apply to the acquisition of art by the City for the City's permanent art collection:

a. *Artist Selection Process*

- i. The KSB serves as the preliminary review, advisory and recommending body for a Public Art project. The City Staff assists the KSB chair in presiding over meetings and overseeing the artist selection process. The KSB interviews and selects an artist to recommend for the project.
- ii. KSB reviews are scheduled in advance and open to observers who wish to attend. The KSB chair or City Staff instructs committee members on the duties and responsibilities relating to the project.
- iii. Committee members should verify that they have no conflict of interest relative to the project. If the KSB cannot reach a consensus on an artist, it takes a vote, with the majority carrying the decision. Each Committee members has one vote, and no Committee members has the right of veto.
- iv. The City Council has final authority to approve the artist and can accept or reject the KSB's recommendation.

b. *Contractual Agreements:* Upon final approval of the artist by the KSB, the City Staff negotiates with the artist using the City contract developed specifically for this purpose.

c. *Design Development and Review:* The following process guides the design development and review of a public art project:

- i. After selection but prior to design development, the artist meets with the KSB or the City Staff to discuss the scope of the project.
- ii. The artist gathers information and conducts research, solicits community input if appropriate and begins preliminary designs.
- iii. The KSB or City Staff responds to the artist's draft designs and provides feedback.
- iv. After the artist has created a fully developed design for the artwork, it may be shared with the public.
- v. The artist's final design is brought before the City Council prior to the execution of any agreements for fabrication of the design. The City Council is the final authority in the design review stage.
- vi. The City Staff may hold a final meeting of the KSB to obtain feedback on the process and interview members about lessons learned.

d. *Project Completion:* At the completion of a project, the following procedures apply to the transfer of project responsibility to the Municipal Art Collection:

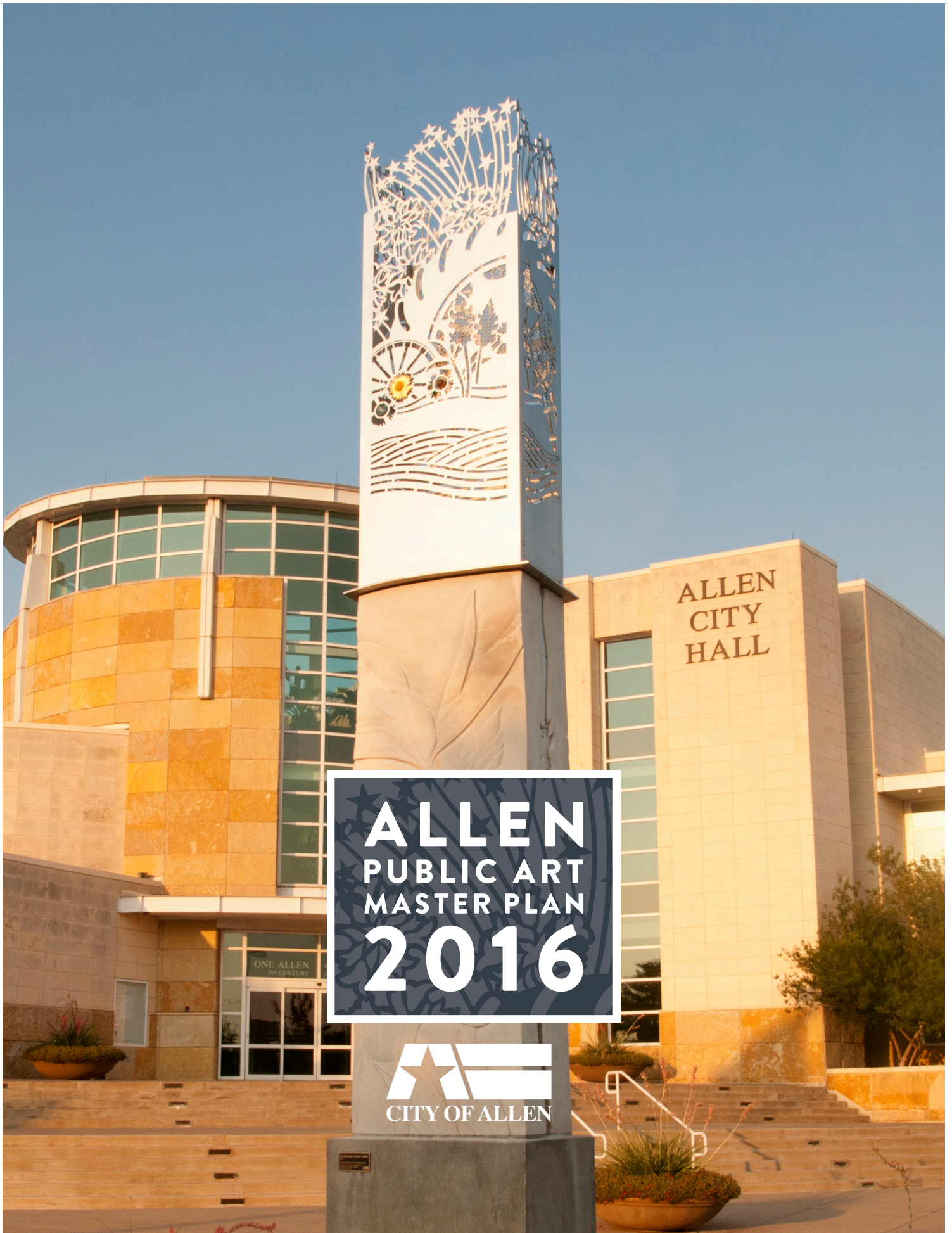
- i. Within 15 days following the completion of the artwork installation, the artist provides a transfer of title document.
- ii. As a condition of final payment to the artist, the artist must send a letter documenting fabrication methods, artistic intent and routine and cyclical maintenance requirements.
- iii. Upon project completion, the City Council recommends to the citizens final acceptance of the artwork into the Municipal Art Collection.

- e. *Artwork Selection Criteria:* Artistic integrity and highest quality of aesthetic experience will be the primary considerations in the selection of public art in Saginaw. The following criteria shall be applied by KSB in the selection process:
- i. MEDIA: All visual art forms and materials consistent with the purpose of acquisition will be considered.
 - ii. QUALITY: Artwork shall be of lasting value and artistic merit that will enhance the City's collection.
 - iii. AUDIENCE: The artwork will be suitable for display to a diverse audience including children. It should enhance its setting and help create a sense of place. The City may not acquire public art that would, when displayed, create a hostile work environment for public employees.
 - iv. STYLE: The artwork should be suitable in scale materials and form for its surroundings, or capable of being suited in a variety of public areas. Artwork selected for the City's collection should advance the purpose specified by KSB at the time an acquisition project is undertaken
 - v. RANGE: Artwork may be functional or non-functional; conceptual or tangible; portable or site-specific; folk art, craft or fine arts; temporarily or permanently installed
 - vi. CONDITION AND PERMANENCE: The artwork will be of materials and method of construction suitable to the setting. Artwork for outdoor exhibition will be resistant to theft, vandalism, weathering, and constructed to avoid extensive maintenance and repair. At the time of acquisition, the artwork will be in good condition or worthy of restoration.
 - vii. TECHNICAL FEASIBILITY: The City will consider only such artwork for commissions those artwork proposals it finds likely to be completed according to design. The City will only select artworks for which it has an immediate location or storage capacity.
 - viii. FISCAL FEASIBILITY: The City will consider only such artworks for which it poses adequate funding for appropriate display, maintenance, insurance and safeguarding. Prior to acceptance of a work, an estimate based upon past experience or knowledge of maintenance expenses associated with the proposed artwork shall be presented to the City Council by KSB in its Acquisition Recommendation.
 - ix. PUBLIC SAFETY: The City will not consider works that the City determines may pose a threat to public safety.
- f. *Acquisition Methods:* Artwork may be acquired by purchase, commission, donation, or long-term loan as follows:
- i. PURCHASE: When an existing artwork satisfies the selection criteria of the Saginaw Art in the Community Program or a specific public art project, KSB may recommend that the City Council authorize direct purchase of the artwork.
 - ii. COMMISSION: Based on a recommendation from KSB, the City Council may award commissions by competition or invitation. The selected artist would be commissioned to create original work consistent with the artist's proposal. Commissions may be awarded as follows:
 1. Juried invitational: Artists may be chosen through a competition, for which selected artists are invited to submit proposals according to criteria established by KSB or the City Council. Such criteria will reasonably expedite the goals of the competition without unduly excluding qualified participation.

2. Open Competition: Artists may be chosen through a competition whereby all artists are invited to submit their qualifications (RFQ) as demonstrated by past work, past experience with public art, and successful completion of previous projects similar in scope and demand. Those artists meeting the qualification requirements established by KSB or the City Council will then be asked to submit a proposal; or
 3. Invitation: Artists chosen by KSB or a duly authorized Art Selection Panel on the basis of their qualifications, as demonstrated by past work, past experience with public art, and successful completion of previous projects similar in scope and demand will be asked or paid to develop a proposal.
- iii. **DONATION**: KSB may recommend that the City Council accept artwork offered as a contribution to the City by a citizen if the work satisfies Saginaw Art in the Community Program selection criteria and an appropriate site exists to exhibit the work.
 - iv. **LOAN**: When an existing artwork satisfies Saginaw Art in the Community Program selection criteria and is suited to a particular purpose or is well-suited to a particular site, KSB may recommend that the City Council authorize the City to borrow the work from the artist or owner. The terms of the loan, including the periods for which the work is loaned, any instructions for proper care and maintenance of the work, and all relevant insurance arrangements, shall be specified in a Loan Agreement.
- g. *Ownership of Purchased, Commissioned or Donated Artwork*
- i. Artwork purchased, commissioned, or accepted as a donation will be the property of the City of Saginaw. Title for each work will be transferred to the City as necessary.
 - ii. Upon acquisition of an artwork, the relationship between the City and the artist will be defined by a contract addressing the terms of the acquisition, any instructions for proper care and maintenance of the work, and any special agreements regarding copyright, reproduction and resale issues, and/or manner in which the work may be deaccessioned.
- h. *Responsibilities of Artists/Donors*
- i. When an artwork has been selected for inclusion in the Saginaw Art in the Community Program, the artist or donor must agree to:
 1. Sign and abide by the terms stated within the Acquisition Contract;
 2. Execute, complete and deliver the work at agreed upon date and time;
 3. Maintain an effective working relationship with the project team and City staff;
 4. Advise KSB immediately of any significant changes to the scope, materials or design of the work after contract is signed (all changes must be reviewed and approved prior to completion);
 5. Personally design and execute the work, working with City staff in connection with site preparation and installation, unless otherwise stipulated in the contract;
 6. Warrant that the work is the original product of the designated artist's creative efforts and does not infringe on any third party's copyrights or other intellectual property rights; and
 7. Correct or allow correction of any safety issues not foreseen in the installation of the artwork, or that develop after the artwork has been on public view.

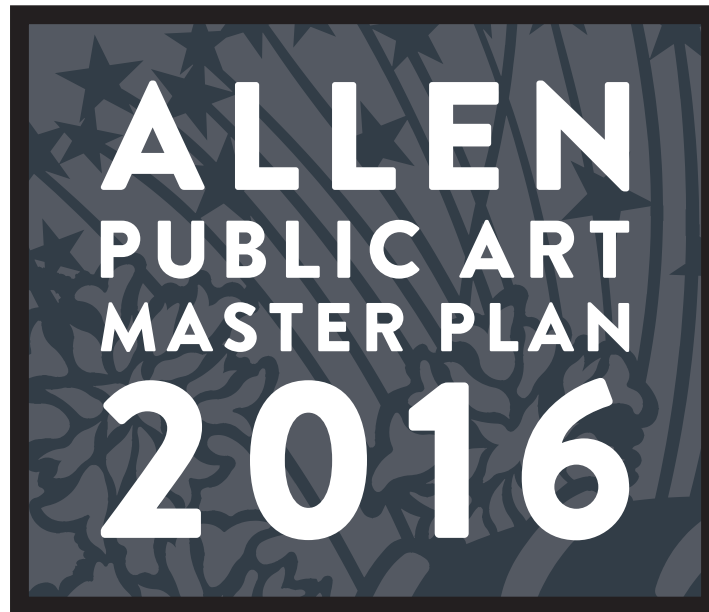
- i. *Criteria for Artwork Placement:* When identifying the proposed location of artwork, KSB shall consider the following:
 - i. Public Safety;
 - ii. Visibility;
 - iii. Lighting;
 - iv. Traffic patterns, interior, exterior, foot and auto;
 - v. Function of the existing facility or site;
 - vi. Relationship of the proposed artwork to pre-existing artworks on the site;
 - vii. Future development plans for the area;
 - viii. Landscape design;
 - ix. Environmental assessment;
 - x. Public accessibility;
 - xi. Appropriateness of the physical characteristics of the site; and
 - xii. Relationship of the social and cultural identity of the immediate local community.
- j. *Public Safety:* No Artwork will be displayed before the City has inspected it and ascertained that it poses no threat to public safety. Through evaluation by qualified staff, the City will ascertain that no aspect of the installed artwork creates a substantial risk of injury when the work and any adjacent property are used with due care and in a reasonably foreseeable manner. The City will further ascertain that installation of the work will not pose a substantial or unreasonable risk of serious bodily harm to persons near the work or on adjacent property with due care appropriate to their age in a reasonably foreseeable manner. After an artwork has been installed, the City will monitor the installation as needed to ensure that no such risks are created due to changed circumstances.
- k. *Removal of Public Art:* The City shall remove and dispose of works of art when it finds such action to be in the public interest based on the following:
 - i. The artwork has no relevance to the collection or serves no exhibition function.
 - ii. The artwork has been vandalized and is unable to be repaired for any reason, including physical, structural or financial reasons.
 - iii. The artwork no longer meets the current standards for public art.
 - iv. The artwork is no longer repairable or is in a seriously deteriorated condition.
 - v. Due to the concerns for public safety if an artwork becomes a hazard or a public liability.
 - vi. Removal should not be based on current fashion or taste. Recommendations for removal of public art shall be directed to the City Council. If the City Council determines a review is appropriate, it shall follow the same procedures as outlined for the application for new artwork.
- l. *Deaccession of City-owned Artwork:* The City of Saginaw recognizes that the deaccession of artwork must be handled with great care, as concern that public art might be disposed of to pay operating expenses or satisfy changing desires of the City could discourage potential donors or artists. Moreover, haphazard deaccession could cause irreparable harm to the City's collection. The City of Saginaw has a fiduciary obligation to maintain the collection for the benefit of its citizens. KSB may recommend that an artwork should be permanently removed from the City's collection according to the procedures that follow:
 - i. **CRITERIA FOR SELECTING WORKS FOR DEACCESSIONING.** A work may be deaccessioned if at least one of the following applies:

1. The city cannot properly care for or store the work;
2. Security of the artwork can no longer be reasonably guaranteed;
3. There is no suitable site for relocation of a work that must be moved;
4. Maintenance costs are higher than can reasonably be absorbed by the City;
5. The artwork requires repairs that are unfeasible;
6. The artwork's condition requires restoration in excess of its aesthetic value;
7. The work is so deteriorated that restoration would prove unfeasible or misleading;
8. It, as erected, the artwork poses risks to public safety not identified in the selection process;
9. It is determined that the work lacks significant aesthetic, historical and/or cultural value;
10. The City's collection contains a large quantity of work by a single artist of minor stature (in such case, KSB may find it sufficient to retain only a representative collection);
11. The work is determined to be a duplicate (e.g. prints or multiples) of lesser quality than other works in the collection;
12. The work is determined to be a copy or pastiche without significant historical, documentary, or aesthetic value; or
13. The work is determined to be a forgery or fake. KSB is responsible for ensuring that any such forgery or fake is identified as such when it leaves the City's collection.



**ALLEN
PUBLIC ART
MASTER PLAN
2016**



A square graphic with a dark blue background featuring a pattern of white stars and stylized human figures. The text "ALLEN PUBLIC ART MASTER PLAN 2016" is written in large, white, sans-serif capital letters, centered within the square.

ALLEN PUBLIC ART MASTER PLAN 2016

MAY 24, 2016

PREPARED BY:

Meridith C. McKinley / Via Partnership



CITYOFALLEN.ORG/PUBLICART





cover image: Andrea Mylkebust & Stanton Sears, *Blackland Prairie Song*, 2011, Allen City Hall

preceding page image: Roger White Stoller, *Oceano*, 2009, Allen Public Library

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I. EXECUTIVE SUMMARY

Since the adoption of the City of Allen Public Art Master Plan in 2005, the City has established a public art committee, allocated funds for public art, and begun to build its public art collection. The City contracted with Via Partnership, facilitators of the original 2005 plan, to review the program and work with community members and staff to develop an updated Master Plan that ensures artwork continues to be acquired based on best practices in the field.

VISION

The original vision for public art in Allen focused on the ways public art can build upon the community's strengths: its well-preserved natural beauty; its strong network of parks, trails, and recreational opportunities; its well-defined transportation corridors; and its close-knit community. Thoughtfully planned public art was envisioned to be – and has become -- a key part of what makes this well-planned community a desirable place to live, work, and play.

Recognizing the growth and development of the entire greater Dallas-Fort Worth Metroplex over the last decade, the new vision for public art emphasizes that public art can be used to help Allen stand out among neighboring municipalities and express the identity, spirit, and energy of the community. To this end, public art can help make great public spaces that are unique, welcoming gathering places and compelling destinations. With quality design, public art can add to the texture of Allen's everyday places, giving them a distinctive character that continues to set Allen apart.

A NEW APPROACH TO PROJECTS

Allen Public Art should focus its efforts on commissioning new work that supports the central ideas of the new vision statement: contribute to Allen's identity as a unique and welcoming community, activate community gathering spaces, and bring character and creativity to everyday places. This Plan identifies categories of projects to fulfill these goals.

Contribute to Allen's Identity as Welcoming and Unique

A small number of larger-scale public artworks can be commissioned over the next five to ten years that can become well-known community icons or landmarks, building Allen's identity as a unique and welcoming community. These works could be sculpture; large-scale design enhancements on bridges, overpasses, roundabouts, or other public infrastructure; or architectural-scale design enhancements to buildings or parking garages. Future redevelopment efforts for the Central Business District, in particular, should give consideration to siting a work of art to create gateway or focal point for downtown. Potential or known opportunities in this category include the Allen Drive Overpass and the Montgomery Road Roundabout.

Activate Community Gathering Places

While a few gathering places already exist in Allen, there is the potential for more of these places that are so important to community life to be developed as part of Allen's parks, civic buildings and commercial areas. As a part of good overall public space design, public art can anchor, define, and activate both formal and informal spaces where people come together, encounter each other, and socialize. Artists can be engaged to design functional elements such as seating, tables, or shade structures for these spaces, or be involved in designing the entire space either participating on or leading the design team. Public art projects that activate community gathering places should be considered for new or renovated Community and Special Use Parks, the Allen Public Library, major visitor destinations, retail or mixed-use centers and downtown. Capital projects at Molsen Farm, Watters Branch Community Park Phase 2, and the Allen Public Library present the potential for public art opportunities that support gathering places.

Bring Character and Creativity to Everyday Places

Public art can continue to add to the texture of Allen's everyday places, bringing an attention to detail, revealing the personality of a particular space, and over time creating the expectation for unexpected visual surprises, rich texture, and enduring quality. Artwork could include traditional sculpture, murals, or other design interventions; artist designed functional elements or streetscapes, parks, or plaza; or public spaces or infrastructure designed with the involvement of an artist. Public art that brings character and creativity to everyday places should be considered

for new or renovated City facilities that are built to be used by the community or in highly visible locations, pedestrian-oriented streetscapes, and trails. Specific opportunities over the next five to ten years include art related to Rowlett Creek Community Park Recreation and Athletic Center, Allen Public Library, Fire Station No. 6 and various trail tunnels.

UPDATED IMPLEMENTATION GUIDELINES

Along with a new vision and a new approach to projects, this updated plan includes some changes to Allen's Public Art Implementation Guidelines, which were adopted in 2005 and have been effective in building the Allen Public Art Collection. The changes are mostly clarifications of terms or processes and are based upon best practices in the field of public art. New recommendations for how the City works with developers to support the growth of public art are also included.

A new Project Plan phase has been added to the project development process and to the list of planning tools. The respective responsibilities of the Allen City Council, Public Art Committee, Artist Selection Panels, Allen Public Art Staff, and Project Managers with regard to Project Plans has been outlined in the Roles and Responsibilities section. The Allen Public Art Program Coordinator position has been defined and a team approach to managing the program is described. What is to be included in the annual Public Art Work Plan has been more fully described, as well. Additional clarity has been provided regarding the use of General Funds and other project funding sources have been named.

While no significant changes have been made to the Artist Selection, Project Implementation or Collection Management guidelines, Allen Public Art should consider increasing its use of processes such as invitational artist selection and interview-based selection to identify the best and most qualified artists for projects. Regarding gifts or loans of artwork, more specific proposal requirements for potential artwork donors are outlined, and steps for technical and aesthetic review of potential gifts are laid out.

Perhaps the most significant change is the addition of new recommendations for encouraging Public Art in Private Development. Many of the private development projects in Allen will offer opportunities to fulfill the new vision for public art in Allen; the City of Allen should take a more active stance in encouraging private developers to take advantage of these opportunities.



Christopher Fennell, *Rail Ladder Fire*, City of Allen Fire Station #5, 2011

II. INTRODUCTION

The 2005 City of Allen Public Art Master Plan set the stage for the formation of the City’s public art program (now “Allen Public Art”). That plan set forth how the public art program would be funded and staffed, the role of community stakeholders and the City Council in selecting artists and artwork, and a broad range of projects for the program to consider. With the passing of the 2007 General Obligation Bond program and allocation of funds for public art, the Parks and Recreation staff and the newly formed Public Art Committee, working closely with community groups and interested citizens, began to build the City of Allen Public Art Collection.

Now, almost a decade after the launch of the program, with eight new works on view in parks, along trails, at community facilities, and at major entry-points to the community, and three in process, it was time to revisit the City’s Public Art Master Plan to chart a course for the future and ensure that new artwork is being acquired based on best practices in the field.

In 2015, the City of Allen contracted with Via Partnership, the facilitators of the 2005 Public Art Master Plan, to work with the City to develop this update. Via worked with an Advisory Committee comprised of Allen citizens and City staff, as well as the Public Art Committee, to provide guidance and feedback during the planning process. As part of the process of working with the Advisory Committee, Via conducted a tour of public art in neighboring communities. A public survey asking questions related to both the current Allen Public Art Collection and goals and sites for future projects received 298 responses, and community input conducted as part of the *Allen 2030 Comprehensive Plan* was also reviewed. Via also conducted numerous one-on-one interviews with City leaders, City staff and



community groups to ensure that the recommendations in this plan update align with broader community goals and the way the City manages projects.

Andrea Mylkebust & Stanton Sears,
Blackland Prairie Song, 2011, Allen City Hall

As in 2005, the public art master planning process revealed that art and culture is important to quality of life in Allen. New public artworks in Allen have contributed to community vitality and helped create a sense of place. Growing the City’s Public Art Collection will be important as Allen itself continues to grow. As stated in the *Allen 2030 Comprehensive Plan*, “(r)esidents, and potential businesses, are attracted to intangible qualities such as distinctive character, unique developments and uses, and a sense of place and identity. Such qualities make the community more appealing and valuable over time.” This update to the Public Art Master Plan hones Allen Public Art’s focus to support these overarching community goals.

III. ALLEN PUBLIC ART: VISION AND MISSION

Since City Council adopted the City's first Public Art Master Plan in 2005 and the voters approved the 2007 General Obligation Bond program that allocated two percent of the total bond value for public art, the City of Allen and the Public Art Committee have worked steadily to commission public art projects that create a sense of community pride and enhance public places.

Allen Public Art's vision statement articulates the impact that the program will have in the community's future, and brings clarity to public art's role in the community. This vision will be a benchmark for decision making regarding the prioritization of project opportunities and for measuring the success of the individual projects themselves. While many of the works in the Allen Public Art Collection support this vision, the statement gives the program a sharper focus moving forward.

Public Art Allen's mission statement is related to the vision and describes what the program does to make the vision a reality. It guides the specific actions of the program.

VISION

Public art in Allen will contribute to Allen's identity as a unique and welcoming community, activate community gathering spaces, and bring character and creativity to everyday places.

This vision builds upon three central ideas:

- *Identity.* Public art can be a tool that is used to help Allen stand out among its neighbors. A few, well-known great works of art can become important community icons and express the spirit and energy of the community.
- *Great public spaces.* Public art can be a component of what makes Allen's gathering places special and unique destinations.
- *Quality of design.* Public art can add to the texture of everyday places, making them special and giving them a distinctive character.



MISSION

Public Art Allen:

- Fosters the commissioning, acquisition, presentation and preservation of permanent and temporary public art.
- Engages the public with the collection.
- Acts as a steward of the City's public art collection.

Randolph Rose, *Maxey and Me*, 2010, Allen Public Library

IV. INVENTORY OF OPPORTUNITIES

Allen Public Art's efforts should be focused on commissioning new work that supports one or more of the three central ideas of the vision statement: contribute to Allen's identity as a unique and welcoming community, activate community gathering spaces, and bring character and creativity to everyday places. These ideas have been translated into categories of projects, each with its own siting strategies and process considerations.

For each category, we have also identified potential upcoming opportunities related specifically to projects led by Allen Public Art and funded in whole or in part through Allen's Art Projects Account or other City funds. With a few exceptions, the upcoming opportunities are connected to new construction, and are therefore based upon the City's CIP, the proposed 2016 G.O. Bond Program, and other public and private capital projects that are planned or in process. This list is intended to be a starting point for planning, as the CIP may change in future years, the G.O. Bond Program has yet to be approved by voters, and plans may change over time.

CONTRIBUTE TO ALLEN'S IDENTITY AS WELCOMING AND UNIQUE

Over the next five to ten years, the City of Allen has the opportunity to commission a small number of larger-scale public artworks that can become well-known community icons or landmarks. These will be artworks that are in highly visible, highly traveled locations. They will be visually compelling, site-specific and unique to Allen. Works of art could be sculpture; large-scale design enhancements on bridges, overpasses, or other types of public infrastructure; or architectural-scale design enhancements to buildings or parking garages.

Siting Strategies

Projects supporting this element of the vision would be accomplished by the City, by private developers, and through public-private partnerships, and would generally be located at these types of locations.

- **Public Infrastructure:** Major infrastructure projects such as highway overpasses, sound walls, bridges, pedestrian bridges, transit facilities and more can be an opportunity to create a unique visual statement at a grand scale. These projects are best accomplished when an artist is brought onboard early in the process and he or she is able to collaborate with engineers, architects and landscape architects so that his or her work is integral to the infrastructure design and not an “add on.” Some of these infrastructure projects are led by the City, while others may be led by other public agencies, the Allen EDC, or even private developers. For projects not led by the City, the City should look for opportunities to partner to ensure the incorporation of artwork on the project.
- **Parking Garages:** When the City or a developer builds a parking garage that faces a major thoroughfare, consideration should be given to commissioning an artist to create a work for the façade. What can be considered an eyesore can instead become a large-scale canvas for a high-impact work of art.
- **Roundabouts:** These traffic management design elements can also be excellent locations for works of art that serve as gateways into the City or a particular area of the City. Roundabouts that are larger in scale, in highly visible locations, and could be perceived as gateway locations into areas that are community destinations should be studied for the feasibility of siting public art.
- **Central Business District:** Future redevelopment plans for downtown should give consideration to the siting of a work of art that either creates a gateway or focal point for downtown. The artwork could be commissioned by the City, by a developer, or through a public-private partnership.

Process

Through the process of developing the Public Art Work Plan, the Allen Public Art Program Coordinator would review potential opportunities with City Departments and the Public Art Committee and, when the right opportunity surfaces, include it in the Work Plan.

Due to the potential complexity of these projects, the process of developing a Project Plan should include an in-depth study of the site and a detailed description of the art opportunity and the artist’s scope of work.

The artist selection for these projects should use an invitational process. This type of process will ensure that the pool of artists being reviewed has the capability to design, fabricate and install a work of this complexity and scale. Well established artists often do not respond to open calls. In some cases, selecting a single artist based upon qualifications and an interview will be preferable to asking 3-5 finalists to create concept proposals. This will give the selected artist the ability to do in-depth research and work collaboratively with the City and other design disciplines in the development of the concept.

Upcoming Opportunities

The following are potential or known opportunities for public art projects that will contribute to the identity of Allen.

Governor's Community Achievement Award / Allen Drive Overpass

In 2012, the City of Allen received a \$270,000 Governor's Community Achievement Award to use toward a gateway monument project / interchange enhancement along Interstate 75. This Award is being matched by Allen Public Art (\$270,000) and the Allen Community Development Corporation (\$270,000). The designated site is the Allen Drive interchange. With the involvement of a significant contribution from the Art Projects Account, the design effort should be led by an artist with experience working with DOT or similar infrastructure projects. The artist should be paired with a local landscape architect and engineer.

Montgomery Road Roundabout

Montgomery Road is currently being extended across Watters Creek to U.S. Highway 75. Portions of the road are being constructed by the adjacent developer, and the bridge and part of the roadway are being constructed by the City. The road will include a roundabout near the bridge. This could be the location for a large-scale work of art visible from the nearby developments and potentially U.S. Highway 75.

ACTIVATE COMMUNITY GATHERING PLACES

An important component of community life are gathering places: both the formal places and plazas for official and organized events and the informal spaces where people can have a chance encounter each other, gather with friends, and socialize. A few of these types of places exist in Allen, and there is the potential for more to be developed as part of Allen's parks, civic buildings and commercial areas.

Coupled with good overall public space design, public art can play a role in anchoring, defining and activating gathering places. These are art projects that live at a human scale. They can also be interactive, giving people not just something to "see", but also something to "do." Or they can simply create visual interest and the sense of being somewhere special.

Artworks that support community gathering places could include sculpture or fountains. Or artists could be engaged in designing functional elements such as seating, tables, or shade structures. Or the art could be the entire gathering place, designed with an artist participating on or leading the design team. The artwork "Stratum" by Brad Goldberg at Allen City Hall illustrates how an artwork can make a gathering place unique and comfortable to be in. Many of the works of art at the Watters Creek at Montgomery Farm also demonstrate the power of well-placed sculpture to help make a space a destination.

Siting Strategies

Public art projects supporting this element of the vision could be accomplished by both the City and by private developers.

- Community and Special Use Parks: When building new community parks, or making major community park renovations, the park designers should give consideration to creating places for community gathering, be they plazas, pavilion areas, seating areas or lawn areas. These places should be considered



the primary focus area for public art. Over time, all of Allen’s Community Parks should have public art that helps define gathering places, creating a stronger sense of place. Select Special-Use Parks may also be candidates for gathering place public art projects.

Brad Goldberg, *Stratum*, 2004,
Allen Civic Plaza

- Allen Public Library: Libraries are important civic and community spaces, and are more and more becoming places for formal and informal gathering. Public art can help anchor a gathering place or places at the library.
- Visitor Destinations: Many major destinations such as the Allen Event Center, the soon-to-be-built Allen Convention Center, major retail centers, and major sporting venues have one or more spaces designed for formal or informal public gathering. These spaces should be considered for public art installations.
- Retail or Mixed-Used Centers: When a developer builds a pedestrian-oriented retail or mixed-use center, art should be encouraged that defines gathering places.
- Central Business District: As the downtown area redevelops, consideration should be given to including a civic gathering place and to the role that art can play in making it unique.

Process

The best time to initiate a discussion about public art related to gathering places in new capital or development projects is when these projects are still in the planning phase. When appropriate, Allen Public Art staff should inquire about what kinds of public gathering places are being developed for a project and how public art can help support these spaces. When new capital projects in the above-mentioned types of places are being designed, Allen Public Art staff should meet with the Project Manager (for City projects) or developer (for private development projects) to discuss the possibilities regarding scope of artist involvement, siting and scale. A Project Plan would then be developed for each specific City-led public art project.

Upcoming Opportunities

Capital projects at the following sites create the potential for public art opportunities that support gathering places.

Molsen Farm

Molsen Farm will be a Special-Use park that will preserve Allen's agricultural heritage. Plans for Molsen Farm include a permanent tree farm, community gardens, prairie habitat restoration areas, pond enhancements, soft surface trails, day camping and a potential site for an environmental education center. Partnerships with select non-profit groups may allow for additional educational opportunities and social benefits. Molsen Farm presents a unique opportunity to explore the intersection of agriculture and culture.

Phase 1 for Molsen Farm is proposed as part of the 2016 G.O. Bond Package. When the design work for this phase commences, Allen Public Art should initiate a conversation with the design team about how public art can be incorporated into Phase 1 as well as future phases of design and construction. Options for public art projects could include creative design of seating and gathering areas, environmental projects that support LEED goals, or artwork incorporated into other elements of the garden area design. As the programming for Molsen Farm is established, consideration should also be given to how art and cultural programs can be incorporated into the overall program for Molsen Farm.

Watters Branch Community Park Phase 2

Design and development for Watters Branch Park Phase 1 is underway. The four baseball/softball field facility will include artwork by May + Watkins that marks entrances and seating areas. Phase 2 of Watters Branch Community Park is proposed for the 2016 G.O. Bond package. This phase will add additional sports fields, solidifying Watters Branch as a signature sports facility that will be a destination for tournament play. The park will also have neighborhood park amenities and preserve the natural beauty along the wooded creek corridor. Of particular importance to the design of this park will be places for team gathering, both formal and informal. Teams, as well as friends and family of players, will congregate for group talks, celebrations, meals, team photos, and to just get organized and psyched up for a match. Allen Public Art should commission at least one artwork in one of these places to help make it distinct, and serve as a fun and unique backdrop to these activities.



Allen Public Library

The Allen Public Library is already home to “Oceano” by Roger White Stoller. The proposed expansion of the library may impact the courtyard. This could create the need to re-site this work in the re-designed courtyard or move it to another location at the library. If “Oceano” is relocated, its placement should take into account scale and adjacent uses, and another work of art should be commissioned for the courtyard. The goal for “Oceano” or any artwork in the courtyard should be to create a focal-point as part of a well-designed, usable public space.

Bill Fitzgibbons & George Schroeder,
Current Drift, 2015, Cottonwood Trail

BRING CHARACTER AND CREATIVITY TO EVERYDAY PLACES

Public art in Allen can continue to make an impact on the quality of design throughout the city, whether it is a place designed and built by the City, another public agency, or a private entity. These public art projects bring an attention to detail and reveal the personality of a specific place. Over time, they create an expectation for unexpected visual surprises, rich texture, and enduring quality.

Public art projects could include traditional sculpture, murals, or other design interventions; artist designed functional elements of streetscapes, parks, or plazas; or public spaces or infrastructure designed holistically with the involvement of an artist. “Current Drift” by Bill FitzGibbon and George Shroeder on the Cottonwood Creek Trail Bridge demonstrates this approach, as will the new mosaic work at Ford Pool.

Siting Strategies

Projects supporting this element of the vision could be accomplished by both the City and by private developers at specific types of places, mostly focusing on places that are being newly built or are undergoing a major renovation.

- City Facilities: When the City of Allen builds or renovates civic and community facilities that are purpose-built for community use or in a highly visible location, these should be considered priorities for public art projects that aesthetically enhance the design of the facility.
- Streetscapes: When the City builds or renovates streets that are pedestrian oriented, consideration should be given to involving an artist on the design team or commissioning an artist to design functional elements of the streetscape such as street furniture.
- Trails: Trailheads, trail bridges, trail underpasses and places where new trail segments intersect with significant community destinations such as parks or schools can be places for artist-designed enhancements. Trail projects can add beauty to the system and draw attention to places where the trail intersects important places. Priority should be given to sites that are highly visible from both the trail and adjacent uses (i.e. roadways or destinations) and in well-traveled locations.

Process

Due to the integrated nature of many of these opportunities, in most cases the specific public art opportunity should be defined early in the process of developing the facility, streetscape or trail, and an artist should be brought in with time to incorporate their work into the overall design and construction of the facility. In some cases, such as trail underpasses, artwork can be added at any time. Artists should generally be found using an open call or invitational process. Allen Public Art, depending on the nature of the project, can opt to select 3-5 finalists to develop concept proposals, or select an artist based on qualifications and an interview.

Upcoming Opportunities

Over the next five to ten years, Allen Public Art should consider commissioning art related to the following sites.

Rowlett Creek Community Park Recreation and Athletic Center

Identified as a need in the Parks, Recreation and Open Space Master Plan and proposed as part of the 2016 G.O. Bond Program, Rowlett Creek Recreation Center will be a state-of-the-art recreation center located in the newly developed Rowlett Creek Community Park north of Exchange Parkway and west of Rowlett Creek (Estevie Property). Public art at the recreation center should enhance and complement the overall facility design. Work should be oriented toward Recreation Center users, and can be interior or exterior to the building. Consideration should also be given to commissioning or purchasing permanent or rotating two-dimensional works of art for inside the facility.

Allen Public Library

As discussed above, Allen Public Library is already home “Oceano” by Roger White Stoller. In addition to ensuring that there is a well-sited “Gathering Place” work of art in the Library courtyard, the Library could also be a location for works integrated into the library design that create an overall sense of place.

Fire Station No. 6

Fire Station No. 6 will be located at the southwest corner of Ridgeview Drive and Watters Road. Like the highly successful artwork “Rail Ladder Fire” at Fire Station No. 4 by artist Christopher Fennell, a public artwork that honors firefighting could be appropriate for the front of this facility. The work should be sited so that it is viewable from Ridgeview and/or Watters and be at a scale so that that is highly visible to passers-by.

Trail Tunnels

Trail tunnels can be an excellent place to contribute art to the trail system. These projects could be accomplished by a lead artist working in-residence at one of Allen’s Middle Schools or Allen High School, whereby the artist would lead the design of the project, with input from students, and students can be involved in the execution of the project. Relatively lower in budget, not tied to a specific capital project, and able to be accomplished on a shorter timeline, these projects can demonstrate new ways that artists can work collaboratively with the community. Selected artists should have experience working collaboratively with students.

PRIORITIZING OPPORTUNITIES

The Upcoming Opportunities identified above represent the best opportunities for public art that could be anticipated at the time of the writing of this plan.

The viability of these specific opportunities may change over time, and new opportunities will arise. Each year Allen Public Art will produce an annual Public Art Work Plan that will identify specific opportunities for the coming year. This Master Plan is a guiding document to inform each Work Plan. The Work Plan will also be informed by updated Capital Improvement Programs, other City plans, and information gained through meetings with possible project stakeholders.

The following criteria should be used to evaluate opportunities for City-led public art projects.

- Support the vision. Priority should be given to projects that support one or more of the three areas of emphasis in the City’s public art vision: activate community gathering places, bring character and creativity to everyday places, and contribute to Allen’s identity as welcoming and unique.
- Artistic outcome. The project presents a good opportunity to incorporate the work of an artist that will result in a strong artistic outcome.
- Visual impact. Priority should be given to projects in highly trafficked locations that reach a broad and diverse audience.
- Timing. Consideration should be given to art projects that can be done in



Douglas Clark, *Ducks at Watters Creek*,
Watters Creek at Montgomery Farm

conjunction with a major capital building or infrastructure project so that an artist can integrate their work into the design process. Consideration should also be given to ensuring there is adequate time to incorporate the artwork.

- Funding and staffing. Priority should be given to projects where there is adequate funding to support the project and staffing resources to administer it.

STRATEGIES FOR PUBLIC ART IN PRIVATE DEVELOPMENT

The Public Art Implementation Guidelines in this Master Plan outlines general guidelines for developers that are interested in including public art as part of their development. Developers should be encouraged to commission or acquire public art that helps support the City’s vision for public art. There are also different approaches to public art that will be appropriate for any particular development. The following provides a starting point for thinking about different ways to approach public art in the City’s different Growth Areas, as outlined in the *Allen 2030 Comprehensive Plan*, and how these approaches can support the City’s vision for public art. As each Growth Area has different development patterns and types, the public art considered for each should help build each Growth Area’s distinctive character and sense of identity. In addition to the Growth Areas, recommendations are made for the U.S. Highway 75 corridor and pedestrian-oriented retail areas. These strategies may not apply to every development project within these Growth Areas.

Growth Area 1 – State Highway 121 Corridor

The State Highway 121 (SH 121) Corridor is the strip of property south of SH 121 from Custer Road to U.S. Highway 75. As stated in the City’s Comprehensive Plan, this area should be developed as “quality employment centers to include high and low-rise offices, selected high quality technology and light industrial uses, and campus-type corporate development.”¹ The properties are highly visible and accessible from SH 121 and its frontage road, and from the north-south streets. Ridgeview Drive, still under development in some places, will provide access on the south, but also serves as a transition from the largely commercial uses in the SH 121 corridor to the residential areas to the south.

Public art at the developments along the SH 121 Corridor can help fulfill two of the elements of Allen’s vision for public art. Large-scale works of art situated to be viewed from SH 121 (and the frontage road) could help *build a stronger identity* for Allen. The City should work with developers that are fronting SH 121 to look for opportunities to commission large-scale, iconic art. Other opportunities may present themselves, especially in mixed-use or campus-style development, to create public art that *complements gathering spaces*.

Growth Area 2 – Twin Creeks Urban Center

Most of Twin Creeks is guided by PD 108, a special zoning overlay for the district. PD 108 specifically calls out civic spaces to be created by developers. These locations should be considered for the incorporation of public art, with a focus on both *anchoring gathering places* and *adding design enhancements* to these spaces.

Growth Area 3 – Watters Creek

The Watters Creek Growth Area includes property west of U.S. Highway 75, north and south of Bethany Road, including Allen Central Park, Watters Creek at Montgomery Farm, and undeveloped property west of Watters Creek.

The new Allen Convention Center will be built in the Allen Central Park business park, north of Bethany at U.S. Highway 75. This new facility creates an opportunity to commission a large-scale identity project that is visible from either Bethany and/or U.S. Highway 75 and complements the design of the facility. The new roundabout on Montgomery Road west of U.S. Highway 75, referenced above, also presents an opportunity for a work of art that creates *an icon or gateway* into this part of Allen.

Watters Creek at Montgomery Farm has been very successful in incorporating public art into its development, mostly to help *anchor and define its gathering and open spaces*. As this development expands, this strategy should continue. If outdoor public gathering places are planned for the Convention Center, this approach to siting art could be extended to these spaces as well.

Growth Area 4 – McDermott Land

As stated in the City’s Comprehensive plan, the McDermott Land “is well suited for development as a premier high quality residential neighborhood.”² As a dominantly residential development area, it would not fall into Allen’s priority areas for encouraging or requiring public art in private development. However, to the extent

¹ Allen 2030 Comprehensive Plan, Chapter 5 – Growth Areas, p 111, October 2014

² Allen 2030 Comprehensive Plan, Chapter 5 – Growth Areas, p 132, October 2014

that the developer is designing major arterial roadways or open space features, approaches such as those utilized for the design of Bethany Road east of Alma, where artist Brad Goldberg was part of the design team, and the retention pond at Bethany and Alma, with Goldberg's project Cisterna, would be welcomed and extend the *quality of design and attention to detail* that these projects represent.

Growth Area 5 – Central Business District (CBD)

The Central Business District, Allen's historic downtown, has experienced a decline in activity. The City's Comprehensive Plan calls for an update to the CBD Redevelopment Plan to both guide public investment and set the stage for private redevelopment. Allen Public Art should, in conjunction with this planning effort, develop a detailed strategy for public art in the CBD. This plan should consider public art at multiple scales, both incorporated into City capital projects and development projects. The CBD has the potential for works of art that relate to all three elements of Allen's vision. As the symbolic and historic center of the city, a large-scale artwork can *strengthen Allen's identity*. As a center of the community, the CBD can be a *gathering place for community events*, which can bring opportunities for art. And as a pedestrian-oriented place, art projects there can *bring interesting texture and attention to detail* to both buildings and infrastructure.

U.S. Highway 75 Corridor

The U.S. Highway 75 corridor is how most people arrive in Allen. It serves as an important gateway and defines the community's identity. Commissioning works of art that are visible from vehicles on U.S. Highway 75, however, is extremely challenging. For a work of art to be readable at that scale, often by people in moving vehicles, it would need to be at or near an architectural scale. In most cases, the City should continue to work with developers to ensure that their developments are well-designed and provide an aesthetic improvement to the corridor. In some cases it may be a possibility to incorporate an artwork into the façade of a building or parking structure facing the highway. In limited cases, a property may be situated in such a way that a large-scale work of art could be sited that makes an impact from U.S. Highway 75.

Pedestrian-Oriented Retail and Mixed-Use Development

Pedestrian-oriented retail and mixed-use developments in Allen can provide excellent opportunities for artwork in gathering places and to *enhance the overall design quality* of places people walk and congregate.



Todd Griggs, *Wave Machine*, 2015, Cotton Crossing Trailhead

V. COMMUNICATIONS AND COMMUNITY PROGRAMS

COMMUNICATIONS AND COMMUNITY PROGRAMS GOALS

Allen Public Art should be a well-known asset that fosters community pride. Through an effective communications strategy, the City of Allen should:

- Raise the profile of Allen Public Art and the Allen Public Art Collection.
- Inform people about the process used to select artists and works of art for the City.
- Encourage people to get involved on the Public Art Committee or on an Artist Selection Panel.
- Educate people about the works of art, the artists that create them, the processes they use, etc.
- Draw attention to Allen, Texas as an innovator and an arts destination.

MESSAGE AND IDENTITY

Allen Public Art should create and maintain an enhanced program identity. This identity should clearly identify Allen Public Art as a program of the City of Allen and should be used consistently in all program materials and traditional and social media. This applies to print materials, press releases, website, social media and identification labels.

When developing materials, Allen Public Art should also consider developing key messages that are reinforced through all communications channels. Potential key messages are:

- Celebrate the talents of commissioned artists.
- Promote the role that the community has played in the selection of the artist or creation of the work.
- Relate projects back to the vision of program and major initiatives.
- Underscore that the approach taken toward planning, funding and implementation is related to best practices in public art.

CATALOG OF THE COLLECTION

A full inventory of the collection, including high-quality images and descriptions, should continue to be accessible via the City's website. Print brochures about the collection and specific works in the collection can also be a resource that is distributed at community facilities and shared with people interested in the program.

PROJECT-SPECIFIC COMMUNICATIONS STRATEGY

Allen Public Art staff, working with the City and Parks and Recreation Department communications staff, will develop a communications strategy for each public art project that includes messaging opportunities during the commissioning process through unveiling the artwork. The strategy should identify target audiences, messages, and vehicles for communication, as well as a timeline linked to the public art project milestones. The communications strategy can also be a tool to identify strategies for stakeholder engagement and community involvement during the commissioning process.

COMMUNITY PARTNERSHIP PROGRAMS

Allen Public Art should work with local and regional nonprofits, educational institutions, regional partners and others to develop programs designed to engage people more deeply in Allen's public art collection. Programs should focus on activities that expose the community to selected artists such as studio tours, lectures, workshops or exhibitions; and programs that engage people more directly in the Allen Public Art Collection such as tours and curriculum materials.

VI. PUBLIC ART IMPLEMENTATION GUIDELINES

The following guidelines are an update to the Public Art Implementation Guidelines adopted in Allen's 2005 Public Art Master Plan. The implementation process, as outlined in the 2005 guidelines, has been effective in building the Allen Public Art Collection. This update makes a few changes, mostly to clarify certain terms or processes, and are based upon best practices in the field of public art. This section also includes new recommendations for how the City of Allen can encourage developers to support the growth of public art in the community. Updates are summarized at the opening of each section.

DEFINITIONS

Updates: The definition of artist and concept proposal are clarified, and new definitions are added for project plan, gift, loan, and donor. "Allen Public Art" is defined as the name of Allen's public art program.

The following terms are used throughout the Public Art Master Plan.

Accession – The act of adding or acquiring a work of art to the Allen Public Art Collection through commission, purchase or gift.

Allen Economic Development Corporation (AEDC) – The Allen Economic Development Corporation is charged with facilitating expansions and relocations of new and existing businesses that in turn will bring additional tax revenue, local spending and job opportunities to the community. A five-member board of directors, appointed by the City Council, oversees the corporation's operations. As a Type-A Corporation, the Allen Economic Development Corporation receives dedicated revenue from a 0.5% sales tax.

Allen Public Art – The name of the City of Allen's public art program.

Allen Public Art Collection – Works of art owned by the City of Allen.

Art Projects Account – All monies appropriated for the City of Allen Public Art Program will be maintained in separate Art Projects Account. The Art Projects Account will be managed by the City of Allen Parks and Recreation Department.

Artist – An individual generally recognized by critics and peers as a professional practitioner of the visual, performing or language arts, based on his or her body of work, educational background, experience, exhibition history, publication and/or creation of artworks. For commissioning and acquisition purposes, an artist cannot be a City employee, a member of the Public Art Committee or the relevant Art Selection Panel. If the artwork is part of a Capital Project, the artist cannot be a member of the Prime Consultant’s firm or team.

Artist Selection Panel – An ad-hoc subcommittee of the Public Art Committee, which is responsible for recommending the selection of an artist or artwork for a particular project. The Artist Selection Panel should have a minimum of four members and include at least one member of the Public Art Committee. Other Panel members should have an art, architecture or design background, or an intimate knowledge of or connection to the site. Allen Public Art Program Coordinator runs the meeting. The Project Manager and Prime Consultant may be invited as non-voting members of the Panel.

Artwork – An aesthetic creation of permanent or temporary medium or combination of media resulting from the skill and creativity of an artist or artists.

Call to Artists – General term for a request for artists to apply for a public art commission. Can be a Request for Qualifications or a Request for Proposals.

