# PUBLIC ART MASTER PLANNING FOR SMALL TOWNS:

# A STUDY IN PILOT POINT, TEXAS

by

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# ABSTRACT

## PUBLIC ART MASTER PLANNING FOR SMALL TOWNS: A STUDY IN PILOT POINT, TEXAS

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This design thesis explores the development of a public art master plan as a tool for small towns to address issues and opportunities in their communities. This exploration was undertaken through the study and design of a proposed public art master plan for the small town of Pilot Point, Texas. A public art master plan can empower communities to embrace art as a unique and vital resource to help shape and reflect the community's cultural identity while leveraging the arts for economic development and other benefits that enhance quality of life (Markusen & Gadwa, 2010). While public art master plans are more common in larger cities with population over 100,000, dedicated planning staff, and large capital expenditure programs, this study demonstrates that small towns can utilize this tool to the benefit of their communities (American for the Arts, 2017).

A multimethod research approach was employed in this thesis. (Sommer & Sommer, 2002). A literature review on the history, benefits, and other aspect of public art master plans is discussed. Next a review of comparable arts master plans is conducted to understand generally accepted components, strategies, and objectives. Data was collected and documented through an engagement and study with the town of Pilot Point, Texas, to design and create a proposed public

art master plan. This study consisted of a series of meetings, community engagement events, and a data collection questionnaire. Finally, interviews with landscape architect experts were conducted to gather expert data on public art master planning with an emphasis on addressing issues facing small towns and opportunities that might be unique to small towns.

The analysis and findings from the research were used to inform the design of a proposed public art master plan for the city of Pilot Point. Through engagement with the community, goals and strategies were developed to utilize public art in order to address identified current and potential future issues with an eye towards improving the overall experience of living in and visiting the town. For example, Pilot Point is proud of its history and the quality of life they have developed and are hopeful that by creating a public art cultural framework as part of the public art master plan, future works of art can help capture and convey these feelings to an expanding population, and add to the sense of place cultivated by the community. This study documents the process on how to develop a public art master plan with the intent that other small towns can apply this process to their own site-specific set of issues and opportunities in order to embrace art as a means to achieve beneficial goals that enhance the livability and attractiveness of their communities.

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# CHAPTER 1: INTRODUCTION

## 1.1 Introduction

Public art master planning is a tool used by landscape architects and city planners to empower communities to embrace art as a unique and vital resource to help shape and reflect the community's cultural identity while leveraging the arts for economic development and other benefits that enhance quality of life (Markusen and Gadwa, 2010). Traditionally arts plans have been within the realm of large cities with populations over 100,000, large budgets, and large capital expenditure budgets, however smaller cities and towns are recognizing that public art can also play a role in adding to the attractiveness and quality of life of a community which can be experienced by residents and by visitors alike (Americans for the Arts, 2017). Through thoughtful planning and development, public art can empower small towns to utilize art to tackle economic, social, and environmental goals.

The impetus for this design thesis came about from an inquiry from the city of Pilot Point, Texas to the University of Texas at Arlington ("UTA") Director of Landscape Architecture in late 2018. Pilot Point's Economic Development Corporation Director, the city manager, concerned citizens, and local artists embraced the idea that a public art plan could play a beneficial role for economic growth and for enhancing the quality of life, but needed guidance on how to design it to meet their community's needs. In January of 2019, after an initial consultation and site visit between the City of Pilot Point and the UTA's Director of Landscape Architecture, UTA was engaged to facilitate the development of a public art master plan for the city of Pilot Point.

Established in 1853, this quintessential small town in north Texas, complete with downtown square has preserved much of its historic southwestern charm. However, as the Dallas/Fort Worth metropolitan region continues to expand, this small-town community is

experiencing growth pressures and is concerned about maintaining its high quality of life. Local businesses and resident artists have added to the town's vibrancy with public murals, sculptures, and gardens. City government and forward-thinking community leaders are embracing the role that public art can play in the development of their city.

In order to address these growth pressures, the community participated in a Regional and Urban Design Assessment Team ("RUDAT") workshop sponsored by the American Institute of Architects in 2013. From this process, the community determined that Pilot Point should:

1. Recognize and build on its assets.

2. Explore opportunities to rebuild the historic downtown and development as a destination point.

3. Enhance and expand upon ties to Lake Ray Roberts and adjoining state parks attracting lake related businesses.

4. Develop business zone areas that will attract nearby businesses that will provide employment to a growing population.

5. Support and enhance the equine and agribusiness of the area attracting industry related businesses.

6. Identify more housing opportunities within the city limits and ETJ.

7. Plan parks, trails, and visually pleasing open spaces that incorporate a vision of a "green" community (RUDAT Report, 2013).

This thesis explores the development of a public art master plan as a means of addressing quality of life issues including rapid population growth, loss of open space to urban sprawl, and loss of cultural identity and sense of place. The main aspects explored include 1) themes of public art that could provide reinforcement of the community's cultural identity, 2) locations of public

art that could contribute to beneficial economic growth and stability while maintaining and enhancing quality of life, and 3) short-term and long-term goals for the utilization of public art to address issues and opportunities in evolving communities.

Findings from the literature review, precedent study investigations, community engagement events, survey, interviews, and site visits were used to identify the strategies utilizing public art that are essential for empowering communities. In addition, an inventory and analysis of the study area were used to determine the ideal locations for the implementation of public art in the study area. The collective findings of this thesis were then utilized to develop a proposal for a public art master plan with an overarching goal of addressing issues while shaping the development and livability of their locale. Effective public art plans can affect the experiences and perceptions of residents and visitors alike. Public art master plans are often leveraged as an important component of an overall economic development strategy (Markusen and Gadwa, 2010). In addition, communities enlivened with art are often perceived as attractive, sought after places for people to live and work and enhance the overall quality of life (Knight, 2008).

## 1.2 Problem Statement

The problem sought to answer by this research is whether or not small towns can address future development issues and opportunities utilizing public art, thereby providing benefits to the community through public art master planning. And if so, what process would a small town follow to implement a site-specific public art master plan with the goals of utilizing local assets, addressing local issues, and creating opportunities to enhance quality of life. Key to the development of a public art master plan is a thorough understanding of the unique issues and opportunities for a particular community. Also, key to the success of a public art master plan is

the community's engagement and buy-in, without which the public art master plan will not have the support of the community and therefore may not be effective or embraced.

## 1.3 Purpose of Research

Public art master planning has the potential to positively impact small towns facing changing economic, social, environmental, and other systems. Therefore, the objective of this research is as follows:

1. Identify how public art master planning can empower small towns to respond to issues while utilizing assets and opportunities in order to provide benefits such as enhancing quality of life, and
2. Develop a process for small towns on how to create a public art master plan that addresses issues and utilizes assets and opportunities through the utilization of public art.

## 1.4 Research Questions

This research addresses two main questions:

1. How can landscape architects, urban planners and communities utilize public art master planning to address economic, social, and environmental issues and opportunities of small towns, and
2. What is the process a small town can follow to implement a public art master plan to provide benefits such as enhancing cultural identity, attractiveness, and quality of life in small towns?

The following section provides definitions on key terms referred to in this research.

## 1.5 Definition of Key Terms

***Art:*** Art can be defined as is the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power (Simpson, 2017). For the purpose of public art master plans, a specific definition must be provided. A typical definition is as follows:

> "Art or artwork is commonly defined for public art master plan ordinances purposes as works in any permanent medium or combination of media produced by a professional practitioner in the arts, including architecture and landscape architecture, generally recognized as possessing serious intent and substantial ability. Performing or literary arts such as dance, music, drama, or poetry are not generally included." (Proposed Pilot Point Public Art Master Plan, 2018, p. 42).

***Public Art:*** The term public art properly refers to works of art in any media that have been planned and executed specifically intended to be sited or staged in the public domain, usually outside and accessible to all. The term is especially significant within the art world among curators, city art boards, and the artists producing public art, to whom it signifies a particular working practice, often with considerations of site specificity, community involvement and collaboration. The term is sometimes also applied to include any art which is exhibited in a public space including publicly accessible buildings (Knight, 2008).

***Public Art Master Plan:*** A public art master plan is a planning tool used by landscape architects and city planners to create communities that embrace art as a unique and vital resource to help shape and reflect the community's cultural identity while leveraging the arts for economic

development and for enriching the lives of residents and visitors. It is one of several tools a community can use to accomplish an elevated quality of life (Markusen & Gadwa, 2010).

***Aesthetics:*** Aesthetics is a branch of philosophy dealing with the nature of art, beauty, and taste, with the creation and appreciation of beauty. It is more scientifically defined as the study of sensory or sensory emotional values, sometimes called judgments of sentiment and taste. More broadly, scholars in this area of study define aesthetics as "critical reflection on art, culture and nature". The assumption that aesthetically pleasing places provide vibrant experiences that improves quality of life forms the basis of many governmental landscape policies and procedures (Chenowith & Gobster, 1990).

***American Society of Landscape Architects:*** Founded in 1899, the American Society of Landscape Architects (ASLA) is the professional association for landscape architects in the United States, representing more than 15,000 members. The Society's mission is for landscape architects to lead the planning, design, and stewardship of healthy, equitable, safe, and resilient environments. Its vision is "healthy, beautiful, and resilient places for all" (asla.org, 2020).

***Landscape Architecture:*** Landscape architecture is the design of outdoor public areas, landmarks, and structures to achieve environmental, social-behavioral, or aesthetic outcomes. It involves the systematic investigation of existing social, ecological, and geological conditions and processes in the landscape, and the design of interventions that will produce the desired outcome. The scope of the profession includes: urban design; site planning; stormwater management; town or urban planning; environmental restoration; parks and recreation planning; visual resource

management; green infrastructure planning and provision; and private estate and residence landscape master planning and design; all at varying scales of design, planning and management. A practitioner in the profession of landscape architecture is called a landscape architect (Morrow, 1957).

***Urban Design:*** Urban design is a term used for almost anything concerned with the development and planning of human settlements (Lang, 2005). Whereas architecture focuses on the structures of the built environment, urban design addresses the larger scale of groups of buildings, streets and public spaces, neighborhoods and districts, and entire metropolitan areas to make urban areas functional, attractive, and sustainable. Urban design is an inter-disciplinary subject that unites all the built environment professions, including urban planning, landscape architecture, architecture, civil and municipal engineering. It is common for professionals in all these disciplines to practice in urban design. In more recent times different strands of urban design have emerged such as landscape urbanism. Urban design demands a solid understanding of a wide range of subjects from physical geography, social science, and an appreciation for disciplines such as real estate development, urban economics, political science, and social theory.

Urban design makes connections between people and places, movement and urban form, and nature and the built fabric. Urban design draws together the many ideals of place-making, environmental stewardship, social equity, and economic vitality into the creation of places with pleasing beauty and special identity (Davidson, 2004).

