
CITY OF RICHARDSON PUBLIC ART MASTER PLAN

DRAFT FOR CITY COUNCIL REVIEW

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I. EXECUTIVE SUMMARY

It is a great time to be talking about and planning for public art in Richardson.

Richardson is changing and growing. As part of that growth, both the City and private developers have already taken the initiative to commission public art. And the Rocket project in Heights Park demonstrated successful integration of public art into a capital project, as well as a process for commissioning art projects that was respectful and inclusive of the community where the art is sited.

Developing a formal public art program was also one of the recommendations in the City's Cultural Arts Master Plan, adopted in the spring of 2013. The Cultural Arts Master Plan wove public art recommendations throughout, and saw public art as one of many tools that could promote Richardson, boost cultural tourism, cultivate innovation, develop a new generation of arts participants, and support the development of cultural clusters.

With all of this energy focused on public art, the time was right to engage in a planning process that formally establishes a Public Art Program for the City of Richardson, sets a vision for public art, imagines the types of projects to be commissioned, and puts administrative processes in place that will ensure the success of these projects.

In late 2013, the consulting firm Via Partnership, working collaboratively with urban planner and designer Todd W. Bressi, was brought on board to facilitate the development of a Public Art Master Plan. To develop the plan, the consultants worked closely the City Manager's Office, an external task force comprised of members of the Richardson community, and an internal task force comprised of City staff from departments that will have a role in the successful implementation of the plan.

The planning process included a community workshop called "Imagine Art Here" on June 11, 2014 at which approximately 45 people gathered at Huffhines Recreation Center to help shape a public art vision for Richardson and provide critical input into identifying locations for and approaches to public art throughout the community.

The planning team also conducted one-one-one interviews, roundtable discussions with local artists and art faculty at University of Texas at Dallas, and a tour of public art in Dallas with the internal and external task forces and the Cultural Arts Commission.

The resulting plan outlines recommendations for vision for public art in Richardson, potential public art opportunities, and an administrative structure for Richardson's Public Art Program.

VISION

Public art in Richardson will inspire a spirit of curiosity, openness and civic purpose.

PROJECT OPPORTUNITIES

This vision will be accomplished through public art projects that support **local identity** and that shape Richardson's **city image**. Local identity projects create or convey a distinct character for Richardson's neighborhoods and business districts. They reflect the city's history, culture and sense of place. City image projects contribute to the overall look, feel and image of Richardson, as perceived both by residents and visitors from the region and beyond. They reflect broad themes that are associated with Richardson, are related to citywide infrastructure or are located in places that serve residents and businesses from throughout the city and visitors from beyond.

The Public Art Opportunities section of this plan outlines a variety of exciting, innovative and community-building public art projects that support building both local identity and city image. Many of these opportunities address potential future

capital project and private development projects, and relate to Richardson's evolving public realm. Others address existing places that could be host to permanent or temporary works of art.

Projects that support local identity include public art commissions at parks and recreational facilities and City facilities that have a high level of community use; public art as a component of Neighborhood Vitality Projects; art projects focused on Richardson's existing and emerging public gathering places, and public art integrated into street infrastructure.

Projects that support city image include an iconic artwork that becomes a symbol of the community, artwork that creates a distinctive identity for the Central Trail, temporary art platforms for rotating public art exhibitions, new media art projects at the community's major fairs and festivals, and public art in conjunction with the potential redevelopment of the Central Expressway.

ADMINISTRATIVE FRAMEWORK

The Public Art Master Plan also recommends key administrative steps that will be necessary for the City of Richardson to realize these projects. The plan recommends that the Public Art Program be staffed through the City Manager's office and that ongoing oversight for the program should rest with the Cultural Arts Commission. City Council would review and approve budgets, plans, artist selections and project proposals. The City Manager's office would facilitate budget and policy development, and would be responsible for managing the day-to-day aspects of the program.

Funding for public art would come from a number of sources. Support for the administration of the public art program would come from the City's General Fund. A percent of *some* future bond project would be set aside in a Percent for Art Fund. In addition, a portion of the growth in the Hotel / Motel Fund would support projects.

The plan also recommends that development projects that are receiving City economic assistance or whose projects are receiving unique zoning approval; that are industrial, multifamily or institutional, and that are over 75,000 square feet should be asked to commission public art as part of their development project.

In addition, the Public Art Master Plan addresses administrative procedures regarding the review of gifts and loans, the review of murals, and collection management.

NEXT STEPS

With the adoption of the Public Art Master Plan, the real work of building the Public Art Program begins. To get started, the City should begin with these important tasks:

1. *Draft and finalize ordinances and resolution related to public art.* The ordinance establishing the Cultural Arts Commission should be revised to update their responsibilities. In addition, the City should take steps to formally adopt a policy or resolution to formalize the Percent for Art funding mechanism.
2. *Launch a communication plan.* The City should place information about the plan on the City's website, and consider making materials targeted for specific audiences, focusing first on developers, to explain the Public Art Program and how it works.
3. *Development of the first Annual Public Art Work Plan and Budget.* The City Manager's office, working with the Cultural Arts Commission will develop the first Work Plan and Budget, which will outline available funds and public art initiatives for the coming year. The document should specifically identify General Fund allocations for conservation of existing public art and communications about the public art collection, and propose allocations from the Hotel / Motel Fund to be dedicated to public art and what project(s) those funds would support.

II. INTRODUCTION

Richardson, Texas, is a successful “inner-ring” suburb in the Dallas–Fort Worth Metroplex. Its status has been measured by the desirability of the city as a place to live for a broad cross-section of society, by its continually dynamic economy, and by its success in building a level of public infrastructure and public services that enjoy broad support from the community.

Even so, Richardson is continually evolving. It is in competition with surrounding communities, as well as the exurban edge, to attract and retain businesses and residents who can sustain its culture of innovation. Its leading institutions are diversifying to include not only business but also higher education. As time goes on and as the city matures, its residents are interested in reflecting on the city’s sense of itself, both in terms of its historical legacy, its current transformations and its future prospects. Though there are greenfields tracts left to develop, the city’s leadership recognizes that Richardson needs to look at a new generation of growth through infill redevelopment, and that the City’s capital investments should focus on upgrading and replacing existing infrastructure, rather than accommodating expansive new growth. This type of development will precipitate more vigorous discussion about the city’s character and quality of life.

Arts and Culture is an important part of the conversation about the quality of life in any city. Richardson is mobilizing on that front, having completed a Cultural Arts Master Plan in 2013. The plan noted: “Public art, cultural clusters, enlivening the pedestrian experience, and urban design guidelines have all been proposed to further enhance the experience of living in Richardson.”

A key recommendation was that Richardson should develop a ten-year public art master plan – a recommendation that launched this effort – and should create a dedicated public art program. The City of Richardson commissioned this plan, which was prepared by the consulting team of Meridith McKinley (Via Partnership) and Todd W. Bressi (Urban Design • Place Design • Public Art), who were already familiar with Richardson because they had facilitated the commissioning of the Heights Park “Rocket” project. The team met multiple times with internal and external advisory task forces, reviewed numerous city plans and policies, and organized a tour of regional public art programs and facilitated a public workshop called “Imagine Art Here!” after which they drafted this plan.

In a region with strong municipal public art practices, Richardson lags, and this master plan is an opportunity to make a statement about public art that is appropriate and unique to Richardson at this point in its history. The Cultural Arts Master Plan also made several recommendations: install technology-focused public art citywide, consider public art installations as critical identifiers of cultural clusters, install interactive public art and install public art throughout the city that connects all areas.

This master plan process surfaced other important goals for a public art program — namely, that public art also reflect aspects of the city’s character in addition to technology and innovation. Richardson regards itself as a place that is open and tolerant and that has a cohesive sense of civic purpose, expressed in part by its investment in well-designed civic infrastructure. This plan, while ostensibly proposing a public art strategy for Richardson, also considers the relationship of public art to cultural areas, human scale, neighborhood histories and the overall design and appearance of the city.

The measures of a public art program are both the projects it produces and the creative growth that it inspires. In Richardson, the public art program will look to mobilize a broad cross section of people — community leaders, city officials, developers, university-based art and science researchers, and creative entrepreneurs, around the organization of public art projects. This plan, it is hoped, will help the city not only to create artworks that carry on Richardson’s traditions, but also to stimulate a new generation of creative activity and collaborations that will shape the city’s sense of place, and its sense of itself.

III. THE BIG PICTURE

VISION

Public art in Richardson will inspire a spirit of curiosity, openness and civic purpose.

This will be accomplished through carefully selected projects that:

- Reinforce the city’s design character and urban pattern;
- Express the identity of Richardson’s residential neighborhoods and business districts;
- Embrace the city’s ongoing diversification – culturally, economically and creatively;
- Engage people, inspire them and make them stop and think, and
- Display the vibrancy of Richardson’s history, accomplishments and the technology contributions it has made to the world.

MISSION

The City of Richardson Public Art Program will:

- Commission public art at City parks, facilities and in City infrastructure,
- Guide developers in commissioning public art that fulfills the goals of this plan, and
- Foster creative collaborations that result in the presentation of public art throughout the city.

IV. PUBLIC ART OPPORTUNITIES

Public art can contribute to Richardson’s visual, cultural and civic identity in many ways. The City’s Public Art Program should focus on supporting the following types of projects — whether they are commissioned by the City directly, by developers or by other organizations:

- Projects that support **local identity** because they reflect the city’s history, culture and sense of place, and because they are located in places that are anchors of Richardson’s neighborhoods and business districts.
- Projects that shape **city image** because they reflect broad themes that are associated with Richardson, are related to citywide infrastructure or are located in places that serve residents and businesses from throughout the city and visitors from beyond.

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LOCAL IDENTITY

Public art can create or convey a distinct character for Richardson's neighborhoods and business districts.