Capital Improvement Program (CIP) – Document which outlines the identified capital expenditures to be undertaken, plus the recommended provision for financing. The purpose of the CIP is to provide a coherent plan for the physical development of the City’s infrastructure. The City prepares a five-year CIP Plan and annually develops a CIP Budget.

Capital Projects – Building projects outlined in the CIP. Same as Capital Improvement.

Community Development Corporation – The City of Allen, under the State of Texas Development Corporation Act, Section 4B, is permitted to collect sales tax for eligible capital improvements, which may include public art, and equipment purchases. The Community Development Corporation is a City Council appointed board that oversees the spending of these funds.

Concept Proposal – The initial design phase of a public art project where an artist creates a proposal, generally including the design, presented in a diagram or maquette, plus a projected budget, project narrative, and timeline for the creation of the work.

De-accession – The act of removing a work of art from the Allen Public Art Collection.

Design Collaboration – A multidisciplinary design team approach wherein artists work on project teams with architects, engineers, landscape architects, and others to design and create public places.

Donor – An individual or entity that proposes to donate an artwork to the City or make a monetary contribution to the Art Projects Account.

Final Design and Engineering – The completion of the design of a public art project when an artist finalizes the design, placement, installation specifications, cost estimate, and has relevant components prepared and stamped by a certified engineer.

Gift – Art donated to the City of Allen from a private individual, institution or other outside source.

General Obligation (G.O.) Bonds – Debt instruments authorized by a vote of the electorate to finance capital improvements. The bonds are subject to covenants and the issuance of bonds is based on the full faith and credit of the City.

Loan – Artworks provided to the City of Allen for its use for a period of time and to be returned to the owner after the loan period expires.

Maquette – Term for a scale model of a proposed work of art.

Percent for Art – A public art funding mechanism in which a certain percent of capital project funds are set aside for the commissioning of public art.

Prime Consultant – The architect, landscape architect, engineer, or other design professional hired by the City of Allen to design a Capital Project.

Project Manager – The City staff person charged with responsibility for the implementation of the design and/or construction of a City of Allen-owned facility.

Project Plan – A document developed by Allen Public Art staff with input from the Public Art Committee which outlines the work that must be done to undertake a specific public art commission or acquisition and establishes the goals against which the project will be reviewed. The Project Plan is approved by the Public Art Committee before a project begins.

Public Art – Temporary or permanent elements of a public space that are designed by an artist or artist team, that reflect an awareness of and enrich the site, and whose selection and/or creation generally involves the community.

Public Art Committee – Committee appointed by City Council, responsible for advising and making recommendations to staff and the Council regarding the Allen Public Art Program.

Public Art Program Staff – The City staff person assigned to coordinate and facilitate the implementation of the Allen Public Art Program.

Public Art Work Plan – The annual plan developed by Allen Public Art staff and Public Art Committee and approved by the Council that outlines the public art projects and programs to be undertaken in a given year, the budgets for those projects, and sources of funds.

Qualifications – Materials sent by an artist upon request of the Allen Public Art Program that demonstrate the capabilities of the artist. Qualifications generally include images of the artist's relevant previous artwork with a corresponding image list, a resume, cover letter or statement of interest, and references.



Request for Proposals – Term for a document soliciting proposals from artists for a specific public art project.

Brad Goldberg, *Cisterna*, 2006,
Montgomery Farm

Request for Qualifications – Term for a document soliciting qualifications from artists for a specific public art project or for an artist roster.

Site-specific – Works of art that are inspired by and created to fit the context of a particular place.

Temporary Public Art – Works of art that are created to be in a public place for a limited period of time, generally less than five years.

ROLES AND RESPONSIBILITIES

Updates: Responsibilities updated to reflect a new Project Plan phase of project development and the review of public art in private development. The Allen Public Art Program Coordinator position is defined, and a team approach to managing the program is described.

Allen City Council

Roles and Responsibilities

- Make appointments to the Public Art Committee.
- Review the recommendations of the Public Art Commission regarding the selection of artists and artwork for public property.
- Approve contracts over a certain threshold.
- Review and provide feedback on Project Plans.
- Ensure that General Obligation Bond elections for CIP projects include a proposition for public art funding that is in compliance with the Public Art Ordinance.
- Update public art policies as needed.

Public Art Committee

Composition

Allen Public Art will be advised by a citizen's Public Art Committee, appointed by the City Council. In accordance with City of Allen rules regarding Council-appointed boards and committees, Public Art Committee members must be current residents of the City, registered voters, and shall have been residents of the City for a period of at least one year. The Commission shall have seven (7) members. It is recommended that at least one of the Public Art Committee members shall be a visual artist and at least three shall have the following backgrounds.

- Architect
- Landscape architect
- Interior designer
- Urban planner or designer
- Art or architectural historian
- Arts administrator
- Curator
- Arts community volunteer

A liaison from City Council serves as an ex-officio member of the Committee. The Allen Public Art Program Coordinator will staff the Committee. Committee members will serve for two-year terms with no term limits. Terms are staggered, with half of the membership appointed each year.



Gordon Huether, *A is for Allen*, 2012, Exchange Parkway

Roles and Responsibilities

The Public Art Committee shall have the following responsibilities.

- Work with Allen Public Art staff to develop an annual Public Art Work Plan.
- Make an annual report to the City Council regarding public art program accomplishments.
- Approve Project Plans.
- Make recommendations to the City Council regarding the placement or removal of artwork on public property, including the selection of artists for public art projects, the acquisition of artwork, the acceptance of works of art as gifts or loans, and the de-accession of artwork.
- Serve on Artist Selection Panels and report back to the Public Art Committee.
- Encourage private developers to commission public art as part of development projects and guide them, when requested, in the selection of artwork for their facilities.
- Identify collaborations and sources of funds.
- Other responsibilities as requested by the City Council.

Artist Selection Panels

Composition

Each Artist Selection Panel should have a minimum of four members and should consist of the following types of individuals:

- A representative from the Public Art Committee.
- A community representative.
- A representative from the arts community.
- A design professional (not the Prime Consultant).
- A collaborating partner representative (i.e.: Park Board, Community Development Corporation, Library Foundation Board)

Roles and Responsibilities

The Artist Selection Panel will have the following responsibilities, depending upon the type of selection process employed:

- Review artist qualifications, proposals, or interview artists.
- Review community feedback on proposals (if applicable).
- Make final recommendations to the Public Art Committee to bring before the City Council.

Allen Public Art Staff

Roles and Responsibilities

Allen Public Art will be staffed by members of the City of Allen Parks and Recreation Department staff.

Day to day management of the public art program should be the responsibility of the Allen Public Art Program Coordinator, reporting to the Director of Parks and Recreation. The Program Coordinator can be a full time position, a part-time position, or the part-time responsibility of full-time Parks and Recreation Department employee.

The Allen Public Art Program Coordinator has the following responsibilities.

- Working with the Public Art Committee and other City staff to develop and implement the Public Art Work Plan.
- Staffing the Public Art Committee.
- Overseeing the commissioning and installation of new works of art for the City's Public Art Collection, including project planning, management of the artist selection process, project implementation, documentation and community education.

Chance Dunlap, *Monstrum Incarnata*, 2012,
Allen Senior Recreation Center Center



- Ensuring that the City’s adopted public art policies and procedures are followed.
- Ensuring that the Public Art Collection is properly documented, maintained and conserved.
- Pursuing potential collaborations and funding opportunities, including writing grants.

The Allen Public Art Program Coordinator is supported by Parks Planning Services, especially in the scoping of public art projects, and in working with artists, Project Managers and contractors through project implementation.

The Program Coordinator is also supported by the Parks and Recreation Marketing Manager on issues related to communications and community programs.

Project Managers

Roles and Responsibilities

The Project Managers for the CIP projects play an important role in the successful implementation of Allen Public Art, and at times may have the following responsibilities:

- Meet with Allen Public Art staff to review upcoming CIP projects and discuss public art goals, level of artist involvement, project timelines, etc. Provide Allen Public Art staff with appropriate documents related to the project.
- Define artist involvement in the RFQ and/or RFP when selecting the Prime Consultant. Keep the selected Prime Consultant informed about the details of the artist’s involvement in the project.
- Serve as ex officio members of the Artist Selection Panels.
- Provide Allen Public Art staff and selected artist(s) with appropriate documents needed to develop preliminary and final designs, such as architectural design drawings and specifications, structural, electrical or mechanical drawings, etc.
- Review artists’ concept and final designs and consult with appropriate parties regarding safety, liability, timelines, code requirements, installation schedules, etc.
- Ensure that special maintenance needs, as documented by the artist and on file with the Allen Public Art staff, for the completed artwork are communicated to the proper person/entity.



Amanda Dunbar, *The Allen Historic Dam*, 2000, Allen City Hall

SOURCES AND USES OF FUNDS

Updates: Guidelines clarify use of general fund and call out other project funding sources.

Percent for Art

In 2005, the City of Allen passed Ordinance No. 2429-08-05, which states that “(a)n amount up to or equivalent to two percent (2%) of the total amount of the General Obligation (G.O.) Bond funds for the Capital Improvement Program, minus land acquisition and environmental remediation costs, shall be allocated for the commissioning of public art. When the sale of GO bonds for CIP projects is taken to the voters, the Percent for Art shall be placed as a separate proposition on the ballot. Percent for Art funds can be used for public art projects at new or existing facilities, as well as other public spaces.”

As part of the 2007 GO Bond Program, voters approved \$1,390,000.00 for public art.

This funding strategy should remain in place for future GO Bond programs.

Community Development Corporation

Community Development Corporation funds may be used for public art related to park or other recreation, tourism or economic development projects. Should the Public Art Committee wish to approach the CDC board to fund a public art project or projects related to parks, a proposal should first be made to the Parks Board. The Parks Board will then include the public art project or projects in their annual request to the CDC.

Grants

Parks and Recreation Department and other related City Departments and partners can seek grants to help support the activities of Allen Public Art. In addition, when the City seeks grant funds for Capital Improvement Projects of \$100,000 or more, the grant application should include an amount equal to 2% of construction costs, minus land acquisition and environmental remediation costs, for public art, when permissible.

Private Fundraising

The City should consider seeking support from individuals, corporations and foundations and other granting organizations to support the commissioning and acquisition of public art, as well as activities necessary to the success of Allen Public Art, such as education, community engagement, maintenance and conservation. The Allen Parks Foundation, a 501(c)3 organization, can be used as a funding mechanism for those desiring to donate funds for public art within the community.

General Fund

As a part of the City’s annual budgeting process, the Parks and Recreation Department should request funds to support the following elements:

- *Staffing and administrative support.* The General Fund should cover staffing from the Parks and Recreation Department, including any future dedicated staff. The General Fund can also be used to hire consultants to manage or curate specific public art projects.

- *Collection management.* The General Fund should support keeping good documentation of the City's collection, as outlined below, a regular collection assessment, and professional conservation when needed.
- *Communications.* The General Fund should cover communications efforts and materials related to works in the collection.
- *Other.* Requests can be made of support from the General Fund for other expenses related to the successful implementation of the Allen Public Art.

Uses of Project Funds

Percent for art and other designated public art project funds may only be used for:

- Artist fees and artist travel and expenses that are related to the City's purchase of an art fixed asset as stipulated in a contract with the artist.
- Artwork fabrication, storage, and installation per contract.
- Acquisition of existing works of art.
- Required permits and insurance during the fabrication and installation of the artwork per contract.
- Documentation and interpretive plaques.
- Project consultants and contracted services.
- Bond funds shall only be used for eligible purchases for fixed assets meeting the minimum purchase price of \$5,000.

Percent for art and other designated public art project funds may not be used for:

- Mass produced work, with the exception of limited editions controlled by the artist.
- Artwork not produced or designed by a Public Art Committee-recommended artist.
- Professional graphics, unless designed or executed by an artist or used in the development of collateral material for Allen Public Art.
- Decorative, ornamental or functional elements that are designed by the Prime Consultant.
- Routine maintenance.
- Purchase of existing works of art outside of the selection process.
- Bond funds shall not be used for operating or related expenses.

Art Projects Account

All monies appropriated for Allen Public Art will be maintained in a separate Art Projects Account. Art Projects sources not expended at the conclusion of the fiscal year will roll over into the following fiscal year. The City may also utilize the Art Projects Account to accept gifts, grants, contributions, and donations made for Allen Public Art.

The Allen Public Art Program Coordinator will prepare an annual budget in support of the Public Art Work Plan that will allocate funds for the planned public art projects and related programming. The annual budget will be prepared in conjunction with the City's Operating and Maintenance (O&M) and CIP budgets.

PLANNING TOOLS

Updates: Guidelines clarify what is included in the Public Art Work Plan and also outline a requirement for the creation of a Project Plan for each public art project, developed by staff and approved by the Public Art Committee.

Public Art Work Plan

The Public Art Work Plan is an annual document that outlines the public art projects, related community and educational programs, and maintenance and conservation that will be initiated or will be in process during the coming fiscal year. The Allen Public Art Program Coordinator will lead the development of the Work Plan in consultation with the Public Art Committee. The Work Plan is a tool for Allen Public Art staff, the Public Art Committee and project partners to use to plan for the coming year, and can be modified with approval of the Public Art Committee if circumstances around specific projects or initiatives change throughout the year.

The Work Plan should specifically address:

- Which public art projects will be funded and the budget and funding source for each project.
- Planned maintenance and conservation with a budget.
- Planned communications activities with a budget.
- Any other anticipated projects or needs for Allen Public Art with associated costs.

Allen Public Art staff will take the following steps to develop the Public Art Work Plan:

1. Meet with the City Finance Department staff to verify available Percent for Art funds and project budgets, as well as grant and other available funds.
2. Meet with appropriate Project Managers to review plans for upcoming capital projects and project timetables, as well as special project opportunities.
3. Review conservation or maintenance needs.
4. Consult with the Public and Media Relations Office and the Parks and Recreation Department Marketing Division to discuss communications strategies for the coming year.
5. At an annual planning session with the Public Art Committee:
 - a. Recommend options for public art opportunities, prioritize opportunities, and discuss goals for these projects.
 - b. Review and prioritize options for community and educational programs.
 - c. Review and prioritize maintenance and conservation needs.



6. Develop a draft Public Art Work Plan, as described above.
7. Present the draft Plan to the Public Art Committee for its review and approval.

Walt Horton, *Out of the Park*, 1999, Allen Station Park

Annual Report to City Council

Each year the chair of the Public Art Committee delivers an Annual Report to City Council at a City Council work session, outlining the accomplishments of Allen Public Art from the previous year and a preview of projects that may be coming to City Council in the coming year.

Project Plan

Prior to commencing a public art project, Allen Public Art staff will develop a Project Plan for the project. The Project Plan should outline each aspect of the project, including:

- A description of the project’s location and other information regarding the proposed siting.
- The project goals and how the project relates to the overall vision for public art in Allen.
- Evaluation criteria against which the artist selection and Concept Proposal can be evaluated.

- The budget and funding sources.
- The project schedule.
- Project stakeholders.
- The artist's scope of work.
- The artist selection method.
- Recommended Artist Selection Panel members with alternates.
- A communications strategy.

The Project Plan should be informed by the Public Art Master Plan and other planning documents related to the site.

The Project Plan is developed by Allen Public Art staff, in collaboration with relevant City Departments and the input of stakeholders. The Public Art Committee approves the Project Plan and presents it to City Council at a Council workshop for feedback prior to the commencement of a project.

Other City Plans

Other City plans, developed by the Community Development Department, or created as part of a complex capital project, such as a specific park master plan, are an important tool for identifying public art opportunities as public spaces are being planned. For plans looking at a specific part of the city, identifying public art opportunities during the planning process can ensure that the art takes into account specific community interests as well as a better understanding of future infrastructure and development patterns. For specific capital projects, incorporating thinking about public art during planning can ensure the art complements the uses or program for the facility.

ARTIST SELECTION

Updates: While there are no significant changes to guidelines, Allen Public Art should carefully consider increasing the utilization of tools such as an Invitational process for identifying potential artists and interview-based selection in order to secure the best and most qualified artists for projects.

Artist Selection Guiding Principles

One of the most important steps in developing a public art project, and ultimately the City's public art collection, is selecting the best possible artist/artwork for the project. When deciding upon the appropriate process for selecting artists/artwork, the following should be considered:

- The decision-making process should be open and transparent.
- The process should take into consideration the needs of the site, the community the project will serve, and the identified public art project goals.
- The Artist Selection Panel should include people with knowledge and experience in art and design as well as people with a stake in the final project.

- Both open and invitational processes should be the main methods of artist solicitation considered, carefully weighing which option will attract the best candidates for the project.
- A selection process that engages the community can be an enriching experience and help build support for Allen Public Art.

Artist Eligibility

All artists and artist teams should be encouraged to apply for specific projects, with the following exceptions:

- The Prime Consultant or other design professionals already working on the project or others from the same firm.
- Projects by undergraduate or graduate students done as a class requirement.
- City employees or their relatives.
- Artists who are members of, or are related to members of the Artist Selection Panel, Public Art Committee, City Council or City Staff.

Methods of Solicitation

Open Competition

In an Open Competition any artist may submit his/her qualifications or proposal, subject to any requirements established by Allen Public Art staff and/or Public Art Committee. The Requests for Qualifications (RFQs) or Requests for Proposals (RFPs) should be sufficiently detailed to permit artists to determine whether their work is appropriate for consideration. Open Competition allows for the broadest range of possibilities for a site and can bring in new, otherwise unknown, and emerging artists. In most cases, proposals are only solicited after reviewing artist qualifications and selecting a small pool of finalists. Open Competitions, however, sometimes discourage established artists who prefer to respond to invitational competitions.

Invitational

In an Invitational process, several pre-selected artists are invited to submit their qualifications and/or proposals. This method may be appropriate when the Public Art Committee is looking for a small group of experienced artists, for larger-scale projects, when there is a limited time frame, or if the project requirements are so specialized that only a limited number of already identified artists would be eligible. It is possible that this list of artists would come from a pre-qualified artist roster.

Direct Selection

On occasion, artists may be chosen directly by the Artist Selection Panel. Direct selection may be useful on projects where an urgent timeline, low budget, or very specific project requirements exist. It is possible that this artist would come from a pre-qualified list or roster. Approval of the City Council and the City Manager must be secured prior to utilizing this selection method.

Direct Purchase

Some projects require the purchase of a specific artwork due to the exacting nature of the project or a very limited project timeline. In this case, the work must be “one-of-a-kind” and not mass-produced or off-the-shelf, unless it is part of a limited edition. It is possible that this artwork would come from an artist on a pre-qualified list. Approval of the City Council and the City Manager must be secured to prior to utilizing this selection method.

Pre-Qualified Artist Roster

Allen Public Art staff and Public Art Committee may decide to develop a pre-qualified pool of artists, or Artist Roster, from which it can choose artists for Limited Competition, Direct Selection and Direct Purchase. This Roster would be developed based on a comprehensive review of qualifications from artists who responded to an Open Call to Artists to be on the roster. This list could be updated annually or bi-annually, depending on the frequency of new projects.

Artist Selection Panels

Due to the site-specificity of public art a different Artist Selection Panel should be convened for each public art project. The panelists should be briefed on the project by Allen Public Art staff, the Project Manager and, the Prime Consultant (if applicable) and given a tour of the project site (if possible) at the onset of the project. A description of the Artist Selection Panel is outlined in the Roles and Responsibilities section of this document.

Allen Public Art staff facilitates Artist Selection Panel meetings. The Project Manager and the Prime Consultant (if applicable) should attend meetings in an ex-officio capacity to answer questions, provide insights, and ensure that relevant information is shared with the Committee.

Basis of Selection

Regardless of the method used for selecting artists, the Artist Selection Panel should utilize one or more of the following tools to become acquainted with the applying artists, their bodies of work, their work approach, and their specific concept proposals for the project.

Review of Qualifications

Artists may be invited, through any of the methods described above, to submit their qualifications. A qualifications package generally includes a cover letter or statement expressing the artist’s interest in the project and approach to public art, a resume, images of their previous artwork, an annotated list of those projects that includes relevant project data, and references.

These qualifications should be reviewed by the Artist Selection Panel. When reviewing qualifications, the following criteria should be considered:



Jim Budish, *Chauncy too, Abby & Carrot*,
Watters Creek at Montgomery Farm

- Demonstrated excellence of past work in conceptual, aesthetic and technical terms.
 - + Submitted work's quality.
- Professional qualifications and relevant experience.
 - + Record of artist's professional training and achievements.
 - + Experience working on projects requiring relevant technical or collaborative skills.
 - + Participation by minority and women-artists
- Stated interest and approach.
 - + Stated interest in project and evidence of approach in keeping with project goals.
 - + Stated interest in working with the community in the development of the project and/or its execution (if applicable).
- Demonstrated ability to create work that meets the specific project goals.

Review of Concept Proposals

After a review of qualifications, a short list of artists may be selected as finalists to submit their specific Concept Proposals for a project. Artists should be paid a stipend for their Concept Proposal and, if applicable, reimbursed for their travel expenses. Artists should be given at least six to eight weeks to prepare a Concept Proposal. Concept Proposals generally should include a letter or statement describing the Proposal, a scaled diagram or maquette, a proposed project schedule, and a budget. Qualification materials should be re-reviewed along with Concept Proposal materials.

Artists should be invited to present their own Concept Proposals to the Artist Selection Panel and for questions and answers.

When reviewing Concept Proposals, the following criteria should be considered:

- Proposed project meets the goals for the site.
- Artistic merit of proposed concept.
 - + Proposed project's potential for visual impact.
 - + Submitted project's conceptual merit.
- Evidence of project's feasibility, compatibility to the site and technical requirements.
 - + Proposal's adaptation to the site, scope, and community.
 - + Proposal shows an understanding of technical considerations, site-induced limitations, and operational requirements.
 - + Proposal appears to be safe and durable relative to theft, vandalism and the environment; and maintenance and conservation requirements are reasonable.
- Artist's proven ability to undertake comparable projects.
 - + Record of past success.
 - + Proposed design's fit with project.
- Reasonable budget and timeline.
 - + Proposed budget is detailed, supported by current data and appropriate.
 - + Timeline meets project needs.

Artist Interviews

For certain projects, after reviewing qualifications, the Artist Selection Panel may wish to interview a short list of artists in lieu of requesting Concept Proposals. This is especially effective for design collaboration projects where the artist will be collaborating with the Prime Consultant and other design team members to integrate artistic enhancements into the site, or to lead the design of the entire site. Interviews allow for the artist who is ultimately selected to work in depth to develop the initial Concept Proposal and for the Artist Selection Panel to understand the artists' personality and professional working style. Some well-

established artists also prefer to be selected based on a review of qualifications and interview and will not submit for projects where there is a competitive proposal phase. Interview formats may vary, but artists should be given time to present their qualifications and work approach to the Panel prior to questions and answers.

When interviewing artists, the following criteria should be considered:

- Professionalism and relevant experience.
 - + Record of artist's professional training and achievements.
 - + Experience working on projects requiring relevant technical or collaborative skills.
 - + Proposed design's fit with project.
 - + Proven ability to undertake comparable projects.
- Aesthetic and design approach.
 - + Interest in and enthusiasm for project.
 - + Evidence of design approach in keeping with project goals.
 - + Aesthetic sensibilities in keeping with project goals.
 - + Stated interest in working with the community in the development of the project and/or its execution (if applicable).

RECOMMENDED ARTIST SELECTION PROCESS

Each artist selection process should be uniquely designed to match the conditions of the project. However, the process should follow the basic procedures shown below. Selection of artists must be made in accordance with state law and City policy.

REVIEW ARTIST QUALIFICATIONS

Staff collects artist qualifications through an Open Competition or Invitational RFQ.

Staff presents artist qualifications to the Artist Selection Panel.

Panel chooses one of the following:

- a. Selection of 3-5 finalists to submit a proposal
- b. Selection of 3-5 finalists to interview
- c. Selection of a single artist based upon their qualifications
- d. Revise and re-issue the RFQ to get different artists

REVIEW OF ARTIST PROPOSALS OR INTERVIEWS

Finalists are invited to prepare a proposal or to interview with the Artist Selection Panel.

Panel recommends one of the following to the Public Art Committee:

- a. Selection of one of the finalist concept proposals
- b. Selection of one of the artists based on the interview
- c. Asking one or more of the artists to revise and re-submit their proposals
- d. Not selecting one of the artists or proposals and going back to review qualifications

PREPARATION OF CONTRACT AND PRESENTATION TO CITY COUNCIL

Once the final artist is approved by the Public Art Committee, staff should work with the artist to prepare a contract.

- a. If the artist is selected based upon a proposal, the contract should be for the final design, engineering, fabrication and installation of the artwork.
- b. If the artist is selected based upon an interview, the first contract should be for the Concept Proposal. The second contract should be for the above-listed tasks.

For contracts \$50,000 or greater, the contract will be presented to City Council for approval. For contracts less than \$50,000 the project will be presented to City Council as an information item.

PROJECT IMPLEMENTATION

Updates: Allen Public Art staff, including the Program Coordinator and Parks Planning Services staff, should continue to implement projects with a high level of professionalism. No changes to guidelines.

Artist Contract

Upon the decision of the Artist Selection Panel, Allen Public Art staff will prepare a contract that includes the scope of work, fee, schedule, and relevant terms and conditions. The scope of work will vary depending on the project, but will generally include final design and engineering, fabrication of the artwork, and installation of the artwork. For artists selected based on an interview process, Allen Public Art staff may recommend that the contract be phased such that the scope of work in the initial contract is for a Concept Proposal and the scope in the second contract is for the final design, engineering, fabrication and installation of the work. Before the contract is submitted for approval, Allen Public Art staff will meet with the appropriate Project Manager to review and coordinate the schedule.

Concept Proposal (interviews only)

If the artist is selected through an interview process, the initial step is to develop a Concept Proposal. Allen Public Art staff should organize a kickoff meeting with the relevant staff, contractors and consultants to allow the artist to become familiar with the site, project, and schedule. To develop the design, the artist may also need to meet with other project stakeholders. The Concept Proposal should be presented to the Public Art Committee and/or the Artist Selection Panel for their review and approval. The Concept Proposal may also be presented to the City Council.

Final Design and Engineering

Once the Concept Proposal is approved, or if the artist is selected based on his/her proposal, the artist will develop final design and engineering drawings for review and approval by the City before proceeding with fabrication. Allen Public Art staff will schedule meetings with the appropriate offices to review and approve the plans.

If the artist proposes any significant design changes, Allen Public Art staff will secure the approval of the Public Art Committee and the City before approving said changes in writing, per the terms and conditions of the contract. If the City requests any modifications due to changes in the project, Allen Public Art staff will review the proposed changes with the artist. If the parties are not in agreement, the City Manager or designee will act as arbiter. If the change will affect the budget, scope or schedule, Allen Public Art staff will initiate a contract modification.

Fabrication of Artwork

Once the final design and engineering drawings have been approved by the City, and upon receipt of Notice to Proceed, the artist may begin with the fabrication of the artwork. The fabrication may be done by the artist, or part or all may be done by subcontractors supervised by the artist. Allen Public Art staff may request a studio visit or written updates from the artist.

Installation of Artwork

In most cases, the artist will be responsible for the installation of the artwork. Allen Public Art staff should coordinate that installation with the artist and the Project Manager.

Dedication, Submittal of Project Documentation and Project Closeout

Once the artwork has been installed, and the related CIP project is complete, a celebratory dedication should be planned by Allen Public Art staff and the Public Art Committee. The artist should be required to submit all required paperwork, including all drawings and a maintenance and conservation worksheet, prior to project closeout and final payment.

STEP	OUTCOME	RESPONSIBILITIES
1. Artist Contract	Agreement between the artist(s) and the City outlining scope of work, fee, schedule and relevant terms and conditions.	• Prepared by Allen Public Art staff in consultation with selected artist and Project Manager (if applicable). • Approved by City Council over a certain threshold. • Signed by City Manager.
2. Concept Proposal	Approved Concept Proposal (if no already prepared through selection process).	• Allen Public Art staff coordinates kickoff meeting and stakeholder input. • Artist develops design and presents it to the PAC for approval. • Project Manager and project architect (if applicable) participate in kickoff and review final Concept Proposal.
3. Final Design and Engineering	Approved final design and engineering drawings.	• Artist prepares, or oversees the preparation of the necessary drawings and documents. • Allen Public Art staff coordinates review by appropriate offices, including the Project Manager and project architect (if applicable). • Significant changes from the initial Concept Proposal must be review by the PAC and the City and approved in writing.
4. Fabrication of Artwork	Complete fabrication of the artwork.	• Artist fabricates or oversees fabrication of the artwork. • Allen Public Art staff receives periodic updates and milestone reviews.
5. Installation of Artwork	Complete installation of the artwork.	• Artist oversees installation of artwork. • Artist works with Project Manager to schedule and coordinate with contractors.
6. Dedication, Documentation, Closeout	Community celebration of artwork, documentation on file, and all payments made.	• PAC and staff plan dedication, install plaque. • Allen Public Art staff receives documentation from artist. • Allen Public Art staff facilitates final acceptance of artwork. • Final payment made to artist.

PUBLIC ART IN PRIVATE DEVELOPMENT

Updates: The City of Allen should be more proactive in encouraging private developers to commission or acquire public art as part of new development projects. Many of the private development projects in Allen will offer opportunities to further the vision outlined in this Public Art Master Plan. New tools provide guidance for developers to have successful public art projects.

Options for Supporting Public Art

Developer wanting to support public art have different options.

1. *Pay into the Arts Projects Account.* Funds would be spent to commission public art projects in keeping with the vision and opportunities outlined in the public art master plan.
2. *Directly Commission or Acquire Art on Site.* The developer would take the lead in commissioning or acquiring art for their development.
3. *Outsource Commissioning of Art to Allen Public Art.* Allen Public Art staff, working with the Public Art Committee, would select an artist and manage the project using the City's implementation guidelines, with the developer involved both as a stakeholder and having final approval over artist selection and all phases of design.

Expectations

Allen's priority is for the public art commissioned or acquired by developers to reflect the vision and opportunities outlined in this plan. If the project is in any of the Growth Areas identified in the Comprehensive Plan, along the U.S. Highway 75 corridor, or in a pedestrian or mixed use development, the developer should also refer to the considerations for public art in these areas outlined in the public art master plan when identifying opportunities and selecting artists.

Commercial Expression

Public art projects should not include any form of commercial expression, including logos, color or audio motifs, slogans, themes or any other components that are suggestive of a commercial entity's identity, branding or marketing. The only exception would be a logo indicating the sponsorship of a project on signage or digital media placed near the project that identifies the project. Public art projects should not be seasonal or thematic displays (e.g., lights related to holidays or fundraising causes).

Architectural Integration

Public art may be integrated into the architectural design or ornamentation of a building. In all cases, architecturally integrated art should be visible to the public, generally by incorporation into facades visible from major streets or public spaces, or at public entryways.

Landscape or Plaza Integration

In the event that a development project includes a publicly accessible outdoor space, public art may be incorporated into the design of that space. The goal should

be to integrate the public spaces (visually, functionally, or through programming) into the broader public realm, and for the public art to support that. The art project should be visible and easily accessible from a public street, not behind or between buildings or in semi-private areas like courtyards or upper-level spaces. The space, and the art, should be designed to provide full benefit to the entire community, not just the users of the property.

Streetscape Integration

Public art integrated with streetscape design should be encouraged only to the extent that it supports the goals and recommendations of area plans that relate to that section of the city.

Recognition

The City of Allen should pursue opportunities to recognize private developments that work with the City to install public art on private property. Recognition opportunities could include a plaque/medallion placed near the artwork to recognize their contribution to public art in Allen or promotion of the art and the business's contribution in City publications.

GIFTS OR LOANS OF ARTWORK

Updates: Guidelines include more specific proposal requirements for donors and outline steps for technical and aesthetic review.

As with the acquisition of any new artwork, the Public Art Committee shall make recommendations to the City Council regarding the acceptance and display of gifts and long-term loans of works of art (greater than 90 days). The Public Art Committee may choose to include additional stakeholders in the review process. Loans of 90 days or fewer can be approved by the City Manager.

Proposal Requirements for Gifts and Loans

Donors who express an interest in making a gift or loan of a work of art to the City should be required to submit a proposal that includes:

1. Drawings, photographs and written descriptions of the artwork. This should include size, colors, weight, materials, and any information that will establish that the item has the requisite physical integrity to be placed on public display and withstand exposure to the natural elements.
2. An explanation of how the artwork supports Allen's vision for public art.
3. Background on the artist (resume or bio).
4. The proposed location for the installation.
5. The method of display, and required site improvements (i.e.: hardscaping, landscaping, buildings, utilities, security devices, anchoring, etc.).
6. Cost estimates for installing the artwork, including but not limited to site improvements, foundations, landscaping, seating, lighting and other improvements and the funding source to cover these costs.

7. Written explanation of legal issues, including but not limited to, certifying the current legal owner of the artwork, the existence of any copyrights, patents or other title rights in or to the artwork, and an explanation of any conditions or limitations on the donation of the artwork.
8. The estimated fair market value of the artwork.
9. A condition report, an estimate of ongoing maintenance and conservation costs, and the funding source to cover these costs.
10. The anticipated date(s) for the gift or loan to occur.
11. Any additional information the City deems necessary or appropriate.

Technical Review Criteria for Gifts and Loans

The City staff should first conduct a technical review of the proposed gift or loan. The review should focus on the following issues:

- An appropriate site has been identified.
- The work fits the vision of Allen Public Art.
- The work in question can legally be loaned or given to the City by the donor/ lender.
- The financial costs connected with accepting the gift are known and can be met, including, but not limited to, shipping, shipping insurance, site preparation, installation, proper signage, insurance, landscaping, lighting, conservation and maintenance.
- The work poses no safety or liability concerns.
- Appropriate recognition for donors and lenders of artworks can be provided.
- Maintenance and conservation requirements can be met.

Aesthetic Review Criteria for Gifts and Loans

The Public Art Committee should review the proposed gift or loan for aesthetic and site considerations. When reviewing the work the Public Art Committee should take into account the following:

- The artist should meet definition of artist that is included in the Public Art Master Plan.
- The artwork supports the City's vision for public art, contributes to the diversity of the City's public art collection, and upholds artistic standards.
- The artwork demonstrates excellence in aesthetic quality, workmanship and creativity.
- The artwork is appropriate to the site in scale and form and is of materials/ media suitable for the site.

Once the loan or gift has been approved, a written agreement should be prepared detailing the roles and responsibilities of the City of Allen and the entity lending or donating the work of art.

COLLECTION MANAGEMENT

Updates: Allen Public Art staff should continue to uphold collection management practices. No changes to guidelines.

Maintenance

Works of art in the Allen Public Art Collection should be cleaned regularly and/or otherwise maintained by the City Department responsible for the facility, building or site in which the work of art resides. Works of art should be maintained in a manner appropriate to the medium and characteristics of the artwork, and in accordance with the Visual Artists Rights Act of 1990. The City Department should report any damage or conservation needs to Allen Public Art staff and should not do any non-routine maintenance unless requested.

To assist in this maintenance, a maintenance and conservation worksheet containing information on each work of art leased, loaned, or owned outright by the City should be kept on file with Allen Public Art staff and the City department responsible for maintenance.. Works of art on loan should be maintained in accordance with the requirements of, and in collaboration with, the lender.

Conservation

In some cases, works of art in the Allen Public Art Collection will need special attention to ensure their proper appearance and longevity. For newly commissioned or purchased works of art, the artist should guarantee the work of art against any repairs for one year (unless otherwise stipulated in the contract). Once every 3-5 years, Allen Public Art staff should oversee a comprehensive survey of the Allen Public Art Collection and ensure all necessary repairs are conducted. The artist should be given the opportunity to participate, on a contractual basis, in the conservation of his/her work, either directly or in an advisory capacity.

Record Keeping

Allen Public Art staff should be responsible for keeping comprehensive records of all works in the Allen Public Art Collection. This information may include, but should not be limited to:

- Artist information
- Current contact information
- Resume or biography
- Basic artwork information (title, media, dimensions, date completed)
- Statement describing the work
- Maintenance and Conservation Worksheet

- Artist drawings, construction drawings or other technical information
- Fabrication information, including name and contact information for fabricator
- Funding source or source of artwork (if gift or loan)
- Documentation of the artist selection process and other community outreach or involvement
- Related documentation provided to the Finance Department for inclusion of the artwork in the list of City fixed assets

De-accession and Relocation

De-accessioning is a procedure for the withdrawal of artwork from the public collection. Relocation of artwork should be carefully considered if the work is considered site-specific and relocating the work would damage the work or alter the work from what the artist intended. Consideration of de-accessioning shall involve the same degree of careful review as a decision to commission a work of art. Decisions will be informed by professional judgment and made in the interests of the public.

Procedure

1. The City should not remove any artwork from the site for which it was selected, nor remove it from display, without prior review by the Public Art Committee.
2. The Public Art Committee shall review the circumstances surrounding the proposed de-accession, relocation or removal. The Public Art Committee may choose to hold a public meeting for the purpose of gathering community feedback on a proposed de-accession, relocation or removal or gather community input through other methods.
3. The Public Art Committee may recommend de-accession, relocation or removal of a work of art for any of the following conditions:
 - The condition or security of the artwork cannot be reasonably guaranteed;
 - The artwork requires excessive maintenance or has defaults of design or workmanship and repair or remedy is impractical or unfeasible;
 - The artwork has been damaged and repair is impractical or unfeasible;
 - The artwork endangers public safety;
 - Significant changes in the use, character, or design of the site have occurred which affect the integrity or relevance of the work;
 - Significant adverse public reaction has been documented over an extended period of time (a minimum of three years);
 - The work is of inferior quality or is judged to have little aesthetic and/or cultural value;

- A suitable location for the artwork has been identified that better satisfies the original goals of the project; or
 - The artist requests removal due to concerns listed above.
4. Allen Public Art staff should make a good faith effort to notify the artist that his or her work is being considered for de-accession. If the artwork is site-specific, staff should make a good faith effort to notify the artist that his or her work is being considered for relocation.
 5. During the review process, unless there is imminent danger to the public, the artwork shall remain accessible to the public in its original location.
 6. The Public Art Committee will make a decision and forward it to the City Council. De-accession, relocation, or removal requires the approval of the Public Art Committee and City Council.
 7. De-accession, relocation or removal of artwork shall be done in a manner that complies with all other applicable City, state and federal procedures, policies and regulations. For example, de-accession, relocation and removal actions must comply with applicable procedures and laws relating to the disposition of City property and with laws protecting artists' rights, such as the Visual Artists Rights Act. No works will be sold to City of Allen staff or Public Art Committee members.
 8. Proceeds from the sale of any de-accessioned artwork will be used to support the Public Art Program.

APPENDIX A SURVEY RESULTS

As part of the development of a Public Art Master Plan for the City of Allen, we developed, and with the assistance of the Parks and Recreation Department, launched an online survey. The survey was designed to gather input regarding people’s awareness of public art currently on view in Allen, to learn more about people’s perceptions of the City and its most important places, and to gather input on a broad set of possible directions for public art. The survey is one of several tools being used to gather input into the master planning process. The survey was launched on January 4, 2016. The survey received 298 responses.

1. Are you aware that the City of Allen has a Public Art Program?

Value	Percent
Yes	63.5%
No	36.5%

2. What examples of public art in Allen are you familiar with?

Please click on each image that you recognize.

Value	Percent
"Blackland Prairie Song," Andrea Myklebust and Stanton Sears, Allen City Hall	54.7%
"Out of the Park (boy)," Walt Horton, Allen Station Park	45.7%
"Jazz Medley," Rich Morgan, Stacy Road medians east of US 75	93.4%
"Ducks at Watters Creek," Douglas B. Clark, Watters Cree	64.5%
"Rail Ladder Fire," Christopher Fennell, Fire Station #5	71.9%
"Cisterna," Brad Goldberg, West Bethany Drive at Alma Drive	69.5%
"Oceano," Roger White Stoller, Allen Public Library	49.6%
"Stratum," Brad Goldberg, Allen City Hall	53.5%
"A is for Allen," Gordon Huether, Exchange Parkway medians east of US 75	76.6%

3. Of the projects that you picked, which is your favorite work of art and why?

• Ducks at Watters Creek (39)

- + Symbolizes that animals are welcome part of Allen
- + Interactive for children
- + Makes sense for location, site specific
- + Whimsical

• Rail Ladder Fire (37)

- + Simple
- + Powerful
- + Makes sense for location, site specific
- + Use of materials
- + Eye catching, impressive, modern

• Cisterna (15)

- + Beautiful and practical
- + Natural movement
- + Connection to nature and sustainability
- + Connection to past as farming community

• Blackland Prairie Song (14)

- + Beautiful
- + Lighting, lit at night
- + Represents area history, past and present, celebrates natural surrounding
- + Approachable and recognizable

• Out of the Park (boy) (14)

- + Art is meaningful to location
- + Suggests commitment to community and youth
- + Represents Allen as a sports town
- + Relatable
- + Realistic

• Jazz Medley (9)

- + Prominent public statement of Allen's commitment to public art
- + Makes you think about the meaning behind dates and numbers on leaves
- + Colorful

• Stratum (9)

- + Natural movement
- + Water feature

• **A is for Allen (9)**

- + Reminiscent of Santa Claus
- + Visual representation of transformation
- + Eye catching
- + Good placement, visible

• **Oceano (5)**

- + Elegant, sophisticated
- + Interesting
- + Abstract
- + Modern

4. Of these projects, pick up to three you think are visually interesting and represent the type of art you think would be successful in Allen.

Value	Percent
"Butterfly Gate," Mike Pennypacker, Clayton, MO	31.0%
"Emoji Energy," Ben Volta, Philadelphia, PA	7.4%
"Double Play," Robin Brailsford,, Frisco, TX	27.5%
"Moto Wall Digital," MOMO and Re-Public, St. Louis, MO	20.5%
"Ocotillo," Howard Kalish, El Paso, TX	26.7%
"Cuerpos Celestiales," Rolando Briseno, Frisco, TX	19.8%
"Turtle Park," Bob Cassilly, St. Louis, MO	43.4%
"Mistree," Douglas Hollis, Houston, TX	46.1%
"Jaguar," John Henry, Frisco, TX	3.5%
"Bubblegum Postcard," Kawandee Virdee, Grand Rapids, MI	11.2%
"Dawn's Silver Lining," Barbara Grygutis, Salina, KS	37.2%
"Texas Rising," Blessing Hancock, Lubbock, TX	27.5%
"Bulls," Peter Woytuk, Santa Fe, NM	16.3%
"Laumeier Pavilion," Frank Schwaiger, Sunset Hills, MO	18.6%
"Arlington Boulevard / Hwy 50," Vicki Scuri, Arlington, VA	20.2%

5. Of the projects you chose, what did you like about them?

- Interactive/ engaging (24)
- Beautiful/beautifying (23)
- Kid/ Family friendly (22)
- Colorful (17)
- Visually appealing/ eye catching (13)
- Nature influenced (9)
- Modern (7)
- Appropriate to setting/ site-specific (5)
- Practical use (5)
- Realistic (3)

6. What is the IMPACT public art should have in the City of Allen? Please choose up to four. Public Art in Allen should:

Value	Percent
Make signature visual statements.	35.0%
Add to the uniqueness and quality of design of community facilities and infrastructure.	55.4%
Provide opportunities for people to experience art that enriches their lives.	50.4%
Attract people to the city.	25.4%
Enhance, define and activate public spaces.	59.6%
Tell important stories about what makes Allen unique.	27.9%
Create whimsy and delight in everyday spaces.	46.1%
Encourage walking and exploration.	50.7%
Invite play and interaction.	50.0%
Provide opportunities for community engagement and participation.	23.2%
Other	3.6%

Other:

- Intellectually stimulating and challenging.
- Bring beauty, nature, history, and “class”. We aren’t bring “class” with some of this out-of-touch modern art.
- Significance
- Spots for photographs - Art should be “Go to the _____, you’ve got to see it, it is fabulous” It needs to be remarkable
- Stimulate art within the city students and adults alike
- It should be only the highest quality, but as much as the city can afford. Especially in densely frequented places like Allen Outlet area, Watters Creek, Fairview area, Allen High, and down McDermott...
- Be “in scale” with its setting.
- Provide cohesion to tie together architecture that is not consistent or well-planned
- Don’t care about the art
- Differentiate Allen from typical suburbs

7. What are the priority LOCATIONS in Allen for new public artworks? Please choose up to four. Public art in Allen should be located at:

Value	Percent
Gateways to the city	53.4%
Gateways to downtown	22.9%
Roundabouts	27.2%
Bridges	21.9%
New development sites	14.3%
New convention center	33.7%
Larger, regional and community-scale parks (e.g. Allen Station Park, Bethany Lakes Park, Celebration Park, Ford Park East, Ford Park West)	58.4%
Neighborhood parks	44.8%
Greenways and trails	40.1%
Recreation and aquatic centers	22.6%
Allen Public Library	23.3%
Schools	25.5%
Other	7.2%

Other:

- Other various thoroughfares throughout the city
- Appreciation for established neighborhoods
- Places that have significant public pedestrian traffic
- Old development sites
- Replace all concrete blocks on Exchange and donate to charity. Start with something either classy or natural
- Eagle Stadium would be a great location for public art
- Public art should be located where it can be enjoyed by the public without being a visual nuisance to neighboring residences.
- Can be seen from 75 or Tollway. Draw excitement into Allen from people just “passing by”
- Places that the general public visits rather than places that a person has to specifically make the effort to go to outside of their normal route.
- Any place that offers space for the most interaction
- I really choose all of these choices. I believe that they are all important
- Would be great to have it along sidewalks and street corners to encourage walking on the great sidewalks we have, for example, near Twin Creeks
- AHS, Gateway to shopping, restaurant areas, on McDermott near downtown...
- Shopping centers
- Along Bethany drive in East Allen
- Spend money on other things
- Anywhere!!
- Use land on exchange for amphitheater and a sculpture garden
- Public spaces such as Watters Creek, Shops at Fairview, Downtown, City Hall, etc

8. What types of PROJECTS would you like to see in Allen? Please choose up to four. Allen should commission public art projects that are:

Value	Percent
Large scale, iconic, highly recognizable and memorable.	42.8%
Incorporated into community buildings, parks and other facilities.	49.3%
Temporary installations that come and go and can be events in and of themselves.	17.6%
Pedestrian-scale visual surprises.	31.7%
Artworks that mark the entries to important areas of the community.	37.8%
Anchors of focal points of community gathering places.	50.4%
Peaceful, reflective, contemplative.	39.2%
Interactive and playful.	50.0%
Fun and functional (artist designed benches, bike racks, pavilions and more).	54.0%
Other	3.6%

Other:

- Multicultural art
- A mix of fun/function, interactive/playful and peaceful/reflective/contemplative depending on location and purpose.
- I like all the options EXCEPT temporary
- All! What if Allen became known for it's art!
- Again I would support all of these choices
- I love ALL of these ideas!
- Chicago Bean, murals, geometric sculptures like Ray Parish
- At schools so kids can be surrounded by art.
- Focus on other needs
- One large scale, iconic piece of art

9. What places in Allen do you take people to show them what Allen is all about?

- Watters Creek (69)
- Parks (45)
- Eagle Stadium (34)
- Celebration Park (21)
- Downtown (17)
- Heritage Center (16)
- Historic dam (12)
- City Hall (10)
- Allen Station (6)
- Connemara Conservancy (3)
- Old downtown (3)
- Biking trails (2)

10. What should public art say about Allen and the people who work, live and play here?

- Community oriented (38)
- Family oriented (26)
- Historic (19)
- High quality (19)
- Fun (18)
- Active (18)
- Innovative/ unique (16)
- Diverse (15)
- Welcoming (14)
- Creative (11)
- Vibrant (6)
- Open/inclusive (6)
- Progressive (5)

11. What is your zip code?

Zip	Count
75002	150
75013	98
Other	28

12. Do you live in Allen? If so, how long have you lived here?

Value	Percent
Less than 1 year	3.3%
1 to 5 years	14.8%
6 to 10 years	18.1%
More than 10 years	56.0%
I do not live in Allen.	7.9%

13. Do you work in Allen? If so, how long have you worked here?

Value	Percent
Less than 1 year	4.4%
1 to 5 years	14.7%
6 to 10 years	9.9%
More than 10 years	20.9%
I do not work in Allen.	50.2%

14. What is your age? (optional)

Value	Percent
Younger than 18.	2.7%
18-24	1.2%
25-34	9.9%
35-49	42.8%
50-64	33.2%
65 or older	10.3%

APPENDIX B ALLEN PUBLIC ART COLLECTION

The following represents works of art owned by the City of Allen.