***Master Plans:*** Master plans are often created for technical purposes such as architecture, engineering, or city planning. Their purpose in these disciplines is to accurately capture all the

two-dimensional features of a site, building, land use or other component. Comprehensive city master plans are the standard product created by city planners to attempt to deal with economic, social, and physical design policies simultaneously (Lang, 2005). The end goal of master plans is to convey enough information to allow a builder, manufacturer, or designer to realize a planned design (Davidson, 2004).

***City Planning:*** City planning is the urban design process concerned with the policies concerning land use and overall design of the urban environment. Transportation infrastructure is a usually a major focus in order to ensure efficient circulation and connectivity of the community. In addition, it provides research and analysis, strategic thinking, architecture urban design, public consultation, policy recommendations, implementation, and management. City planning can take a variety of forms: strategic plans, comprehensive plans, neighborhood plans, parks and recreation, trail systems, conservation strategies, public art programs, historic preservation plans, and others. Planners are often also responsible for providing regulations to enforce the developed policies. The modern origins of city planning lie in the movement for urban reformation that arose from the health and welfare problems of the industrial city in the mid-19th century. Urban planning can include urban renewal, by adapting urban planning methods to existing cities suffering from declining population or other issues. In the late-20th century the term sustainable development has come into favor to represent the ideal outcome for economic, social, and environmental planning goals (Davidson, 2004).

***Stakeholders:*** A person, company, etc., with a concern or (especially financial) interest in ensuring the success of an organization, business, system, etc. is considered a stakeholder

(Chilvers, 2009). Extrapolating this definition in relation to public art includes any person, group, or organization with and interest in public art or that might be impacted by a public art master plan.

***Urban Sprawl:*** Urban sprawl is generally defined as uncontrolled low-density residential and commercial development on previously undeveloped or agricultural land, leading to loss of green space, loss of identity, and potential loss of historical assets. While many factors spur the shifts of populations from urban to suburban areas, the main forces behind these transitions are usually economically driven (Miller, 2003).

***Quality of Life:*** The term quality of life is used in a wide range of contexts, including the fields of international development, healthcare, and politics. Indicators of the quality of life include not only economic factors such as wealth and employment, but also factors like the built environment, physical and mental health, education, recreation and leisure time, and social identity and belonging.

Also, frequently related are concepts such as freedom, human rights, and happiness. Since happiness is subjective and hard to measure, other measures are generally given priority. It has also been shown that happiness, as much as it can be measured, does not necessarily increase correspondingly with the comfort that results from increasing income. As a result, standard of living should not be taken to be a measure of happiness (Fleming, 2000).

Quality of life in the context of urban planning seeks to evaluate and measure the general well-being of individuals and societies associated with living in a particular place by understanding how the combination of factors such as physical environment, natural spaces, social, political, economic, and psychological structures and systems interact to affect individuals and society's perception of overall life experience (El Din, 2013).

***Cultural Identity:*** Cultural identity is the identity of a community, group, or an individual in respect as to how one is influenced by one's belonging to a group or culture. Cultural identification breaks down the understanding of the whole individual into a collection of various cultural identifiers. These cultural identifiers may be influenced by various conditions including location, gender, race, history, nationality, language, sexuality, religious beliefs, ethnicity, and aesthetics. The divisions between cultures can be very fine in some parts of the world, especially places such as Canada or the United States, where the population is ethnically diverse and social unity is based primarily on common social values and beliefs (Chilvers, 2009).

***Culture Loss:*** Culture can encompass meaningful traditions, habitual routines, navigation of familiar places, and day-to-day relations among people. When the landscape changes through urban development along with changes in lifestyle, the links between cultural identity and people's feelings and connectedness to everyday places and practices are altered. The concept of culture loss describes how the nonmaterial aspects of culture (symbolism, emotive attachments, cognitions) are impacted when small community landscapes are converted, across time, from traditional uses such as agriculture to urbanized uses (Johnson & Zipperer, 2007).

***Extraterritorial Jurisdiction:*** Extraterritorial jurisdiction (ETJ), as it refers to cities, is the legal capability of a municipality to exercise authority beyond the boundaries of its incorporated area. In the US, Texas is one of the states that by law allows cities to claim ETJ to contiguous land beyond their city limits (Texas Statutes, 1987).

## 1.6 Methodology

This research follows qualitative and quantitative data collection and analysis techniques (Sommer & Sommer, 2002). First, a comparison of similar published arts master plans and the relevant literature is systematically reviewed to document aspects of master plans and the process followed in establishing master plans as well as expectations of the plans. Next, a case study with the town of Pilot Point is conducted which includes a series of community input meetings gathering information specific to Pilot Point. A questionnaire was developed to gather additional input from the community. In addition, interviews with experts were conducted to gather additional data on public art master planning. All of the data was then evaluated and diagnosed following the assessment guidelines of ranking data by agreement, consistency, and commonality (Deming & Swaffield, 2011). The evaluated and diagnosed data was then used to design and write a proposed public art master plan for the town of Pilot Point, Texas.

## 1.7 Significance and Limitations

This research seeks to better understand aspects of public art mater plans to learn how they can be utilized by small towns to address issues facing small towns, how they can impact quality of life, and how small towns can follow a process that includes community engagement to implement a site-specific public art master plan. Issues studied included population growth pressure, loss of cultural identity, and loss of the cultural landscape by collecting data from the community of Pilot Point, Texas. These findings are limited to Pilot Point, Texas, however, are significant in that they may be applied to other towns facing similar situations. Most of the data collection was limited to this case study due to scope, time, and resources. In addition, the research

was limited to data collection procedures that were attainable by a single researcher from literature review, study of published public art master plans, and interviews with experts.

## 1.8 Chapter Summary

The goal of this design thesis is to understand how a public art plan can empower small towns to address issues and enhance their quality of life. The study attempts to understand the goals of the community through community engagement and other data collection techniques, then utilize those findings to design a proposed public art master plan for the small town.

This design thesis has been arranged into the following chapters, (1) Introduction, (2) Literature Review, (3) Research Methodology, (4) Analysis and Findings, (5) Proposed Master Plan, and (6) Conclusion. Chapter 1 defines the research problem and purpose of the research as well as procedures and merits of the study. Chapter 2 provides a literature review on public art, public art master planning, and issues and opportunities faced by small towns. Chapter 3 outlines the research methodology strategy used in this thesis. Chapter 4 identifies and analyzes the data collected from the literature review, comparable master plans, a series of community engagement data collection events, and interviews with experts. Chapter 5 discusses the process for creating a proposed master plan for the city of Pilot Point, which could then be applied to other small towns. Chapter 6 summarizes the research and discusses the implications of adoption of a public art master plan. Future opportunities for research into this topic are also presented in the concluding chapter.

The next chapter includes literature reviewed to gain a deeper understanding of the implications of public art on communities, how cities utilize public art master plans, and issues and opportunities commonly faced by small towns.

# CHAPTER 2: LITERATURE REVIEW

## 2.1 What is Public Art?

Public art can have a variety of meanings. In a community meeting of artists and citizens in Pilot Point, Texas, public art was given a broad definition to include traditional forms of art such as murals and sculpture in addition to more creative forms of art such as environmental conservation of green spaces and woodworking competitions. One key component of public art however is the "public" component. Does public mean funded by the public, located in a public space, owned by a public entity, or all of the above? Does privately owned art become "public art" when located in a place where hundreds of people might view it each day in their daily routine. (Knight, 2008). For example, the owner of "The Big Eye" in Dallas, Headington Companies, placed its privately-owned sculpture outside the Hotel Joule for hundreds of people to view each day on Main Street (Figure 1). Does this public display of private art somehow make this public art? Under a broad definition, the answer would appear to be yes.

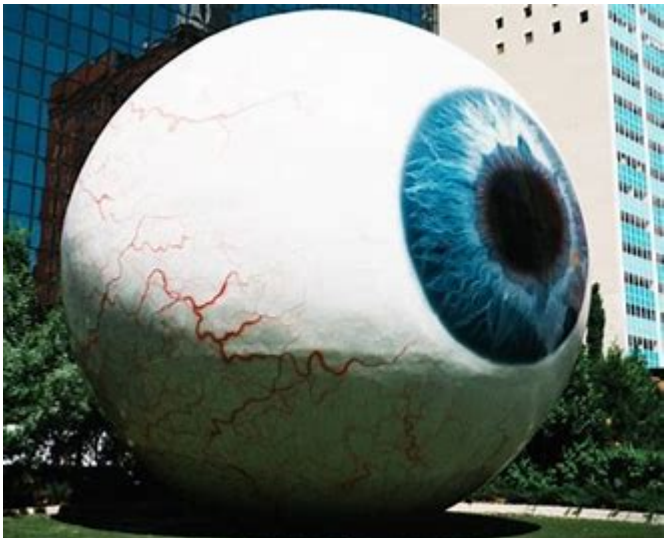


Figure 1: Private art in public setting. (2007). *The Big Eye* [Sculpture]. Dallas, TX. Retrieved from https//s3-media2.fl.yelpcdn.com

For a public art master plan, however, public art is important to define specifically since the plan will define what falls within its realm of jurisdiction of the municipality. So, communities must carefully craft the definition of public art so that it responds to the specific needs and desires of the citizenry. A definition is also necessary since public art can be the subject of significant controversy. Especially since it is often funded with public funds. Landi's (2012) thesis, *Public Art-Purpose and Benefits: Exploring Strategy in the New England City of Pittsfield,* provides an excellent and encompassing definition of public art which would. This definition is inclusive of both publicly funded and privately funded art that becomes a part of the public realm.

> Public art encompasses both functional objects in the landscape and expressive, decorative forms either permanent or temporary, that belong to any established classic or contemporary artistic disciplines such as but not limited to sculpture, mural, relief; installed with the intent to enhance, physically define, promote or establish identity in a space or a place. The person who creates or designs public art falls to anyone who identifies themselves as a professional artist, craftsperson or citizen involved in the creation and direction of these installations (Landi, 2012, p. 6).

## 2.2 A Brief History of Public Art

Art in human settlements has a history as old as human history itself. In North America, Pre-Columbian examples of land shaping art include the immense earthworks at Poverty Point near Epps, Louisiana (Figure 2) and the Hopwell Mounds in Ohio. Although no one knows for sure what inspired ancient peoples to create these artful works, their presence provides contemporary society with a glimpse into the past (Rogers, 2001).


Figure 2: Ancient monumental world heritage site. (ca 1700 B.C to 1100 B.C.). *Mound Complex* [Earthworks]. Poverty Point, LA. Retrieved from https://www.povertypoint.us.

Since the Middle Ages and Renaissance in Europe, a significant amount of monumental art has been created and maintained. These works were often constructed to emphasize the power of the ruling class and to promote the church. Up to the mid-twentieth century the United States followed a similar trend in which monumental sculpture and architectural embellishment depicted leaders and heroes (Goldstein, 2005). Many communities throughout North Texas continue this tradition in sculptures and monuments, such as the Van Zandt County Veterans Memorial in Canton, Texas (Figure 3).