As an older, "inner-ring" suburb, Richardson benefits from neighborhoods and business districts that grew at different points in Richardson's history, resulting in a broader range of architectural styles and a more economically and culturally diverse community than many of its neighbors. However, as Richardson benefits from continued development, redevelopment and growth, the city struggles to ensure that its neighborhoods and commercial areas do not become homogenous, and that local areas retain a unique sense of place.

The Public Art Program can support the development of local identity through individual art projects that tell the stories that make Richardson's neighborhoods unique, as can be seen in the Heights Park Rocket project, and in the historic features that were incorporated into the design of Durham Park. These projects can feel engaging, welcoming and inclusive, as if they have grown out of the communities where they are located. Local projects can also have impact on the social fabric of the community, by inviting community participation, interaction and dialogue.

The Public Art Program can also support the development of local identity through individual art projects that both reflect Richardson's overall commitment to design quality and help a unique visual identity for both neighborhoods and commercial areas.

The public art project opportunities outlined below support the ongoing development of distinct "local identity" throughout Richardson. They include:

1. Parks and Recreational Facilities
2. City Facilities
3. Neighborhood Vitality Projects
4. Gathering Place Projects
5. Street Infrastructure Projects

LOCAL IDENTITY 1 / PARKS AND RECREATIONAL FACILITIES

Parks and recreational facilities play a central role in the community life of Richardson. They provide places for active recreation, quiet respite and the enjoyment of natural beauty, and they can be anchors of community identity.

Richardson currently has thirty-two parks and open spaces and one park under construction, organized as a hierarchy that includes pocket parks, neighborhood parks, community parks, greenways and one regional park. The City also has two recreation centers, a senior center, a gymnastics center and an outdoor tennis center. The City's capital plans for parks include the completion of Breckenridge Park and updating of existing facilities.

IDENTIFYING PARK AND RECREATIONAL FACILITY OPPORTUNITIES

Richardson's parks and recreational facilities are a prime opportunity for public art because of the role they play in community life, and because they are places where people can engage with artworks most closely. Unfortunately, public art resources are limited and it will take time for each of the community's parks and recreational facilities to include works of art. The following criteria should be used to prioritize which parks and recreational facilities should be candidates for public art projects.

- Priority should be given to parks and recreational facilities where there is a major capital project proposed that would enable the public art to be integrated into the overall construction project.
- Priority should be given to Community and Regional Parks (Breckenridge, Cottonwood and Huffhines), though Neighborhood, Mini-Neighborhood and Pocket Parks may also provide a good opportunity if there is a major capital project underway. Heights Park should not be a priority because public art was recently commissioned there.

GOALS FOR PARK AND RECREATIONAL FACILITY PUBLIC ART PROJECTS

Public art in parks and recreational facilities provides an opportunity to reflect the unique character of neighborhoods and the natural landscape. Precedent projects, such as the Rocket at Heights Park and the brick design element in the pavilion at Durham Park, tell a story about the surrounding neighborhood, reinforcing the neighborhoods distinct qualities and histories.

Public art in Richardson parks and recreational facilities should address some or all of the following goals:

- Reveal or tell the stories that have most shaped the specific neighborhood or the entire Richardson community.
- Complement and enhance the visual appearance and design of the park or facilities.
- Strengthen and enhance gathering places.
- Inspire ideas and connections between art, science and nature.
- Encourage and promote sustainability.
- Be both playful and thoughtful.

ARTIST SCOPE OF WORK

In parks, artists could be commissioned to develop site-specific, stand-alone works of art, such as the Rocket in Heights Park. Strong consideration should also be given to commissioning artists to integrate their work into the park features and infrastructure, such as artist-designed pavilions, play sculptures, plazas, bridges, gathering areas and stormwater management.

In recreation facilities, the specific opportunity and scope of work should be developed in consultation with the architect and landscape architect for the facility, if the art is commissioned in conjunction with a major capital project. Consideration should be given to work that:

- Addresses the arrival experience, either on the outside or inside of the facility, or both.
- Addresses the main gathering or communal spaces within the facility.
- Supports the City's sustainable design goals through artist-designed cisterns, bioswales or rain gardens or other environmental systems.

IMPLEMENTATION

When the City of Richardson commissions public art in parks, the projects should be managed through the City's standard commissioning process. They will be funded through the City's Percent for Art Fund.

From time to time, private developers may develop parks that will either be donated back to the City or maintained by the City. When developers commission public art for parks as part of a standard development agreement, the project will go through the standard Developer Public Art review process.

The public art budget for any major park development should be a minimum of 1% of the capital construction project for that park or recreation facility (if applicable), or at least \$50,000.

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LOCAL IDENTITY 2 / CITY FACILITIES

The City owns and operates a range of public facilities, including City Hall, the Richardson Public Library and public safety facilities.

IDENTIFYING OPPORTUNITIES IN CITY FACILITIES

Though many of Richardson's facilities are good candidates for public art, not all will be. The following criteria should be used to prioritize which facilities should be considered for public art projects.

- Priority should be given to City facilities where there is a major capital improvement, such as new construction or major renovation that is taking place and would enable the public art to be integrated into the overall construction project.
- Priority should be given to City facilities that are purpose-built for community use, i.e.: libraries and City Hall.
- City facilities that are not purpose-built for community use, but are in a prominent, highly visible, gateway location with a high volume of car or pedestrian traffic should be considered for public art projects.

GOALS FOR CITY FACILITY PUBLIC ART PROJECTS

As with parks, many City facilities are the centers of community activity. Public art can help add to the richness and welcoming nature of these places.

Public art in City facilities should address some or all of the following goals:

- Create a unique identity for the facility that is relevant to the neighborhood or business context.
- Enhance and complement the facility design.
- Complement the facility's use.
- Encourage and promote sustainability.

ARTIST SCOPE OF WORK

If the art is commissioned in conjunction with a major capital project, the specific opportunity and scope of work should be developed in consultation with the architect and landscape architect for the facility. Consideration should be given to work that:

- Addresses the arrival experience, either on the outside or inside of the facility, or both.
- Addresses the main gathering or communal spaces within the facility.

IMPLEMENTATION

When the City of Richardson commissions public art in City facilities, the projects should be managed through the City's standard commissioning process. They projects will be funded through the City's Percent for Art Fund.

The public art budget for any city facility should be a minimum of 1% of the capital construction project for that facility (if applicable) or at least \$50,000.

LOCAL IDENTITY 3 / NEIGHBORHOOD VITALITY PROJECTS

The Neighborhood Vitality Program was established by the City of Richardson to create an improved image for older neighborhoods that is consistent with new residential development, and to provide incentives for people to make continued investment into their homes and properties. Monies have been allocated for the Vitality program in each of the past three bond programs.

Typically, the City's Community Services Department holds a call for projects, inviting all homeowner / neighborhood groups to apply for funds for improvements that will heighten the individual identity of their neighborhoods. Typical projects have included gateways with landscaping and feature walls at neighborhood entrances.

A FRAMEWORK FOR NEIGHBORHOOD VITALITY PUBLIC ART PROJECTS

Public art should be made an allowable expense for Neighborhood Vitality Projects, if integrated into neighborhood infrastructure. In the next round of applications for Neighborhood Vitality projects, neighborhoods should be given the option to request to work with an artist to develop unique, site-specific design elements that could be incorporated into neighborhood markers, bridge pilasters, wall endcaps and other elements of infrastructure that the neighborhood is requesting.

GOALS FOR NEIGHBORHOOD VITALITY PUBLIC ART PROJECTS

Public art as part of Neighborhood Vitality projects should address some or all of the following goals:

- Enhance and complement neighborhood infrastructure.
- Help create a unique identity for the neighborhood.
- Collectively, help create a distinctive identity for all of Richardson.

ARTIST SCOPE OF WORK

Works will be integrated into neighborhood infrastructure and could take the form of hand-made tile inserts, mosaics, cut metal designs, or other elements. Artists would work within the spaces prescribed by the infrastructure designer, or would work collaboratively with the designer to identify the appropriate spaces.

IMPLEMENTATION

During the review process of the Neighborhood Vitality applications, staff responsible for overseeing public art from the City Manager's Office will review requests for public art and make recommendations regarding which projects should be funded and an appropriate budget for those projects. The budget for art projects should not exceed 10% of a neighborhoods overall project budget.

Based on the types of projects of interest to neighborhoods, the Cultural Arts Commission would develop a roster of pre-qualified artists that could be considered for these projects. The City Manager's office would facilitate the selection of an artist from roster with the neighborhood and work with the artist to develop concept(s) to present to the neighborhood.

Public art as part of Neighborhood Vitality projects should be funded through City funds allocated for Neighborhood Vitality projects. In the next round of Neighborhood Vitality projects, the amount of funding for public art should be limited to support three to five public art projects.

LOCAL IDENTITY 4 / GATHERING PLACES

Richardson's parks, libraries and recreation centers are places of community gathering. However, Richardson lacks urban open spaces, such as a civic square or other shared Gathering Places that anchor the community.

As Richardson continues to develop and redevelop, and as the City emphasizes placemaking in its planning, zoning and urban design, these Gathering Places are emerging. They include zones within the Galatyn Park area, the Civic Center, new public spaces being created by developments at CityLine and Palisades, and potential new development elsewhere in the City, especially in the Main Street area. These emerging Gathering Places are characterized by their accessibility (including pedestrian access), welcoming and comfortable nature, and proximity to restaurants and shopping.

IDENTIFYING GATHERING PLACE PUBLIC ART OPPORTUNITIES

For the purposes of this plan, a Gathering Place is an outdoor, public place generally located within an area that has one or more use (civic, commercial, retail and/or residential) and that is designed with the intent for social interaction and other passive, non-recreational activities.

Gathering Places are, by their nature, complex and layered. Some will be designed, developed and owned by the City, others by private developers, still others by other public agencies, such as DART. And some will be built and managed by a combination of stakeholders.

Because Gathering Place art projects will not necessarily be tied to Capital Projects, identifying art opportunities will be an important first step for the City and the Cultural Arts Commission in accomplishing these types of projects. There are two main tools for doing this.

