

# FRISCO PUBLIC ART MASTER PLAN



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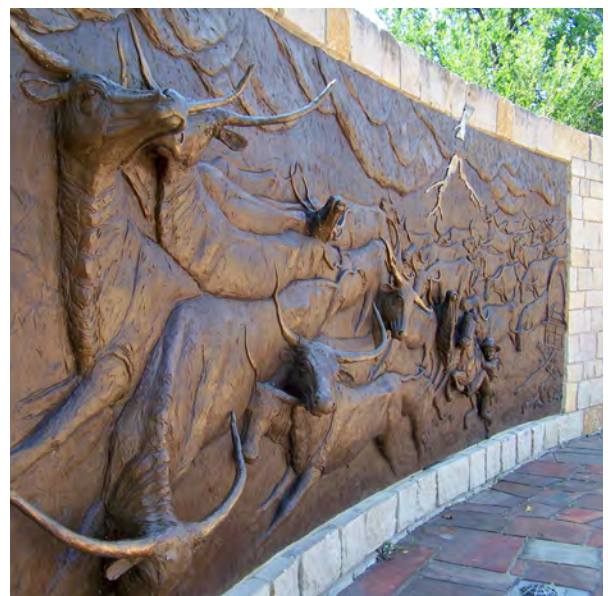
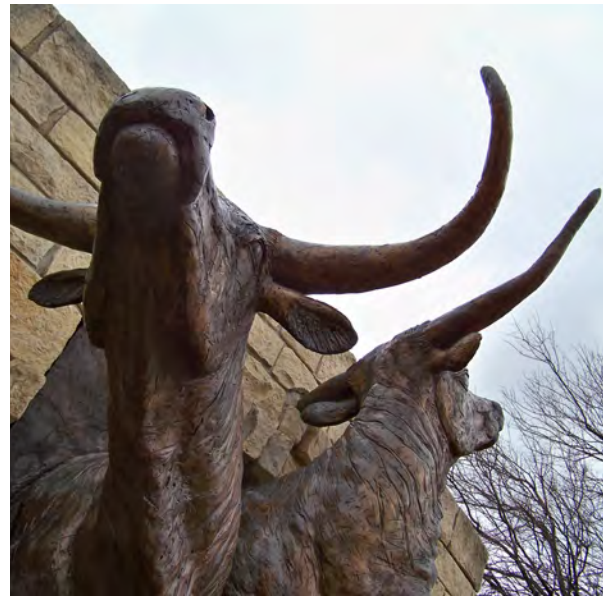
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Front Cover: Beacon, Pete Beeman  
Right Above: Shawnee Trail Cattle Drive, Anita Pauwels  
Right Below: Shawnee Trail Cattle Drive, Anita Pauwels

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Photo: The Great Mystery. Anita Pauwels



# CHAPTER 1

## *Why a Public Art Master Plan Update?*

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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?

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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



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## 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?

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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.