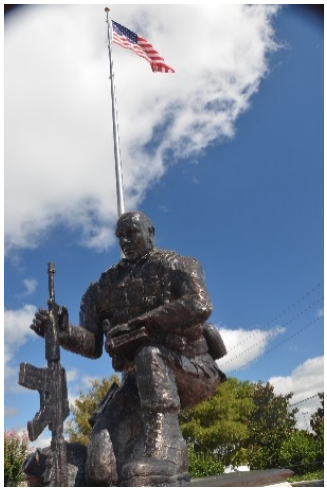


Figure 3: Armed forces memorial. (2016). *Kneeling Soldier* [Sculpture]. Canton, TX. Retrieved from http://www.vzcm.org

The mid twentieth century saw a change in public art's role in society and the government's role in directing funds to public art projects (Knight, 2008). As the federal government took a more active role in public art, various organizations and policies were developed.

### *2.2.1 Works Progress Administration*

During the Great Depression, President Franklin D. Roosevelt began the Works Progress Administration ("WPA") which was a part of a larger program entitled "The New Deal", a program designed to provide American workers with employment opportunities. The WPA is often referred to as one of the largest art programs ever undertaken by the federal government (Taylor, 2008). Through the WPA program, artists were paid a weekly salary to produce sculptures, murals and site amenities intended to emotionally revive a struggling nation. Almost ninety years later, there is virtually no area in America that does not bear some visible mark of its presence.

### *2.2.2 Percent-for-Art Funding*

The idea of a Percent-for-Art, in which a percentage of public construction funds are allocated to public art and architecturally significant buildings, was conceived of in France in 1936. It later became law in 1951. In 1949, a similar policy was established in Germany called *Kunst am Bau, or* Art in Building, (Hamilton, Forsyth, & De Iongh, 2001).

In the United States, the General Services Administration responsible for government building programs, ran its own art and architecture schemes between 1962 and 1966 and 1972 to 1978, commissioning a total of 145 works. The GSA program gave impetus to the growth of 'Percentage for Art' legislation (Knight, 2008). At the city level, the first percent-for-art ordinance was established in Philadelphia (1969), which was followed by Baltimore (1964), San Francisco (1967) and Seattle (1973) (Knight 2008, 6-21). A percentage of capital improvement funding allocated for public art remains a popular form of public art funding today. In a survey completed

in 2017 by Americans for the Arts, 46% of public art programs had a percent-for-art ordinance or policy (Americans for the Arts, 2017).

### *2.2.3 National Endowment for the Arts*

In 1965, the administration of Lyndon Johnson founded the National Endowment for the Arts (NEA). This was the first time in the history of the United States that money obtained from federal taxes was reserved for public art and other art-related projects. The NEA believed that access to art should be available to everyone no matter their social or financial status. It was created to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry through the arts, but also the material conditions facilitating the artwork of the creative talent of the nation (Knight, 2008).

### *2.2.4 Art in Public Places Program*

In 1967, the NEA formed the Art in Public Places Program (AiPP). The AiPP's official aims consisted of increasing awareness of contemporary art, fostering redevelopment of public spaces, and supporting the connections of artists and communities in the development and placement of art (Knight 2008). In its beginning, the AiPP relied less on public input and involvement in commissioning artworks, selecting sites and artists. Early projects of the AiPP featured installations by prominent artists such as Alexander Calder and Isamu Noguchi (Knight, 2008). Eventually, the AiPP moved away from acting as curators and gave more control to communities to manage their own local public art projects. The public was given more control over aspects such as fundraising but was also often supported using corporate funding or Percent for Public Art. Due to an economic downfall during the 1980s and a rise in fiscal and social conservative thinking, grants from the NEA resulted in some very controversial pieces such as "Piss Christ" by Andres Serrano, and Robert Mapplethorpe's photography retrospective. The

AiPP was discontinued and the NEA suffered significant budget cuts (Fleming, 2007). The NEA continues to be a political punching bag for public art funding to this day.

*2.2.5 Public Art in Texas*

The Texas Commission on the Arts ("TCA"), was established in 1965 as the Texas Fine Arts Commission. It originally consisted of eight members appointed by the governor for six-year terms. The commission coordinated efforts of state agencies in developing appreciation for the fine arts in Texas and acted in an advisory capacity regarding the construction and remodeling of state buildings and works of art. The commission was made permanent in 1967, and its name was changed to the Texas Commission on the Arts and Humanities by the Sixty-second Texas Legislature in 1971. In 1979 the agency's name was changed to the Texas Commission on the Arts.

The mission of the TCA is to advance the state economically and culturally by investing in a creative Texas. TCA supports a diverse and innovative arts community in Texas, throughout the nation and internationally by providing resources to enhance economic development, arts education, cultural tourism, and artist sustainability initiatives. The TCA provides information to the community through the publication of an annual magazine, *Texas Arts Reach*, and a monthly publication, *Texas Commission on the Arts News*.

Current law in Texas allows any county, municipality, or other political subdivision of the state undertaking a public construction project estimated to cost more than $250,000 to specify that a percentage not to exceed one percent of the cost of the construction project shall be used for public art projects at or near the site of the construction project. Those organizations may consult with the TCA for advice on conducting the percent for art project (Texas Commission on the Arts, 2020).

## 2.3 Importance of Public Art

There are many public art organizations (private and public) throughout the country that promote the importance of public art in communities. One prominent nonprofit organization founded in 1960, The Americans for the Arts, works to build recognition and support for the arts. It promotes public art by sharing views on how public art enhances creativity and encourages people to experience the environment they occupy in creative ways. It suggests that public art stimulates learning and education about the connections of art and society, and about the social realm as a whole. It advocates that public art contributes to social, economic, and cultural value in communities throughout America (Americans for the Arts, 2020).

### *2.3.1 Social Benefits*

Public art removes art from social and cultural barriers that one might experience when viewing art in a more formal, socially restrictive setting such as a museum or gallery. A key benefit of most public art is that it is accessible to all, regardless of social status (Green, 2012).

Public art has proven to be beneficial by providing individuals with a sense of attachment to their communities. From 2008 to 2010, The Knight Foundation's "Soul of the Community Initiative" conducted a survey to determine if there is a correlation between sense of attachment to one's own community and economic growth. Approximately 43,000 people in 43 American cities were surveyed. Data from the survey indicated that cities with the highest levels of attachment or feelings of belonging had the highest gross domestic product ("GDP") growth, an important indicator of economic output. Other significant findings of this survey were that a variety of factors contribute to feelings of community attachment including: frequency of arts events, cultural opportunities, and community gatherings; promotion of a welcoming culture and emphasis placed on the aesthetics of a place, including public art, parks, and open spaces. These

drivers of attachment outranked education, safety, and local economic performance (Knight Foundation, 2016).

Public art can help define residents' image of a community through either re-imagining its identity or celebrating the existing culture (McCarthy, 2006). For example, in Windham County, Connecticut, the re-imagining of identity was the goal of a community-driven public art project, *Thread City Crossing,* over the Willimantic River. The bridge project features gigantic concrete spools of thread on the bridge's abutments which overlook a historic thread factory. Sitting on top of the spools are twelve-foot tall bronze frogs which reference a historic event during the French and Indian War in which the sounds of frogs splashing in a pond was mistaken for a military attack causing the residents to flee the town. Through *Thread City Crossing*, the community of Windham County imagined two different aspects of its history through public art. Tourists are drawn to this unique installation further adding to the creation of a reimagined identity of this place (Fleming, 2007).

### *2.3.2 Economic Benefits*

Richard Florida, a renowned American urban studies theorist focusing on social and economic theory, studies economic shifts that have taken place in American cities due to increases in globalization and technological evolutions. In his well-known book "The Rise of the Creative Class", Florida suggests that the "quality of place" is what attracts talented individuals and new business investment as opposed to the prospect of industrial jobs (Florida, 2005). As public art is a contributor to one's attachment to one's own community, as demonstrated in the Knight Foundation's "Soul of the Community Initiative", public art can strengthen the link between sense of community and economic growth.

Case studies on public art in new developments have demonstrated the economic value presented to both public agencies and private developers (Rosenfeld, 2012). Indeed, it could be argued that investments in public art may provide the highest financial returns of any funds committed to a new development according to the developers of one successful transit-oriented development in Los Angeles. In this case, the publicity and demand attributed to the public art included in the development was credited for driving higher returns than projected (Rosenfeld, 2012).

The intangible benefits of public art including aesthetic beauty, cultural interpretation, education, inspiration, and general improvement of the urban environment, are generally accepted. However, since these intangibles are considered "soft" benefits, they are sometimes dismissed as a low priority, especially during challenging economic times. Research tracking economic performance of specific developments, such as transit-oriented developments in Los Angeles show that public art can be a source of publicity and cash income, as well as beauty (Rosenfeld, 2012).

## 2.4 Criticisms of Public Art

Arts organizations tend to emphasize the positive aspects of public art such as community building and opportunities for artists to create within the public realm, however, Cher Krause Knight, author of *Public Art: Theory, Practice and Populism,* is critical of some results from public art programs, like the Art-in-Architecture program of the 1960's and 1970's, in which many artists were commissioned to design works strictly fitting within an architectural concept so that there was little impact to the site's overall design (Knight, 2008).

A side effect of some public art programs during the 1960's, 1970's and 1980's was "Plop Art", or what architect James Wines dubbed "turds in the plaza" (Knight, 2008, p.8). This art was often characterized by large awkward abstract sculpture, many times located in shopping centers and plazas. Plop art demonstrates a lack of properly integrating public art with its surroundings or the community for which it is intended (Knight, 2008). One of the most noted examples of plop art is Richard Serra's *Tilted Arc*, which was commissioned in 1979 for the Federal Plaza in New York City. The artwork was a massive 120-foot-long, 12-foot-high curved piece of corten steel which blocked both visual and pedestrian access to the users of the plaza. *Tilted Arc* was highly disliked by the public and removed in 1989 (Knight, 2008; Fleming, 2007).

Figure 4: Controversial Public Art. (1981). *Tilted Arc* [Sculpture]. New York, NY. Retrieved from http://www.abladeofgrass.org/wp-content/uploads/2014/04/Richard-Serra-Tilted-Arc.jpg

### *2.4.1 Lack of Community Identity*

Some attribute the success of projects like Thread City Crossing to the fact that it was not a percent-for-art program. The lead architect, William Grover of Centerbrook Architects and Planners, suggested when there is a percent-for-art funding triggered for a project, the committee picking the artist is not always able to anticipate what the artist will do. Rather if there is a specific

form that the public art must take to capture a specific cultural reference or follow a certain design intent, it may be beneficial for the architect or others to select the artist and form of the artwork. Even though percent-for-art initiatives are sought after ways for funding public art, there can be drawbacks (Fleming, 2007).

### *2.4.2 Gentrification Issues*

The economic benefits from public art can also sometimes be problematic, affecting social and cultural benefits of a space due to increased housing and living costs, or gentrification. In his book studying gentrification and urban renewal, David Ley addresses the paradox of gentrification in which not only the original inhabitants of the community are priced out, but through the replacement and redevelopment of the original households and businesses, the local character of the community is lost (Ley, 1997, cited in Cameron and Coafee, 2005). However, in a more recent study, Richard Florida suggests that gentrification may actually lead to more public art being introduced into the community rather than being the impetus for gentrification (Florida, 2012). It appears more research is needed to understand how public art plays a role in the issue of gentrification.