- Potential sites for Gathering Place public art opportunities should be identified in Area Plans. Area Plans can provide guidance to the City for City-owned sites and as the starting point for discussions with developers who are being asked to commission public art on their development sites. Some of the identified "public open spaces" in area plans might be conducive to the development of Gathering Places.
- The Cultural Arts Commission and City Manager's Office should identify potential City-owned sites and appropriate budgets through the process developing an Annual Public Art Work Plan.

The following criteria should be used in evaluating whether a Gathering Place should be considered for a public art project:

- Does the place currently meet the definition of Gathering Place or have the potential to evolve into one?
- Priority should be given to newly developed Gathering Places (either through new development or redevelopment) that would enable the public art to be integrated into the overall construction project.

GOALS FOR GATHERING PLACE PUBLIC ART

Specific goals should be established for each project, but in general, public art for gathering places should:

- Anchor or help pull together the space around it.
- Reflect and emphasize the unique identity of that particular place, becoming well-known symbols for the area where it is located.

ARTIST SCOPE OF WORK

The artistic approach for each place will be different depending on the design approach to the public space. Artists could be invited to create a sculpture, fountain or other element which marks the space, or could be involved elements of the design or the public space, or both.

IMPLEMENTATION

The implementation strategy for Gathering Place projects will depend on where the project is located, who owns and is responsible for the site, and who is taking the lead on commissioning or acquiring the artwork.

When the City of Richardson takes the lead in commissioning a Gathering Place project, it will most likely not be tied to a related Capital Project, unless the site is tied to a Park, Recreation Facility or City Facility. When led by the City, the project will go through the City's standard commissioning process. If not tied to Capital Projects, funding would come through the Hotel / Motel Fund, TIF 1, private fundraising, or another source.

When developers commission public art for a Gathering Place as part of an approved development agreement, the project will go through the standard Developer Public Art review process.

Gathering Places could also be an opportunity to seek out a donated work of art or a temporary loan.

The public art budget for any Gathering Place project should be determined based on the goals, scope, scale and other specific circumstances related to the project. However, in most cases, the budget should be a minimum of \$100,000.

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LOCAL IDENTITY 5 / STREET INFRASTRUCTURE

Both the City and private developers build new pedestrian-oriented streetscapes and update existing streetscapes. Some of these projects may offer opportunities for artworks to be integrated into the streetscape design.

IDENTIFYING OPPORTUNITIES FOR STREET INFRASTRUCTURE PROJECTS

The opportunities for street infrastructure projects are limited, but could include pedestrian-oriented streetscape projects led by the City in the Main Street/Downtown area, or new streets built by developers in pedestrian-oriented, mixed-use developments. In determining the most appropriate use of public art resources, these opportunities should be weighed against other public art opportunities in these areas.

GOALS FOR STREET INFRASTRUCTURE PROJECTS

While the goals for each project should be developed with the site and community in mind, the following are general goals related to street infrastructure projects:

- Create a visual statement that cannot be achieved with standard street furnishings.
- Create a unique, unifying visual identity for the area or district.
- Be durable, maintainable and replaceable.

ARTIST SCOPE OF WORK

For street infrastructure projects, the preferred scenario would be for the artist to work in close collaboration with the landscape architecture team that is designing the streetscape. Generally, the nature, scale, site and materials of the artist intervention would be identified through collaborative dialogue, and would become a seamless element of the streetscape design. However, in some cases, the commissioning entity may identify the specific type of artist intervention (i.e.: paving pattern, street furnishings, etc.).

IMPLEMENTATION

Projects led by the City should be managed through the City's standard commissioning process. If a developer commissions streetscape infrastructure art as part of an approved development agreement, the project should be managed through the standard Developer Public Art review process.

CITY IMAGE

Public art can help contribute to the overall look, feel and image of Richardson, as perceived both by residents and visitors from the region and beyond.

Public art can capture the essence and the meaning of Richardson, what people believe the city is all about. Whether they are carefully commissioned iconic art projects, artists addressing major infrastructure systems, or ongoing series of temporary projects that become an evolving part of the city's narrative, public art can demonstrate unity throughout the city and a commitment to quality of life.

In addition, when people think of Richardson, they should think about art and design as one of its memorable, defining factors. Public art projects that address large-scale infrastructure systems, such as the Central Trail and the Central Expressway, can create a distinctive and unique identity for Richardson. When added up, the Local Identity projects, described above, also make a citywide impact in terms of how people perceive Richardson.

The public art project opportunities outlined below support the ongoing development of "city image" in Richardson. They include:

1. Iconic Artwork
2. Central Trail
3. Temporary Art Platforms
4. New Media Art
5. Central Expressway Infrastructure Projects

CITY IMAGE 1 / ICONIC ARTWORK

Over time, the City of Richardson should consider commissioning an iconic artwork. This would be a work that is large-scale, in a highly-visible site that is embraced and used by the entire community, and comes to be well-known symbols of the community.

IDENTIFYING OPPORTUNITIES AND SITES FOR ICONIC ARTWORK

Identifying a location will be an important first step for the City and the Cultural Arts Commission. A site for an iconic artwork could be established in an Area Plan. The potential site should take into consideration the following:

- Be part of a larger project where the entire site is being designed and developed and the artwork can be thoughtfully considered as part of the whole.
- Visibility should be a consideration, but the work should not be a “drive-by” only. The works should be able to be enjoyed on foot as well as by vehicle. Pedestrian and bicycle access should be a priority.
- The location should be somewhere that the entire community feels some ownership of. A central location would be preferable to somewhere identified with a specific neighborhood.
- Sites that meet the criteria for “Gathering Place” as described above, but would accommodate the scale of an iconic work, could also be considered.

Potential sites might include Galatyn, when the next phase of development occurs, or the Civic Center when City Hall is redeveloped. Other sites may emerge through future City planning or private development.

GOALS FOR AN ICONIC ARTWORK

An iconic artwork in Richardson should:

- Reflect the spirit of Richardson.
- Be highly visible and memorable.
- Be appropriate scale to site and fit the context of the space.
- Become well-known symbol of the community.

ARTIST SCOPE OF WORK

The artistic approach will depend on the site and the design approach to the surrounding public space. Artists could be invited to create a sculpture, fountain or other element which marks the space, and could also be involved designing elements of the public space.

IMPLEMENTATION

The implementation strategy for an Iconic Artwork will depend on where the project is located, who owns and is responsible for the site, and who is taking the lead on commissioning or acquiring the artwork.

If the City of Richardson takes the lead in commissioning an Iconic Artwork, it will most likely not be tied to a related Capital Project. When led by the City, the project will go through the City’s standard commissioning process. Because it would not be tied to a Capital Project, funding would come through the Hotel/ Motel Fund, private fundraising, and/or other sources.

If a developer commissions an Iconic Artwork as part of an approved development agreement, the project will go through the standard Developer Public Art review process.

An Iconic Artwork could also be accomplished through a partnership with a developer. If this is the case, the City would lead the commissioning process in close collaboration with the developer.

The public art budget for any Iconic Artwork should be determined based on the goals, scope, scale and other specific circumstances related to the project. However, in most cases, the budget should be a minimum of \$500,000.

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CITY IMAGE 2 / CENTRAL TRAIL PUBLIC ART PROJECT

The City of Richardson has an extensive and expanding trail system, with nine distinct trails. Trails already connect many City park and recreation facilities, including picnic areas, recreation centers, tennis courts, sports fields and golf courses, with a goal to have all of Richardson's parks eventually connected by the network. Trails also provide links for pedestrians and cyclists to centers of employment, education, shopping and transit.

The Central Trail, which runs north-south through the city, and east of and parallel to the DART light rail line, serves as the spine of the system. It links the City with Dallas to the south and Plano to the North. It connects users not only to DART but also many of the City's employment and commercial centers, such as Main Street, Galatyn and Spring Valley.

CENTRAL TRAIL PUBLIC ART OPPORTUNITY

Because of the Central Trail's importance to the system and the connections it makes with employment and cultural centers, it should be the top priority for a public art project connected to the trail network. This project can serve as a model for future trail art projects.

GOALS FOR THE CENTRAL TRAIL PUBLIC ART PROJECT

Public art along the Central Trail should:

- Create a distinct, unifying identity for the Richardson portion of the Central Trail.
- Connect people to Richardson's unique identity through a narrative or sequential visual project.
- Create visual continuity along the trail.
- Elevate the visibility of the trail, especially at key entry-points and intersections with places of interest.

ARTIST SCOPE OF WORK

An artist or artist-led team should be commissioned to design a series of markers for the Central Trail (approximately 5 miles). Other possible team members might include an environmental designer, graphic designer or landscape architect. Markers should be artistic expressions and not necessarily replace or replicate wayfinding. The markers should work together as a system, creating a strong identity for the trail. Markers would be installed along the Central Trail at key sites, identified in collaboration with the Parks and Recreation Department.

IMPLEMENTATION

The artist selection for this project should be managed through the City's standard commissioning process. Funding for this project should be identified in the City's CIP, and/or could also be supported the Hotel/Motel Tax Fund or privately raised funds. The budget for this project should be \$150,000 to \$250,000.

CITY IMAGE 3 / TEMPORARY ART PLATFORMS

The City of Richardson should consider creating one or two “platforms” for that allow for the presentation of two-dimensional art in public places. These platforms would be designed specifically for the display of art on a rotating basis.