Artist	Title	Location	Medium	Year
Walt Horton	<i>Out of the Park</i> (boy) #17 of 50	Allen Station Park Baseball, 301 E. Exchange Pkwy.	Bronze	1999 Sponsored by Allen Arts Alliance, funded by Allen Community Development Corporation
Walt Horton	<i>Out of the Park</i> (girl) #1 of 50	Allen Station Park Softball, 301 E. Exchange Pkwy.	Bronze	1999 Sponsored by Allen Arts Alliance, funded by Allen Community Development Corporation
Walt Horton	<i>Fish Tales</i> #36 of 50	Parks and Recreation Offices, 301 Century Pkwy.	Bronze	1999 Sponsored by Allen Arts Alliance, funded by Allen Community Development Corporation
Amanda Dunbar	<i>Historic Dam</i>	City Hall Rotunda, 305 Century Pkwy.	Oil on canvas	2000 Arts Alliance
Amanda Dunbar	<i>9/11 MIA</i>	Central Fire Station, 310 Century Pkwy.	Oil on canvas	2001 Arts Alliance
Amanda Dunbar	<i>9/11 MIA</i>	Fire Station 2 , 1100 E. Exchange; Station 3, 1021 E. Bethany; Station 4, 615 N. Alma	Giclee on paper	2001 donated by artist
Brad Goldberg	<i>Stratum</i>	Allen City Hall, 305 Century Pkwy.	Limestone, Water, Concrete, Planting	2004
Chance Dunlap	<i>Monstrum incarnata</i>	Allen Senior Recreation Center, 451 E. St. Mary	Welded metal and paint	2008, donated by Connie Rodenbaugh in 2012

Artist	Title	Location	Medium	Year
Roger White Stoller	<i>Oceano</i>	Allen Public Library, 300 N. Allen Dr	Bronze and black granite	2009
Andrea Myklebust & Stanton Sears	<i>Blackland Prairie Song</i>	City Hall Entry, 305 Century Pkwy.	Indiana limestone, stainless steel w/ bronze and glass accents	2011
Christopher Fennell	<i>Rail Ladder Fire</i>	Fire Station #5, 1950 W. McDermott Dr.	Decommissioned fire ladders and steel train rails	2011
Randolph Rose	<i>Maxey and Me</i>	Allen Public Library, 300 N. Allen Dr	Bronze	2010, donated by the Friends of the Allen Public Library
Gordon Huether	<i>'A' is for Allen</i>	1280 E. Exchange Pkwy. (Exchange Pkwy. medians east of US 75 Hwy.)	Limestone, steel & dichroic glass	2012
Sandy Stein	<i>Chac</i>	Cinemark Trailhead, Ridgeview Dr.	Limestone	1987, donated by the Robert Nellis Family in 2007, installed in 2014
Todd Griggs	<i>Wave Machine number 2, in pastels</i>	Cottonwood Crossing Neighborhood Trailhead	Metal and paint	2015, In collaboration with Wynne/Jackson, Inc.
Bill FitzGibbons & George Schroeder	<i>Current Drift</i>	Cottonwood Creek Trail Pedestrian Bridge, northeast of US Hwy 75 and Exchange Pkwy.	Marine grade aluminum	2015



FRISCO PUBLIC ART MASTER PLAN



ACKNOWLEDGMENTS

FRISCO CITY COUNCIL

Jeff Cheney, Mayor

John Keating

Shona Huffman

Brian Livingston

Tim Nelson

Will Sowell

Bill Woodard

FRISCO PUBLIC ART BOARD

Amy Hardin

Brad Sharp

Troy Pelias

Peter Burns

Robert Moroch

Gary Sextro

Roger Belveal

FRISCO CITY STAFF

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Henry Hill, Deputy City Manager

Nell Lange, Assistant City Manager

Shannon Keleher, Director of Parks and
Recreation

Stephen Ross, Public Art Coordinator

DESIGN TEAM

Designing Local Ltd.

Front Cover: Beacon, Pete Beeman
Right Above: Shawnee Trail Cattle Drive, Anita Pauwels
Right Below: Shawnee Trail Cattle Drive, Anita Pauwels

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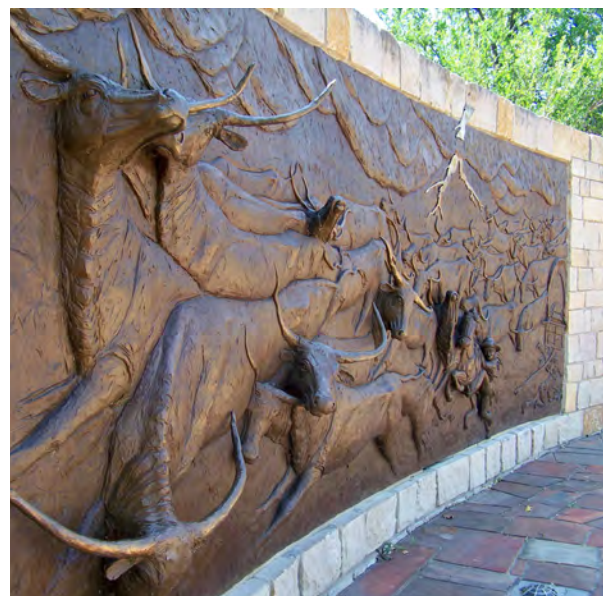
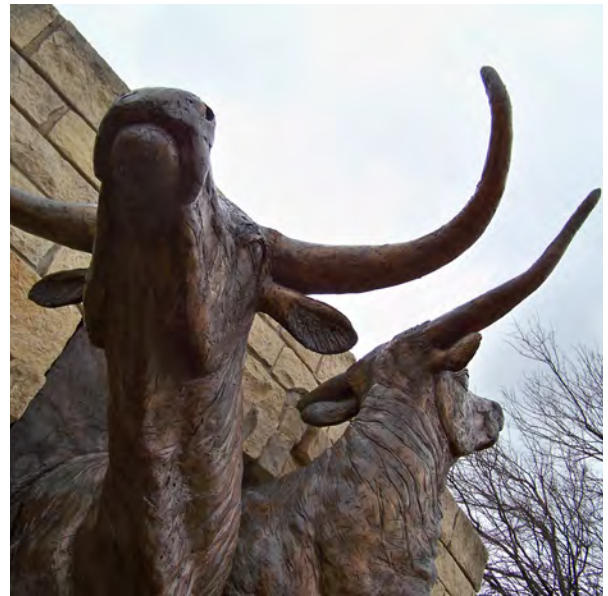




Photo: The Great Mystery. Anita Pauwels

CHAPTER 1

Why a Public Art Master Plan Update?

In 2002, the City of Frisco developed a public art program at a pivotal moment in its history. With a population of just over 50,000 residents, and a unique position in the North Texas Region, the City was poised for explosive growth, culminating with an anticipated population of just over 350,000 people by 2035.

Named one of the “fastest growing cities in the US” for multiple years, and the “fastest growing city” from 2000 to 2009 and again in 2017, development pressures soared, and careful planning and development became a priority of City leadership. Because of the anticipated swell in population and extraordinary development pressure, visionary leaders established a permanent funding source through a percent for arts ordinance that would shape the built environment in the City over the next 15 years as the development of the City grew to accommodate approximately 180,000 residents.

In 2004, a Public Art Master Plan was adopted that would guide the City in making public art decisions in the midst of an ongoing transformation from a smaller community to a booming suburb of Dallas, all while celebrating the characteristics that makes Frisco unique. Public art has been a vital tool for the city in creating distinctiveness in such a large region. The 2004 plan calls for art that celebrates the

anticipated transformation and metamorphosis of the City and sets out specific opportunities to complete that vision through installations at city facilities, neighborhood parks, hike and bike trails, road improvements and at numerous water projects. Since the adoption of the ordinance and the 2004 master plan, over 75 pieces have been commissioned for the City of Frisco and total over \$4,000,000.00 in investment. In addition, the Public Art Program hosts Art in the Atrium exhibition, featuring two-dimensional works by North Texas artists.

In 2017, thirteen years after the adoption of the original Frisco Public Art Master Plan, the City commissioned an update. Many of the goals and strategies developed in the 2004 Master Plan were complete and a plan looking forward to the next ten years was necessary. Many of the same needs are present today; a desire for distinctiveness in an even larger region, flexibility in the existing program, and a general want for increased pieces of public art. In addition, identification of relevant themes and direction for ongoing program development and management are ever present. This plan seeks to update the existing mechanism in which public art is commissioned in the City of Frisco and provides a framework to commission additional pieces for the City and manage the existing collection.

WHAT IS THE EXISTING MECHANISM THAT FUNDS PUBLIC ART?

Funding for the public art program has largely been sourced through Frisco's Capital Project Fund through a 1-2% allocation for specific Capital Improvement Projects (CIP). The allocation is calculated based on the total cost for each project including engineering, design, and construction costs. Once a project is deemed eligible for public art, the money is transferred into a public art project account, until the use of funds is permitted at the sale of the bond.

Once the location and budget is finalized, staff writes an Request for Qualifications (RFQ) for the project and artists are invited to respond. All responses are reviewed by an Artist Selection Committee and an artist is selected for the project. Upon selection of the artist, the Public Art Coordinator prepares the contract with the artist(s), ensuring all qualifications are met including insurance coverage, a proper budget, and schedules of payment and deliverables. The budget must be all inclusive of design, engineering, fabrication and installation. If the project is in excess of \$50,000.00, the contracts are sent to City Council for approval.

The artist then prepares a design proposal for review by the City Council appointed Public Art Board who may request additional issues be addressed or may recommend approval of the project as presented. Once the design proposal is approved by the Public Art Board and has been reviewed by staff, the artist begins work on the project. Throughout the process, City Staff works with the artist to ensure that all aspects of the contract and design proposal are implemented as presented. Upon completion, the artwork is installed at the Capital Improvement Project site.

The Public Art Board has provided guidance for the growth of the program since 2002 and has advised on policies, guidelines, and the appointment of selection committee members; served on artist selection panels; and reviewed preliminary and final designs of artwork. Members have also served as advocates for public art in Frisco. The Public Art Board along with City Staff have supported the creation of a refined vision for the Frisco Public Art Program, which is laid out on the following pages.



DINNER TIME
CLOSING TIME
PRIME TIME
HIGH TIME
FULL TIME
ON TIME
TEA TIME
IT'S ABOUT TIME

STAKEHOLDER INTERVIEWS

Over thirty stakeholders were interviewed in order to gain a clear understanding of the public art program and to understand the community vision for the program in the future. These stakeholders included Public Art Board Members, Council Members, arts administrators, city staff, art teachers from Frisco ISD, and engaged residents.

BRAINSTORMING SESSIONS

Informed by the initial stakeholder interviews, two brainstorming sessions took place to discuss the importance of the public art program in Frisco, how the program could improve and grow in the future, and what big, bold ideas were of interest to the community.



Photo: Surf Dog, Jeffie Brewer

SCHOOL ENGAGEMENT

Over 200 Liberty High School students were engaged to consider their role as students in the City as well as how they could specifically be involved with public art initiatives. Students participated in a workshop identical to the public brainstorming sessions.

SURVEY

As part of the public engagement process, a survey was conducted to understand the community perception of the public art program and the community's vision for public art in the future. Participants were also asked what makes Frisco an interesting, unique, and a great place to visit or call home.

WHAT WERE THE TAKEAWAYS FROM THE ENGAGEMENT OPPORTUNITIES?

As a result of the stakeholder interviews, engagement opportunities and survey responses, several themes emerged that should steer public art decision-making in Frisco.

1. Public art is a creator of public space and adds vibrancy and promotes a strong identity within a large urban region.
2. Frisco residents desire more creativity in their city through public art.
3. Public art should be accessible to all.
4. Public art can embody our community spirit and aspirations by honoring the past and celebrating the future.
5. High quality public art can represent the highest expression of culture and elevate the profile of Frisco.

PROGRAM FOUNDATION (RETOOLED)

The 2004 Public Art Master Plan set out the following Mission, Goals, and Guiding Principles, establishing the foundation on which the program was built. A few changes have been made to reflect new priorities and potential growth paths for a public art program at anticipated Frisco buildout.

MISSION

The mission of the City of Frisco Public Art Program is to promote cultural, aesthetic, and economic vitality in Frisco, Texas by integrating the work of artists into public places, civic infrastructure and development of the community. (2004 Public Art Master Plan)

VISION

Frisco's public art reflects the quality of life of Frisco while celebrating Frisco's unique character and enhancing civic pride and sense of place.

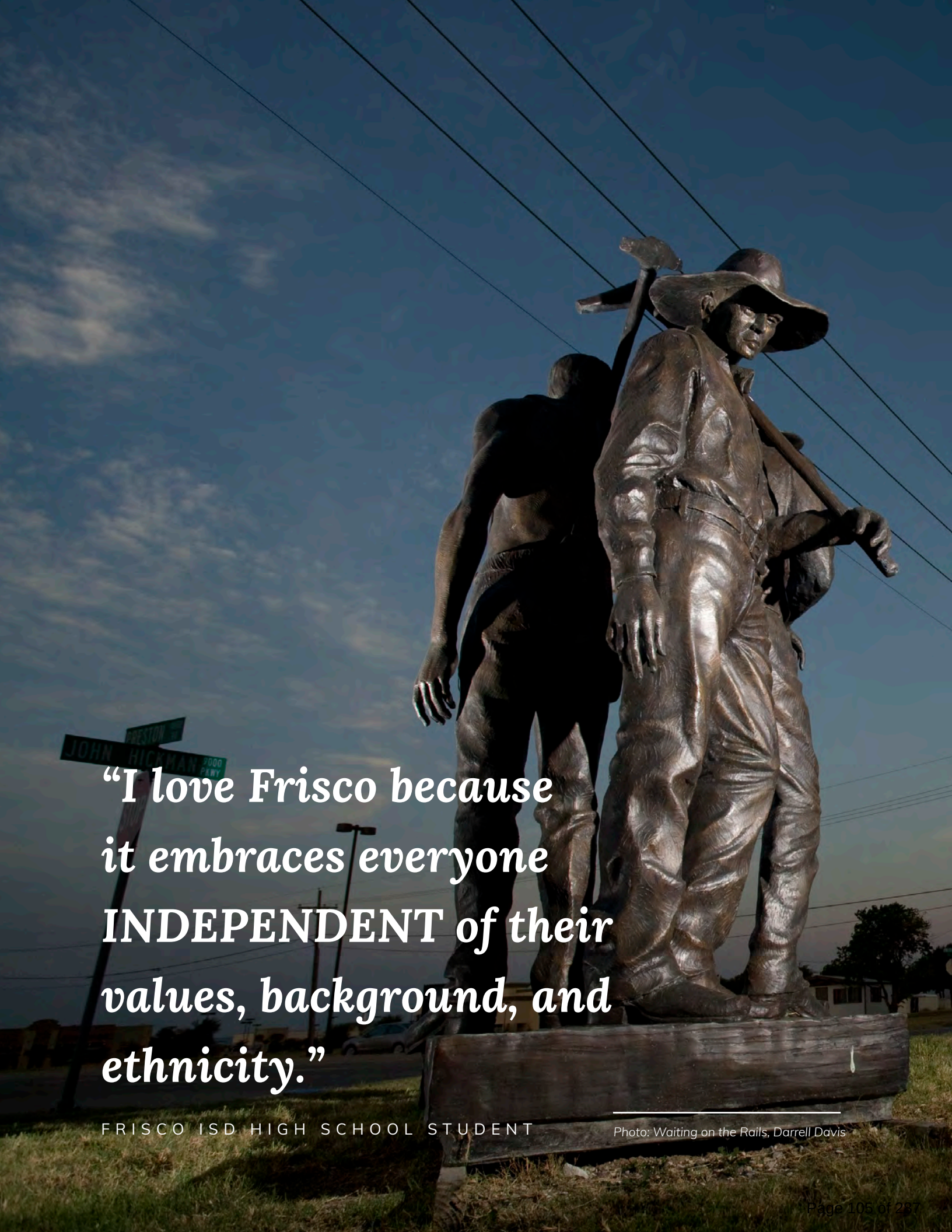
GOALS

- To further the development and awareness of, and interest in, the visual arts; (2004 Public Art Master Plan)
- To integrate the design work of artists into the development of Frisco's capital infrastructure improvements; (2004 Public Art Master Plan)
- To create an enhanced, interactive visual environment for Frisco Residents; (2004 Public Art Master Plan)
- To commemorate Frisco's rich cultural and ethnic diversity; (2004 Public Art Master Plan)
- To promote and encourage public and private art programs; (2004 Public Art Master Plan)
- To promote tourism and economic vitality in Frisco through the artistic enhancement of public spaces; (2004 Public Art Master Plan)
- To increase attachment to place
- Engage community partners to build support for public art

GUIDING PRINCIPLES

Frisco's public art will:

- Allow for artistic creativity and innovation (2004 Public Art Master Plan)
- Is community and site-oriented (2004 Public Art Master Plan)
- Is sensitive to community history, strengths, and aspirations (2004 Public Art Master Plan)
- Is developed in an open, informed atmosphere (2004 Public Art Master Plan)
- Articulates the values and vision of the community (2004 Public Art Master Plan)
- Is designed for a diverse and ever-changing audience (2004 Public Art Master Plan)
- Will be distributed citywide, focusing on areas where people gather
- Represent a variety of artistic media and forms of expression
- Be maintained for people to enjoy



*“I love Frisco because
it embraces everyone
INDEPENDENT of their
values, background, and
ethnicity.”*

FRISCO ISD HIGH SCHOOL STUDENT

Photo: Waiting on the Rails, Darrell Davis

COMMUNITY CHARACTER FRAMEWORK

As a result of the public engagement process, clear elements emerged of both what makes Frisco unique and how Frisco wants to define itself moving into the future. These elements are defined below in the Community Character Framework. A major goal of the Public Art Master Plan Update is to focus on the management of the existing collection and on building a cohesive collection in the future. Residents, business owners, and other stakeholders contributed their thoughts on what Frisco represents and what is important to the community. By using this community-defined essence, the City can facilitate a future of art that is meaningful, locally based, and will resonate with residents and visitors alike.

The following framework becomes a family of components that speak to the core identity of the City and should be used to evaluate city-commissioned artwork and private donations of art. Those who are considering making art for

Frisco can use this document to become inspired by our unique qualities and desires and add Frisco-specific ideas into creative projects.

Any ideas for art - from traditional pieces to the avant-garde and from the diminutive scale to the monumental - can be created using the framework. Public art in Frisco should express the affection and pride of residents; standing out among other communities within the North Texas region as a place that values creativity and excellence.

Artists may mix and match these elements into their designs or emphasize one element over another to accentuate what is most important to them and how they see Frisco. However creatively the components of the Community Character Framework are interpreted, they will serve as a reflection of the City and as an inspiration to the creative process.

FRISCO, A BRIEF HISTORY (VISIT FRISCO)

Frisco, Texas got its start from hardy pioneers who helped settle one of America's newest states: Texas, admitted to the Union in 1845.

Most families who came to the north Texas prairie followed the Preston Trail (today's Preston Road), a trail that began as an Indian footpath from the Red River south to Austin. Later, the route was known as the Shawnee Trail upon which millions of longhorn cattle were driven to markets in the north. The trail followed a high ridge of white rock that provided a dry path for the cattle. A Texas State Historic Marker about the Shawnee Trail is located at Collin College Frisco Campus.

With all of this activity, the community of Lebanon was founded along this trail and granted a U.S. post office in 1860. In 1902, a line of the St. Louis-San Francisco Railway was being built through the area, and periodic watering holes were needed along the rails for the steam engines. The current settlement of Lebanon was on the Preston Ridge and was thus too high in elevation, so the watering hole was placed about four miles to the west on lower ground.

A community grew around this train stop. Seeing the growth and opportunities, many residents of Lebanon decided to move and some even moved their houses to the new community on logs. The new town was originally named Emerson, but that name was rejected by the U.S. Postal Service as being too similar to another town in Texas. In 1904, the residents chose the name Frisco City in honor of the St. Louis-San Francisco Railway and later shortened it to its present name, Frisco.

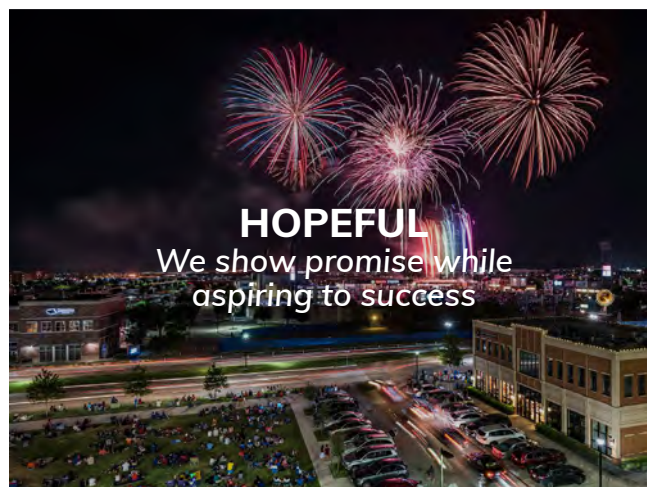
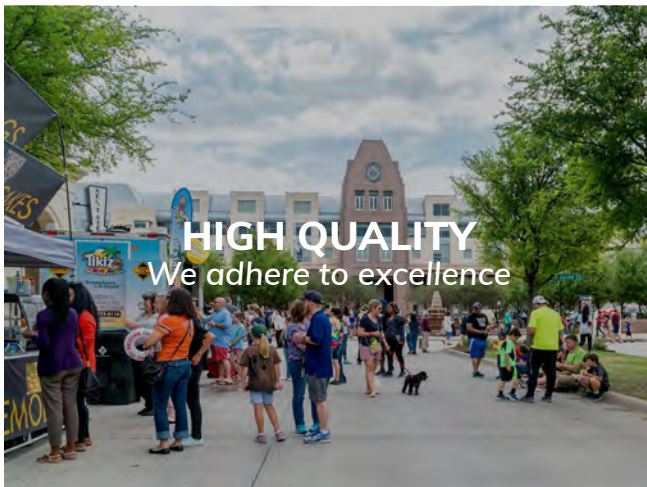
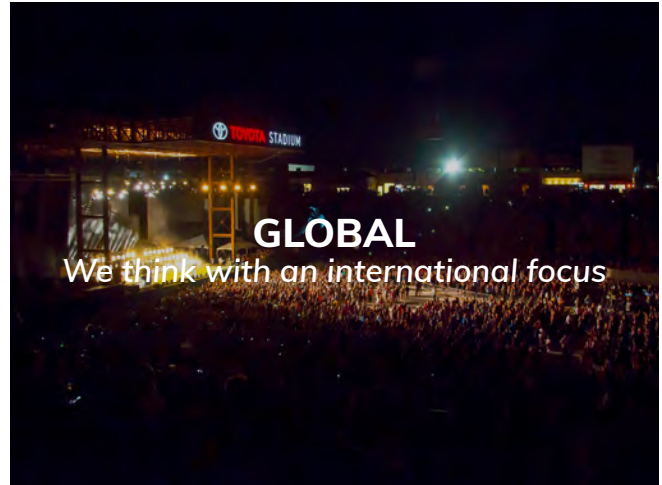
Frisco remained an agricultural center for decades, boasting five cotton gins at one time. The population remained below 2,000 residents until a growth spurt in the 1980s foreshadowed what was to come. By 1990, Frisco's location, its quality of life and visionary leadership contributed to it becoming the fastest growing city in the nation with a population of about 120,000 in 2011. Today Frisco's population is approximately 180,000.

WE ARE FRISCO: A SNAPSHOT OF US

The City of Frisco has an ambiance; a brand; an identity unlike any other city in the Dallas-Fort Worth metroplex and in the nation at large. In the following chapter are attributes that help to create our unique city and make us who we are. This snapshot - the Community Character Framework - should be used by artists and others working in Frisco to understand the community and to draw inspiration for projects of all kinds.

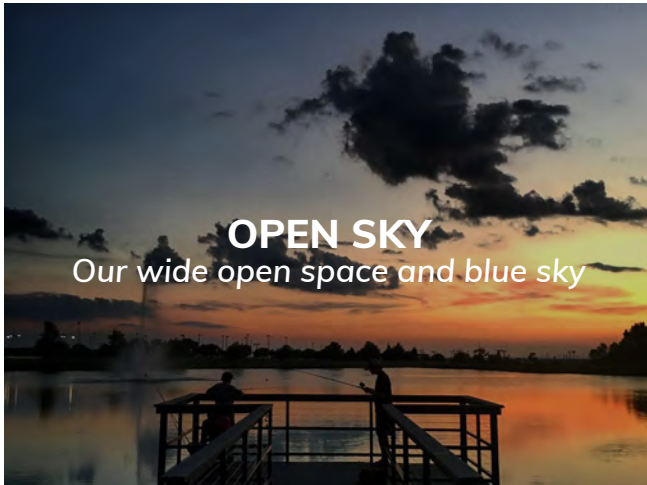
OUR FRISCO FEEL

In our collective quest to create a community that is livable, innovative, and deliberately world-renowned we've created an unmistakable brand. Our brand is based on how we see ourselves and what we want for our future.



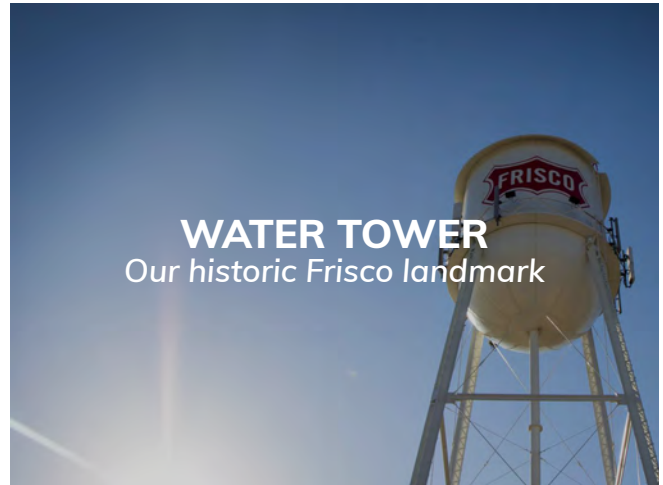
OUR LONE STAR PRIDE

Situated right in the heart of Texas, Frisco celebrates its great heritage while looking toward the future.



OPEN SKY

Our wide open space and blue sky



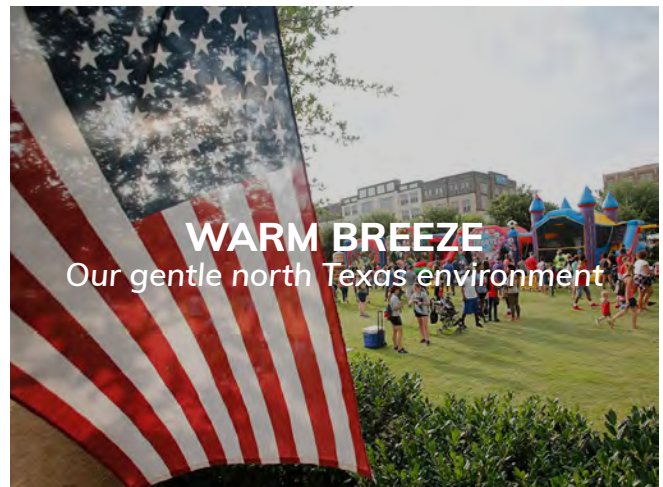
WATER TOWER

Our historic Frisco landmark



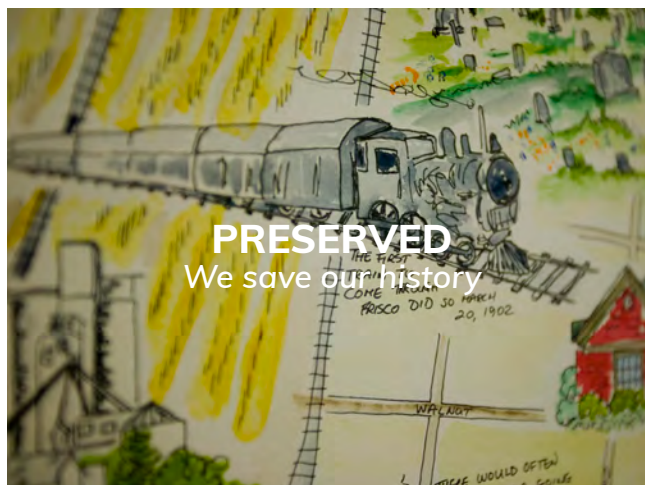
CATTLE DRIVE

Our cowboy heritage



WARM BREEZE

Our gentle north Texas environment

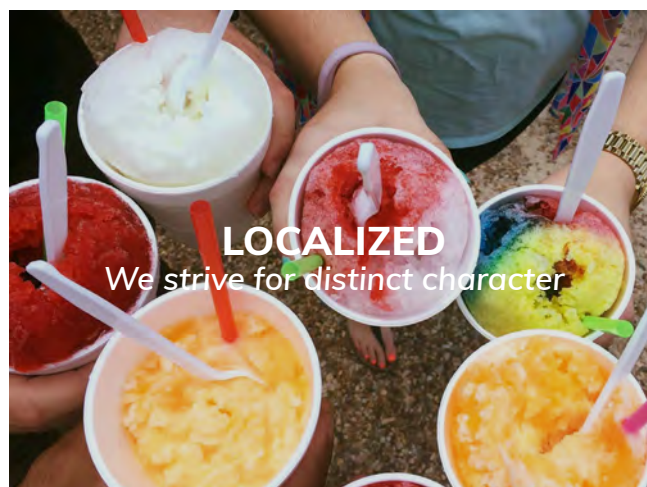
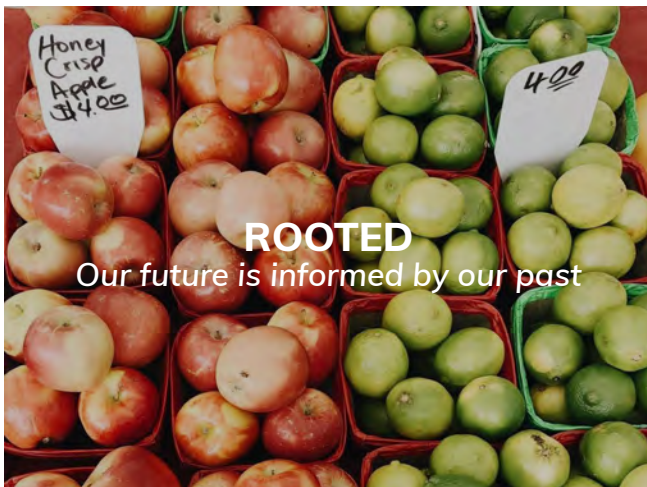


PRESERVED

We save our history

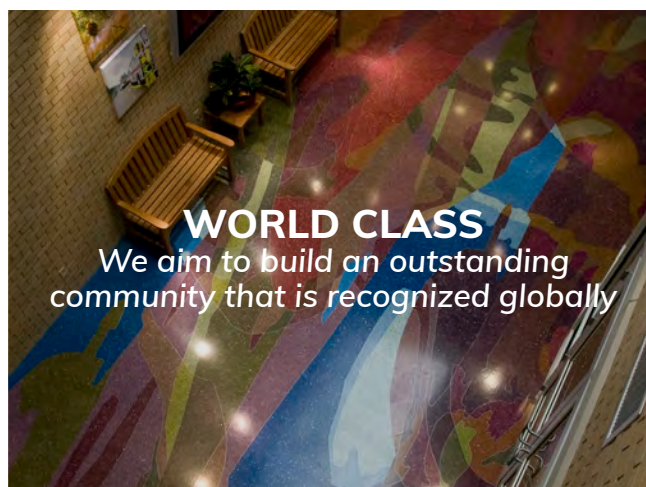
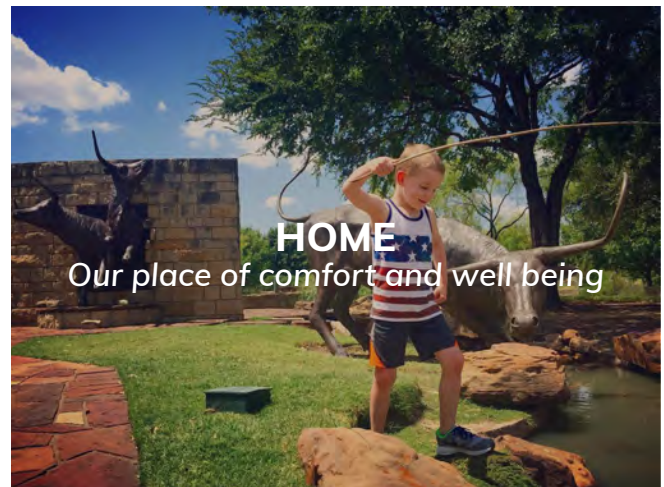
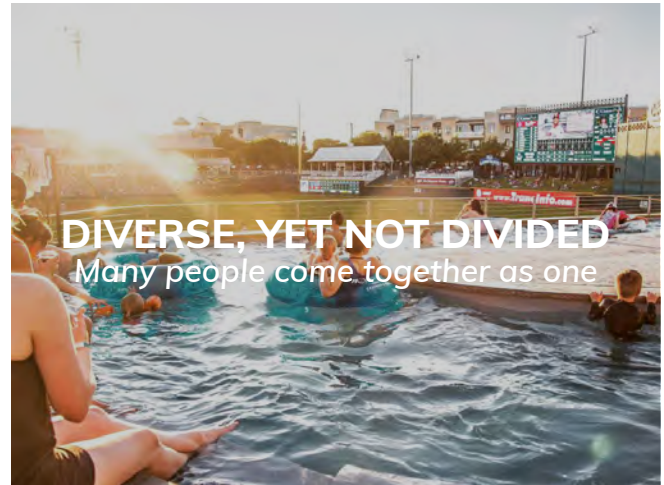
OUR ATTENTIVE PAST

The first residents of Frisco chose it for its great soil and bountiful yields. Our community has built upon those roots to create a modern city that is tied to our history.



OUR WELL PLANNED FUTURE

In Frisco we leave nothing to chance. Our residents are thoughtful in choosing to make our community their own corner of the world.





CHAPTER 2

Vision for Public Art at Buildout

Photo: Golden Goal, Larry Kirkland

The City of Frisco is one of Texas, and the country's, fastest growing cities. As Frisco has grown at a rate matched by few in the country, it has also devoted considerable resources to plan for its growth. The city has crafted a community of excellence based on this careful planning and high quality of life. In addition to sustainable and efficient growth, ensuring that it is a highly livable community is a key focus of the City. By integrating public art into the existing and future development of Frisco, life and creativity can be

injected into the built environment. Frisco can continue to shape an identity around public art and creativity, forming a sense of the place, and making it stand out in the North Texas region.

Through the public engagement process community members shared their vision for Frisco and its public art. The feedback was refined into a vision with several strategies that outline how public art can continue to have an impact in the community.



FRISCO: A CITY OF PUBLIC ART

*Below: The Thin Red Line, Mario Echevarria
and Chris McIntire*

The collective vision of the Frisco Public Art Program is a collection with:

- A cohesive, intentional, and well-planned feel.
- High accessibility and geographic diversity.
- An approach that integrates into the existing and future built environment.
- Brand recognition that is a part of the overall identity of Frisco.
- Utilization of showpiece elements that make a statement.
- Growth and funding beyond CIP projects.



HOW TO ACHIEVE THE VISION

On the following pages are a series of strategies along with the visions they seek to achieve. These strategies should be used by staff and the Public Art Board in order to help achieve the collective vision of Frisco as a city of public art.

STRATEGY #1: LOCATION TYPOLOGIES P. 23

STRATEGY #2: INTEGRATION OF PUBLIC ART IN FRISCO P. 30

STRATEGY #3: ENCOURAGE PUBLIC ART IN PRIVATE DEVELOPMENT P. 32

STRATEGY #4: PRIORITIZE LOCATIONS FOR PUBLIC ART P. 35



STRATEGY #1: LOCATION TYPOLOGIES

Future public art should be focused on the following location typologies throughout Frisco in order to create rhythm and impact throughout the city.

APPLICABLE VISION STATEMENTS:

- A cohesive, intentional, and well-planned feel.
- High accessibility and geographic diversity.
- An approach that integrates into the existing and future built environment.
- Brand recognition that is a part of the overall identity of Frisco.

APPROACH:

These locations were selected from stakeholder input and refined to create a list of ideal location typologies for public art in Frisco.

STREET INFRASTRUCTURE

Roads in Frisco provide access to residences, businesses, and the outside world. This widespread type of infrastructure provides vast opportunities to inject art into the built environment of Frisco. Though the potential to add art is expansive, it also must be tailored to the specific circumstances of various roadway infrastructure and its users. The three examples below provide some of the best opportunities for art in Frisco.

Gateways: An optimum opportunity to help solidify the brand and the identity of Frisco lies in adding art at the major gateways to the city. Public art in these locations can help reinforce the established identity of Frisco and help create a sense of place as residents and visitors enter the community.

Highways: Four major highways impact Frisco - both along the north (HWY 380) and south (Sam Rayburn Tollway) borders and right through the center (Dallas North Tollway) of the city, and Preston Road, an inner city highway that is integral to navigating through the city. With such great use by residents and physical impacts these highways provide a great opportunity to introduce art to the city that is meant to be viewed at a much different perspective and scale than most other works in the community.

Reference: Gateway Monument Program Guidelines, TxDOT 2010

Left: Cloudscape, Joshua Wiener

Roundabouts: As Frisco increasingly turns to roundabouts to help mitigate congestion and increase safety, these locations provide tailor made opportunities for placement of public art. Artwork in roundabouts have high visibility because of their strategic placement in high trafficked areas, but should only be considered when speeds are 40 mph or less. Any artwork considered must be visible at that speed and should not have intricate detailing that is only seen at close proximity. Landscape design should be considered in roundabouts. Artwork may also be acceptable on the approaches to a roundabout.



Above: The Open Gate, Regan Word, Sedona, AZ
Below: Stix, Christian Moeller, Nashville, TN

ROUNABOUT CRITERIA:

Safety is the number one concern when commissioning public art for roundabouts in Frisco.

A roundabout must have:

- Approach speeds from all directions of 40 mph or less.
- Allow for at least 6 feet of buffer between the truck apron and the center island public art zone
- A center island public art zone that has a radius greater than the height of the artwork.

An artist must:

- Consult with a Texas-licensed civil engineer to design the artwork including an assessment of vehicle impact scenarios.

The artwork must be:

- Designed to be seen from a distance. Artwork designs with details that might encourage pedestrians to cross traffic for closer looks should be discouraged.

PARKS AND OPEN SPACE

Development in Frisco continues to be planned and executed as the community grows by the thousands. Through the 2016 Frisco Parks and Recreation Open Space Master Plan, the City and the community have set forth a vision for a fully developed park, open space, trail, and greenway system. By using public art in Frisco's parks, open space, and trail network, the city can bolster its brand and image in unsuspecting places. Art in these spaces can be a tool to inspire health and activity.

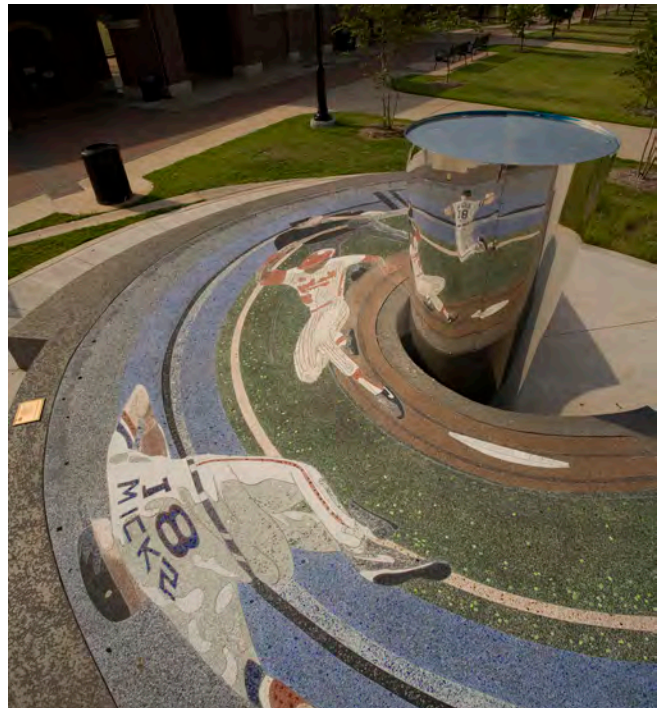
Neighborhood Parks: These smaller neighborhood-focused parks are great opportunities for human scale art that children and families can interact with on a daily basis.

Community Parks: As a hub and meeting place, our community parks will continue to be a focal point of the Frisco parks system. These parks present an opportunity to create larger scale pieces of art that reach more residents and visitors.

Trails and Greenways: In the future, Frisco's greenway and trail system will grow to become adjacent and accessible to the majority of residents in the community. These facilities present a great opportunity to create art installations that connect our community and promote walkability and healthy active lifestyle.

Left: Zoetropes, Robin Brailsford

Right: Double Play, Robin Brailsford



SPORTS AND RECREATION FACILITIES

With a worldwide reputation as a center of sports and recreation, Frisco draws hundreds of thousands of visitors a year to watch and participate in sports. The city has the opportunity to use public art in its sporting facilities in order to help reinforce the brand of Frisco and its reputation as a destination.

Professional Venues: Frisco is home to several professional sports teams providing ample opportunities to add public art into these facilities. By ensuring that sports in Frisco are connected to public art, the brand image of Frisco can be further reinforced.

Below: Frisco Flyer, Larry Kirkland





Above: Human Threads, Janice Hart

CULTURAL FACILITIES

Frisco has made a strong commitment to cultural facilities. These are an important economic development tools that can drive additional residents, businesses, and tourists to the city. Integrating public art into these facilities is a natural extension of their programming and can also create connections to sporting facilities and other locations. The City can use public art at its cultural facilities in order to continue to draw visitors to its world class facilities. Both examples below already have public art on site, but could benefit from additional public art placed on the site if an opportunity for temporary public art is revealed.

Frisco Discovery Center: The Frisco Discovery Center is an arts, science, and cultural center for the entire City. The Discovery Center houses the Black Box Theater, and the Frisco Art Gallery. In addition to those facilities, Sci-Tech Discovery Center and the National Videogame Museum are also tenants. Placing public art that explores science, innovation, and technology at the Discovery Center will further solidify Frisco's identity as a community that cares about the arts and sciences.

Frisco Heritage Center: The Frisco Heritage Center is a historical park where visitors can explore the Frisco Heritage Museum, historic buildings, a steam locomotive, a wooden caboose, and more. History is front and center here, as the exhibits invite visitors to explore the rich history of the area, chronicling the community's rise from a stop along the Shawnee Trail to the development of the city of Frisco. Public Art at the Heritage Center could focus on sharing local history and celebrating the growth of Frisco.

COMMUNITY FACILITIES

Frisco is well known for their amenities and their strong commitment to meeting the community's desire for gathering places. These are optimal locations to add public art since they are well used and frequented by people from the entire city. The examples below already have or will have public art on site, but could benefit from additional public art placed on the site if an opportunity for temporary public art is revealed.

City Hall: As the center of government in Frisco, City Hall is a particularly good location to add public art that makes a statement about the community. As future projects are constructed in and around City Hall or renovations are made public art should be a focal point in public arts and meeting places.

Library: The Frisco Library is a center of learning and creativity in the city. As a creative hub, public art is a natural component. This location provides great opportunities to locate public art as part of future capital projects.

Frisco Senior Center: Seniors in Frisco are among the most active residents. The Senior Center is programed with events and classes and is a hub of activity. Public art would fit well into the facility and any future facilities that are constructed.

PUBLIC SAFETY FACILITIES

Police and Fire: Police Stations, Fire Houses and other tertiary buildings such as evidence storage, laboratory, and maintenance facilities are important sites within Frisco. Adding public art as part of the construction of these buildings allows for the opportunity to add art throughout the community and helps draw attention to these facilities and those who serve within them.

Right: Frisco First, David Allen Clark



STRATEGY #2: INTEGRATION OF PUBLIC ART IN FRISCO

In order to integrate public art throughout Frisco in a thoughtful manner, evaluation criteria have been developed that will help the Public Art Board, staff, and future artists select optimal locations for art in Frisco.

APPLICABLE VISION STATEMENTS:

- An approach that integrates into the existing and future built environment.
- High accessibility and geographic diversity.
- Utilization of showpiece elements that make a statement.

APPROACH:

The following guidelines should be adopted by the Public Art Board and utilized for projects that are done at the discretion of the Public Art Board and bonded projects that have a nexus requirement.

EVALUATION CRITERIA FOR PUBLIC ART LOCATIONS (NO NEXUS REQUIREMENT)

When evaluating possible locations for public art projects that do not have a nexus requirement due to bond funding, the Public Art Board and staff should attempt to satisfy as many of the criteria below as possible.

Criteria 1: Highly Visible Location or Highly Visited Location

Due to the large amount of space in Frisco, selected locations should either provide the highest possible visual impact by being located on prominent thoroughfares, gateways, or intersections etc. or be in highly visited locations such as recreation centers, schools, dog parks, etc.

Criteria 2: Expands Geography of Public Art Collection

A significant portion of the existing public art collection is centered around the Frisco City Hall Campus and in neighborhood parks. These are natural and obvious locations for public art, especially in the early stages of a public art program. Future public art should attempt to add geographic diversity to the collection in order to provide better access and opportunity all Frisco residents.

Criteria 3: Multiple Viewing or Interaction Opportunities

Public Art is best when it is highly engaging. In order to engage the highest number of people possible, selected locations should be viable from many angles and from diverse perspectives. Open space located at a prominent intersection, a fire station located along a bike path, or a recreation center next to a school, are all examples of locations that provide many ways to view and interact with public art – and all exist in Frisco.

EVALUATION CRITERIA FOR PROJECTS WITH NEXUS REQUIREMENT

Qualifying projects that grow out of bond funded projects will often be required to be procured and placed as part of the CIP project that triggered the percent for art ordinance. In order to ensure that the public art be impactful to the city, the following criteria should be followed. These criteria should be communicated to the project development team and the project management team to ensure that they are followed for all public art funded by the city.

Criteria 1: Public Access During Business Hours

When placing a piece of public art as part of a CIP project - first and foremost – the art should be publicly accessible for all. This means that in buildings that have regular public access during business hours, the art may be located inside a publicly accessible space. In projects that are not publicly accessible, the art should be located on the exterior of the building or within view of a public road or right of way.

Criteria 2: Highly Visible Site or Highly Visited Site Within the Project

Even the most obscure city-funded infrastructure likely has a site that is more visible or visited than other areas. These sites should take precedent above other areas within a project. Inside a building this would mean locating the art in a highly trafficked area such as a main lobby or entryway. Outside this may mean an area of the building or site visible from a main arterial, trail, or other location where many people are likely to see it.

Below: Huddle, Tom Friedman
The Star, Frisco, TX



STRATEGY #3: ENCOURAGE PUBLIC ART IN PRIVATE DEVELOPMENT

Through its Zoning Ordinance, the City should continue to encourage public art and should bolster its status as favored element of the Development Incentive Program (Zoning Ordinance 4.09.03.b and 4.13.01.5c).

APPLICABLE VISION STATEMENTS:

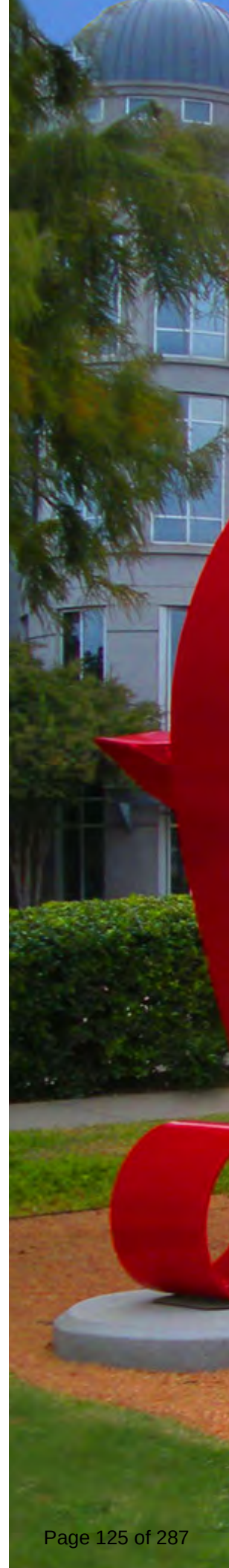
- Growth and funding beyond CIP projects.
- High accessibility and geographic diversity.
- An approach that integrates into the existing and future built environment.

APPROACH:

Frisco's current zoning ordinance encourages public art as a design element in non-residential development. The Development Services Department should continue to encourage public art as a favored element of the open space requirement. Public art should be encouraged in the following commercial development types: shopping districts, large scale commercial developments, large scale single family developments, and large mixed use commercial developments. Art within commercial developments that have a high level of detail must be located in an area that is accessible and safe for interaction. Art located in rights-of-way and in non-accessible areas should have a low level of detail and be visible from a greater distance.

An additional path forward is for Public Art Staff to develop a series of area specific art plans throughout the city that would identify locations, types of art, and media appropriate for the area. This public art should be positioned as an opportunity to reinforce distinct characteristics of these areas and make them desirable destinations. Developers could review the plans relevant to the area in which they are building and choose to invest in the realization of the artworks identified in the plans. Staff would be responsible for implementation of these plans.

Right: La Mujer Roja, Michelle O'Michael
Hall Office Park, Frisco, TX







STRATEGY #4: PRIORITIZE LOCATIONS FOR PUBLIC ART

Staff and the Public Art Board should create a running list of specific ideal locations for public art in Frisco that could be funded with non-CIP City funds or private donations. In addition, artist teams should be commissioned to create specific public art plans for areas in Frisco where public art is prioritized - particularly where large scale development is taking place.

APPLICABLE VISION STATEMENTS:

- Growth and funding beyond CIP projects.
- Utilization of showpiece elements that make a statement.
- High accessibility and geographic diversity.

APPROACH:

The optimal locations for public art in Frisco may not always align with the CIP projects which traditionally fund public art in Frisco. In particular several large scale developments have been completed and are anticipated in Frisco that may be ideal locations for public art. Along with other locations through the community, these large developments offer a unique opportunity to commission large-scale, iconic pieces of public art. These projects are ideal candidates for funding through public private projects and national grants.

UPCOMING LOCATIONS WITH ANTICIPATED PUBLIC ART COMPONENTS

Capital Improvement Projects anticipated to have public art components in the next three years are as follows:

- Frisco Roads Projects (\$45,000,000.00 investment, triggering up to \$900,000.00 in public art investment)
- City Hall and Library Facilities (\$32,000,000.00 investment, triggering up to \$640,000.00 in public art investment)
- Grand Park (\$20,500,000.00 investment, triggering up to \$410,000.00 in public art investment)
- Cultural and Performing Arts Center (\$14,000,000.00 investment, triggering up to \$240,000.00 in public art investment)
- Public Safety (\$11,490,000.00 investment, triggering up to \$229,800.00 in public art investment)

Right: Slapped Pipes, Bill and Mary Buchen

CHAPTER 3

Priority Action Plan

The implementation of this plan will require collaboration on a broad scale. City staff will collaborate with the Public Art Board and other critical decision-making entities to ensure clear and consistent interpretation of the plan throughout implementation. The goals and recommendations within this chapter will be implemented as staffing allows.