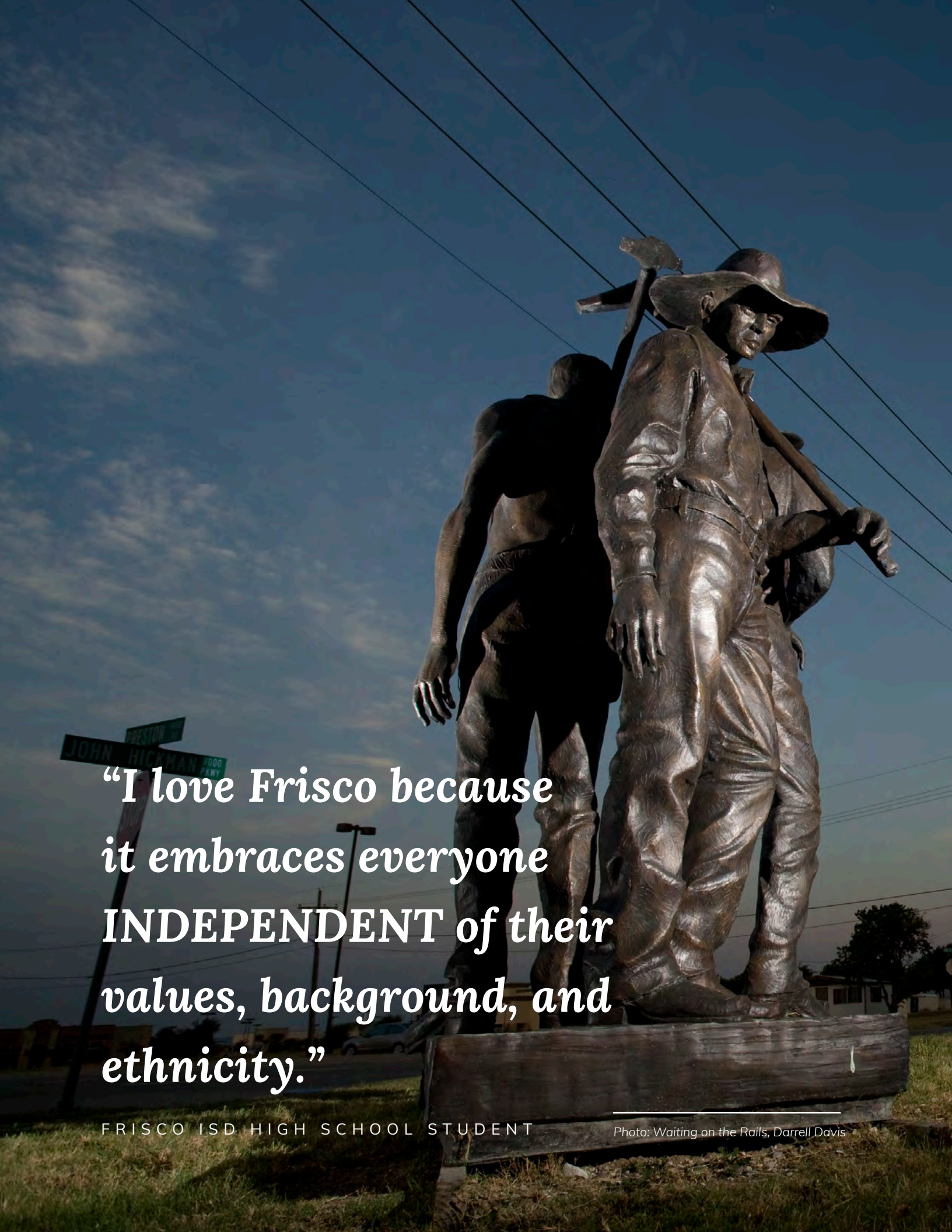
## GOALS

- 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

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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**