IDENTIFYING OPPORTUNITIES AND SITES FOR PLATFORMS

The sites for platforms should be visually well-suited to the display of art, and they should provide access to a repeat audience that would be able to appreciate the rotating nature of the exhibition. For these reasons, the following sites and opportunities should be considered:

- 1) Main Street/Downtown. The City should look for a City-owned wall or a willing partner who has a wall suitable for the display of temporary murals. The site should be in the heart of the Main Street/Downtown area, visible from Main Street, or just off Main Street, or visible from DART. Every six months to a year, the City would invite a muralist to create a new painted mural at the site.
- 2) Railroad Bridge over Main Street. An additional or alternate site for a temporary or semi-permanent mural could be on the railroad bridge that crosses over Main Street between Grove and Bowser and/or the bridge abutments. A partnership would need to be sought with the operator of the rail line to determine if it is viable site, the safety considerations, and appropriate media for the surface.
- 3) Eisemann Center Parking Garage. The City-owned parking garage at the Eisemann Center should be explored as a platform for displaying large-scale artwork printed on vinyl and hung on the exterior of the garage. The façade facing Lookout Drive would be visible to people arriving at the Galatyn area by car, or passing by the area. The façade facing Plaza Blvd would be visible to the pedestrian-oriented areas of Galatyn, including the gathering places around the Renaissance Hotel and the performing arts center. This platform would allow for two-dimensional artists of different media (painters, photographers, printers, etc.) to exhibit their work at a large scale.
- 4) Projection Site. The City should seek out a site in the Telecom Corridor, in Galatyn or along Main Street that can be a location for projections. The site should be visually accessible to both cars and pedestrians, in a place where the projection would not cause interference, and on a surface suitable for projection (large scale without interruption). The site should also be able to accommodate a projector that could be safely and securely mounted. Projections could rotate every four to twelve months, and be static or dynamic.

GOALS FOR PLATFORMS

Below are goals for all of these sites and opportunities. Additional goals may be developed for specific projects through the process of developing an Individual Project Plan.

- Create a dynamic art experience for passersby that encourages repeat visits.
- Create a visual enhancement to the area where the art is located.
- Reflect the cultural texture, activity and excitement of the surrounding area.

ARTIST SCOPE OF WORK

For the painted or tiled murals, the artist would be responsible for developing and executing an approved design on the wall, in accordance with requirements outlined by the City.

For printed mural, the artist would provide the City with a digital design that the City would be responsible for printing and installing.

For a projection, the artist would provide the city with a digital file formatted as requested by the City. The City would be responsible for providing and manning the hardware and software for the projection.

IMPLEMENTATION

The painted mural should be a site-specific, commissioned artwork. The City could use its Standard Commissioning Process to select an artist. Alternatively, the City could consider a partnership with a regional educational or cultural organization to curate and produce the work.

The printed murals could be newly commissioned work, or could be reproductions of existing artist's work. If the City is soliciting newly commissioned work, it should use its standard process to select an artist. If the City is soliciting existing work, it should issue a call for entries inviting artists to submit work that fits the specific criteria. The City could also consider a partnership with a regional educational or cultural organization to curate and produce the work.

Projections could be new or commissioned work, so long as the work was properly formatted for the site. If the City is soliciting newly commissioned work, it should use its standard process to select an artist. If the City is soliciting existing work, it should issue a call for entries inviting artists to submit work that fits the specific criteria. The City could also consider a partnership with a regional educational or cultural organization to curate and produce the work.

The budgets for these projects would depend on the overall scale, media and duration.

Funding for this project should come through the Hotel/Motel Tax Fund, private fundraising or other sources.

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CITY IMAGE 4 / NEW MEDIA ART

Since the opening of offices for Collins Radio and Texas Instruments in the 1950s and the establishment of the University of Texas, Dallas, in the 1960s, Richardson has been at the center of worldwide technological innovation. Today, Richardson can build on this legacy by fostering and supporting technology-based art projects in the public realm.

IDENTIFYING OPPORTUNITIES

Richardson should work towards developing a significant new media art component for its public art program. Ultimately, this component could include residencies, symposia, citywide exhibitions, temporary and permanent commissions, a festival or all of the above.

However, it will take time to develop the expertise, connections and partnerships necessary to build a successful new media public art program. A place to start for the next 3 to 5 years is to commission 2-4 temporary, new media art projects in conjunction with the Wildflower festival and/or the Cottonwood Arts Festival.

GOALS

The goals for new media art should include:

- Engaging and interactive.
- Relevant to technologies being developed or explored regionally.

ARTIST SCOPE OF WORK

The selected artists would be invited to design, fabricate, install and de-install the artwork during the festival, as well as be present during the festival to meet and talk with people during the project. The work could be an original creation, or an existing work adapted for the festival. The artist would keep the work at the end of the exhibition period.

IMPLEMENTATION

Artists could be selected through the City's Standard Commissioning Process, or the exhibition could be curated by an arts professional who is familiar with artists who work with digital media. The City should also consider partnerships with a regional educational or cultural organization to curate and present the exhibition.

The budgets for these projects would depend on the overall scale, media, duration and number of projects.

Funding for this project should come through the Hotel/Motel Tax Fund, private fundraising, event revenue, or other sources.

CITYWIDE 5 / CENTRAL EXPRESSWAY HIGHWAY INFRASTRUCTURE

The Texas Department of Transportation (TxDOT) may be doing major re-construction and widening of the Central Expressway in the future. Should this happen, it presents an opportunity to work with an artist or artists to create an infrastructure that is unique and appropriate to Richardson.

IDENTIFYING OPPORTUNITIES CENTRAL EXPRESSWAY HIGHWAY INFRASTRUCTURE PROJECTS

The scope of potential highway infrastructure projects would be dependent on the scope of the Central Expressway project. Opportunities could include, but not be limited to artist-designed concrete form liners and/ or painting designs for sound walls, retaining walls, bridge abutments and/ or bridge pier; decorative railing designs; artist-designed landscape and / or hardscape, and artist-designed lighting.

GOALS FOR CENTRAL EXPRESSWAY HIGHWAY INFRASTRUCTURE PROJECTS

While the goals for the projects should be developed once the scope of the construction project is defined, the goals for infrastructure projects along Central Expressway could include:

- Create a welcoming, unique and authentic identity for Richardson.
- Transform surface road underpasses from barriers to community portals.

ARTIST SCOPE OF WORK

The scope will depend on the overall scope of the infrastructure work, but would include close collaboration with the engineers and other design team members designing the roadway, as well as the contractors building the roadway.

IMPLEMENTATION

A partnership should be pursued with TxDOT and/or the North Texas Tollway Authority (NTTA) to allow for an artist to be involved in the design of the Central Expressway infrastructure in Richardson. The partnership would outline the artist's scope of work, the relationship of the artist to the design team and to TxDOT, the approval process for designs and the financial contribution of the City to the project.

The City should also investigate projects that can be done on City property along the Central Expressway that will not require TxDOT or NTTA involvement.

The budget for an art project or projects will depend on the scale, media and scope of the project. City funds should be used to leverage funding from partners and should not be used to pay for things that would otherwise be paid out of the Central Expressway construction budget.

The artist for this project should be selected through the City's Standard Commissioning Process.

V. ADMINISTRATIVE GUIDELINES

The Administrative Guidelines provide recommendations that will guide the way that the City of Richardson plans for, funds and commissions or acquires new public artwork. It also recommends how the City work with developers to implement public art projects that support the overall vision for public art and the opportunities outlined in this plan. Finally, the guidelines address activities necessary to the success and longevity of Richardson’s public art collection, such as the maintenance and conservation of artworks.

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DEFINITIONS

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

Artist – A professional practitioner in the arts, generally recognized by his or her peers as possessing serious intent and ability. For commissioning purposes, an artist cannot be a City employee, a member of the Cultural Arts Commission or the relevant Art Selection Panel. If part of a Capital Project, the artist cannot be a member of the Prime Consultant's firm or team.

Art Selection Panel – An ad-hoc subcommittee of the Cultural Arts Commission that can be organized recommend the selection of an artist or artwork for a particular project.

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

Call to Artists – General term for a request for artists to apply for a public Cultural Arts Commission.

Capital Projects – Building projects outlined in the City's Capital Budget.

Commercial Expression – Images and/or words created on behalf of a company or individual for the intent of making a profit. Commercial expression economic in nature and generally has the intent of convincing the audience to partake in a particular action, often purchasing a specific product or service.

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

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

De-accessioning – The permanent removal of a work from the Public Art Collection by selling, donating or destroying it.

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.

Gathering Place - An outdoor, public place generally located within an area that has one or more use (civic, commercial, retail and/or residential) and that is designed with the intent for social interaction and other passive, non-recreational activities.

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

Individual Project Plan – A document, developed by the City Manager's Office with input from the Cultural Arts Commission, which outlines the work that must be done to undertake a specific public Cultural Arts Commission or acquisition and establishes the goals against which the project will be reviewed. The Individual Project Plan is approved by the Arts Commission.

Loan – Artworks provided to the City for its use for a period of time 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 (i.e.: dusting, washing, changing light bulbs, lubrication of moving parts, etc.).

Mural – A picture or graphic representation applied to an exterior wall which: 1) does not contain logos or names of any business entity; and/or 2) does not illustrate any activities, merchandise or services of the business occupying the building of which the mural is applied. Murals can be created in a variety of media, including paint, mosaic, tile, glass or resin, stone or metal relief. A mural shall not include sculpture or moving parts, nor internal illumination or light as neither a media, nor any of the effects listed in Section 18.5(4) of Chapter 18. Sign Regulations of the City of Richardson Code of Ordinances. A mural must have a sponsor who is committed to taking care of it.

New Media Art – Artwork developed with and/or incorporation electronic forms of media, often experimental.

Platform – A place that is visually and programmatically well suited as a site for temporary public art installations and has the necessary infrastructure for installations.

Public Art – Elements of a public place that are designed by a professional artist or artist team. Public art can be permanent, temporary or functional. Public art can be stand-alone or integrated into the architecture, landscape or infrastructure such as public buildings, bridges and parks. Public art can be the sole creation of the artist or it may result from a design team approach in which artists work on project teams with architects, engineers, landscape architects and others to design and create public places.

Public Art Work Plan and Budget - Plan developed by the City Manager's Office, in collaboration with the Cultural Arts Commission, that outlines public art activities and the use of funds allocated for public art in the Percent for Art Fund, Hotel/Motel Tax Fund, and other funds for the coming fiscal year.

Richardson Public Art Collection – Public art owned or commissioned by the City.