GOALS AND ACTION ITEMS

SHORT TERM GOALS (1-2 YEARS)

Process

1. Increase general awareness of the program and existing collection. Connecting more regional and local residents to the Frisco Public Art Program is integral to the future success of the program.
 - a. Marketing: Social and print media, as well as other technological advances, are important and useful tools to increase awareness of the public art program. Short videos and photos of pieces in the collection and a succinct description of the image or video are easy ways to establish an audience online. The use of hashtags are also great ways to engage new audiences and gain followers.
 - b. Activities: Planning activities around public art is a great way to spread awareness about the program. Activities include:
 - Artist talks: Invite artists who have pieces in Frisco to do an artist talk that is free and open to the public. Artists should explore their process for public art.
 - Unveiling activities: Host short events at the install of new pieces. Invite elected officials, neighbors, and community members to participate in the unveiling.





- Art Events: Additional art forms sited at Frisco public art pieces will encourage the public art in Frisco to have a synergistic value to it. Examples of events include: outdoor dance, Shakespeare in the Park, music concerts, scavenger hunts, and neighborhood festivals.
 - Lecture Series: Host a lecture series on the importance of art and culture in Frisco. Invite lecturers in from around the region to speak on the importance of public art in their communities and allow the public to ask questions after the presentation.
2. Encourage High Quality public art projects in private development through the Development Incentive Program. Frisco's current zoning ordinance encourages public art as a design element in non-residential development. The Development Services Department should continue to encourage public art as a favored element of the open space requirement (Zoning Ordinance 4.09.03.b and 4.13.01.5c). Public art should be encouraged in the following commercial development types: shopping districts, large scale commercial developments, large scale single family developments, and large mixed use commercial developments.
 3. Collection Management. The City currently has over 75 pieces in their collection and should commission a collection assessment to understand maintenance needs.
 4. Develop a five-year plan based on the 2019- 2024 Capital Improvement Project Bond Package. Upon completion of the 2019- 2024 bond package approval, staff should develop a project plan that incorporates each Capital Project site and project budget. This project plan should consider the existing collection and identify the best possible future public art opportunities for each site.
 5. Research and solicit outside funding from local and national nonprofits focused on public art. This will allow the program to participate in temporary public art installations as well as the installation of public art outside of the current CIP funding stream.
 6. Collaborate with other departments who are coordinating Capital Improvement Projects. Collaboration with departments outside of the Parks and Recreation Department to understand what Capital Improvement Projects are projected for implementation will help strengthen the public art process. This coordination will increase awareness of future projects and will allow for proper planning as it relates to integration of public art in Frisco Capital Improvement Projects.

Inclusion of the Public Art Coordinator at the early stages of project planning will provide professional expertise to respective departments as it relates to placement of public art including materials, site context, and scale.

Policy

To bring Frisco's ordinances and policies to current national standards, the following is recommended:

1. Update the Program ordinance language to reflect qualifying projects on p. 42.
2. Update the Board Responsibility and Authority section of Ord. 02-04-52. This updated text can be found on p. 48.
3. Adopt the Frisco Donation Policy on p. 54.
4. Adopt the Frisco Maintenance Policy on p. 58.
5. Adopt the Collection Management Policy on p. 61.

MEDIUM TERM GOALS (3-5 YEARS)

Process

1. Complete a Frisco Cultural Plan. There is strong community support for other forms of art offerings and expression that is more broad than public art. While public art is a major component of the City's art activities, the Division of Arts, Culture and Special Events in the Parks and Recreation Department has the Black Box Theater, the Frisco Art Gallery, Frisco Discovery Center and the Frisco Heritage Center. Each facility and program should develop their own strategic plan that becomes an element of the City's Cultural Plan. Many opinions expressed in the Public Art Master Plan outreach efforts pointed to a desire to assess all cultural facilities and programs and how they could be enhanced to provide a broad vision for arts and culture in the City of Frisco.
2. Engage community partners to build support for public art. Collaboration is the Frisco way- local businesses, community organizations and citizen groups should be engaged to collaborate on public art projects in order to leverage the community's financial resources and staff capacity to deliver high quality, diverse public art experience that would not be possible without partnerships. Possible examples include: sculpture parks that are owned by the city, but paid for and supported by a private donor, performing arts center that is built using a major endowment from community members, or an architecturally significant pavilion at a city-owned park.

3. Integrate large scale permanently-sited public art in key business areas. Several large-scale developments have been completed and are anticipated in Frisco. These large developments offer a unique opportunity to commission large-scale, iconic pieces of public art. An artist team or consultant should be commissioned by the City of Frisco Public Art Program to create specific public art plans for areas where large-scale development is taking place. When possible, the Public Art Area Plans should be developed in tandem with site plans for the developments. These plans should be followed by the developers of each site as public art is already an amenity option in Zoning Ordinance 4.09.03.b and 4.13.01.5c.
4. Complete action items detailed in the collection assessment. Action items may include extensive maintenance and conservation, deaccession, or replacement.

LONG TERM GOALS (5+ YEARS)

1. Review and update the Public Art Master Plan. The Public Art Master Plan should be updated every 5 to 10 years to respond to strengths, opportunities, weaknesses and challenges as the program grows. City Staff can complete this internally under advisement from The Public Art Board.
2. Provide ongoing financial and staff support for public art collection management and conservation. Adequate resources must be dedicated to oversee Frisco's growing inventory of Public Art both through evaluation of condition and through planning for regular maintenance.



APPENDIX A

Relevant Proposed Policy Documents

FRISCO PUBLIC ART BOARD AND PUBLIC ART PROGRAM

SEC. 2-140. FINDINGS INCORPORATED.

The findings set forth above are incorporated into the body of this division as if fully set forth herein.

SEC. 2-141. DEFINITIONS.

For the purposes of this division, the following terms, phrases, words and their derivation shall have the meaning given herein:

Art or artwork when used herein shall mean works in any permanent medium or combination of media produced by a professional practitioner in the arts, including architecture and landscape architecture, generally recognized as possessing serious intent and substantial ability. For the purposes of this division, the terms art and artwork do not include performing or literary arts such as dance, music, drama, or poetry unless expressed in a manner defined above.

Board when used herein shall mean the Frisco Public Art Board of the City of Frisco, Texas.

Board member when used herein shall mean the members of the Frisco Public Art Board, excluding the city manager who shall serve as an ex officio member of the Public Art Board.

Capital improvement project or CIP when used herein shall mean projects that are funded by the City of Frisco.

Capital project fund when used herein shall mean funds used for the acquisition of fixed assets or construction of major capital projects not being financed by proprietary or nonexpendable trust funds.

City Manager when used herein shall mean the City Manager of the City of Frisco, Texas, or his/her designee.

Frisco when used herein shall mean the City of Frisco, Texas.

Frisco Public Art Collection when used herein shall mean all works of art owned by the City of Frisco, Texas.

Public art master plan or plan when used herein shall mean the Public Art Master Plan of the City of Frisco, Texas, as it exists or may be amended. The public art master plan shall provide a strategy and vision for the systematic selection of pieces of art and locations of art to be included in public spaces.

Public art program when used herein shall mean the Public Art Program of the City of Frisco, Texas continued by this division.

Public art annual plan when used herein shall mean the annual plan developed by staff, detailing the public art projects and funding levels recommended for the upcoming year. The public art annual plan shall be submitted to city council for approval as part of the annual budget.

SEC. 2-142. - CONTINUATION OF PUBLIC ART PROGRAM.

The public art program is hereby continued to, among other things, promote and encourage public and private art programs, to further the development and awareness of, and interest in, the visual arts, to create an enhanced visual environment for Frisco residents, to commemorate Frisco's rich cultural and ethnic diversity, to integrate the design work of artists into the development of Frisco's capital infrastructure improvements and to promote tourism and economic vitality in Frisco through the artistic design of public spaces.

SEC. 2-143. FUNDING FOR THE PUBLIC ART PROGRAM.

- a. Funding for the public art program shall be accomplished by annually designating up to two (2%) percent but not less than one (1%) percent of CIP funding for the acquisition of public art, which may be derived from Frisco's Capital Project Fund, project partners, and/or grants as provided herein. The allocation shall be calculated based on the total construction costs, excluding all costs for demolition and real property acquisition for any given CIP. In addition, the appropriation for the public art program will be calculated only on the original appropriation for design and construction services, excluding any subsequent amounts appropriated for amendments and change orders. The allocation required by this paragraph shall not be made for capital improvement projects located outside Frisco city limits. All Capital projects qualify except the following: regular road maintenance, underground infrastructure and underground utility projects with no above ground components other than roads. Projects with underground infrastructure including utility projects should be included when there are visual elements of the project above ground. The total budget of the project should include all underground components.

- b. Acquisition funds provided by subsection (a) of this section shall be used for artist fees and costs related to the production of artwork.
 - i. Permissible expenditures include:
 - 1. The cost of the artwork and its installation;
 - 2. Waterworks, electrical and mechanical devices and equipment which are an integral part of the artwork;
 - 3. Bases or foundations necessary for the proper presentation of the artwork;
 - ii. Inappropriate expenditures include:
 - 1. Reproductions by mechanical or other means of original artwork (however, limited editions controlled by the artist, or original prints, cast sculpture, photographs, may be included);
 - 2. Decorative ornamental or functional elements which are designed by the architect or consultants engaged by the architect;
 - 3. Vegetative materials, pool(s), paths, benches, receptacle, fixtures, planters, etc., except when designed by artists;
 - 4. Art objects which are mass produced or of standard design, such as playground sculpture or fountains directional or other functional elements, except when designed by artists;
 - 5. Walls, pools, or other architectural elements on or in which the artwork is placed or affixed;
 - 6. Preparation of the site necessary to receive the artwork; electrical, water, or mechanical service for activation of the artwork, electrical, water, or mechanical service for activation of the artwork;
 - 7. Exhibitions and educational programs relative to the artwork before or after installation (lighting, registration, dedication, unveiling, insurance, security, and publicity or publications); and
 - 8. Consultant or designer costs related to public art projects unless deemed necessary by the artist.
 - 9. Funds shall not be used for professional graphics, mass-produced work or work not produced by a board-approved artist.

Due to funding restrictions associated with general obligation bonds and certificates of obligation, a separate maintenance and operations account will be established from the general fund.

- a. Appropriations for art shall be made through the approval of the public art annual plan as submitted in the annual budget. This annual plan will show the funding from that year's CIP and identify appropriate projects to be pursued for the upcoming

year, along with recommended funding levels by project of not more than two (2%) percent and not less than one (1%) percent. Any funds not expended at the conclusion of the fiscal year will rollover into the following fiscal year.

- b. For all grants sought by Frisco for CIPs in the amount of \$1,000,000.00 or more, Frisco departments shall include, when allowable by the funding entity, a request that two (2%) percent of the grant amount be authorized for art in keeping with the established public art master plan.

Likewise, when Frisco is not a CIP's sole funding entity, the art allocation shall apply only to Frisco's portion of the project cost, though all project partners are encouraged to participate.

SEC. 2-144. CONTINUATION OF FRISCO PUBLIC ART BOARD.

The Frisco Public Art Board is hereby continued for the purpose of, among other things, promoting art, selecting works of art and artists for commissioned pieces of art and implementing the public art master plan. The Public Art Board will, among other things, advise staff on the public art program and act in an advisory capacity to the City Council.

SEC. 2-145. NUMBER OF MEMBERS/APPOINTMENT/TERMS.

The members of the Public Art Board shall consist of seven (7) members, to be appointed by the City Council. Members shall be designated as places number one (1) through number seven (7). The term of office shall be for two (2) years. Places one (1), three (3), five (5), and seven (7) shall be appointed to two (2) year terms ending on September 30th in odd numbered years. Places two (2), four (4), and six (6) shall be appointed to two (2) year terms ending on September 30th in even numbered years. No Board Member shall serve for more than three (3) consecutive terms or six (6) consecutive years (whichever is less); provided, however, should a Board Member's replacement not be qualified upon the expiration of any term of a Board Member, then that Board Member shall holdover on the Public Art Board until a qualified replacement Board Member has been appointed. In addition to the seven (7) Board Members, the City Manager, or his/her designee, shall serve as an ex-officio member of the Public Art Board, but shall have no right to vote on any matter before the Public Art Board.

SEC. 2-146. BOARD MEMBERS QUALIFICATIONS.

Each board member shall be a qualified voter of Frisco and shall not be employees of Frisco. Each board member shall have any other qualification(s) as the city council deems necessary and appropriate.

SEC. 2-147. MEETINGS.

The Public Art Board shall have its regular meeting on the first Monday of each month. Special meetings may be called by the chair or by written request sent to the chair or vice-chair by three (3) members of the Public Art Board.

SEC. 2-148. QUORUM AND VOTING.

Four (4) board members shall constitute a quorum of the Public Art Board for the purpose of conducting its business, exercising its powers and for all other purposes. No action of the Public Art Board shall be valid or binding unless adopted by the affirmative vote of a majority of those board members present and voting.

SEC. 2-149. OFFICERS.

The Public Art Board shall have a chair, vice-chair and secretary whose terms shall be one (1) year. The chair, vice-chair and secretary shall be elected by the Public Art Board members. The chairperson shall preside over meetings and shall be entitled to vote upon each issue. The vice-chair shall assist the chair in directing the affairs of the Public Art Board. In the absence of the chair, the vice-chair shall assume all duties of the chair. The secretary shall keep the minutes of all meetings, and in the secretary's absence, the chair shall designate another member to act as secretary. The secretary shall submit a written report of all proceedings of the Public Art Board to the city council no more than three (3) weeks following each meeting. The secretary may accept the assistance of city personnel in taking and transcribing minutes, when available, but shall sign establishing accuracy, before officially presenting to the Public Art Board for approval.

SEC. 2-150. POWERS AND DUTIES.

- c. The Public Art Board shall act principally in an advisory capacity to Frisco staff and the city council in matters pertaining to public art.
- d. The Public Art Board's authority shall not extend to the direction, supervision, employment or termination of Frisco employees. No supervisory power of the Public Art Board is created.
- e. The Public Art Board will develop for city council approval a set of bylaws governing rules of procedure for their meetings and operation.
- f. The Public Art Board shall not have the power to obligate Frisco for funds and/or expenditures or incur any debt on behalf of Frisco.

- g. All powers and duties prescribed and delegated herein are delegated to the Public Art Board, as a unit, and all action hereunder shall be of the Public Art Board acting as a whole. No action of an individual board member is authorized, except through the approval of the Public Art Board or city council.
- h. The Public Art Board shall advise and make recommendations to city council pertaining to the execution of the public art master plan.
- i. The Public Art Board shall advise and make recommendations to the city council pertaining to, among other things, policies and procedures as identified in the public art master plan; CIP public art locations; artist selection juries and process; commission and placement of artworks; and maintenance and removal of artworks.
- j. The Public Art Board shall have any other power and/or duty as prescribed and authorized by the city council.

SECS. 2-151 - 2-159. - RESERVED.

FRISCO PUBLIC ART PROGRAM RESPONSIBILITY OF THE FRISCO PUBLIC ART BOARD

FRISCO PUBLIC ART BOARD PURPOSE AND RESPONSIBILITIES

The Frisco Public Art Board, established in 2002, advises the Frisco City Council in all matters pertaining to city-sponsored public art programs. The Board's primary goal is to increase the public's awareness of all visual arts including, but not limited to, exhibition of sculpture, paintings, mosaics, photography, and video.

The Frisco Public Art Board, as a decision-making body within the Frisco city government, will be responsible for interpreting and reviewing proposed public art projects based on the criteria identified in these policies and procedures, and making recommendations to the City Council.

The Public Art Board based has the following responsibilities:

- Provide guidance for and advise the Frisco Public Art program;
- Ensure the implementation of the Public Art Program is in accordance with the adopted administrative policies and procedures;
- Serve on artist selection committees;
- Recommend to the City Manager all proposals for artwork under \$50,000 to be placed or erected on the property of the City, or to become property of the City by purchase, gift, loan, or otherwise;
- Recommend to the City Council all proposals for artwork over \$50,000.00 to be placed or erected on the property of the City, or to become property of the City by purchase, gift, loan, or otherwise;
- Review and approve preliminary and final designs of public art projects;
- Review and make recommendations on the de-accessioning of artwork that is damaged, poses safety concerns, or is no longer appropriate for the site where it is located;
- Other responsibilities as requested by City Council; and
- Serve as an advocate for public art in Frisco.

Membership

The Frisco Public Art Board will be comprised of seven (7) members, each serving two-year terms. No Board Member shall serve for more than three (3) consecutive terms or six (6) consecutive years (whichever is less); provided, however, should a Board Member's replacement not be qualified upon the expiration of any term of a Board Member, then that Board Member shall holdover on the Public Art Board until a qualified replacement Board Member has been

appointed. Board members will be recommended and approved by the Frisco City Council and will be representative of the community demographic. Each board member must be a qualified voter of Frisco and must not be employees of Frisco. Each board member shall have any other qualification(s) as the city council deems necessary and appropriate.

Procedures

Board members will not recruit applicants or submit applications for the placement of their own artwork and/or projects. Board members must refrain from giving advice to applicants or answering their questions and direct such questions to the Staff Liaison. If the Board holds a public meeting, the hearing will be open to the public and the dates, times, and locations of these meetings will be posted on the City's website. Decisions will be based on a simple majority vote of the Board.

Conflict of Interest

Board Members will declare any and all conflicts of interest for all projects and artwork under consideration at the beginning of their meetings. A conflict of interest exists if a Board member, an organization the Board member is associated with, as a staff or Board member, or a Board member's family member, has the potential to gain financially from the project under consideration by the Board. In order to promote public confidence in this process, a Board member may also consider declaring a conflict if they think there may be a perception that they have a conflict. If a Board member has a conflict, he/she must not participate in the Board's discussion or decision regarding the project. They must also refrain from discussion about the project and from influencing fellow Board members.

FRISCO PUBLIC ART BOARD STAFF LIAISON

The Public Art Board Staff Liaison will oversee the Public Art Program, as well participate in the planning, purchasing, commissioning, donation, placement, handling, conservation, and maintenance of public artwork under the jurisdiction of all City departments. The success of the Frisco Public Art Program is dependent on having an experienced, dedicated Public Art Coordinator to administer all aspects of the program.

The Public Art Coordinator has the following responsibilities:

- Develop and implement the annual Public Art Work Plan in coordination with the Public Art Board and appropriate City departments and representatives.
- Oversee the administration of the commissioning of new works of public art including, but not limited to:
- Project planning - developing scopes of work and project budgets, coordinating with the Project Manager and project architect, and identifying community partners when necessary.
- Management of the artist selection process - developing and distributing RFQs and RFPs,

staffing the artist selection committees, and conducting artist workshops.

- Project implementation - developing contracts, getting necessary approvals, coordinating with the project manager, reviewing preliminary and final designs, and monitoring artist progress and compliance with the project contract.
- Documentation- keeping records of contracts, photographs, construction drawings, maintenance manuals, and meetings.
- Community education - assisting in garnering publicity for projects, facilitating public meetings, and developing educational materials.
- Oversee the work of project consultants
- Encourage private developers to include public art in their developments and guide them, when requested, through the process of selecting public art for their facilities.
- Identify collaborations and sources of funds
- Oversee a comprehensive conservation survey of the Frisco Public Art Collection and ensure all necessary repairs are conducted.
- Report to the Recreation and Parks Director
- Staff the Public Art Board

ARTIST SELECTION PROCESS

Purpose and Responsibilities

The role of the artist selection process will interpret and review artist's proposals based on the selection criteria.

The goals of the selection process are as follows:

- To satisfy the goals of the overall Capital Improvement Project or site through an appropriate artist selection.
- To further the mission and goals of the Public Art Program.
- To select an artist or artists whose existing public artworks or past collaborative design efforts have demonstrated a level of quality and integrity, or to encourage emerging local and regional artists to experiment in a safe environment.
- To identify an approach to public art that is suitable to the goals and demands of the particular project.
- To select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves.
- To select an artist or artists who can work successfully as members of an overall project design team.
- To ensure that the selection process represents and considers the interests of all parties concerned, including the public, the arts community and the City department involved.

ARTIST SELECTION METHODS

Open Competition

In an Open Competition, any artist may submit his/her qualifications or proposal, subject to any requirements established by the Artist Selection Committee. The Requests for Qualifications (RFQs) or Requests for Proposals (RFPs) should be sufficiently detailed to permit artists to determine whether their art is appropriate for consideration. Open Competition allows for the broadest range of possibilities for a site and brings in new, otherwise unknown, and emerging artists.

Limited or Invitational Competition

In a Limited Competition, or Invitational, several pre-selected artists are invited by the Artist Selection Committee to submit their qualifications and/or proposals. This method may be appropriate when the Public Art Board is looking for a small group of experienced artists, when there is a limited time frame, or if the project requirements are so specialized that only a limited number of already identified artists would be eligible. It is possible that this list of artists would come from a pre-qualified list.

Direct Selection

On occasion, artists may be chosen directly by the Artist Selection Committee. Direct selection may be useful on projects where an urgent timeline, low budget, or very specific project requirements exist. It is possible that this artist would come from a pre-qualified list. Approval of City Council and the City Purchasing Agent must be secured to utilize this selection method.

Direct Purchase

Some projects require the purchase of a specific artwork due to the exacting nature of the project or a very limited project timeline. In this case, the work must not be mass-produced. It is possible that this artwork would come from an artist on a pre-qualified list. Approval of City Council and the City Purchasing Agent must be secured to utilize this selection method.

Pre-Qualified Artist Lists

The Public Art Board may decide to develop a pre-qualified pool of artists from which it can choose artists for Limited Competition, Direct Selection and Direct Purchase. This pool would be developed based on a comprehensive review of artist qualifications. This list could be updated annually or bi-annually, depending on the frequency of new Projects.

ARTIST SELECTION COMMITTEE

Membership of Selection Committees

Membership will be recommended by the Staff Liaison and approved by the Frisco Public Art Board. The panel will be representative of the community demographic and will consist of at least five members selected from, but not limited to, the following representation:

- Artist or arts administrator;
- Project architect or landscape architect (if this representative wishes to recruit applicants, they will be non-voting);
- Public Art Board member;
- Parks and Recreation Board member;
- A project site representative (i.e., board member or departmental representative);
- City staff if project insight is deemed necessary;
- Community representative; and
- 2 at-large members (may be from project steering committee if not already represented, or students, educators, elected officials, etc.).

Procedures

Panelists will not submit applications for projects. Committee members will refrain from giving advice to applicants or answering their questions, and direct such questions to the Public Art Coordinator. All Committee meetings are open to the public; dates, times, and locations of these meetings will be posted on the city's website and at City Hall. The Public Art Coordinator will provide Committee members with a ballot to assist them in reviewing each application or interview. Decisions will be based on a simple majority vote of the Committee.

Conflict of Interest

Committee members will declare any and all conflicts of interest for all projects and artwork under consideration at the beginning of their meetings. A conflict of interest exists if a committee member, an organization the committee member is associated with as a staff or board member, or a committee member's family member, has the potential to gain financially from the project under consideration by the Committee. In order to promote public confidence in this process, a committee member may also consider declaring a conflict if they think there may be a perception that they have a conflict. If a committee member has a conflict, he/she must not participate in the Committee's discussion or decision regarding the project. They must also refrain from discussion about the project and from influencing fellow committee members.

CITY DEPARTMENTS

City Departments may recommend projects for possible funding or staff support by the Public Art Program. They may also include side proposals and funding in their own Capital

Improvement Plans. City Departments are also accountable to the City's public art policies and procedures. Public art projects under the jurisdiction of any City Department must be reviewed and approved according to the public art policies and procedures contained within this document.

INDEPENDENT BOARDS AND COMMISSIONS OF THE CITY

Independent Boards and Commissions may recommend their projects for possible support by the Public Arts Program. They may also include public art projects in their own requests to City Council. Public art projects developed in partnership with these entities must be reviewed and approved according to the public art policies and procedures contained within this document. City staff coordinating public art projects will work closely with the staff liaisons of these Boards when working in partnership with them or placing projects on their property. Agreements with these Boards will reflect and include the policies and procedures of all partner boards.

FRISCO PUBLIC ART PROGRAM DONATION OF PUBLIC ART PROCEDURES

All public art piece donated to the City of Frisco must come with a plan to fund and deliver ongoing maintenance or the resolution accepting the public art must identify how maintenance of the donated public art will be funded.

DONATION REQUIREMENTS

The City will consider donations on the following basis:

- The donation contributes to and enhances the City's public art collection;
- The donation meets a high standard of quality and is appropriate and meaningful to the community;
- The donation follows required City procedures including the submission of a Donation Proposal and a Maintenance Plan. Donation Proposal requirements are included in this policy. The requirements for the Maintenance Plan can be found in the Frisco Public Art Program Policy and Procedure for Maintenance Policy;
- The donation is made with the understanding that no City funds will be required for production, siting, installation, or ongoing operations and maintenance of the work without prior approval of the City of Frisco;
- The donation proposal includes a plan to fund and deliver ongoing operations and maintenance – or the resolution accepting the public art must identify how maintenance will be funded; and
- The donation proposal is reviewed and endorsed by the Frisco Public Art Board and approved by the City of Frisco.

The City will not accept a donation of artwork until all funds for its development, fabrication, siting, and installation have been secured. The City will consider the following types of donation proposals for artworks for City-owned property:

- An already completed work of art;
- A commissioned artwork by a specific artist or artists to be created especially for a City-owned property

ROLE OF THE SPONSOR OR DONATING ARTIST

A donation of artwork must have a sponsor or co-sponsors, who will prepare and present a donation proposal. The sponsor's principal roles are to state the intent of the donation and be responsible for raising or providing the funding for its production, acquisition, installation, and maintenance. Community groups or corporations can act as a sponsor, provided they can

demonstrate community support for the proposal. Demonstrating community support reinforces the public nature of the proposal.

DONATION PROPOSAL PROCEDURES

All offers of artwork proposed for property under City jurisdiction must be made in writing and submitted by the sponsor to the City of Frisco for review by Frisco Public Art Board. The donation proposal must contain the following for an already completed work or a commissioned artwork:

1. Rationale for the intent, purpose, and added value to the City of the proposed gift;
2. Brief statement about the artwork or project and biographical information about the artist, including resume and supporting materials;
3. Project timeline;
4. Site plan that shows the proposed location of the artwork, a photograph of the proposed installation site, and surrounding environment;
5. Visual presentation of the artwork on the proposed site(s), including drawings, photographs, and models of the proposed work with scale and materials indicated;
6. Maintenance plan, including operations and maintenance information citing requirements for ongoing maintenance and associated costs; and
7. Documentation of artwork ownership and statement of authority and intent to transfer ownership to the City.

The following additional information must be provided for a commissioned artwork to be created especially for a City-owned property:

8. Detailed budget, with costs for the project including site preparation, installation, and insurance that meets City requirements, and
9. Funding committed to date and proposed source(s) of funds.

DONATION PROPOSAL REVIEW PROCESS

All proposals for donations of artwork must follow a three-stage review process:

1. Review by the City of Frisco and the Public Art Board utilizing the Donation Review Criteria below;
2. Evaluation by a qualified professional public art conservator and/or arts professional such as a museum director, curator, historian, or writer/critic; and
3. Recommendations and findings from the conservator and/ or arts professional will be presented to both City Staff and the Public Art Board, who will prepare a report and request to be submitted to the Frisco City Council for approval.

If a donation is made that is valued at \$10,000.00 or less, the Public Art Board may recommend acceptance of the donation by the City Manager. If the donation is valued in excess of \$10,000.00, the acceptance of the donation must be approved by the City Council. If the Public Art Board decides against accepting the proposal, City Staff, in collaboration with the Public Art Board, will notify and provide a rationale to the sponsor and the artist.

DONATION REVIEW CRITERIA

The donation review process will include, but will not be limited to, the following:

- **City-owned Property** – Donated public artwork must be located on City-owned or City-managed property;
- **Relevance and Site Context** – Works of art must be appropriate for the proposed location and its surroundings, and/or complement the architecture, topography, history, and social dynamic of the location in which it is placed;
- **Artist and Artwork Quality** – The artist demonstrates the ability and potential to execute the proposed artwork, based on previous artistic achievement and experience. The artwork must enhance the City's public art collection;
- **Physical Durability** – The artwork will be assessed for long-term durability against theft, vandalism, and weather;
- **Public Safety and Liability** – The artwork will be assessed for any public safety concerns, as well as for any potential liabilities for the City;
- **Sustainability** – Consideration will be given to the environmental impact and sustainability of the proposed artwork, including its operations and maintenance requirements/costs; and
- **Legal** – Proposed terms of donation, legal title, copyright authenticity, artist's right to reproduce, liability, and other issues as deemed appropriate will be considered.

Memorial Gifts

Memorial gifts will have an additional review process, which will include, but will not be limited to, the following:

- **Timeframe** – The person or event being memorialized must be deemed significant enough to merit such an honor. The person so honored will have been deceased for a minimum of twenty-five years. Events will have taken place at least twenty-five years prior to consideration of a proposed memorial gift;
- **Community Value and Timelessness** – The person or event being memorialized represents broad community values and will be meaningful to future generations; and
- **Location** – The location under consideration is an appropriate setting for the memorial; in general, there should be some specific geographic justification for the memorial being located in a specific site.

ACCEPTANCE AND ACCESSION OF THE ARTWORK

If the proposal is accepted by the City of Frisco, a formal agreement will be negotiated outlining the responsibilities of each party (the City, the sponsor(s), the artist, and outside contractors, where applicable).

The agreement will address project funding, insurance, siting, installation, operations and maintenance, project supervision, vandalism, the right of removal or transfer, public safety, and other issues as necessary.

The City of Frisco will be the owner of the artwork and reserves the right to remove or alter the work to ensure public safety or because of any other City concerns. The City upholds copyright law and the Visual Artists Rights Act of 1990. Any changes will be made in consultation with the artist and sponsor(s).

The completed and installed artwork will be accessioned and added to the City's inventory list and master database with all accompanying documentation.

REMOVAL, RELOCATION OR DEACCESSION OF THE ARTWORK

In accepting a donation of artwork, the City of Frisco will not be bound by any agreement with the donor that restricts the City's ability to act in the best interest of the City of Frisco. Nothing in the acceptance of a donation of artwork shall prevent the City from approving subsequent removal, relocation or deaccessioning of such donations if it serves the City's best interest to do so. The City will deaccession and dispose of works of artwork in its collection in accordance with the Deaccession and Relocation Policy.

FRISCO PUBLIC ART PROGRAM

POLICY AND PROCEDURE FOR MAINTENANCE

INTRODUCTION

The Frisco Public Art Maintenance Program uses the Public Art Fund appropriated through the General Fund.

The Public Art Maintenance Program will be administered by the City of Frisco under advisement of the Frisco Public Art Board through yearly evaluation and planning for maintenance of the existing collection.

The Program addresses:

- Accessioning and inventorying the City's collection of public art;
- Conducting a semiannual Survey and Condition Assessments of all work in the collection;
- Preparing a semi-annual Public Art Maintenance Plan; and
- Overseeing routine maintenance and special conservation treatment of the City's public art collection.

Every five years, the City of Frisco will conduct an assessment of the condition of all public art with a qualified professional conservator and develop a prioritized list of works in need of conservation or maintenance. This list will be the basis of the semiannual Public Art Maintenance Plan.

Under this plan, trained City staff may carry out routine maintenance. For work in need of a higher level of maintenance, specialized care, or conservation treatment, the Program will utilize the maintenance funds available held in the Public Art Fund.

PROCEDURES PRIOR TO THE PUBLIC ART MAINTENANCE PROGRAM

Maintenance Plan

Understanding maintenance, and care of public art begins before an artwork is created. During the design phase or when a donation is initiated, the City, artist, or sponsor will review and analyze their design proposal and advise on maintenance and operations of the artwork.

On behalf of the City, artist, or sponsor, the appropriate party will submit a Maintenance Plan to the City of Frisco and the Public Art Board, who will review and then catalogue any tasks associated with maintenance of the artwork.

The Maintenance Plan will enable the City and the Public Art Board, to:

- Evaluate the quality and sustainability of the proposed or existing public artwork;
- Establish maintenance requirements, assign schedules, and identify potential costs; and

- Determine if the City of Frisco should accept or decline the design proposal and/or public artwork.

To produce the Maintenance Plan, the artist should examine and render an opinion on the following:

- Durability;
- Type and integrity of materials;
- Construction/fabrication technique;
- Internal supports, anchoring and joining, and footings;
- Landscaping;
- Vulnerable and delicate elements;
- Drainage of artwork;
- Potentially dangerous elements;
- Security;
- Location;
- Environment;
- Whether the design encourages/discourages interaction; and
- Effects of skateboarding, graffiti, and any other potentially damaging activities.

The Maintenance Plan will include:

- A record of the artist's intentions for the work of art;
- Recommendations to mitigate potential problems discovered during the examination;
- Notes about how the artist would like the work of art to age;
- An itemization of long-range considerations and care, highlighting maintenance and the anticipated needs for periodic conservation treatment or repairs; and
- Identification of the lifespan of the artwork and a prognosis of its durability in consideration of that lifespan.

Lifespan of Artwork

This lifespan will be selected from one of two categories:

- Medium-Term 10- 25 years.
- Long-Term 25+ years.

The artwork may also be identified as site-integrated, or part of the site and/or the architecture, as appropriate and will fall into the Long-Term lifespan category above.

Utilization of the Maintenance Plan

The Maintenance Plan will be used to:

- Advise the Public Art Board, City Department Directors, and others who must review and approve design proposals or accept or decline donated public artwork;

- Troubleshoot the production of construction drawings, the fabrication of the artwork, and the preparation of the site;
- Follow-up on the artist's recommendations; and
- Refer to during the post-fabrication/installation inspection to prepare a final report and a punch-list to complete the project.

The City of Frisco and the Public Art Board, professional conservators, and artists will strive to address the recommendations in the Maintenance Plan without unduly interfering with the aesthetic intent of the proposed public art.

Post Fabrication/Installation Inspection

The Post-Fabrication/Installation Inspection will be based upon and follow-up on the Maintenance Plan that was carried out during the design phase. It will include the following:

- Ensure that recommendations made in the Maintenance Plan and during fabrication were followed;
- Confirm that the artwork is executed as proposed and agreed upon;
- Confirm that there are no missing or incomplete elements;
- Establish that materials quality and stability are acceptable;
- Establish that fabrication quality and stability are acceptable;
- Confirm that installation is stable and secure;
- Confirm that stainless steel is fully and properly "passivated";
- Confirm that, if required, protective coatings have been applied;
- Ensure that warranties for electronic and other media are submitted as necessary;
- Identify any remaining vulnerabilities;
- Confirm no new damage resulting from installation process;
- Ensure that the maintenance and operations plan is accurate; amend as needed; and
- Confirm that the plaque/public notice meets program guidelines and is properly installed.

FRISCO PUBLIC ART PROGRAM

COLLECTION MANAGEMENT POLICY

The City of Frisco acquires artworks by commissions of the City's Percent for Art Ordinance and through gifts from groups and individuals. Processes for these acquisitions are dictated by the Frisco Public Art Board and Public Art Program Ordinance and by the Donation Policy and/or by the City's contract with the artist(s). Artworks acquired through these processes are considered to have been accessioned into the City's Permanent Collection and must be cared for in accordance with the Policy and Procedure for Maintenance Policy and the Collection Management Policy. Artworks in the City's possession that were acquired outside of or before these policies may not be accessioned pieces of the Permanent Collection and thus may not be subject to the Artwork Collection Management Policy. The Collection Management Policy is intended to maintain the value of the City's Permanent Collection and guard against the arbitrary disposal of any of its pieces.

OBJECTIVES

- Maintain a collection management program that results in a high-quality, City-owned public art collection;
- Eliminate artworks that are unsafe, not repairable, or no longer meet the needs of City of Frisco;
- Respect the creative rights of artists; and
- Support an efficient workload for staff.

DEFINITIONS

Deaccession means a procedure for the withdrawal of an artwork from the Permanent Collection and the determination of its future disposition.

Relocation means a procedure for the movement of an artwork from one location to another.

Life Spans

- Medium-Term 10- 25 years.
- Long-Term 25+ years.

GENERAL POLICIES

Removal from Public Display

If the artwork is removed from public display, the City of Frisco may consider the following options:

- Relocation: If City Staff and the Public Art Board decide that an artwork must be removed from its original site, and if its condition is such that it can be re-installed, the City will attempt to identify another appropriate site. If the artwork was designed for a

specific site, the City will attempt to relocate the work to a new site consistent with the artist's intention. If possible, the artist's assistance will be requested to help make this determination.

- Store artwork until a new site has been identified or the City decides to deaccession the artwork.
- Sale or trade the artwork after deaccession.

Provision for Emergency Removal

In the event that the structural integrity or condition of an artwork is such that the artwork presents an eminent threat to public safety, the City may authorize immediate removal without Public Art Board approval or the artist's consent, by declaring a State of Emergency, and have the artwork placed in temporary storage. The artist and the Public Art Board members must be notified of this action within 30 days. The City and the public Art Board will then consider options for repair, reinstallation, maintenance provisions or deaccessioning. In the event that the artwork cannot be removed without being altered, modified, or destroyed, and if the Artist's agreement with the City has not been waived under the Visual Artists' Protection Act, the City must attempt to gain written permission before proceeding. In the event that this cannot be accomplished before action is required in order to protect the public health and safety, the City shall proceed according to the advice of the City attorney.

Criteria for Deaccession

The City may consider the deaccessioning of artwork for one or more of the following reasons in the event that it cannot be resited:

1. An artwork is not, or is only rarely, on display because of lack of a suitable site.
2. The condition or security of the artwork cannot be reasonably guaranteed.
3. The artwork has been damaged or has deteriorated and repair is impractical or unfeasible.
4. The artwork endangers public safety.
5. In the case of site specific artwork, the artwork's relationship to the site is altered because of changes to the site.
6. The artwork has been determined to be incompatible within the context of the collection.
7. The City of Frisco, with the concurrence of the Public Art Board, wishes to replace the artwork with work of more significance by the same artist.
8. The artwork requires excessive maintenance or has faults of design or workmanship.
9. Written request from the artist.

Integrity of Artworks

The Frisco Public Arts Program will seek to insure the ongoing integrity of the artwork and the sites for which they were created, to the greatest extent feasible, in accordance with the artist's original intentions, and consistent with the rights afforded by the 1990 Visual Artists Rights Act.

Access to Artworks

The City will seek to assure continuing access to artwork by the public, although the City may limit availability due to circumstances such as funding, public safety, display space, and deaccession processes.

Life Spans

Life spans that have been assigned to the work during the commissioning process will be taken into consideration as part of requests for deaccession or removal. For artworks that have not been assigned a life span, the Public Art Coordinator may engage experts to assist in assigning the artwork a life span, based on the life expectancy of the artwork's materials and fabrication methods.

APPLICATION PROCESS

Preliminary Request

Permanent artworks must be in place for at least five years before deaccession or relocation requests will be considered, unless matters of public safety necessitate the removal. Deaccession or relocation requests may be submitted by one of the following:

- Neighborhood organization or Homeowners Association;
- City Department;
- Independent Board or Commission of the City; and
- City Council Member.

The Public Art Board reviews a preliminary request from the applicant. If this Board votes in favor of considering the request, then the Public Art Coordinator works with the applicant to bring a full proposal before the Public Art Board.

DEACCESSION AND REMOVAL FORM

The Public Art Coordinator will provide applicants with an application form that will serve as the applicant's formal request for consideration by the Public Art Board.

REVIEW PROCESS

The Public Art Board will review requests and make a decision regarding deaccession or relocation.

Public Meeting

The Public Art Board will hold at least one public meeting for the purpose of gathering community feedback on a proposed deaccession or removal. The Board may also decide to hold additional public meetings or gather community input through other methods. The Public Art Board may seek additional information regarding the work from the artists, galleries, curators, appraisers or

other professional prior to making a recommendation. If relocation is proposed, a public meeting is not required.

Artist Involvement

If deaccession or removal is recommended, the artist (if available) will be contacted and invited to provide input to the Public Art Board. The artist's contract, along with any other agreements or pertinent documents, will be reviewed and sent to the City Attorney's Office.

Recommendation

The Public Art Coordinator will prepare a report that includes the opinion of the City Attorney on any restrictions that may apply to the specific work. The Public Art Boards' recommendation may include dismissing the request and/or modifying, relocating, selling, donating, disposing, or storing the artwork.

The Public Art Coordinator will provide all relevant correspondence including, but not limited to:

1. Artist's name, biographical information, samples of past artwork, and resume.
2. A written description and images of the Artwork.
3. Artist's statement about the Artwork named in Deaccession or Relocation Request (if possible)
4. A description of the selection process and all related costs that was implemented at the time the Artwork was selected.
5. A formal appraisal of the Artwork (if possible)
6. Information regarding the origin, history, and past ownership of the Artwork
7. Information about the condition of the Artwork and the estimated cost of its conservation.
8. Information and images of the Artwork's site
9. Any information gained from the public meeting held about the deaccession and removal of the work.
10. Feedback from the Director of the City Department responsible for operating and maintaining the Artwork.
11. Detailed budget for all aspects of conservation, maintenance, repair, installation, operation, insurance, storage, and City Staff support.
12. The Artist's contract with the City.

The Public Art Board can recommend one or more of the following methods for an artwork's deaccession:

1. Sale or Exchange - sale shall be in compliance with the State of Texas and City of Frisco laws and policies governing sale of municipal property.
 - a. Artist, or estate of the artist, will be given first option to purchase or exchange the artwork(s).

- b. Sale may be through auction, gallery resale, direct bidding by individuals, or other form of sale in compliance with the State of Texas and City of Frisco law and policies governing surplus property.
 - c. Exchange may be through artist, gallery, museum or other institutions for one or more artwork(s) of comparable value by the same artist.
 - d. No works of art shall be sold, traded or given to Public Art Board Members or City of Frisco Staff.
 - e. Proceeds from the sale of artwork shall be placed in a City of Frisco account designated for public art purposes. Any pre-existing contractual agreements between the artist and the City regarding resale shall be honored. An exception to these provisions may be required if the artwork was originally purchased with funds that carried with them some restriction, for example, bond funds for street and sidewalk improvements, in which case the proceeds shall be placed in an account designated for art allowed under similar restriction(s).
- 2. Destruction of Artwork – if artwork is deteriorated or damaged beyond repair or deemed to be of negligible value.
 - 3. If the City of Frisco is unable to dispose of the artwork in a manner outlined above, the Public Art Board may recommend the donation of the artwork to a non-profit organization or another method.

COSTS

If deaccession or relocation accommodates the applicant's interests or project, they may be required to cover the costs of deaccession or relocation at no cost to the City.

CONFLICT OF INTEREST

No works of art shall be given, sold, or otherwise transferred publicly or privately, to officers, directors, or employees or staff of the City of Frisco, or their immediate families or representatives of the City of Frisco.

COMPLIANCE WITH APPLICABLE POLICIES AND REGULATIONS

Deaccession and relocation of artwork will be done in a manner that complies with all other applicable City of Frisco, state of Texas, and federal procedures, policies and regulations.

APPENDIX B

Community Engagement Results



Below: Blackland Forest, Charlotte Lindsey and Larry Enge

FRISCO STAKEHOLDER REPORT

SUBMITTED ON DECEMBER 20, 2017

THEMES

- **Vibrancy**
 - Art can create an added layer of vibrancy in Frisco. How do we get there?
 - Are commercial corridors where the focus should be?
 - Should neighborhood parks continue to be where the major public art opportunities lie?
 - Should there be development focused on the arts? (Examples include an arts district, an arts park, annual temporary public art show)
 - Should a Frisco Arts Center be part of this conversation?
 - Frisco public art can capture the playfulness and family values of Frisco as over 33% of the population of the city is under 18.
 - Interactivity
 - Interactive pieces must be part of the strategy of new art pieces.
- **Maintenance**
 - Maintaining existing pieces and new additions to the collection is a priority of the community and of staff.
- **High Quality**
 - Art that is high quality should be sought by the Frisco Public Art Board.

OPPORTUNITIES FOR CONSIDERATION

Location Opportunities

- **Gateways**
 - Tollway Entry
- **Parks**
 - Grand Park (Major Future Opportunity)
 - Opportunities in Parks:
 - Shade Structures in Parks
 - Restrooms in Parks
 - Art Park
 - Grain Silos
 - Original Water Tower Park
- **Commercial Opportunities**
- **Roundabouts**

Programming Opportunities

- **Bike/walking**
 - tours of public art collection displayed in brochures and on a mobile responsive site

- **Temporary Public Art Festival**
 - (Example: Madison Square Park, Nuit Blanche, etc.)
 - Locations could include, roundabouts, high visibility streets, parks without art, private property, the Star, City owned large roads, etc.
- **Maintenance program**
 - Adopt a Sculpture Program
 - Sculpture on Loan Program
- **Marketing and PR of the program**
 - Art of Frisco Day: An annual day to educate the staff in Frisco about the importance of the arts in City development. This could include a panel discussions, speakers, and a “year in review” for all arts and culture related activities in Frisco.
- **Continue to foster a sense of community ownership through the following:**
 - Unveilings of new pieces
 - Community participation in maintenance or selection process
 - Marketing of program
 - Regular engagement with civic organizations
 - Regional gathering of Cities with public art programs
 - Community docent training
- **Collaboration: Host events with the Heritage Center and the Discovery center**

Project Opportunities

- **Cultural Campus**
 - Create a cultural campus with city owned cultural facilities at the center. Increase public art around these sites in order to encourage use and drive tourism.
- **Sculpture Park**
 - A retooling of the Preston Road Sculptures into a Sculpture Park
- **Corridors**
 - Art along the Tollway announcing proximity of Frisco
 - Hike and Bike Art Trails
- **BIG ideas for vision purposes**
 - To be determined during public engagement

Funding Opportunities and Considerations

- **Two ways to fund public art**
 - Percent for Arts Policy
 - Public development
 - Develop minimum funding level for viability of art placement
 - Language update to include temporary public art
 - Consider the final public art budget once the project is finalized through the bidding process. Most project budgets are based on the proposed budget rather than the

actual budget at construction.

- Removal of water and sewer projects from ordinance
- **Private development**
- **Fundraising**
 - Create an innovative art proposal for a major installation and raise the money for the art.
 - *This would create the need to develop a non profit to raise money for art as the City is unable to raise money on this scale and Board Members are unable to ask for money on behalf of a City project.*

POLICY NEEDS

- **Public Art Board Roles and Responsibilities**
- **Gifting policy (including maintenance plan)**
- **Updated Percent for Arts Policy (existing ordinance)**
- **Collection Management Policy**
 - Inventory
 - Maintenance
 - Deaccession
 - Guide for responding to issues with pieces within the collection
- **Public Private Partnership for Public Art**

GENERAL COMMENTS

- **Labeling System**
 - Current pieces and new pieces need to have a consistent labeling system and lighting program.
- **Leverage Existing Funding**
 - Must leverage existing funding to gain more funding from state and national grants
- **Strong Desire for Arts Presence in the Dallas Region**
 - How can our facilities reflect our desire to have a strong arts presence in Dallas region?
 - Collaboration with the ISD and Collin College is strongly desired.
 - Could Frisco become where the value of Public Art is researched and documented with the explosive growth of the City?
 - Frisco should consider becoming a Texas Cultural District

SURVEY RESULTS

1. What qualities about Frisco make it unique?

Top 5:

Schools (58.15%)

Sports (48.91%)

Shopping (36.41%)

Food and Dining (35.33%)

Family Friendly Activities (30.98%)

“Other” (5.43%)

Library, Dallas Zoo, Quality of parks and sports parks, Art as commemoration that mean something (edged on the side of highways)

2. What comes to mind when you think of Public Art in Frisco?

Hall Office Park/Hall Sculpture Park, City Hall, Newman Village, the many nods to art throughout the city and community spaces, Iron sculptures on Preston and Parkwood, Library fountain and statues, water tower, statues by Stonebriar Mall, Infrastructure and Toyota Stadium, Modern and innovative art with lots of lights, parks, the Perot Museum, Dr. Pink Museum, monuments outside Gloria's, Central Park horses, art that means something, the foot statue

Top-Mentioned Places: Hall Office Park, the Library, Toyota Stadium, Dr. Pink Field, City Hall, Newman Village, Perot Museum, shopping centers (Stonebriar Mall)

3. What comes to mind when you think of Public Art in general?

Sculptures, Statues, Murals, Community, Monumental

Unique walking paths, large, eye-catching, mosaics, wall art, art fairs, extravagant pieces, big and breathtaking, colorful, hands-on and tactile monuments, interactive, optical illusion, unique landmarks that brings a sense of wonder, increases foot traffic, and can be instagram fodder, makes a place unique, tended greenspace

Places: Kansas City, Chicago, creative lighting Philadelphia, Dallas, New York City, Spoon Sculpture, Fountains in Las Vegas

4. Are you in favor of bringing more Public Art to Frisco?

Yes (83.15%)

No (6.52%)

I'm not sure (10.33%)

5. My favorite activity involving Arts and Culture in Frisco is:

Festivals, Sculpture Garden, Frisco Square, Sports

Shawnee Trail at Frisco Heritage, Concerts, Jogging paths, Make Expression - Your Art Funtopia, Art shows/exhibitions/fairs, Community parade, Astraios Chamber Music, Art in the Square, Art Walk, India Bazaar, Shopping Centers, Sculpture Garden, Downtown Frisco, Sports, Star Center Area, July 4th Festival Freedom Fest, Odysseus Chamber Orchestra, The Heritage Museum, Merry Main Street

"Walking around town and seeing the art included in everyday life"

"I wish there were more murals"

6. How would you best describe the Arts in Frisco?

Lacking but growing, interesting

Would love more, needs more awareness/exposure, well-rounded, lacking support, historic, contemporary, cool, unique, minimalistic, not very much but what we have is good, lots of opportunities for more, meaningful

"I wish it were more traditional"

"It really brings character and interest to new places and definitely brings color and light to many people's lives"

"It is there but it can be so much more through better awareness"

"I would say they could be better pronounced in our city. I would love to see more public art because I feel like I haven't seen much!"