## 2.5 Methods of Acquiring and Creating Public Art

Investments for public art programs in the United States are funded both publicly and privately, as well as through public-private partnerships. Goldstein's *Public Art by the Book,* published in 2005, effectively categorizes the various types of public art projects as follows.

### *2.5.1 Artist-Initiated Projects*

Artist-initiated projects are projects in which the artists themselves are the lead of an art project that could be considered public art if located in the public domain. The artist has control

over how the work is produced and displayed and could be working without oversight of any governmental entity. The primary risk with artist-initiated projects is that these initiatives could result in unpredictable and/or controversial artworks.

For example, in Pilot Point, Texas, a mural by a local artist containing a classical nude became the target of police involvement when the local police fielded complaints that the mural was potentially pornographic. Wes Miller, owner of the gallery on whose wall the nude is painted, received a notice from the police asserting the mural was in violation of the Texas Penal Code 43.24 banning the sale, distribution, and display of material harmful to minors. Miller was given the choice of covering the offending parts of the mural or facing criminal charges. The mural itself is reminiscent of Michelangelo's Creation of Adam fresco, depicting a large hand pointing at an apple and a classical female nude on the other side contemplating that same apple. After the American Civil Liberties Union took up the case on behalf of Miller, the police dropped the charges. However, this is a prime example of how seemingly innocent artist-initiated projects can lead to community controversy ("Art: Pilot Point," 2003).

*2.5.2 Gifts and Memorials*

Some art may be donated as a gift by an individual, club, corporation, or other organization. Donations can sometimes be controversial or cause maintenance issues. However, donated art can also be very rewarding, inspiring, and motivating for a community. Therefore, an effective and thorough public art donation policy is paramount for cities when accepting such donations. Many cities have developed policies included in their public art master plans for accepting donated artworks and memorials. The policies often factor in aspects such as accessibility and maintenance when accepting donated works (Goldstein, 2005).

### *2.5.3 Community Generated Projects*

Public art is often acquired by a community through a grass roots approach. Such projects are sometimes undertaken to improve local businesses or civic spaces, or sometimes to commemorate historical events significant to the community. It is common for community-based public art programs to receive public funding through local organizations and clubs or special crowd sourcing initiatives. Since government funding often provided in the form of a percent-for-art initiatives can be restrictive, community generated projects often allow more freedom for special projects. In this type of project, local artists and resources might be favored in order to generate more community support for the project (Goldstein, 2005).

### *2.5.4 Design Team Projects*

Design team projects incorporate artists' work and thinking into environmental and architectural design. Artists are often brought in early to the process to contribute ideas and creative problem solving to a design team for larger design projects. These types of projects can also be planned to accommodate and incorporate art. Normally the leads on design team projects include landscape architects, architects, or engineers. Goldstein is critical of these traditional leadership roles, suggesting that an artist's creativity and freedom can be restricted by this oversight. Goldstein suggests hiring an artist to a design team early in the project could help lead to more creative outcomes through collaboration with other professionals (Goldstein, 2005).

## 2.6 Challenges Faced by Artists when Participating in Public Art

There is a significant amount of literature on challenges facing public art in social, economic, and political contexts; however, information on challenges that artists face on a personal and professional levels remains somewhat sparse.

Ray Smith, a British public artist, provides personal insight in *Urban Regeneration: A Challenge for Public* Art regarding challenges he has personally faced when creating public art. Smith states that public artists face a significant level of stress and are often placed in vulnerable situations. He also suggests that, to create public art, artists are expected to have extensive experience in areas in which they may have little to no background, such as administration, engineering, and construction. Smith also asserts that self-employed artists do not have the institutional backing for peripheral support that other professionals from institutions such as architecture and engineering may enjoy. Public artists are thus more heavily reliant on the knowledge and expertise of other professions when working on public art projects. Smith mentions other more obvious challenges facing public artists such as time constraints and funding obstacles (Smith, 2005).

## 2.7 Public Art Master Planning

Public art master planning for municipal government brings together a broad set of disciplines. These include urban planning, public policy, local government administration, cultural and arts development, investments in civic capital improvements, and a variety of others. Public art programs are primarily created to provide guidelines and administration of public art in a community. This may include commissioning artwork for permanent or temporary display, purchasing existing artwork for permanent or temporary display, maintaining a public art collection, developing educational programming, creating public art informational materials, seeking out partnerships with public and private entities, as well as many other activities (Americans for the Arts, 2017).

### *2.7.1 Role of the Landscape Architect in Public Art Master Planning*

Landscape architects and public artists share many similarities in their ability to shape communities and aesthetically enhance the landscape such as the ability to shape and create places, the ability to aesthetically enhance the landscape, and the ability to work from site-specific to city-wide scale. Landscape architects are trained to have sensitivity towards the integration of art, design, and place-making activities, so they should be well qualified to participate and lead public art projects and planning (Foster, 2010).

In a journal article from The American Magazine of Art published in 1932 by Norman T. Newton on *Collaboration and Landscape Architecture*, Newton compares the increasing specialization of professional fields like architecture and planning he was witnessing at the time to historical periods such as the Italian Renaissance, where it was common for individuals to have multiple skills and abilities. The most famous exemplar perhaps being Michelangelo, who created brilliant works in in sculpture, architecture, poetry, painting, and engineering (Newton, 1932). Newton suggests that a downgrading of the arts would occur if it were not for collaboration and that the public should insist that professionals collaborate on projects as opposed to separating projects into their specific areas of expertise. He notes that all design fields rely upon a foundation of common principles. (Newton, 1932).

J. R. Phillips' (2012) thesis, *Master Planning for the Arts: Identifying the Skills and Roles for Landscape Architects* provides an excellent and encompassing study on the role of landscape architects in public art master planning. Phillips discusses the depth and breadth of the landscape architectural profession since the early 1800's in the United States. He notes the success of landscape architects to achieve recognition for large public projects and the high level of public art contributions landscape architects have provided within the same time period. He studies how

landscape architects have incorporated opportunities for public art in their various projects, and how some landscape architects' works are considered art, in itself. His study shows that public art and landscape architecture historically complement each other, and he concludes that landscape architects are positioned to contribute to the tool of public art master planning (Phillips, 2012).

### *2.7.2 Typical Components Found in Public Art Master Plans*

Most public art master plans have many of the same components. A recent study by Jonathan Hollinger from the University of Kentucky identified 12 core components included in most public art master plans as follows:

1. Goals and Vision
2. Integration with other planning
3. Creating a Public Art Authority
4. Funding
5. Site Selection
6. Artist Selection
7. Staffing or Contracting Program Administration
8. Documentation of Public Art
9. Maintenance or Public Art
10. Acquisition and Removal of Public Art
11. The Receipt of Public Art Gifts
12. Educational Opportunities

(Hollister, J., 2011).

The Phillips' study also delves into the components, process, and participants of arts master plans and recognizes that today's arts master plans are complex and include collaboration with many entities and individuals. However, he points out that cities recognize that arts master plans can benefit communities in many ways, in particular being able to bring exposure to the arts world into local culture and communities (Phillips, 2012).

### *2.7.3 Design Process of Public Art Master Plans*

The use of consultants is a common practice in the design process of public art master plans. (Americans for the Arts, 2017). In addition, the design usually employs either an existing committee on the arts, or a newly created committee on public art to inspire community involvement and create a collaborative process. These committees are usually made up of a combination of city leadership and volunteers from the community (Hollister, 2011).

While the process of plan creation is not necessarily part of the public art master plan itself, the importance placed on inclusion and community involvement is an important aspect of this process. The committees charged with creating the plans have varying compositions, but typically include local arts community groups, political leaders, city staff, local artists, engineers, and design professionals. The collaboration of experts in the field and community leaders in a community is believed to add credence to the development of the plan as well as provide opportunities for the community to gain a sense of ownership of the design (Hollister, 2011).

The process for implementing an arts plan for a larger city can be quite complex due to all of the departments and community factions that are involved. A large city might have directors from the library, media affairs, capital improvements, parks and recreation, economic development, transportation, and planning all involved. Whereas smaller towns or cities that have

limited funds and departments may need to rely more heavily on involved citizens groups or expert volunteers from the community. This can be an advantage for smaller municipalities in that they can most likely fast track development of a public art master plan if it is seen as a priority. (Phillips, 2012).

## 2.8 Issues and Opportunities of Small Towns

Small towns can experience varying issues depending on what economic or social changes might be occurring. With these varying conditions come different sets of challenges and issues. However, one thing in common is that small towns can normally address these needs and challenges at the grassroots level due to their smaller size. The ability to address challenges in a relatively quick and nimble way are a feature that small towns can use to their advantage. For example, their city councils can insist upon using local renewable energy and on local recycling. Small towns can encourage and promote local artists and craftspeople, as well as restaurants and diners that serve local spirits and cuisine, and farmers markets that sell local products. Small towns can provide respites from the bigger cities, where residents can embrace a global outlook but act locally (Knox & Mayer, 2013).

### *2.8.1 Growth Pressures*

Growth pressures often faced by small towns include issues related to housing affordability and land use pressure. As new developers capture open lands to build high-priced homes, struggles can emerge between existing residents and those coming into the community. In addition, this rapid growth can often bring about an increase of service-related jobs and a homogenization of the retail sector (Knox & Mayer, 2013).

Small towns and rural communities can also suffer from economic and financial disparities from rapid growth due to lower income paying jobs and fewer employment opportunities that in urban areas. This can create conflict between newcomers and the current residents. As the community becomes more diverse, new solutions must be developed to manage these intra-class conflicts (Gallent, 2008).

### *2.8.2 Quality of Life Issues*

As mentioned in the literature review, the term quality of life is used in a wide range of contexts, including not only economic factors such as wealth and employment, but also environmental factors, physical and mental health, education, recreation and leisure time, and social identity and belonging (Fleming, 2000).

Quality of life issues in small towns under growth pressure can include a threatened sense of place as former open green spaces or agricultural land is converted to housing. This loss of land can lead to loss of familiarity and feelings of loss of once rural, agriculturally based communities. Also, brand new housing developments can result in feelings of a commodified sense of identity and culture. These changes can lead to a feeling of encroachment on the cultural landscape that previously existed leading to residents feeling that quality of life is diminished. (Knox & Mayer, 2013).

In addition, employment opportunities in small towns and rural communities can impact quality of life. Employment rates in small towns of less than 25,000 and rural communities have lagged behind the general economy since the 2008 recession. This can be attributed to factors such as an aging population, workforce capabilities and size, as well as infrastructure related concerns. Lack of employment or underemployment can have a negative effect on perception of opportunities and livability of these places (Wuthnow, 2019).