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

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

PLANNING TOOLS

ANNUAL PUBLIC ART WORK PLAN AND BUDGET

The City Manager's Office, with input from the Cultural Arts Commission, will develop an Annual Public Art Work Plan and Budget that outlines proposed public art activities and projects, and details the uses of City funds for the coming fiscal year, and anticipates activities, projects and uses of funds for the coming three years. The Annual Public Art Work Plan and Budget lists new and ongoing public art projects, including location, allocation, artist selection process or artist (if already selected), anticipated completion date and a brief project description.

The Work Plan and Budget should specifically address:

- Which projects will be funded through the Percent for Art Fund, and the budget for each project.
- What projects will be funded through the Hotel/Motel Tax Fund and other funds raised or allocated specifically for the commissioning or acquisition of public art, and the budget for each project.
- Planned conservation with a budget.
- Planned communications activities with a budget.
- Any other anticipated projects or needs for the Public Art Program with associated costs.

The Work Plan and Budget will be approved by the Cultural Arts Commission in the spring and forwarded to City Council as part of the City's annual budget development process. Once a public art project is in an approved Annual Public Art Plan and Budget, the City Manager's Office may proceed with the commissioning or acquisition of artwork.

INDIVIDUAL PROJECT PLAN

The City Manager's office will develop an Individual Project plan that guides each public art project. The Individual Project Plan should outline each aspect of the project, including:

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

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

The Individual Project Plan is developed by City Manager's Office, in collaboration with relevant City Departments and the input of stakeholders. The Cultural Arts Commission approves the Individual Project Plan prior to the commencement of a project.

OTHER CITY PLANS

Area plans are an important tool for identifying public art opportunities at a finer-grain level than the Public Art Master Plan. They can take into account specific community interests as well as a better understand of future infrastructure and development patterns as they pertain to a specific area.

When an area plan process considers public art opportunities, it should first consider where there are opportunities to implement the types of projects recommended in this plan. While other types of public art projects, such as gateway markers, might come up in the planning process, recommending them could divert resources from the priorities set forth in this plan.

Area plans with public art recommendations should be submitted to the Cultural Arts Commission for review and comment before being adopted.

Previously adopted area plans with public art recommendations have been considered in the development of the public art master plan. Public art recommendations in those plans should be considered secondary to the public art recommendations in this plan.

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SOURCES AND USES OF FUNDS

SOURCES OF FUNDS TO SUPPORT THE PUBLIC ART PROGRAM

GENERAL FUND

As a part of the City's annual budgeting process, City staff should request funds to support the following elements of the City's Public Art Program:

- *Staffing and administrative support.* The General Fund should cover staffing from the City Manager's Office, including any future dedicated staff. The General Fund can also be used to hire consultants to manage or curate specific public art projects.
- *Collection management.* The General Fund should support keeping good documentation of the City's collection, as outlined below, a regular collection assessment, and professional conservation when needed.
- *Communications.* The General Fund should cover communications materials and engagement related to works in the collection, as well as the commissioning or acquisition of new work.
- *Other.* Requests can be made of support from the General Fund for other expenses related to the successful implementation of the Public Art Program.

PERCENT FOR ART FUND

The City of Richardson typically issues general obligation bonds and certificates of obligation to pay for Capital Improvement Projects. The last general obligation bond package, approved by voters in November, 2010, included \$66 million for street improvements, parks and recreation projects, public facilities and neighborhood improvement projects. As of this writing, the parks and recreation projects are nearly complete.

When the City of Richardson prepares future bond packages, public art should be considered in the package. The following rule of thumb should be used for calculating the amount to be budgeted with each bond package or bond proposition for public art:

- Parks – set aside a minimum of two percent (2%), to be used to commission public art related to one or more capital projects outlined in the proposition.
- Public Buildings – set aside a minimum of one percent (1%), to be used to commission public art related to one or more capital projects outlined in the proposition.
- Streets and Drainage – do not set aside funding for public art.
- Neighborhood Vitality – do not set aside a specific amount, but allow for neighborhood vitality projects to include public art on a case-by-case basis.

These funds would reside in a separate Percent for Art Fund, managed by the City Manager's Office.

HOTEL/MOTEL TAX FUND

The Hotel/Motel Tax Fund includes Hotel Occupancy Taxes that are collected by all hotels within the city boundaries, and hosts fees associated with the use of the City's parking garage at Galatyn Park and the Eisemann Center. The Hotel/Motel Tax Fund currently supports the Eisemann Center, the Convention and Visitor's Commission and Arts Grants.

The City of Richardson has been experiencing a steady growth in Hotel Occupancy Taxes, and with the addition of a new hotel in 2015, expects to see this number increase even further. The City should allocate up to \$150,000 a year from the

projected growth in revenue to the commissioning of public art projects that are geared towards promoting tourism or supporting the hotel and convention/conference industry.

TIF FUNDS

Richardson's TIF1 tax increment financing district is unique in that it generates funds that are not directly related to specific development projects. The City has flexibility in how to use these funds. The City should consider using some of these funds to support public art as an investment in the areas of the City that TIF1 covers. This could include artworks incorporated into infrastructure such as streetscapes, bridges or trails; the basic infrastructure for a "platform" for ongoing, changing art; Gathering Place artworks or Iconic artworks. There may be additional opportunities for funding in other TIF districts as future opportunities arise.

GRANTS

The City Manager's Office and other related City Departments and partners can seek grants to help support the activities of the Public Art Program. In addition, when the City writes a grant request to an outside funding source for capital funding and there is an interest in including public art in the capital project, then the request will include provisions for public art to the extent allowable by the grant source.

PRIVATE FUNDRAISING

The City should consider seeking support from individuals, corporations and foundations and other granting organizations to support the commissioning and acquisition of public art, as well as activities necessary to the success of the Public Art Program, such as education, community engagement, maintenance and conservation.

USES OF FUNDS

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

- Artist fees and artist travel and expenses that are related to the City's commissioning of a work of art as stipulated in a contract with the artist.
- Artwork fabrication, storage and installation per contract.
- Site work necessary for the installation of artwork, including landscape and hardscape improvements not covered by the base budget of a related Capital Project.
- Acquisition of existing works of art.
- Required permits and insurance during the fabrication and installation of the artwork per contract.
- Project consultants and contracted services if related to the commissioning, acquisition or conservation of artwork.
- Artist selection costs, such as artist travel and honoraria.
- Education and outreach, including collateral materials, symposia and special events.
- Publicity for public art projects.
- Curatorial and appraisal services.
- Conservation and maintenance.
- Public art planning.

- Plaques and interpretative signage related to the artwork.
- Other purposes recommended by the Cultural Arts Commission and approved by City Council for the successful implementation of the Public Art Program.

Funds allocated to support the Public Art Program should not be used for:

- Mass produced work, with the exception of limited editions controlled by the artist.
- Artwork not recommended by the Cultural Arts Commission.
- Decorative, ornamental or functional elements that are designed by the architect or landscape architect that has been hired by the City to design the related capital project, if applicable.
- Purchase of existing works of art outside of the selection process.

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STAFFING

The Public Art Program should be staffed by the City Manager's Office. Lead staffing should come from the Assistant City Manager for Administrative and Leisure Services. Over time, the City should consider hiring a part-time to full-time Arts Coordinator for the City that would report to the Assistant City Manager. The Arts Coordinator would provide staff support to the Public Art Program as well as other arts-related activities of the City, including but not limited to Arts Grants and arts-related marketing.

DRAFT

STANDARD PROJECT MANAGEMENT AND REVIEW PROCESS FOR CITY PROJECTS

The following outlines the general steps in the process of commissioning or acquiring (purchasing) a work of art, with an emphasis on the role that the Richardson Cultural Arts Commission, the City Manager's Office and City Council would each play.

THE COMMISSIONING PROCESS

1. DEFINE THE ART OPPORTUNITY

The first step for a public art project is to define the general parameters of the project in an *Individual Project Plan*. An *Individual Project Plan* is an essential tool that documents all aspects of the project and can be used as a reference for all parties involved with managing and approving the project. Each plan would discuss the proposed site, specific goals for the project (including relationship to the master plan and other City plans), a budget, the timeframe, and the methods for community engagement and artist selection.

The City Manager's Office, with input from the Cultural Arts Commission, develops the Individual Project Plan and submits it to the Arts Commission for its recommendation and to the City Council for approval.

2. SELECT THE ARTIST

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

In the first phase, the City would issue a Request for Qualifications to artists. Interested artists submit qualifications packages (generally a cover letter, resume, images of past work with descriptions, and references). Artists can be invited through an open call or by invitation (see Appendix X). An ad-hoc *Art Selection Panel* reviews artist qualifications and selects finalists.

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 is requested, the artist would present a physical representation of the work (rendering, 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 artist Concept Proposals and/or interview artists and *recommend* the selection of an artist for the project to the *Cultural Arts Commission*. The City Department in charge of where the art will be located would also review the Concept Proposal to identify any technical concerns. The Cultural Arts Commission would review this recommendation and make a final recommendation to City Council for approval.

3. EXECUTE THE ARTIST AGREEMENT

The City of Richardson would enter into an agreement with the artist to develop a concept, develop final design documentation, fabricate and install the artwork. The agreement would be *approved* by either the *City Manager* or *City Council*, depending on the size of the contract.

4. REVIEW THE ARTIST CONCEPT

If the artist is selected based upon an interview, then the *Art Selection Panel* would review the selected artist's Concept Proposal and recommend it to the Cultural Arts Commission. The City Department in charge of where the art will be located would also review the Concept Proposal to identify any technical concerns. The Cultural Arts Commission would review the Concept proposal and recommend it to City Council for approval.

5. *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, etc. At this point, the artist may also need 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 to the City Manager's Office for technical review.

The City Manager's Office 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.

6. *OVERSEE INSTALLATION*

The City Manager's Office 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 artist proposal and agreement). City staff would also be involved in coordinating the scheduling of the installation and coordinating with necessary City departments and property owners.

