



# Lewisville Public Art Master Plan





# Lewisville

## Public Art

## Master Plan



Todd W. Bressi, Urban Design • Place Planning • Public Art  
Meridith McKinley, Via Partnership

Approved January 22, 2018

# Contents

<b>Introduction</b>	<b>6</b>
<b>Who is Lewisville?</b>	<b>10</b>
<b>Creative Plan</b>	<b>16</b>
Trajectory: Civic Projects	17
Priority 1: Old Town	18
Priority 2: Green Centerpiece	26
Priority 3: Extending the Green	31
Priority 4: Civic Facilities	36
Priority 5: Corridors, Focal Points, Gateways	40
Exhibitions	44
Trajectory: Public Art in Planning and Development	48
Northern Gateway	49
Southern Gateway / Hebron Station	50
Old Town Transit Oriented Development	51
Central Node	51

<b>Implementation Plan</b>	<b>52</b>
Project Development Process	52
Criteria	56
Artist Residencies	58
Temporary Exhibition	59
Mural Grants	60
Staffing	62
Funding	63
Public Engagement, Communications, Education	66
Collection Management	68
Donations and Loans	70
Roles and Responsibilities	72
Definitions	74
<b>Tables</b>	
<b>Table 1: Immediate and Five-Year Priorities</b>	<b>77</b>
<b>Table 2: Funding Summary</b>	<b>78</b>
<b>Appendices</b>	<b>80</b>
<b>Appendix 1: Planning Framework</b>	<b>80</b>
<b>Appendix 2: Public Engagement Summary</b>	<b>82</b>

# Introduction



Lewisville City Hall. Courtesy City of Lewisville.

Lewisville is a city in the north-central section of the Dallas–Fort Worth Metroplex, about halfway between Dallas and Denton and a short distance from Dallas–Fort Worth International Airport.

Lewisville is proud of its century-old roots as a market town for the farms and ranches that once surrounded it. Since those early days, the city today has been built up as a result of successive investments in transportation and water infrastructure that now define its unique location in the Metroplex. The airport, major freeways (I-35E and the Sam Rayburn Tollway) and Lewisville Lake make Lewisville a desirable location for businesses and families of all economic backgrounds.

Lewisville has a strong sense of community, which is uniquely based in a history of residents pulling together to get things done. Historically, this has been evident in how the community has provided infrastructure and services such as roads, power, water, schools and fire protection that not only allowed for the successful evolution of the city but also created a strong ethic of community purpose. More recently, this spirit has culminated in several significant accomplishments. These include the construction of three civic hubs – the Central Library, City Hall and the MCL Grand Arts Center – and the completion of the *Lewisville 2025* vision plan, which is an active guide for public and private investment in the city. This spirit has also helped make Lewisville a welcoming and diverse place, with a large Hispanic population and one of the nation's

largest settlements of Chin refugees from Myanmar.

Lewisville's public art initiative is built on the foundation of this deep-seated civic spirit and these recent projects and plans. In March 2016, the City approved a Public Art Policy and an Administrative Directive that laid the groundwork for new public art commissions. The Directive set out goals, definitions and a funding mechanism for the public art initiative.<sup>1</sup> The Policy set out the public purpose for the initiative, established lines of authority, and outlined a range of policies, procedures and criteria for decision-making.<sup>2</sup> Both documents called for a public art master plan, which would provide more detail about the projects the City should undertake.



MCL Grand Theater. Courtesy City of Lewisville.



Lewisville Lake. Courtesy City of Lewisville.

## The Public Art Master Plan

This master plan was created in 2017 by the planning team of Todd Bressi and Meridith McKinley, with the support and assistance of the City and many people in the community who contributed their energy, ideas and time to the creation of this plan.

The plan has several key components. It sets out a vision for the role that public art can play in Lewisville's future as a successful city; it identifies opportunities for incorporating public art in public places and for encouraging public art as part of new private developments; and it outlines policies and administrative procedures that will help it get there.

### Master Plan Research

The plan was developed through careful study of city planning initiatives and budgets. Most important was *Lewisville 2025* along with the nine "Big Moves" that translate the plan into actionable programs and policies,<sup>3</sup> and the annual reports that track the City's progress towards achieving its Comprehensive Plan goals.<sup>4</sup> This vision plan, the "Big Moves" and the annual tracking system provide a robust process for identifying public art opportunities that align with the City's highest priorities and linking them to investments and partnerships.

### Public Engagement

Public engagement occurred largely through one-on-one interviews, roundtable discussions with representatives of arts organizations and with art students at Lewisville High School, an Internet survey and a public workshop, "Imagine Art Here," conducted in May. The key findings from these engagement processes are included in Appendix 2.

## What is in this Plan

This plan includes three key components.

**Who is Lewisville** is a picture of the city, as told to the consulting team through its interviews and the public survey. This section explores aspects of Lewisville that would be an important foundation for any artist who is interested in creating a public art project in the City.

**The Creative Plan** explores what Lewisville's public art initiative should do. It sets forth the following vision for public art in Lewisville:

- Public art will convey Lewisville's spirit, character and identity, creating memorable experiences in key locations for residents and visitors alike.

The "Creative Plan" also includes:

- Goals that should guide the public art initiative overall, and
- Specific recommendations for projects and actions, outlined as two trajectories, "Civic Projects" and "Planning and Development."

**The Implementation Plan** includes recommendations for funding, staffing, project development processes, donations, de-accessioning and other matters related to the administration of public art in Lewisville.

The recommendations of the plan are summarized in Table 1, "Immediate and Five-Year Priorities."

Finally, the appendices provide a summary review of Lewisville planning strategies as they relate to possible public art projects, and outline the findings from the public engagement process.

---

1. City of Lewisville Administrative Directive, Public Art, March 21, 2016.

2. City of Lewisville Policy Statement, Public Art, March 21, 2016.

3. *Lewisville 2025 Vision, Executive Summary*, 2014, p. iv

4. *Lewisville 2025 Vision, Annual Report*, 2017

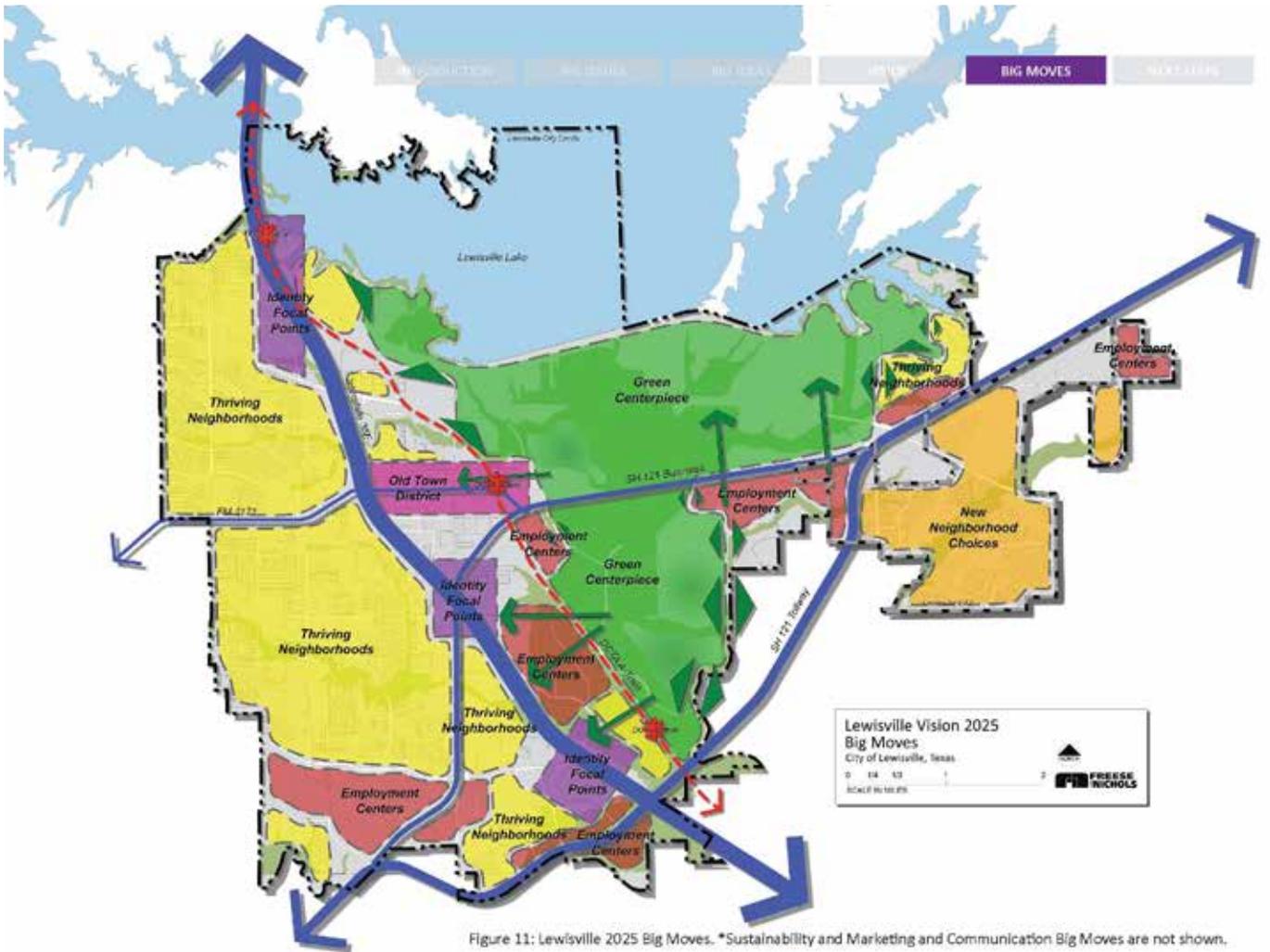


Figure 11: Lewisville 2025 Big Moves. \*Sustainability and Marketing and Communication Big Moves are not shown.

Lewisville 2025, the City's vision plan, provides a framework for understanding how public art can best impact the City. Courtesy City of Lewisville.



Imagine Art Here! Workshop, May 2, 2017.

# Who is Lewisville?



Kayaking on the Elm Branch of the Trinity River, Lake Lewisville Environmental Learning Area. Courtesy City of Lewisville.

The Dallas Metroplex sprawls across thirteen counties and includes 14 cities with populations of 100,000 or more. Each of those cities has its own stories, including Lewisville.

Lewisville evolved from a settlement that dates back 175 years, when the Republic of Texas and the Texas Emigration and Land Company offered large tracts of land to families who would settle in the area. Lewisville’s story, then, is that of a pioneering people who pulled together to establish a rural community and then to build a thriving city.

Today, Lewisville is a place that embraces its contrasts. As people have said at one time or another:

“A little bit farmer, a little bit Western ...”

“A small town feel with all of the convenience of a large city.”

“Fifteen minutes from wilderness, fifteen minutes from the city.”

“One foot planted firmly in the past, the other foot stepping into the future.”

Lewisville is a city that clearly prides itself on its history, traditions and family-friendly, hometown feel. But it is not standing still. People today are just as enthusiastic about its strong connections to nature and its growing diversity, especially cultural and economic diversity.



Lewisville High School homecoming parade.



ColorPalooza chalk art. Courtesy City of Lewisville.



Fighting Farmers water tower, celebrating Lewisville High School's football team. Courtesy City of Lewisville..

# “Fifteen minutes from wilderness, fifteen minutes from the city.”



Coyote Drive-In, a Lewisville icon. Courtesy City of Lewisville.



Western Days rodeo. Courtesy City of Lewisville.



Herb Mignery, *Slicker Shy*. Image by Elizabeth Loggins, courtesy SculptureWorks.



DCTA A-Train Old Town station. Courtesy City of Lewisville.

**“One foot planted firmly in the past, the other foot stepping into the future.”**



Keeping Tradition Alive Firefighter Pipe and Drum Concert. Courtesy City of Lewisville.

## Building and Celebrating

“If the farmers needed something done, someone found a way to make it happen.”

Lewisville has always found a way to come together to provide for itself. Before Lewisville became a city and created a fire company, a citizen “bucket brigade” helped hold down fires until the Denton fire crews could arrive. In addition, Lewisville was able to boast of a newspaper, a school, a waterworks, a telephone exchange, an electric station, publicly financed roads, a bank and a newspaper all before it incorporated as a municipality.

Those traditions continue today. They are best seen in the reception and support given to the City’s newest arrivals, particularly the Chin refugees from Burma. Numerous community organizations, such as Christian Community Action, are pitching in to make the resettlement process work smoothly for Lewisville’s newest citizens.

Those traditions are also expressed in Lewisville’s penchant for community gatherings. From Western Days to ColorPalooza to concerts on the Wayne Ferguson Plaza, from the Lewisville High School homecoming parade to the fire station open house and “Santa on a fire truck,” Lewisville is a place that places great stock in the idea of coming together.

## Big Moves

Lewisville is also a city that’s been shaped by big decisions and big investments, some of which it shaped on its own, and some of which it has been fortunate to benefit from.

Lewisville’s economic success is based on regional infrastructure investments. Four stand out.

The opening of I-35E in the mid-1960s and of the Sam Rayburn Tollway in 2006 put Lewisville at the crossroads of two highways of national and regional importance.

The opening of Dallas–Fort Worth International Airport in 1973 put Lewisville within a short drive of the fourth busiest airport in the U.S. in terms of passenger volume, and the tenth busiest in terms of cargo. DFW has made it advantageous for corporate headquarters, back offices and distribution centers to locate in Lewisville.

The construction of Lewisville Lake in 1957 as a flood control and water storage project gave the city an immeasurable recreation opportunity and cleared the way for the City’s unique environmental features in the downstream floodplain.

Finally, the completion of the A-train (Denton County Transportation Authority or DCTA) between Dallas and Denton has offered a compelling alternative to commuting along I-35E. The train is used for people who commute for work between Lewisville and Dallas, or people who commute from Lewisville to the University of North Texas, in Denton.

Lewisville is not afraid of taking bold steps of its own. It boasts a new city hall, the Medical City Lewisville Grand Theater, which is both a community art hub as well as a regional draw for performances, and the Wayne Ferguson Plaza, all of which are iconic places that anchor Old Town and set the stage for cultural and civic gathering there.

The City’s most recent comprehensive plan is based on nine big ideas, or “Big Moves,” which call out some of the intrinsic features of the City’s design and have the potential to shape the form and character of the city over the next decade. The “Big Moves” also have been effective at organizing multiple public, non-profit and private sector entities around the common goals of the City. Each year, the city measures its development progress against these “Big Moves.” They also serve as an organizing principle for this public art master plan.

## Places Past and Future

Ask folks where they would take a visitor to show them what Lewisville is really all about, and the first stop would almost certainly be Old Town, with the second being the Lewisville Lake Environmental Learning Area (LLELA). These places are strong and compelling landmarks for people. They nicely encapsulate how Lewisville thinks about itself, as a place rooted in tradition but also looking at its challenges and resources freshly. They are places about which just about everybody has their own stories to tell.

Lewisville is also a place of hidden charms and stories. Some of them have become larger than life, like the stories of the bucket brigades; or the time that Bonnie and Clyde came to town; or the various movie and television shoots that have occurred; or the time 120,000 hippies descended into town for a rock festival; or, of course, the time that players on the high school football team broke out of practice to run down somebody who had just robbed a bank downtown. All of these stories are rooted in particular places in the city and ingrained in its public history.

Other places an insider might take you include the Coyote Drive-In, the Witherspoon Distillery, the old feed mill, the old soda fountain, Cobra Brewing, the Perc coffee shop, Larue Vineyards, the peanut roaster, the tea room at the back of the antiques mall or one of the many Mexican restaurants. Then there are the community theatre and the bridal stores that still anchor Old Town.



Arts meeting at MCL Grand. Courtesy City of Lewisville.

## Putting Public Art in the Mix

Lewisville is a city with a great heart and an assured sense of its identity. The arts are increasingly important, especially with the MCL Grand as an accessible hub for community classes and exhibitions and a performance series that is fast becoming its own City tradition. Lewisville's public art program can capture the spirit that everyone knows is there, while showing that the community is continuing to pull together to accomplish great things.



Main Street in Old Town Lewisville. Courtesy City of Lewisville.



Lake Lewisville Environmental Learning Area.  
Courtesy City of Lewisville.



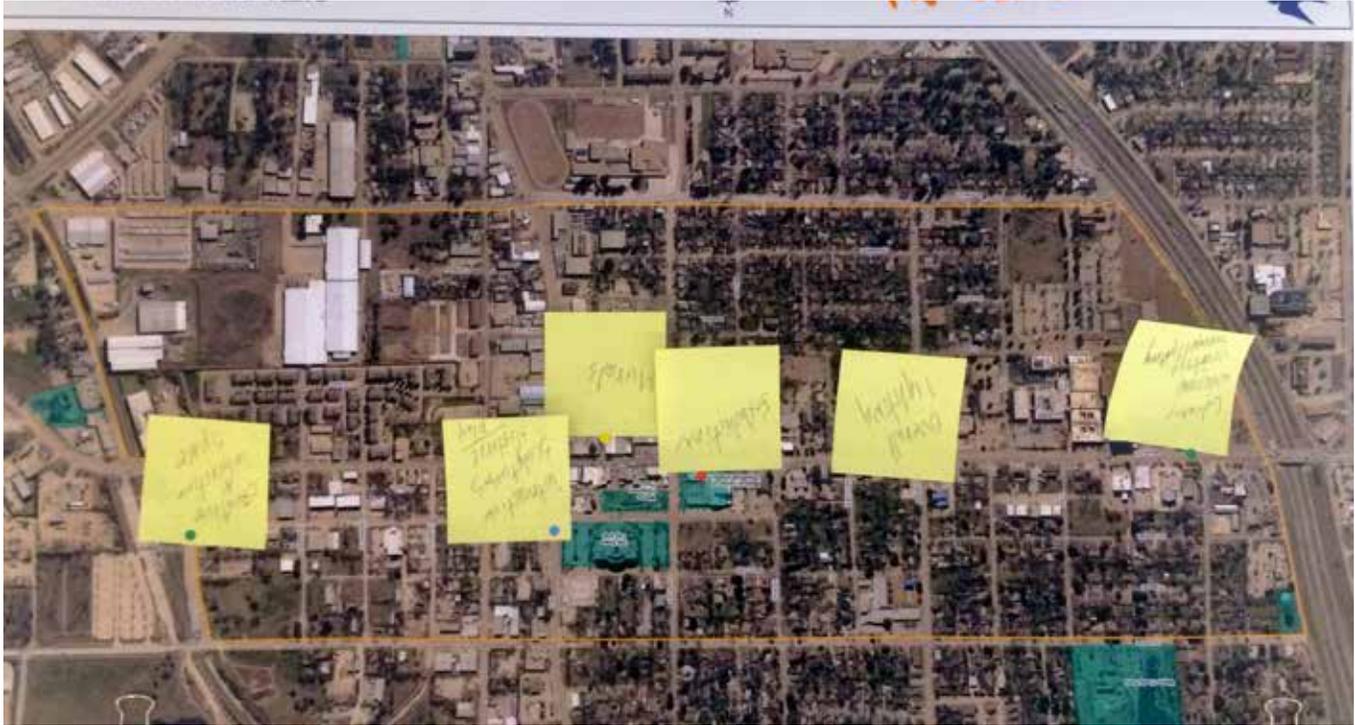
Lake Lewisville Dam. Courtesy City of Lewisville.