## 2.9 Chapter Summary

This chapter has examined the literature including history, significance, criticisms, and methods of acquisition of public art. This chapter has also discussed challenges that artists face when creating public art. In addition, research on public art master plans and quality of life was examined. The next chapter provides an outline of the methods used for data collection, in order to achieve the research objectives.

# CHAPTER 3. METHODOLOGY

## 3.1 Introduction

This chapter describes the research methods used in this design thesis. The researcher utilized qualitative and quantitative methods including reviewing published literature, holding a series of community engagement events, a data collection survey, and interviews with landscape architecture experts. The objective of this research was to explore the role of public art master planning as a tool for landscape architects and urban planners to address growth pressures and quality of life issues in small towns. This chapter details the research design, study population, data analysis methods, master plan design process, and acknowledges limitations, bias, errors, and/or significance of the research.

## 3.2 Research Design

Sommer and Sommer's 2002 5th edition of A Practical Guide to Behavioral Research – Tools and Techniques, discusses the multimethod approach of research which provides flexibility in gathering data (Sommer & Sommer, 2002, pp. 6-7). This approach is described by the authors as a combination of techniques for gathering information such as experimentation, observation, and interviews that in combination may overcome limitations inherent in each individual research method. This study benefits from the multimethod approach. The following graphic illustrates the research design process adopted for this study (see Figure 5).

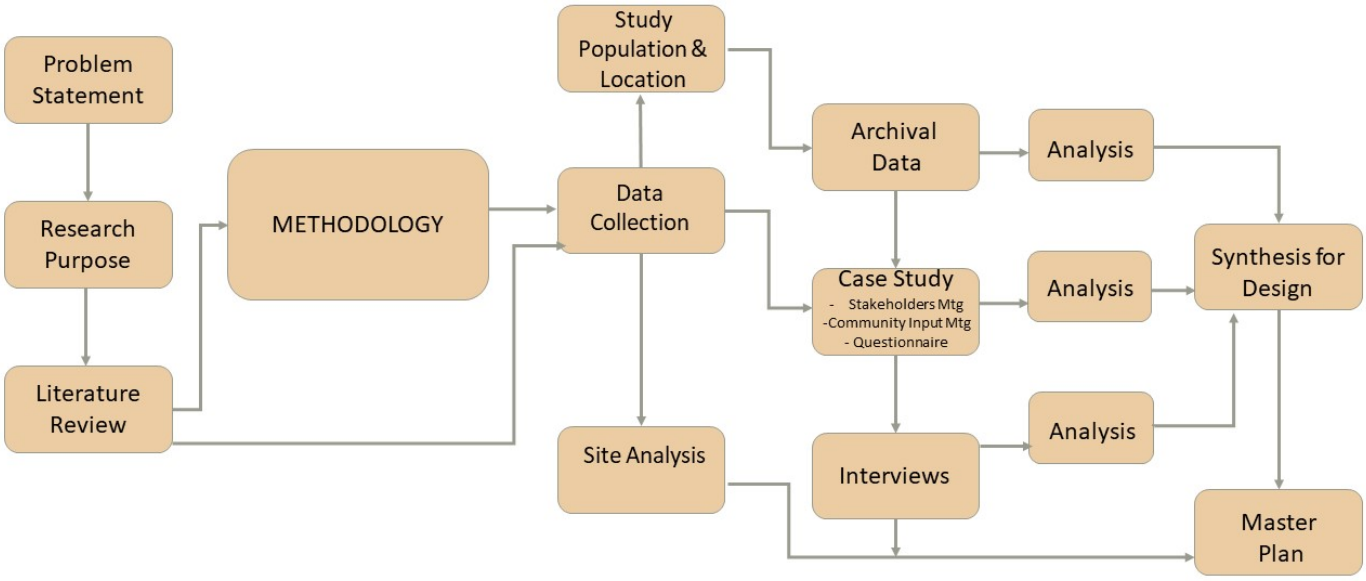



*Figure 5: Research Methodology Diagram*

## 3.3 Study Population and Location

The study population for this research was the people who attended the community engagement events in the town of Pilot Point, Texas which is experiencing growth pressures from the expansion of the Dallas-Fort Worth metropolitan region. Pilot Point was an active case study throughout this research. In addition, four cities in the Dallas-Fort Worth area that published arts master plans within the last 4 years were also selected to study. The details are included below in section 3.4.2

## 3.4 Data Collection Methods

Sommer and Sommer's 2002 5th edition of A Practical Guide to Behavioral Research – Tools and Techniques, provide methods of qualitative research used in this study. Since each

technique of gathering data has its shortcomings, a multimethod approach was utilized. Using multiple methods is intended to allow greater flexibility and greater breath of information gathered (Sommer & Sommer, 2002, pp. 6-7).

### *3.4.1 Search of the Technical Literature*

The first method undertaken to gain a deeper understanding of the research subject was a search of the technical literature related to public art, public art master plans, and issues facing small towns. An overarching goal of this research was to gain knowledge on how landscape architects and urban planners utilize public art planning to address issues opportunities of small towns. (Sommer & Sommer, 2002, pp.30-46).

### *3.4.2 Archived Public Art Master Plans*

The study includes a search of archived public records of published master plans relevant to this study through the research technique of archival research (Sommer & Sommer, 2002, pp.198-200). The researcher selected a set of in place public art master plans from cities that have experienced rapid growth impacts from the expansion of the Dallas-Fort Worth metropolitan area. The public art mater plans chosen due to relevance to the study included plans from the cities of:

1) Flower Mound, Texas (The Town of Flower Mound Cultural Arts Master Plan, 2018)
2) Frisco, Texas (Frisco Public Art Master Plan, 2018)
3) Keller, Texas (Keller Public Arts Master Plan, 2016), and
4) Lewisville, Texas (Lewisville Public Art Master Plan, 2018).

### *3.4.3 Case Study of Pilot Point, Texas - Public Art Master Plan Engagement*

A key component to the research methodology was the detailed and lengthy engagement with the city of Pilot Point, Texas as a consultant to create a public art master plan for the city. This consulting engagement served as a case study. The objective of this case study was to gain

knowledge on how to design a public art master plan for small towns facing growth pressures or other issues. A case study is usually an in-depth study of an exemplar that can involve a unit as small as a single person or as large as an entire community or region (Sommer & Sommer, 2012). In this case study, a series of community engagement events (fully described in Chapter 4 with results and reports included in the Appendices) were held to collect data involving physical, emotional, and aspirational aspects of the community's feelings towards public art and public art master planning. The meetings with the community included an initial meeting with city leaders, a meeting with the public art steering committee, a stakeholders meeting, and a community input meeting where a questionnaire was available for data collection. After the series of meetings, the researcher worked on a proposed public art master plan. 3 follow up phone calls to review revisions and changes have taken place at this writing and 4 sets of changes by email after review by the public art board.

*3.4.4 Questionnaire*

Within the case study at the community input meeting, a questionnaire was developed by the researcher and administered with both open ended and close questions to collect data that pertained to this community's thoughts on public art (Sommer & Sommer, 2002, pp. 135-158). This questionnaire was designed for adults who chose to participate. They were free to stop participation at any time. The questionnaire was approved for use by the University of Texas at Arlington Internal Review Board (requirements for human subjects). IRB approval was necessary to ensure the rights of the participants were maintained. The IRB request for approval form is included in Appendix G. Questionnaire responses were kept confidential and anonymous. The survey questions were developed to gain a better understanding of the community's feelings and desires toward public art in their city. The survey questions were organized into two sections that

allowed for both closed and open-ended questions. The survey included 9 questions with multiple choice answers. The questions are included in Appendix D. The responses were ranked to find commonalities and preferences of the community that could be used to inform the design of a public art master plan. The entire questionnaire and responses with rankings (where applicable) can be found in Appendix D.

*3.4.5 Interviews*

Lastly, the research technique of interviews with experts were conducted to learn what experts in the field of landscape architecture have experienced on the topic of public art master planning. The questions were designed to engage the respondents in conversation leading to a fuller understanding about the role of public art in cities and towns and the role landscape architects can play in facilitating public art master planning. The researcher took notes in these conversations over the phone and in person. The data was later transcribed to document, analyze, and make an organized record of findings. The questions and findings are presented in Chapter 4.

## 3.5 Data Analysis and Master Planning Process

The collective findings from the data analyzed were analyzed to develop a proposed public art master plan that addresses the needs of Pilot Point. In addition, the findings were analyzed to provide a process to other small towns that might be facing similar issues. The process used to analyze collected from committee members, stakeholder, the community members who attended the community input workshop, the respondents to the survey, and the experts that were interviewed was evaluation and diagnosis (Deming & Swaffield, 2011). Since humans live in constantly changing social and physical environments, we constantly evaluate its condition and performance in meeting our needs and values. In this research, responses and data collected from

each event, workshop, or other data collection method were tabulated and ranked for consistency, preferences, and commonality. Data collected with high ranking were given more influence in the design of the master plan than responses that garnered little or mixed support. After data was collected, tabulated, and ranked, the data was reported back to the groups that participated in order to receive further evaluation and diagnosis. Responses were then acted upon and incorporated into the design of the public art master plan if there was agreement between the art board committee.

Planning and design considerations were explored from the various data collection methods. These considerations then informed the structure and approach for designing a public art master plan for the city of Pilot Point.

The inventory and analysis included:

- Mapping important circulation routes
- Studying current and future land use
- Understanding connections to important venues and destinations
- Gathering demographic information
- Identifying themes that spoke to cultural identity
- Identifying places where people gather

By analyzing this data, the resulting master plan is tailored to meet the goals and objectives of the current and future citizens of Pilot Point. Furthermore, including features in the plan that reflect the desires of the community creates a sense of ownership, which can lead to an increase in support and participation of public art programs (Knight, 2008).

The collective findings from the literature review, public art master plan studies, meetings, surveys, and inventory and analysis were then utilized to develop a proposed public art master plan for the city of Pilot Point. The master plan incorporates the synthesis of findings and community

input to address factors that will contribute towards maintaining and enhancing Pilot Point's high quality of life. In addition, the process followed by this research can be used by other small towns facing similar issues.

## 3.6 Bias and Errors

This research is limited to data that was collected over a certain period of time with a certain set of participants, so could be prone to errors. The data collected from secondary sources could be prone to bias and errors that the researcher has no control over. Beyond availability of time, access to resources, and geographic limitations, the researcher acknowledges possible bias and errors associated with secondary sources such as case study websites, news articles, architectural reviews, critics, etc. The interviews, questionnaire, and data gathered at community input meetings were small populations and not randomly selected, so this may introduce bias as well. Also, one of the interviews was completed with Dr. Diane Allen, my thesis committee advisor, but due to her unique experience and role in securing the Pilot Point engagement, it was a unique way to gain insight into someone with general knowledge on public art as well as the project at hand. The researcher is also aware of the human bias and errors associated with site documentation and data collection. The researcher has been impartial throughout the process and has taken preventive measures throughout the research and design processes to avoid potential human bias and error. The researcher suggests that the scope and the amount of data from multiple sources helps to reduce bias and errors in this research.