7. Some great ideas for Public Art in Frisco are...

Murals, Sculptures, Paintings, Statues, Colorful, Performance Venues

Concerts (Central Park on Parkwood could be great place for small concerts, more art festivals, more galleries, encourage local businesses to display local art, sculpture garden, water fountains, performing arts center, lighting installations, Symphony Hall, interactive, kinetic pieces, Historical depictions, utility box art, sculpture in between buildings, creating artwork from broken glass, cool centerpieces of trains, more cultural artwork, and diverse, floating sailboats on a river, something fiery, Sculptures cultivating the sports culture

Locations: Central Park on Parkwood (concerts), Archway at Preston and Tollway, Preston and Panther Creek, in the public area like shopping centers, downtown (more murals), Old Town Frisco

“I think wall murals and unique walking paths would be great. There are opportunities to showcase the history of our city, and to create memorable experiences throughout Frisco.”

“More art along roadways, not just in parks. More outdoor concerts (free) using local (using locals artists of every form of art is always great—there is so much talent in Frisco!). More advertising might be advised.”

“I would love to have a space in Frisco similar to the Connemara Conservancy in Plano. Some of the land purchased at Preston and Panther Creek would be great space for that.”

“Creative/artistic pathways/stairs, creation of a “different world” like a miniature town within a town”

“Art placed in a public space for the sake of art is great for the artist but not the Community. The art should reflect the space, Frisco, the County and/or Texas. Our City should have our art.”

8. Are there stories, themes, or special qualities of Frisco you would like to see celebrated through Public Art?

History, Families, Culture, Railroad, Sports, Community, Texas, Diverse

The Chisholm Trail, Ranch land, Longhorns, Frisco’s city history, Tech/booming growth, sports, the place to be, growth and diversity, science and nature, animals, diverse food culture, modernized depictions of history, Carrions, the Star

“I think our western background is well represented and should be the foundation but not the limit to the art in Frisco. Reflecting the past, embracing the now and looking toward the future. That’s Frisco.”

“Whimsy and Balance. Art in Frisco should be playful and light hearted. Frisco is a young professional town and the art should reflect the fun side of life.”

9. Please indicate which of the following attributes are most important (1) to least important (3) in selecting artists for Art Projects

Top:

Quality, depth, and breadth of artist’s body of work (39.31% ranked as #1)

Understanding and experience of living and working in Frisco and adjacent region (35.09%)

ranked as #1, 31.58% ranked as #2)

Previous Experience working creating in Public Art (40.69% ranked as #3)

10. Are you a resident of Frisco?

Yes (84.70%)

No (15.30%)

11. Which of the following attributes would you like to see in Public Art? Please add other attributes you'd like to see

Top:

Beautiful (69.02%)

Interactive (51.09%)

Unexpectedness (45.65%)

Whimsical (41.85%)

Thought provoking (40.76%)

"Other" (11.96%):

More natural pieces (parks, trees, greenery, planters), Something that is eye-catching, colorful, Art with a purpose, Jazz (UNT's jazz programs just up the road), appropriate for all ages

12. What is your zip code?

75035 (33.15%)

75034 (22.65%)

75025 (18.78%)

75033 (13.26%)

75024 (6.08%)

Less than 3%: 75068, 75010, 75023, 75070, 75074, 75093

13. Do you work in Frisco? If no, do you visit?

Yes (52.49%)

No (40.33%)

Visit (7.18%)

14. If you answered "Visit" on question 13, how often do you visit?

Multiple times a week (51.32%)

Multiple times a month (9.21%)

Multiple times a year (3.95%)

Yearly or less than a year (3.95%)

15. What is your age?

Under 18 (34.62%)*

41-50 (18.13%)

31-40 (15.38%)

61+ (10.99%)

51-60 (9.89%)

18-21 (7.69%)*

26-30 (3.30%)

22-25 (0%)

**This population is especially high because of outreach at Liberty High School.*

16. How many people are in your household?

17. 3+ (62.43%)

18. 3 (17.68%)

19. 2 (17.13%)

20. 1 (2.76%)





KELLER PUBLIC ARTS MASTER PLAN

UPDATED 2022

2022 Keller Public Arts Master Plan

Mayor and Council

Armin R. Mizani, Mayor

Sean Hicks, Mayor Pro Tem

Shannon Dubberly, Council Member

Sheri Almond, Council Member

Beckie Paquin, Council Member

Chris Whatley, Council Member

Ross McMullin, Council Member

Public Arts Board

Brenda Wyatt, Chair

Leslie Horn, Vice-Chair

Paul Dippolito

Dorene Badalamenti

Debbie Wolfe

Rebecca Glasser

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Staff

Mark Hafner, City Manager



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introduction

The City of Keller began as a small agricultural community whose development, like so many others across Texas, was spurred on by the arrival of the railroad in the late nineteenth century. The city was officially incorporated in 1955 and experienced a significant population boom between 1970 and 2010. Keller continues to be a highly sought-after place to live and do business due to the city's unique balance of big-city comforts and small town charm. Today, Keller is home to over 45,000 people who enjoy quality schools, thriving businesses, an award-winning parks and trails system, and excellent, efficient, and innovative municipal service. In 2001, the development of a Public Arts Program was a natural progression in the flourishing Keller community. Since then, public art has become an increasingly prominent feature in Keller thanks to the efforts of the city, private individuals, local businesses, civic organizations, and the community at large. Keller has established a notable collection of sculptures and an annual schedule of family-friendly art events.

Neighboring communities have used similar approaches to public art by pursuing permanent pieces, often for city facilities or as part of capital projects, and by establishing recurring, signature art events or festivals. The Keller art community regularly leverages available cultural resources in the greater Dallas-Fort Worth area to bring a broader spectrum of art to Keller, often in creative or uncommon ways

in order to distinguish the local arts program, as well as the city, from other areas.

mission

The mission of the Public Arts Program is to support and promote a process that will encourage visual and performing arts in public places and to define the programs, policies, and guidelines for acquiring and commissioning of arts of the highest standards to enrich the quality of life for all residents and visitors of the City of Keller.



"On Alert" by Sandra Van Zandt

The mission is founded on four principles that guide the Public Arts Program:

Place Making: Public art should help create and enhance existing community gathering places.

Urban Design: Public art should reflect and support the character and quality of the city's built environment, increase the overall aesthetic appeal of the community, and encourage excellence in private development.

Economic Development: Public art should be an asset for attracting and maintaining thriving businesses in Keller.

Education and Outreach: Public art should be accessible and engaging for all ages, and should support local educators and students.

This Master Plan seeks to provide an overview of the Public Arts Program in Keller, define public art and its role in the Keller community, express program goals, and identify potential sites for art in Keller. The Master Plan and accompanying Public Arts Policy serve as a guide for the city's leadership and staff in their efforts to further develop Keller as a destination that embraces and encourages public art.



"Rolling Keel" by Kurt Dyrhaug

program history

The Keller City Council established the Public Arts Program in 2001 and appointed the first Keller Public Arts Board ("the Board") of seven members in 2002. In 2016, the City Council added two alternate positions to the Arts Board, bringing it to nine members. Funding for the arts in Keller initially came from private donations and revenue from the city's cell phone tower leases. Early programming included the "Sculpture Along Bear Creek" bronze sculpture shows and sales in 2004 and 2005. The Board later added paintings to the show, which became known as "Brushes to Bronze", held in 2006 and 2007.

Between 2003 and 2008, the Board worked with community leaders and other public art supporters to sponsor a variety of arts events and oversaw the purchase and installation of eight permanent sculptures throughout the city. In 2007, *Southwest Art Magazine* recognized the City of Keller as one of the top twenty-five emerging art towns in the country. (May 2007)

The Great Recession forced city leaders to reduce public arts funding, leaving the Board to explore other avenues of providing art to the community. In 2008, utilizing Keller Town Hall as gallery space, the Board introduced a series of rotating monthly art shows and receptions, free to the public, featuring only Texas artists and a wide variety of art styles and media.

The first “Keller Citizen Show” was held in October 2008. The name was later changed to “Keller’s Got Talent” (2012) and has been held annually since that time. In 2018, in order to increase the artists’ exposure and provide the public more time to view the shows, the Board decided to extend the length of the rotating shows, which are now held bi-monthly.

June 2009 saw the introduction of weekly “Jazz in June” concerts on the front lawn of Town Hall featuring the Adonis Rose and the Fort Worth Jazz Orchestra. The event name was changed to “Keller Summer Nights” in 2014, when the Arts Board joined forces with the Parks and Recreation Department. The rebranded event featured a wider variety of music, outdoor movies and games for kids. The event has

grown to include food trucks and vendors and has occasionally hosted artists, as well.

In 2009, the Keller Public Arts Board and city staff updated the original Public Arts Policy and drafted the first City of Keller Public Arts Master Plan (adopted 2010), which included short-term goals and objectives based on the community’s art interests and needs. The plan was updated in 2016. One of the key goals involved the formation of a non-profit entity for the purpose of raising funds in support of public art initiatives within the City of Keller. With the Board’s guidance, local art enthusiasts established the Keller Public Arts Society (KPAS) in 2011 and secured their status as a 501(c)(3) non-profit organization the following year (December 2012). KPAS became inactive in 2019. (See KPAS History.)

From 2009 to 2018, the month of May was reserved for the Keller ISD (K-12) shows. Each week, a different group of schools would be featured. Public school art teachers in the community would select the “best of the best” from among their students’ art. Teachers also showcased pieces and were encouraged to sell their artwork. In 2018, the shows required more space than the city could provide, and were moved elsewhere. The Arts Board partnered with the school district by providing programs with visiting artists for the school district and arranged tours of the permanent sculpture collection and Town Hall Gallery.



Ivan Duran Aguayo performing at the “Guitar at Town Hall” virtual concert, April 2021

The “Keller Gallery Walks,” a joint venture with the Arts Board and seven local galleries, began in January 2010 and was sadly discontinued a year later with the closing of the local galleries due to an economic downturn.

The Board expanded its sponsorship of the performing arts by hosting the Fort Worth Symphony Orchestra at Keller High School in 2010. The Board worked with the city staff to increase outreach and communication efforts, not only within the City of Keller, but also with the larger Dallas-Fort Worth arts community. Yearly symphony events and small group performances have continued to be scheduled when available.

Between 2009 and 2015, the city added six outdoor sculptures, taking its permanent collection to fourteen. The “Pathways to Play” anamorphic sculptures were coordinated and funded by groups independent of the Public Arts Program, though the Board was retained to serve in an advisory capacity on each piece.

In 2015 the City Council adopted an Art Development Fee to be assessed on certain residential and commercial development projects for the purpose of funding art in Keller. The new funding source has breathed new life into the Public Arts Program, and hastened the need for a Master Plan and Policy that can assist with project prioritization and procedures.

In 2016, the Arts Board, in collaboration with the Old Town Keller Foundation, created a walking history tour of Keller by covering traffic signal boxes located throughout the city with historical photos and information about the city’s history and citizens. The project began in 2016 and is ongoing.

Another of the 2010 objectives was achieved when a two-year rotating sculpture loan program was introduced, utilizing eleven new sculpture pads that had been created throughout Old Town. The program features the introduction of five or six new sculptures each year, for which the artists receive a stipend for the two-year loan. The inaugural “Keller Art Walk” was held in October 2017, a joint venture with KPAS and the Arts Board to celebrate the redevelopment of Old Town Keller West. The Art Walk also hosts plein air artists, musical groups, theatrical performers, dancers, etc. along the promenade, as well as a wide variety of vendors. With the exception of 2020 (when the event was canceled due to the COVID-19 pandemic), the event has grown every year. Starting in 2019, the event became the complete responsibility of the Arts Board, given the inactive status of KPAS.

In 2019, the Public Arts Board also started to oversee the Winter Film Series after the dissolution of KPAS. Originally envisioned as a festival for independent filmmakers, the Board found that what best suited the Keller community was bringing high-quality documentaries, often from overseas, on a variety of art topics, to local venues. Paired with good refreshments and lively post-film discussions, the event quickly found a niche in the annual arts program lineup.

The historic year 2020 brought many changes to the City’s Public Arts program. Due to the pandemic, all Town Hall shows were canceled and artists bookings moved to future years. Keller Art Walk was canceled. The board did hold a

virtual Keller’s Got Talent competition and show online, using Facebook. In 2021, a virtual concert featuring the Texas Guitar Society was successfully broadcast and the Board hosted a small quintet of Fort Worth Symphony Orchestra musicians for an outdoor concert at Bear Creek Park. Thanks to the Public Art Development Fee, the Board added the fifteenth sculpture in the collection, “Playful Puppy,” by Keller High School alumnus and renowned Dallas sculptor, Brad Oldham, in 2021, to bring attention and recognition to the animal adoption facility in Keller.

In 2021, cancellations continued, but in October the annual Keller’s Got Talent show returned to Town Hall, followed by the Art Walk festival in November.

The latest Master Plan revisions (2022) seek to ensure that the original intent of the program remains in place by outlining and defining a framework for the deliberate administration and acquisition of public art for our growing community. The Keller Public Arts Board leads the effort to ensure that public art remains an important part of the city’s rich cultural environment and continues to build on the strong foundation of signature events established during its first decade of existence. The Board and city staff work with a continuous improvement mindset in order to provide quality programming that is timely and appropriate for the Keller community and look forward to bringing more art home to Keller in the future.



Artist Brad Oldham and Mayor Armin Mizani with Oldham's "Playful Puppy", May 2021

Keller Public Arts Society history

The Keller Public Arts Board's 2010 Master Plan included "establishing a non-profit entity for the sole purpose of raising funds in support of public art initiatives within the city of Keller" in the document's main objectives. In 2011, a group of Keller residents established the Keller Public Arts Society (KPAS) and worked with city leadership to secure 501(c)(3) non-profit organization in 2012. The endeavor was short-lived, and the original group of just three members disbanded

within a year of incorporation. In 2015, a new slate of officers and members revived the group and began holding meetings, participating in community events, and exploring fundraising opportunities to support the arts in Keller. Starting in 2016, KPAS hosted art-focused educational films at the local Moviehouse & Eatery. KPAS members were involved in the first Keller Art Walk in November 2017 and continued to help in 2018.

Despite the passion many KPAS members showed for the arts, by 2019, the organization lacked clear leadership and the group voted to make the organization and the 501(c)(3) designation inactive. It is the vision of the Keller Arts Board that new art lovers will revive the organization and maintain the 501(c)(3) status. The Keller Arts Board is very thankful to all those involved in KPAS from 2011 to 2019 for their help, enthusiasm and love of the arts. Their contributions were many and greatly appreciated.

what is public art?

Art, in all forms, is an expressive force and universal language that transcends age, gender, race, religion, and socioeconomic status. The term public art typically refers to works of art and architecture in any media that have been planned and executed with the specific intention of being sited or staged in

the physical, public domain where they may be freely accessed by all. The term is especially significant within the art world, amongst curators, commissioning bodies and practitioners of public art, to whom it signifies a particular working practice, often with implications of site specificity, community involvement and collaboration. Public art may be thought provoking, controversial, political in nature, interactive, or whimsical. Because public art is often highly visible and can be easily and freely accessed, it can educate, inspire and challenge many people who might not otherwise experience art on a regular basis. In Keller, art placed in parks, along the trails, and in city facilities gives many residents the opportunity to encounter and enjoy art on an almost daily basis.

The intent of public art is to create a sense of engagement within the community and contribute to its long-term sustainability. Public art highlights a community's commitment to culture and enhances quality of life. At its most basic level, public art has the innate ability to provide pure enjoyment for people of all ages and interests. It serves to educate and inspire and stimulates creativity in the workplace and at our schools.

Public art can enhance public spaces and create destinations within a community where people walk, gather, and socialize. From a historical and educational perspective, art is often used to commemorate events, honor individuals, or identify historic locations within a region. Through song, dance,

paintings, and sculpture, the diversity, heritage and unique character of a group or area can be captured, preserved, and shared with visitors and locals alike.



Portrait “Paint Off”, Keller Town Hall 2016

community aesthetics & economic development

A strong public art program can be a powerful economic development tool. By supporting local and regional artists, enhancing public buildings and spaces, and coordinating cultural events and activities, a community can create an economic driver that positively impacts local businesses, dining establishments, hotels, and residential developments. With the creation of a desirable place to live, work, and play

comes the ability to achieve sustainable growth within the community.

The Public Arts Board strives to bring the highest quality art to Keller by following established policies and procedures for selecting artists and artworks and for planning events. The Town Hall art shows, for example, are by invitation only. The Board has developed extensive guidelines that require original artwork and prohibit the exhibition of duplicate or mass-produced pieces. The Board also maintains a 500-mile radius clause in its policy and contracts for permanent pieces of art to reduce the possibility of duplicate pieces in nearby communities. The Board's adherence to policies that insist on original work bolsters the integrity and reputation of the Public Arts Program and ensures that Keller offers a unique cultural atmosphere to current and potential residents and businesses.

Forward-thinking leaders in municipalities across the country, particularly in urban environments like the Dallas-Fort Worth area, recognize the importance of promoting and branding their communities in ways that will contribute to economic development and enhance their town or city's unique identity. Aesthetic appeal helps establish a community's distinct character and can have a significant, positive impact on the local economy. Aesthetic appeal further enhances the quality of life for residents and business owners and creates an inviting location for visitors. Public art, including artistic

building features, sculptures, murals, and mosaics is a powerful tool for creating areas of beauty and interest that are unique to a particular community.

A thriving cultural scene attracts visitors who not only support the continued growth of art-related programs but also contribute to the local economy by patronizing local businesses. Art venues and cultural events help educate and inspire our citizens and stimulate creativity in the workplace and in our schools. In Keller, public art has the potential to serve as a key community attribute, much like the City's parks and trails, quality schools, and safe neighborhoods that provide a sense of community pride and define and distinguish Keller from surrounding communities.

vision

The Public Arts Board dedicated their initial efforts almost exclusively to sculpture acquisition and installation. Most early Public Arts Program activities focused on pedestal-mounted, three-dimensional art. Moving forward, the scope of public art within the community changed, and the exhibition of fiber arts, paintings, photographs, films and musical performances became more common. Now, there is a desire to reach the public through many other forms of art

such as theater, dance, and the spoken word, and by promoting art education, art history, and art appreciation.

The Keller Public Arts Board developed the following objectives to support the city's vision for art and the community as a whole.

objectives

- Update and maintain Public Arts Master Plan and Policy
- Pursue public-private partnerships that promote and support the arts in Keller
- Coordinate an annual schedule for programming and events
- Work to provide educational opportunities to the public by leveraging Public Arts Program resources and relationships with local educators
- Update and maintain quality informational resources on public arts programs, activities, and the city's permanent collection of art

In addition to the program objectives, the Public Arts Board also developed a list of near or short-term projects they intend to accomplish within five years, and a list of long-term projects that support Keller's vision for public art and should be revisited during the next Master Plan revision process.

short-term projects

- Complete the final phase of the historical walking tour project featuring historical photographs of Keller
- Establish sculpture tour program
- Oversee the artist selection, commission and installation of permanent art in Old Town Keller
- Create Quick-Response (QR) codes for each piece of sculpture in the city's inventory
- Pursue permanent art installations at city facilities where one does not currently exist

long-term projects

- Pursue funding for the construction of an outdoor amphitheater and performing arts center
- Collaborate with the Parks & Recreation Board and Keller Development Corporation to pursue funding for art installations at the Keller Sports Park

appropriate sites for art

There are multiple locations throughout Keller that are suitable for public art. This document seeks to define the *types* of art areas (static, rotating, performing, and creative zone) appropriate for Keller and provides guidance on potential art locations identified within the City.



"Protector of Freedom" by Darrell Davis

static

The static art area will typically accommodate permanent pieces of art not intended to be relocated or removed, such as large sculptures, mosaics, and murals. The art work is generally designed with the facility in mind and is included to complement the existing architecture or landscape.

rotating

Rotating art areas, such as the Town Hall foyer, display items not permanent in nature and changed or removed periodically. Rotating art displays may change on a monthly, annual or even longer-term schedule. The parks and trail system, as well as the Town Center and Old Town Keller

districts, present unique opportunities to establish sculpture gardens with rotating art from local and regional artists.

performing

The Old Town Keller and Keller Town Center districts have been identified as good places for performing arts in either indoor or outdoor venues. Other locations such as schools and parks may also serve as appropriate locations.

creative zones

The term *creative zone* refers to an area specifically designed to encourage the gathering of artists with the intent to inspire their creativity through the synergy of their surroundings. This may be an area that includes design features that encourage music, dance, poetry, painting, theater, or other expressions of talent and ingenuity. It may contain a small theater-in-the-round setting, concrete monoliths suitable for murals, a band shell, inspiring landscape and hardscape features, or other amenities that would serve to attract the creative public. Creative zones may be established in parks or open space, through public-private partnerships, or as part of a private development.

potential public art sites

The following map identifies potential sites within the city that may be suitable for some form of public art. The location map does not attempt to identify the specifics of the site location

as this may be more appropriately addressed during the planning process for each particular art project. The map is intended to serve as a planning tool to allow boards, City Council, and staff a method to quickly distinguish potential sites for future art related projects. A detailed inventory of the city's existing sculpture collection is included as Appendix B.

Districts

1. Town Center*
2. Old Town Keller*

City Buildings

3. Town Hall*
4. Police Department/Jail/Animal Adoption Center*
5. Keller Pointe*
6. K-9 Pointe Dog Park
7. Library*
8. Keller Senior Activities Center
9. Municipal Service Center
10. Fire Station #1
11. Fire Station #2
12. Fire Station #3

Parks

13. The Parks at Town Center*
14. Bear Creek Park
15. Keller-Smithfield Activity Node
16. Keller Sports Park
17. Overton Ridge Park
18. Johnson Road Park
19. Bursey Ranch Park
20. Chase Oaks Activity Node
21. Keller Veterans Memorial Park*
22. Milestone Park

23. Northeast Park
24. Bates Street Park
25. Shady Grove Park
26. Willis Cove Preserve

Entry Points

27. North Hwy. 377
28. South Hwy. 377
29. West Keller Parkway
30. Smithfield Road at North Tarrant Parkway
31. Keller Parkway at Pearson Lane
32. Davis Boulevard at Bear Creek Parkway
33. Rufe Snow Drive at Bursey
34. Ottinger Road at Town of Westlake boundary

Trails/Other

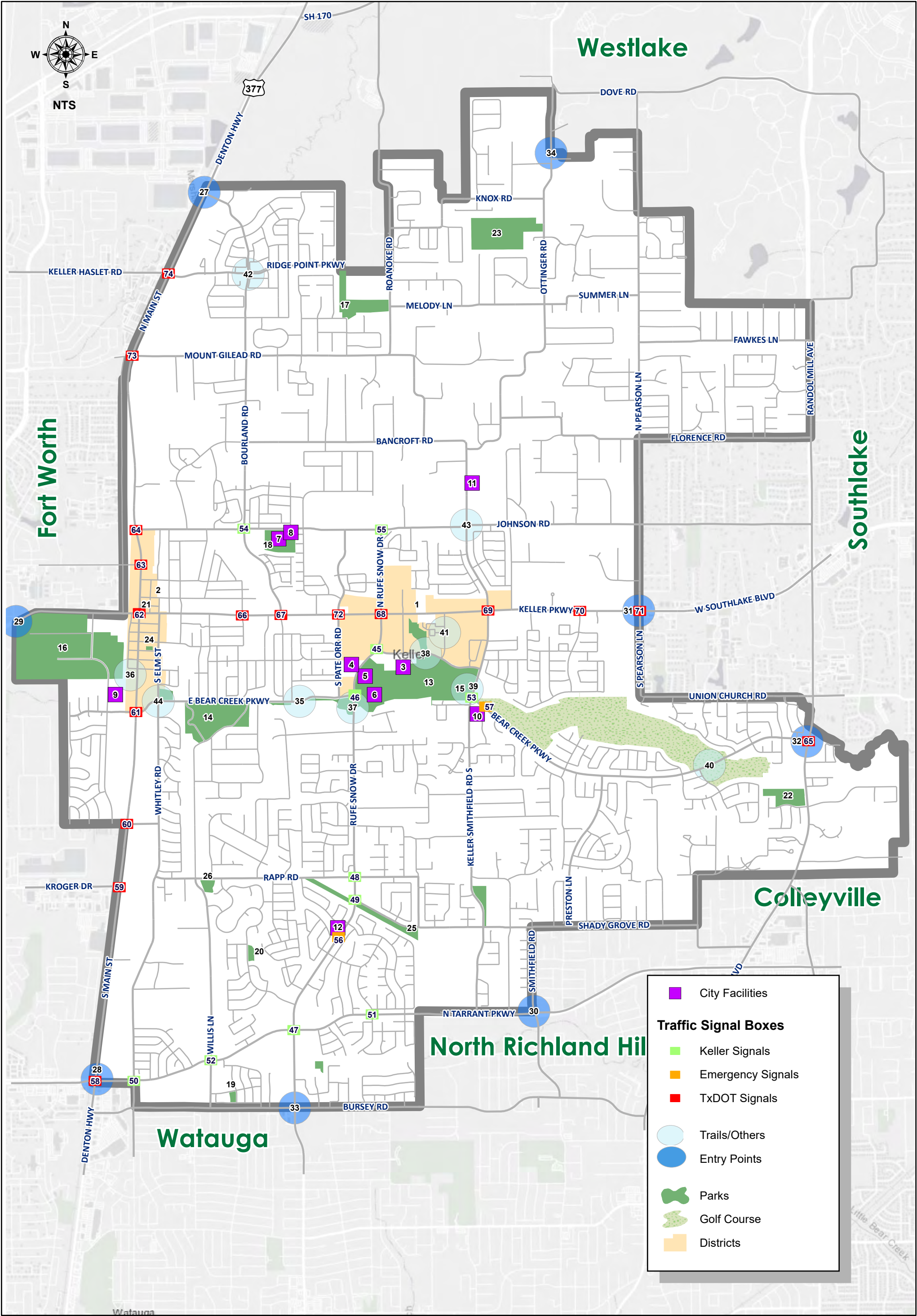
35. Bear Creek Trail
36. West Hwy. 377 Trail Underpass
37. Rufe Snow Drive Underpass
38. Town Center Trail Underpass
39. Keller-Smithfield Trail Underpass
40. Hidden Lakes Trail Underpass
41. Country Brook Drive at Crockett Street roundabout
42. Ridge Point Parkway at Marshall Ridge Parkway roundabout
43. Johnson Road at Keller-Smithfield Road roundabout
44. Bear Creek Parkway at Elm St. roundabout

Traffic Signal Boxes

45. Rufe Snow Drive at Bear Creek Parkway (north)*
46. Rufe Snow Drive at Bear Creek Parkway (south)*
47. Rufe Snow Drive at North Tarrant Parkway*
48. Rufe Snow Drive at Rapp Road
49. Rufe Snow Drive at Shady Grove Road
50. North Tarrant Parkway at Whitley Road
51. North Tarrant Parkway at Highland Oaks Drive

52. North Tarrant Parkway at Willis Lane
53. Keller-Smithfield Road at Bear Creek Parkway/Keller-Smithfield Activity Node
54. Bourland Road at Johnson Road
55. Rufe Snow Drive at Johnson Road*
56. 1500 Rufe Snow Drive (Fire Station 3)*
57. 455 Keller-Smithfield Road (Fire Station 1)
58. Hwy. 377 at North Tarrant Parkway
59. Hwy. 377 at Kroger Drive
60. Hwy. 377 at Wall Price Keller Road
61. Hwy. 377 at Bear Creek Parkway
62. Hwy. 377 at Keller Parkway*
63. Hwy. 377 at Keller Hicks Road
64. Hwy. 377 at Johnson Road
65. Davis Boulevard at Bear Creek Parkway
66. Keller Parkway at Cindy Street*
67. Keller Parkway at Bourland*
68. Keller Parkway at Rufe Snow Drive*
69. Keller Parkway at Keller-Smithfield Road*
70. Keller Parkway at Bloomfield Drive
71. Keller Parkway at Pearson*
72. Keller Parkway at Pate Orr Road
73. North Main (US 377) at Mount Gilead Road
74. North Main (US 377) at Ridge Point Parkway

*denotes locations with current art installations



2021 City of Keller Vision:

Keller is Texas' premier family-friendly community in which to live, work and play. We will face the issues of tomorrow while preserving our unique character.

community involvement

When city officials updated the city's vision in 2021, they identified five core values essential for city leadership, staff and elected officials to model in order to achieve that vision: excellence, integrity, service, creativity and communication. The city's arts activities and acquisitions are designed to reflect this vision and further the Public Arts Program mission of facilitating and encouraging art that enriches the lives of Keller residents and visitors.

Careful planning and evaluation go into each program, event and permanent piece to ensure the arts in Keller remain accessible to the public. Not only does the City offer a burgeoning list of art-related activities for the public to experience, the annual Keller's Got Talent show provides an opportunity for local artists to participate and showcase their abilities in their own community.



Trinity Dance Company performs selections from *The Nutcracker* at Keller Art Walk, 2019

marketing strategy/communication

The same continuous improvement mindset utilized in evaluating and developing programs is also applied to publicizing the arts in Keller. Staff works with other departments to coordinate city resources that can assist with communicating arts information to the public. The goal of all public arts promotional efforts is to provide accessible, accurate and appealing information in a timely manner. The Public Arts Program budget includes a line item specifically for marketing and advertising, and options for promoting art events and activities through other channels are regularly

explored and reviewed. In addition to promotional campaigns for particular events, basic informational materials on the public arts program, including a sculpture inventory, are maintained and available for public consumption through several media. Finally, board members and city staff maintain and build upon relationships with other local art-related organizations and businesses. Many of the artists selected for the Town Hall shows are from the Dallas-Fort Worth area, and all are from Texas, giving the board and staff an opportunity to connect with artists from all over the state.

conclusion

In the pursuit of its mission to enrich the quality of life of the community, Keller Public Arts focuses on accessibility to the arts. Residents often experience visual art in the course of their daily routines, and need only travel a few minutes to enjoy high quality events and performances at little or no cost. In order to fulfill that mission, those that oversee the program will continue to reevaluate and recalibrate Keller Public Arts to exceed the expectations of the community with their unique and creative approach to utilizing available resources, and by aligning Public Arts projects with the community vision set by the City Council.



Endangered Species show, artwork by Stormie Parker, Keller Town Hall 2019

1.00 ADMINISTRATION

**REVISION DATES: 03.24.2009
06.07.2016
02.01.22**

**APPROVED AND DISTRIBUTED:
City Council (Feb. 1, 2022)**

**REVIEWED DATES: PAB 05.11.16
01.12.22**

**APPROVED BY ADMINISTRATION: SJP
SMD
SH**

**DATE: 03.17.09
05.25.16
01.26.22**

**CITY OF KELLER
PUBLIC ARTS POLICY**

I. Purpose and Vision

- A. Purpose – The mission of the Public Arts Program is to support and promote a process that will encourage visual and performing arts in public places; and to define the programs, policies, and guidelines for acquiring and commissioning of arts of the highest standards that shall enrich the quality of life for all residents and visitors of the City.
- B. Vision – Keller’s vision for public art is for the community to be a destination and showplace of art and talent.

The Public Arts Policy specifically seeks to:

- 1. Exhibit and make accessible arts in designated facilities and public spaces for the enjoyment of the public and to heighten awareness and appreciation for the arts;
- 2. Encourage the selection of artists at the beginning stages of each project who can work successfully as members of the project design team, and to encourage collaboration among all arts and building disciplines;

3. Foster quality design and the creation of an array of artwork in all media, materials and disciplines that best respond to the distinctive characteristics of each project site and the community that it serves;
4. Select experienced artists who can represent the community of Keller;
5. Encourage the participation by citizens in the process of acquiring and commissioning of public arts;
6. Encourage the role of public arts in enhancing economic development and cultural tourism; and
7. Encourage the role of artists and public art in the functional design of city facilities and, at the discretion of the City Council, the designation of up to one (1) percent of the construction budget for public art.
8. Reflect the breadth of the community and create a sense of belonging.

II. Definitions:

- A. Arts in public places – Any art displayed, performed, or demonstrated in city parks, rights-of-ways, or the interior/exterior of any city facility.
- B. Artwork – Includes, but is not limited to, a sculpture, monument, mural, painting, fountain, or stained glass.
- C. Artist – A practitioner in the visual and/or performing arts, generally recognized by critics and peers as a professional of serious intent and recognized ability who produces fine works of arts.
- D. Artists Registry – A collection of artists and artworks used as a resource for arts, arts activities, and for the public arts selection process.
- E. City – Shall mean the City of Keller, Texas.
- F. Deaccessioning – The removal, relocation, selling, auctioning, or trading of artworks owned by the City.

- G. Donations (and Gifts) – Arts, monies or services donated to the City from a private individual or institution and/or other outside sources.
- H. Loan – Works of arts provided to the City to display for a predetermined period of time and to be returned to the owner after the loan period has expired.
- I. PAB – Public Arts Board, a board appointed by the City Council that makes recommendations to the City Council regarding the public arts program.
- J. Permanent arts in public places - Any visual work of arts displayed in city parks, rights-of-ways, or the interior/exterior of any City facility.
- K. Public Arts Collection – Consists of all City owned or controlled fine works of arts.

III. Applicability

- A. This Policy applies to all Artwork commissioned by, acquired by, loaned to, or donated to the City and/or displayed, performed, or demonstrated in City parks, rights-of-ways, or the interior/exterior of any City facility for the purpose of public exhibition or use.
- B. This Policy does not apply to:
 - 1. Artworks that are massed produced or created primarily for merchandising, advertising, or commercial purposes;
 - 2. Artworks that are made by public or private school students as part of school curriculum or approved extracurricular activity;
 - 3. Works that are otherwise recognized by the City Council as being outside the scope of the Policy's purposes and goals.

IV. Public Arts Project Development Criteria

- A. Aesthetic Excellence – The artwork shall strive to be of the highest aesthetic and enduring value created by an artist who has the necessary experience and talent to execute the accepted design and has considerable experience in working with arts committees and projects related to arts in public places.
- B. Site Specific – The relationship of artworks and site shall be considered in terms of integration of arts and architecture with landscape, social dynamics, local character and surrounding urban context. Sites selected for public art shall be sufficiently accessible to have a strong visual impact on the viewing public.
- C. Durability of Design and Materials – Artworks shall be designed with consideration of minimum maintenance and requirements and maximum resistance to vandalism.

V. Policy Implementation

- A. City Council: The City Council shall have ultimate discretion authority to review, evaluate, accept, reject and oversee all phases of the Public Arts Program and the implementation of this Policy.
- B. Public Arts Board (PAB):
 - 1. Creation and Composition – The City Council shall have the authority to create a Public Arts Board that is composed of nine (9) individuals, seven voting members and two non-voting alternates.
 - 2. Purpose – The purpose of the Public Arts Board is to act as an advisory board to the City Council to provide recommendations on all matters pertaining to the public arts program, including the incorporation of artworks into the design of selected City projects and commissioning of artworks for public spaces and facilities.
 - 3. Terms – Seven (7) members and two alternate members shall be originally appointed by the City Council in the year of adoption of this policy. The term shall be for two (2) years, with four (4) members up for appointment in the first even-numbered year after Policy adoption and each two years thereafter, and five (5) members up for

appointment in this first odd-numbered year after Policy adoption and every two years thereafter. Members shall serve until their successors are appointed, without compensation. Any members(s) may be removed at any time by the City Council.

4. Members – Membership shall consist of at least two (2) members representing the local artistic community or an arts-related field of which one shall be a practicing artist or a curator. All members shall be residents and qualified voters of the City of Keller.
5. Responsibilities – The PAB shall:
 - a. Implement the public arts program policy.
 - b. Make recommendations and/or consult with City Council regarding the commissioning of artworks to various artists that would complement the Public Arts Program including the allocation of public arts funds in accordance with the City’s budgeting schedule, and recommending to the City Council the placement of artworks governed by this policy.
 - c. Develop and maintain an inventory of publicly accessible spaces for the placement of public arts.
 - d. Review proposals of artist(s) and artwork(s) and make recommendations to the City Council on changes, additions or deletions and on final acceptance or rejection of such proposals.
 - e. Encourage participation by citizens in the process of acquiring, placing and commissioning of public arts.
 - f. Submit to the City Council for approval any proposed changes to previously established policies and procedures in order to maintain consistency of review and implementation.

VI. Approval Process

In accordance with Appendix A, after receiving public input and comment, each permanent Public Arts Project proposal submitted to or initiated by the PAB shall be submitted with a recommendation from the PAB to the City Council for final consideration. The City Council may, in its sole discretion, (1) request revisions and resubmission, (2) reject the proposal, (3) accept the proposal.

VII. Funding

Funding for the Public Arts Program may be achieved through, but is not limited to, the following means:

A. Public Arts Development Fee.

1. Per the City of Keller Unified Development Code, Section 8.14 – Public Arts Fee Requirements, the City shall assess a public art fee for certain development projects for the purpose of public art acquisition, installation and/or administration. The fee set forth in the FY2015-2016 City of Keller Adopted Budget is .25% of the construction value of applicable projects. All funds collected from this fee shall be deposited into a special Public Art Development Fee Fund and used solely for the commissioning, purchase, and administration of artwork for the Public Arts Program.
2. Capital Improvement Projects (CIP) – Projects exceeding \$1 million in total costs shall be identified within the City’s Capital Improvement Projects Plan and funding in the amount of one percent (1%) may be allocated by the City Council for the incorporation of public art. Total project costs shall include costs allocated for design services, construction services, project contingency, and hard costs associated with construction. Funding sources for public arts shall not include proceeds from specific use sales tax designated for parks, streets, and crime control.
 - a. If the total of these combined project costs is equal to or greater than \$1 million then a separate public art line item may be established for Council consideration within the City’s Capital Improvement Projects Plan specific to the project.

- b. If a project “materially” increases or decreases in scope resulting in a change in the total construction budget then the funding to the public art portion of the project shall also be adjusted accordingly assuming existing contractual obligations allow.
 - c. Eligible projects must meet the financial criteria described above and will include only improvements or new construction of buildings, parks, plazas, streetscapes, or other area(s) intended for use by the public and available for public view. Temporary improvements, ordinary repair and maintenance, mechanical and electrical projects, and other general public works projects shall not be eligible.
 - d. Public art is typically intended to be sited within close proximity to the project location where it can be closely experienced and viewed by the public. If a more suitable location within a one-half (½) mile radius of the capital improvement site is identified, the artwork may be installed there upon approval by the City Council. Additionally, funding from smaller qualified projects within a one-half (½) mile radius can be combined in order to better take advantage of public art funds and suitable locations for public art.
- B. Grant monies from art agencies and foundations. The city shall actively pursue grant monies for public arts for which it may be eligible.
- C. Contributions, commissions, and donations from the private and public sector that shall be deposited into the appropriate public arts fund

VIII. Donations and Loans of Artwork

- A. The City will consider donations and gifts of money for deposit into the Public Arts Donations Fund based on the circumstances and criteria outlined in the Public Arts Policy.
- B. All donations and gifts, whether financial or artistic will be used/spent as recommended by the PAB and approved by the City Council.

- C. If the artwork is not publically displayed or installed within 1 year of acceptance, then it shall be re-reviewed by the PAB and the City Council for re-approval or denial.
- D. The organization or individual who donates a piece of artwork may be responsible for the associated costs of displaying and maintaining the artwork. Examples of interrelated cost might be: installation, insurance, security, and/or lighting.
- E. A Public Arts Deed of Gift shown in Appendix C must be completed by contributors and submitted to the PAB and the City Council for consideration.
- F. The City shall control the location and arrangement of all temporary exhibitions, and reserves the right to reject any part of an exhibition or to change the manner of display if the items to be exhibited are deemed offensive in nature or lacking in artistic or cultural merit.

IX. Placement of Artwork

- A. Works of Arts donated to or purchased by the City may be located within the interior or exterior of public spaces.
- B. The City's approved Public Arts Master Plan may be utilized to identify several pre-approved places for the placement of public artwork; however, the Master Plan shall not be a limiting factor in selecting locations not identified within the Master Plan. The Master Plan shall include a list of pre-approved sites for the placement of public arts. These sites shall take into consideration availability of water, electricity, security, and any additional infrastructure that may be necessary to support a specific piece of art.
- C. Donors of public arts may suggest to the City alternative locations for placement of arts. The PAB may consider these suggestions when making their recommendation to the City Council regarding acceptance and placement.
- D. Purchase prices of artwork shall not be posted at the placement site in which the artwork is displayed, nor shall they be listed in any exhibit brochures.

X. Identification of Artwork

- A. Signage must include relevant information such as the name or theme of the artwork, the name of the artist(s), who the artwork is presented from, and the date the artwork was dedicated. Signage may also include a brief description of the art and who it was presented to (ie. City of Keller). The signage should blend with the artwork and not distract from it. For general guidelines, please see Appendix B, Sample Identification Guidelines, examples 1 and 2.

XI. Ownership, Installation, Maintenance and Restoration of Artwork

- A. Arts accepted by the City Council shall become the property of the City.
- B. The organization that will bear the cost of installation, maintenance and restoration of arts accepted by the City Council shall be determined prior to acceptance of the artwork.
- C. Regular Maintenance – Acceptable level of maintenance for the entire display shall be the responsibility of the City unless otherwise determined by agreement with a separate organization. Consideration shall be given to specific recommendations from the commissioned artists when appropriate. Maintenance levels shall be consistent with that of the location where the art is located.
- D. Restoration or replacement – May become necessary if a piece of art is affected by the environment, storm damage, or vandalism. The City shall be responsible for the restoration of public artworks unless otherwise determined by agreement with a separate organization. If available, funding for the restoration of public art may come from the Public Art Fund, insurance, operating funds, or other sources as may be identified and/or applicable.
- E. Storage – May be necessary if the work of art is delivered prior to site preparations being complete.

XII. Deaccession of Artwork

Upon recommendation of the PAB, the City Council may, at their discretion, consider any of the following courses of action to deaccession City-owned Artworks:

- A. Sell or trade the artwork (secure professional appraisal, advertise the sale, and seek competitive bids through surplus property procedures) with proceeds to be deposited in the Public Arts Fund unless specified otherwise in a related contract.
- B. Remove from display and store the artwork.
- C. Remove from display and dispose of the artwork. Options might include returning the artwork to the artist or donor, dispose of the piece through a donation to charity, or by means of an agreement with another governmental entity.
- D. Discard the artwork if no other reasonable option exists.
- E. It is understood that, based on prevailing circumstances, other methods of deaccession may be considered in the future. All methods must meet all applicable policies, procedures, and laws.

Appendix A

Public Arts Project Guidelines

The following guidelines are developed and amended from time to time by the City Council to assist with the development of permanent Public Art Projects.

I. Selection of Artists

- A. General – Whenever possible, the selection process should begin at the conceptual stage of the project so the artist(s) will be able to integrate arts concepts and artworks with the design of the specific projects and or sites. Early participation also allows for dialogue between the artist(s) and architect or designer to discuss the design processes and the inclusion of specifications for the artworks site preparation that are subject to zoning, design, and construction codes. The selection of artists or artworks should meet the following criteria:
1. The design capabilities of the artist(s) and the inherent quality of the artworks.
 2. All media forms of visual arts may be considered, subject to any requirements set by the City Council, Public Arts Board, or the Administration Department. .
 3. Artworks of all schools, styles, and tastes should be considered for the Public Arts Program.
 4. Artwork should be appropriate in scale, materials and form for the immediate, general, social and physical environments in which they are related.
 5. Consideration should be given to the artist's previously demonstrated ability to create works of structural and surface integrity, permanence and protection against theft, vandalism, weathering, excessive maintenance and repair costs.

6. Consideration should be given to the fact that public arts is a genre that is created in a public context and that must be judged by standards that embrace factors other than aesthetic, including public participation and functional considerations. Public arts may also serve to establish focal points and terminate areas, modify, enhance or define specific spaces, establish identity, or address specific issues of urban design.
7. The artist selection process shall ensure that the interests of all concerned parties are represented, including the public, arts community and the City.

B. Methods of Selecting Artists: The Public Arts Board shall determine the appropriate method of artist selection.

1. Design Team Selection – The design team for a project may directly select an artist following the criteria set forth by this Policy. This method of selection is appropriate for those city projects which have been selected to have an art-enhanced design component.
2. Limited Competition – The Public Arts Board may invite a limited number of artists to submit credentials or proposals.
 - a. The Public Arts Board shall review the Artist Registry or other appropriate sources and select a predetermined number of finalists to be interviewed. Depending on the scope of work and timeline of the project, the selected finalists may be requested to submit their qualifications or a project proposal to the Board. If the finalists are to submit a project proposal, finalist shall be presented with information pertaining to the selection process and the project, including a site and community profile. The project architect may set a meeting with the finalists to discuss the site and/or project.
 - b. The Public Arts Board shall interview the finalists and review the artists' qualifications or proposals. Qualifications may include a resume and samples of artist's past work. Proposals may include models, drawings, and a written statement.
 - c. The City shall request a formal proposal from the final artist(s) selected, specifying the time frame for proposal development, payment schedule, ownership, exclusivity, and copyrights. Ownership of all

materials related to the proposal including model, drawings, etc., will be negotiated between the artist and the City and the City shall have the right to exhibit and use them for educational and promotional purposes.

3. Open Competition – Any artist may submit credentials or proposals, subject to any requirements established by the Public Arts Board or the Administration Department. Call for entries for open competitions shall be sufficiently detailed to permit artist to determine whether their work is appropriate to the project under consideration. A project announcement shall be prepared and distributed to all artists in the Artist Registry as well as other venues. The Public Arts Board shall review all applications and select a predetermined number of finalists. The limited competition process would then follow.
4. Direct Selection – In special circumstances, the Public Arts Board may decide on commissioning one artist to work on a project. The Public Arts Board may directly select an artist or artists. Generally, direct selection will not be employed except on those projects where an open or limited competition would be inappropriate or impractical, such as a very urgent timeline or very specific project requirements.
5. Final Recommendations – The Public Arts Board has the responsibility of recommending an artist’s proposal or artwork for a project to the City Council for final approval.

II. Responsibilities of the Artist(s):

- A. Submit credentials, visuals, proposals and/or project materials as directed for consideration by the Public Arts Board.
- B. Guarantee that the Artwork or art concept is the result of the artist’s personal creative efforts except in the case of design collaboration.
- C. Ensure that the art is unique and original and does not infringe upon any copyright. The artist must agree to hold the City harmless against any claims of copyright infringement.
- D. Guarantee that the artwork or the duplicate has not been accepted for sale within 500 miles of the city limits and that the art is free and clear of any liens.

- E. Conduct necessary research, including attending project orientations and touring project sites, when possible.
- F. Design, execute, complete and transfer ownership of the artwork in a timely and professional manner.
- G. Work closely with the project manager and/or other design professionals associated with the project.
- H. Submit to the Administration Department and the Public Arts Board any significant changes in the scope of the project, color, material, or design of the approved Artwork.
- I. Make public presentations, conduct community education workshops or a residency as may be required by the contract with the City.
- J. Provide a maintenance plan that includes a list of materials, diagrams, names of fabricators describing processes used in fabricating the artwork, and the descriptions and drawings of installations, specifications and details of connecting methods.

III. Contracts, Fabrications, and Installation of Artworks, and Artist Registry.

- A. Contracts will be negotiated between the City, the City Attorney, the artists, and with other consultants, if necessary. If applicable, as determined by the City, the artist must prepare a budget that includes costs for fabrication, materials, labor, transportation, site preparation and installation, insurance, artist fee and a contingency fund. Contracts will require the artist to develop a Maintenance Plan for the artwork, which must be submitted to the Administration Department before final acceptance of the artwork is issued by the City. Contracts will be executed by the City Manager, or designee, and administered by the Administration Department.
- B. Fabrication of the artwork will be by the artist or under the artist's direct supervision.

- C. Installations shall be coordinated between the Administration Department through the Public Arts Program and the appropriate representatives of the City. Whenever possible, the installation of artworks will become part of the final project's construction contract, and will be executed by the contractor under the artist's supervision.
- D. The Administration Department shall document the selection process and critical stages of specific projects such as fabrication and installation. All records relating to all projects such as contracts, correspondence, memoranda, proposals, models, and billings will be kept by the Administration Department.
- E. The Administration Department shall maintain and update the Artists Registry at the direction of the Public Arts Board. The Artists Registry will be used as a resource by the Public Arts Board and the City Council for commissioning artists and art works.

Appendix B
Sample Identification Guidelines

Example #1

“The Homecoming”
A tribute to the World War II veterans by artist Jane Doe
Presented to the City of Keller by Keller Civic Group
November 11, 2002

Example #2

Title
Artist
Media
Donor
Date of Work

Appendix C

PUBLIC ARTS DEED OF GIFT

By these present I (We) irrevocably and unconditionally give, convey, transfer, and assign to the City of Keller by way of gift, title and interests (including all copyright, trademark, and related interests), in to, and associated with the object(s) described below. I (We) affirm that I (We) own said object(s) and that to the best of my (our) knowledge I (We) have good and complete right, title, and interest (including all transferred copyright, trademark and related interest) to give.