**“A small town feel with all of  
the convenience of a large city.”**



I-35E aesthetic enhancements. Courtesy City of Lewisville.

# Creative Plan



Imagine Art Here! Notes on Old Town.

This “creative plan” section of the master plan outlines why public art is important to the City of Lewisville and what types of projects the City should take on. It sets out a vision that addresses the question, “Why public art in Lewisville?” It also provides a series of goals for public art and outlines recommendations for projects, including specific goals, timing, funding and artist selection processes for each.

## Vision

The plan recommends that Lewisville should adopt the following vision for public art in the City:

- Public art will convey Lewisville’s spirit, character and identity, creating memorable experiences in key locations for residents and visitors alike.

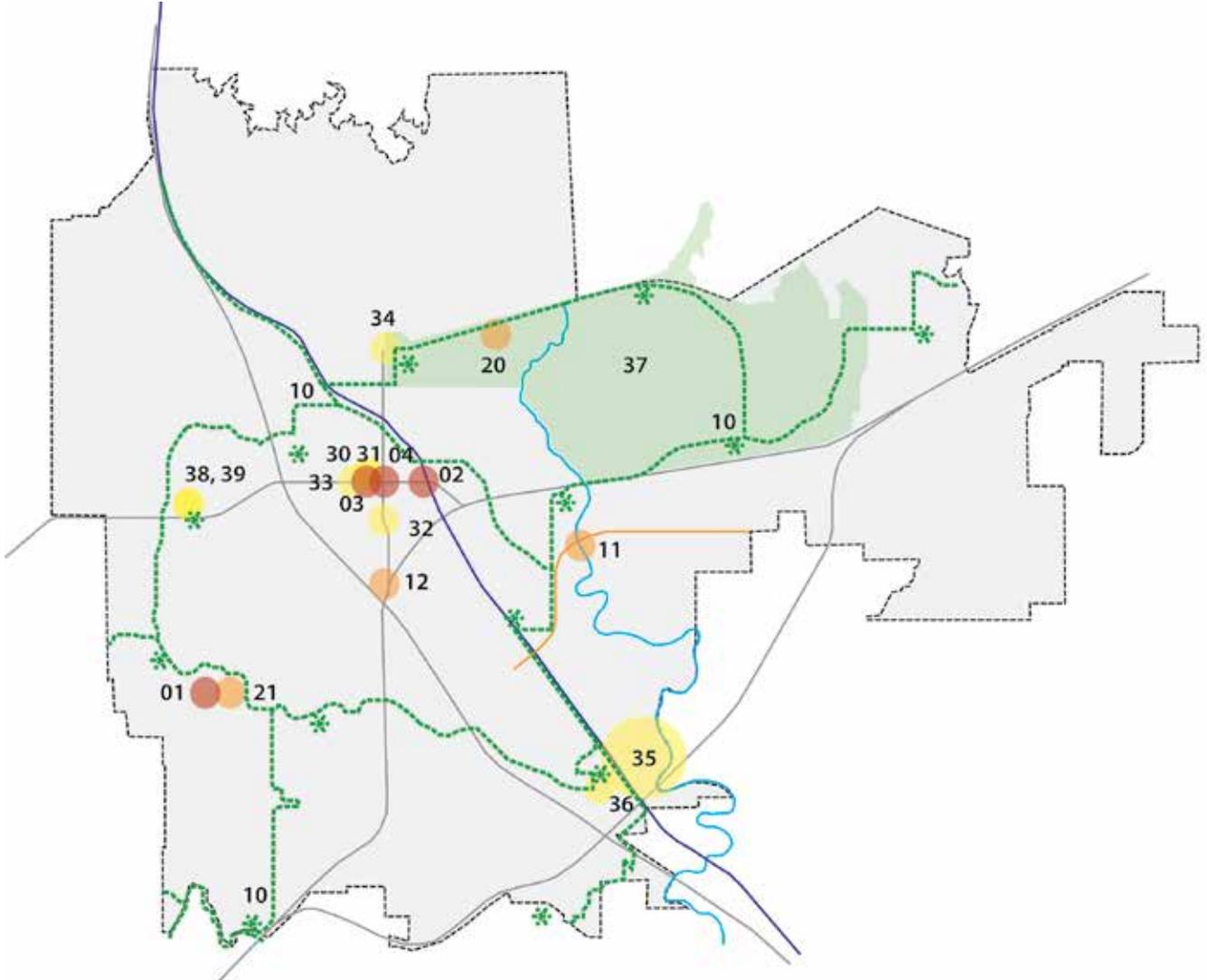
## Goals

The plan recommends that Lewisville should adopt the following goals for its Public Art Program:

- Enhance the design of city facilities, public spaces and civic infrastructure through the involvement of artists,
- Express Lewisville’s unique qualities and the community’s shared values,
- Provide opportunities for the public to experience and appreciate art,
- Provide vehicles for community participation, interaction and collaboration in the development of projects,
- Create symbols of the city, and
- Strengthen economic development and tourism.

## TRAJECTORY: CIVIC PROJECTS

The following priority areas and projects have been identified based on their viability, potential community impact, availability for funding and consistency with the *Lewisville 2025* vision plan and other City planning documents.



- |    |                            |    |                                  |
|----|----------------------------|----|----------------------------------|
| 01 | Multigenerational Center   | 30 | City Hall                        |
| 02 | Old Town Eastern Gateway   | 31 | Wayne Ferguson Plaza             |
| 03 | Old Town Exhibition        | 32 | Old Town Southern Gateway        |
| 04 | Main and Mill Streetscape  | 33 | Old Town Western Gateway         |
| 10 | Greenways / Trailheads     | 34 | LLELA Gateway                    |
| 11 | Corporate Drive            | 35 | Environmental Showcase           |
| 12 | Central Node               | 36 | Texas International Pop Festival |
| 20 | LLELA Nature Center        | 37 | Green Centerpiece Residency      |
| 21 | Valley Vista Nature Center | 38 | Library Atrium                   |
|    |                            | 39 | Library Children's Room          |



Courtesy City of Lewisville.

## Priority #1: Old Town

Old Town is the historic, symbolic and civic heart of Lewisville. It is where business and community life were focused for many years, where the city's community and civic institutions were founded, and where some of the City's oldest and most iconic buildings remain.

The continued evolution of Old Town is one of the highest-priority "Big Moves" in Lewisville 2025, and all forms of public engagement indicated this was the community's highest priority location for public art.

Old Town is seen ultimately as a place for urban living – downtown housing, workplaces and entertainment such as arts activities and restaurants – organized in a walkable, transit-oriented pattern.

Some of the priorities of *Lewisville 2025* are catalyst infill projects to solidify the core and boundaries of the urban district, and better definition of the gateway districts into Old Town. Public investment is envisioned for land assembly, infrastructure and other site issues, while private investment will provide the bulk of the funding.

## Main and Mill Streetscape

The City is preparing to build streetscape improvements centered on the Main and Mill intersection. The improvements will run east on Main to the split with Railroad Street, and north and south on Mill between Purnell Street and Walters Street.

The project is at the 90 percent design stage, with bidding anticipated in late 2017 and construction anticipated in early 2018. Funding comes from the North Central Texas Council of Governments Sustainable Development Infrastructure grant and city funds.

### Opportunity

The primary opportunity for public art is at the intersection of Main and Mill. On the northwest corner, the project includes retaining walls to address grade changes in the sidewalk. These retaining walls could be turned into something of a gateway to Old Town for traffic heading north on Mill Street, as well as for pedestrians along both Main and Mill. Artwork could be installed on the facing of the wall, in a media such as stone relief, tile or mosaic.

### Goals

- Create a gateway for people arriving to Old Town along Mill Street,
- Encourage pedestrian activity and exploration,
- Create a recognizable image and gathering place in the center of Old Town,
- Express the spirit of Lewisville, particularly Old Town, and
- Integrate with the construction of a new retaining wall.

### Timing

Immediate, as the project is going to move into construction in the near future.

### Artist Selection Process

Open call, two-stage process with qualifications and proposal.



Main and Mill Intersection. Photo by James Wear.



Catherine Magel, Rivers, Chesterfield, Mo.  
Courtesy Via Partnership.

## Old Town Eastern Gateway

### Opportunity

The Mill and Main streetscape project includes roadway and landscape improvements and landscaping for the intersection of Main and Railroad streets, within view of the Old Town DCTA commuter rail station. This triangular open space is a key gateway to Old Town and a strong candidate for public art. The city should commission or acquire a sculpture for placement in the space, and provide for adequate lighting and landscaping.

### Goals

- Create a gateway to Lewisville for people arriving to Lewisville by DCTA,
- Create a gateway to Old Town for people traveling along E. Main Street,
- Improve the pedestrian environment and encourage walking between the train station and Old Town, and
- Create a focal point for anticipated redevelopment in this area.

### Timing

This project should be planned immediately to take advantage of construction coordination with the Main and Mill streetscape project.

### Artist Selection Process

Open call, two-stage process with qualifications and proposal.



Downtown Lewisville East Entry. Photo by James Wear.



Christopher Fennell, *Tool Fire*, Nashville.  
Courtesy Nashville Metro Arts.

## Old Town Western Gateway

### Opportunity

Old Town’s western gateway is located where Church and Main Street split, near the new Visitor’s Center. The City should consider a companion artwork in the vicinity of this location to announce that people are entering the heart of Old Town.

Opportunities for locating an artwork in this area should be studied more carefully with the public works department as there are no capital projects planned for this gateway area. In addition, visibility for motorists is a key concern. Consider the following options:

- A sculptural work that provides a complement / counterpoint to the sculpture proposed for the eastern gateway. This would require modest site improvements at the intersection of Church and Main to provide a suitable setting.
- A gateway arch built over Main Street. Regional precedents include the gateway to the Fort Worth Stockyards and the East 11th Street gateway in Austin. This option would include careful studies of where an arch could be sited in a way that provides for maximum visibility while not impeding traffic safety.
- In the short run, the “gateway” could be a mesh or fabric piece stretched between two poles across the street.

### Goals

- Create a gateway to Old Town for people travelling along W. Main Street

### Timing

This is an opportunity that is currently unrelated to any capital improvements. Should there be improvements to the intersection, consider a site design and landscaping that would accommodate a gateway sculpture, as with the Eastern Gateway, or a gateway arch.

### Artist Selection Process

The artist selection process would depend on the project approach.



Downtown Lewisville West Entry. Photo by James Wear.



Gateway, Grove Community Improvement District, St. Louis. Courtesy Via Partnership.

## Old Town Southern Gateway

### Opportunity

Mill Street is the main approach to Old Town from the south. About halfway between the interchange at I-35E / SR121 and the heart of Old Town, Mill Street makes a gentle bend at Kealy Avenue and High School Drive, and this is a perceptual entryway into the Old Town Area. The open land to the northwest of the intersection of High School Drive and Mill Street is owned by the Lewisville Independent School District (LISD). The land to the east is privately owned. There is a small traffic triangle where the road forks. This intersection is indicated in the Mill Street plan as a possible location for a gateway feature.

### Goals

- Create a gateway to Old Town for people travelling along S. Mill Street,
- Create a recognizable symbol of the City, and
- Create a focal point for anticipated redevelopment in this area.

### Timing

This project should be considered when project for reconstructing the S. Mill Street streetscape, between SH121 and Purnell Street, is undertaken.

### Artist Selection Process

Open call, two-stage process with qualifications and proposal.



Downtown Lewisville South Entry. Photo by James Wear.



Angel Rodriguez Diaz, *The Beacon*, San Antonio, Texas.

## Wayne Ferguson Plaza

### Opportunity

Wayne Ferguson Plaza is the primary gathering place in Old Town and the setting for the community's many festivals and events. An area on the west side of the Plaza, in the Prairie Grass Garden, was originally identified as a space for a work of art. This could be a future location for a public art commission, the placement of a gift or the location of an artwork as part of a Temporary Exhibition.

### Goals

- Complement and not interfere with the many uses of the Plaza, and
- Draw people into the Plaza to explore.

### Timing

An artwork could be sited in the Plaza at any time and is not dependent on any other capital projects.

### Artist Selection Process

Open call, two-stage process with qualifications and proposal for a commissioned artwork.



Wayne Ferguson Plaza. Courtesy City of Lewisville.



James Surls, *Molecular Bloom With Single Flower*, Clayton, Mo.



## City Hall

### Opportunity

The front lawn of City Hall was the location of *Slicker Shy*, a large bronze sculpture by artist Herb Mignery that was loaned to the City by Sculptureworks from 2010 to 2014. This could be a future location for a public art commission, the placement of a gift or the location of an artwork as part of a Temporary Exhibition.

### Goals

- Create a strong visual image for the City and Old Town, and
- Encourage walking and exploration in Old Town.

### Timing

An artwork could be sited in front of City Hall at any time and is not dependent on any other capital projects.

### Artist Selection Process

Open call, two-stage process with qualifications and proposal for a commissioned artwork.



Herb Mignery, *Slicker Shy*. Image by Elizabeth Loggins, courtesy SculptureWorks.



Blessing Hancock, *Texas Rising*, Lubbock, Tx.

## Murals

There is an interest in creating murals, particularly in Old Town. The City should not initiate murals itself; rather, it should encourage proposals through its Arts Projects Grants program. This is discussed in the implementation section of the plan.



Old Town Lewisville pedestrian walkway and wall.  
Courtesy City of Lewisville.

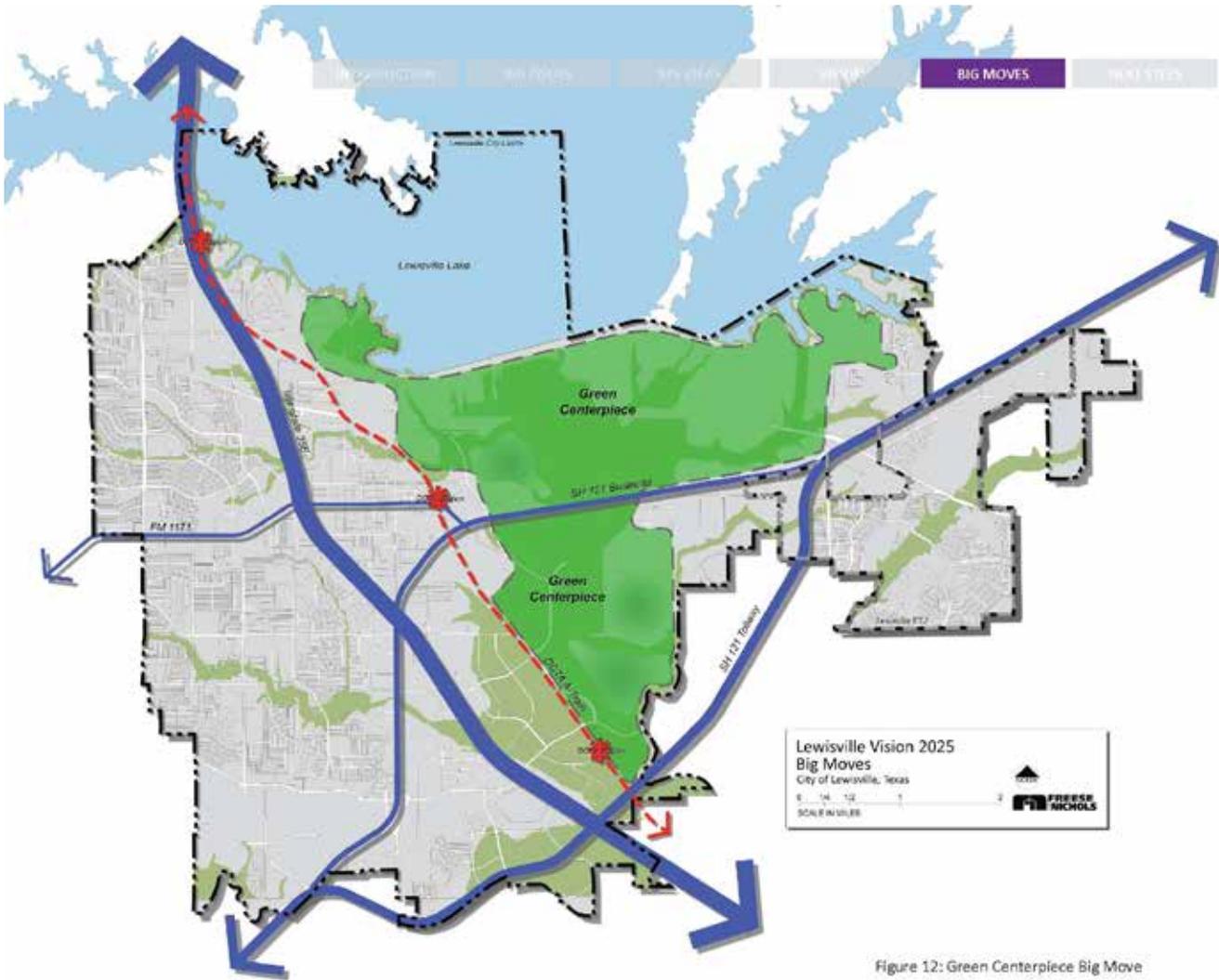


Figure 12: Green Centerpiece Big Move

Green Centerpiece diagram from *Lewisville 2025*. Courtesy City of Lewisville.

## Priority #2: Green Centerpiece

The “Green Centerpiece” – the first “Big Move” recommended in *Lewisville 2025* – is a project that will reshape the basic form of Lewisville.

The concept is to create a green swath through the center of the city and along the Trinity River. The Green Centerpiece would be anchored by LLELA, embrace the three landfills in the city, and incorporate Railroad Park and the proposed parks and open spaces in the Hebron

Station area. The Green Centerpiece would connect to the greenway system that reaches out into Lewisville neighborhoods, as well as to the parks in Carrollton to the south.

The Green Centerpiece will be developed through many public investments over many years to come. These are the key opportunities for Lewisville to build public art into its planning processes for Green Centerpiece projects.