## 3.7 Chapter Summary

This research uses the qualitative and quantitative methods to study and assess the use of public art master planning by small towns to address growth issues and quality of life. Chapter 3 discussed the research design, study population, study location, data collection methods, data analysis, bias and error in methods, and the design process. This research benefited from secondary data, case studies, and literature review to document, assess and synthesis design criteria to inform the design of a proposed public art master plan for the City of Pilot Point, Texas. Chapter four discusses the analysis and findings informed by the processes outlined in this chapter.

# CHAPTER 4. ANALYSIS AND FINDINGS

## 4.1 Introduction

Chapter 4 provides the key findings from the examination of published public art master plans, interviews with experts, and the approximately year and a half long case study undertaken with the city of Pilot Point which included a series of data collection meetings (initial meeting with city leaders, meeting with public art steering committee, stakeholders meeting, community input meeting with a data collection survey), two site visits and numerous email and phone call exchanges to prepare and discuss the process as it unfolded. The first data analyzed came from creating a design criteria matrix from the published public art master plans. Next data was collecting from a series of meetings and community input engagement events with the residents of the Pilot Point area. Finally, interviews with experts were completed to add additional insight from experienced landscape architects with experience working with public art in a professional setting. All this information was synthesized to design, develop, and inform a proposed public art master plan for the city of Pilot Point and to provide a model for other small towns to use in addressing issues for their communities.

## 4.2 Criteria Matrix from Published Public Art Master Plans

The first step in creating a criteria matrix of from published public art master plans was the selection of the cities to analyze. The attributes deemed necessary were as follows:

1) Location – preferably be in the north Texas region
2) Growth issues – experiencing or already experienced rapid population growth
3) Quality of life issues – changes in identity that could be perceived as loss of sense of place or homogenization of cultural identity

4) Population – prefer to look at small town or cities to understand the process used and strategies implemented in the public art master plan, although research shows that cities and towns with a population of less than 100,000 are more likely to have private organizations serving them rather than a public program (51% and 31%, respectively) (Americans for the Arts, 2017).

After researching cities in the Dallas-Fort Worth metropolitan area and adjoining north Texas area counties, 4 published public art master plans were selected for analysis:

1) Flower Mound, Texas, The Town of Flower Mound Cultural Arts Master Plan, published by: The Cultural Planning Group, 2018 (2010 population 64,669, 2019 estimate 76,030) (NTCOG, 2019)
2) Frisco, Texas, Frisco Public Art Master Plan, published by Designing Local, Ltd., 2018 (2010 population 116,989, 2019 estimate 177,286) (NTCOG, 2019)
3) Keller, Texas, Keller Public Arts Master Plan, published by City Council, Public Arts Board, and City Officials, 2016 (2010 population 39,627, 2019 estimate 47,350) (NTCOG, 2019)
4) Lewisville, Texas, Lewisville Public Art Master Plan, published by Todd Bressi, Urban Design-Place Planning-Public Art and Meredith McKinley, Via Partnership, 2018, (2010 population 95,290, 2019 estimate 105,640) (NTCOG, 2019)

Once these public art master plans were selected, each was evaluated for commonalities and differences. And although each master plan is specifically geared towards local physical attributes, assets, and opportunities, the plans for the most part do have the following 12 core components which is consistent with the literature review (Hollister, 2011). These components are:

1. Goals and Vision

2. Integration with other planning

3. Creating a Public Art Board

4. Funding for Public Art

5. Site Selection

6. Artist Selection

7. Staffing or Contracting Program Administration

8. Documentation of Public Art

9. Maintenance or Public Art

10. Acquisition and Removal of Public Art

11. The Receipt of Public Art Donations

12. Educational Opportunities

The matrix below (Figure 6) shows a summary of the public art master plans studied for comparison purposes.

*Figure 6: Public Art Program Comparison Matrix*

**NORTH TEXAS PUBLIC ART COMMUNITIES COMPARISON MATRIX**

| | Pilot Point, TX | Keller, TX | Lewisville, TX | Flower Mound, TX | Frisco, TX |
|---|---|---|---|---|---|
| ***Population (2010 census)*** | 3,856 | 39,627 | 104,780 | 73,130 | 116,989 |
| GENERAL BACKGROUND | | | | | |
| ***Is there an Arts Commission or Advisory Board*** | Yes, an informal arts committee was formed in the summer of 2019 to explore creating a public arts master plan. | Yes, the Public Art Board - 7 members appointed by City Council serving 2-year terms. | Yes, the Arts Advisory Board - 9 members appointed by City Council serving 2-year terms. | Yes, the Cultural Arts Commission - 6 members appointed by Town Council serving 2-year terms. | Yes, the Public Art Board - 7 members appointed by City Council serving 2-year terms. |
| ***Is there a separate non- profit arts council?*** | None | The Keller Public Art Society | Greater Lewisville Arts Alliance (managed by the Lewisville Chamber of Commerce). | None | The Coppell Arts Council |
| **If so, what is their budget?** | N/A | N/A | $116,000 | N/A | Unavailable |
| ***Is there an independent tourism bureau?*** | None | None | Department of Community Relations & Tourism | None | The Frisco Convention & Visitors Bureau |
| ***Does the municipality provide grants for arts organizations and programs?*** | None | Not identified. | 15% of HOT funds. Currently $173,000 with the intent to increase by $15,000 in next fiscal year. | Yes, approximately $41,000 annually supporting five local organizations. | None identified. Current funding is focused on Capital Improvement Project funding. |
| PUBLIC ART | | | | | |
| ***Is there a public art ordinance or policy?*** | None | Yes, adopted in 2010. | There is a public art policy that was effective in March 2016. It is informed by administrative directives. Up to 2% of capital projects can, but not required, for public art. | Under development. | Yes, adopted in 2004. |
| ***Does the town/city have a public art master plan?*** | None | Yes, last updated in 2016. | Yes, adopted in 2018. | Under development. | Yes, adopted in 2004 and updated in 2018. |
| CITY/TOWN STAFFING OF THE | | | | | |
| ***Are there town/city staff positions dedicated to arts and culture?*** | None | No, art board members are residents of the city and make recommendations to the City Council. | There is and Arts Center Manager with 5 staff managing the MCL Grand as well as all arts programs in the city. | None – The Director of the Library serves as the staff liaison to the Cultural Arts Commission. | Yes, there is a Public Art Coordinator position. |

The findings from analyzing this secondary archival data using published regional public art master plans provide the common layout of a public art master plan which can be used to inform the design of the proposed Pilot Point public art master plan as well as other towns and cities.

## 4.3 Case Study through Consulting Agreement

The most significant research undertaken in this study was the consulting engagement between the city of Pilot Point and UTA's Landscape Architecture program and the Institute of Urban Studies to provide guidance on how to develop and design a public art master plan that fit the needs of its changing and growing community. This engagement was utilized as a case study for this research. The diagram below demonstrates the steps and processes followed to collect data that informed the design of the resulting proposed master plan (see Figure 7).

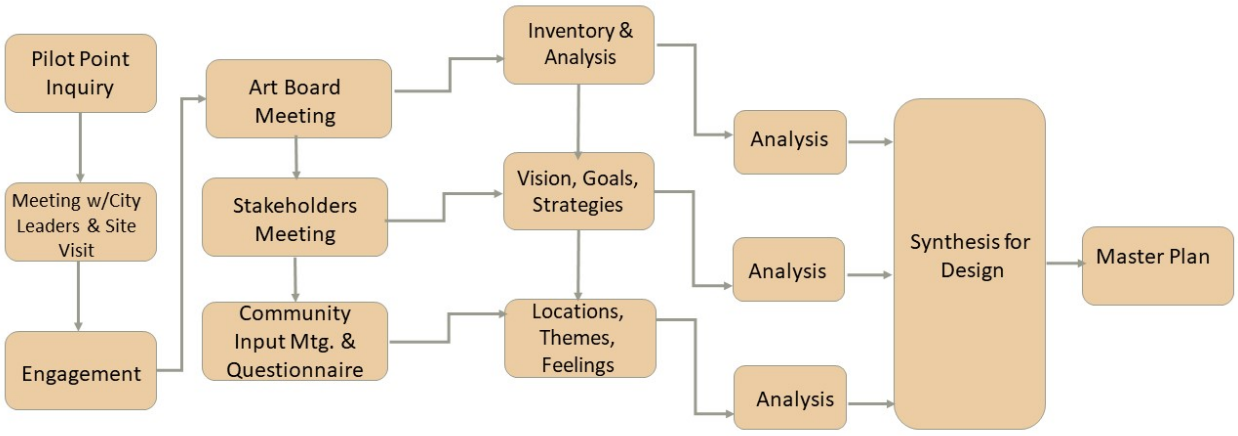



*Figure 7: Data Collection & Analysis Process Diagram*

*4.3.1 Pilot Point Initial Consultation and Site Visit*

As previously mentioned, representatives from the city of Pilot Point reached out to the Director of Landscape Architecture at the University of Texas in Arlington, Dr. Diane Jones Allen, in late 2018. Seeing an opportunity to engage in community service and provide educational opportunities for students, Dr. Allen agreed to an initial consultation and site visit. This meeting was held in January of 2019. After meeting with the City Manager, and the Director of the Pilot Point Economic Development Corporation, and the future chair of the Pilot Point Public Art Committee, UTA decided to prepare a scope of work for the city to consider. This scope of work was completed and executed between the parties in May of 2019. It is included for reference in Appendix A. Resources were included to cover the cost of a graduate research position to work under the direction of Dr. Diane Jones Allen and Alan Klein, Director of the UTA Institute of Urban Studies. The researcher of this study, Monty McMahen, was selected as the graduate research assistant to work on the Pilot Point public art master plan project for the Spring of 2019, Fall of 2019, and Spring of 2020 semesters.

Key findings from the initial meeting included:

- Strong interest and leadership from the city and community
- Vibrant arts community already established
- Public art initiatives already begun
- Historical and architecturally significant assets
- Other planning initiatives completed including:
    - Comprehensive Plan 2030
    - Trails Master Plan
    - Parks and Recreation Master Plan

*4.3.2 Public Art Committee Meeting*

In June of 2019, the Pilot Point public art committee met to discuss goals and objectives of implementing a public art master plan for Pilot Point. In addition, the process was discussed, particularly the importance of having the community engaged in the process. In addition, Justine Wollaston, presented an inventory of Pilot Point public art to the group, that included location, date, and maintenance status. The minutes from this meeting are included in Appendix B along with the inventory of public art that was presented.

The key findings from this meeting were that Pilot Point has a substantial inventory of public artwork including memorials, murals, historical buildings, and gardens. In addition, the group was eager to explore ways to fund and introduce more public art into the town to make Pilot Point a unique, livable, and identifiable place. Next steps in preparation for a stakeholders meeting were agreed upon.