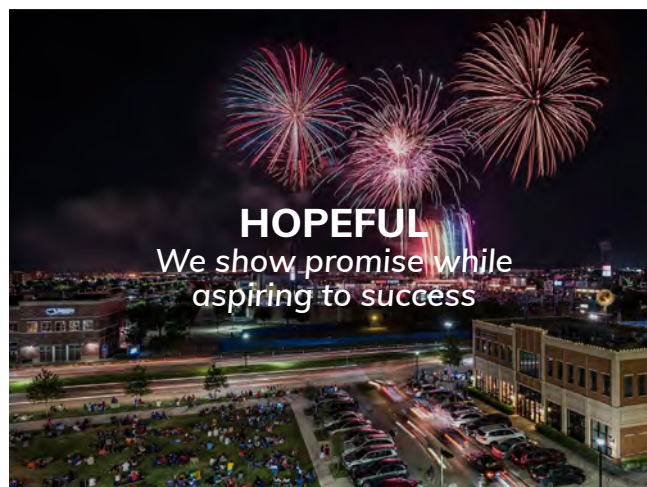
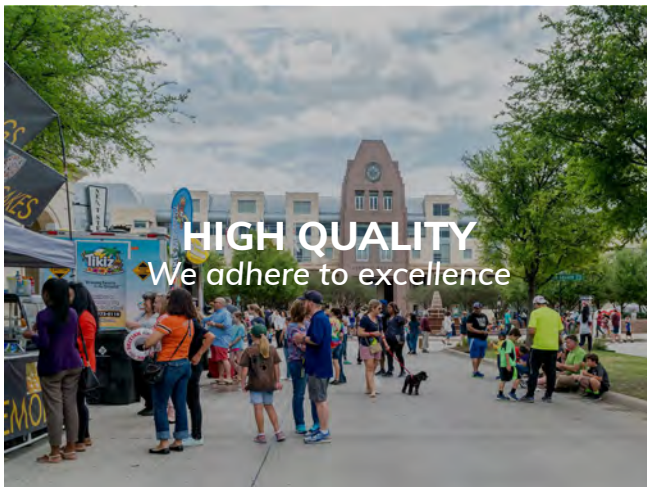
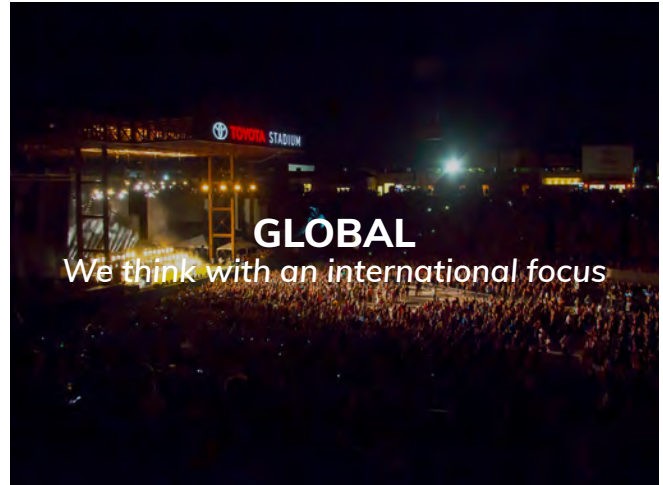
The City of Frisco has an ambiance; a brand; an identity unlike any other city in the Dallas-Fort Worth metroplex and in the nation at large. In the following chapter are attributes that help to create our unique city and make us who we are. This snapshot - the Community Character Framework - should 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