If there are maintenance requirements for the work, the artist will provide detailed instructions to the City Manager's Office. The City will be responsible for ensuring that the maintenance instructions are followed.

7. *OVERSEE MAINTENANCE, CONSERVATION*

Works of art in 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 Arts 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.

THE ACQUISITION PROCESS

In certain cases, the City of Richardson could determine that it is in the best interest of the City to acquire, or purchase, an artwork directly from an artist or from a gallery. The reasons for purchasing a work instead of commissioning would be outlined in the Individual Project Plan.

When the City wishes to consider purchasing an artwork, it should follow the procedures as outlined above, with the following modifications:

2. *SELECT THE ART*

The City Manager's Office would invite artists and/or galleries to submit images and descriptions of existing and available artwork. The information should include the artist's basic qualifications (résumé or bio, portfolio), an image of the artwork, dimensions, materials, date fabricated, condition, provenance and asking price.

An Art Selection Committee would be convened to review the existing work based on the goals and criteria outlined in the Individual Project Plan, and make a recommendation.

Prior to forwarding a recommendation for purchase to the City Council, the City Manager's Office should consider obtaining an independent, qualified appraisal of the fair market value of the artwork and a professional art conservator's report on the condition of the artwork.

3. EXECUTE THE AGREEMENT

The City would enter into an agreement of sale with the seller.

6. OVERSEE INSTALLATION

Depending on the nature of the agreement with the seller, the City may have to take full or partial responsibility for site preparation, design of foundations, landscape and hardscape, shipping and installation.

DRAFT

PUBLIC ART IN PRIVATE DEVELOPMENT

Many of the private development projects in Richardson will offer opportunities to implement the vision, goals, key directions and projects outlined in this Public Art Master Plan. These opportunities should be pursued as the City negotiates development approvals and financial incentives for development projects.

DEVELOPMENT PROJECTS ELIGIBLE FOR CONSIDERATION

Development projects that meet each of the following three criteria should be considered a candidate for public art.

First the project must be either receiving City assistance through an economic incentive agreement or is requesting unique zoning approval.

Second, the project must involve commercial (office, retail, hotel), multifamily residential, mixed-use or institutional (research, hospital, cultural and educational) development. Projects that involve industrial development, religious facilities or automobile-serving land uses (such as auto sales, storage and repair) should not be considered a candidate for public art.

Third, the project is and is at least 75,000 square feet in size.

Any development project that meets the above criteria should be reviewed by City staff to determine whether it includes any opportunities to implement public art projects recommended in this plan — parks, trails, gathering places, platforms for temporary art, streetscape, neighborhood features, iconic art or new media art. If any these opportunities exist, they should be the priority for public art investment. If none of these opportunities exist, then the developer should be encouraged to commission public art that is appropriate to the site and meets the overall goals for public art outlined in this plan.

If a property is sold after an agreement is reached with the City, and the new owner develops under that agreement, the public art portion of that agreement shall be binding on the new owner. This provision should be recorded in any development approval concerning public art.

FINANCIAL EXPECTATION

The guidelines for the financial expectations for public art take into account both the scale of the development and the type of development that is occurring. Based on this, we propose an expectation of \$0.75 per square foot for buildings (commercial, residential, retail, institutional, mixed-use) of less than 200,000 square feet and \$0.50 per square foot for projects 200,000 square feet or more and \$25.00 per parking space for parking structures (whether self-standing or integrated), with a maximum of \$500,000 per building. In addition, if the developer is developing a park that will be donated to the City or maintained as a City park, the developer will commission public art for that park, or will develop an agreement with the City for the City to manage the commissioning process. The budget for public art in privately developed parks will be no less than one percent of the total design and construction budget for the park, with a minimum of \$50,000.

For multi-phase or multi-building developments, this expectation would be calculated on a building-by-building basis, though funds could be aggregated within the larger master planned development to create a project of larger impact.

OTHER EXPECTATIONS

Richardson's priority is for the public art commissioned by developers to reflect the vision, goals and opportunities outlined in this plan. Therefore, their projects should follow the goals for the various types of projects set forth elsewhere in this plan.

- **Commercial Expression.** Public art projects cannot include any form of commercial expression, including logos, color or audio motifs, slogans, themes or any other components that are suggestive of a commercial entity's identity, branding or marketing. The only exception is a logo indicating the sponsorship of a project, on signage or digital media that identifies the project. Public art projects cannot be seasonal or thematic displays (e.g., lights related to holidays or fundraising causes).
- **Duration.** Public art created as a part of a development project should remain for the life of the development. Conversely, a developer can create a permanent location for changing art, and endow or provide ongoing funding to a cultural institution to program that location with changing artworks.
- **Architectural Integration.** Public art can be integrated into the architectural design or ornamentation of a building. In all cases, architecturally integrated art should be visible to the public, generally by incorporation into facades visible from major streets or public spaces, or at public entryways.
- **Landscape or Plaza Integration.** In the event that a development project includes a publicly accessible outdoor space, public art can be incorporated into the design of that space. The goal should be to integrate the public spaces (visually, functionally, or through programming) into the broader public realm, and for the public art to support that. The art project must be visible and easily accessible from a public street not behind or between buildings or in semi-private areas like courtyards or upper-level spaces. The space, and the art, must be designed to provide full benefit to the entire community, not just the users of the property.
- **Streetscape Integration.** Public art integrated with streetscape design should be encouraged only to the extent that it supports the goals and recommendations of Area Plans that relate to that section of the city.
- **Indoor Art.** Interior art in private buildings, even in semi-public gathering places like atria or lobbies, should not be construed as fulfilling any agreement for providing public art as a benefit or amenity.

DRAFT

REVIEW PROCESS FOR PUBLIC ART IN PRIVATE DEVELOPMENT

The commissioning of public art as part of private development will generally be led by the developer, with final approval by the City. Artists should be selected through a competitive process, facilitated by an arts professional such as a curator or a public art consultant. The commissioning process should follow the steps outlined below.

1. DEFINE THE OPPORTUNITY

The identification of opportunities for public art should begin at the planning level. Guidance should come from this master plan, as well as area plans or corridor plans, which should call out areas where the public art projects recommended in this plan — such as parks, gathering places and streetscapes — might emerge. Public art recommendations in previously adopted plans, such as the West Spring Valley Study, should also be considered when development occurs in those areas.

The City's intake review of development proposals should include an evaluation of whether there are any general or specific opportunities for implementing projects recommended in the Public Art Master Plan within the context of the development. If there are, the City should engage the developer in a conversation about incorporating this public art into their projects. The staff recommendations should be forwarded to the Cultural Arts Commission for advice before the project is given its entitlements. Public art agreements should be recorded in both the development entitlements and any economic development agreements.

Once the developer is ready to embark on the commissioning process, they will develop an Individual Project Plan that will include goals, artist scope, selection method, budget and timeline. The Individual Project Plan will be reviewed and approved by the City Manager's Office. The plan will also be shared with the Cultural Arts Commission.

2. SELECT THE ARTIST

The developer takes the lead on selecting the artist, based upon the artist's qualifications or credentials and the goals and scope of the project outlined in the Individual Project Plan.

The developer submits their selection to the City Manager's office for approval. The City Manager's office will seek the input of the Cultural Arts Commission in the review of the selected artist, and will use the approved Project Plan and the Criteria for Review in this plan as the basis of their review.

3. EXECUTE THE ARTIST AGREEMENT

The developer executes an agreement with the selected artist for design, fabrication and installation of the artwork. This agreement should follow best practices with regard to the Visual Artists Rights Act of 1990 and should allow for reproduction rights to the City of Richardson for non-commercial purposes.

4. REVIEW THE CONCEPT

The artist develops a Concept Proposal, including a physical representation of the work, a written project description, a description of materials and fabrication techniques, expectations regarding site preparation and infrastructure needs, a detailed budget and timeline. Once the Concept Proposal is approved by the developer, it is submitted to the City Manager's Office for approval. The City Manager's office will seek the input of the Cultural Arts Commission in the review of the Concept Proposal, and will use the approved Individual Project Plan and the Criteria for Review in this plan as the basis of their review.

5. MONITOR FINAL DESIGN AND FABRICATION

The developer will monitor the final design and fabrication of the artwork by the artist and his/her contractors and delivery of the art to the site. The City should visually inspect or request images of the art in progress or before it is delivered for installation.

6. OVERSEE INSTALLATION

The developer and selected artist will oversee installation of the artwork. The developer is responsible for securing any necessary permits. The developer will include appropriate signage that includes the title, artist and year of the artwork. Installation should be complete within 180 days of receiving Certificate of Occupancy.

Upon installation, the developer submits to the City Manager's Office:

- Documentation of the work on-site, including digital photographs with attributions, diagrams of any structural support systems (in case the piece must be moved), artist, title, medium, dimensions, year of completion, brief description of the work of art, ownership and funders, address of building with which the work of art is associated, and contact person in case of any future questions about the work of art.
- Maintenance plan including the artist's recommendations/requirements for regular maintenance (e.g., bronzes need annual waxing), and exceptional maintenance if the piece is damaged.
- Final cost of the art.

7. OWNERSHIP, MAINTENANCE AND CONSERVATION

The property owner retains title to artworks that are placed on the owner's property; the City retains title to artworks placed in public right of way. The property owner is responsible for maintenance of artworks that they own. The artist should supply the property owner with a materials list and maintenance protocol.

- If a property owner removes from view an artwork provided as a public amenity, the property owner must make a payment to the City equal to the amount of the original artwork to support public art.
- If a property is sold after the artwork is installed, the obligations regarding public art must be transferred to the subsequent property owner, or the owner must pay for the relocation / de-accessioning of the artwork as approved by the City.

REVIEW PROCESS FOR GIFTS AND LOANS

Cultural institutions, private individuals, foundations, corporations or other organizations may wish to give or loan to the City of Richardson work or works of art for public display.

Gifts and loans can be a great way to enrich Richardson's public spaces. However, it is important to consider carefully whether the gift or loan meets the vision of the Public Art Program and ensure that the related costs and risks of the gift or loan are understood.