## LLELA Gateway

### Opportunity

The main public access to LLELA is at Kealy Avenue and Jones Street, where there is a guardhouse and gate. This entryway could be enhanced by public art, such as a sculptural entry marker or artist designed entry gate. Modest site work would be necessary to provide a suitable setting for public art.

### Goals

- Create a gateway and sense of arrival to LLELA,
- Express some aspect of the environmental characteristics and/or processes that make LLELA unique, and
- Create a recognizable symbol of LLELA.

### Timing

This opportunity should be considered in any future long-term planning for LLELA. However, this project could be commissioned at any time.

### Artist Selection Process

Open call, two-stage process with qualifications and proposal.



Lake Lewisville Environmental Learning Center entrance. Courtesy City of Lewisville.



Whitesavage & Lyle, Yerba mansa, San Jose, Calif.



## LLELA Nature Center

### Opportunity

The City is partnering with the Audubon Society to build an interpretive nature center for visitors to LLELA. The project is currently in the conceptual development phase. The budget is estimated to be \$20 million, and the City's contribution to the costs is expected to come from bonds proceeds backed by 4b sales tax revenue.

### Goals

- Express some aspect of the environmental characteristics and/or processes that make LLELA unique, and
- Respect and do not overwhelm the environmental experience.

### Timing

Public art opportunities should be identified early on in the planning and design processes, and incorporated during the construction process.

### Artist Selection Process

The selection process will depend on the opportunities that are identified. Consider an invitational process, due to the special nature of the project.



Lake Lewisville Environmental Learning Area shelter.  
Courtesy Via Partnership.



Terminal, Daniel Wheeler.

## Green Centerpiece Residency

### Opportunity

The Green Centerpiece is likely to generate many opportunities for public art over the coming years. However, because of the long time frame over which the various components of the Green Centerpiece will be funded and built, the City should seek temporary public art projects. Projects like this could capture people's attention about the future of this unique resource and attract artists to Lewisville to take advantage of a unique opportunity.

The City could accomplish this by creating a periodic artist residency, perhaps based at the LLELA Nature Center, even though projects could be staged anywhere in the future Green Centerpiece. A residency would allow artists to immerse themselves in the ecological, infrastructure and planning context for the Green Centerpiece, develop relationships with stakeholders and engage residents more broadly.

The University of North Texas' College of Art and Design might be considered as a partner, as well.

### Goals

- Express some aspect of the environmental characteristics and/or processes that make the Green Centerpiece unique,
- Draw new audiences and attention to the future components of the Green Centerpiece,
- Demonstrate the future of the Green Centerpiece, stimulate dialogue, generate public support,
- Support Lewisville's overall goal for community participation and learning in public art projects, and
- Leave a minimal mark on the landscape; respect and do not overwhelm the environmental experience.

### Timing

This recommendation should be considered once the nature center is complete and after the public art initiative is more established, so that the City has the proper resources and expertise in place to support an artist residency.

### Artist Selection Process

Request for qualifications, either open call or invitational. Artists should be expected to write a strong letter of interest about their process, not to propose a concept for an artwork.



Lake Lewisville Environmental Learning Center trail.  
Courtesy City of Lewisville.



Stacy Levy, *Riverine*. Courtesy artist.



Concept design, Environmental Showcase. Courtesy City of Lewisville.



Cao Perrot Studio, *Willow*, Grand Prairie, Tx. Courtesy artist.

## Environmental Showcase

### Opportunity

The “Environmental Showcase” is a project recommended in the “Gateway to a New Lewisville” planning study that was conducted for the area around the DCTA Hebron Station in south Lewisville. The study outlines potential public investments and private development in the area.

One highlighted recommendation of the study was an “Environmental Showcase” area – a City park with a lake, wetlands, trails and related activities. This project would be in an area bounded by Hebron Parkway (and one of Lewisville’s landfills) to the north, the DCTA right-of way to the east, and the Trinity River corridor to the east. This area would be developed partly as a hotel-conference center, and partly as this public resource. It would be a southward extension of the Green Centerpiece, and would connect further southward to open spaces and wetlands under the Sam Rayburn Tollway and on to parks in neighboring Carrollton.<sup>5</sup>

This is a long-term project that is likely to be dependent on the nature and location of private development that occurs in the Hebron-121 Tax Increment Redevelopment Zone. The public art opportunities would include:

- An iconic artwork that is visible from S.H. 121
- Features located in public spaces
- Features integrated into infrastructure such as bridges and pavilions

### Goals

These are potential goals that should be refined through the planning and programming processes for the future parkland.

- Express some aspect of the environmental characteristics and/or processes that make the Green Centerpiece unique,
- Engage the public in the environmental characteristics and/or processes that define the Environmental Showcase,
- Enhance ordinary infrastructure such as pedestrian bridges,
- Create a recognizable symbol of the Environmental Showcase, and
- Draw on properties of water and light that will be unique to this parkland.

### Timing

Public art opportunities should be identified early on in the planning and design processes, and incorporated during the construction process.

### Budget

To be determined, based on the nature of the opportunity.

### Artist Selection Process

To be determined, based on the nature of the opportunity.

5. *Gateway to a New Lewisville*, presentation date March 17, 2015.

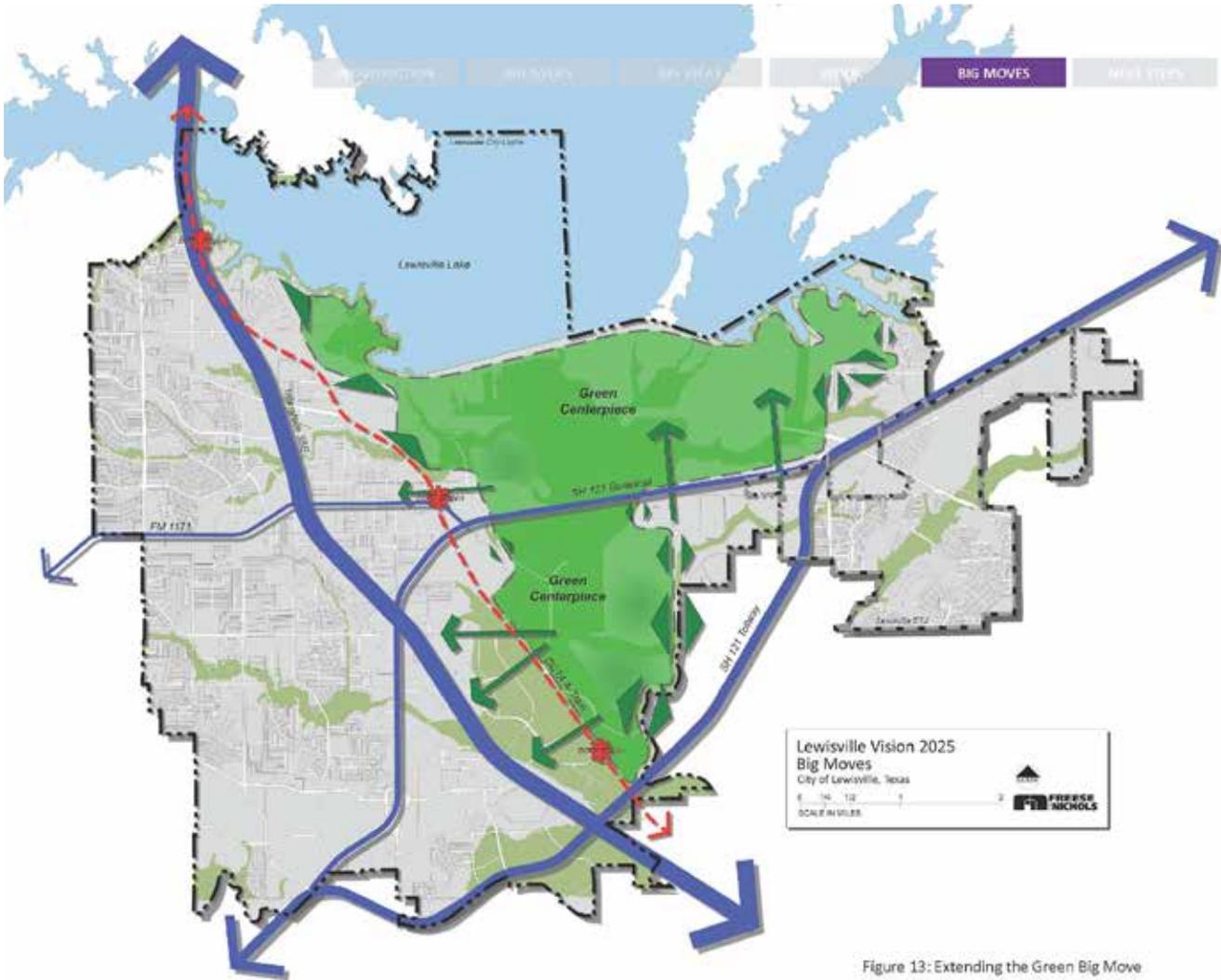


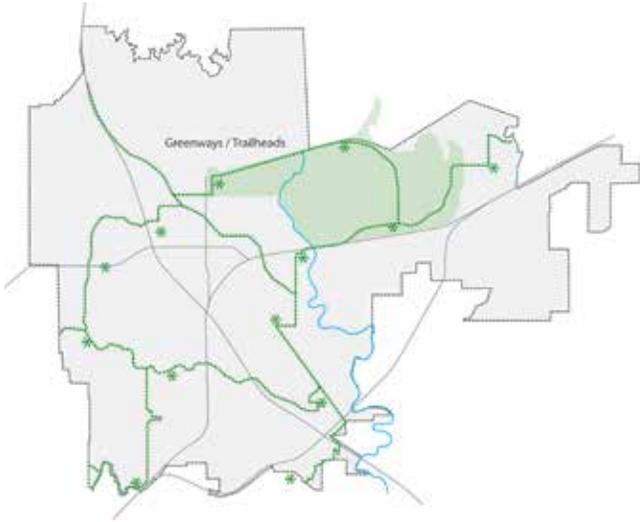
Figure 13: Extending the Green Big Move

Extending the Green diagram from *Lewisville 2025*. Courtesy City of Lewisville.

### Priority #3: Extending the Green

While the Green Centerpiece will be a signature, iconic feature of Lewisville as whole, *Lewisville 2025* envisions that connections from this area into the city's neighborhoods will make this resource even more valuable to Lewisville residents. This "Big Move" is called "Extending the Green" and its key goals are:

- Create small open spaces that can provide local landmarks and gathering spaces for non-organized sports and recreation,
- Include open spaces, plazas, parks and other green gathering places in designs for public and private development at key Lewisville locations, including Old Town, DCTA stations and the three Identity Focal Points discussed in Big Move 7, and
- Design and create an outdoor reading space adjacent to library to be used for individual and group literature-related events.



## Greenways

### Opportunity

The City has adopted a Trails Master Plan that outlines a network of greenways that will connect major destination and service points with residential areas and to integrate Lewisville’s trails into regional trails in neighboring cities.

The City’s 2015 capital improvement bond election provided funds for major “spine” trails described in the Trails Master Plan. Those funds include \$139,216 for permanent public art integrated along the trail system.

The bond committee identified the following priority trail segments:

- Corporate Drive to DCTA Hebron Station
- Central Park to Corporate Drive
- Valley Ridge Greenbelt Park to Creekview Park & Greenbelt
- Valley Ridge Greenbelt Park to KCS Railroad
- LLELA Gate House to the Elm Fork of the Trinity River
- Lewisville ISD Outdoor Learning Area (LISDOLA) to Eastern Border with The Colony
- Southern Border with Carrollton to DCTA Hebron Station/SH 121



Greenway path. Courtesy City of Lewisville.

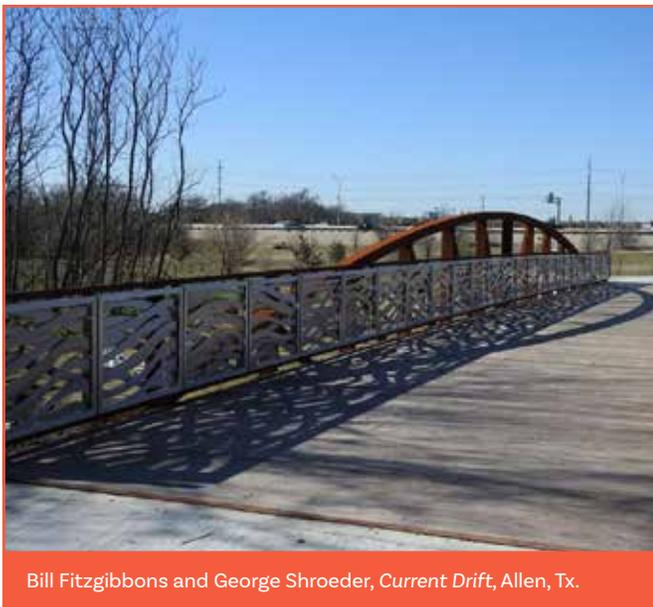
At the moment, the City has not determined the order in which the trail segments will be designed and constructed; decisions will be based on trail usage, surrounding development, and the ability to obtain outside funding.

In addition, Lewisville’s parks master plan calls for new trailheads at Austin Kent Ellis Park, Creekview Park and Highland Lakes Park.

### Goals

These potential goals, articulated through the public engagement process, should be refined through the planning and programming of future greenway segments.

- Give the greenways network a consistent feel, promoting connection, while being unique in each location,
- Reflect the character of the immediate surroundings to the trail,
- Engage trail users,
- Surprise and delight trail users, and
- Connect residents with the City’s ecology and environment.



Bill Fitzgibbons and George Shroeder, *Current Drift*, Allen, Tx.

## Project Development Process

The City should work with a design team, including an artist and a landscape architect, to identify trail elements that could be worked on as public art projects. If a landscape architect is already part of the project development, then they should be made available to coordinate with the artist as needed (this approach was used for the public art component of the Multigenerational Center). These could include systemic elements such as trail markers, wayfinding or bridge elements; and place-specific elements such as trailheads.

The design team should provide specifications and budgets for design elements that could be commissioned and installed along existing and future greenways independently of trail instruction, and for design elements that could be integrated into future trail segments.

## Timing

This team should be retained in the near-term, before the City designs and builds any future segments of greenways.

## Artist Selection Process

The City should solicit qualifications from teams that include artists and landscape architects.



Greenway recreation area. Courtesy City of Lewisville.

## Valley Vista Nature Park

### Opportunity

The City owns an undeveloped, wooded property between Memorial Park and Valley Vista Park, in an area sometimes called Cross Timbers Forest. In conjunction with the design of the Multigenerational Center in Memorial Park, the City is undertaking preliminary studies about how this property can be turned into a passive nature area that connects the two parks.

One set of concepts prepared for the park shows viewing areas and outdoor teaching areas that could be artist-designed features. However, the project is not yet in the capital budget and there is no funding.

### Goals

- Integrate public art into features that are designed for public enjoyment, such as viewing areas, shade structures, trailheads or teaching areas, and
- Do not otherwise intrude into the natural setting.

### Timing

Since public art would be integrated into the design and construction of the Nature Park, the timing is depended on the funding and development of that project. A public art professional or an artist should be engaged by the City or added to the design team in order to identify opportunities and plan for project integration.

### Budget

To be determined, based on the nature of the opportunity.

### Artist Selection Process / Design Team

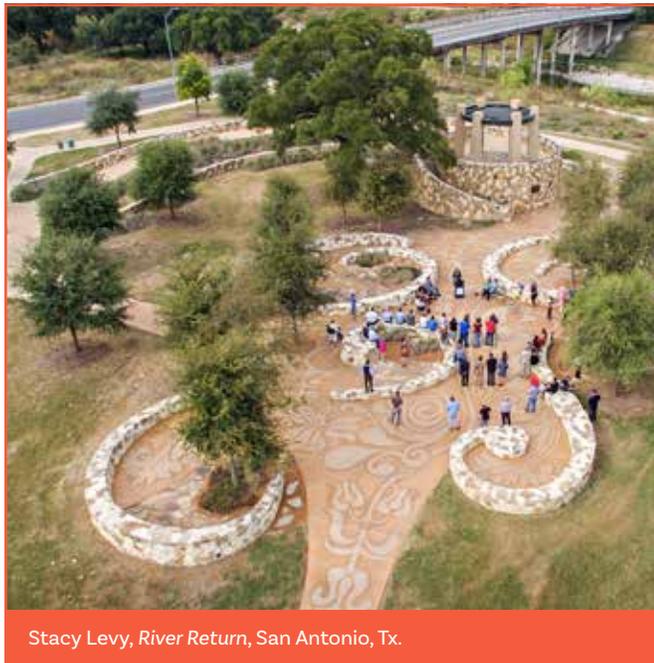
If the City decides to add an artist to the design team for the next phase of work, the City should establish very strict qualifications that artists should meet in order to be considered. The artist should have experience working on collaborative teams and experience creating artwork in settings such as this. The artist should not be retained with the expectation that they will be awarded the commission.

### Artist Selection Process / Artwork Commission

The selection process will depend on the opportunity that is identified.



Concept sketch for Valley Vista Nature Park.  
Courtesy StudioOne and Barker Rinker Seacat Architecture.



Stacy Levy, *River Return*, San Antonio, Tx.

## Park Pavilions

Lewisville’s parks master plan proposes that picnic / shade pavilions in six of the City’s parks should be replaced.<sup>6</sup> The City should consider, where appropriate, pavilions that are designed by artists. This should be determined in collaboration with the community that the parks serve, and artists should be required to develop an engagement process that involves the community in the creation of the project in some way.

### Goals

- Create a memorable visual statement,
- Create a neighborhood gathering place,
- Surprise and delight park users, and
- Reflect some aspect of the community, such as its history or environmental features.

### Timing

A pavilion artwork should be considered when a pavilion project is included in the Parks & Recreation Department capital budget.

### Artist Selection Process

Open call to regional artists, two-stage process with qualifications and proposal.



---

6. Hedrick Estates Park, Highlands Park, Iris Lane Park, Meadow Lake Park, Willow Grove Park, Oak Bend Park.



Central Library. Courtesy City of Lewisville.

## Priority #4: Civic Facilities

Lewisville has several public buildings that, together, are the heart of public life in the city. Over time, each should have a memorable, high-quality public artwork and could also be a stage for temporary sculpture exhibitions.

Currently, the Multigenerational Center will include a new public art commission, and the Central Library includes two opportunities for “retrofits” of public art into existing spaces. Other facilities may be considered suitable for public art, especially when major renovations are proposed and implemented.



City Hall. Courtesy City of Lewisville.

## Multigenerational Center

Lewisville is building a Multigenerational Center in Memorial Park. The facility will combine and expand the services offered at a senior center and an aquatic center currently located in the park. The project is being funded through the 2015 bond program, which includes \$243,000 for public art in this location.