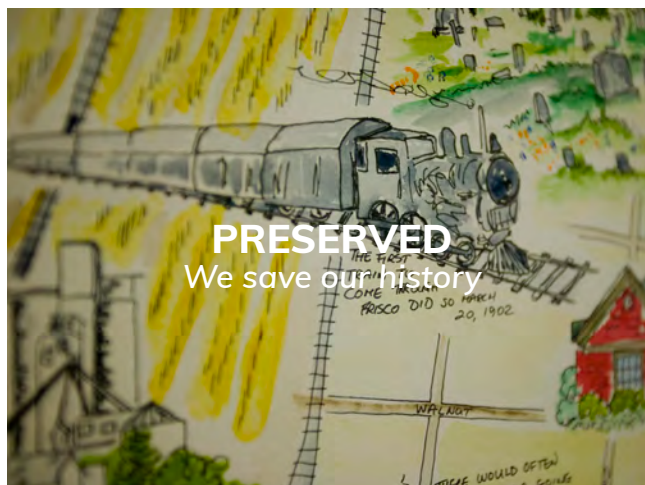
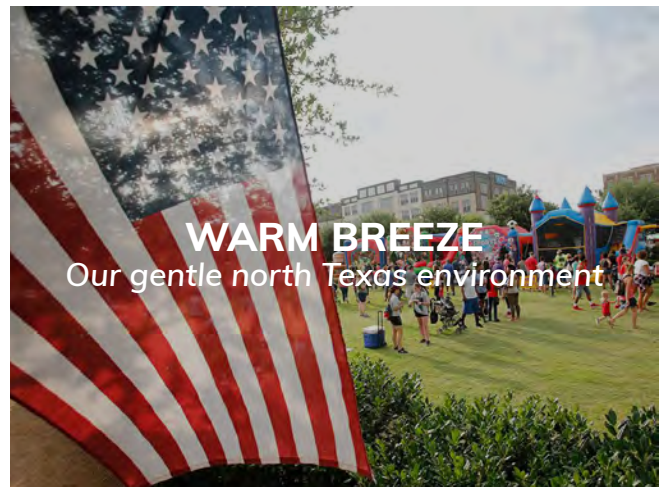
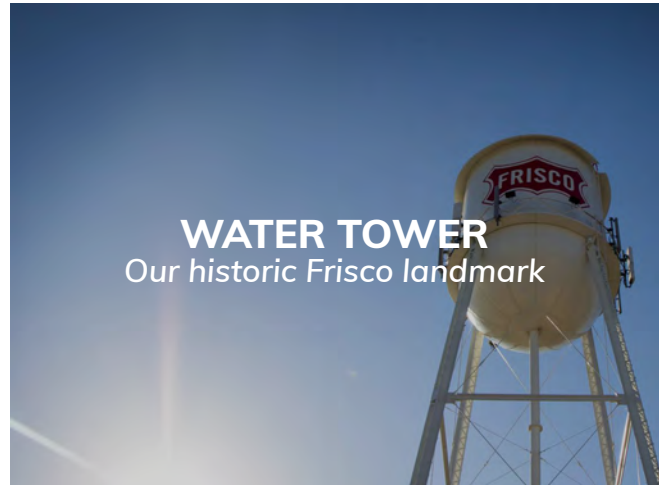
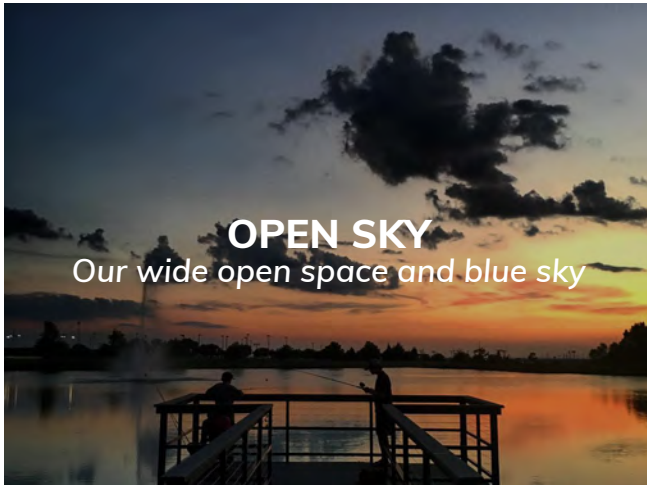
In our collective quest to create a community that is livable, innovative, and deliberately world-renowned we've created an unmistakable brand. Our brand is based on how we see ourselves and what we want for our future.