The City Manager's Office and other relevant City Departments and the Cultural Arts Commission should review and make recommendations regarding the acceptance and display of gifts and loans of works of art. The Cultural Arts Commission may choose to include additional stakeholders in the review process by establishing an ad hoc review committee.

PROPOSAL REQUIREMENTS FOR GIFTS AND LOANS

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

1. Drawings, photos and written descriptions of the artwork. This should include size, colors, weight, materials, and any information that will establish that the item has the requisite physical integrity to be placed on public display and withstand exposure to the natural elements.
2. An explanation of how the artwork supports Richardson's vision for public art established in the master plan.
3. Background on the artist (resume or bio).
4. The proposed location for the installation.
5. The method of display, and required site improvements (i.e.: hardscaping, landscaping, buildings, utilities, security devices, anchoring, etc.).
6. Cost estimates for installing the artwork, including but not limited to site improvements, foundations, landscaping, seating, lighting and other improvements and the funding source to cover these costs.
7. Written explanation of legal issues, including but not limited to, certifying the current legal owner of the artwork and, the existence of any copyrights, patents or other title rights in or to the artwork; and an explanation of any conditions or limitations on the donation of the artwork.
8. The estimated fair market value of the artwork.
9. A condition report, an estimate of ongoing maintenance and conservation costs, and the funding source to cover these costs.
10. The anticipated date(s) for the gift or loan to occur.
11. Any additional information the City deems necessary or appropriate.

ACCEPTANCE OF GIFTS AND LOANS

For permanent gifts and for loans that would be on display for ninety days or more, the recommendations from City Manager's Office and Cultural Arts Commission regarding acceptance of the gift or loan would be forwarded to City Council for approval. For loans of ninety days or less, the City Manager's Office will have final approval.

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

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CRITERIA FOR REVIEW

CITY PROJECTS

CRITERIA FOR EVALUATING ARTIST QUALIFICATIONS

When evaluating artist qualifications for a city-commissioned public artwork, the Art Selection Panel should consider the following criteria. Additional criteria could be developed based upon the specific needs of the project.

- Artistic excellence and innovation as demonstrated by the artist's past work.
- The capability of the artist to develop a project that is consistent with the vision for public art in Richardson and specific project goals outlined in the Request for Qualifications.
- A demonstrated understanding of and interest in creating work for the specific site.
- Established proficiency in the use of materials appropriate for a public installation.

CRITERIA FOR AESTHETIC REVIEW OF ARTIST CONCEPT PROPOSALS

When evaluating artist Concept Proposals for a city-commissioned public artwork, the Art Selection Panel should consider the following criteria. Additional criteria could be developed based upon the specific needs of the project.

- The concept demonstrates artistic excellence, maintaining high quality, innovation, creativity and clarity of vision.
- Overall understanding of the project and the ability of the Concept Proposal to respond to its goals.
- A clear understanding of the site, including how the artwork will be set into the physical environment.

CRITERIA FOR TECHNICAL REVIEW OF ARTIST CONCEPT PROPOSALS

When conducting a technical review of Artist Concept Proposals, City staff should consider the following criteria. Additional criteria could be developed based upon the specific needs of the project.

- Capacity to meet all safety and maintenance requirements as agreed upon by the City of Richardson.
- Feasibility of the Concept Proposal to satisfy the budgetary limits set forth by the City of Richardson.
- Availability to meet the project timeline.
- Consideration of all stages of fabrication and installation.
- Consideration of site issues such as permitting, installation staging, and availability of electrical or other utilities.
- Positive track record of delivering quality projects on schedule and on budget, as determined by past work and references from previous clients.

PRIVATE DEVELOPMENT PROJECTS

CRITERIA FOR EVALUATING ARTIST QUALIFICATIONS

The City Manager's Office and Richardson Cultural Arts Commission should use the following criteria to approve the artist selected for a private development public art project:

- Meets the definition of Artist, as defined in this Public Art Master Plan.

- Demonstrates artistic excellence, innovation and originality as represented in past work.
- Demonstrates capacity for working in media and with concepts appropriate to the project goals and site.
- 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.

CRITERIA FOR EVALUATING ARTIST CONCEPTS

The City Manager’s Office and the Richardson Cultural Arts Commission should use the following criteria to approve the Concept Proposal for a private development public art project:

- Follows the principles and guidelines articulated for public art in private development outlined in this master plan.
- Demonstrates excellence in aesthetic quality, workmanship, innovation and creativity.
- Demonstrates appropriateness in scale, form and is of materials/media suitable for the site.

GIFTS AND LOANS

TECHNICAL REVIEW CRITERIA FOR GIFTS AND LOANS

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

- **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?
- **Costs.** Has the donor documented that the costs associated with the artwork have been adequately anticipated and can be met?
- **Safety and Liability.** Is artwork durable? Does it pose any safety or liability concerns?
- **Maintenance and Conservation.** Are the anticipated maintenance and conservation needs documented, and can they be met?
- **Availability of Site.** Is the proposed site available for the installation of artwork? Are necessary electrical, plumbing or other utility requirements defined and available?
- **Timing.** Is there sufficient time for the normal review process by the City and the Arts Commission?

AESTHETIC REVIEW CRITERIA FOR GIFTS AND LOANS

The Cultural Arts Commission should review the proposed gift or loan for aesthetic and site considerations. When reviewing the work the Cultural Arts Commission should take into account the following:

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

PUBLIC ART WAIVERS

In certain areas of Richardson, the City may desire to have public art integrated into the pedestrian environment and urban streetscape in a fine-grained manner. In some circumstances, this may come into conflict with existing City zoning codes or design standards. In such cases, the City should be able to issue a waiver from such code.

For this to occur, there should be an underlying finding that the provision of public art in lieu of conformity with standard forms of development accords with the City's vision for integrating public art in public spaces. There would also need to be a review and approval process embedded in the Zoning Code. There would also need to be an advisory review, by the Cultural Art Commission, of the public art for which the waiver is being sought, and a technical review by the engineering department for items affecting public right of way, drainage areas, or utilities.

Public art waivers should be considered on a case-by-case basis. Waivers should be considered for zoning and design guidelines related to:

- Blank walls and transparency
- Parking garage facades
- Outdoor amenity spaces
- Build-to-zones and building setbacks
- Corner treatments
- Projections, such as awnings and canopies
- Street infrastructure elements (sidewalks, lighting, seating, paving, crosswalks, landscaping in the right of way)
- Stormwater elements, if alternative compliance with any applicable stormwater requirements can be identified

Waivers are intended for relief from zoning requirements and design guidelines only to the extent necessary to accommodate public art as an alternative form of complying with the overall intent for the pedestrian environment and the findings of that section of the code; they are not intended to provide a blanket exemption from the underlying zoning requirements or design guidelines.

Any public art created in a circumstance for which a waiver is sought shall comply with the expectations described above, related to the definition and selection of artist, commercial expression and maintenance.

REVIEW OF MURALS

The City of Richardson currently administers murals through its signage regulations (Ord. No. 3885, § 1, 9-24-12), which defines and regulates murals as signage. To encourage the creation of murals as public art in Richardson, the City should amend the signage regulations to allow for the approval of murals as art projects, and not as signage, thus exempting mural from the square footage limitations outlined in the current regulations. The changes should include the following components.

The signage regulations should include the following definition of murals: A picture or graphic representation applied to an exterior wall which: 1) does not contain logos or names of any business entity; and/or 2) does not illustrate any activities, merchandise or services of the business occupying the building of which the mural is applied. Murals can be created in a variety of media, including paint, mosaic, tile, glass or resin, stone or metal relief. A mural shall not include sculpture or moving parts, nor internal illumination or light as neither a media, nor any of the effects listed in Section 18.5(4) of Chapter 18. Sign Regulations of the City of Richardson Code of Ordinances. A mural must have a sponsor who is committed to taking care of it.

The signage regulations should further include locational and performance criteria. Murals should only be allowed on commercial, institutional or industrial properties, and should be located at least 150 feet away from the nearest residential structure and the residential-zoned property, unless located in a mixed use development. Murals can be lit, but lighting must be directed towards the mural and not upward and not outward, and if a lighted mural faces a residential structure or residential-zoned property, the lighted mural should be screened from the adjacent property. Murals cannot include and obscene, indecent or immoral matter.

The City Manager's Office will make the determination if an applicant's project meets the definition of mural. The sponsor of the mural should submit an application that outlines the location of the mural, identifies the artist, provides a description of the project (including a rendering), and outlines responsibility for repairing and maintaining the mural. This information should be sufficient for the staff to make a determination that the project meets the definition of artist, does not include commercial expression, and meets other definitions of a mural. If unclear, City Manager's Office could seek the review of the Cultural Arts Commission in making the determination.

If murals conflict with the zoning code in any way, they should seek a zoning waiver as outlined elsewhere in the plan. Build-ons (extensions over the roofline) must meet the building code.

COORDINATION OF RICHARDSON'S EXHIBITION SPACES

The City of Richardson hosts art exhibition spaces at the Eisemann Center, the Richardson Public Library, and the Heights and Huffhines Recreation Centers. Exhibitions at the Eisemann Center are organized by Eisemann Center staff, at the Library by Library staff, and at the Recreation Centers by Parks and Recreation Department staff. These exhibition spaces often feature work by local and regional artists, and are at times curated by local and regional arts organizations.

The City should continue to allow exhibitions to be organized by the host City Department, though the City should ensure that each space maintains high exhibition standards in terms of the quality of the work and the professionalism of the installation. The City should also ensure that exhibition agreements and related fees and requirements are made standard throughout the different departments, with the exception of the Eisemann Center. The City Manager's Office and Cultural Arts Commission should be made aware of planned exhibitions to ensure that there is awareness of what is being exhibited between these spaces. City Departments should also be made aware that the Arts Commission can be a resource for reviewing proposals, reaching out to artists and arts organizations, and promoting exhibitions.