The City initiated a public art commissioning process in 2017. Artist Andy Dufford, of Chevo Studios in Colorado, was selected through a national open call process and is working on the conceptual development of the project.



Rendering of new Multigenerational Center.  
Courtesy Barker Rinker Seacat Architecture.



Proposed artwork for Multigenerational Center.  
Courtesy Chevo Studios.



## Central Library Atrium

### Opportunity

The Central Library is a major community gathering place for educational, cultural and civic activities. The two-story atrium presents an opportunity to create a suspended artwork that can be enjoyed from the ground level and second story of the space.

### Goals

- Create a significant visual enhancement,
- Elevate the mood and spirit of Library users, and
- Delight views from multiple vantage points

### Timing

Could be commissioned at any time.

### Budget

\$125,000 to \$250,000

### Artist Selection

Open call to artists, two-stage process with qualifications and proposal.



Central Library Atrium. Courtesy Via Partnership.



Paul Vexler, *From the Four Corners*, Nashville  
Courtesy Nashville Metro Arts.

## Central Library Children’s Area

### Opportunity

The Central Library has a well-used children’s area that includes stacks, open space for reading and a storytelling/ activity room. There are several opportunities for an artist to create works in this space. An artist or artists could be commissioned to create one or more works for the space. For example, a circular fascia that currently has lighting that provides some visual interest could be re-imagined as a large-scale mural. The entrance to the storytelling room could also be enhanced with a mural, sculptural or wall-mounted entry.

### Goals

- Enliven the space with visual imagery rooted in storytelling, and
- Be a visual draw to children and families

### Timing

Could be commissioned at any time.

### Artist Selection

Open call to artists, two-stage process with qualifications and proposal. Artists submitting proposals could be given multiple sites to consider for incorporating artwork.



Central Library children’s area. Courtesy Via Partnership.



Lee Albritton, Sectio Aurea, Hennepin County Library.

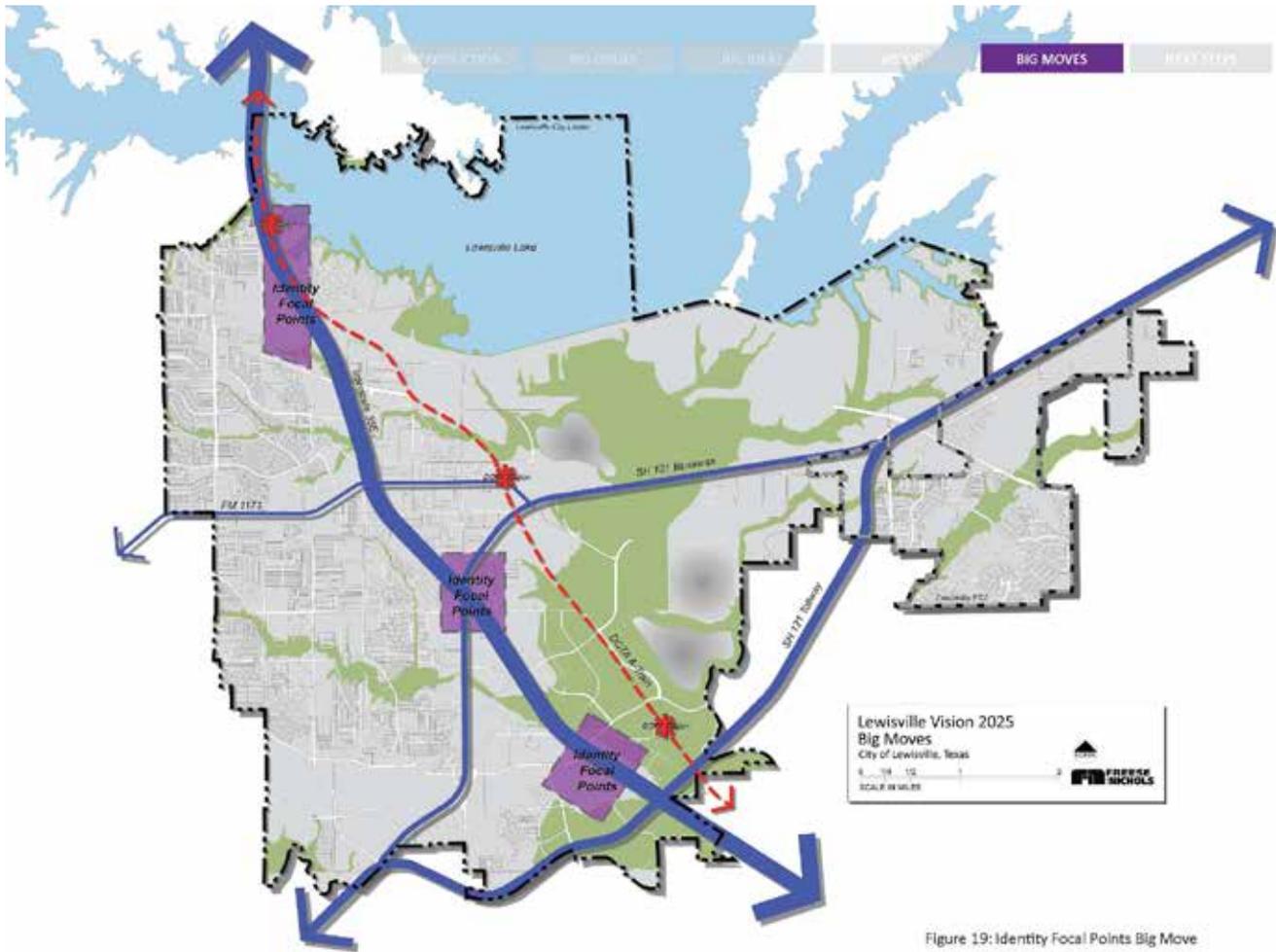


Figure 19: Identity Focal Points Big Move

Identity Focal Points diagram from *Lewisville 2025*. Courtesy City of Lewisville

## Priority #5: Corridors, Focal Points, Gateways

Lewisville has established ambitious, long-term goals for redevelopment of its commercial corridors. Recognizing that there are not enough resources to improve all the city’s corridors, *Lewisville 2025* recommends a focus on three “special development events” or “identity focal points” along I-35E:

- a Southern Gateway at the Intersection of SH 121 and I-35E
- a Northern Gateway just south of the bridge and west of I-35E, and
- a Central Node at Business 121 and I-35E.

The plan sets out the following goals for the “identity focal points”:

- create interesting pulse points, destinations and sense of place for the City,
- help to establish regional gateway into the City,
- combined with Old Town, provide a hierarchical system of mixed use community centers, and

- create focal areas into which new investment can be directed.

In these areas, the City will coordinate private development with public investment to create unique mixed-use and redevelopment sites. Each of these areas is a potential location for public art, but public art must be considered in the urban design; site, infrastructure and open space planning; and financing strategies from the earliest stages.

Several of these projects will be City initiatives, and those are described in this section. Several of these projects will be created through public-private partnerships, or through private development, and those are described in the “Public Art in Private Development” section.

## Central Node

The Central Node area includes the area where I-35E, SH 121 and Mill Street converge. The Mill Street Corridor Plan serves as a concept plan for the Central Node area as well as the connection of Mill Street into Old Town, focusing mostly on streetscape improvements.<sup>7</sup>

The key opportunity for public art in this area is a gateway feature in the areas designated as the “121 & I-35E Enhancement Zone” and “Mill Street Gateway Zone.” In this area, the streetscape improvements will include the realignment of Mill Street and the addition of new right of way. While the plan recommends “monument signage used as a visual anchor for the corridor,” this is a key opportunity for a signature gateway public art element.

The project would be funded through the 2015 bond program, which includes \$58,040 for public art in this location.

### Goals

- Create a gateway to Lewisville for people arriving by car from Interstate 35E,
- Create a recognizable symbol of the City, and
- Create a focal point for anticipated redevelopment in this area.

### Timing

Due to the nature and scale of this project, it should be developed in concert with the next phases of planning for this streetscape improvement. A public art professional should be engaged by the City or added to the design team in order to advocate for public art, identify opportunities and plan for project integration.

### Artist Selection Process

Open call, two-stage process with qualifications and proposal.

## Northern Gateway

This project is discussed in the “public art and private development” trajectory.

## Southern Gateway

This project is discussed in the “public art and private development” trajectory.



Potential location for Central Node gateway project. Courtesy City of Lewisville.



Jeff Larramore, Wave, in a gateway roundabout location in Virginia Beach.

<sup>7</sup> City of Lewisville, *Mill Street Corridor Master Plan*, 2010



## Corporate Drive

The City is planning an eastward extension of Corporate Drive from Railroad Street to Plano Parkway. This connection will improve accessibility to the Castle Hills area, which will be annexed into Lewisville. The route will pass through the “Green Centerpiece” and cross the Trinity River. The budget for the project includes \$150,785 for public art funding.

### Goals

- Create a gateway to Lewisville for people from the east,
- Reflect the visionary character of the Green Centerpiece, and
- Celebrate the crossing of the Trinity River.

### Timing

Part of the funding for this project is coming from “regional toll revenue.” These funds must be expended by 2019. This opportunity should be developed further in concert with the next phases of planning for this streetscape improvement. A public art professional should be engaged by the City or added to the design team in order to identify opportunities and plan for project integration.

### Artist Selection Process

To be determined, based on the nature of the opportunity.



Diana Kersey, *Life Cycle of the Gulf Coast Toad*, San Antonio.

## Hebron Station / Texas International Pop Festival

Hebron Station is part of the “Gateway to a New Lewisville” planning study that was conducted for the area around the DCTA Hebron Station in south Lewisville. The study outlines potential public investments and private development in the area.

The area between Lakepointe and Hebron Station was once a racetrack called Dallas International Motor Speedway, which became famous in 1969 as the location for the Texas International Pop Festival. This weekend-long rock and blues concert was held two weeks after the better-known Woodstock festival.

Today, many Lewisville residents point to this festival as a matter of pride, and many have suggested that the City should commemorate the event with an artwork. A historical marker acknowledging the event now stands at the DCTA Hebron Station.

As the 50th anniversary of the festival approaches, the City should consider the creation of a more substantive commemoration of this event.

### Goals

- Commemorate a unique and signature event in Lewisville’s history,
- Provide an iconic focal point for the Hebron Station gateway development area, and
- Engage more Lewisville residents in this aspect of the city’s history.

### Timing

Project development should begin now so that an artwork can be dedicated in August, 2019.

### Artist Selection Process

Open call, two-stage process with qualifications and proposal.

### Main and Mill

This opportunity is discussed in Priority #1, Old Town.

### Old Town Southern Gateway

This opportunity is discussed in Priority #1, Old Town.



Historical marker near the location of the Texas International Pop Festival. Courtesy Todd W. Bressi.



Poster from the Texas International Pop Festival. Courtesy City of Lewisville.

## Exhibitions

### Art, Culture and History Exhibitions in City Buildings

The MCL Grand, Central Library and City Hall have been used to exhibit art; in addition, City Hall is used for exhibitions of historic artifacts. These exhibitions have provided the people who visit and work at these facilities with both visual interest and connections to the artistic, cultural and historic resources of Lewisville. They have also provided needed exhibition space to artists, organizations and collectors.

In the near-term, the City should continue these exhibitions in a more deliberate and professional manner. It should also build exhibition space into the new Visitor Information Center and the new Multigenerational Facility, so that all major, highly-visited buildings that serve the entire city have space for exhibitions.

#### Goals for Exhibitions

- Provide an amenity for visitors to City facilities to enjoy the artistic talents and to learn about aspects of the historic and cultural resources of the region,
- Reinforce City buildings as civic hubs,
- Support the multi-purpose use of the MCL Grand Center, including events, classes and daytime conference activities.
- Create a visual enhancement to the facilities,
- Bring new audiences and user groups to City facilities, and
- Provide needed exhibition space to artists and organizations in Lewisville.



City Hall atrium exhibition space. Courtesy City of Lewisville.



Exhibition at MCL Grand Art Galleries. Courtesy City of Lewisville.

## Exhibition Opportunities

### *MCL Grand*

Continue to feature curated exhibitions by local and regional artists.

### *City Hall*

Potential to feature rotating exhibitions in existing cases and/or with additional cases that tell the story of Lewisville. Potential to partner with the Denton County Historical Commission and other local and regional collectors.

### *Visitor Information Center*

The City's Visitor Information Center has relocated to a renovated facility on West Main, at the western gateway to Old Town. There is already a partnership in place with the Denton County Historical Society to exhibit material important to the City's history. Adequate display areas (cases, wall, gallery) should be designed into the Visitor Information Center.

### *Multigenerational Center*

The new facility offers the opportunity to feature rotating exhibitions by local and regional artists. The City should work to ensure that quality exhibition spaces are part of the final design. There is potential to partner with the Visual Arts League.

### *Central Library*

The exhibitions at the Central Library are currently managed by library staff and have included works of art and collections from Lewisville residents. The Central Library should continue to manage these exhibition spaces.

## Exhibition Standards

The City should make an effort to ensure that all exhibitions meet quality exhibition standards in terms of framing, installation, lighting, label copy and design, and signage.

## Timing

Exhibition durations may vary from space to space and should take into account the visitor experience as well as the length of time a lender is willing to loan artwork or objects.



Central Library exhibition space. Courtesy City of Lewisville.



Potential sites for temporary sculpture in Old Town.

## Old Town Sculpture Exhibition

### Opportunity

Present a temporary sculpture exhibition in Old Town. The exhibition would feature large-scale works of art in prominent locations, loaned by artists for a period of eighteen months to two years. An exhibition such as this would be unique in the Metroplex and could attract people from the region to visit Lewisville. As these would be temporary installations, the City would have the opportunity to test out different sites and different styles of artwork. Up to ten sites should be identified for the placement of work, with City Hall, the MCL Grand, Wayne Ferguson Plaza and midblock pedestrian passages as key locations.

### Goals

- Enliven and enhance Old Town's public spaces,
- Enhance Old Town's appeal as a destination for arts, culture, entertainment, classes, special events, conferences and similar activities,
- Encourage exploration of the Old Town and tie different corners of Old Town together through a single exhibition, and
- Provide a venue for sculptors that is unique in the region.



Phil Proctor, *The Herd*, Suwanee, Ga.

### Timing

Could commence at any time. Exhibitions would be on view for a period of eighteen months to two years.

### Budget

#### *Infrastructure costs*

The City should invest in installing concrete foundations at the chosen sites that can be re-used for multiple (up to three) exhibition cycles.

#### *Exhibition fees*

Each artist should be paid a \$1,500 to \$3,000 loan fee. Artists would be responsible for delivering work and picking it up, as well as assisting with install.

#### *Other costs*

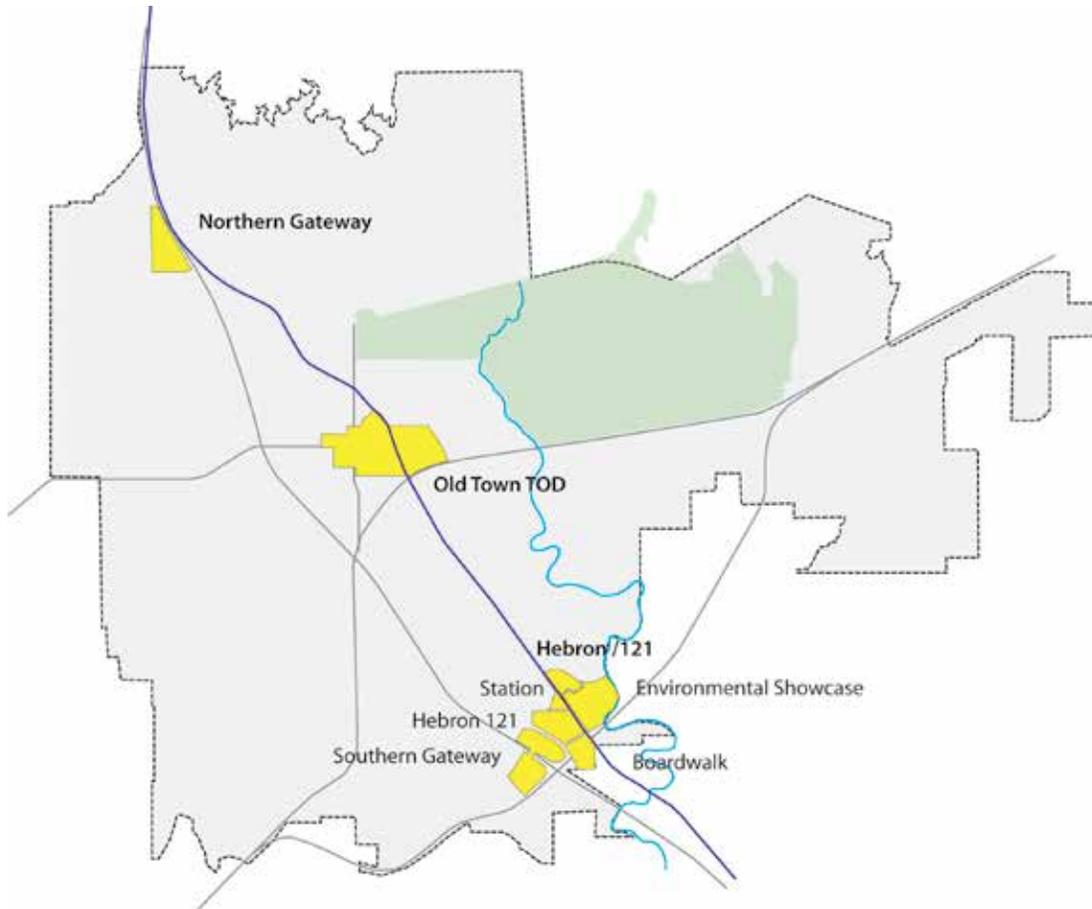
Additional budget items will include lifts and manpower to install and de-install the sculptures, plaques for each of the works, and marketing materials.

#### *Artwork Selection*

An Open Call for Art to regional and national sculptors who are interested in loaning work for the exhibition. Artists would submit up to four works available for exhibition.



## TRAJECTORY: PUBLIC ART IN PLANNING AND DEVELOPMENT



Lewisville is anticipating redevelopment in several key areas – Old Town, Hebron Station, and the northern, central and southern gateway areas along I-35E. Generally, the City will be seeking development that mixes retail, office and residential uses organized around walkable streets, community open spaces and connections to the City’s greenway network.

In each area, the City should pursue strategies for including public art in the public infrastructure and public spaces that are built through those redevelopment processes. Any future economic development agreements should be evaluated for the possibility of encouraging public art within the project.