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# OUR LONE STAR PRIDE

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

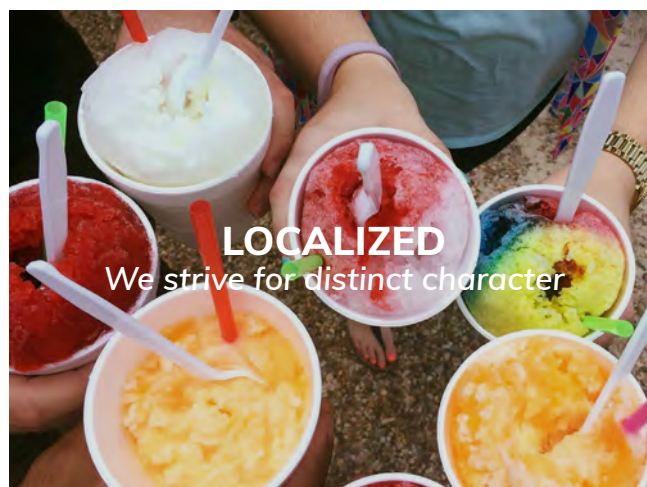
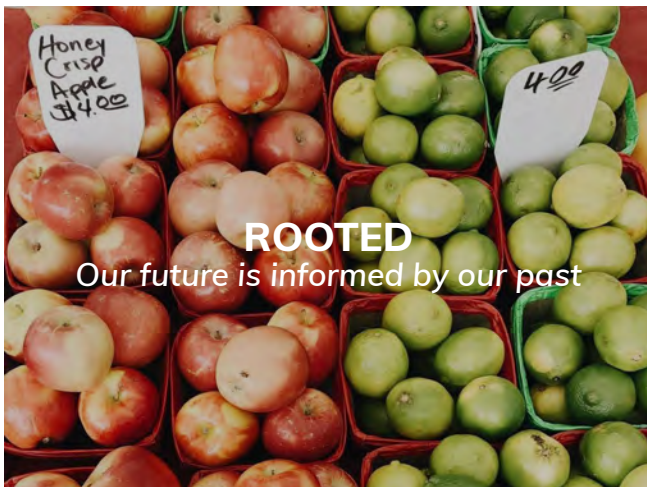




# OUR ATTENTIVE PAST

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.

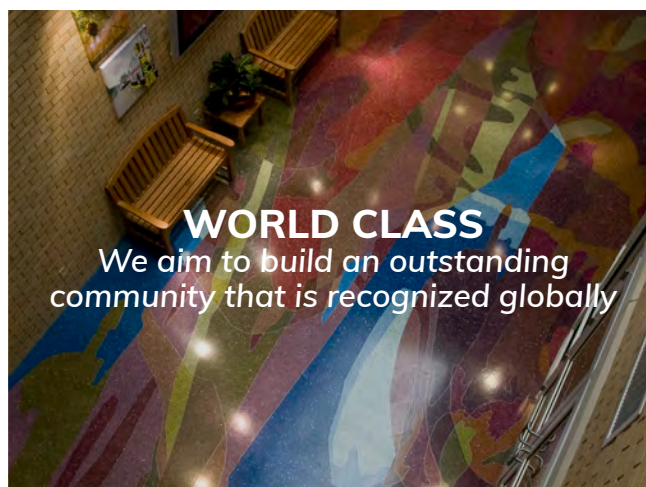
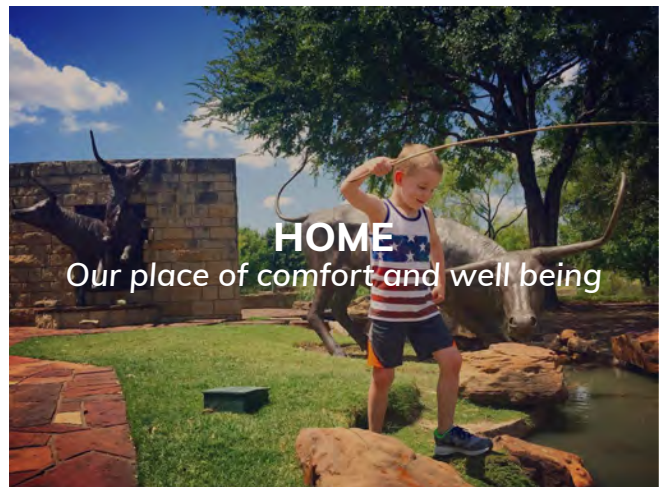
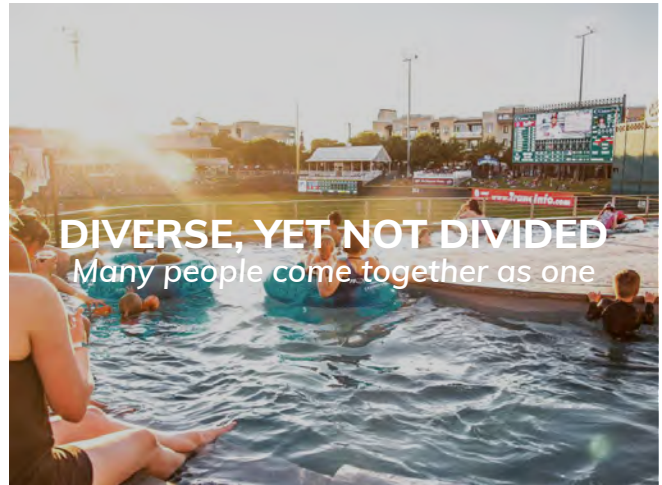
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# OUR WELL PLANNED FUTURE