*4.3.3 Stakeholders Meeting*

In September of 2019, the Pilot Point public art committee invited approximately 30 stakeholders to meet to discuss the future of public art in Pilot Point. "Stakeholders" was broadly defined to include any person, group, or organization with an interest in public art or that might be impacted by a public art master plan. In this meeting, stakeholders identified how they envision public art playing a role in their town. Stakeholders were broken into groups to brainstorm on the following topics:

1. **Philosophy** of Public Art in Pilot Point
2. **Culture** of Pilot Point
3. **Policy** Surrounding Public Art
4. **Strategies** to Utilize Public Art

5. **Logistics** of How to Implement Public Art
6. **Tasks** that Are Required to Bring about Public Art

The specific original data gathered from this community engagement event was utilized to create the vision, mission, goals, and strategy statements included for reference in Appendix C. The findings demonstrate that the community has an active group of stakeholders that are interested in the benefits that public art could offer to their community.

*4.3.4 Community Input Meeting*

In November of 2019, approximately 60 people gathered at the Pilot Point Community Center to participate in a community input meeting on the design and development of Pilot Point's public art master plan. The meeting was facilitated by the Pilot Point Public Art Committee and UTA. There were two brainstorming sessions that took place in order to gather thoughts and feelings related to two important aspects of a future public art master plan – 1) locations for public art and 2) themes for public art. The data collected is included in Appendix D. The key findings from mapping public art was the near universal agreement that art should be highly accessible and highly visible for all to enjoy. Maps were generated from this data and are included in sections 4.7-4.9 below. In addition, key findings on themes of public art were the discovery of agreement on preferences for historical, whimsical, and environmental types of artwork. These findings were incorporated in the proposed master plan.

*4.3.5 Questionnaire*

At the community input meeting, a 9-question survey created by the researcher to study both qualitative and quantitative data was made available for adult attendees to fill out if they wanted to participate. The questionnaire included both closed and open-ended responses. The questionnaire was developed to find out preferences of attendees on public art and how they

envision it in making an impact in their town. The overarching finding from this exercise was the importance of keeping the community's identity and quality of life they have come to expect and enjoy. The questionnaire and data collected with rankings is included in Appendix D.

The questionnaire was approved for adults with consent by the UTA Institutional Review Board (IRB). Twenty-six adults chose to participate in the survey. Key findings from the questionnaire include the following discoveries.

- On the role of public art in Pilot Point, the top two responses with 58% of respondents in agreement, were 1) to nurture art in our youth and 2) to position Pilot Point as an arts destination. These responses indicate an awareness that public art is beneficial for education and learning as well as an opportunity to build on economic opportunities through attracting visitors to Pilot Point as a destination.
- On the topic of what art speaks to you, there was a strong preference for historical art with 69% of respondents selecting this category, as well as 65% choosing both art about nature and whimsical art.
- On where respondents would like to see art in Pilot Point, there was strong agreement with the selections of downtown (88%), vehicular gateways (85%), and parks and open spaces (81%).
- When asked what public art opportunities are important for Pilot Point, there was strong support for opportunities for local artists (88%), art openings (65%), and artist training programs (58%).
- Finally, when given options for funding public art, grants were most often selected at 73% with private funds coming in second with a 65% section rate.

*4.3.6 Interviews with Experts*

Five experts in public art and public art master planning were contacted of which three were scheduled for interviews. The experts contacted included the director of a north Texas city public art program, a city planner, and three landscape architecture professionals. The interviewees indicated they have played active roles in public art programs or public art planning.

Interviews included open-ended questions that were designed to spur conversation and provide an opportunity to explore topics in-depth. The questions developed by the researcher are listed below:

1. What benefits can public art bring to a small town like Pilot Point?
2. What are the pros and cons of using a master planning approach to the deployment of public art? To your knowledge, what public arts master plans have been particularly successful in small cities like Pilot Point, or any other cities.
3. What were some of the key elements of the success of these public art master plans?
4. What are typical obstacles that might be faced in implementing a public art master plan?
5. How to you define the scope of a public art master plan?
6. Do you have any notable experiences working on public art master plans that would be beneficial for me to consider?
7. How do you set and manage expectations of what a public art master plan might accomplish?
8. What processes are important in creating a successful arts master plan?
9. Who should be involved in creating a master plan?

10. What have been some of the most contentious issues you have faced in developing public arts master plans?
11. How do you believe a public arts master plan can influence the culture of a place?
12. To what extent can it help shape or maintain cultural identity? In what ways can public arts have a positive economic impact?
13. How about impacts on health, and on quality of life?
14. How do local politics influence the development of a public art master plan?
15. How important is fund raising to the overall success of a public art master plan? And, what level of support is needed at the city government level (funding level, approval of city government, etc.?)
16. To what extent should maintenance of public art installations be factored into the master planning process?
17. For public art committees, how important is a working knowledge of the art world, or "good art", to the success of a community's public art plan?

The following data and findings were collected from the completed interviews.

Interview 1 - J.R. Phillips, Landscape Architect, MLA UTA, 10/31/2019

Findings: At the beginning of the interview, Mr. Phillips stressed how very important it is for the town or community to define their culture. In other words, what is it they want to aspire to in order to set a direction or vision for an arts plan? For example, do they have anything unique to their history, ethnicity, or other factors that might inform the arts plan. Mr. Phillips discussed the community of Bristol, Texas near Ennis that has a bluebonnet festival each year. He said thousands of people come for the bluebonnet trails each spring. He proposed that the town

consider adding art and sculpture to the trails to add another layer of interest or programming to the trails that would encourage year-round use. He said research on the community and understanding what assets might be utilized by artists or supportive of artists is a key to the success of an arts program.

On economics, we discussed how arts plans often have an economic component that is sought after by small towns. For example, empty warehouses can become an area for an artist enclave or artwork studios. Mr. Phillips encouraged research into state and national funding programs that small towns might use for grants. He indicated that funding is usually an obstacle for small towns in particular due to the smaller tax base. Mr. Phillips stressed that funding ideas and strategies can play a key role in implementing public art into any size community, be it big or small.

In addition to funding, Mr. Phillips stated that it is important not to underestimate the importance of creating a supportive environment for public art in the town. Maybe it's festivals, planned activities, sidewalk art, furniture making, and the like; but, if the community provides ample opportunities for artists to express themselves in a welcoming place, then the overall community feels more engaged to support art which can leads to more opportunities and more identity as a place for artists.

On case studies to review that have vibrant public art communities, Mr. Phillips recommended studying the Richardson, Texas and Waxahachie, Texas public art plans.

Interview 2 – Lara Moffat, MLA, ASLA, Adjunct Assistant Professor, UT-Arlington, 11/1/2019

Findings: First, Ms. Moffat and I discussed the background of the Pilot Point Public Art project and what goals they might be interested in achieving. Ms. Moffat stated that goals of large

cities like Dallas and small towns like Pilot Point are not that far apart as both are looking to art and artists to add a level of vibrancy and creativity to a place that makes it more sought after to live, work, and recreate. Ms. Moffat mentioned a recent public art presentation given by Kay Kallos, the public art director for the city of Dallas. Ms. Moffat indicated the presentation was a great summary of how public art can provide social, economic, and environmental benefits to places where public art is effectively planned.

Ms. Moffat stated one of the most important things public art can do is to create a sense of community identity. Public art can help people to identify with a place or aspire to something out of the ordinary. She said art crosses cultures and relates to all ages. It fosters a gathering place or shared experience. Creates pride in place. She said promoting public art in communities can lead to healthier and happier people.

Ms. Moffat indicated that in planning public art, it important for the community to have a sense of ownership or buy-in. She stated that including the community in choosing art creates a stronger connection to a place and foster's community pride. Therefore, public art can perhaps have a greater impact in placed that may be traditionally underserved or overlooked due to lack of investment or lack of political weight.

Ms. Moffat discussed a study done in a Washington, D.C. park that was considered dangerous and underutilized. A public art initiative was launched that included varying levels of community engagement. The community engagement was considered the most important part of turning the park around since the community had first-hand knowledge of what was needed and what would work. The community created and contributed original art to the park. This process created ownership and pride of place. It is considered a shining example of how public art can be utilized to achieve revitalization and reimagining of public spaces.

Ms. Moffat suggested looking into Shreveport, LA and Canton, TX as places where public art plays an important role in creating cultural identity in these communities.

On resources to research further, Ms. Moffat recommended the Carol Morris book on sculpture as it might provide inspiration for types of art on trails or other outdoor spaces in Pilot Point. Also, she recommended reviewing the city of Dallas website for Office of Arts and Cultural Affairs for ideas and references.

On the economic impact of public art planning, Ms. Moffat indicated ntbca.org, North Texas Council for the Arts, is a good resource. This organization tracks data on how arts plans impact the economics of cities in north Texas. In addition, the SMU Meadows School of the Arts provides online resources to track and assess data on the economic impact of arts programs.

Interview 3 – Diane Jones Allen, Ph.D., ASLA, Director of Landscape Architecture, UT-Arlington, 11/4/2019

Findings: On researching places to look at for case studies, Dr. Allen recommended contacting the City of Arlington's Ann Foss who has a wealth of knowledge on the North Texas area. She is a city planner would probably have contacts that can provide detailed information on public art plans. Dr. Allen mentioned researching the sculpture park and trail by the AT&T stadium in Arlington, and that Ann was likely involved in that project and would probably have insights to share on how it came to be and how it has been received.

On the benefits of arts programs, Dr. Allen said economic benefits are usually at the top of communities' list and the economic development office is often involved. In addition, to primary economics of investing in art, there are also secondary benefits, like new visitors, people going to lunch near art, stopping to get gas in a town because of the art, going to shops, etc. Dr. Allen stated, "People like to stop in attractive places and spend time there." Also, there could be benefits

to townspeople directly if they are involved in the production of art, like craftworks, murals, or paintings that are sold at art festivals or in the town's shops or markets.

Another benefit of arts programs is improved health. Dr. Allen noted that public art is usually outside, and it makes people get outside and exercise to go check it out. In addition, public art is mentally stimulating. Public art can also promote social interaction among people and create places where people gather.

Dr. Allen stated that art can help to define a place's identity and help create a sense of place. For example, something the town is particularly proud of can be emphasized and foster pride in the people that work and live there.

On "who" should be involved in creating an arts plan, Dr. Allen said it is important to include citizens as well as town leaders, business leaders, and policy makers. Dr. Allen mentioned the town or city should understand its target audience for public art. For example, is the goal to attract new businesses, tourists, residents, day-trippers from the regions, or others? She suggested that can use surveys to find out who is coming to Pilot Point and if art had an impact on their decision or not.

On personal experiences with arts plans, Dr. Allen shared that she was on the arts council in Baltimore, MD. She said it was a very successful arts program and the committee worked very well. Art was funded in part by new development or a percent-for-art program. If the development got public assistance, then they were subject to potentially being selected for a public art installation. The city would put out a request for proposal and artists would submit ideas, examples, and cost estimates to the city. Dr. Allen said this was a great way to encourage new artists and to find art that the committee agreed added value to the community. Dr. Allen stated

that the public art integrated into Baltimore makes it a special place that is tied to the history and culture of the place as well as developing new culture in this historic city.