## Northern Gateway

The Northern Gateway is a 300-acre area generally bounded by I-35E on the east, Justin Road on the south, and McGee Lane on the west. In 2015, the City completed the Northern Gateway Framework Plan, which envisions high-density residential and mixed-use development, with significant open spaces in the form of a greenway and various scales of urban parks. Some of the key recommendations include:

- Create an office destination along highway to provide more visibility and convenient access.
- Create two unique destinations north and south of Justin Road, with a strong sense of place and a wide variety of pedestrian amenities.
- Locate a hotel conference center site integrated with the mixed-use/office space.
- Create a hierarchy of public spaces, including a linear promenade (with public art), a town square and neighborhood and pocket parks.
- Provide a hierarchy of gateway elements and focal points in public spaces.



Chevo Studios, West Crescent Plaza. Courtesy artist.



Robert Glen, Mustangs at Las Colinas, Las Colinas, Tx.

The plan will be implemented through subsequent zoning actions and private development. The first approved rezoning calls for a mixed-use office complex, hotel, entertainment venue and retail outlets alongside single-family homes and high-density residential neighborhoods, as well as a system of hike and bike trails and sidewalks that will connect neighborhoods with other areas of the development.

A number of components of this plan are potential locations for public art:

- Gateway features
- Major open spaces, such as linear park and town square
- Hotel-conference center
- Key activity destinations
- Greenway connections

As development occurs in this area, the City should encourage developers to include public art in these key locations. If the development is supported through public financing, such as a Tax Increment Reinvestment Zone, the City should include funding for public art in the package.

## Southern Gateway/Hebron Station

The Southern Gateway is a 325-acre area focused on the DCTA Hebron Station. The area is roughly bounded by I-35E on the west, the Sam Rayburn Tollway on the south, the Trinity River on the east and Hebron Parkway on the North, and it is roughly concurrent with the Hebron-121 TIRZ. It does not include the areas along Lakeside Circle.

In 2015, the City completed “Gateway to a New Lewisville,” a planning study for the area. The study outlines potential public investments and private development in the area. Highlights of the study include:

- A gateway/retail zone spanning I-35E,
- A “station” area northeast of the DCTA station, featuring a hotel, conference center and office uses.
- An “environmental showcase” area – a City park with a lake, wetlands, trails and related activities that becomes the southernmost extension of the “green centerpiece”
- A “boardwalk/green” area under the Sam Rayburn Tollway, with wetlands, open spaces and trails that connect the environmental showcase to parks in Carrollton.

The plan will be implemented through subsequent zoning actions, private development, and public-private partnerships. Public infrastructure, such as parks and bridges, are being constructed with TIRZ funding. One area, the Hebron/121 residential development, is nearly completed.

A number of components of this plan are potential locations for public art:

- Gateway features visible from I-35E, Sam Rayburn Tollway and the City boundary at Hebron Parkway
- Major open spaces, such as the “environmental showcase” and the “boardwalk”
- DCTA Hebron Station area
- Hotel-conference center
- Greenway connections along the DCTA right-of-way, south to Carrollton and north to the Green Centerpiece area.
- Bridges, shade/seating pavilions, viewing areas related to the water features in the area

In addition, this is the area where a commemoration of the Texas International Pop Festival is recommended. Plans for this area should include a space and funding for that commemorative artwork, probably near the DCTA Hebron Station.



Hebron Station.



Vicki Scuri, Airway Gateway Renovation Project, El Paso, Tx.



Kendall Buster, Stratum Pier, Indianapolis, In.



Old Town TOD concept study. Courtesy City of Lewisville.

## Old Town Transit Oriented Development, 2010

The Old Town Transit Orient Development plan includes Old Town, the area surrounding the Old Town DCTA station, and the area in between. It is bounded by Charles Street, College Street, Purnell Street and Valley Ridge Boulevard.

The vision is to create a lively, walkable district with workplaces, shopping and residences, in a manner that supports the vitality of Old Town rather than sapping energy from it. Change would occur through incremental redevelopment and infill development.

While the plan does not specifically discuss public art, it sets out a public space framework that could provide opportunity sites. Among these sites, documented illustratively, are a central green, a roundabout on Main Street, and small plazas at key intersections.

Further planning, zoning and development approvals should link the provision of public art to key open space and visual locations in this area, with the key goal of providing gateways into Lewisville and reinforcing the pedestrian experience.

## Central Node

The Central Node area is described in the Civic Projects trajectory.



Lisa Scheer, *Naga*, Arlington, Va. Courtesy Arlington Public Art.



Deidre Saunder, *Silver Creek*, Silver Spring, Md. Courtesy Montgomery County Public Art Trust.

# Implementation Plan



Adam Kuby, *Westmoreland Nature Play*, Portland, Ore.

## Project Development Process

### Introduction

Public art projects in Lewisville are developed through a framework that involves several guiding documents.

- The Public Art Master Plan sets out a multi-year work plan for public art projects that the City should undertake, as well as a framework for operating the Public Art Program.
- The Annual Work Plan identifies projects that will be undertaken in a given fiscal year and how they will be resourced.
- A Project Plan guides the commissioning of any particular artwork, outlining how the project will be approached, the steps that will be taken and the resources that will be necessary to complete the project.
- The Project Management/Artist Selection section of the master plan outlines a general process for commissioning public art projects in Lewisville, including stages of review and approval.

- The Artist Solicitation Methods section of the master plan outlines various options for recruiting artists.
- The Criteria for Considering New Projects section of the master plan outlines how new projects, not recommended in the master plan, can be considered.
- The “Murals” section of the master plan outlines specific recommendations for how the City can support mural making in Lewisville.

Taken together, these offer a robust set of tools that the City can use to implement the projects recommended in this plan as well as other opportunities that might emerge.

### Annual Work Plan

Each year the Public Art Program should adopt an Annual Work Plan and refer it to that Arts Advisory Board for recommendation and to the City Council for approval as part of the annual budget process.

The Annual Work Plan should list projects that are expected to begin in the coming fiscal year, projects that are carrying over from previous fiscal years, and special projects such as coordination with planning and development processes. Projects can be drawn from the

master plan, or added if they meet the criteria outlined elsewhere in this plan.

The Work Plan should also indicate how projects will be resourced, in terms of funding and staffing. It should indicate any internal and external partnerships necessary for the successful completion of the project.

## Public Art Project Plan

Lewisville's Public Art Program should undertake careful planning for each project that it implements to ensure that all projects are well conceived and enduring. This planning should include identifying the opportunity; finding project partners; understanding potential hurdles with permissions, permitting or construction; establishing realistic budgets and timelines; and communicating with project partners at an early stage about the intent and scope of the project.

For each public art project that is approved in the Annual Work Plan, the Program should adopt a Public Art Project Plan, which is a foundational document that guides the planning and execution of a project. A Project Plan should set out the basic framework of a project:

- A description of the project's location and other information regarding the proposed siting,
- The project goals, and how the project relates to the overall vision for public art in Lewisville,
- Evaluation criteria against which the artist selection and Concept Design can be evaluated,
- The budget and funding sources,
- The project schedule,
- Internal and external stakeholders,
- The artist's scope of work,
- The artist selection method,
- Recommended Selection Committee members with alternates, and
- A marketing and community engagement strategy.

A Project Plan would not determine the concept for the project, although in some circumstances the goals might include a theme to which artists are asked to react.

Generally, a Project Plan should be developed by the Public Art Coordinator (a new position addressed in the staffing portion of this plan). The coordinator would work with the Arts Advisory Board, City departments and other stakeholders, through a process unique to each project. The Project Plan may be more or less comprehensive, depending on the nature of the project. Ultimately, it should provide a basis for managing the

project, for continuity when stakeholders change, and for accountability and evaluation. Project Plans should be recommended by the Arts Advisory Board and approved by the City Council.

## Project Management/Artist Selection

The following outlines the general steps in the process of commissioning a work of art, with an emphasis on defining the roles that the Public Art Coordinator, City Council and Arts Advisory Board should play.

### *Define the Art Opportunity*

The first step for a public art project is to define the general parameters of the project in a Project Plan, as described above.

### *Create an Art Selection Panel*

For each project, the Public Art Coordinator should convene an ad-hoc Art Selection Panel. A panel should be comprised of five to seven members, including at least one member of the Arts Advisory Board, one member of each applicable board or commission, local artists or arts professionals, and representatives of nearby neighborhoods or business districts. For public art projects related to capital projects, members of the design team (architects, landscape architects) should be invited to take part in panel discussions as non-voting members.

### *Project Coordination*

For each project, the City should ensure that the City staff and external consultants (design, engineering, public engagement) can be made available to coordinate with the artist as needed. This might require including artist coordination in the scopes of work for external consultants.

### *Select the Artist*

In general, artists should be selected in a two-phase process.

In the first phase, the Public Art Coordinator should develop and the City should issue a Request for Qualifications to artists based on the approved Project Plan. The RFQ should include context, project goals, budget, timeline, artist scope of work and submission instructions.

Interested artists would submit qualifications packages (generally a cover letter, resume, images of past work with descriptions, and references). Artists could be invited through an open Request for Qualifications or by invitation. An ad-hoc Art Selection Panel should be convened to review artist qualifications and select finalists. The Art Selection Panel should consider both

the general criteria for artist selection outlined elsewhere in this plan, as well as specific criteria outlined in the Project Plan.

#### *Approve the Concept*

In the second phase, finalists would be invited either to develop a site-specific Concept Proposal for the project and/or to interview with the selection panel. If a Concept Proposal were requested, the artist would present a physical representation of the work (a rendering or three-dimensional model), and written project description, a description of materials and fabrication techniques, expectations regarding site preparation and infrastructure needs, a detailed budget and timeline.

The Art Selection Panel would review artists' Concept Proposals and/or interview artists and recommend the selection of an artist for the project to the Arts Advisory Board. The City Department in charge of the site of where the art will be located would also review the Concept Proposals to identify any technical concerns. The Arts Advisory Board would review this recommendation and make a final recommendation to City Council for approval. The Art Selection Panel should consider both the general criteria for concept approval outlined elsewhere in this plan, as well as specific criteria outlined in the Project Plan.

#### *Execute the Artist Agreement*

Once an artist is selected, the City would enter into an agreement with the artist to develop a concept, develop final design documentation, and fabricate and install the artwork, as the circumstances of the project warrant. The agreement would be approved by either the City Manager or City Council, depending on the size of the contract.

Contracts should follow, to the extent possible, the format provided by the Americans for the Arts Public Art Network. In particular, the City should recognize artists' intellectual property and moral rights as provided for in federal copyright law and in the Visual Artists Rights Act.

#### *Review the Artist Concept Proposal*

If the artist is selected based upon an interview, then the Art Selection Panel and any applicable board or commission (e.g. Parks Board for projects in parks) would review the selected artist's Concept Proposal and jointly recommend it to the Arts Advisory Board. The City department in charge of the site where the art would be located would also review the Concept Proposal to identify any technical concerns. The Arts Advisory Board would review the Concept proposal and recommend it to City Council for approval.

#### *Monitor Final Design and Fabrication*

Prior to fabrication, the artist would take the concept through design development, further refining the design, fabrication techniques, materials, budget and similar technical details. If necessary, the artist would be required to have elements of their design reviewed and stamped by a licensed engineer in the State of Texas. The artist should also submit the detailed design, including any documentation necessary for permitting or other approvals, to City staff for technical review.

The Public Art Coordinator would keep in regular contact with the artist through the fabrication of the work, including inspecting the work (photographically or in person) prior to installation.

#### *Oversee Installation*

The Public Art Coordinator would work with the artist to ensure that all necessary site permissions and permits are obtained prior to installation, and that any site preparation or other infrastructure that is not being provided by the artist is in place (these details should be worked out in the project plan, artist proposal and artist agreement). The Public Art Coordinator would also be involved in coordinating the scheduling of the installation and coordinating with necessary City departments and property owners.

#### *Project Close Out*

When the project is installed, the Public Art Coordinator should ensure that administrative aspects of the project are finalized. These include:

- Obtain from the artist a maintenance protocol for the artwork, as well as documentation of materials and fabricators used in the creation of the artwork.
- Obtain from the artist a transfer of title for the artwork.
- Obtain from the artist any other outstanding documentation of the project.
- Complete the installation of on-site interpretive signage.

#### *Oversee Maintenance, Conservation*

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

In some cases, works of art will need special attention to

ensure their proper appearance and longevity. For newly commissioned or purchased works of art, the artist should guarantee the work of art against any repairs for one year (unless otherwise stipulated in the contract). Periodically the City should conduct a conservation assessment of the works in the City's collection and ensure all necessary repairs are completed.

## Artist Solicitation Methods for Public Art Commissions

The Public Art Coordinator should select an approach to recruiting and selecting artists that is specific to each project, reflecting the specific goals of each project and offering the greatest chance of finding the best artist. Selection processes should be competitive, except in situations where the Public Art Coordinator and the Arts Advisory Board determine there are extraordinary circumstances, as expressed in the approved Project Plan.

### *Open Competition*

In an Open Competition, any artist may submit his or her qualifications, subject to any requirements established in the Call to Artists or Request for Qualifications. The Call or RFQ should be sufficiently detailed to allow artists to determine whether their art or qualifications are appropriate for consideration.

An Open Competition allows for the broadest range of possibilities and can bring in new, otherwise unknown, and emerging artists. However, Open Competitions can consume a large amount of staff resources, and sometimes discourage established artists who prefer to respond to limited competitions or to be directly selected for projects.

### *Limited Competition or Invitational*

In a Limited Competition or Invitational process, several pre-selected artists are invited to submit their artwork or qualifications. This method may be appropriate when 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 Roster.

### *Artist Roster*

The City may decide to develop a pre-qualified pool of artists, or Artist Roster, from which it can choose artists for Limited Competition/Invitational or Direct Selection. This Roster would be developed based on a comprehensive review of qualifications from artists who responded to an open Request for Qualifications. This list could be focused on a specific set of opportunities, or be used broadly for a

range of commissions. If the Roster is meant to be used for several years, it should be updated annually or bi-annually to allow new artists to be considered, and for Roster artists to update their materials.

A Roster requires upfront work and ongoing management, but it allows for artist selection for specific projects to proceed much more quickly. This would be a viable strategy if Lewisville were anticipating a large number of commissions over a short period of time. The City also could consider partnering with other municipalities or public agencies to share their rosters, to the extent allowed by the City's procurement procedures.

To create a roster, the Public Art Program would issue a call to artists, inviting them to submit their qualifications for being added to the roster. The call to artists should outline the qualifications artists must have and criteria against which they will be evaluated, anticipating the types of opportunities that the Public Art Program anticipates in the coming year or two. The call should also provide instructions for submitting and include background and reference information.

A Selection Panel should be organized to review the call and criteria for artist selection, review artist submissions and make recommendations as to which artists should be added to the pre-qualified list. Once selected, artists should be kept on the eligibility list for three years before they need to re-apply.

### *Direct Selection*

On occasion, the Public Art Coordinator and the Arts Advisory Board may choose to directly recommend an artist for a project. Direct selection may be useful on projects where there is an urgent timeline, low budget, or when very specific project requirements exist. It is possible, but not necessary, that this artist would be selected from a pre-qualified list or Roster. Such selection would need to be consistent with the City's procurement procedures and be approved as part of the Project Plan.

## Criteria for Considering New Projects

The Arts Advisory Board shall use the following criteria in adding projects to the Annual Work Plan.

Selection Panels shall use the following general criteria, in addition to any specific criteria in the approved Project Plan, when reviewing artist qualifications or artist concepts.

Additional criteria for evaluating proposals for donations and commemorative artworks are included elsewhere in this plan.

### Project Criteria

Lewisville's Public Art Master Plan sets out recommendations for public art projects for the next five years. Should new opportunities arise, they should be evaluated against the following criteria, in order to make the best use of limited resources for public art. The Public Art Coordinator and Arts Advisory Board, as appropriate, should use the following criteria in evaluating the location and resources for a proposed project.

#### Location Criteria

- Projects must be located on sites owned by the City of Lewisville.
- Projects should be accessible to the general public. Depending on the nature of the project, this could mean locations that are prominent and highly-visible or locations that are visited by a large number of people who reflect a cross-section of Lewisville's population.
- Projects should be related to locations, facilities and resources that are of citywide significance, such as Old Town, LLELA, City Hall, Central Library and greenways.
- Projects should be related to priorities of Lewisville 2025, particularly the Big Moves.
- Projects should complement and supplement other adopted City plans: Northern Gateway, Southern Gateway, Mill Street Corridor, Old Town TOD, Parks Master Plan, Trails Master Plan.

### Resource Criteria

- Projects should be adequately resourced in terms of funding and project management to create an outcome that is suitable to the overall aspirations of the Public Art Program, the specific goals of the project and the conditions at the site. Consider artist fee; community engagement processes; site preparation, fabrication and installation costs; project management and documentation.
- Projects should provide an opportunity to form a strong partnership with a City Department, civic organization or private-sector entity that could bring additional resources and/or result in an expanded art project.
- Projects should provide an opportunity to incorporate permanent artworks during new construction or renovation that will result in a strong artistic outcome.

### Criteria for Evaluating Artist Qualifications

The Public Art Coordinator and the Arts Advisory Board, as appropriate, should use the following criteria to review the selection of Artists. In addition, criteria specific to each project should be created.

- Demonstrates artistic excellence, innovation and originality as represented in past work and supporting materials.
- Demonstrates capacity for working in media and with concepts that are appropriate to the project goals and site.
- Demonstrates interest and capability in creating public artworks in collaboration with the City, the design team (if applicable) and other project partners.
- Demonstrates experience in successfully completing works of similar scope, scale, budget and complexity, or ability to articulate how he or she would be able to bring the necessary artistic and technical skills to this project.
- Demonstrates interest in and understanding of the project.
- Is available to perform the scope of the work in a timely and professional manner.
- If applicable, demonstrates a cohesive team approach.

## Criteria for Evaluating Artist Concept Proposals

The Public Art Coordinator and the Arts Advisory Board, as appropriate, should use the following criteria to review Artist concepts for projects. In addition, criteria specific to each project should be created.

- Clearly responds to the City's vision for public art.
- Meets the definition of Artwork as defined by the Public Art Master Plan.
- Demonstrates excellence in aesthetic quality, workmanship, innovation and creativity.
- Demonstrates appropriateness in scale and form and is of materials/media suitable for the site.
- Meets the project's goals as outlined in the Project Plan.
- Demonstrates feasibility in terms of budget, timeline, safety, durability, operation, maintenance, conservation, legal and ethical issues related to possession and use of proposed artwork, security, and/or storage and siting.



Cameron Hockenson, *Control Tower*, Montalvo Arts Center, San Jose, California.