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*

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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

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*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

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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.

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**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

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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.

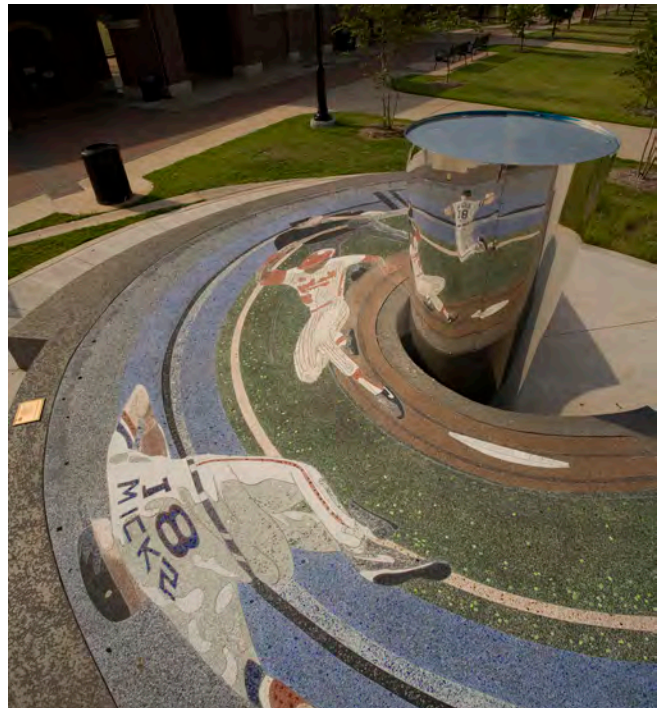
**Community Parks:** As a hub and meeting place, our community parks will continue to be a focal point of the Frisco parks system. These parks present an opportunity to create larger scale pieces of art that reach more residents and visitors.

**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.

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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.

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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.

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*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.

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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.

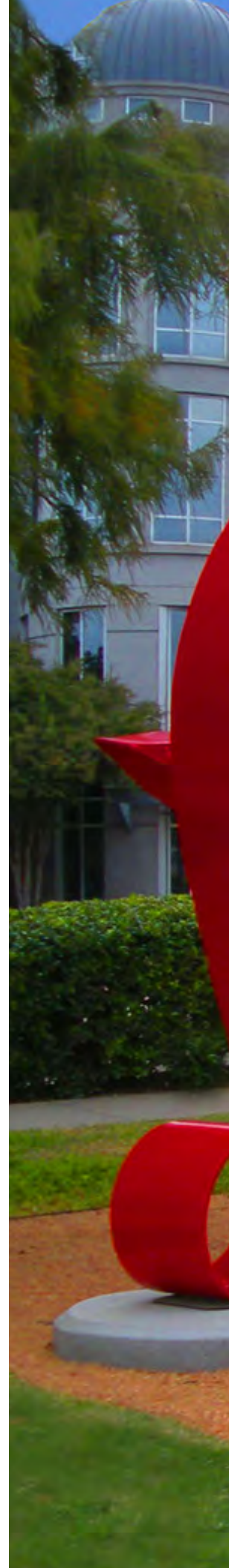
### APPROACH:

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.

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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)

# CHAPTER 3

## *Priority Action Plan*

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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.







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- 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*

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## 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*

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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%)







**FRISCO**