Policy Governing Donation

1. Staff is not permitted to appraise, or provide statements of value, relating to donations.
2. Public arts donated to the City will be retained as long as the work(s) in the City Council's opinion continue to be relevant and useful to the purposes and activities of the City, and if they can be properly displayed and preserved. Deaccessioning or disposal of objects may be considered when these conditions no longer prevail, or in the interest of improving the Public Arts Collection for the City's purposes.

Description of Item:

Donor: _____ Signature: _____

Address: _____ City/State/Zip: _____

Telephone: _____

ACKNOWLEDGEMENTS

Original Master Plan Adopted February 2, 2010

Mayor and Council

Pat McGrail, Mayor
John Baker, Mayor Pro Tem
Ray Brown, Councilmember
Tom Cawthra, Councilmember
Jim Thompson, Councilmember
Mitch Holmes, Councilmember

PAB Members

Brenda Wyatt, Chair
Franklin “Paco” Peterson
Dorene Badalamenti
Robin Burrill
Melinda Brown
Denise Shubeck
Robert Scarborough

Staff

Dan O’Leary, City Manager
Steve Polasek, Assistant City Manager

Updated Master Plan Adopted June 7, 2016

Mayor and Council

Mark Mathews, Mayor
Rick Barnes, Mayor Pro Tem Place 6
Debbie Bryan, Councilmember Place 1
Armin Mizani, Councilmember Place 2
Vacant, Councilmember Place 3
Eric Schmidt, Councilmember Place 4
Bill Hodnett, Councilmember Place 5

PAB Members

Brenda Wyatt, Chair
Sara Miller, Vice-Chair
Franklin “Paco” Peterson
Dorene Badalamenti
Stacey Gilbert
Shelly Hye
Matti Lascoe

Staff

Mark Hafner, City Manager

The Public Art Board acknowledges the dedication and perseverance of previous Public Arts Board members and elected officials, whose work in the early years of the Public Arts Program helped pave the way for our work today.

RESOLUTION NO. 4474

A RESOLUTION OF THE CITY COUNCIL OF THE CITY KELLER, TEXAS, APPROVING AMENDMENTS TO THE CITY OF KELLER PUBLIC ARTS MASTER PLAN AND POLICY FOR THE CITY OF KELLER, TEXAS, TO BECOME EFFECTIVE UPON ITS PASSAGE AND APPROVAL.

WHEREAS, it has been determined by the City Council of the City of Keller, Texas that it is in the best interest of the health, safety and general welfare of the citizens of the City of Keller to amend the Public Arts Master Plan and Policy as a guide for the future development of the Public Arts Program; and

WHEREAS, the new Public Arts Master Plan and Policy can assist with project prioritization and procedures and communicates the Public Arts Program vision; and

WHEREAS, at the Public Arts Board meeting held on January 12, 2022 the Board voted 6-1 to recommend approval of the amended Public Arts Master Plan and Policy.

NOW, THEREFORE, BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF KELLER, TEXAS:

Section 1: THAT, the above findings are hereby found to be true and correct and are incorporated herein in their entirety.

Section 2: THAT, the City Council of the City of Keller, Texas hereby approves the proposed amendments to the City of Keller Public Arts Master Plan and Policy, attached hereto as Exhibit "A".

Section 3: THAT, this resolution shall become and be effective on and after its passage and approval.

AND IT IS SO RESOLVED.

Passed by a vote of 6 to 0 on this the 1st day of February, 2022.



CITY OF KELLER, TEXAS

BY: _____


Armin R. Mizani, Mayor

ATTEST:



Kelly Ballard, City Secretary

Approved as to Form and Legality:



L. Stanton Lowry, City Attorney *For*

Public Art Master Plan

City of Granbury

October 2021 - October 2026

VISION STATEMENT

For Granbury to be recognized as a flourishing arts community that promotes, celebrates and supports artists in varieties of artistic expression for the creative identity of the community as well as the expansion of local tourism and economic development.

MISSION STATEMENT

To assist the City Council in the building of a public art presence that represents the unique history and culture of this community.

PURPOSE

To provide citizens, property owners, stakeholders, city officials and staff a framework for making sound decisions about Public Art.

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1. About Granbury and Its Public Art
 2. Recommendations from Survey participants
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 - A. Short-Term Goals
 - B. Long-Term Goals
 5. Existing City-Owned Public Art
 6. Administrative Structure
 7. Criteria for Acquisition of Public Art (including artist selection)
 8. Management/Maintenance of Public Art
 9. Budget
 - A. Ordinance Creating GCAC
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 - C. Budget Discussion
 - D. Proposed Budget (by budget year)
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 - Exhibit B: City of Granbury Public Art Policy
 - Exhibit C: City of Granbury Boards & Commissions Policy Manual

1. About Granbury and Its Public Art

The City of Granbury has been engaging the community over the past few years to develop a Public Art Master Plan (MP). The creation of the MP has involved collaboration between City Staff, communication and business associations, property and business owners and managers, citizens and other stakeholders. The planning process involved working with all stakeholders to identify a vision and future direction for public art in Granbury and to establish goals and action steps to implement the vision.

In June of 2018, the City of Granbury established the Granbury Cultural Arts Commission (GCAC) as a City Board with a dedicated annual budget from the Hotel Occupancy Tax (HOT). The City also established a Public Arts Policy (AP) to guide the members of the GCAC in administering the MP. The AP (attached as Exhibit “B”) defined Public Art in Granbury as follows:

Public Art as defined by this policy encompasses the broadest definition of visual art including all artistic disciplines. Public Art governed by this policy shall be art that is visually or

physically accessible to the public and that is acquired by, donated to, and approved by the City. Public Art that is neither paid for with public funds, nor created through special conditions by approval of the City, is not governed by this policy.

Thereafter, in the fall of 2019, a thorough survey (“Survey”) of stakeholders was conducted to elicit public opinion about public art. Responses were optimized by electronic websites available through the City and various community organizations. Presentations were made to city, civic, business and community groups who then responded to the Survey. Broad participation was invited through the local newspaper, social media, and mailings to all city utility customers. The Survey was also distributed through the Langdon Arts Center and the Harvest Moon Festival. A significant number of responses were received. The GCAC has all confidence that the Survey was conducted in a way that brought forth the information needed to formulate this MP. Data shows that the citizens believe the recommendations below encompass the primary goals of public art in the City of Granbury.

While this process revealed that the citizens of Granbury clearly desire more public art, a vibrant arts scene is also a powerful economic driver for the tourist trade. Since Granbury has a history of supporting the arts (visual, musical, theatrical, and many other variations), through its schools, businesses and art alliances, more public art will both elevate the significance of the arts in the community as well as foster the health of all the different art organizations.

2. Recommendations from Survey Participants:

A. WHERE do citizens want art:

parks; driving through the City; downtown cultural arts district

B. WHAT kind of art do citizens want:

art that gives voice to unique culture, history and spirit of Granbury (most repeated area of comment) - including nostalgic, landmark, memories, uniqueness of Granbury, past preservation, iconic, Texas/western,

outdoor art - that enhances natural beauty and welcomes people/creates whimsy and delight in everyday places

sculpture throughout the city in prominent locations, especially park behind City Hall water features

art that creates natural gathering places; draws viewers in enjoyed by all ages, including children

qualities referenced:

playful, different, interesting, smile/laugh, fun, joy, humorous, feel good
reverent, moving, touching, emotional, thought-provoking, meaningful, lovely,
solemn, sincere, respectful, strong emotional statement, important message
colorful, good movement

good for photo ops

with informative markers (artist, history, significance, provenance, cost)

easy to understand

timeless

C. WHO do they want doing the art

support development of local artists and art forms

references to local artists well-known outside of Granbury

D. IDEAS presented for specific events:

more art events like Harvest Moon

historical presentations

barn quilts

Gilbert & Sullivan musicals/Shakespeare in the Park

classical music concerts

temporary art weekdays on courthouse lawn

pop-up music and art around the Square

- E. PROMOTING what we have - brochure, Shanley House, signage on 377 into town
- F. NEW: Cultural Arts Center

In addition, based on review of the Survey responses, the GCAC believes the following recommendations should be adopted as well.

3. **Recommendations by GCAC:**

- A. Development of website accessible from the City and Visit Granbury sites. Example: <https://www.creativewaco.org> including donation link.
- B. Development of five-year budget to include city and other contributions.
- C. Submit Application to Texas Commission on the Arts for designation as a Texas Cultural District, including determination of walkable Cultural Arts District as required.
- D. More art shows at the Langdon Center.
- E. More permanent sculptures at Langdon Center and throughout walkable arts district.
- F. Development of Pre-Vetting System for Art Purchases from established and emerging artists whereby artists are asked to apply, be approved, and then put on a list to give artists immediate credibility and City instant resource to commission projects.
- G. Better education and understanding of Granbury's public art and its value to the community with programs including video/power point as valuable visual tool.
- H. Funding expanded beyond existing use of Hotel Occupancy Taxes, to include donations and local/state/national grants.
- I. Facilitate strong connection to Tarleton State University and its Art Department.
- J. Traffic Calming Art on the Square and the 2 additional blocks of East and West Pearl St.
- K. Increase signage throughout city directing to art installations, Shanley House, Langdon Center, performance venues and other areas of public art interest.
- L. Plan to amend this MP as circumstances warrant, and within the 4th year of this Master Plan, do the research and follow-up from this MP necessary to prepare a new Master Plan for the five (5) years following this one (as amended).

4. **Goals**

- A. **Short-Term Goals**, defined as those potentially attainable within the first year of the Master Plan, to include:

- 1. Demonstrate area-wide, whole community support for public art by generating Letters of Support to accompany the Master Plan and Application to TCA in 2023 from each Stakeholder as well as:

Granbury City Council
 Mayor, City of Granbury
 Granbury Chamber of Commerce
 Visit Granbury
 Hood County Judge
 Hood County Commissioners Ct
 GISD Superintendent
 Lake Granbury Art Association
 Granbury Arts Alliance

Nursing Home representatives
 HOA Board representatives (area-wide)
 Arts and Letters Bookstore
 Granbury Writers Bloc
 Opera Guild
 Hood County Historical Commission
 Granbury Authors Association
 Bridge Street History Center
 Granbury Beautification Council

Historical groups (Sons of the Republic of Texas, Daughters of the Republic of Texas, City Historic Preservation Commission)

- 2. Identify and secure consistent income sources, to include a fixed or minimum percentage of revenue from Stakeholders and emerging sponsors for ongoing activities as well as additional ideas.

3. In addition to existing recommendations, develop new ideas for public art, including possibilities such as:
 - Permanent artwork in the nine (9) faux Opera House windows
 - Temporary wraps of artwork (existing, contest winners, or otherwise) dotted throughout the City
 - Murals on City-owned or long-term leased buildings
 - Hewlett Park Musical event
 - Living Art, e.g. Pop-Up events, on the Square, at the Langdon Center and at surrounding historical buildings
 - Ongoing, rotating art demonstrations and lessons
 - Book signings/readings
 - Street Art contests
 - Neighborhood installations/activities
 - Musical concerts, lessons/demonstrations, jam sessions
4. Create a Granbury Cultural Arts Campaign—with unique name, slogan, website, printed material, unique music and name: GranburyArts.
5. Create walkabout map of suggested stops around Granbury's various cultural arts venues, including scan codes (or other current technology) with information about art pieces.
6. Expand the current Last Saturday Gallery Night to include a guided Art Walk.
7. Attend meetings of the groups offering Letters of Support to share mini-presentations on the City of Granbury Master Plan and hopefully the Cultural Arts District, with the goal of identifying needs, interest level and opportunities for involvement among Stakeholders.
8. Assist in conducting fundraisers and volunteering/recruiting volunteers at cultural festivals, performances, and other events.
9. Develop partnerships for equipment, materials and service donations to augment marketing efforts and production efforts.
10. Identify the relevant geographic areas for public art: both the city-owned property where public art is possible and the more limited area for which inclusion as a Texas Cultural District will be sought; and
11. Consider establishment of one or more City staff positions charged exclusively with administration of the work of the GCAC, which work is now being ably done by all volunteers and Visit Granbury; such position(s) to be fully funded by the City and/or a part of the Visit Granbury budget, as will be determined.

B. Long-Term Goals, comprising ongoing new opportunities and ideas, to potentially include:

1. Apply to the Texas Commission on the Arts for designation of walkable arts area as a Texas Cultural District. In preparation therefore, in groups or alone, visit other communities with public art programs, as well as cities with already designated Cultural Arts Districts, to identify resources and cultural arts activities to consider for adoption in Granbury.
2. Encourage opportunities for cultural arts education utilizing podcasts, virtual events, signage, robust website/links, and community outreach.

3. Encourage development of dedicated space for local and emerging artists.
4. Provide or encourage access and transportation for students, elderly, and all in need to participate with cultural arts.
5. Facilitate "Fireside Chats": focus groups in schools and/or neighborhoods of every demographic, to assess needs, interest level, and opportunities for involvement, on a regular basis (possibly annually).
6. Generate volunteers to perform the duties of the GCAC from youth groups, including public schools, Tarleton State University, and private schools.
7. Evaluate existing and emerging cultural arts opportunities and share results with the whole community regularly, in order to adapt plans and provide reports to City if relevant.

5. Existing City-Owned Public Art

The City of Granbury already owns a significant collection of high-quality public art. A complete catalog of all such Public Art is attached to this MP as Exhibit A, cataloged as to the following, so far as the information is known. This information will continue to be updated.

Name of Piece
 Name of Artist
 Location of Piece
 Cost (including Donors, if any) for Piece
 Maintenance Requirements
 Relevant Signage
 Other necessary information

6. Administrative Structure

Public Art for the City of Granbury is under the authority of the Granbury City Council, made up of the Mayor and five (5) Council Members each representing the entire City and elected for terms of three (3) years until a successor is elected; some serve for many years. In addition, the city employs a City Manager who works for the City and facilitates the City Council's agenda, including any public art issues.

The City is part of Hood County, Texas, which has both a County Judge and four (4) County Commissioners elected by geographic area. The City and County governments work closely but are entirely separate. Hood County does not participate with the City in public art issues, but because so many of the county's residents spend significant time in the City for work and recreation, the City does consider the needs and desires of residents of the county in making decisions.

Some time ago, the Texas Commission on the Arts developed a program to designate certain cities within the State with significant walkable arts districts as Texas Cultural Districts. Beginning in 2011, a local art organization, Granbury Art Association (GAA), began applying for designation as a Texas Cultural District but without success. In order for Granbury to be considered, they were eventually told, the City itself had to have a stated commitment to public art.

Therefore, in 2018, at the urging of the GAA and other stakeholders, the City enacted Ordinance No. 18-42 establishing the Granbury Cultural Arts Commission (GCAC). The GCAC is made up of seven (7) regular members (at least 4 living in the City itself), who serve two (2) terms of two (2) years each and no more than three (3) terms, as well as two (2) ex-officio members, being the

President of the GAA (or his/her designee) and the City of Granbury (through its designee). The City's designee is now, and is expected to continue being, the Director or Assistant Director of Visit Granbury ("VG"), the City's tourism arm. This is a perfect fit as VG is totally committed to bringing cultural arts to the City and has the experience and expertise to make things happen. Currently, the VG's Director is Tammy Dooley and the Assistant Director (herself formerly director of a like entity in a nearby town) is Kristen Gibson.

In addition, Granbury has many willing volunteers serving on GCAC subcommittees, and many stakeholders and art organizations proceeding in accordance with their own strategic plans, without whom all the work would not get done. As an additional avenue of support and encouragement, GCAC and/or its members or stakeholders have joined, or will join, other public art forums and organizations.

The Ordinance specifically states regarding the GCAC that:

The Commission is tasked with developing a Public Arts Policy and Master Plan to be adopted by the City Council and presenting a biannual "state of the arts" assessment to the Council. The Commission also works cooperatively with private citizens, foundations, corporations, institutions, and agencies committed to the preservation and development of programs and activities related to the arts and makes recommendations on art-related expenditures.

Meeting currently on a monthly basis, upon adoption of this Master Plan, GCAC will be focused primarily on the extensive process of preparing and filing an Application for Designation as a Texas Cultural District while pursuing other goals as stated herein.

As a significant part of its mission, the GCAC will obtain funding from the City to maintain a website designed to be a resource for all public art as well as a place for citizens and stakeholders to share information with GCAC to facilitate its goals.

Decisions about the acquisition of public art are governed by the Public Art Policy adopted by Resolution No. 19-07 in February 2019, a copy of which is attached to this MP as Exhibit B, as well as the City of Granbury general Boards & Commissions Policy Manual, a copy of which is attached to this MP as Exhibit C.

7. Criteria for Acquisition of Public Art (including artist selection)

The city has already adopted its Public Art Policy (Exhibit B) which details the steps for acquisition of public art by purchase, commission, gift and loan. While decisions about what art is acquired will ultimately be made by the City Council, the GCAC will make its recommendations, in order of importance, by:

- A. The desires of the public as reflected in their recommendations from the Survey as to what they want in their public art.
- B. Budget, being defined as what funds are available to be utilized at the time of the recommendation.
- C. Artists available who have already been approved by vetting service (if operational), as well as emerging artists or those not yet a part of such service, as the need dictates.
- D. Ease of working relationship with specific artists, including visits to their studios to meet with artists there.
- E. Specific locations/requests made by Stakeholders.

8. Management/Maintenance of Public Art

The following duties will be undertaken by the GCAC, with approval by the City Council, to manage

and maintain the acquisition and care of public art:

- A. Oversee fabrication with Artist after art is approved, including at a minimum the time-line, payments, and approved materials.
- B. Oversee Site Preparation for permanent and temporary art installations, to include meeting with Artist, City officials and other stakeholders to determine the best location and preparation required.
- C. Facilitate and, as necessary, coordinate transportation of Art from Artist to City.
- D. Oversee the actual installation (permanent and/or temporary), along with City, the Artist and any relevant stakeholders.
- E. Prepare, with the help of the Artist and relevant City Departments, guides for ongoing maintenance, conservation and restoration schedules for each piece.
- F. Work with the City's legal department to address any legal concerns.
- G. Assist City with dedication and anniversary ceremonies.

9. Budget

- A. Ordinance Creating GCAC - In preparing a budget for the GCAC, reference is made to the Ordinance creating the GCAC, which states as follows:

6. Expenses and Administrative Support. The City Council may appropriate a budget for use of the GCAC in meeting such expenses and expenditures as may be necessary in the exercise of its duties. All Commission expenditures shall be processed through the City Manager's office. The City may provide to the GCAC necessary administrative and executive level support, such as record keeping, posting agendas, similar to any other city board or commission, to facilitate the official business of the GCAC. The City Council may establish a line item in the City's budget which shall represent an allocation of funds to be expended on arts projects and which may be in accordance with the GCAC periodic recommendations to the City Council. (emphasis added)

* * *

8. Duties and Responsibilities. The GCAC shall discharge the following responsibilities:

- a. Develop for adoption and approval by the City of Granbury City Council a Public Arts Policy and Master Plan.
- b. Develop cooperation and coordination with private citizens, institutions, agencies and local, regional and national art organizations interested in conducting activities related to the arts.
- c. Provide and assist in the development of the arts in the City by providing a biannual "state of the arts" assessment to the City Council.
- d. Make recommendations to the City Council relative to expenditures of budgeted and allocated city funds for the purpose of promoting and sustaining the arts as well as tourism and economic development in the City and its environs.
- e. Advise and assist the City Council in connection with proposed arts related programs within the community.
- f. Recommend, advise, cultivate and create a robust arts ecosystem for the City of Granbury.

B. City of Granbury Public Art Policy - this Policy, already adopted, discusses funding as follows in Paragraph V. Funding:

Funding for public art should be realized from both public and private sources to insure a broad and balanced program.

Public Funding

The City has made no future allocation of public funds to GCAC. However, the City Council may, from time to time, review such policy and may amend said policy to make an allocation of public funds as determined by the City Council. Any further allocation of public funds, approved by the City Council, shall be made in compliance with all Local, State and Federal laws.

Private Funding

The City Council, GCAC and GAA [Granbury Arts Alliance] will actively pursue public and private sources to fund public art initiatives.

- * Individuals, businesses and organizations will also be encouraged to make contributions.

All public cultural and art funding provided by or to the City will be deposited into a separate GCAC Fund established by the City of Granbury. These funds will be used to support public cultural and art projects as approved by the City Council. (emphasis added)

The GCAC will have responsibility for making recommendations for allowable uses of these funds with final approval by the City Council. The City Council acknowledges that the GCAC is an advisory commission of the City and the City Council has the responsibility, right and authority to expend the funds as for their intended purpose and is possible and in accordance with the laws of the State of Texas. Additionally, funds donated for a specific project will be restricted for such project to the extent that state law allows. Donations toward a specific cultural or art project will be treated as a donation under the Internal Revenue Code Chapter 171.

C. Budget Discussion - Since it's clear that GCAC maintains a separate line item in the City of Granbury budget where all amounts received by GCAC (through grant, donation, or other) will be deposited, it remains for GCAC to suggest to City Council its expected income and expenses, including money to be "expended on art projects".

Each year the Budget will reflect different income sources based on grants and gifts, as well as the City funding of the greater of 1.8% of the HOT (Hotel Tax) or \$10,000/year, which is expected to continue. The funding sources stated herein are reasonably anticipated to be available as stated. Provided funding is available, the anticipated expenses are listed as well. The Expenses listed are representative of what GCAC anticipates accomplishing, but are subject to City Council approval and availability of art itself, artists who can create the art, and locations

for the same where appropriate. Of course, should more income be realized, more projects will be purchased or commissioned.

It is significant that Visit Granbury, as the tourism arm of the City, spends 15% of its budget on promoting art by subsidizing various events that have a track record of bringing tourists into the city. Of course, that money indirectly assists the mission of the GCAC in encouraging the City's tourism related to the cultural arts.

There are multiple avenues open to GCAC to seek grants from the State of Texas - either pursuant to designation as a Cultural District or other means, all of which will be explored.

All costs of maintenance and insurance for public art are the responsibility of the City of Granbury through its Parks and Maintenance Department or otherwise as the City determines, so no amounts are included for either of those expenses, nor for the expense to appraise the works for insurance purposes.

D. Proposed Budget (by budget year):

GCAC Proposed Budget 2021-2022 - Year 1

Income:

\$10,000 City of Granbury -greater of \$10,000 or minimum 1.08% HOT tax
Minimum Income: \$10,000

Expenses:

\$ 100 Print Master Plan for distribution to Stakeholders electronically
\$ 1,000 Travel expenses for trips to visit cities with TCD designation.
\$ 7,500 Create a Granbury Cultural Arts Campaign (“GranburyArts”) with unique name, slogan, website, printed material, quality video and unique music, with significant assistance from City and Visit Granbury, all of which will be incorporated into the Application for Texas Cultural District
\$ 200 Create and market a walkabout map of suggested stops around Granbury’s various cultural arts venues. with scanable signs or other technology to provide information to visitors; with assistance from City and/or Visit Granbury
\$ 1,200 Begin process to commission local artists to create first of nine (9) faux Opera House windows in weather-resistant tile, mosaic, or paint to commemorate themes from local plays about Granbury’s history.
\$ note* * Any monies not spent on expenses designated above because of contributions by the City and/or Visit Granbury will be used to commission additional art in accordance with Survey recommendations
\$ note ** ** Any monies raised from Stakeholders during this budget year will be used to commission additional art in accordance with Survey recommendations
Total Expenses: \$10,000

GCAC Proposed Budget 2022-2023 - Year 2

Income:

\$ 10,000	City of Granbury -greater of \$10,000 or minimum 1.08% HOT tax
\$ 20,000	Remainder from Inge Foundation (\$30,000 total with required match)
\$ 20,000	City of Granbury - % of HOT tax unused for years up to 2022 as required match for Inge donation - General Fund
\$ 20,000	Stakeholder Contributions

Minimum Income: \$70,000

Expenses:

\$ 100	Costs to update website (through Visit Granbury)
\$ 5,000	Prepare and submit Application to Texas Commission on the Arts for designation as a Cultural District
\$ 500	Travel expenses for trips to visit cities with TCD designation
\$ 24,400	Commission or purchase artwork in accordance with Survey recommendations, including a water feature for City Hall Sculpture Garden
\$ 40,000	Engage artists to complete commissions for nine (9) faux Opera House windows

Total Expenses: 70,000

GCAC Proposed Budget 2023-2024 - Year 3

Income:

\$ 10,000	City of Granbury -greater of \$10,000 or minimum 1.08% HOT tax
\$ 10,000	Remainder from Inge Foundation (\$30,000 total with required match)
\$ 10,000	City of Granbury - match for Inge contribution as required - General Fund
\$ 15,000	City of Granbury - General Fund
\$ 3,000	Grant from Texas Commission on the Arts
\$ 25,000	Stakeholder contributions
\$ 25,000	City of Granbury match for Stakeholder contributions - General Fund
Minimum Income: \$98,000	

Expenses:

\$ 100	Costs to update website
\$ 200	Travel expenses for fact-finding trips to visit cities with TCD designation
\$ 10,000	Develop art classes for youth within Cultural District, including cost of transportation for them from all parts of Hood County
\$ 67,700	Commission or purchase artwork in accordance with Survey recommendations
\$ 20,000	Prepare GranburyArts coffee table book-using local artists (including children) to make art based on historical documents (Dominique Inge)
Total Expenses: \$98,000	

GCAC Proposed Budget 2024-2025 - Year 4

Income:

\$ 10,000	City of Granbury -greater of \$10,000 or minimum 1.08% HOT tax
\$ 15,000	City of Granbury - General Fund
\$ 5,000	Grant from Texas Commission on the Arts
\$ 35,000	Stakeholder contributions
\$ 35,000	City of Granbury match for Stakeholder contributions - General Fund
Minimum Income: \$100,000	

Expenses:

\$ 1,000	Costs to update website
\$ 40,000	Commission or purchase artwork in accordance with Survey recommendations, including 2 additional tree sculptures for Lambert Branch Park
\$ 9,000	Sponsor temporary installations on Square (3x/year)
\$ 50,000	Begin to develop a GranburyArts signature event (being a juried art show of some kind which increases income; not in April or October)
Total Expenses: \$100,000	

GCAC Proposed Budget 2025-2026 - Year 5

Income:

\$ 10,000	City of Granbury -greater of \$10,000 or minimum 1.08% HOT tax
\$ 15,000	City of Granbury - General Fund
\$ 10,000	Grant from Texas Commission on the Arts
\$ 35,000	Stakeholder contributions
\$ 35,000	City of Granbury match for Stakeholder contributions - General Fund

Minimum Income: \$105,000

Expenses:

\$ 100	Costs to update website.
\$ 104,900	Commission or purchase artwork in accordance with Survey recommendations

Total Expenses: \$105,000

10. Bi-Annual Report

The GCAC will prepare reports to the City Council as to the state of the arts in Granbury bi-annually or as otherwise requested, to include the following information when any of the same has occurred:

1. budget reconciliation (how much spent/committed for next year)
2. art acquired
3. art in process of being acquired
4. new developments in private entities/organizations
5. changes in stakeholders
6. status of applications for grants, Texas Cultural District designation, fund-raisers

EXHIBITS:

- Exhibit A: Catalogue of Existing Public Art
Exhibit B: City of Granbury Public Art Policy
Exhibit C: City of Granbury Boards & Commissions Policy Manual

EXHIBIT 'A'
Catalogue of Existing Public Art

DRAFT

EXHIBIT 'B'
City of Granbury Public Art Policy

DRAFT

Exhibit “C”
City of Granbury Boards & Commissions Policy Manual

DRAFT



Public Art Master Plan



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ouncil

Kenneth Weise, Mayor
Bryan Kilgore, Councilmember
Jim McDonald, Councilmember
Stephanie Karlin, Councilmember

Frank Scott, Vice Mayor
Charles Vierhout, Councilmember
Jim Buster, Former Councilmember
David Iwanski, Councilmember



unicipal



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ommittee

Lesa Schuur, Chair
Michael Demlong, Committee Member
Robert McElfresh, Committee Member
Shannon Smith, Committee Member

Angela Cardone, Vice Chair
Jean Stahl, Committee Member
Carin Vierhout, Committee Member



ity



taff

David Fitzhugh, Acting City Manager
Gina Montes, Assistant City Manager

Tracy Stevens, Development and Engineering Services, Director
Deann Franklin, Community Relations & Public Affairs, Web Services & Media Coordinator

July 7, 2014



Public Art

Master Plan

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1.1 Public Art and Communities

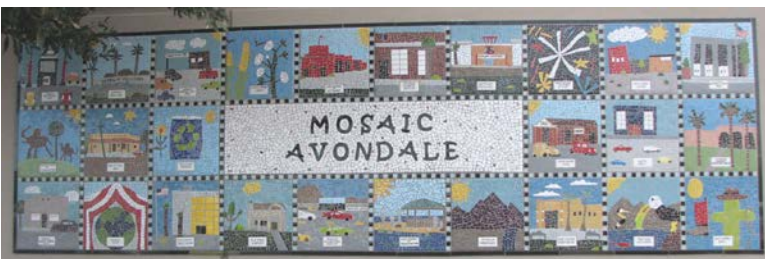
Public art is a reflection of the character and quality of life in a community. In many ways the image and perception of a community is conveyed by its network of public spaces—how are they designed, what are they used for, how do they look, and are they safe and well maintained. In the last decade, artists across the Country have sought out underutilized public spaces as economically viable venues for their creative expressions. Often times these spaces are associated with older areas of a City where artists, and the art world, have provided the impetus for creating vibrant communities—with a unique, cultural focus—leading to their revitalization and economic growth.

In 2010, the Americans for the Arts (AFTA) undertook a study of the nonprofit arts and culture industry's impact on local, state, and national economies. Despite the slow recovery of the "Great Recession", this industry generated over \$135 billion of economic activity nationally. It is important to note that \$61 billion was generated by nonprofit arts and culture organizations, while the balance of \$74 billion was generated by event-related expenditures of their audiences (people who attended arts events). This is a direct correlation of the impact arts has on the business community—and its resilience in uncertain economies.

The AFTA study also identified that non-residents spend twice as much as local residents, therefore if a community wants to attract cultural tourists and the resulting economic rewards; it needs to include arts that are of interest to regional, state, national, and international audiences.

In addition to the economic benefits, perhaps the greatest value public art contributes to a community—is its role in creating a 'sense of place'. While each community's sense of place is unique, it is created by the level of attachment people who live, work, and frequent the community have for its natural and cultural characteristics and social interactions.

Avondale's sense of place has emerged from its deep roots and key role it has played in the settling of



Artist: Petra Adams

LOCAL VS. NONLOCAL AUDIENCES*

*AFTA National Survey

- 68% of patrons are local residents (within the County)
- Local patrons spend \$17.42/person per event (in addition to any admission costs)
- Nonlocal patrons (outside the County) spend \$39.96/person per event

the West Valley, and the agricultural Southwest. As families from the Dust Bowl era began to travel west to escape climatic and economic ruin, settlement near one of the largest sources of water in the Southwest (the Agua Fria River) led to the development of vast croplands—which generated a

large need for migrant farmworkers. This rich blending of diverse cultures has provided the basis for the vibrant community Avondale is today. This perhaps, is best illustrated by the 'Mosaic Avondale' tile art created by Rancho Santa Fe Elementary School children and artist Petra Adams.



Why Do We Need A Public Art Master Plan?

s with most communities, Avondale best expresses its values through community-based arts and cultural activities. This Public Art Master Plan (PAMP) is an update to the Public Art Master Plan adopted by City Council on December 4, 2006 and is a companion document to the City's current *Zoning Ordinance, Section 11 Required Public Art for New Planned Area Developments (PAD), Commercial, Office, Employment, and Municipal Construction*; adopted August 18, 2008.

The purpose of this PAMP and the City's public art ordinance is to integrate a wide variety of quality artistic elements that are publicly accessible and visible within the community; thereby creating a 'sense of place' where residents and visitors will want to live, shop, and conduct business.

The Avondale General Plan 2030 (General Plan) also identifies an Art and Heritage Element as part of its Quality of Life Theme. This PAMP further defines the General Plan's goals and policies for art as it relates to the City's quality of life and Public Art Program (PAP).

The purpose of the PAMP is to:

- ***Define what public art is;***
- ***Develop a vision, goals, and strategies for implementing a robust PAP within the City;***
- ***Identify opportunities for art in the public realm;***
- ***Develop procedures for securing, documenting, and maintaining City-owned public art;***
- ***Identify potential funding opportunities; and***
- ***Develop a public art implementation plan.***



Artist: Hugo Medina

In addition to procedural guidelines, the PAMP provides an approach to—and an implementation strategy for—creating art opportunities throughout the City of Avondale. The City and citizens of Avondale are committed to enriching the quality of life and creating a unique and diverse sense of place through public art.

1.2 The Master Plan Process



The master plan process and approach to this update of the PAMP included the participation and assistance of the Avondale Municipal Art Committee, input from interested arts stakeholders and the general public, and a review of other municipal art plans. Following is a brief description of the key components involved in the master plan process.

Stakeholder Input – The Avondale Municipal Art Committee (AMAC), local artists, and the West Valley Arts Council participated in a brainstorming session to identify key issues, concerns, and desires for what it would take to create a vibrant art community within the City of Avondale.

Public Input – A public open house meeting was conducted to provide an opportunity for the general public to discuss potential public art types, styles, mediums, artists, locations, etc.—as well as what they perceive the issues, concerns, and desires to be for public art within the City and West Valley area.

Other Municipal Art Plans Review – A review of other municipal art plans to provide an understanding of key components needed to create an implementable master plan for the City of Avondale.

Values|Issues|Needs Identification – Key values, issues, and needs for developing a successful public arts program were identified through the stakeholder and public input, other municipal plans review, and review of successful arts programs within the Phoenix area.

Vision|Goals|Strategy Development – Based on the values, issues, and needs identification; stakeholder and public input; City staff input; and AMAC direction; a Vision Statement, Goals, and Strategies were developed to create the basis for the PAMP.

Public Art Program – Based on the Vision, Goals, and Strategies, programmatic directions and procedural requirements were identified to secure, document, and maintain the City's public art collection.

Public Art Project Plan|Implementation – Identifies specific projects for implementation and provides a guideline for the Municipal Art Committee as it moves forward in enhancing Avondale's image and sense of place by growing the City's public art collection in support of Avondale's art community.

Each of these key components provided pertinent information for updating the PAMP to address current local and national art trends, community needs and desires, and public art procedural implementation.



Artist: Unknown

2.1 Stakeholder Input



A brainstorming workshop was held on August 20, 2013 at an AMAC meeting to solicit ideas and input on the Public Art Master Plan development from stakeholders and committee members. An introduction setting the context of the brainstorm session included an overview of the master plan process and the purpose of the master plan.

AMAC members and five individuals representing Avondale's arts community participated in a facilitated discussion focused on questions that would provide insight on:

- **What it would take to create a viable art community within the City of Avondale;**
- **Types and styles of art desired;**
- **What the public art challenges and resources are; and**
- **How can the City assist in implementing the PAP.**



Brainstorm 'Idea Wall'

Input for each question was written in ten words or less on individual cards and posted on an 'idea wall'. This process allowed for each individual to develop thoughts and ideas with minimal influence by other participants. All idea cards were placed on the wall for group discussion; similar ideas were placed into groups or categories and prioritized according to what the AMAC considered to be the highest needs. A summary of the findings are described below; all questions, ideas, and input received are located in *Appendix A, Public Participation Input*.

The final step in the process was to prioritize what participants thought was the most important topic/issue the master plan should achieve. Each participant received 3 dots (votes) to place on any card they thought was the most important. The workshop prioritization items are ranked in order of importance. The number of dots it received is shown in parentheses following the item.

The majority of the participants and their discussions identified that finding affordable "live/work" space for artists and artisans. This would be critical in establishing a strong art community that could function as a West Valley hub and destination for arts and culture.

Equally important is the need to develop a robust marketing approach to promote the range of arts and culture opportunities the City of Avondale has to offer.

WORKSHOP PRIORITIZATION

- Artist Live/Work Space (8)
- Marketing (8)
- Community Connections (4)
- Education (3)
- Develop and Follow a Plan (3)
- Teachers/Artists (2)
- Community organizations (2)
- Identify projects (2)
- Private Foundation Grants (1)
- Mosaic Arts Center (1)
- Outreach (1)
- The value of art (1)
- Southwest Valley Regional Arts Hub (1)
- Embraces the city's historical culture (1)
- Representative of the city culture (1)

Avondale’s wide diversity of community organizations and connections are fundamental attributes to developing market sectors with local, regional, and national audiences.

In addition, the many schools and community colleges located within Avondale and our adjacent communities provide a rich resource for educational opportunities that could combine teaching and learning platforms with local, visiting, and/or resident artists and artisans to create community-based public art.

The stakeholder brainstorm session concluded with a “round robin” table discussion in which all participants shared their last thoughts on public art, taking into consideration all ideas brought forth during the brainstorm session. Following are their responses to:

Public Art Should:

- Have a central theme/image;
- Enhance liveability;
- Have cohesion – schools, cities, arts working together; a melting pot; vitality;
- Express diversity;
- Create vibrance;
- Be embracing on all levels;
- Have City commitment – officials need to take charge to set the stage;
- Create a flourishing environment where arts can thrive;
- Be a lot of art (volume) – see and feel it everywhere;
- Be accessible and integrated into community;
- Be north and south of the freeway; and
- Be branding – telling “the story” through the art.



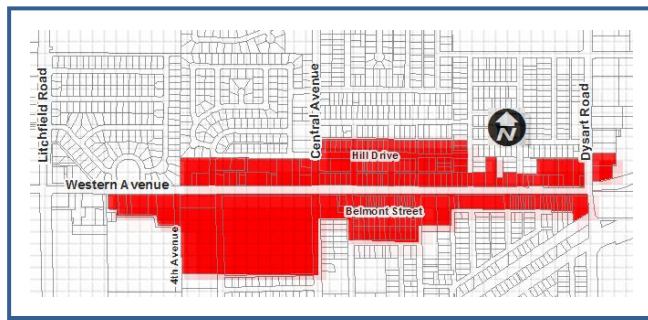
All of the participants’ last thoughts on public art related to nine basic themes or characteristics highlighted above; characteristics that provide the basis for a vibrant, diverse, thriving community—that embraces residents and visitors everywhere—by telling Avondale’s story.



2.2 Public Input

Public Open House

Meeting was held on January 7, 2014 at the Sam Garcia Library to solicit the public’s ideas and input on the Public Art Master Plan development. A brief overview of the master plan process was provided, including an update on the Historic Avondale Design and Development Guidelines as it pertains to the Creative Arts District.



Historic Avondale Creative Arts District

Other items discussed included:

- The City's existing public art collection;
- Potential public art elements;
- Potential locations for future public art elements; and
- A preliminary plan for identifying potential approaches to developing art opportunities throughout the city.



Public Meeting, January 7, 2014

Approximately sixteen individuals representing local businesses, residents, and non-profits attended the public meeting. Many of the comments and ideas discussed by the attendees were similar to those discussed by the stakeholders above, however more attention was focused on how the City could create the environment to support public art. A complete listing of comments received from the public is provided in *Appendix A, Public Participation Input*.

Avondale Municipal Art Committee Input



The Draft Public Art Master Plan was presented at an AMAC meeting on January 14, 2014 at City Hall for review, comment, and direction. Comments received from the AMAC and their Ex-officio member (West Valley Arts Council), were incorporated in the development of the Final Master Plan.

Following the development of the Final Master Plan, the PAMP document was posted on the City's website for public comment. The Final PAMP was presented at the AMAC meeting on February 25, 2014 for their approval and recommendation to City Council.

3.1 Introduction



The PAMP's visioning process was initiated by identifying the common, essential principles the AMAC, stakeholders, and the public shared—relative to the long-term viability of public art in the City of Avondale. These principles were derived from two basic questions—"What is art?" and "What should art be in Avondale?" Responses to these questions are located in *Appendix A, Public Participation Input*.

The four main characteristics cited for "What is art?" were:

- It is an **Expression** – of ideas, thoughts, talent;
- It is **Aesthetically Pleasing** – memorable;
- It **Evokes Emotion** – feeling, thinking, perceiving; and
- It is **Representative** – of life, culture.

Characteristics for "What should art be in Avondale?" were:

- **A reflection of the community's heritage and culture;**
- **Diverse**, eclectic, **vital**, embracing, celebratory, practical and beautiful;
- Fun, **creative**, playful, a destination, **a catalyst**; and
- **Past, present, and future.**



Artist: Petra Adams

The AMAC, stakeholder, and public input provided the basis for developing the vision, goals, and strategies of the PAP. It speaks to the values public art has as cultural and economic catalysts, as well as a quality of life indicator for viable, healthy communities.

3.2 Vision, Goals, and Strategies

Vision Statement

The Municipal Art Committee Public Art Master Plan seeks to define Avondale as a unique sense of place, with a community identity that celebrates the past and embraces the future as a rich and vibrant arts and entertainment center celebrating the talents and culture of the people who live here.

In keeping with this vision, the Municipal Art Committee Public Art Master Plan seeks to promote art that:

- **Embraces families; community; and Latino, Southwest, and modern art which reflects the City's cultural identity;**
- **Preserves, protects, and educates our community about Avondale's history; and**

- ***Celebrates Avondale’s agricultural heritage.***

The PAMP offers steps for integrating the arts into the City’s programs and economic strategies in order to achieve this Vision.

Goals and Strategies

The goals and strategies stated below serve to further define the Goals and Policies identified in the General Plan’s Art and Heritage Element. They address key issues or needs, and identify methods or actions for achieving the vision.

Goal 1: Develop a comprehensive public arts program that provides a wide range of public art opportunities for all residents and visitors.

- Strategy 1.1: Identify diversified public art opportunities that provide for a variety of art types, styles, mediums, and levels throughout the community.
- Strategy 1.2: Create a visiting or resident artist/artisan program that requires collaboration with local artists/artisans and interaction with the local community.
- Strategy 1.3: Develop indoor and outdoor public art exhibition spaces.

Goal 2: Create policies and procedures that encourage business-friendly environments for artists, artisans, and creative businesses.

- Strategy 2.1: Create incentives for artists and creative businesses to locate, build, or expand within the City of Avondale.
- Strategy 2.2: Establish policies and procedures responsive to the nature of creative businesses and their needs to ensure successful ventures.
- Strategy 2.3: Develop affordable live/work venues to encourage active, safe community lifestyles.
- Strategy 2.4: Update the City’s public art policy to incorporate a more comprehensive public arts program.

Goal 3: Develop a finance program to support a sustained level of the public art program.

- Strategy 3.1: Evaluate the arts policy to ensure sufficient funds are allocated for future public art projects, consistent with the quality of life desired.
- Strategy 3.2: Identify local, state, and federal funding opportunities.
- Strategy 3.3: Develop a means for securing funding for public art that is only available to nonprofit entities.
- Strategy 3.4: Utilize the City’s public art fund to secure grants requiring a monetary match to increase available funding overall.
- Strategy 3.5: Engage in collaborative arrangements with other municipalities and agencies to maximize available time, money, and efforts.

Goal 4: Create a public art management system.

- Strategy 4.1: Create a public art database archive consistent with nationally recognized database protocols to ensure proper documentation of the City's public art collection.
- Strategy 4.2: Develop a defined process and procedures for acceptance of potential works of art as donations and gifts.
- Strategy 4.3: Develop a maintenance program to ensure the preservation and protection of the City's public art and its value.

Goal 5: Develop a robust public relations program to promote Avondale's public art locally, regionally, and nationally.

- Strategy 5.1: Establish relationships and connections with community and media organizations beneficial to the arts community.
- Strategy 5.2: Develop promotional materials for local, state, and national media releases.
- Strategy 5.3: Develop and regularly update promotional public art information such as



Artist: Gallery 37 Project

brochures, directories, website, and social media.

- Strategy 5.4: Support and assist in arts and culture activities, festivals, and promotions at a local, state, and national level.

4.1 Introduction



Avondale's Public Art Program (PAP) was established to enhance the visual and aesthetic quality of its communities, as well as enhance property values and its citizens' quality of life. The PAP is a broad-based program that includes roles and responsibilities of the City, the AMAC, and private development; the type, placement, and criteria of public art; and the selection and administration of the City's public art collection. Each of these program elements are described below.

4.2 City and Municipal Art Committee Roles

City and Public Art Program Milestones



One of City Council's goals for FY 04-05 was to "provide quality of life options and opportunities in the community." The Council furthered that goal with a specific objective to "establish an Arts and Culture Committee and explore funding options for public and performing arts."



Civic Center Library and Solar Continuum Sundial Dedication, March 31, 2007



The July 18, 2005, City Council meeting recommended that an art committee be established and used to develop a PAP and administer the program with staff

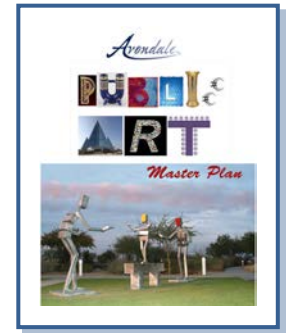
support. It was further recommended that this committee have a role of recommending projects, design concepts or specific purchases, as well as placement of the public art.

On January 19, 2006, the newly established AMAC held its first official meeting. They were tasked with supporting the Public Art Policy and the continuation of thoughtful public artworks in

Avondale. The AMAC is responsible for making recommendations to City Council concerning the accession, maintenance, conservation, and deaccession of Avondale's Public Art Collection.

The mission of AMAC as prescribed by City Council is to:

- *Provide visual art that complements public buildings, parks and plazas;*
- *Create a sense of place which enhances community identity;*
- *Improve the design quality of public infrastructure as well as the visual environment for the citizens of Avondale;*
- *Pursue funding and resources for public art;*
- *Recommend policies and procedures concerning public art; and*
- *Cooperate with existing public and private agencies to develop programs to further development and awareness of art.*



To ensure that public art reflects the character, aspirations and sensibilities of Avondale, AMAC will at various times seek community input from residents, neighborhood associations, civic leaders, business leaders, and other community leaders.

The process of bringing understanding between artists and the public should be part of every public art project. Public education must precede, accompany and follow every installation. A well designed comprehensive community relations and public information program is a critical component of any successful public art program and should consider or incorporate:



- Public meetings to discuss proposed work;
- Media coverage;
- Public lectures and slide presentations on public art;
- Public and school tours of public art sites;
- Neighborhood involvement and participation in art installations;
- Internships in the public art arena for college students;
- Signage to accompany new installations;
- Video of the progress of fabrication and installation;
- Development of a web page for public art;
- Publication of interpretive materials on specific works;
- Development of a process for involving the general public's input on the placement of public art; and
- Dedication events after public art installations.



Elephant Walk Dedication, November 17, 2007

It is the intent of the AMAC to identify and implement public art works that provide opportunities for memorable places, objects, spaces, and experiences. In keeping with existing city planning goals, Avondale's art policy calls for the following:

- Provide public art in buildings and public spaces;
- Promote Avondale as an arts destination and a part of the larger West Valley by using public art as a major attraction for cultural tourism and economic development;



- Provide a structured process to acquire public art through donations of money, or direct donations of works of art;
- Provide for maintenance of public art throughout the city; and
- Educate the citizens of Avondale and visitors about local culture and history through art.

When selecting public art, AMAC will consider the following objectives as guides to the identification and selection of artists and the process and implementation of artworks.

- Create and enhance the image of Avondale;
- Educate citizens about local culture and history, and provide a means to expand the boundaries of artistic endeavor in keeping with Avondale's history of creativity and exploration;
- Reflect and express the core community values including cultural and other diversities, community heritage, and history;
- Integrate into all aspects of the community;
- Include thoughtful and inclusive community participation;
- Ensure that the addition of public artworks to the urban landscape be flexible, timely and relevant in context to the sites, and audiences they address;
- Showcase regional, national, and international artists;
- Integrate the work and thoughts of Avondale's design professionals and artists into the planning, design, and development;
- Create distinct places, spaces, and objects, and further Avondale's unique sense of place;
- Embrace and further Avondale's image as a city to visit, explore, and enjoy as well as a highly desirable place to live; and
- Recognize that public art is an economic tool as well as a cultural one.



Artists: City of Avondale Residents and Visitors, Jackson Pollock

4.3 Public Art Typologies and Criteria

Public art generally falls within one of two categories:

- Permanent/Long Term Art; or
- Temporary/Rotating Art.

Permanent/Long Term Public Art



Permanent/Long Term Public Art generally refers to works of art that remain in the City's collection **longer than 18 months** and may have a permanent placement or be rotated to different locations if it is not site specific. If they are site specific, they should be integrated into the site's architecture or other development component as approved by the City and AMAC and shall involve artists in the design, construction, and installation of the permanent work of art. Purchasing or otherwise acquiring existing pieces of public art are also possible.

When the City of Avondale provides funds for permanent art—ownership, management, and maintenance of the art shall be clearly established prior to the release of funds. This is especially important to consider when utilizing partnerships where funds for a piece of art are derived from multiple sources.

Works of art will be acquired by the City in accordance with a predetermined selection process and will become a part of its collection.



Artist: James Moore, 'Family at Play'



Temporary/Short Term Public Art

Temporary/Short Term Public Art refers to works of art that remain in the City's collection for **18 months or less and may be owned by the City or on loan from another collection**. These works of art are generally those that are nonpermanent in intent and application, and are most likely not site specific, however they shall be approved by the City and AMAC prior to installation. Therefore the artist(s) are not involved with development or capital improvement projects as a design team member. However, temporary/short term art must take into consideration the existing and/or proposed setting of its location to ensure specific physical and environmental conditions and constraints are compatible with the work of art, and to ensure it will be protected in its existing condition for the duration of its exhibition.