## Artist Residencies

This plan recommends that the City create a periodic artist residency, perhaps based at the LLELA Nature Center, even though projects could be staged anywhere in the future Green Centerpiece. A residency would allow artists to immerse themselves in the ecological, infrastructure and planning context for the Green Centerpiece, develop relationships with stakeholders and engage residents more broadly.

In general, a public art residency involves embedding an artist in an organization or a location for a fixed period of time with the expectation that the artist will create a public art project that he or she conceives of based on research and exploration conducted during the residency. Examples of residencies include artists who are embedded in city agencies or facilities, neighborhood-based service or planning organizations, and master planning processes.

In a Public Art Residency, the artist is provided with support and resources, such as a stipend, a work and/or

living space, materials and interaction with other artists, design professionals and communities. For Lewisville, a residency probably would not need to include a living space, as the City could draw on artists from throughout the Metroplex.

A Public Art Residency differs in several ways from other processes of engaging an artist in a public art project. Artists are selected based on their qualifications and on the general interest they show in a project; they are not selected on the basis of a design proposal, and are usually not asked to prepare a concept for a project until far into their research process.

The residency format provides a robust framework for front-end artist research, engagement and creative exploration. And the residency is grounded within an organization or place, drawing from resources in that place and impacting that organization or place.

## Temporary Sculpture Exhibition

Elsewhere the Public Art Master Plan recommends that the City organize a sculpture exhibition for the Old Town area. The exhibition would feature large-scale works of art in prominent locations, loaned by artists for a period of eighteen months to two years. As these would be temporary installations, the City would have the opportunity to test out different sites and different styles of artwork. Up to ten sites should be identified for the placement of work, with City Hall, the MCL Grand, Wayne Ferguson Plaza and midblock pedestrian passages as key locations. An exhibition such as this would be unique in the Metroplex and could attract people from the region to visit Lewisville.

### Goals for an Exhibition

Elsewhere, this plan sets out the following overall exhibition goals:

- Enliven and enhance Old Town’s public spaces,
- Encourage exploration of the Old Town and tie different corners of Old Town together through a single exhibition, and
- Provide a venue for sculptors that is unique in the region.

In addition, the goals for this first exhibition should be to:

- *Set the standard.* The first year of an annual exhibition program should demonstrate Lewisville’s commitment to quality art experiences by bringing in artwork that will draw visitors and generate excitement.
- *Establish processes.* The inaugural exhibition will be a chance to develop a process for how artwork will be juried, exhibited, etc. and to evaluate that process at the end of the exhibition.
- *Establish partnerships.* There is an opportunity to establish partnerships with Old Town businesses, LISD, funding partners and others to help support or play a role in the exhibition program.
- *Explore site and scale.* The first exhibition will allow the City to test and evaluate sites in Old Town as settings for sculpture, and the appropriate scale that work needs to be in those settings. A successful site or sites could be established as regular locations for rotating installations, and have the infrastructure (concrete pad, lighting, etc.) built in to support work.
- *Create buzz.* The success of the inaugural exhibition will be dependent on getting the word out. Efforts should be made to market and brand the exhibition.

## Implementing an Exhibition

The City should develop a plan for the exhibition. The plan should be developed by the MCL Grand Arts Center Manager, with the oversight of a task force consisting of the Arts Advisory Board, expanded to include City staff, Old Town representatives, a Visual Arts League representative, and other stakeholders. The plan should consider the following issues:

- The curatorial or thematic focus of the exhibition.
- Possible locations and the number of works desired.
- The curating, staffing and management of the program.
- The budget and funding sources.
- Partnerships.
- The timeline for developing and presenting the exhibition.
- The method for selecting artwork, including the role of outside curatorial assistance and the Arts Advisory Board.
- Collateral programming (i.e.: a website, brochures, marketing, school curriculum, etc.)

Preliminary Timeline	
After the Public Art Master Plan is approved, the planning of Old Town Exhibition could follow this schedule:	
Month 1	Appoint exhibition committee
Month 2-3	Identify/confirm potential locations for first exhibition
Month 2-3	Finalize budget for first exhibition, including curatorial/project management costs, artist stipends, site preparation and bases, marketing and promotion  Create Public Art Project Plan Submit to City Council for consideration
Month 4	Finalize exhibition RFQ
Month 4	Issue RFQ
Month 6	Select artists
Month 8	Begin to install artworks
Month 18	Earliest time for removing artworks



Mural inside Prohibition Chicken restaurant. Courtesy City of Lewisville.

## Mural Grants

There is an interest in creating murals, particularly in Old Town. The City should not initiate murals unless they are an appropriate medium for a project otherwise recommended in this plan. However, the City should encourage proposals for murals to be funded through its Art Projects Grants program.<sup>9</sup>

## Conditions

Mural projects seeking grant funding should meet the following conditions:

- Projects can be initiated by artists, property owners or third parties. However, the project must be sponsored by a non-profit arts organization that meets the City's criteria for arts-related grants.
- The project must be undertaken by an artist who meets the definition of "artist" as provided elsewhere in this plan.
- The artist must be paid for their work.
- The mural cannot include names, business information, logos, typography and/or colors that are associated with a business that is located in the building on which the mural is painted.
- The non-profit and the property owner must enter into a wall agreement that sets out terms for maintenance and removal of the mural. (This is to ensure an amicable arrangement between the property owner and the artist.)
- The maximum grant allowable for a mural is \$5,000, including artist fee, materials and administrative overhead. Grant amounts must be matched 50-50 by the applicant.
- The project deliverables should include photographic documentation of the process and finished product that is made available to the City.
- The City shall be given rights to use images of the artwork for marketing and promotion purposes.

## Application

The application for funding for a mural should include the following materials, in addition to the basic grant application materials.

- Identification of the non-profit and its capacity to manage the project.
- Identification of the artist and documentation of their experience in mural making.
- Identification of the wall and draft of the wall agreement with the property owner.

## Criteria

The review of applications for mural funding should consider the following criteria, in addition to the standard grant criteria:

### Locational

- The priority for murals shall be in Old Town, and
- Murals should be visible to pedestrians from a public street or space.

### Artist Qualifications

Use the “Criteria for Evaluating Artist Qualifications” elsewhere in this plan.

---

8. The Arts Project Grants program was approved by Council in 2012, Arts Project Grants are not bound by a once-a-year application schedule and are intended to serve as one-time or first-time funding for programs that were not considered during the Arts Support Grants review process.



MCL Grand Art Gallery. Courtesy City of Lewisville.

## Staffing

### Current Staffing

Lewisville’s Public Art Program is overseen by the Community Relations and Tourism Director, who reports to the Lewisville City Manager.

Responsibility for the commissioning of Lewisville’s first public art project, at the Multigenerational Center, and for managing this public art master plan process was given to a consultant with deep experience in the City’s arts and culture programming.

The manager of the MCL Grand served as liaison to the Arts Advisory Board and provided logistical support for the planning process.

### Recommended Staffing

Going forward, the City will require more consistent, professional leadership of its public art initiative. It will require somebody who can work effectively with other City agencies, the City Manager and the public. And it will require somebody who can develop new projects from a position of understanding public art best practices.

The City should place responsibility for all aspects of the Public Art Program in the hands of a Public Art Coordinator. The position could be a staff position, reporting to the Community Relations and Tourism Director, or it could be a consulting position.

The position would have the following responsibilities:

- Act as liaison to other City staff regarding the identification and development of public art projects.

- Facilitate the management of public art projects, including budgeting, scheduling, artist selection processes, community engagement processes, contracting and design / fabrication / installation oversight.
- Direct conservation and maintenance matters.
- Facilitate review of proposed gifts and loans of public art to the City.
- Organize public communication and outreach for the Public Art Program.
- Curate gallery exhibitions at MCL Grand and other City facilities.
- Oversee historic displays at the Visitor Information Center and other City facilities.
- Work with Denton County Historic Society on growth, preservation and use of the Lewisville Collection of artifacts.
- Develop and implement fundraising programs for public art.
- Attend to other facets of day-to-day Public Art Program operations not listed above.
- Maintain communication with artists, Arts Advisory Board, City Council and other stakeholders.

Should it not be possible to create a Public Art Coordinator position immediately, the City should hire a consultant to facilitate the development of the near-term projects recommended in this plan. In addition to facilitating projects, the consultant can model public art best practices for City staff and other stakeholders.



Legacy Trail, Lexington, Ky., “tapis” artwork.

## Funding

Lewisville will need to combine funding from a variety of public and private sources in order to implement the projects outlined in this plan. Since some funding sources are tied to specific opportunities and others aren’t, the City will have to be strategic in matching its discretionary funds to projects that do not have dedicated public art funding.

- Capital funding should be used for public art projects wherever possible, even though this means that the schedule for rolling out the public art projects will be tied to the schedule for the capital improvements.
- Several public art projects can be funded through bond funding approved by the voters in 2015.
- Hotel Occupancy Tax funding should be used for projects listed in the Five Year Plan as Immediate Opportunities and Civic Opportunities. Where possible, these funds should be supplemented with private fundraising.
- Major donor campaigns should be dedicated to projects with high visibility, especially those for which there is insufficient possibility of capital funding but which can generate substantial community excitement.

### Current Funding Availability and Estimates

Currently, the public art program derives funding from two sources of funds: Set-asides from budgets for specific capital projects, and excess revenues from HOT.

The 2015 bond issue included public art funding directly related to four capital improvement projects:

- Multigenerational Center (\$246,079),
- Central Node (\$58,040),
- Corporate Drive (\$150,785), and
- Greenways (\$139,216).

Funding from HOT revenues is meant to support other priorities for public art in Lewisville. At the time this plan was developed, the program was seeded with \$600,000, with an estimate that HOT revenues would generate approximately \$25,000 a year, for a total of \$725,000 available over a five-year time horizon.

### Potential Additional Funding Sources

While Lewisville’s public art policy has provided a solid foundation of funding for the City’s public art initiative, new HOT revenue is expected to accumulate slowly, and the next bond issue is years away. Therefore, the City must look to additional, creative means for funding public art.

#### Future Bond Funding

When the City considers bond funding for future capital improvements, it should evaluate each project for the potential of applying the City’s Public Art Policy, which permits up to two percent of the budget of a capital project to be expended for public art. These should be evaluated according to the Project Criteria, above.

#### Hotel Occupancy Tax

As new hotels come online in Lewisville, HOT revenues will increase. The City should consider dedicating a portion of the increase over current HOT revenues for public art.

#### Sales Tax (4b)

Texas state law allows cities to levy sales taxes for economic development and quality of life purposes and sets out the allowable uses of those funds. Public art is an allowable use.<sup>9</sup>

Currently, Lewisville’s 4b sales tax revenue can only be used for projects directly related to parks and library uses. The 4b fund also carries an undesignated reserve of about \$1,100,000.<sup>10</sup>

Much of the 4b funding for parks and libraries is used to retire debt. The 4b fund anticipates being able to issue new debt in 2024, after some of the bonds currently paid for through 4b revenues are retired.<sup>11</sup>

The City should consider using 4b funds to support public art in several ways:

- When capital projects are funded through 4b revenues (or bonds backed by 4b revenues), they should be evaluated to determine whether up to two percent of the budget should be allocated for public art. This should be applied to the Nature Center.
- Support other projects recommended in this plan.

9. Texas Municipal League Economic Development Handbook (Austin, 2015), p. 134.

10. City of Lewisville Operating Budget 2016-17, p. 175.

11. Presentation: “Capital Program Financing,” 2014.

### *Tax Increment Financing (TIRZ)*

A Tax-Increment Reinvestment Zone (TIRZ) is a financing tool that allocates the new tax revenue generated on private sector development within the TIRZ to pay for the public improvements needed to make that new development possible. TIRZ funds can be used for many uses, including “capital costs, including the actual costs of the acquisition and construction of public works, public improvements, new buildings, structures, and fixtures.”<sup>12</sup>

Lewisville has created two tax increment zones, Old Town and Hebron-121.

The Old Town TIRZ stretches along Main Street from I-35E to Railroad Avenue, reaching a few blocks north and south of Main Street. Funding has primarily been used for “catalyst projects.”<sup>13</sup> The majority of the revenues from the Old Town TIRZ are used to retire debt. However, City budgets indicate there is a \$1.66 million undesignated reserve.<sup>14</sup> In addition, there is discussion of expanding the boundaries of the district to generate more revenues.

The Hebron-121 TIRZ covers an area around the DCTA Hebron Station. Revenues generally are intended to support moving infrastructure out of the flood plan; providing new infrastructure such as parking, walkways and landscaping; developer incentives; a sport center or entertainment center. The TIRZ is expected to generate more than \$43 million for capital investment.

The City should consider using TIRZ funds to support public art in several ways:

- Underwrite the basic costs of a temporary exhibition, such as creating foundations for exhibiting sculptures.
- When capital projects are funded through TIRZ revenues (or bonds backed by TIRZ revenues), they should be evaluated to determine whether up to two percent of the budget should be allocated for public art.
- Use TIRZ funds to support other projects that are recommended in this plan and included in the TIRZ areas.

### *2025 Implementation Incentives Fund*

Each year Council assigns a small amount of money for special projects related to the implementation of Lewisville 2025. Public art projects related to the Big Moves could potentially be funded through this mechanism:

- Underwrite the basic costs of a temporary exhibition, such as creating foundations for exhibiting sculptures.
- Underwrite the basic costs of an art, history and culture exhibition, such as new display cases.

### *Economic Development Agreements*

Any future economic development agreements should be evaluated for the possibility of encouraging public art within the project. This should especially be considered in areas like the Northern Gateway, Downtown TOD, Southern Gateway and Environmental Showcase areas, where there are specific recommendations for public art related to public spaces, facilities and infrastructure being built there.

### *General Fund*

Lewisville’s General Fund could be used for a variety of purposes. Generally, cities use General Fund revenues to pay for public art staff and for expenses related to short-term projects such as exhibitions.

### *Fundraising Campaigns*

#### *Major Donors*

Many of the business leaders and families who built Lewisville into the city that it is today remain active in civic life. The City should begin an effort to cultivate Lewisville’s leaders to support projects recommended in this plan as their legacies to the City. Some of the projects recommended in this plan that would be appropriate legacy opportunities for major donors are:

- Old Town Western Gateway
- LLELA Gateway
- City Hall
- Central Library Atrium
- Central Library Children’s Area
- Texas International Pop Festival Commemoration

#### *Sponsors*

The City has a successful track record of attracting major businesses to its corporate office parks, particularly in the southern part of the city. The City should begin an effort to cultivate Lewisville’s major businesses to support projects recommended in this plan as legacy gifts to the City. Some of the projects recommended in this plan that would be appropriate legacy opportunities for corporate sponsors are:

- LLELA Gateway
- Greenway projects in the vicinity of corporate campuses
- Park pavilions
- Environmental Showcase features
- Texas International Pop Festival Commemoration
- Art, Culture and History Exhibitions
- Old Town Sculpture Exhibition

## Crowdfunding

The City should consider “crowdfunding” as another approach to reach beyond major donors and get people used to the idea of donating to public art projects. Arts-based initiatives have had success with online donation campaigns to support projects with budgets of up to \$25,000. Crowdfunding would need to be connected to a specific project that could generate civic enthusiasm and grassroots response. Crowdfunding could be considered as partial support for most of the projects recommended in this plan, aside from capital budget-funded projects.

## Uses of Funds

### Eligible Uses of Funding

Funds allocated for public art from any of the above sources should be used in accordance with rules guiding the funding source and should be reserved for the following uses:

- Artist selection costs, such as artist travel and honoraria.
- Artist fees and artist travel and expenses related to the commissioning of a permanent artwork, as stipulated in a contract with an artist.
- Artwork fabrication, storage, insurance, transportation, permits and installation, as stipulated in a contract with an artist.
- Site work solely necessary for the installation of an artwork. For City projects, this includes landscape and hardscape improvements not covered by the base budget of a related capital project.
- Similar expenses related to the acquisition or exhibition of existing works of art.
- Project consultants and contracted services if related to the commissioning, acquisition, exhibition or conservation of artwork.
- Plaques and interpretative signage related to the artwork.
- Education and marketing, including collateral materials, symposia and special events.
- Curatorial and appraisal services.
- Conservation and maintenance.
- Public art planning.
- Other purposes recommended by the Arts Advisory Board and approved by City Council for the successful implementation of the Public Art Program.

## Non-Eligible Uses of Funding

Funds allocated for public art should not be used for:

- Mass produced work, with the exception of limited editions controlled by the artist.
- Decorative, ornamental or functional elements that are designed by the architect or landscape architect that has been hired by the City to design a related capital project.
- Purchase of any existing works of art by means other than the selection processes included in these recommendations.
- Underwriting any costs related to monuments, memorials or donated artworks, unless specifically authorized by City Council.
- Artwork not recommended by the Arts Advisory Board.

---

12. *Texas Municipal League Economic Development Handbook* (Austin, 2015)

13. TIRZ #1 has successfully contributed to new public facilities such as the MCL Grand Theater, Wayne Ferguson Plaza, Main and Mill Street Streetscape design project, enhanced signage and more. In addition to public improvements, the district has been paired with enhanced development codes, matching grants and funding from the City of Lewisville general fund to promote enhancements to business and private property in the district.

14. *City of Lewisville, 2015 Tax Increment Reinvestment Zone Number One Annual Report; City of Lewisville Operating Budget 2016-17*, p 173.



Ben Volta, Historical Catalysts, involved youth in the creation of a mural. Courtesy artist.

## Public Engagement, Communications and Education

Effective public engagement, communications and education is one of the key goals for Lewisville’s public art initiative, as stated elsewhere in this plan:

- Provide vehicles for community participation, interaction and collaboration in the development of projects.

Public engagement should occur in connection with the collection overall, and with each project as it is developed.

### Key Messages

Lewisville’s Public Art Program should focus its public engagement, communications, and education activities around several key messages.

- Public art is a valuable asset for Lewisville as an expression of civic pride.
- Public art benefits Lewisville economically as it strengthens the City’s identity, making it more attractive to businesses and residents.
- Public art is an extension of Lewisville’s commitment to providing residents with access to arts and culture experiences, as it does with its investment in the MCL Grand Center.

### Audiences

The Public Art Program should keep in mind the following audiences when developing its public engagement, communication, and education strategies.

- Project stakeholders. The Public Art Program should develop meaningful ways for stakeholders to be engaged in the project development process, such as representation on Art Selection Committees and “meet the artist” opportunities and events. The Program should also provide timely information about project status to project stakeholders at key project milestones.
- Public at-large. The Public Art Program should seek to connect members of the public to the public art resources that have been developed. This can occur during the planning and development of projects (public engagement), and it can occur in regard to the completed and growing collection (education).
- City leadership. The Public Art Program should provide timely information about project status and the accomplishments of the program, and should keep City leadership focused on the goals and strategies agreed to in the master plan.

