

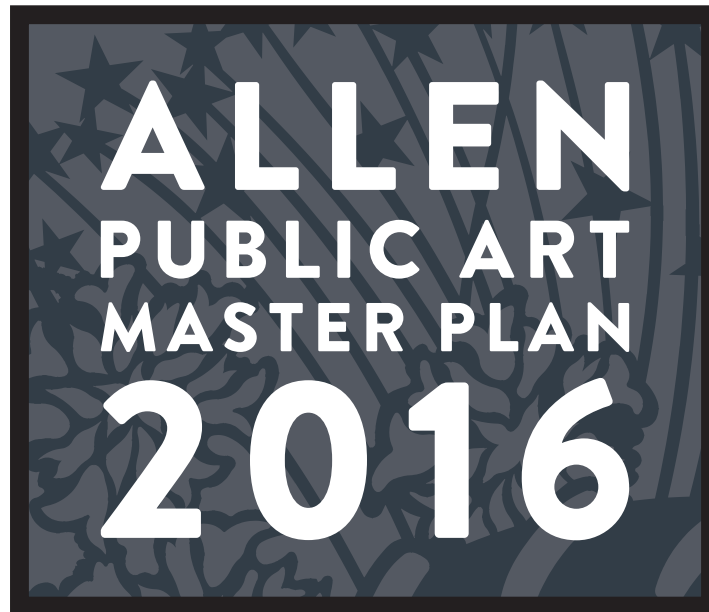


ALLEN
CITY
HALL

ALLEN
PUBLIC ART
MASTER PLAN
2016



CITY OF ALLEN

A square graphic with a dark blue background and a black border. The background features a faint, repeating pattern of stars and stylized figures. The text is centered and reads:

ALLEN

PUBLIC ART

MASTER PLAN

2016

MAY 24, 2016

PREPARED BY:

Meridith C. McKinley / Via Partnership



CITYOFALLEN.ORG/PUBLICART





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

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

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I. EXECUTIVE SUMMARY

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

VISION

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

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

A NEW APPROACH TO PROJECTS

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

Contribute to Allen's Identity as Welcoming and Unique

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

Activate Community Gathering Places

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

Bring Character and Creativity to Everyday Places

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

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

UPDATED IMPLEMENTATION GUIDELINES

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

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

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

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



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

II. INTRODUCTION

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

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

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



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

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

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

III. ALLEN PUBLIC ART: VISION AND MISSION

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

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

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

VISION

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

This vision builds upon three central ideas:

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



MISSION

Public Art Allen:

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

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

IV. INVENTORY OF OPPORTUNITIES

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

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

CONTRIBUTE TO ALLEN’S IDENTITY AS WELCOMING AND UNIQUE

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

Siting Strategies

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

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

Process

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

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

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

Upcoming Opportunities

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

Governor's Community Achievement Award / Allen Drive Overpass

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

Montgomery Road Roundabout

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

ACTIVATE COMMUNITY GATHERING PLACES

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

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

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

Siting Strategies

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

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



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

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

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

Process

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

Upcoming Opportunities

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

Molsen Farm

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

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

Watters Branch Community Park Phase 2

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



Allen Public Library

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

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

BRING CHARACTER AND CREATIVITY TO EVERYDAY PLACES

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

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

Siting Strategies

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

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

Process

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

Upcoming Opportunities

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

Rowlett Creek Community Park Recreation and Athletic Center

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

Allen Public Library

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

Fire Station No. 6

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

Trail Tunnels

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

PRIORITIZING OPPORTUNITIES

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

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

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

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



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

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

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

STRATEGIES FOR PUBLIC ART IN PRIVATE DEVELOPMENT

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

Growth Area 1 – State Highway 121 Corridor

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

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

Growth Area 2 – Twin Creeks Urban Center

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

Growth Area 3 – Watters Creek

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

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

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

Growth Area 4 – McDermott Land

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

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

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

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

Growth Area 5 – Central Business District (CBD)

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

U.S. Highway 75 Corridor

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

Pedestrian-Oriented Retail and Mixed-Use Development

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



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

V. COMMUNICATIONS AND COMMUNITY PROGRAMS

COMMUNICATIONS AND COMMUNITY PROGRAMS GOALS

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

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

MESSAGE AND IDENTITY

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

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

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

CATALOG OF THE COLLECTION

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

PROJECT-SPECIFIC COMMUNICATIONS STRATEGY

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

COMMUNITY PARTNERSHIP PROGRAMS

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

VI. PUBLIC ART IMPLEMENTATION GUIDELINES

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

DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

Brad Goldberg, *Cisterna*, 2006,
Montgomery Farm

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

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

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

ROLES AND RESPONSIBILITIES

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

Allen City Council

Roles and Responsibilities

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

Public Art Committee

Composition

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

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

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



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

Roles and Responsibilities

The Public Art Committee shall have the following responsibilities.

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

Artist Selection Panels

Composition

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

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

Roles and Responsibilities

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

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

Allen Public Art Staff

Roles and Responsibilities

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

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

The Allen Public Art Program Coordinator has the following responsibilities.