If the AMAC pays a fee for the temporary/short term work of art and it is constructed in a way that allows for it to be displayed permanently, the AMAC may recommend the work of art be added to the City's permanent public art collection. Any fees previously paid to the artist for the temporary/short term work of art shall be applied to the purchase price of the work.

Examples of temporary/short term public art may be works of art commissioned to be displayed in vacant store windows, with permission from the owner; until such time that the building becomes occupied.

Public Art Criteria

Site locations for permanent/long term and temporary/short term will be selected based on suitability; visibility; and their ability to protect, accept, and adequately showcase the specific work of art. Both outdoor and indoor settings will be included. The AMAC will identify potential sites throughout the city for staff's and City Council's evaluation. Interpretative information about the artist, artwork, project duration, and an artist statement will be included at each site.

Each piece of public art will have documentation that describes the access, lighting, identification, public information, publications and other materials necessary for the public to enjoy and embrace the work of art.

The City of Avondale and AMAC have a responsibility to see that a minimum level of interpretation relating to all artworks owned by the City is conveyed to the public. Interpretation refers to the manner and methods by which information about the artwork is shared. This includes:

- **Physical and Visual Access** – The artwork must be in a location that is easily accessible to the public. Public buildings, shrubbery, signs, or other natural or man-made features or structures must be maintained and must not impede access physically or visually to the artwork.
- **Lighting** – As appropriate, the artwork shall be illuminated so that it can be seen at night.
- **Identification** – The artwork should be clearly identified in writing, including title, artist, date, donor (if applicable), and any other information deemed appropriate. A label, plaque, sign, or other means of communicating such information should be installed in close proximity to the artwork, though its design must be sensitive so that it does not detract from the artwork itself.
- **Public Access to Information** – Accurate and up-to-date records on all artworks will be maintained by the Community Relations & Public Affairs Department. Such records will be available to the public. Whenever possible, information about artworks will be posted on relevant websites, databases, and/or art industry online forums and email exchanges.



Artist: Gallery 37 Project, 'Solar Continuum'

The scale, application, and venue of these projects will vary, but in general will fall into four categories of scale and seven categories of application as discussed below.

Public Art Scale Categories

- **Intimate** – provides moments for discovery, surprise, or personal interaction. These works of art may not be immediately recognizable, but happened upon or engaging the viewer in an intimate conversation. Examples might include words, poetry, or pictographs inlaid in functional elements or places, as well as sound and visual experiences that create moments of pause, reflection, and serenity.



Artist: Petra Adams

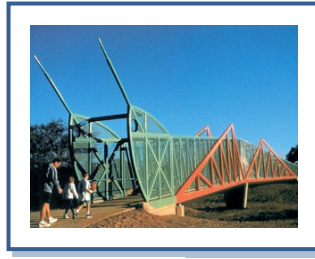


Artist: Unknown

- ***Pedestrian*** – engages at a pedestrian scale. This includes all types of media and experiences that function for and interact with walkers, strollers, cyclists, rollerbladers, and other pedestrian activities.



Artist: Ed Buonvecchio



Artist: Ed Carpenter



Artist: Kevin S. Berry

- ***Vehicular*** – engages at the vehicular scale. This includes all types, media, and experiences that function for or interact with auto, motorcyclists, and transit riders.



Artist: Mary Lucking

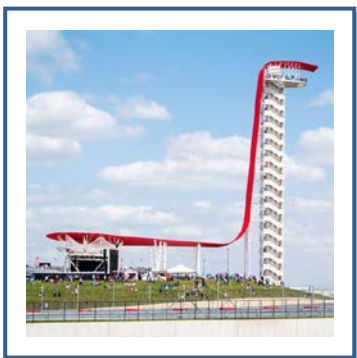


Artist: Unknown

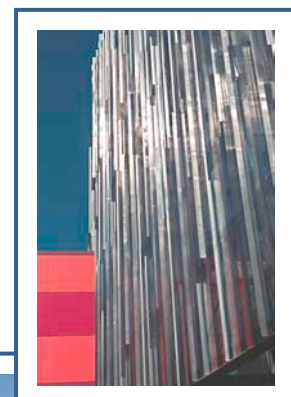
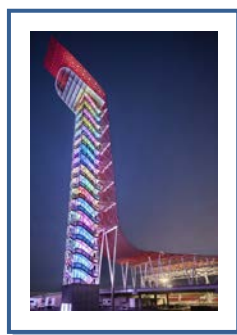


Artist: Unknown

- ***Monumental*** – is grand in scale and initially engages viewers from a distance. Although these works may also be created to work at an intimate, pedestrian, or vehicular scale, they are generally most effective when viewed from a distance—allowing understanding of their entirety—as illustrated by these signature buildings.



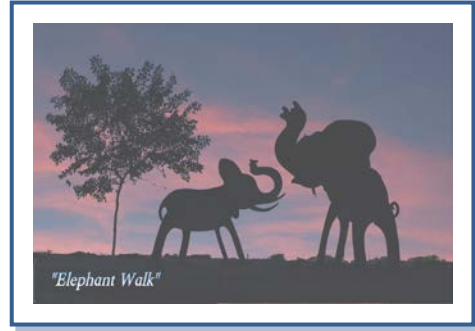
Artist: Miro Rivera Architects, Circuit of the Americas



Artist: Smith GroupJJR Architects, Avondale American Sports Center

Application Categories

- **Sculptural** – three dimensional and free standing art elements in either an indoor or outdoor setting. They may be visually engaging, functional, or interactive in nature.
- **Environmental** – engages or becomes a part of the landscape or environment. Generally consists of elements of nature (i.e., vegetative or landscape forms, land forms or earthworks, hydrological works, etc.).
- **Contextual** – seamlessly engages or integrates within the urban and community fabric although artistic in intent and application. Examples include, artist designed floors, paving patterns, lighting designs, or other integrated works.
- **Functional** – provides function for people or place either through application of existing elements or by becoming functional elements. Examples include, seating components, transit stops, lighting standards, water features, cellular towers, bridges and water towers.
- **Serial** – are repetitious, sequential, continuing, culminating or way finding experiences. These artworks are viewed as a collection of individual components, or community punctuations that, when applied in a serial manner, create an interactive journey through a particular place. Examples include a series of words on steps that creates a poem or story, or a series of artworks on a path, sidewalk, or road.
- **Decorative** – are applied to an existing situation or place as add-on components. These artworks embellish or decorate the urban fabric. Examples include artist paintings on already existing furniture or walls, or application of tile, glass, and other media to existing surfaces.
- **Interactive** – create opportunities for engaging people. Although they may have visual or auditory stimulation at an independent level, these works are created with a specific intention for user participation and are most successful during interaction. Examples include a sound-work that is activated by pedestrian footsteps on a pathway, or a water feature that invites people to play.



Artist: Fredrick Prescott

Community Public Art Creation Projects

Community public art creation projects shall provide opportunities for community engagement and participation. Community public art can be created by groups of students or citizens (children and adults) as well as professional artists and shall be approved by the City and AMAC prior to installation. There is no need for exceptional expertise to participate in these projects. Community art projects are dictated by their do-ability and are not so complex that they deter community participation.



- They may move or be located in multiple locations in the city. (As with all art, careful consideration should be given to the installation of the projects to insure their security during public display.)
- They may be sold at the end of their public display period.
- They may be sponsored by businesses, corporations, or organizations and the projects/works could be displayed in the general vicinity of the sponsoring party.
- Groups outside AMAC can conceptualize and execute community art projects.
- AMAC will consider stipends for professional artists involved either directly or as supervisors of community art projects.
- The process of calling for artists or planners for community art projects will be advertised publicly.

4.4 Public Art Placement



Public art placement and locations will be determined by the ability of the site to accommodate art as an improving element. The basic premise of these projects is that they will improve and enhance the appearance of the sites where they are located.

- As sites are identified, AMAC will solicit project concepts from artists or organizations.
- These projects should be limited to public space but may be placed in or on privately owned property with permission from the owner.
- Artists proposing existing site projects may solicit sponsorship from site owners, where appropriate and with permission from the owner.

Public Art Project Types

AMAC has identified seven types of venues for permanent and long term art concentration. They are:

- Gateway Projects;
- Streetscape Projects;
- Neighborhood Projects;
- Park and Community Center Projects;
- Community Wide Projects;
- Building Projects; and
- Infrastructure Projects.

Gateway Projects – welcome people to and identify unique/special areas. Artworks may be used to enhance the character and distinction of an area by either marking or defining boundaries and/or entrances into Avondale, unique/significant districts, and individual neighborhoods. Gateway Projects offer an opportunity to signify and identify places and enhance, enrich, and orient the community's landscape. In addition, Gateway Projects can target key intersections, bike paths, and trail systems. In general, these projects are viewed as larger in scale and broader in application.

Primary Scale Categories: Vehicular, Monumental and Limited Pedestrian

Primary Application Categories: Sculptural, Environmental, Contextual, or Serial

Streetscape Projects – connect people to places. They serve to improve the visual character, comfort, and circulation ease of the city through exceptional design in physical amenities such as street furnishings, seating, trash receptacles, lighting, signage, paving patterns, and plantings. Because many of these amenities are considered design standards for urban environments, substituting these amenities as public art projects is neither a mental nor financial leap for decision-makers. Funds set aside to purchase these amenities can instead be used to create more aesthetically pleasing and pedestrian friendly features and places.

Primary Scale Categories: Pedestrian, Limited Vehicular and Intimate

Primary Application Categories: Sculptural, Environmental, Contextual, Functional, Serial, Decorative, or Interactive

Neighborhood Projects – bring people together. These projects will enhance shared experiences, celebrate community diversity, record community history, identify unique flavor and authenticity, and create neighborhood distinction. Neighborhood signage is an example of celebrating a district and designating a neighborhood's boundary.

Primary Scale Categories: Pedestrian, Limited Vehicular and Intimate

Primary Application Categories: Sculptural, Environmental, Contextual, Functional, Serial, Decorative, or Interactive

Park and Community Center Projects – engage people. Artworks for parks and community centers will recognize the leisure activities accommodated at individual sites. Park sites are envisioned as opportunities for artworks that offer tactile experiences, invite interaction or participation, establish resting places or focal points, or respond to natural elements or landscape features of the site.

Primary Scale Categories: Monumental, Pedestrian, Limited Vehicular and Intimate

Primary Application Categories: Sculptural, Environmental, Contextual, Functional, Serial, or Interactive

Community-Wide Projects – orient people. These artworks will promote the city’s history, present and future, make beautiful places, ease circulation and way finding, celebrate cultural diversity and expression, foster community pride, and most importantly create memorable places and experiences. Memorable places and experiences provide recollection, further city identity, and orient both residents and visitors to a sense of place.

Primary Scale Categories: Monumental, Vehicular, Pedestrian, and Intimate

Primary Application Categories: Sculptural, Environmental, Contextual, Functional, Serial, Decorative, or Interactive

Building Projects – attract people. Distinctive and aesthetically designed buildings are more desirable and user friendly spaces. Where possible, public artworks addressing this area will be included in capital budgets at conception and will include AMAC as part of the collaborative design team. In general, artworks will be site specific and may be signature buildings or integrated into the building and built at the same time as the building.

Primary Scale Categories: Monumental, Intimate, and Pedestrian

Primary Application Categories: Sculptural, Environmental, Contextual, Functional, Serial, Decorative, or Interactive

Infrastructure Projects – instill pride in and enhance living conditions for people. While infrastructure commonly refers to public work projects such as roads, power and water systems, and public transportation, AMAC encourages a wider definition of the word to include a cultural infrastructure. Infrastructure elements, components, and projects can be designed so the value of specific service elements such as storm sewers, water distribution mains, freeway overpasses, and solid waste transfer stations become pleasing public symbols of community pride.

Primary Scale Categories: Vehicular, Limited Monumental and Pedestrian

Primary Application Categories: Sculptural, Environmental, Contextual, Serial, or Decorative

4.5 Public Art Selection Process

The following criteria will be used as the City’s standard for all public artists and artworks considered for inclusion in Avondale’s public art collection.

Selection Criteria

Collaboration – Projects should promote collaboration between the selected artist and the City as well as with any other design professionals involved in the process. This collaboration shall occur from the beginning of the design process.

Visibility – Artworks should be located in areas where residents and visitors live and congregate, or be highly visible to as many of Avondale’s citizens and visitors as possible.

Accessibility – Artworks shall be accessible to all. Access shall comply with provisions of the Americans with Disabilities Act as well as local and state laws.

Quality – Project materials and design shall be of the highest quality to ensure the enduring character of the artwork and eliminate the need for unusual maintenance. Artwork deliberately designed to oxidize, change texture color or shape as part of its original concept and design should have it noted as such in writing and presented to AMAC as part of the artist’s original proposal.

Appropriateness to Site – Artworks should reflect the uniqueness of Avondale and be designed with respect to scale, material, and character of the site. The artwork should take into consideration the immediate host structure or space, and as appropriate, the surrounding built and natural environment. In addition, vistas, history of the site and community, social dynamics of the site, and any future planned neighboring structures and uses should be considered. The artwork must meet City standards for encroachment on public right-of-ways.

Safety – Artworks shall be designed and installed to comply with all local, state, and national building codes (including the International Building Codes); and as required by the City’s approved standards and policies; to protect the health, safety, and welfare of the public.

Acquisition Types

AMAC is responsible for making decisions as to the management, accession, maintenance, conservation, deaccession, and interpretation of the works designated as part of the Public Art Collection. Management, maintenance, conservation, deaccession are discussed in *Section 4.6, Public Art Collection Administration*. Acquisition and interpretation are discussed below.

Commission – refers to the contracting of an artist to create a new original artwork for a specific site or project that becomes part of the Public Art Collection. Artist Review Panels may be appointed by the AMAC to evaluate and recommend artists for a commission. In addition to members of AMAC, the panel may include City of Avondale staff members, the community at large, artists, and members of the community.

Open Competition – or a “Call to Artists” for a specific project may be used in conjunction with a review panel or in lieu of a review panel. Artists will be asked to submit evidence of past work, credentials and/or proposals. Calls for entries for open competition will be sufficiently detailed to permit artists to determine whether their work is appropriate to the project under consideration.

Limited or Invitational Competition – may also be used for a specific project. Artists shall be invited based on their past work and exhibited abilities to meet the goals for a specific project.

Direct Selection – by AMAC may also be used for a specific project.

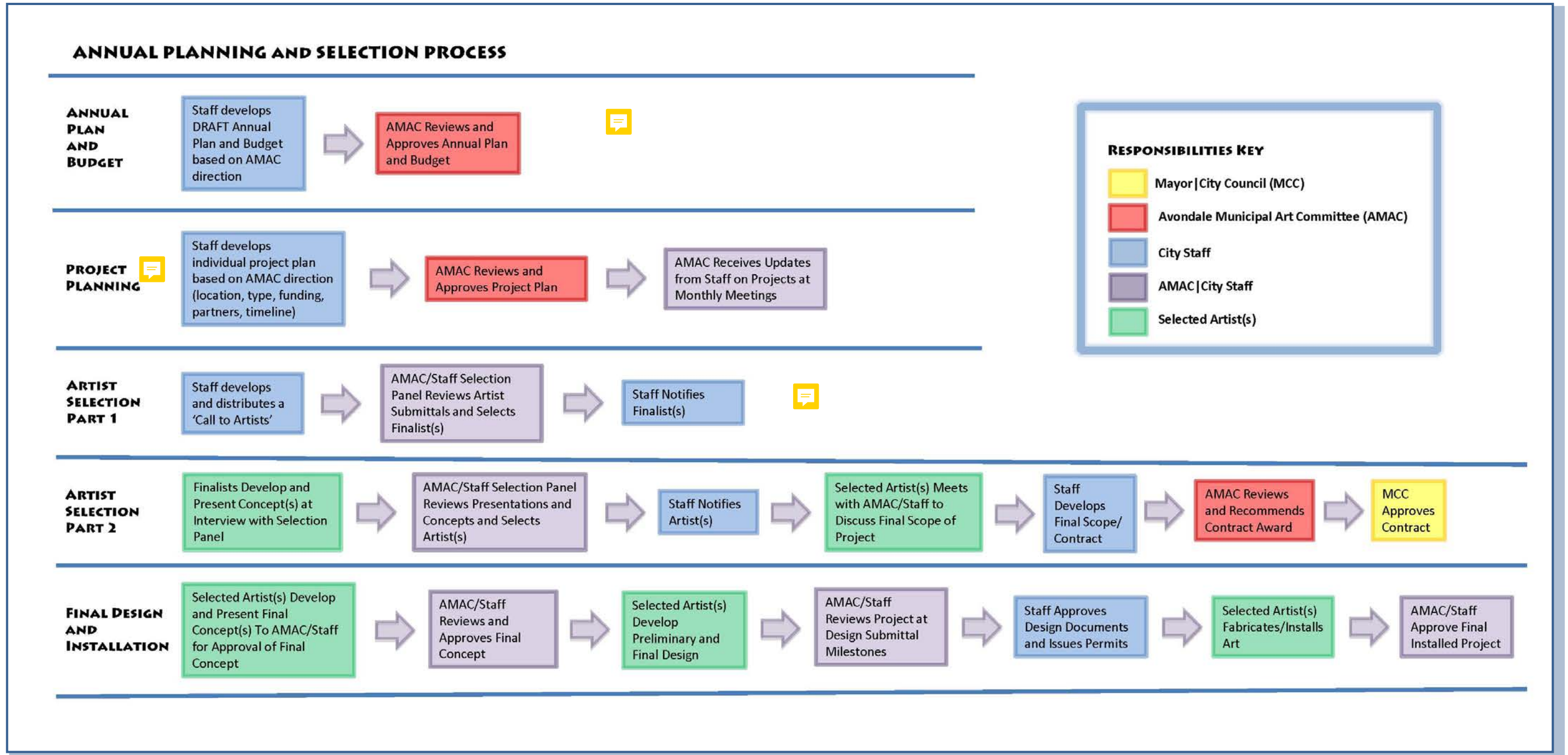
Purchase – of an existing art work for a project or site may be used in lieu of commissioned art work, when such a piece meets the goals and objectives for the site and is available for purchase. Such purchases will be as deliberative as those for commissioned works of public art.

Loan – works of art may be placed at an Avondale site on loan from another collection. The artwork would remain the property of the owner or artist. A loan agreement would be executed that would specify the details regarding the cost of packing, transporting, installation, insurance and maintenance of the artwork. The loan agreement shall state a specific term of the loan and the donor must complete a loan form.

Gift/Donation – artwork offered to the City of Avondale without direct financial obligation in assuming legal title will be considered a gift. The City will develop guidelines and procedures for accepting such gifts. The donor must complete a Deed of Gift which stipulates the conditions under which the artwork is transferred to the ownership of the City. The City and AMAC will select the appropriate location for the artwork and consider the liability issues associated with the artwork, including susceptibility to damage, danger to the public, or other special considerations. Consideration shall be given to the cost of installation and to the care and maintenance of the artwork. Not all gifts or donations may be accepted.

A typical public art project planning and selection process is outlined in the following flow diagram, *Figure 4.1, Annual Planning and Selection Process*.

Figure 4.1, Annual Planning and Selection Process



4.6 Public Art Collection Administration

Once a work of art is accessioned into the Public Art Collection, it will be the responsibility of the Community Relations & Public Affairs Department to create documentation for the work of art. The City Clerk's Office will be responsible for the safekeeping of all hard copy and electronic documentation. The documentation for every accessioned work of art will consist of an accession form, accession ledger entry, catalog sheet, artist information sheet, and inventory records; it may also include other relevant records such as a photograph of the work, materials record, loan agreement, deed of gift, copyright agreement, deaccession worksheet, conservation records, and other historical records.

Accession Procedures

Accession Form – specifically identifies the artwork as well as artist contact information.

Accession Ledger – when a work of art is accessioned into the collection, it will be assigned an accession number. The format for the number will be two-parts, consisting of the year accessioned followed by the numerical order accepted for that year. For example, the accession number 2005.1 would be used for the first work of art accepted in the year 2005. The accession number will be marked in a reversible manner on an inconspicuous place on the work of art. The accession number will be placed on all records related to the work of art. Each work of art will be registered into the accession ledger, listing the accession number, title, artist, date, medium, and location of the work of art.

Artist Information Sheet – the artist shall complete an Artist Information Sheet prior to the work of art being accessioned into the collection. The Artist Information Sheet shall include information about the artist; photographs of the work of art; description or intent of the work of art; and information on the fabrication, installation, and required maintenance of the work of art.

Inventory – in conjunction with condition assessments, the Community Relations & Public Affairs Department will periodically conduct an inventory of all works of art in the collection.

Maintenance and Conservation – the acquisition of art, especially artworks acquired in public trust, entails a legal and moral commitment to long-term stewardship. The City assumes this on-going responsibility.

Assessment – City staff will conduct a periodic survey of the Public Art Collection. A Condition Report will be completed for each artwork. Completed Condition Reports will be filed in the individual file for each object. The survey will serve as the basis for prioritizing maintenance and conservation needs of the collection. A report shall be prepared upon the completion of the survey summarizing maintenance and conservation needs. This report shall be submitted to the City Council every two years.

Routine Maintenance – routine maintenance will be conducted by the City Facilities Division, or a designee. Artists must submit an Artist Information Sheet for each artwork acquired by the City of Avondale. Such information sheets will detail specific maintenance requirements that must be followed. The AMAC must approve any deviation from the routine maintenance. A record of routine maintenance must be filed in each artwork's individual file.

Conservation Procedures

Conservation Treatment Proposals – all treatment proposals, bid acceptances, bid approvals, and conservation treatments must be administered by the Community Relations & Public Affairs Department and approved by AMAC. Proposals shall be filed in the appropriate individual files.

Conservation Treatment – any conservation treatment carried out on the Public Art Collection of the City of Avondale will be carried out by or under the advisement of conservator(s) who abide by the American institute for Conservation Code of Ethics.

Conservation Treatment Reports – the treating conservator will document in writing any treatment carried out on artwork(s) from the Public Art Collection. Such reports will be filed in the appropriate individual files.

Photographic Documentation – conservation reports will include photographic documentation of the object before, during, and after treatment. All photographs shall be labeled, dated, and filed in the appropriate individual files.

Deaccession Procedures

Deaccession is the process of permanently removing an artwork from the collection. Standards applied to deaccession must be just as stringent as those applied to acquiring works of art. The City of Avondale must be certain that it has clear title to any object being considered for deaccession. Because of the seriousness of the process, all applications for deaccession must be reviewed by AMAC and approved by City Council.

Deaccession Criteria

Any object being considered for deaccession must meet at least one of the following criteria:

- It is outside the scope of the collection;
- It endangers public safety;
- It is in such poor condition that restoration is impossible or will render the work false;
- It is damaged and repair is financially unreasonable (cost exceeds the current market value of the artwork) or is unfeasible;
- The security and protection of the artwork cannot be guaranteed;
- It no longer exists because of theft, accident, or an “act of God”;
- Requires excessive maintenance or has significant faults of design or workmanship;
- Is proved to be fraudulent, not authentic, or in violation of existing copyright laws;
- Is not displayed and no plans exist for future display; and
- Significant changes in the use, character, or design of the site where the work is displayed prohibit its continual display.

Deaccession Process

Staff Review – The Community Relations & Public Affairs Department will make recommendations to AMAC for deaccession after in-house staff review. This process will include:

- A review of acquisition records (accession forms, donor forms, artist information sheets, etc.) which may be pertinent. The City Attorney or other legal staff must be consulted to review Legal contracts.
- A dialogue with the artist or donor of an artwork about the concerns that prompted the review, if possible. When possible, the artist or donor will be notified in writing before an artwork is recommended for deaccession.

- The receipt of a written opinion from an independent professional (curator, conservator, historian, architect, engineer, art historian, etc.) qualified to make a recommendation on deaccession.
- Review of written correspondence, media coverage, or other evidence of public opinion, if applicable.
- Submission of a completed “Deaccession Worksheet” which details the recommendations to the AMAC.

AMAC Review – The AMAC will review the staff recommendation for deaccession. Specific issues to be reviewed include:

- Have reasonable efforts been made to resolve the problem(s) that led to the recommendation for deaccession so that deaccession will not be warranted?
- Do alternatives exist for the long-term disposition of the artwork short of deaccession?

If, after review by AMAC, the artwork is deemed appropriate for deaccession, a formal recommendation will be made to and approved by the City Council. Such recommendation will include a copy of the completed Deaccession Worksheet for the artwork, plus a written statement from AMAC confirming its support of the Community Relations & Public Affairs Department’s recommendation.

Options for Disposition

Whenever possible, the artist or donor will be notified of plans for deaccession and given first option of acquiring the artwork through purchase, trade, or other means. Should the artist or donor not wish to acquire the artwork, one of the options listed below must be recommended.

- Sale (public auction, sealed or open bid)
- Trade
- Loan to another institution
- Donation to another institution
- Destruction or recycle materials

Disposal or Destruction Costs

The City of Avondale will be responsible for all costs involved in removal, relocation, and/or destruction unless the artist, donor, or other individual or institution acquiring the artwork agrees to assume such costs.

Profits

Any profits from the sale of artworks by the City of Avondale must be credited toward future acquisitions of art and/or care and conservation.

Documentation

A copy of the completed Deaccession Form and other project documents must be kept on file in the Community Relations & Public Affairs Department’s office.

5.1 Economic | Funding Overview



The AFTA has conducted several studies since 2009 to determine the economic impacts the arts industry has on local, regional, state, and national economies. For this analysis, the AFTA *Arts Index* and the *Arts & Economic Prosperity IV* studies have provided the following data for comparison.

Arts & Economic Prosperity IV – provides a summary of the economic impact of nonprofit arts and culture organizations and their audiences on specific regions (based on Fiscal Year 2010). Nationally, 182 regions participated in the research effort from which the data was developed. *Table 5.1, Economic Impact of Nonprofit Arts and Culture Organizations* shown below illustrates how regions within Arizona compare with each other, as well as with other known art destinations in the southwestern United States.

Table 5.1, Economic Impact of Nonprofit Arts and Culture Organizations

	Total Industry Expenditures	Revenue to Local Government	Revenue to State Government	FTE Jobs Supported	Household Income Paid to Residents
City of Phoenix	\$300,617,328	\$13,955,000	\$17,711,000	9,623	\$218,655,000
West Valley Region	\$14,712,480	\$671,000	\$911,000	539	\$13,196,000
City of Mesa	\$25,173,280	\$1,175,000	\$1,455,000	850	\$21,087,000
Pima County/Tucson	\$87,715,892	\$3,827,000	\$4,295,000	2,602	\$55,250,000
City of Flagstaff	\$72,938,282	\$3,836,000	\$3,784,000	2,497	\$55,658,000
City of Albuquerque	\$91,888,623	\$3,219,000	\$8,390,000	3,674	\$87,800,000
City of San Diego	\$579,421,680	\$26,151,000	\$34,915,000	17,817	\$447,286,000
City of Laguna Beach	\$49,081,279	\$2,041,000	\$2,531,000	1,351	\$32,118,000

The Arts Index – was initiated in 2012 and identifies many arts indicators (statistical measures for tracking values related to the arts) at the county level. It serves to provide a better understanding of the cultural life of communities at the local level. The Index provides data for four main categories—Arts Activities, Resources and Capacity, Competitiveness, and Local Cultural Character.

While the Index is updated periodically, the data discussed below is based on the website's <http://www.artsindexusa.org/where-i-live?c4=4013> January 2, 2014 information. A report of all the arts indicators for Maricopa, Pima, San Diego, and Santa Fe Counties is located in *Appendix B, Arts Indicators Comparison Report*. Following is a summary of the report's findings and interpretations as it relates to the economic indicators.

Arts Indicators Summary

Arts Activities – while the overall participation in arts and culture activities in 2009 is fairly comparable between the two Arizona (AZ) counties, California (CA) and New Mexico (NM) counties only show a slightly higher overall participation. All four counties show, that on average, each person participates in about two cultural activities a year.

However, there is a large gap between the AZ counties and the CA and NM counties in the total nonprofit arts expenditures per capita in 2010 by approximately 66% and 90%, respectively. This indicates that San Diego is spending 66% and Santa Fe 90% more arts dollars on their residents per individual.

Resources and Capacity – this indicator identifies six factors that show the economic weight of the arts in revenue flow and organizational resources. Total consumer expenditures in the arts for all counties are fairly comparable, while the total AZ nonprofit arts revenues are 66% and 91% less than San Diego and Santa Fe, respectively.

Of the four counties, Maricopa County receives the least amount of government support in the form of grants; has the least connections to national organizations including arts service organizations; has the least amount of individual artists and arts businesses; and has the least number of arts, arts education, performing arts, visual arts, media arts, humanities and heritage, and other nonprofit organizations.

This further illustrates the importance of nonprofit arts in establishing and sustaining a community's cultural vitality—a vitality the citizens of Avondale desire and specifically expressed in the public input brainstorming session.

Competitiveness – this indicator focuses on two dimensions of a community's share of the arts: 1) the relative weight the arts have in the local economy, and 2) the philanthropy vigor and the success of obtaining grants in a community.

While Maricopa County falls short of the other counties in its share of economies stimulated by arts establishments, employees, and payroll; it has a much higher success rate of gaining State arts grants; and is comparable when it comes to the community's willingness to support the arts by individual household donations.

Local Cultural Character – this indicator identifies three basic dimensions that assist in differentiating the character of one community from another: 1) what the unique mix of arts organizations, programs, size, and age are; 2) what the mix of local, regional, national, and global cultural expressions and effects are; and 3) what the number of arts degrees and arts training institutions are in the county.

Maricopa County's millennial share of all arts nonprofits (arts nonprofits growth in the 2000s) is comparable to San Diego and exceeds Pima and Santa Fe counties, while also gaining the most revenue share of millennial arts nonprofits. However, Maricopa County's lack of arts related nonprofit resources and capacity results in a minimal nonprofit share of arts establishments that support art in the community.

While Maricopa County's art index for supporting cultural and ethnic awareness in the community is lower than the other three counties benchmarked, the National Arts Index shows it has been increasing in number around the country, as is currently being illustrated in Avondale's community.

Lastly, Maricopa County's art index shows it is greatly lagging behind the other three counties in providing accredited degree granting programs and visual and performing arts degrees that could serve as an incubator for a vibrant art community.

The cumulative effect of these indicators reinforces the role art plays in establishing a thriving community with a high quality of life. To assist in establishing this type of community for the citizens of Avondale, this PAMP has identified action items and priorities in the following section.

5.2 Public Art Project Plan | Implementation



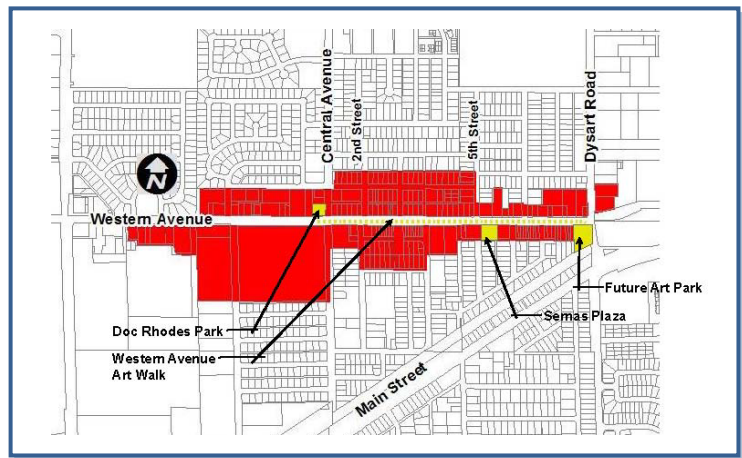
The public art project plan provides the basis for implementing works of art in the public realm desired to be commissioned or accessioned by the City in the next five years. It will assist in developing capital improvement program recommendations as the City moves forward in implementing the vision of the PAMP in a logical approach that will most effectively utilize available funding.

As an impetus to help spur revitalization in Historic Avondale, and to build on the grass-root efforts of the Creative Arts District, the AMAC prioritized the development of public art spaces along Western Avenue. To further define the 'Creative Arts District' identified in the *Historic Avondale Design and Development Guidelines*, this 5-year Project Plan prioritizes projects that will assist in developing the central spine of the Creative Arts District—Western Avenue's Art Trail—from Western Avenue and Dysart Road to Western Avenue and Central Avenue.

5-Year Project Plan Projects

The main component and eastern anchor of the Art Trail is the proposed future Art Park located at the southwest corner of Western Avenue and Dysart Road. Serving as the eastern gateway of the Creative Arts District and Western Avenue Art Trail, it is the largest element of a series of three interactive art spaces located along the Art Trail including Sernas Plaza Park and Doc Rhodes Park. All three Art Trail anchors will provide Avondale's communities with a wide range of art opportunities and experiences. The Art Park's focus will be—visual arts; Sernas Plaza Park—performing arts; and Doc Rhodes Park—interactive arts and culture.

As the Art Trail's visual art anchor, the Art Park will integrate Avondale's cultural heritage via an interpretation of a central 'pradera' (meadow or watered field) reflective of Avondale's pioneering settlement as a community of irrigated farmland. Enclosed by a salvaged steel rail and railway ballast gabion wall that pays tribute to the community railroad's role in the movement of agricultural goods, it provides the canvas for future three dimensional artisan panels.

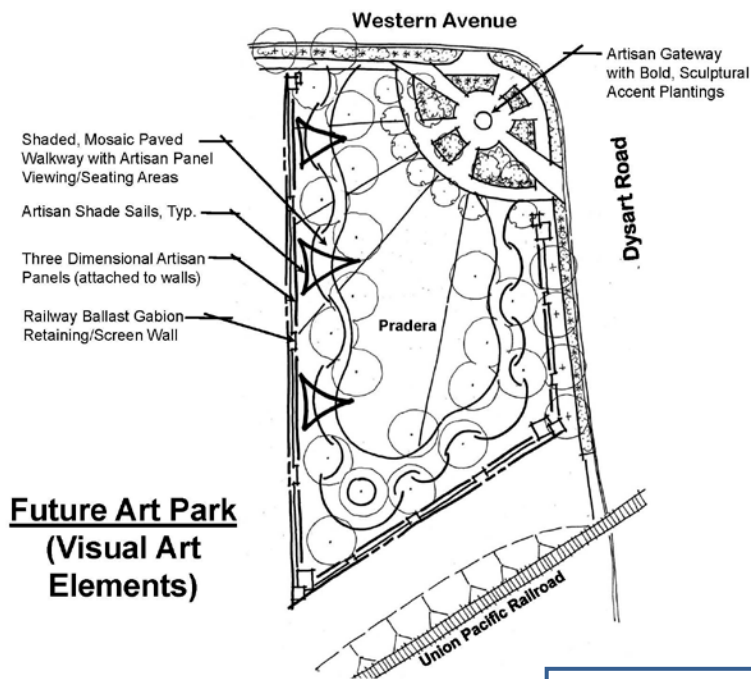


Western Avenue Art Trail

These artisan panels will interpret various components of the community's agricultural and cultural heritage by incorporating works of art created by local, national, and international artists and artisans. These works of art will be developed through the respective artists'/artisans' immersion and interaction with the local community, culture, and organizations to provide excellent and diverse public art that articulates the community's vitality.

A mosaic-patterned walkway, shaded by artistic canopies and sails, meanders between the open pradera and the artisan wall gallery. A variety of viewing/seating niches allows visitors to rest, contemplate, and/or meditate while enjoying the visual interplay of art within the landscape.

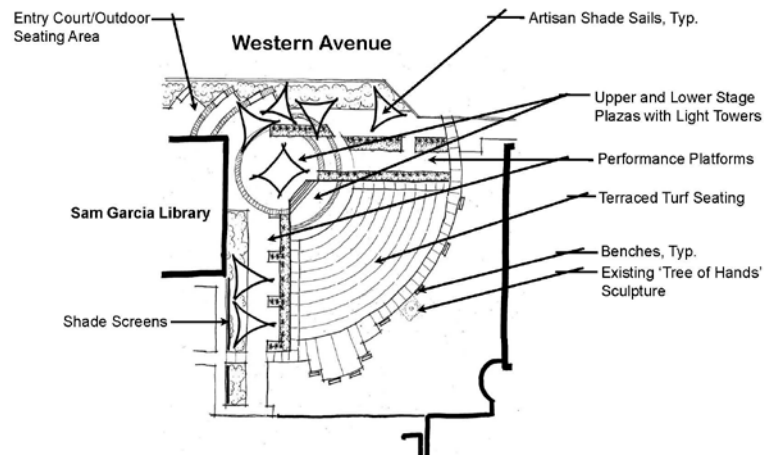
Future Art Park



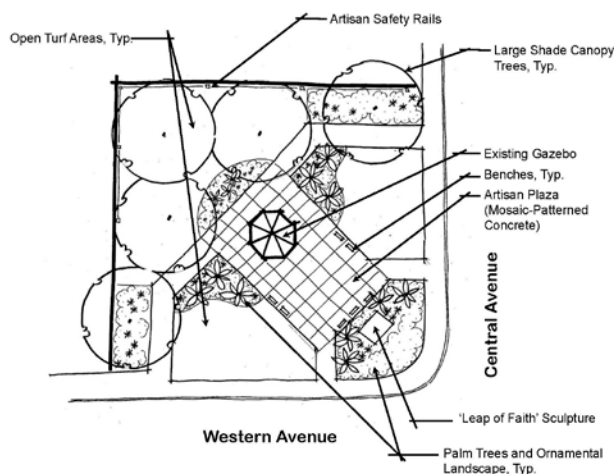
Future Art Park (Visual Art Elements)

The second interactive art space in the Art Trail series is Sernas Plaza Park. Located adjacent to the Sam Garcia Library, it will be the central venue for outdoor cultural events and activities by providing a variety of performing arts and display platforms with electrical infrastructure for light and sound systems.

The third interactive art space and the western anchor to the Art Trail is Doc Rhodes Park. Initially developed as a community node for festive activities, it includes—a picturesque gazebo, mature shade canopy trees, seating areas, and a large mosaic-patterned plaza. Past, present, and future uses include cultural celebrations, performing arts, and art displays. It will be the home of the most recently accessioned work of art purchased by the City—the 'Leap of Faith'.



Sernas Plaza Park (Performing Arts Terraces)



Doc Rhodes Park (Interactive Arts and Culture)

The 5-Year Project Plan also includes expanding public opportunities in other areas of the City, particularly north of I-10. The AMAC identified potential locations as shown on *Figure 5.1, Public Art Location Plan*. Specific art elements could include the following:

- Traffic Wrap Boxes;
- Bus Shelters;
- Murals;
- Mosaics; and
- Sculptures.



Artist: Ron Talley

Short term projects include:

- The installation of the 'Leap of Faith' sculpture at Doc Rhodes Park;
- The commission of a mosaic tile mural at the police substation on Western Avenue; and
- Traffic wrap boxes on Dysart Road, Avondale Boulevard, and Western Avenue.

Long term projects include:

- Mural(s) at the Goodyear Farms Historic Cemetery;
- The Arts District Gateway and Art Trail parks described above; and
- A sculpture series at the City's water recharge facilities.



Artist: James Moore

These short- and long-term projects, as well as other potential public art locations are illustrated on *Figure 5.1, Public Art Location Plan*. The Public Art Location Plan identifies the Creative Arts District, major rights-of-way and river art trail spines, and a hierarchy of artisan gateways. In addition to public rights-of-way and river corridors, *Figure 5.2, Potential Public Art Locations*, identifies other potential site location opportunities for public art based on city-owned property.

Table 5.2, Public Art Implementation Program, further identifies specific public art projects, priorities, and responsibilities for commissioning and/or accessioning public art projects.

Information on the City's existing public art collection is shown in *Appendix C, Existing Public Art Collection*. Locations of the City's existing works of public art are illustrated on *Figure C1, Existing Public Art Locations*.

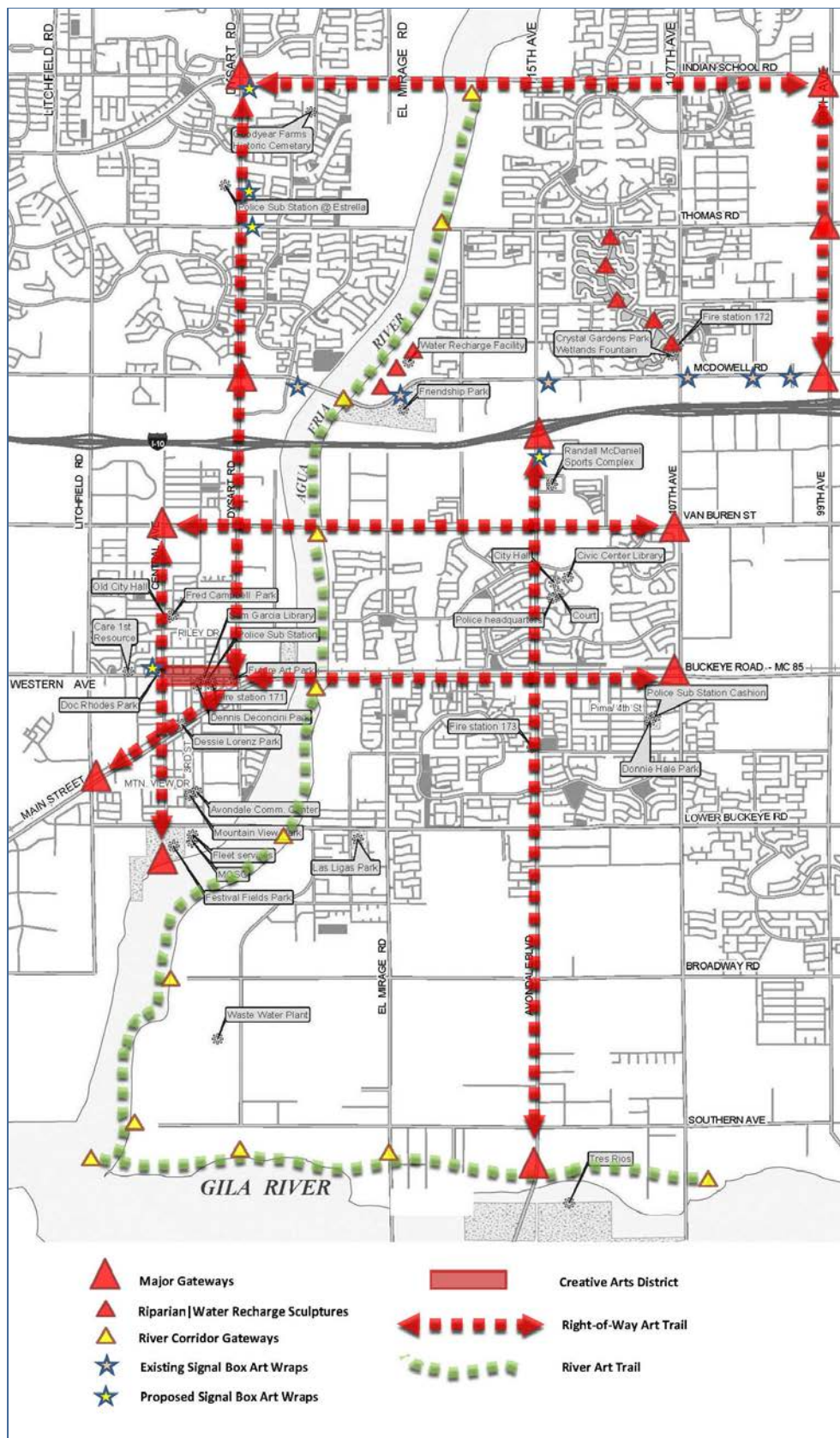


Figure 5.1, Public Art Location Plan

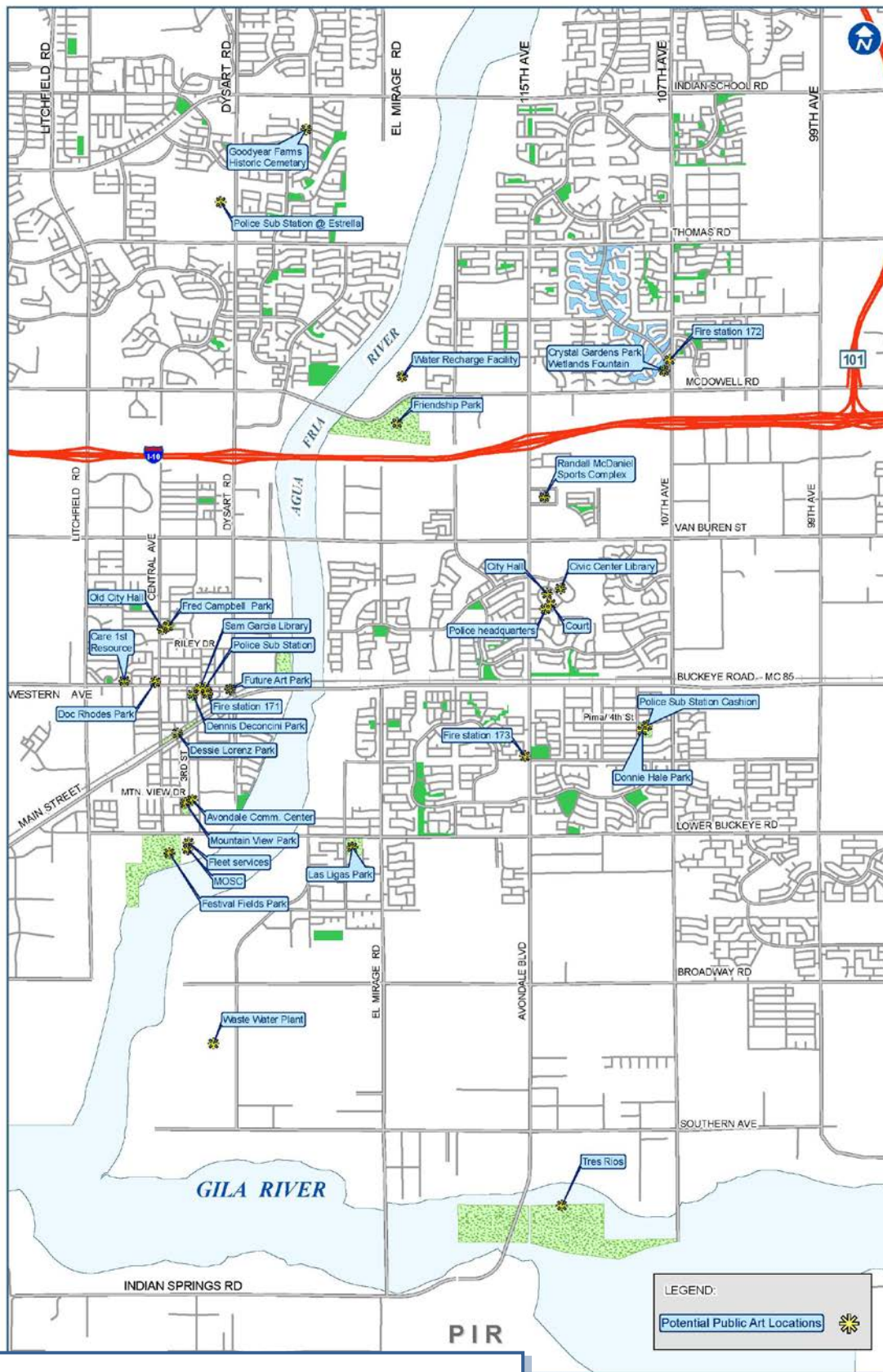


Figure 5.2, Potential Public Art Locations

Table 5.2, Public Art Implementation Program

City of Avondale Public Art Implementation Program 2014–2019							
Priority	Art Location	Art Type	Action	Budget Cost	Responsibility	Techniques and Funding Resources	Operations/Management
1	‘Leap of Faith’ (Doc Rhodes Park) 104 W Western Avenue NWC Central and Western	Mixed Media (Metal, Concrete Staging Area) Sculpture	Install Accessioned Art Sculpture (Leap of Faith)	~\$10,000	City of Avondale Municipal Art Committee, Community Relations & Public Affairs, Parks and Recreation Department, Development and Engineering Services, Finance Department	Primary: Municipal Art Committee Fund, General Fund, Capital Improvement Program	City of Avondale: - Community Relations & Public Affairs - Parks, Recreation, & Libraries
2	Police Substation Mosaic 519 E. Western Avenue	Media – Ceramic Tile	Commissioned Mosaic Art Panel	~\$12,500	City of Avondale Municipal Art Committee; Community Relations & Public Affairs; Parks, Recreation, & Libraries	Primary: Municipal Art Committee Fund	City of Avondale: - Community Relations & Public Affairs - Parks, Recreation, & Libraries
3	Traffic Box Art Wraps Indian School Road (99 th Avenue to Dysart Rd.)	Vinyl Wrap Material (Photo quality images)	Commission or Accession Artist/Art Wraps	~\$8,000 for six boxes	City of Avondale Municipal Art Committee, Community Relations & Public Affairs; Parks, Recreation, & Libraries	Primary: Municipal Art Committee Fund	City of Avondale: - Community Relations & Public Affairs - Parks, Recreation, & Libraries
4	Goodyear Farms Historic Cemetery Santa Fe Trail and Clarendon Avenue	Mixed Media (Paint, Tile, Metal, Concrete, etc.) Art Elements (Murals; Mosaic Pavements; Artisan Fences or Benches; Shade Structures; Sculptures; etc.)	Site Infrastructure Improvements Commission or Accession Art Elements	~\$30,000 ~\$30,000	City of Avondale Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department Community Artists and Organizations	Primary: Municipal Art Committee Fund, Matching Grants, General Fund, Capital Improvement Program Secondary: Grants, Gifts, Donations	City of Avondale: - Community Relations & Public Affairs - Parks, Recreation, & Libraries
5	Arts District Gateway and Western Avenue Art Trail Western Avenue from Dysart to Central Avenue	Mixed Media (Metal, Concrete, Tile) Art Elements (Murals; Mosaic Pavements; Artisan Walls, Fences, or Benches; Sculptures; etc.)	Site Infrastructure Development Commission or Accession Art Elements	~\$150,000 (Gateway) ~\$50,000 (Art Trail Elements)	City of Avondale Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department Community Artists and Organizations	Primary: Municipal Art Committee Fund, Matching Grants, General Fund, Capital Improvement Program Secondary: Grants, Gifts, Donations	City of Avondale: - Community Relations & Public Affairs - Parks, Recreation, & Libraries