- Visitors. The Public Art Program should develop materials that encourage visitors and tourists to learn about the public art resources of the City while they are in Lewisville, particularly Old Town.

## Tools

The Public Art Program should develop the following tools for providing information about public art in Lewisville.

- Project Identification. Each public art project should be identified with a plaque stating the artist’s name, the artwork title, the media and the date the work was created. The plaque should be placed in an appropriate location near the artwork that can be easily viewed by pedestrians.
- Web Site. The Public Art Program’s web site will be the hub for all the materials the Program has available for the public. It should highlight the vision and goals of the program, present news updates about the development of specific projects, include background on completed projects, provide a map of artworks in the city, and provide links to key documents, such as the policy, administrative directive and master plan.
- Social Media. The Public Art Program should consider developing a social media presence within the MCL Grand Center social media presence. Its own volume of posting and message will not be that great to warrant an independent platform, and tying into the MCL Grand will allow it to reach a wider viewership. Social media should be used primarily to push out messaging about milestones, activities and events related to public art.
- Documentation for Digital Content. The Public Art Program should document the process of developing each project and include materials on its web site. These can include drawings, videos and photographs of projects from fabrication through installation, artist profiles, interviews with stakeholders, and other material that presents the “story behind the story” of projects the City commissions.
- Collateral Materials. For each completed project, the Public Art Program should create a “project sheet” that can be printed for distribution and downloaded from the Program’s web site.
- Tours. Once the collection has reached a critical mass, approximately six projects, provide scheduled, docent-led tours of the artworks in the collection.
- Curriculum Kit. Once the Program has completed several projects, it should develop a curriculum kit of teaching materials that allow the City’s public art

resources to be a teaching and learning resource for schoolchildren. The curriculum kit should be developed in collaboration with teachers in the art programs in local schools.

## Press/Media

The development, installation, dedication and activation of a public artwork can be interesting media opportunities. Cultivating the local and regional media can bring attention to the artist, artwork and community.

- Press announcements. The Public Art Program should send out media releases to announce its annual plan, community engagement events and project dedications.
- Press feature stories. The Public Art Program should cultivate feature stories that focus on “story behind the story” storylines, across all regional media. For example, the program might arrange for feature interviews with selected artists.

## Project-Related Public Engagement

For each public art project it undertakes, the City should develop a specific public engagement and communications plan. This plan should:

- Identify goals for public engagement and communications
- Identify key milestones for public engagement
- Identify target audiences, messages, and vehicles for communication
- Set expectations for the artist’s approach to public engagement

## Dedication and Celebration Events

As each project is completed, it creates an opportunity for a community celebration. All those involved in the selection and creation of the artwork, the general public and media should be invited to celebrate it and welcome it into the community. These events can be as simple as a press conference, or they may turn into a block party depending upon the scope of the project and its location.

## Collections Management, Conservation, Maintenance

The City should manage ongoing oversight of maintenance and conservation of its public art collection. Following are the key components of the maintenance and conservation strategy.



Brenda Baker, *Cribs*, Wormfarm Institute, Sauk County, Wisconsin.

## Project Records

A file should be maintained for each commission, acquisition or donation that is accepted that contains information such as:

- A copy of the artist contracts
- A copy of project correspondence
- Plans and drawings generated by the artist during the commissioning process
- Hard copy images
- Maintenance instructions provided by the artist and subsequent conservation reports and records
- A brief description of the artwork suitable for publication
- A brief bio of the artist suitable for publication
- Press clippings

## Inventory

The City should create and maintain a standardized inventory of all artworks in its collection, as well as privately commissioned artworks that were commissioned as a result of a planning requirement or City funding. The inventory should include the following information:

- Name and contact information for artist
- Title of work
- Location of work (kept in a format compatible with City's GIS system)
- Year completed/installed
- City department that is responsible for the artwork
- Media
- Dimensions
- Budget/cost and source of funds
- A unique number assigned to each artwork

## Conservation and Maintenance Protocols

The City should follow these conservation and maintenance protocols. All maintenance and conservation should be undertaken in a manner appropriate to the medium and characteristics of the artwork, following the protocols established by the artist, and in accordance with the Visual Artists Rights Act of 1990.

- Identify conservation needs prior to the fabrication and installation of new works. Require, when necessary, that artists consult with a conservator during the design development phase of the project to identify the conservation needs of the project. Alternately, the City could have design documents reviewed by a conservator hired by the City prior to executing the fabrication and installation portion of a contract.
- Artists should be required, as a condition of their contract, to provide a maintenance guide for their artwork. The maintenance guide should include protocols for routine cleaning of the artwork, including the recommended frequency, cleaning agents and methods. The guide should also include an inventory of, specifications for and sources of materials used in the fabrication of the artwork.
- Artists should be required to guarantee the work of art against any failures of workmanship for one year, and to assign manufacturers or fabricators warranties to the City.
- Artworks should be cleaned regularly and/or otherwise maintained by the City department responsible for the facility, building or site in which the work of art resides. City department should report any damage or conservation needs to the Director of Community Relations and Tourism, and should not perform any non-routine maintenance unless requested.
- The City should conduct a periodic conservation assessment of the works in its collection and ensure all necessary repairs are completed. The assessment should include budget estimates and prioritization for conservation work. The Public Art Program should include these recommendations in its proposals for the City's capital budget, and implement the recommendations of the assessment through an annual conservation and maintenance plan.
- Three percent of total budget for new commissions should be set aside in a Conservation Endowment to be used for conservation of any artwork in the collection.

## Donations and Loans

Donations and loans of public art and commemorative artworks are welcomed as a useful way of building Lewisville's public art collection and serving the social needs of the community. However, the City must act with the broad public interest in mind when considering such donations, particularly in regard to the fiscal impact of such donations, the public's use and enjoyment of public space, and the general aesthetics of the city.

In order to facilitate a fair assessment of proposed donations and loans, the Public Art Coordinator should coordinate the review of proposed donations and loans, consulting with other City departments as appropriate, consulting with the Arts Advisory Board, and conducting appropriate community engagement.

Proposed donations and loans should be evaluated to determine whether they are in keeping with the City's overall goals and expectations and adopted plans and policies, whether they are placed in appropriate locations and integrated appropriately with their sites, whether proper advance planning and preparation has taken place, and, in the case of memorials, whether they serve a purpose appropriate to the interests of the public.

Donations and loans shall comply with the requirements set forth in Administrative Directive 1.7.2 - Donations.

These recommendations do not cover artworks that have been given or loaned to the City as part of a cultural exchange with another city. They do not cover artifacts or antiquities given or loaned to the City for display or archiving purposes.

## Proposals

Proposals for a donation of Public Art or long-term loan of an artwork to the City must be submitted in writing and include a description of the item(s) proposed for donation or loan, estimated value of the Artwork, information on the background and qualifications of the artist where appropriate, a statement of the provenance for the Artwork, and any special terms or conditions that accompany the proposed donation or loan.

## Technical Review

Technical review should be facilitated by the Public Art Coordinator and undertaken by City staff. Technical review should focus on the following issues:

- **Policy Compliance.** Is the proposed Donation consistent with Council-adopted policy, City codes and ordinances, and the Public Art Master Plan?
- **Ownership.** If the Donor is proposing to donate an existing Artwork, has the Donor documented that the Artwork can be legally given to the City? The City's policy is only to accept donated Artworks that are accompanied by a legal instrument of conveyance of title, enumerating any conditions of the gift that the City has agreed to accept, and the appropriate warranty of originality.<sup>15</sup>
- **Financial Costs.** Has the Donor documented that the financial costs associated with the Artwork have been adequately anticipated and can be met? These costs include, but are not limited to, shipping, insurance, site preparation, installation, dedication, signage and lighting.
- **Safety and Liability.** Is the artwork durable? Does it pose any safety or liability concerns? Does it meet all applicable codes? For loans, the City's policy is that the owner must agree to a hold harmless agreement in favor of the City addressing any damage that might occur to the loaned artwork.<sup>16</sup>
- **Maintenance and Conservation.** Has the Donor provided a professional art conservator's report indicating anticipated maintenance needs?
- **Availability of Site.** Is the proposed site available for the installation of artwork? Are necessary electrical, plumbing or other utility requirements defined and available?
- **Appropriateness of Site.** Does the proposed siting respect existing officially adopted plans of the city? Is the proposed siting consistent with the current use of the site?
- **Identification Plaques.** Does the design of and text of plaques that will be provided for interpretation, donor acknowledgment and/or other purposes meet the City's design requirements?

During the review process, the Public Art Coordinator may negotiate the placement and presentation of the artwork, the future costs to the City for maintenance or insurance, the length of any loan agreement, donor/leader recognition and other matters that will help make the proposal acceptable to the City.

---

15. City of Lewisville, *Public Art Directive*, 4.

16. City of Lewisville, *Public Art Directive*, 4.



*The Alphabet Chair*, by Sarah Peters, was donated by the Friends of the Lewisville Public Library.

If the proposal is found to be in compliance with City requirements, the Public Art Coordinator shall submit the proposal and a report to the Arts Advisory Board for further consideration.

### Aesthetic and Site Review

Aesthetic and site review should be undertaken by the Arts Advisory Board or by an ad hoc panel appointed by the City Council that includes specific expertise and/or stakeholder representation.

#### Aesthetic and Site Criteria

The Arts Advisory Board or ad hoc panel should use the following criteria for Aesthetic and Site Review:

- The proposed gift must be consistent with the goals of the Public Art Program.
- The proposed gift must demonstrate the highest level of artistic excellence, considering the Criteria for Evaluating Artist Qualifications and Criteria for Evaluating Artist Concept Proposals, elsewhere in this plan.
- The proposed gift must contribute to the diversity of the City's public art collection.
- Artworks must be one-of-a-kind or part of an original series.
- The proposed site must be appropriate to the artwork's content, scale and media. The analysis should take into account the visibility and access to the site; public use patterns of the site, and public realm and future development plans for the site, if any.

### Subject-Related Criteria

The Arts Advisory Board or ad hoc panel should also review proposed donations of commemorative artworks according to the following criteria:

- A commemorative artwork must concern subjects that have been tangibly and directly associated with the City of Lewisville.
- An artwork commemorating an individual should not be considered until at least ten years after the death of the individual.
- An artwork commemorating an event should not be considered until at least ten years after the occurrence of the event.
- An artwork commemorating general topics or organizations should not normally be considered, unless it can be demonstrated that they are unique to Lewisville and that their long-term impact has uniquely shaped the history of the City.
- A commemorative artwork must not duplicate the themes or subject matter of an existing commemorative site.
- In no instance shall a commemorative artwork depict subjects that are trademarked or commercially licensed.

### Approval

The Public Art Coordinator shall forward the proposal, the staff report and the Arts Advisory Board's recommendation to accept or reject a donation to the City Manager for approval. If the proposed donation is valued at more than \$25,000, the City Manager shall forward a recommendation to the City Council for approval.

If the City Council or City Manager decides to accept the proposed donation or loan, a formal agreement including all details of the proposal and any negotiated terms will be drafted with the donor or lender and executed by the City Manager or designee.

### Gifts of State

Artwork offered to the City by another government agency (municipal, state, national or international) may be accepted as allowed by state law and City ordinances and policies. Appropriate placement and public access shall be determined by the Art Center Manager with the advice of the Arts Advisory Board. Appropriate donor recognition shall be the responsibility of the department with jurisdiction over the placement site.<sup>17</sup>

<sup>17</sup> City of Lewisville, *Public Art Directive*, 8

## Roles and Responsibilities

### Mayor and City Council

The governing body for the City of Lewisville is a Mayor and a five-member City Council. The Mayor and Council members are elected at-large for three-year terms.

#### Roles

- Appoints members to the Arts Advisory Board.
- Approves the Public Art Master Plan and any related policies.
- Approves Project Plans for permanent public art projects.
- Approves contracts over \$25,000.

### Public Art Coordinator

The day-to-day responsibilities of the Public Art Program are the responsibility of the Public Art Coordinator, who could be a City employee or a consultant.

#### Roles

- Acts as liaison to other City staff regarding the development of public art projects.
- Facilitates the management of public art projects, including budgeting, scheduling, artist selection processes, community engagement processes, contracting and design/fabrication/installation oversight.
- Directs conservation and maintenance matters.
- Facilitates review of proposed gifts and loans of public art to the City.
- Organizes public communication and outreach for the Public Art Program.
- Attends to other facets of day-to-day Public Art Program operations not listed above.
- Maintains communication with artists, Arts Advisory Board, City Council and other stakeholders.

### Arts Advisory Board

A nine-member board appointed by City Council that serves in an advisory capacity to the City Council and the MCL Grand Art Center Manager on matters related to arts. Arts Advisory Board members serve two-year terms.

The composition of the Arts Advisory Board is established by City ordinance.<sup>18</sup> The composition should be revised to include:

- A person employed by a business, or a branch of a business, located in the Lewisville city limits, that has a minimum of 100 employees and who is employed in a professional or managerial position;
- A person employed, in a professional or managerial position, by a hotel or other attraction located within the Lewisville city limits;
- A person employed by an institution of learning, including either LISD, the University of North Texas or Texas Woman's University, in a field related to the arts; and
- At least three other persons representing the artistic community that is a practicing artist, a curator, a visual arts scholar or a major arts benefactor in the Dallas-Fort Worth area.<sup>19</sup>

Lewisville residency is not required for any of these appointments. However, at any time, a majority of appointments must be residents of Lewisville.

#### Roles

- Review and provide input into Project Plans.
- Serve on Art Selection Panels, in addition to other stakeholders.
- Review and approve Selection Panel recommendations for artist selections for public art projects.
- Review and approve Selection Panel recommendations for artist concepts for public art projects.
- Review and approve Selection Panel recommendations for final selections for temporary sculpture exhibitions.
- Review and make recommendations to the Arts Center Manager regarding proposed donations of artwork.
- Review and make recommendations regarding the de-accession of artwork from the City's Public Art Collection.
- Recommend the Public Art Master Plan and make recommendations regarding proposed revisions to public art policies and procedures.
- Review and recommend proposals from grants from HOT funds for cultural tourism.

- Review and provide advice on events and exhibitions at the MCL Grand, when requested by the Arts Center Manager.

### Art Selection Panels

An Art Selection Panel is an ad-hoc panel of the Arts Advisory Board that reviews artist qualifications and artist concept proposals for permanent public art projects, and reviews and recommends artists for the temporary sculpture and other exhibitions.

Each Art Selection Panel is convened specifically to recommend artist selection for one project, and should include the following project stakeholders and representatives:

- One member of the Arts Advisory Board.
- Member(s) of an applicable board or commission (e.g. Parks Board representation for parks projects).
- Local artist/arts professional/member(s) of the arts community
- Representatives from nearby neighborhood(s) or business district(s).

In addition it is recommended that the Art Selection Panel include non-voting representation from City staff and the architect of the related capital project, if applicable.

---

18. Ordinance No. 3829-12-2010.

19. This recommendation would require an ordinance change.

## Definitions

**Art or Artwork.** An artwork in any permanent or semi-permanent medium or combination of media produced by a professional practitioner in the arts generally recognized as possessing serious intent and substantial ability. For the purposes of this policy, the terms Art and Artwork do not include landscaping or the performing or literary arts such as dance, music, drama, or poetry unless expressed in a manner defined above.

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

**Arts Advisory Board.** A nine-member board appointed by City Council that serves in an advisory capacity to the City Council and City staff on matters related to arts. Arts Advisory Board members serve two-year terms.

**Conservation.** The regularly scheduled examination, documentation, treatment and preventative care of an artwork conducted by a professional art conservator.

**Call to Artists.** General term for a request for artists to apply for a public art project or exhibition opportunity.

**Capital Projects.** Construction projects outlined in the Capital Improvement Plan, including buildings, parks and streetscapes.

**Concept Design.** The phase of a public art project in which an artist creates an initial design, including diagrams or a maquette, and conducts a preliminary cost estimate.

**De-accession.** The formal process used to remove an artwork that has been commissioned by, acquired by or donated to the City.

**Donations of Artworks.** Artworks that are proposed to be donated to the City by a Donor. They are only proposals until reviewed and accepted by the City for inclusion in Lewisville's Public Art Collection.

**Exhibition.** A public display of the work of Artists or artisans, or of objects of general interest.

**Final Design and Construction Documents.** The phase of a Public Art Project in which the Artist finalizes the design, placement, installation specifications and cost estimate, and has relevant components prepared and stamped by a licensed engineer.

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

**Limited Competition.** A Call to Artists in which a small number of Artists are specifically invited to respond through a Request for Qualifications (RFQ) or Request for Proposals (RFP) process. Artists are invited based on their past work and their demonstrated ability to successfully respond to the conditions of the particular project

**Loan.** Artworks provided to the City of Lewisville for its use for a period of more than 90 days and to be returned to the owner after the loan period expires.

**Maintenance.** The routine care and repair of works of public art that does not require specialized expertise.

**Open Competition.** A Call to Artists for a specific project in which Artists are asked to respond through a Request for Qualifications (RFQ) or Request for Proposals (RFP) process. Any Artist may respond, subject to limitations established in the solicitation.

**Public Art.** An Artwork that is visually or physically accessible to the public and that is acquired by or donated to the City of Lewisville.

**Public Art Collection.** All Artworks owned by the City of Lewisville, Texas.

**Public Art Master Plan.** The Public Art Master Plan of the City of Lewisville, Texas, as it exists or may be amended.

**Public Art Program.** The Public Art Program of the City of Lewisville, Texas, as established by this policy.

**Public Art Project.** A project in the Capital Projects Fund into which funding designated for the purpose of obtaining and maintaining a Public Art Collection is allocated and from which the cost of such activity shall be paid.

**Request for Proposals (RFP).** A Call to Artists that asks for the submission of both an Artist's credentials and a Concept Design for an Artwork, both of which are the basis for selecting an Artist.