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

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



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

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

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

Project Managers

Roles and Responsibilities

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

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



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

SOURCES AND USES OF FUNDS

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

Percent for Art

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

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

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

Community Development Corporation

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

Grants

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

Private Fundraising

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

General Fund

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

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

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

Uses of Project Funds

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

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

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

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

Art Projects Account

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

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

PLANNING TOOLS

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

Public Art Work Plan

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

The Work Plan should specifically address:

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

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

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



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

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

Annual Report to City Council

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

Project Plan

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

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

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

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

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

Other City Plans

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

ARTIST SELECTION

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

Artist Selection Guiding Principles

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

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

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

Artist Eligibility

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

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

Methods of Solicitation

Open Competition

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

Invitational

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

Direct Selection

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

Direct Purchase

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

Pre-Qualified Artist Roster

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

Artist Selection Panels

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

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

Basis of Selection

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

Review of Qualifications

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

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



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

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

Review of Concept Proposals

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

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

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

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

Artist Interviews

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

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

When interviewing artists, the following criteria should be considered:

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

RECOMMENDED ARTIST SELECTION PROCESS

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

REVIEW ARTIST QUALIFICATIONS

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

Staff presents artist qualifications to the Artist Selection Panel.

Panel chooses one of the following:

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

REVIEW OF ARTIST PROPOSALS OR INTERVIEWS

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

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

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

PREPARATION OF CONTRACT AND PRESENTATION TO CITY COUNCIL

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

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

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

PROJECT IMPLEMENTATION

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

Artist Contract

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

Concept Proposal (interviews only)

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

Final Design and Engineering

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

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

Fabrication of Artwork

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

Installation of Artwork

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

Dedication, Submittal of Project Documentation and Project Closeout

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

STEP	OUTCOME	RESPONSIBILITIES
1. Artist Contract	Agreement between the artist(s) and the City outlining scope of work, fee, schedule and relevant terms and conditions.	<ul style="list-style-type: none"> • Prepared by Allen Public Art staff in consultation with selected artist and Project Manager (if applicable). • Approved by City Council over a certain threshold. • Signed by City Manager.
2. Concept Proposal	Approved Concept Proposal (if no already prepared through selection process).	<ul style="list-style-type: none"> • Allen Public Art staff coordinates kickoff meeting and stakeholder input. • Artist develops design and presents it to the PAC for approval. • Project Manager and project architect (if applicable) participate in kickoff and review final Concept Proposal.
3. Final Design and Engineering	Approved final design and engineering drawings.	<ul style="list-style-type: none"> • Artist prepares, or oversees the preparation of the necessary drawings and documents. • Allen Public Art staff coordinates review by appropriate offices, including the Project Manager and project architect (if applicable). • Significant changes from the initial Concept Proposal must be review by the PAC and the City and approved in writing.
4. Fabrication of Artwork	Complete fabrication of the artwork.	<ul style="list-style-type: none"> • Artist fabricates or oversees fabrication of the artwork. • Allen Public Art staff receives periodic updates and milestone reviews.
5. Installation of Artwork	Complete installation of the artwork.	<ul style="list-style-type: none"> • Artist oversees installation of artwork. • Artist works with Project Manager to schedule and coordinate with contractors.
6. Dedication, Documentation, Closeout	Community celebration of artwork, documentation on file, and all payments made.	<ul style="list-style-type: none"> • PAC and staff plan dedication, install plaque. • Allen Public Art staff receives documentation from artist. • Allen Public Art staff facilitates final acceptance of artwork. • Final payment made to artist.

PUBLIC ART IN PRIVATE DEVELOPMENT

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

Options for Supporting Public Art

Developer wanting to support public art have different options.

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

Expectations

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

Commercial Expression

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

Architectural Integration

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

Landscape or Plaza Integration

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

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

Streetscape Integration

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

Recognition

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

GIFTS OR LOANS OF ARTWORK

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

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

Proposal Requirements for Gifts and Loans

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

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

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

Technical Review Criteria for Gifts and Loans

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

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

Aesthetic Review Criteria for Gifts and Loans

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

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

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

COLLECTION MANAGEMENT

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

Maintenance

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

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

Conservation

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

Record Keeping

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

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

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

De-accession and Relocation

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

Procedure

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

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

APPENDIX A SURVEY RESULTS

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

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

Value	Percent
Yes	63.5%
No	36.5%

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

Please click on each image that you recognize.

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

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

• Ducks at Watters Creek (39)

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

• Rail Ladder Fire (37)

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

• Cisterna (15)

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

• Blackland Prairie Song (14)

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

• Out of the Park (boy) (14)

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

• Jazz Medley (9)

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

• Stratum (9)

- + Natural movement
- + Water feature

• **A is for Allen (9)**

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

• **Oceano (5)**

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

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

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

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

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

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

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

Other:

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

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

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

Other:

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

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

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

Other:

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

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

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

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

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

11. What is your zip code?

Zip	Count
75002	150
75013	98
Other	28

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

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

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

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

14. What is your age? (optional)

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

APPENDIX B ALLEN PUBLIC ART COLLECTION

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

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

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