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COLLECTION MANAGEMENT

The City of Richardson should adopt documentation practices and policies for the conservation and maintenance of artworks, and the process for de-accessioning or relocating artworks in the City's collection. The City should ensure that the Public Art Collection is properly maintained and preserved, that a periodic assessment of conservation needs is made, and that proper records regarding the works in the collection are kept. The Cultural Arts Commission will review and approve the de-accession or relocation of works in the City's Collection, using a strict set of criteria subject to final approval by City Council.

DOCUMENTATION OF THE COLLECTION

An important aspect of collection management and, ultimately, long-term maintenance of the Richardson Public Art Collection is keeping accurate, up-to-date records. The main aspects of this are identifying the project on-site, keeping accurate records for each project, and maintaining a comprehensive inventory of the collection. The City should develop proper documentation for existing works in the City's Collection and develop documentation protocols for new projects.

PROJECT IDENTIFICATION

Each artwork 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.

PROJECT RECORDS

Files for all projects should be kept in a centralized location with the City Manager's Office. The file should contain information such as a copy of the artist contracts, a copy of project correspondence and public records, the maintenance instructions provided by the artist and subsequent conservation records, documentation of the design fabrication process, fabrication and installation photos, and media clippings.

PUBLIC ART INVENTORY

The City Manager's Office should maintain a full and centralized inventory or database of its public art. This inventory will include information such as:

- Name of artist
- Title of work
- Location (kept in a format compatible with the City's GIS system)
- Year completed/installed
- Owner of work
- Media
- Dimensions
- Budget/cost and source of funds
- A brief description of the work suitable for publication
- Maintenance and conservation needs as defined by the artist and conservation assessments
- Schedule of maintenance or conservation needs
- Conservation history
- A unique number assigned to each work of art that can be used for cross-referencing with hard files and other digital files.

CONSERVATION AND MAINTENANCE OF THE COLLECTION

Public art is a community asset that should be properly conserved and maintained. The City should undertake conservation and routine maintenance to preserve its Public Art Collection in the best possible condition. To assist in the maintenance and conservation of the Richardson's Public Art Collection, information regarding the conservation and

maintenance needs on each work, borrowed or owned outright by the City should be kept on file with the City. Works of art on loan should be maintained in accordance with the requirements of, and in collaboration with, the lender.

CONSERVATION

Conservation is the regularly scheduled examination, documentation, treatment and preventative care of public art conducted by a professional art conservator.

The City will regularly conduct, or hire a professional conservator to conduct, a survey of the condition of each work in the City's Collection and make recommendations for conservation, cost estimates, and a recommended schedule for implementation.

In addition, the City will take steps to identify conservation needs prior to the fabrication and installation of new works. The City will 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. For commissioned works, artist should provide the City with a worksheet that identifies the conservation and maintenance needs of the work, including the frequency, methods and materials recommended.

ROUTINE MAINTENANCE

Routine maintenance is the care of public art that does not require specialized expertise (i.e.: dusting, washing, lubrication of moving parts). If indicated by the artist as part of the maintenance and conservation worksheet, routine maintenance can generally be managed by the City Department that maintains the facility and/or site where the art is located. The City Department should not conduct any non-routine maintenance, as indicated on the maintenance and conservation worksheet, or conservation unless requested by the City Manager's Office. The Department responsible for maintaining the facility where the art is located should notify the City Manager's Office immediately if an artwork is damaged or stolen, or if the City Department plans to move the artwork or in any way alter its site. Any work that is recommended for relocation or de-installation would be subject to the de-accession policy.

Works of art should be maintained in a manner outlined in the above-mentioned maintenance and conservation worksheet, appropriate to the medium and characteristics of the artwork, and in accordance with the Visual Artists Rights Act of 1990.¹

DE-ACCESSION AND RELOCATION OF ARTWORKS IN THE COLLECTION

It shall be the City's policy to ensure the ongoing integrity of the artwork and the site for which it was created, to the greatest extent feasible, in accordance with the artists' original intentions and consistent with the rights afforded by the Visual Artists Rights Act of 1990.

However, from time to time, there will be circumstances in which the City will want to consider de-accessioning and removing an artwork, or relocating an artwork.

The Cultural Arts Commission shall review any proposal for de-accession or relocation of an artwork. Consideration of de-accession shall involve the same degree of careful review as a decision to commission a work of art. Decisions will be informed by professional judgment and be made in the interests of the public.

¹ 17 USC § 106A - Rights of Certain Authors to Attribution and Integrity

PROCEDURE

1. The City should not remove any artwork from the site for which it was selected, nor remove it from display, without prior review by the Cultural Arts Commission.
2. The Cultural Arts Commission shall review the circumstances surrounding the proposed de-accession, relocation or removal. The Cultural Arts Commission may choose to hold a public meeting for the purpose of gathering community feedback on a proposed de-accession, relocation or removal or gather community input through other methods.
3. The Cultural Arts Commission may recommend de-accession, relocation or removal of a work of art for any of the following conditions:
 - The condition or security of the artwork cannot be reasonably guaranteed;
 - The artwork requires excessive maintenance or has defaults of design or workmanship and repair or remedy is impractical or unfeasible;
 - The artwork has been damaged and repair is impractical or unfeasible;
 - The artwork endangers public safety;
 - Significant changes in the use, character, or design of the site have occurred which affect the integrity or relevance of the work;
 - Significant adverse public reaction has been documented over an extended period of time (a minimum of three years);
 - The work is of inferior quality or is judged to have little aesthetic and/or cultural value;
 - A suitable location for the artwork has been identified that better satisfies the original goals of the project; or
 - The artist requests removal due to concerns listed above.
4. During the review process, unless there is imminent danger to the public, the artwork shall remain accessible to the public in its original location.
5. The Cultural Arts Commission will make a decision and forward it to the City Council. De-accession, relocation, or removal requires the approval of the Cultural Arts Commission and City Council.
 - The City Manager's Office should make a good faith effort to notify the artist that his or her work is being considered for de-accession.
 - If the artwork is site-specific, the City Manager's Office should make a good faith effort to notify the artist that his or her work is being considered for relocation.
6. De-accession, relocation or removal of artwork shall be done in a manner that complies with all other applicable City, state and federal procedures, policies and regulations. For example, de-accession, relocation and removal actions must comply with applicable procedures and laws relating to the disposition of City property and with laws protecting artists' rights, such as the Visual Artists Rights Act.
7. Proceeds from the sale of any de-accessioned artwork will be used to support the Public Art Program.

ROLES AND RESPONSIBILITIES

CITY COUNCIL

The Richardson City Council consists of seven people: the Mayor, two at-large seats and four place seats. All members of the City Council are elected at-large by voters. All City Council seats carry two-year terms; term limits are limited to 6 terms. Council members are responsible for hiring the City Manager, appointing the City Attorney, City Secretary, Municipal Court Judges, City Health Officer and citizens to the City's boards and commissions. The Council is also responsible for passing City ordinances, planning for capital improvements, issuing and selling municipal bonds, purchasing and selling property, establishing City departments, determining City services, approving the annual budget, and setting the City's tax rate.

ROLES

- Appoints members to the Cultural Arts Commission.
- Ensures Percent for Art funds are outlined in the City Bond Program.
- Allocates a portion of HOT funds to public art.
- Approves Annual Work Plan and Budget.
- Approves Individual Project Plan.
- Approves artist Concept Proposal.
- Approves contracts over \$50,000
- Approves gifts and loans longer than 90 days.
- Approves the Public Art Master Plan, and any related polices or ordinances.

CITY STAFF

The success of the Public Art Program will rely on the efforts of Richardson's City staff. Leadership and day to day management of the Public Art Program will come from the City Manager's Office. The City Manager's Office also plays a key role in negotiating public art participation by private developers. The City Department that manages the site where a public artwork is located or being commissioned for (sometimes referred to in this plan as the "Host Department") also plays a role during the commissioning process, and in the long-term maintenance of the work. The Development Services Department also plays a key role in ensuring that City plans incorporate public art recommendations and that public art plans are consistent with other city planning efforts.

ROLES

The following are the key management roles of the City Manager's Office related to the Public Art Program.

- Acts as liaison to other City staff regarding the development of public art projects.
- Develops the Annual Work Plan and Budget, with input from the Cultural Arts Commission, and submits it to City Council through the City's annual budgeting process.
- Based on the approved Annual Work Plan, develops Individual Project Plans for review and approval by the Arts Commission.
- Facilitates the management of public art projects, including budgeting, scheduling, artist selection processes, community engagement processes, contracting and design / fabrication / installation oversight.
- Coordinates with City Manager's Office, Development Services Department staff and Community Services Department staff in regard to public art projects incorporated into private development.

- Consults with the Development Services Department on planning initiatives related to public art.
- 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 Commission, City Council and other stakeholders.
- Review the Public Art Master Plan five years after adoption and make recommendations to the Cultural Arts Commission and the City Council on any refinements to this plan.

RICHARDSON CULTURAL ARTS COMMISSION

The Richardson Cultural Arts Commission was established in 1966 to “serve as the advisory board to the city council and the city management in matters involving the promotion of close cooperation between the city and private citizens, institutions and agencies interested in or conducting activities relating to the arts.”²

ROLES

- Reviews and recommends the Annual Work Plan and Budget for approval.
- Reviews and approves Individual Project Plans.
- Reviews the Concept Proposals recommended by Art Selection Panels and recommends approval to City Council.
- Conducts aesthetic review of proposed gifts and loans of public art.
- Recommends de-accession of public art to City Council.

ART SELECTION PANEL

An ad hoc panel of the Cultural Arts Commission that reviews artists’ qualifications and artist concept proposals and makes recommendations to the Arts Commission regarding artist selection.

Comprised of a mix of project stakeholders. Should include people with a close connection to the site (neighbors, users) as well as local or regional artists and arts professionals.

ROLES

- Review artist qualifications and select finalists.
- Review artist concepts/interview artists and recommend final selection.
- Review and recommend approval of artist concept.

² Code 1966, § 2-30