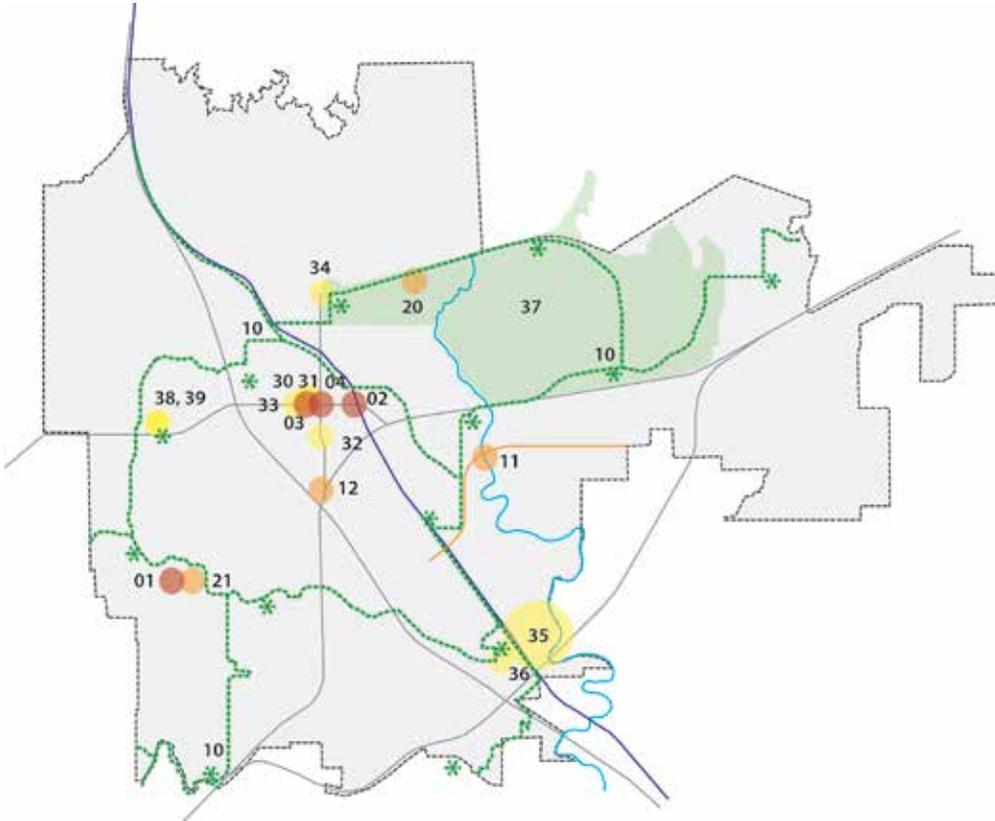
**Request for Qualifications (RFQ)**. A Call to Artists that asks for the submission of an Artist's credentials, which is the basis of selecting an artist.

**Site-Specific Artworks**. Artworks that are inspired by and created to fit the context of a particular place.

**Temporary Art**. An original, site-specific Artwork that is created to be presented for fixed period of time, which is established at the time of the commission or loan.



# Table 1: Immediate and Five-Year Priorities



## Immediate

Multigenerational Center (underway)  
 Main and Mill Streetscape  
 Old Town Eastern Gateway  
 Old Town Sculpture Exhibition

## Five-Year Priorities: Dependent on Capital Projects

### Bond-Funded

Greenways (bond)  
 Central Node (bond)  
 Corporate Drive (bond) (2019)

### Other

LLELA Nature Center  
 Valley Vista Nature Park  
 Park Pavilions

## Civic: When the Opportunity Arises

Old Town Southern Gateway  
 Old Town Western Gateway  
 LLELA Gateway  
 Green Centerpiece Residency  
 Environmental Showcase  
 Hebron Station/Lewisville Pop Festival (2019)  
 City Hall  
 Wayne Ferguson Plaza  
 Central Library Atrium  
 Central Library Children's Area  
 Art, Culture and History Exhibitions

## Private Development

Northern Gateway  
 Southern Gateway  
 Old Town TOD

# Table 2: Funding Summary

PROJECT	BUDGET RANGE*	POTENTIAL SOURCE(S) OF FUNDS
<b>Priority #1: Old Town</b>		
Main and Mill Streetscape	\$35,000 to \$50,000	HOT Funds
Old Town Eastern Gateway	\$100,000 to \$150,000	Old Town TIRZ
Old Town Western Gateway	Fabric mesh - TBD Sculpture - \$10,000 to \$150,000 Over street - \$250,000 to \$450,000	HOT, Old Town TIRZ
Old Town Southern Gateway	\$100,000 to \$150,000	Include Public Art allocation in future funding (bond)
Wayne Ferguson Plaza	Sculpture - \$25,000 to \$50,000	HOT, Old Town TIRZ
City Hall	\$150,000 to \$200,000	HOT, Old Town TIRZ, Major Donor
<b>Priority #2: Green Centerpiece</b>		
LLELA Gateway	\$100,000 to \$150,000	Major Donor, Sponsor
LLELA Nature Center	\$200,000 or up to 1% of the construction budget for the Nature Center	Include Public Art allocation in future funding (4b)
Green Centerpiece Residency	\$30,000 to \$50,000 for Artist fees and project development (annually)	HOT Funds
Environmental Showcase	TBD	Include Public Art allocation in future funding (Hebron-121 TIRZ), Sponsors

PROJECT	BUDGET RANGE*	POTENTIAL SOURCE(S) OF FUNDS
<b>Priority #3: Extending the Green</b>		
Greenways	\$15,000 for design team	2015 Bond Program Percent for Art (\$139,216), Sponsors
Valley Vista Nature Park	TBD	Include Public Art allocation in future funding (4b, bond)
Pavilions	\$50,000 for Artist fee and for additional cost of Public Art above base budget pavilion	Include Public Art allocation in future funding (4b, bond), Sponsors
<b>Priority #4: Civic Facilities</b>		
Multigenerational Center	\$243,000	2015 Bond Program Percent for Art (\$246,079)
Central Library Atrium	\$125,000 to \$250,000	HOT Funds
Central Library Children's Area	\$50,000 to \$120,000	Fundraising
<b>Priority #5: Corridors, Focal Points, Gateways</b>		
Central Node	\$250,000 to \$450,000	2015 Bond Program Percent for Art (\$58,040) Additional funds - HOT Funds
Corporate Drive	\$150,000	2015 Bond Program Percent for Art (\$150,785)
Hebron Station / Texas International Pop Festival Commemoration	\$150,000 to \$250,000	Major Donor, Sponsor
<b>Exhibitions</b>		
Art, Culture and History Exhibitions in City Buildings	TBD	Sponsor
Old Town Sculpture Exhibition	\$15,000 to \$30,000 for Loan fees. Additional costs for installation.	Implementation Incentives Fund, Sponsors

\* Budgets do not include site preparation and project management unless otherwise noted.

# Appendix 1: Planning Framework

## Lewisville 2025 Vision Plan

The *Lewisville 2025* vision plan was adopted in 2014 through a broad-based process to establish a vision for the city as it moves towards its centennial celebration in 2025. Its recommendations were organized into nine “Big Moves” that are supported by numerous strategy and project recommendations. *Lewisville 2025* is guiding force for City projects, and each year the City publishes an annual report that documents progress towards the “Big Moves.”

*Lewisville 2025* makes one specific Public Art recommendation:

- Incorporate Public Art throughout the Green Centerpiece that reflects Lewisville’s natural setting, history and aspirations for the future

However, several of the other Big Moves – Extending the Green, Old Town, Identity Focal Points and Sustainability – are related to areas of Lewisville that could inspire Public Art projects.

## Mill Street Corridor Plan, 2010

The *Mill Street Corridor Plan* establishes a vision for a “Mill Street [that] will reinvent itself as a pedestrian friendly and safe streetscape through the use of streetscape enhancements and pedestrian amenities. Mill Street will represent the desired character of Lewisville and will help to attract new residents, new business, and redevelopment.”

Redevelopment is not anticipated soon, but two streetscape projects are in the works: the Main and Mill streetscape project, describe above, and improvements to the Mill Street / SR121 / I-35E Gateway, or the Central Gateway, which is a capital project approved in the 2015 bond issue and which includes a budget for public art.

The key opportunity here is a gateway feature in the areas designated “121 & I-35E Enhancement Zone” and “Mill Street Gateway Zone.” While the plan recommends “monument signage used as a visual anchor for the corridor,” this is also a key opportunity for a signature gateway public art element.

## Northern Gateway

The *Northern Gateway Framework Plan* (2015) is a follow-up to the *IH-35E Corridor Redevelopment Plan*. Implementation of the I-35E plan requires regulatory guidance that can take the form of new zoning that will create value for the City, and landowners, by defining certainty of character and design quality of new development.

The plan envisions high-density residential and mixed-use development, with significant open spaces in the form of a greenway and various scales of urban parks. A number of components of this plan, including the key destinations, hotel-conference center, gateways, public space focal points and greenway are potential locations for Public Art.

## Southern Gateway

“Gateway to a New Lewisville” (2015) is a planning study that was conducted for the area around the DCTA Hebron Station in south Lewisville. The area is roughly concurrent with the Hebron-121 TIRZ. The study outlines potential public investments and private development in the area. Highlights of the study include:

- A gateway/retail zone spanning I-35E,
- A “station” area northeast of the DCTA station, featuring a hotel, conference center and office uses,
- An “environmental showcase” area – a city park with a lake, wetlands, trails and related activities that becomes the southernmost extension of the “green centerpiece”
- A “boardwalk/green” area under the Sam Rayburn Tollway, with wetlands, open spaces and trails that connect the environmental showcase to parks in Carrollton.

All areas indicated in the above bullet points are potential locations for Public Art.

## **Old Town Transit Oriented Development, 2010**

The *Old Town Transit Oriented Development* plan includes Old Town, the area surrounding the Old Town DCTA station, and the area in between. It is bounded by Charles Street, College Street, Purnell Street and Valley Ridge Boulevard. The vision is to create a lively, walkable district with workplaces, shopping and residences, in a manner that supports the vitality of Old Town rather than sapping energy from it. Change would occur through incremental redevelopment and infill development.

While the plan does not specifically discuss Public Art, it sets out a public space framework that could provide opportunity sites. Among these sites, documented illustratively, are a central green, a roundabout on Main Street, and small plazas at key intersections.

## **Parks, Recreation and Open Space Vision Plan, 2011**

This five-year plan is meant to guide investment, management and programming of City parks and recreation facilities, based on analysis of existing resources, residents needs, projected growth and changes in park and recreation programming in general.

The plan's key objectives include:

- Identify the need for additional parks and recreation facilities;
- Evaluate the location of Lewisville's parks and recreation facilities and recommend measures to ensure a balanced distribution of facilities within the City;
- Guide City officials and City staff in acquiring land to meet current and future park, open space, and facility needs;
- Recommend and prioritize key park, recreation and open space improvements.

The plan's key recommendations include:

- Protect cultural landscapes, floodplains and natural open space; embrace ;
- Develop one community park and eight neighborhood parks, primarily in the southern and eastern areas of the City;
- Create linear parks/greenways and linear open space preserves
- Create a paddling trail on the Trinity River
- Create a new recreation center / aquatic center
- Create a new full service tennis center

## **Trails Master Plan, 2011**

The *Trails Master Plan* was developed concurrently with and serves as a companion to the *Parks, Recreation & Open Space Vision Plan*.

The *Trails Master Plan* includes an analysis of existing trails and greenbelts in Lewisville and surrounding cities; recommendations for trails, enhanced sidewalks, bike routes, and paddling trails; detailed analyses and cost estimates for key trail segments; comprehensive design standards; and phasing recommendations. In addition, the plan also includes an analysis of the IH-35E schematic plans and makes recommendations for accommodating trail crossings at key locations.

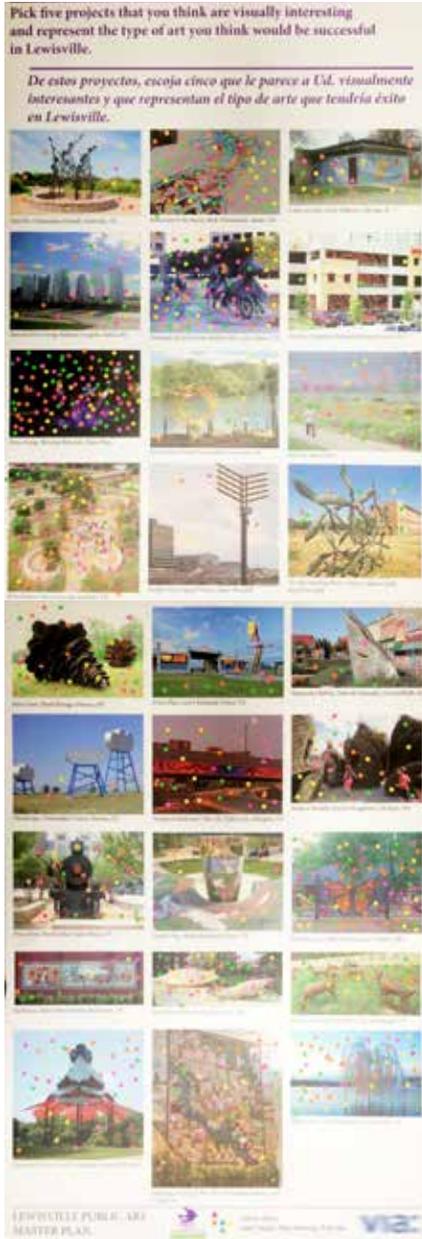
The plan outlines a network of greenways that will connect major destination and service points with residential areas and to integrate Lewisville's trails into regional trails in neighboring cities. Key recommendations include:

- Sixteen key "spine segments" that will weave the City's disparate trails into a networked system; The spines follow natural and infrastructure systems such as the DCTA right-of-way, Fox Creek, Prairie Creek, Timber Creek, and Old Orchard Lane.
- Sixteen major trailheads and nine minor trailheads.

Several spine segments will be funded through the current capital improvement bond. Others could be funded as components of master-planned developments.

At the moment, the City has not determined the order in which the trail segments will be designed and constructed; decisions will be based on trail usage, surrounding development, and the ability to obtain outside funding.

# Appendix 2: Public Engagement Summary



These were the key findings from the public engagement processes.

## Interviews

How would you describe Lewisville to somebody?

Lewisville is characterized as place with a small-town, family-friendly feel, a touch of Western and a touch of farmer. It's a place where people enjoy working together. More recently, it's become clear that the City's environmental facets and its diversity, particularly its ethnic diversity, are important parts of its character, and they are widely embraced.

## Why public art?

The 2025 Vision Plan encouraged the City to set its sights high – to step up, to pay more attention to the character and quality of life of the community. Lewisville is looking for its identity, and Public Art can be a tool for doing that. Public art, along with the MCL Grand, sends a strong message to businesses and families who are looking to relocate.

## Goals for Public Art

Various goals were expressed:

- Help us coalesce around an identity.
- Leave us with a “wow” factor.
- Promote economic development and neighborhood services.
- Reflect the diversity, including Chin, Hispanic, Lebanese
- Connect Castle Hills and rest of city.

## What kind of public art?

Opinions about what kind of Public Art would be best for Lewisville represented a wide spectrum:

- Create a strong program that shows pride of place, we respect our roots but aren't locked to them.
- This community will be welcoming of any art that reflects history and heritage.
- Personally I believe that art should challenge you more than that, if that's all you ever do, art shouldn't be comfortable. We need to break that mold.
- Public art can be an expression of culture, too.
- Social projects, people helping people, I like that, especially something to help young kids.
- I would like to see things that are fun, like at Denver airport, more than things that are old.

## What locations for public art?

The emphasis was on places that are highly visible.

Places of pride, such as City Hall, the MCL Grand and the Multigenerational Center are important. Public Art should be part of every new facility or amenity.

Old Town and connections to the DCTA station are considered important.

The trail network, especially trailheads, make sense.

Steering away from LLELA's natural areas makes sense: "If I'm hiking in the wilderness, I don't want to see art, but in the areas that are being developed, I don't mind."

## Survey

The consulting team created an online survey as part of the public engagement process. The survey was designed to learn more about people's perceptions of the City and its most important places, and to gather input on a broad set of possible directions for public art. The survey was launched on March 21, 2017, and was up through April 30, 2017. The survey received 589 complete responses and 227 partial responses.

## Overall Themes

Community pride is an important factor for Lewisville. History, cultural identity, and community events are the foundation of that pride. Identity is spoken of through farming, the building of the lake, the railroad and the presence of many different cultures.

Lewisville is growing from a commuter town to a forward-thinking city and hoping that others can see it. Lewisville residents want art to show off not only their cultural heritage, but also their welcoming, friendly, fun and growing community - their bright future.

Most respondents expressed a desire to improve the appearance of the city, to create a space for people to be proud of. They also emphasized that public art in Lewisville should be visually accessible with ways to attract all different types of people, and possibly be interactive or multi-functional.

## Questions

What place do you take people to show them what Lewisville is all about?

Two answers rose to the top: Old Town and Lewisville Lake:

- Old Town (299)
- Lewisville Lake (132)
- Parks (42)
- LLELA (39)

## Why is public art important for Lewisville?

The most popular answers were to "enhance the appearance of the city" and to "make our city a place that people take pride in." The next most popular response was "reveal aspects of Lewisville, such as its history and environment, that make it unique."

## What areas of Lewisville are the best opportunities for public art?

By far, respondents selected Old Town. After that, major gateways and trails and greenbelts were the next most popular locations.

## When you think of Old Town, what public art ideas do you like best?

The most popular responses were "artwork integrated into the Mill and Main streetscape improvement," and "murals in general." Secondly, respondents noted "downtown gateways in general" and "downtown sculpture exhibition."

## What aspects of Lewisville would be interesting for an artist to explore?

By far, respondents answered "history and heritage." The topics of "environment and sustainability" and "diverse cultures" received half as many responses.

## What should public art say about Lewisville?

This question was open-ended so answers were grouped by topic. The most frequent topics were.

- Strong History (36)
- Strong History, Bright Future (33)
- Diversity (32)
- Fun/Safe/Enjoyable/Unique/Happy (31)
- Nature & the Environment (26)
- Pride in community/great place (23)
- Historical Diversity (22)

## Imagine Art Here!

On May 2, 2017, approximately 35 people gathered at the MCA Grand to participate in “Imagine Art Here!” a workshop facilitated by Todd W. Bressi and Via Partnership as part of an initiative to develop a public art master plan for the City of Lewisville.

The purpose of the workshop was to help give shape to a public art vision for Lewisville and to provide critical input into the master plan. The workshop was structured as two sessions, one discussing areas of the city for public art, and one discussing approaches to public art throughout Lewisville.

## Vision Statements for Public Art

### Parks and Greenways

Delight and educate, connect residents with ecological environment, invite multiple uses, connect green spaces to destinations and promote sustainability.

### Civic and Community Facilities

Provide moments of joy and beauty that surprise and delight through engagement and education, reflecting our community pride through a celebration of our diversity and unique history.

### Streets, Corridors, Gateways

Public art in gateways, corridors and under bridges should instill pride and present beauty to residents and visitors by complimenting existing landscape and architecture in a sustainable, functional and eco-friendly way.

### Old Town

Public art in Old Town will celebrate the historical significance of Lewisville, embrace the future, inspire creativity, and be considered the heART of the town.





Lewisville Public Art Master Plan  
Approved January 22, 2018

Todd W. Bressi, Urban Design • Place Planning • Public Art  
Meridith McKinley, Via Partnership