6	Creative Arts District Art Park (Visual Arts) SWC of Dysart and Western	Mixed Media (Metal, Concrete, Tile, Fabric, etc.) Art Elements (2D and 3D Murals, Mosaic Pavements, Artisan Walls and Benches, Artisan Shade Sails, Sculptures)	Site Infrastructure Development Commission or Accession Art Elements	~\$250,000 ~\$100,000	City of Avondale Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department Community Artists and Organizations	Primary: Municipal Art Committee Fund, Matching Grants, General Fund, Capital Improvement Program Secondary: Grants, Gifts, Donations	City of Avondale: - Community Relations & Public Affairs - Parks, Recreation, & Libraries
7	Bus Shelters (Citywide)	Mixed Media (Metal, Concrete, Tile, etc.) Art Elements (Sculptures; Mosaic Pavements; Artisan Walls, Fences, or Benches; Artisan Shade Sails; etc.)	Site Infrastructure Development Commission or Accession Art Elements	~\$30,000 Each	City of Avondale Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department	Primary: Municipal Art Committee Fund, Matching Grants, General Fund, Capital Improvement Program Secondary: Grants, Gifts, Donations	City of Avondale: - Community Relations & Public Affairs - Parks, Recreation, & Libraries
8	American Sports Center (Existing Art Pads)	Rotating Mixed Media (Metal, Concrete, Tile, etc.) Art Elements Permanent or Temporary	Commission or Accession Art Elements	~\$5,000 Each	City of Avondale Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department	Primary: Municipal Art Committee Fund, Matching Grants, General Fund Secondary: Grants, Gifts, Donations	City of Avondale: - Community Relations & Public Affairs - Parks, Recreation, & Libraries
8	IN FLUX http://influxaz.com/ (Citywide)	Mixed Media (Metal, Concrete, Tile, Paint, etc.) Art Elements (Temporary Store Front Installations by Local Artists)	Commission Artists	~\$5,000 / 12-18 months	City of Avondale Municipal Art Committee, Community Relations & Public Affairs, Planning Division, Economic Development	Primary: Municipal Art Committee Fund, Secondary: Gifts, Donations	City of Avondale: Community Relations & Public Affairs
8	Mayor Marie High School Art Contest (Avondale High Schools)	Drawings, Paintings, Mixed Media (Hang Ready)	Art Contest	~\$5,000 /Year	City of Avondale Municipal Art Committee, Community Relations & Public Affairs	Primary: Municipal Art Committee Fund, Secondary: Gifts, Donations	City of Avondale: - Community Relations & Public Affairs - Parks, Recreation, & Libraries
9	Doc Rhodes Park (Interactive Cultural Arts) 104 W Western Avenue NWC Central and Western	Mixed Media (Metal, Concrete, Tile, etc.) Art Elements (Mosaic Pavements, Artisan Fence and Benches, Sculptures)	Site Infrastructure Development Commission or Accession Art Elements	~\$90,000 ~\$50,000	City of Avondale Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department Community Artists and Organizations	Primary: Municipal Art Committee Fund, Matching Grants, General Fund, Capital Improvement Program Secondary: Grants, Gifts, Donations	City of Avondale: - Community Relations & Public Affairs - Parks, Recreation, & Libraries
10	Sernas Plaza Park (Performing Arts) Western Avenue	Mixed Media (Metal, Concrete, Tile, Fabric) Art Elements (Mosaic Pavements, Artisan Walls and Benches, Artisan Shade Sails, Towers, Sculptures)	Site Infrastructure Development Commission or Accession Art Elements	~\$100,000 ~\$100,000	City of Avondale Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department Community Artists and Organizations	Primary: Municipal Art Committee Fund, Matching Grants, General Fund, Capital Improvement Program Secondary: Grants, Gifts, Donations	City of Avondale: - Community Relations & Public Affairs - Parks, Recreation, & Libraries

City of Avondale Public Art Implementation Program 2014–2019							
Priority	Art Location	Art Type	Action	Budget Cost	Responsibility	Techniques and Funding Resources	Operations/Management
11	River Art Trails (Agua Fria and Gila Rivers)	Mixed Media (Metal, Concrete, Tile, etc.) Art Elements (Artisan Signs; Sculptures; Mosaic Pavements; Artisan Walls, Fences, Benches, Tables; etc.)	Site Infrastructure Development Commission or Accession Art Elements	~\$100,000	City of Avondale Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department	Primary: Municipal Art Committee Fund, Matching Grants, General Fund, Capital Improvement Program Secondary: Grants, Gifts, Donations	City of Avondale: - Community Relations & Public Affairs - Parks, Recreation, & Libraries
12	Public Right-of-Way Art Trails (Indian School Road, McDowell Road, Van Buren Street, Buckeye Road/Main Street, Avondale Boulevard, Dysart Road, Central Avenue)	Mixed Media (Metal, Concrete, Tile, etc.) Art Elements (Artisan Signs; Sculptures; Mosaic Pavements; Artisan Walls or Fences; etc.)	Site Infrastructure Development Commission or Accession Art Elements	~\$100,000	City of Avondale Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department	Primary: Municipal Art Committee Fund, Matching Grants, General Fund, Capital Improvement Program Secondary: Grants, Gifts, Donations	City of Avondale: - Community Relations & Public Affairs - Parks, Recreation, & Libraries
13	City of Avondale Recharge Facility Agua Fria River and McDowell Road	Mixed Media (Metal, Concrete, Tile, Fabric, etc.) Art Elements (Sculptures; Mosaic Pavements; Artisan Walls, Fences, or Benches; Artisan Shade Sails; etc.)	Site Infrastructure Development Commission or Accession Art Elements	~\$20,000 ~\$100,000	City of Avondale Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department Community Artists and Organizations	Primary: Municipal Art Committee Fund, Matching Grants, General Fund, Capital Improvement Program Secondary: Grants, Gifts, Donations	City of Avondale: - Community Relations & Public Affairs - Parks, Recreation, & Libraries
14	Crystal Gardens Wetland Park Areas Adjacent to Crystal Gardens Parkway	Mixed Media (Metal, Concrete, Tile, Fabric, etc.) Art Elements (Sculptures; Mosaic Pavements; Artisan Walls, Fences, or Benches; Artisan Shade Sails; etc.)	Site Infrastructure Development Commission or Accession Art Elements	~\$20,000 ~\$100,000	City of Avondale Municipal Art Committee, Community Relations & Public Affairs, Grants Administrator, Parks and Recreation Department, Development and Engineering Services, Finance Department Community Artists and Organizations	Primary: Municipal Art Committee Fund, Matching Grants, General Fund, Capital Improvement Program Secondary: Grants, Gifts, Donations	City of Avondale: - Community Relations & Public Affairs - Parks, Recreation, & Libraries
15	Marketing/Promotional Strategy (Citywide)	Mixed Media	Develop Brochures, Media Releases, Articles, Events, etc.)	~\$5,000 /Year	City of Avondale Municipal Art Committee, Community Relations & Public Affairs	Primary: Municipal Art Committee Fund, Secondary: Gifts, Donations	City of Avondale: Community Relations & Public Affairs

City of Avondale Public Art Implementation Program 2014–2019							
Priority	Art Location	Art Type	Action	Budget Cost	Responsibility	Techniques and Funding Resources	Operations/Management
15	I-10 Bridge Abutments (Avondale Boulevard)	Paint (Existing 3D mural forms)	Solicit bids for paint contractors	~\$25,000	City of Avondale Municipal Art Committee, Community Relations & Public Affairs, Development and Engineering Services	Primary: Municipal Art Committee Fund, General Fund, Capital Improvement Program	City of Avondale: - Community Relations & Public Affairs - Parks, Recreation, & Libraries
15	Annual Public Art Events	Mixed Media (Paint, Tile, Metal, Concrete, etc.) Art Elements (Murals; Mosaic Pavements; Artisan Fences or Benches; Sculptures; etc.)	Participatory activities for the community to learn about and view the “arts”	~\$10,000	City of Avondale Municipal Art Committee, Community Relations & Public Affairs, Parks and Recreation Department, Development and Engineering Services Community Artists and Organizations	Primary: Municipal Art Committee Fund	City of Avondale: - Community Relations & Public Affairs - Parks, Recreation, & Libraries

5.3 Funding Resources

The Avondale Community Relations & Public Affairs Department will be directly responsible for the acquisition, maintenance and recommended funding of public art as part of the annual operating budget to the City Council.

The funding will be based on an allocated amount as directed by the City Council each fiscal year. Any additional funds secured through grants, foundations, development fees, or other sources to the PAP shall be held in a dedicated, interest bearing account for the program or project. Unspent funds will be carried over. Expenditure of funds will be authorized and processed through the City Manager's Office according to the City's rules and procedures.

Funding Options

The following are options that should be considered to expand the opportunities for financial resources to support public art in the City of Avondale. Possibilities include:

- Hotel room tax percentage for public art;
- Parks/Greenway bond funds with a percentage for public art;
- Grant and foundation funding;
- Public/Private partnerships;
- Private business development required to pay a percentage of project cost to a Public Art Fund (legislature considering barring this option for cities); and
- Donations and gifts of money and/or works of art

Percent for the Arts Ordinance

On August 18, 2008, the Avondale City Council passed a Percent for the Arts Ordinance (Ordinance number 1324-808). The purpose of the ordinance is to beautify the community with a wide range of artistic elements. The ordinance can be found on the City of Avondale Planning website in the Zoning Ordinance.

Donations and Gifts

Donations and gifts are encouraged and may be accepted by the City from individuals, businesses, and public and private entities to help provide public art for the City of Avondale.

Donations and gifts of works of art must be reviewed and approved by the AMAC and City staff to ensure it is an appropriate addition to the public art collection and consistent in achieving the vision of this PAMP. If a work of art is approved as an acceptable donation or gift, the Community Relations & Public Affairs Department will coordinate the receivership and installation of the work of art.

Donations and gifts of monies may be received to be directly deposited into the Municipal Art Fund to be utilized for commissioning, accessioning, or installing works of public art for the City.

The City of Avondale will provide a 'Charitable Donation Receipt' form for donations and gifts of works of art or monies for tax purposes. The Donor will be required to identify a value for the work of art; the City will not provide an assessed value. Donors are encouraged to consult a tax professional for further explanation. The 'Charitable Donation Receipt' form can be found on the City of Avondale website.



Sculpture Donated by Betty S. Lynch

APPENDIX A

PUBLIC PARTICIPATION INPUT

Art Master Plan Brainstorming Workshop

City Hall, Sonoran Conference Room

August 20, 2013

A brainstorming workshop was held at an AMAC meeting to solicit ideas and input on the Public Art Master Plan development from stakeholders and committee members. AMAC members and five individuals representing Avondale's arts community participated in a facilitated discussion focused on context questions that would provide insight on what is needed to continue to grow a vibrant art community in Avondale. Those questions and the participants' responses are listed below.

The final step in the process was to prioritize what participants thought was the most important topic/issue the master plan should achieve. Each participant received 3 dots (votes) to place on any topic/issue they thought was the most important. The number of dots a specific topic/issue received is shown in parentheses following the item.

Context Questions:

What is art?

1. Expression of ideas through visual or hearing methods
2. Expression through painting or sculpture of thoughts and ideas
3. Expression of an individual's talent in all areas
4. Aesthetically pleasing, attention grabbing, memorable
5. Something that makes my eyes happy
6. Thought or feeling evoking visual representation
7. An element that evokes feeling
8. Something that stimulates an emotion
9. Something that makes you think or feel
10. What you perceive, interpretation
11. Representative of the city culture (1)
12. SW Latino culture art
13. SW Latino contemporary art
14. Life

What should art be in Avondale?

15. A reflection of the community
16. Eclectic, because Avondale is old and new, not exclusively Latino or western
17. A vital resource that reflects the city's cultural identity; embraces Latino, SW, and modern art
18. Latino, agricultural heritage
19. Embraces the city's historical culture (1)
20. Show heritage culture
21. Celebrates Avondale's heritage
22. Historically significant to Avondale
23. Expression of history and heritage of southwest

24. Adds to the sense of community
25. Home
26. Evoke diversity
27. Celebrating diversity and growth
28. Elements that draw people to Avondale as a destination
29. Something that stimulates the production of more art
30. Is somewhat practical as well as beautiful
31. Colorful, fun, creative, playful, geared towards youth
32. Past, present, future

Brainstorming Focus Question:

What are all the things we need to do to create art opportunities and a vibrant art community within the City of Avondale?

Community Connections Related (4)

33. Partner with other communities and organizations
34. Community support and buy-in
35. Create opportunities for people to get involved
36. Embrace and partner with local artist, citizens, and non-government organizations
37. Exhibit art that the community values
38. Businesses could provide many opportunities to display art, student and professional

Funding Related

39. Community funding
40. Search for regular funding sources

Live/Work Space Related (8)

41. Build live/work artist units
42. Program to entice artists to live/work in Avondale
43. Live/work space

Education (3)

44. Expand art education
45. Schools, residents and businesses need more exposure and education through art venues

Marketing (8)

46. Branding of Avondale as art friendly
47. Use art to create awareness (shade, recycling, etc.)
48. Build/draw on the community awareness of Avondale's unique character
49. Develop excitement through accessible to all art activities
50. Create buzz, higher visibility, newsletter
51. Promote the arts citywide and specific to Historic Avondale

Southwest Valley Regional Arts Hub (1)

- 52. Discover hidden artist with shows open to public
- 53. Placement – visible public property
- 54. Have a central “go to” place
- 55. Signage to delineate Avondale main street entrances
- 56. Provide venues for visual and other performances/exhibits

Brainstorming Focus Question Follow-Up:

Who are the potential partners/collaborators?

- 57. Schools
- 58. West Valley Arts Council
- 59. Mosaic Arts Center
- 60. Non-profit artist “groups”
- 61. Local service groups
- 62. Any business that wants a better work force
- 63. Local businesses
- 64. Neighboring cities
- 65. Other City of Avondale Departments (recreation, technology, etc.)
- 66. Community Groups
- 67. Arizona Commission on the Arts

What are our current resources?

- 68. Schools/Colleges
- 69. Teachers/Artists (2)
- 70. Many local (SW Valley) artists
- 71. The citizens of Avondale
- 72. Arizona Commission on the Arts
- 73. City Center
- 74. City Departments
- 75. Historical Society
- 76. Students/Interns
- 77. Private Foundation Grants (1)
- 78. Large Developers
- 79. Other organizations
- 80. City Council/City of Avondale government
- 81. Western Avenue Artwalk
- 82. Mosaic Arts Center (1)
- 83. Kennedy Center
- 84. Old Downtown Avondale
- 85. Community organizations (2)
- 86. Estrella Mountain Community College, New PAC
- 87. West Valley Arts Council

88. PBS
89. City sites
90. Varied sites for arts
91. A walkable Downtown area
92. Space available
93. City Hall

How can we capitalize on current resources?

94. Develop and Follow a Plan (3)
95. Outreach (1)
96. Identify projects (2)

What perceptions or challenges will be hard to change?

97. The value of art (1)
98. Unnecessary
99. Lack of awareness/unaware
100. Funding/financial support
101. Unavailable venues
102. Why is most of the art modern

Public Art Master Plan Public Open House Meeting

Sam Garcia Library

January 7, 2014 (5:00 – 7:00pm)

A brief overview of the master plan process was provided, including an update on the Historic Avondale Design and Development Guidelines as it pertains to the Creative Arts District. Other items presented included information on the City's existing public art collection, potential public art elements, and potential locations for future public art elements. The following comments were recorded during an open dialog with staff.

Public Comments:

1. Encourage unique businesses to locate on Western Avenue
2. City to encourage art businesses
3. Streamline city processes, updating buildings/permitting is cumbersome
4. Provide local business/artist discounts for events, booths, etc.
5. Western is the only place that has the atmosphere for an arts community
6. City needs to have a lot of responsibility, bear a lot of the weight in developing the arts community
7. City responsibility and commitment
8. Focus on strong development of one area at a time, with lots of art connections
9. Public art throughout the city is great!
10. Art street festival
11. Trompe l'oeil mural on the side of Gangplank building

12. Incorporate public art on private property
13. Provide sculpture space like Socrates Sculpture Park in New York
14. Need a museum, museum space
15. Find a place for 'The Sprinter' that has been in storage for a long time
16. Combine with good architecture – like Phoenix Children's Hospital and the American Sports Center (an emerald coming out of the ground)
17. Art should tell a "story" in many different ways (piece to piece/area to area)
18. Do progressive art pieces
19. Engage the young
20. Include all demographics, particularly children and the young
21. Provide spaces for young to display work
22. Use schools—EMCC, ASU, etc. for creative spaces; incorporate into City art process/programs
23. Use 'Family' theme demonstrated by ASC, Western businesses (In-Power)
24. Improve City processes to encourage business development
25. Address vacant buildings/spaces in interim – consider 'In Flux' program
26. Lighting of vacant buildings/spaces
27. Lighting on Western Avenue to create ambiance/unique atmosphere
28. Need sustained events and efforts
29. Educate artists on how art has changed today, many artists are 50-55 years old at the youngest and need assistance with new technologies/business approaches
30. Incorporate new art technologies/mediums—video, audio

APPENDIX B

ARTS INDICATORS COMPARISON REPORT

Arts Indicators	County			
	Maricopa	Pima	San Diego	Santa Fe

Arts Activity

▼ Cultural Participation

<u>Adult population share attending popular entertainment, 2009-2011</u>	19.70%	17.60%	20.40%	18.50%
<u>Adult population share attending live performing arts, 2009-2011</u>	23.20%	24.50%	26.90%	22.50%
<u>Adult population share visiting art museums, 2009-2011</u>	14.00%	11.10%	15.90%	21.50%
<u>Adult population share visiting zoos, 2009-2011</u>	37.70%	41.20%	40.90%	30.30%
<u>Adult population share purchasing music media or online, 2009-2011</u>	12.10%	13.20%	13.70%	18.80%
<u>Adult population share attending movies, 2009-2011</u>	61.20%	57.70%	59.90%	62.50%
<u>Overall participation in arts and culture activities, 2009</u>	189.1	195.2	204.4	210.9

▼ Cultural Programming

<u>Total nonprofit arts expenditures per capita, 2009</u>	\$50.78	\$67.49	\$143.95	\$520.92
<u>Total nonprofit arts expenditures per capita, 2010</u>	\$46.16	\$56.52	\$150.75	\$489.38

Arts Indicators	County			
	Maricopa	Pima	San Diego	Santa Fe

Resources and Capacity

▼ Consumer Expenditures

<u>Expenditures on entertainment admission fees per capita, 2009</u>	\$25.20	\$24.34	\$27.38	\$19.64
<u>Expenditures on recorded media per capita, 2009</u>	\$78.59	\$77.32	\$75.75	\$84.75
<u>Expenditures on musical instruments per capita, 2009</u>	\$7.25	\$4.97	\$10.00	\$19.65
<u>Expenditures on photographic equipment and supplies per capita, 2009</u>	\$38.69	\$33.15	\$42.34	\$37.94
<u>Expenditures on reading materials per capita, 2009</u>	\$186.59	\$192.64	\$184.29	\$204.23
<u>Total consumer expenditures on selected categories per capita, 2009</u>	\$340.92	\$335.41	\$339.29	\$368.98

▼ Nonprofit Arts Revenues

<u>Nonprofit arts program revenue per capita, 2009</u>	\$19.41	\$24.99	\$78.17	\$147.35
<u>Nonprofit arts program revenue per capita, 2010</u>	\$19.02	\$23.83	\$83.77	\$146.15
<u>Nonprofit arts contributions revenue per capita, 2009</u>	\$24.69	\$31.58	\$52.62	\$327.58
<u>Nonprofit arts contributions revenue per capita, 2010</u>	\$24.02	\$27.39	\$57.91	\$340.84
<u>Total nonprofit arts revenue per capita, 2009</u>	\$48.87	\$62.26	\$139.15	\$518.89
<u>Total nonprofit arts revenue per capita, 2010</u>	\$47.92	\$57.70	\$156.09	\$585.24

Arts Indicators	County			
	Maricopa	Pima	San Diego	Santa Fe

▼ Government Support

NEA grants per 10,000 population, 2005-2009 358.52 1094.60 649.37 15972.58

State arts agency grants per capita, 2003-2009 3.92 5.81 0.51 23.74

▼ Local Connection to National Organizations

AAM accredited museums per 100,000 population, 2009 0.16 0.41 0.36 2.08

National arts service organization members per 100,000 population, 2009 2.75 3.57 3.55 16.65

National arts education organization members per 100,000 population, 2009 23.60 23.87 6.33 45.09

▼ Artists and Arts Businesses

Solo artists per 100,000 population, 2009 181.92 235.75 245.92 1098.70

"Creative Industries" businesses per 100,000 population, 2009 321.13 281.46 361.26 880.21

Arts and culture establishments per 100,000 population, 2009 59.91 62.02 67.68 276.06

▼ Arts Nonprofits

Total nonprofit arts organizations per 100,000 population, 2009 8.51 13.98 13.73 76.30

Total nonprofit arts organizations per 100,000 population, 2010 0.54 13.36 13.06 79.77

Arts education nonprofit organizations per 100,000 population, 2009 0.39 0.82 0.52 3.47

Arts education nonprofit organizations per 100,000 population, 2010 0.31 0.71 0.55 2.08

Arts Indicators	County			
	Maricopa	Pima	San Diego	Santa Fe

▼ Arts Nonprofits

<u>Collections-based nonprofit organizations per 100,000 population, 2009</u>	1.05	1.12	1.65	9.02
<u>Collections-based nonprofit organizations per 100,000 population, 2010</u>	1.10	1.63	1.62	11.79
<u>Humanities and heritage nonprofit organizations per 100,000 population, 2009</u>		2.35	2.00	9.71
<u>Humanities and heritage nonprofit organizations per 100,000 population, 2010</u>		2.04	2.00	10.40
<u>Media arts nonprofit organizations per 100,000 population, 2009</u>	0.45	0.92	1.03	7.63
<u>Media arts nonprofit organizations per 100,000 population, 2010</u>	0.45	0.82	1.13	6.94
<u>Performing arts nonprofit organizations per 100,000 population, 2009</u>	2.72	5.00	4.30	23.58
<u>Performing arts nonprofit organizations per 100,000 population, 2010</u>	2.75	4.69	4.33	22.20
<u>Field service arts nonprofit organizations per 100,000 population, 2009</u>	1.86	2.35	2.13	16.65
<u>Field service arts nonprofit organizations per 100,000 population, 2010</u>	1.83	2.04	1.94	17.34
<u>Visual arts nonprofit organizations services per 100,000 population, 2009</u>	0.24	0.41	0.55	1.39
<u>Visual arts nonprofit organizations services per 100,000 population, 2010</u>	0.24	0.41	0.55	0.69
<u>Other arts nonprofit organizations per 100,000 population, 2009</u>	0.84	1.02	1.45	4.86
<u>Other arts nonprofit organizations per 100,000 population, 2010</u>	0.80	1.02	1.74	8.32

Arts Indicators	County			
	Maricopa	Pima	San Diego	Santa Fe

Competitiveness

▼ Establishments, Employees and Payroll

<u>"Creative Industries" share of all businesses, 2009</u>	4.91%	5.08%	5.07%	9.17%
<u>"Creative Industries" share of all employees, 2009</u>	2.14%	2.02%	2.54%	3.91%
<u>Arts and culture share of all establishments, 2009</u>	2.67%	2.97%	2.75%	8.17%
<u>Arts and culture share of all employees, 2009</u>	1.28%	1.48%	1.72%	3.57%
<u>Arts and culture share of all payroll, 2009</u>	1.15%	1.28%	1.64%	3.98%

▼ Support of the Arts

<u>State arts grant success rate, 2009</u>	68.11%	68.50%	29.44%	47.47%
<u>Household share donating to public broadcasting or arts, 2009-2011</u>	21.50%	20.00%	22.30%	27.90%

Local Cultural Character

▼ Institutional and Entrepreneurial Arts

<u>Millennial share of all arts nonprofits, 2009</u>	40.00%	29.20%	42.82%	37.27%
<u>Millennial share of all arts nonprofits, 2010</u>	42.64%	35.11%	43.12%	40.87%
<u>Revenue share of millennial arts nonprofits, 2009</u>	22.21%	19.27%	9.22%	15.72%
<u>Revenue share of millennial arts nonprofits, 2010</u>	18.68%	24.73%	10.37%	19.97%

Arts Indicators	County			
	Maricopa	Pima	San Diego	Santa Fe

Local Cultural Character

▼ Institutional and Entrepreneurial Arts

<u>Competitive environment for the nonprofit arts, 2009</u>	33.26%	41.35%	55.02%	49.74%
<u>Competitive environment for the nonprofit arts, 2010</u>	27.66%	44.45%	55.17%	48.48%
<u>Nonprofit share of arts establishments, 2009</u>	0.03%	0.05%	0.04%	0.09%
<u>Nonprofit share of arts establishments, 2010</u>	0.03%	0.05%	0.04%	0.09%

▼ Local and Global Representation

<u>Cultural and ethnic awareness nonprofits per 100,000 population, 2009</u>	0.84	1.02	1.45	4.86
<u>Cultural and ethnic awareness nonprofits per 100,000 population, 2010</u>	0.89	1.02	1.74	8.32
<u>National Register of Historic Places sites per 100,000 population, 2009</u>	9.25	14.69	4.23	47.17

▼ Professional Arts Training

<u>Accredited degree granting programs, 2009</u>	0.05	0.41	0.13	0.69
<u>Visual and performing arts degrees per 100,000 population, 2003-2009</u>	246.68	327.97	308.24	575.02

APPENDIX C

EXISTING PUBLIC ART COLLECTION

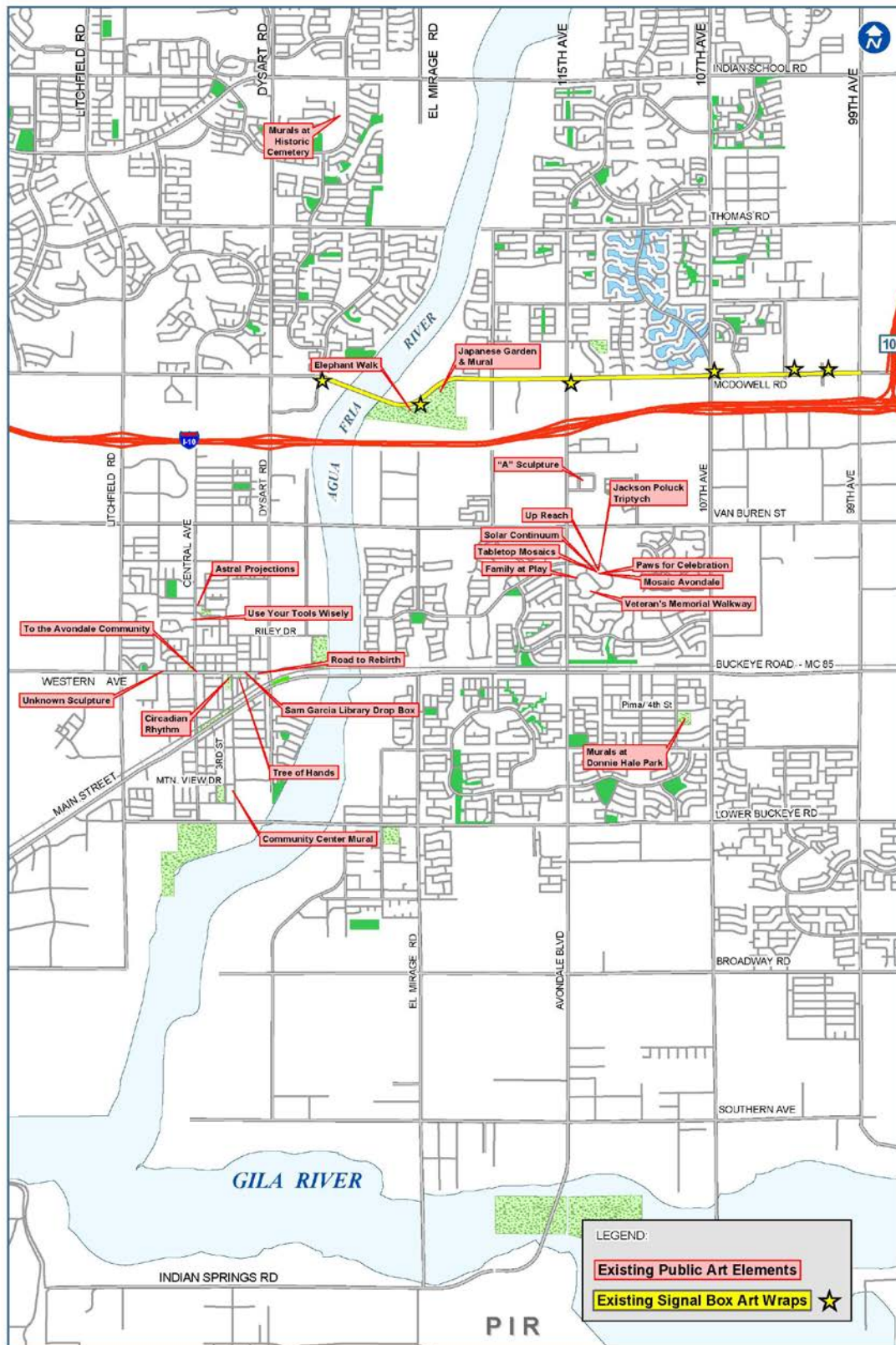
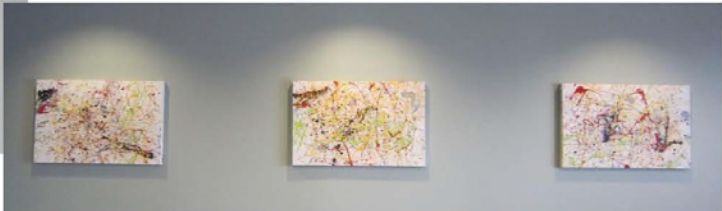


Figure C.1, Existing Public Art Locations

Item No.	Type	Medium	Art Information	Description Photo Image	Owned By	Maintained By	Initial Cost
1	Mural		<i>Circadian Rhythm: An Exploration of Beauty</i> Dedicated: July 24, 2002 Artist: Gallery 37 Project Location: Boys and Girls Club Building, 301 East Western Avenue, facing Dennis Deconcini Park	 The five themes of Diversity, Innocence and Trust, Family and Community, Everyday Objects, and Balance between Natural and Synthetic guided the mural's imagery.	Property Owner	Property Owner	
2	Sculptures	Steel - Rusticated	<i>The Family</i> Dedicated: November 17, 2007 Artist: Fredrick Prescott Location: Friendship Park, 12325 W McDowell Road	 The themes of family, friendship, and companionship are reflected in this pair of elephants (depicted as though they are trekking across Friendship Park) as the bond between mother and child, which communicates the importance of family and the joy of just being around those you love. Ruby is 10 feet high and 12 feet long and was named in honor of the painting elephant at the Phoenix Zoo.	City of Avondale	City of Avondale	\$63,000
3	Sculptures	Steel - Stainless	<i>Family at Play</i> Dedicated: December 10, 2007 Artist: James Moore Location: City Hall Campus, West front entrance by fountain	 The theme for this project is family, friendship, companionship. Inspired by the many families with young children in Avondale, this composition brings to mind the many first steps of an individual, a family, and a community. It is about moving a city forward and doing so from a place of caring. "Family at Play," is crafted in stainless steel and stands over 9 feet tall.	City of Avondale	City of Avondale	\$63,750
4	Painting	Acrylic and latex on canvas	<i>Jackson Potluck</i> Created/Dedicated: March 31, 2007 Artist: City of Avondale Residents and Visitors Location: Civic Center Library, 11350 W. Civic Center Dr., inside building on east wall of 2nd entrance doors	This Jackson Pollock (1912-56) style triptych is truly public art - created by the public - on Saturday March 31, 2007 during the Civic Center Library and Solar Continuum sundial (located outside the library) Dedication. Each canvas of the triptych is 24" wide x 36" high.  	City of Avondale	City of Avondale	

5	Sculptures	Stone - carved	Japanese Garden Donated by the City of Kaizu, Japan Location: Friendship Park, 12325 W McDowell Rd., east side of park		Authentic Japanese Garden stone lanterns and gazebo gifted to the City for the "Friendship" City Program with the Town of Kaizu, Japan.	City of Avondale	City of Avondale	
6	Mural	Painting - 2D	Japanese Garden Mural Artist: Ed Buonvecchio Location: Friendship Park, 12325 W McDowell Rd., east side of park	The pump station mural mirrors the lovely Japanese Garden both situated at the public park, just to the west of the pump station. This original mural was designed and hand painted by artist Ed Buonvecchio. It not only covers the otherwise unsightly grey block walls of the pump station, it adds a stunning eye-catching reminder of the garden in the park.		City of Avondale	City of Avondale	
7	Mural	Painting - 2D	Mural at Donnie Hale Park Artist: Unknown Location: Ramada in Donnie Hale Park, 10875 W. Pima Street (Cashion)		This artist utilized a variety of vivid colors to depict the sustainable diversity of the Cashion Community.	City of Avondale	City of Avondale	
8	Painting		Paws for Celebration Dedicated: November 17, 2008 Artist: Local Pets of Avondale Location: Civic Center Library, 11350 W. Civic Center Dr., inside building on east wall of entrance doors		This piece was created during the Bark in the Park, an annual Avondale celebration of local pets held in Friendship Park. The large black foot prints are to commemorate the dedication of “Elephant Walk” which occurred in the park the same day.	City of Avondale	City of Avondale	
9	Sculpture	Ceramic Tile	Solar Continuum Dedicated March 31, 2007 Artist: Gallery 37 Public Art Program involving 19 apprentices led by artists Sue Chenoweth, Heidi Dauphin and Aaron Rothman Location: Civic Center Library, 11350 W. Civic Center Dr., South east area of main entrance	The mosaic imagery is comprised of varied renderings of a spiraling Mesquite seedpod found on the site.		City of Avondale	City of Avondale	\$30,000

10	Mural	Painting - 2D	To the Avondale Community Created: December 14, 1996 Artist: Martin Moreno Location: Old Town Avondale, 12 E. Western Ave., Mural located on the west side wall facing Central Ave.	A full-color celebration of Hispanic contributions to Avondale.		Property Owner	Property Owner	
11	Sculpture	Steel - Stainless	Birds Donated by the Library Board Artist: James Farley Location: Care 1st Resouce Center, 328 W. Western Ave., Atrium		Located at the former Old Town Library, it was donated by the Library Board (Library Memorial Funds) when the new library building was completed in 1985.	City of Avondale	City of Avondale	
12	Sculpture	Steel - Chrome	Up Reach Dedicated: May 20, 1984 Artist: Dennis Jones Location: Civic Center Library, 11350 W. Civic Center Dr., inside building on east wall of 1st entrance doors			City of Avondale	City of Avondale	
13	Mural	Painting - 2D	Use Your Tools Wisely Artists: Bryan Kilgore and Margaret Lieu Location: An alley perimeter wall north of the Estrella High School, west of Central Ave.		This 30 foot mural uses brightly colored musical instruments passed down through the ages and blends them with a modern, cubist-meets-hip-hop style to uplift and build a community.	Property Owner	Property Owner	Grant from the Arizona Commission on the Arts; additional funding from Art League West; paint donation from Dunn Edwards
14	Memorials	Brass Plaques, Ingraved Concrete Walk and Benches	Veteran's Memorial Walkway Location: Civic Center Campus City Court , 11325 W. Civic Center Dr.- located west of main entrance to court			City of Avondale	City of Avondale	

15	Sculpture	Metal - rusticated steel, copper	Hands On Dedicated: December 2, 2008 Artist: Kevin Caron Location: Sernas Plaza, 495 E. Western- south east of the plaza between Library 7 Police Sub Station		“Rooted in the past and reaching for the future,” a unique tree speaks of the robust growth of the city. Avondale residents donated their hand prints, which were traced onto paper, transferred to metal copper, and then cut and shaped to serve as the tree's leaves. The tree is nearly 14 feet high and 18 feet wide.	City of Avondale	City of Avondale
16	Mural		Road to Rebirth Dedicated: February 10, 2011 Artist: Gallery 37 Project Location: 707 East Western Avenue, on the east-facing wall		The artists drew their inspiration from different aspects of historical and present-day Old Town Avondale. The mural is divided into several sections, representing different timeframes in the history of Old Town Avondale. The furthest left section represents the desert before Western settlement. The next section to the right pays homage to the fifties in sepia tones with select points of interest in red to show the time frame of the scene and to show the sense of nostalgia felt when looking upon old photos and landmarks like the Schneider Theatre building. The car in the center is split between the two frames to show a sharp contrast between the old and the new. The left car is a 1956 Corvette and the right is a 2009 model. The last section of the mural to the right represents Old town today and how it will continue to improve into the future. Current landmarks shown include the new Sam Garcia library and the Hands On sculpture as well as other restaurants and businesses. Symbols surrounding the mural are related to Arizona’s various heritages. The artists used both native and Latino symbols as well as a phoenix to represent both Arizona’s capitol city and the rebirth that Avondale is currently going through with its revitalization of Old Town.	Property Owner	Property Owner
17	Sculpture	Metal	Astral Projections Artist: West Valley Arts Council Location: Old City Hall, 525 N. Central Ave., pillars of building entrance				
18	Art Print	Vinyl Wrap	Civic Center Library Dropbox Artist: Ron Talley Location: 11350 W. Civic Center Drive, west of building		A vibrant, realistic interpretation of the library's book collection.	City of Avondale	City of Avondale

19	Mural	Ceramic Tile	<i>Mosaic Avondale</i> Artist: Petra Adams Location: Civic Center Library, 11350 W. Civic Center Dr. - outside of building on wall just west of entrance	This mosaic mural consists of 26 panels depicting lively and inspiring scenes of Avondale's past and present. It adds a splash of color and a taste of historical information to the west-facing exterior wall of the Civic Center Library.		City of Avondale	City of Avondale
20	Art Print	Vinyl Wrap	<i>Sam Garcia Library Dropbox</i> Artist: Ron Talley Location: 495 E. Western - drop box for books on east front entrance near street	A vibrant, realistic interpretation of the library's book collection. The Civic Center Library drop box served as a prototype of a process that AMAC plans to replicate on a number of utility and traffic control cabinets throughout the city. This digital design was selected and dimensioned by graphic artist Ron Talley, who oversaw the installation of this 3M vinyl wrap by AZ Color. These small scattered public art projects will add a sense of whimsy and bring a smile to passersby.		City of Avondale	City of Avondale
21	Mosaic Tile	Ceramic Tile on Concrete	<i>Tabletop Mosaics</i> Artist: Petra Adams Location: Civic Center Library, 11350 W. Civic Center Dr. - 3 tables on south west area of main entrance	The tiling of the outdoor eating area at Civic Center Library depicts three classic children's stories, Moby Dick, Alice in Wonderland and Don Quixote. The tables were designed and installed by a local artist and teacher, Petra Adams, and are located in the outdoor seating area adjacent to the Library Café. These colorful depictions of three familiar classic tales enlighten the public and stimulate enjoyment of public art.		City of Avondale	City of Avondale
22	Sculpture	Concrete	<i>The Letter "A"</i> Artist: Morris B. Squire Location: Randall McDaniel Sports Complex 755 114th Ave (SW art pad)			Morris B. Squire Foundation	

23	Art Print	Vinyl Wrap	Traffic Signal Boxes Artist: Ron Talley Location: Along McDowell Road, at McDowell Road Intersections: Rancho Santa Fe Blvd; Friendship Park entrance; Avondale Blvd; 107th Ave; 101st Ave; 103rd Ave	The utility and traffic control cabinets throughout the city incorporates a digital design that was selected and dimensioned by graphic artist Ron Talley, who oversaw the installation of this 3M vinyl wrap by AZ Color. These small scattered public art projects will add a sense of whimsy and bring a smile to passersby.		City of Avondale	City of Avondale	7,317
24	Sculpture	Steel - Stainless	Leap of Faith Dedicated: TBD Artist: James Moore Location: City Hall Campus, West front entrance by fountain	The sculpture portrays the opportunities the city provides with emphasis of taking that <i>Leap of Faith</i> to succeed		City of Avondale	City of Avondale	\$14,500
25 & 26	Concrete	Concrete	Concrete Formliner Mosaic Artist: J2 Design Location: I-10 /Avondale Blvd. & I-10/107th Ave Bridge Abutments	A concrete mosaic formliner was added to the bridge abutment walls to create an artistic 3D image reflecting Avondale's river corridors' habitat and the City's auto industry.		Arizona Department of Transportation	City of Avondale	
27	Painting	Painting - 2D	Soul to the Fire Artist: Mary Santos Location: Avondale City Hall Lobby		The painting was created by a Native Arizonan and a nationally renowned, award winning artist. "See the music, feel the color. I hope that you enjoy the magic"	City of Avondale	City of Avondale	
28	Mural	Painting - 2D	Historical Farms Mural Bronze sculpture Artist: Unknown Location: Goodyear Farms Historical Cemetery	Pioneer workforce of primarily Mexican and American Indian farm workers, this mural represents the hard work and the essence of culture, values and traditions.		City of Avondale	City of Avondale	
29	Sculpture	Metal - Bronze	Cindy & Whiskers Bronze sculpture Artist: Unknown Location: Avondale City Hall Xeriscape Garden		A bronze sculpture representing Cindy growing up and her love of reading and singing to her best friend Whiskers (the cat).	Donated By: Betty Lynch	City of Avondale	6,000

Historic Downtown Roanoke's Walking Tour



Visit Historic Downtown Roanoke and experience our timeless charm!



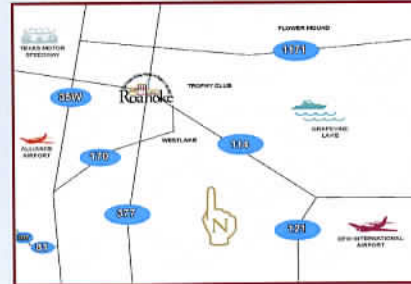
Listed on the National Registry of Historic Places, Roanoke dates back to 1844.

Roanoke is the Unique Dining Capital of Texas and offers a special down-home, friendly ambiance, concerts and festivals.

Roanoke is home to over sixty restaurants, including the original world-famous Babe's Chicken Dinner House, and is located just a few minutes from the Texas Motor Speedway and Interstate 35. We are a quick drive from DFW and Alliance airports and located at highways 114, 377, and 170.

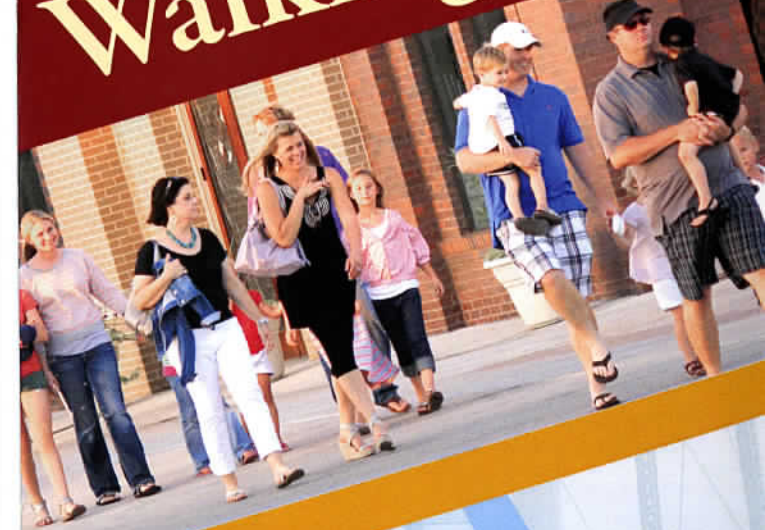


Stop in and say hello at our Visitor Center and Museum at 114 N. Oak St. Roanoke, Texas 76262



817.491.6090
www.roanoketexas.com

Historic Downtown Roanoke's Walking Tour



Experience
Downtown
Roanoke
Today!

The East Side of Oak St.

1 208 S. Oak St.



After moving to Roanoke from Virginia, Charles Stone built this fine example of pyramidal folk Victorian architecture as his home in 1913. Upon his death, this structure was donated to the Presbyterian Church for use as the parsonage.

2 200 Main St.



Constructed around 1941, this structure once housed Roanoke's first municipal facilities including Roanoke's City Hall, jail and fire department. Back in 1945, Roanoke bought its first fire truck, a 1923 American LaFrance, from the City of Fort Worth for \$500.00. In the mid-1970s, Roanoke retired the fire truck and did restoration on it. The 1923 American LaFrance is now housed behind Roanoke's new city hall where visitors can see its beautiful restoration.

3 104 N. Oak St.



Mr. Thomas Brand, a prominent Roanoke businessman, built this as a furniture store in 1906. Later, the building housed Bourland's Lumber and Dry Goods store. For several decades, James Noah and his father, Monroe, had a grocery store here. Interestingly, it was one of at least three grocery stores that operated within a two block section of Roanoke's Oak Street at the same time.

4 110 N. Oak St.



Newman's Grocery was originally located in this building c. 1930. Over the years it has housed a variety of businesses, including Newman's Barbershop.

5 112 N. Oak St.



Built around 1890, this building originally had a second story and possibly served as a bank, although a local legend sheds a different light on the building. The story goes that the second floor had a secret door that connected it to the adjacent brothel, located on the second floor of the Silver Spur Saloon. Patrons who wished to visit the brothel without being seen on the outdoor staircase would use the legitimate business next door to access the brothel, with no one being any wiser about their illicit visit.

6 114 N. Oak St.



Built in 1886 to serve as a saloon and brothel by brothers R.M. and B.S. Sneed, the Silver Spur Saloon housed many businesses over the years, such as a pool hall, café, and a hardware store before eventually being abandoned and falling into disrepair. John and Linda Moore purchased the building and donated it to the City of Roanoke, asking that it be restored to its former glory. In January 2008, the Roanoke Visitor Center and Museum opened in the former Silver Spur Saloon, after the completion of a beautiful restoration of the structure. The building is a Texas Recorded Historic Landmark.

7 200 N. Oak St.



This building was built on the site of the Eureka Hotel, an establishment owned by the Brand family that burned around 1915. Around that time, Mr. Brand's son-in-law, Hugh W. Jenkins, acquired the site for his hardware store, which opened in 1916. Mr. Jenkins arrived in Roanoke in 1905 and quickly gained prominence in the community, amassing land as well as cattle. Mr. Jenkins became the first mayor of Roanoke and instituted many improvements, such as bringing a modern water system to the community.

8 300 N. Oak St.



The Roanoke Masonic Lodge was granted a charter in 1888 and has been housed in its current location on Oak Street since the building was constructed in 1908. It was awarded a state historical marker in 1991. The lodge originated in 1871 in Elizabethtown, a settlement located west of Roanoke, when a group of men petitioned the Grand Lodge of Texas to charter the W.C. Young Lodge. The original charter was granted in 1872 but was dissolved in 1885, due to lack of attendance and meeting place.

9 308 N. Oak St.



Although the current building was constructed in 1908, the original land survey dates to October 1871. In 1937, the family of the original owner sold the property to H.G. McDonald for \$750. Mr. McDonald was the stationmaster for the Texas and Pacific railroad and served in that capacity for thirty-two years.

10 504 N. Oak St.



In the 1940s, this building and several others were moved from Abilene to Roanoke to serve as residences. They were originally built to serve as Army barracks. Raymond L. Clark, a local carpenter, purchased this building for his family. At the time, they resided in another building on the property which faced south to Denton Street. The smaller building was originally the Ward Creamery c. 1910, which was relocated from south on Oak Street.

The West Side of Oak St.

11 301 N. Oak St.



Known as the Gillespie House, this building was constructed in 1909 as a residence for John Gillespie and his family. John Gillespie supervised the Continental Bank. John's mother moved to Roanoke in 1881 and worked as a seamstress and housekeeper for her sister, Mrs. Sam Reynolds. She stayed at the Reynolds' place after her sister's death in 1890 and in 1894, married her late sister's husband who was an influential businessman. Later, the house became the residence of Hise Seagraves family. They resided there from the start of World War I until the 1960's.

12 115 N. Oak St.



In the 1900's, the structure housing Jones' Grocery Store occupied this location before the fire of 1910 destroyed a portion of the west side of Oak St. A popular beauty shop was located within the grocery store. The original structure was replaced with the current building and a covered patio was added in recent years.

13 109 N. Oak St.



Built in 1906, this building operated as the Continental State Bank with Roanoke resident "Lifey" Brand as president. It later became a savings and loan and in 1936 was purchased by Claude "Buster" Fanning. Long time residents of Roanoke referred to it as "Buster's Bank." The building was listed in the National Register of Historic Places in 1986.

14 101 N. Oak St.



This building was constructed in 1915 by postmistress Ida Cowan. After enduring five years of robberies and fires, Ida built the structure to be practically fireproof. It was leased to the government for use as a post office. Later, while being utilized as a residence, a second story was added.

15 111 S. Oak St.



This building was built on the site where the Hood-Jenkins house was built c. 1905 when Berry Hood married Rachel Caroline "Callie" Freeman. The house was given to their daughter Hattie as a wedding gift when she married prominent businessman Hugh Jenkins, the first mayor of Roanoke. Significant efforts were made to preserve the original structure.