In summary, the finding of these interviews provided insight into the importance of public art in place-making, cultural identity, and overall beneficial impacts on quality of life. All the respondents agreed that public art in small towns is oftentimes a missed opportunity. The experts also agreed that public art planning with community buy-in is an essential part of the success of a public art program. In addition, the experts stressed the importance of policies on maintenance, access, and equity as important factors that are best addressed at the urban planning level.

Up to this point, three sets of findings have been discussed, 1) the secondary archive data from published master plans, 2) the case study and engagement with Pilot Point which included a series of meetings, with community input, and a completed survey, and 3) interviews with experts. The synthesis of this multimethod approach of gathering data and analyzing findings is that there is a consistency in public art plans both in the process followed to design and develop public art plans and the expected outcomes. Municipalities are looking for ways to solve problems and utilize assets. They are also looking for ways to compete for jobs and residents. These findings show that municipalities believe the investment in developing a public art master plan is an expenditure that has a return on investment that is worthwhile in pursuing and that communities are in favor of. In particular, the interviews with experts pointed out how municipalities can tailor an arts plan to their specific set of issues and opportunities. This can help create identity attachment to place that can create value for these communities.

## 4.4 Site Location and Context

The study site includes the city limits and ETJ of Pilot Point, Texas, located in the northeast corner of Denton County. According to the United States Census Bureau, the city has a total area of 3.4 square miles. It is approximately 50 miles northeast of the Dallas/Fort Worth International Airport. The major highway running north/south through the town is U.S. Route 377. Neighboring towns include Aubrey (population 4,530) to the south and Tioga (population 982) to the north (NTCOG, 2020). Farm to Market Road 455 is the major east/west roadway with the city of Celina (population 17,680) being the closest neighboring town to the east. Lake Ray Roberts lies to the west of Pilot Point. A site context map is included below in Figure 8.

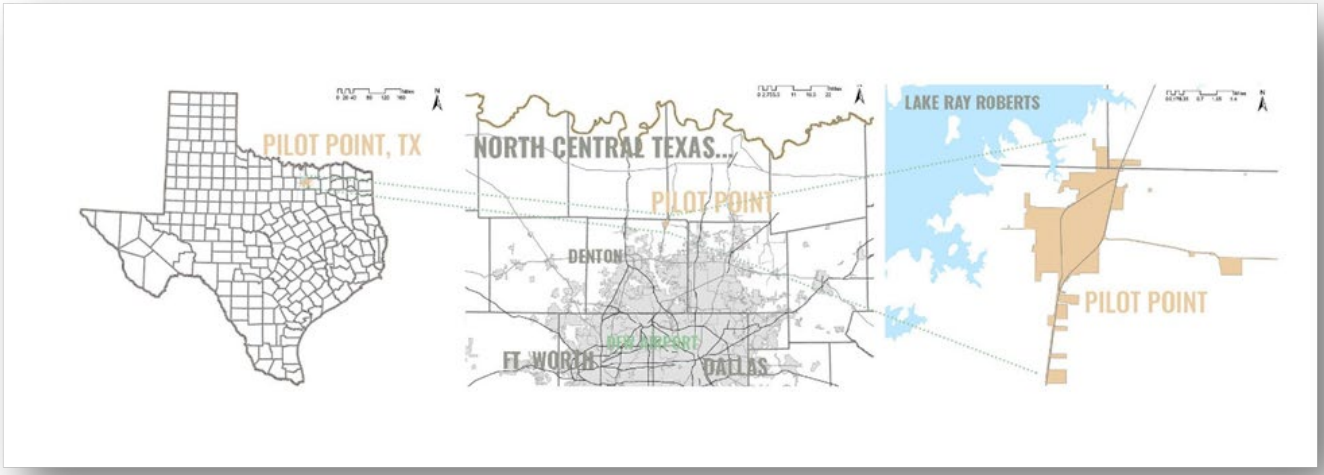



*Figure 8: Site Contest Map, Pilot Point, TX (Adapted from ArcGIS)*

## 4.5 Site History

Pilot Point, Texas got its start from hardy pioneers who helped settle one of America's newest states: Texas, admitted to the Union in 1845. Located on a ridge overlooking the Elm Fork

of the Trinity River, wagon "pilots" used this high ground as an observation point for crossing the river, thus acquiring the name Pilot Point (Tschoepe, 1936).

Like many small towns in Texas, Pilot Point boomed in the late 1800s when the Texas and Pacific Railroad began carrying freight and passengers to and from the town. Despite (or perhaps because of) vigilante hangings of cattle rustlers, the large cotton farms and cattle ranches thrived. Emil Flusche, a Catholic financier, published leaflets convincing German Catholics to settle here. Soon, a church, orphanage, and home for unwed mothers were established.

All was relatively quiet until 2003, when Pilot Point made national headlines due to a mural painted on the side of a prominent building on the downtown square. Wes Miller, owner of the Farmer's & Merchant's Gallery, commissioned a local artist to paint a Michelangelo-inspired nude image of Eve. The local police threatened to arrest Miller because Eve's bare breasts would subject children in the community to pornography. The ACLU of Texas sued the city and its police department in 2005. The city backed down, and now the partially concealed mural—along with an additional naked Lady Liberty resting on an American flag—are both visible on the north wall.

Pilot Point remained an agricultural center for decades, and still boasts world-class horse farms and ranches. The population remained below 2,000 residents until a growth spurt in the late 1980s. Slow but steady growth since then has led to a current population estimate of approximately 5,000. Pilot Point's location, its quality of life, and civic pride have enabled the city and its people to create and retain a quintessential Texas small town complete with southwestern flavor and friendly, welcoming people.

## 4.6 Land Use

Of all the land in the city of Pilot Point, 23% is used as single family residential. Commercial land use is primarily located on both sides of US 377. There are a number of cabinet making shops operating in this area which add to the town's perception or identity of craftsmanship and quality. The historic downtown square has some retail shops and some vacant spaces, but this area is considered the heart of the community and makes it important to the residents. The city has 3 large tracts of institutional/public land use, (i.e. schools, public buildings, government facilities) on the north, middle, and south sides of the city with a few smaller tracts near the downtown square. Together they make up 7% of total land uses. Park land represents 2% of all land uses, while streets comprise 13% of total land use. The land use with the highest percentage of total land area is for agricultural, farm, ranch, and rural land. This land tends to be toward the edges of the city close to the city limits (Comprehensive Plan 2030, 2018).

The map below shows the current zoned land use areas. Zoning for residential purposes (in yellow below), commercial (in orange), and light industrial uses (in blue). (See Figure 9 below.) This is important to understand so that art can be integrated into neighborhoods and where people gather.

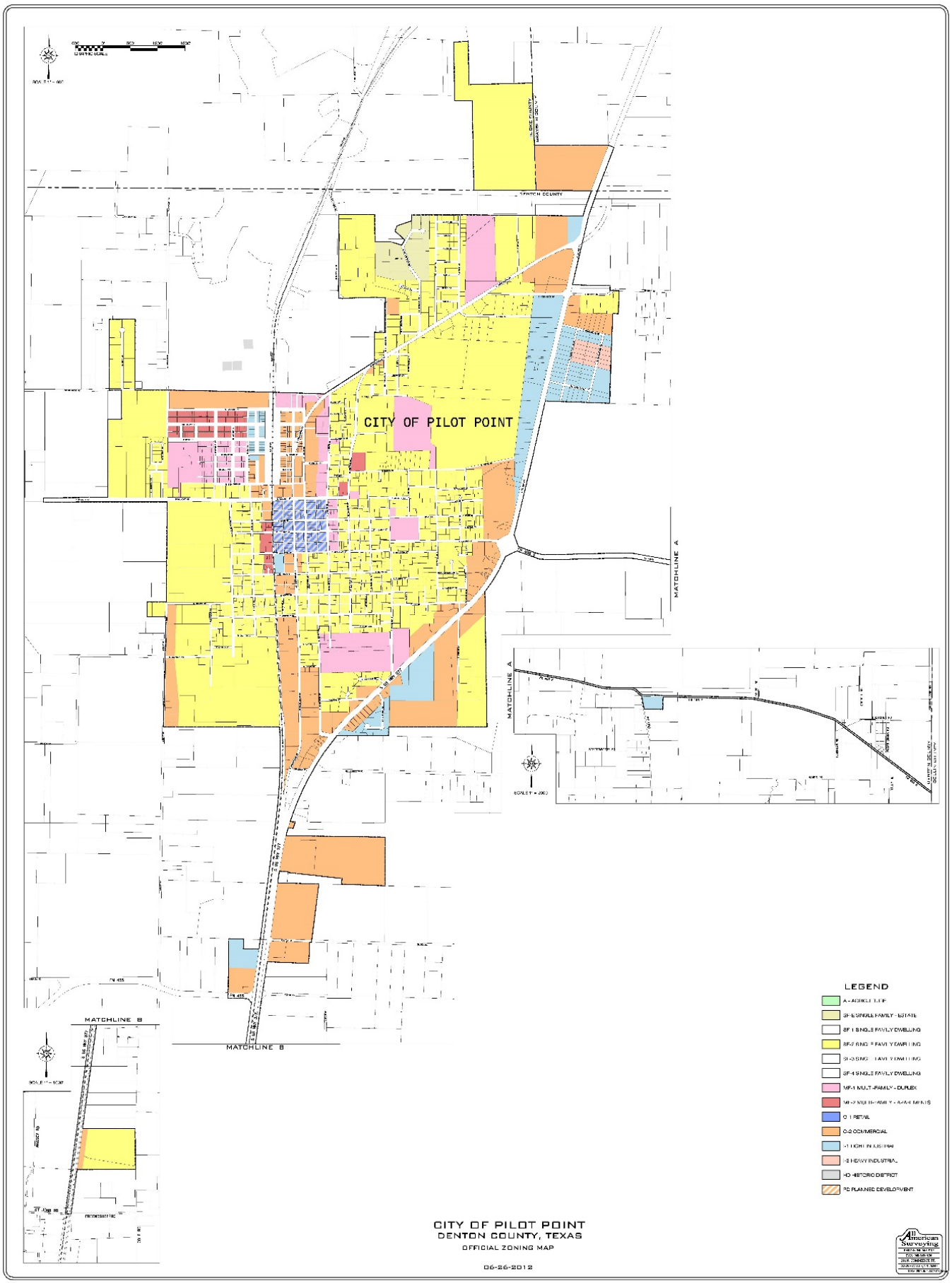



*Figure 9: Pilot Point, TX Zoning Map*

## 4.7 Vehicular Circulation Systems and Gateways

Vehicular circulation in Pilot Point provides access to residences, businesses, and visitors. This widespread type of infrastructure provides vast opportunities to inject art into the built environment of Pilot Point. Though the potential to add art is expansive, it also must be tailored to the specific circumstances of various roadway infrastructure and its users. Major vehicular gateways shown in Figure 10 below, provide an optimum opportunity to help solidify the cultural identity of Pilot Point by adding art at the major gateways to the city. Public art in these locations can help reinforce the established identity of Pilot Point and help create a sense of place as residents and visitors enter the community.

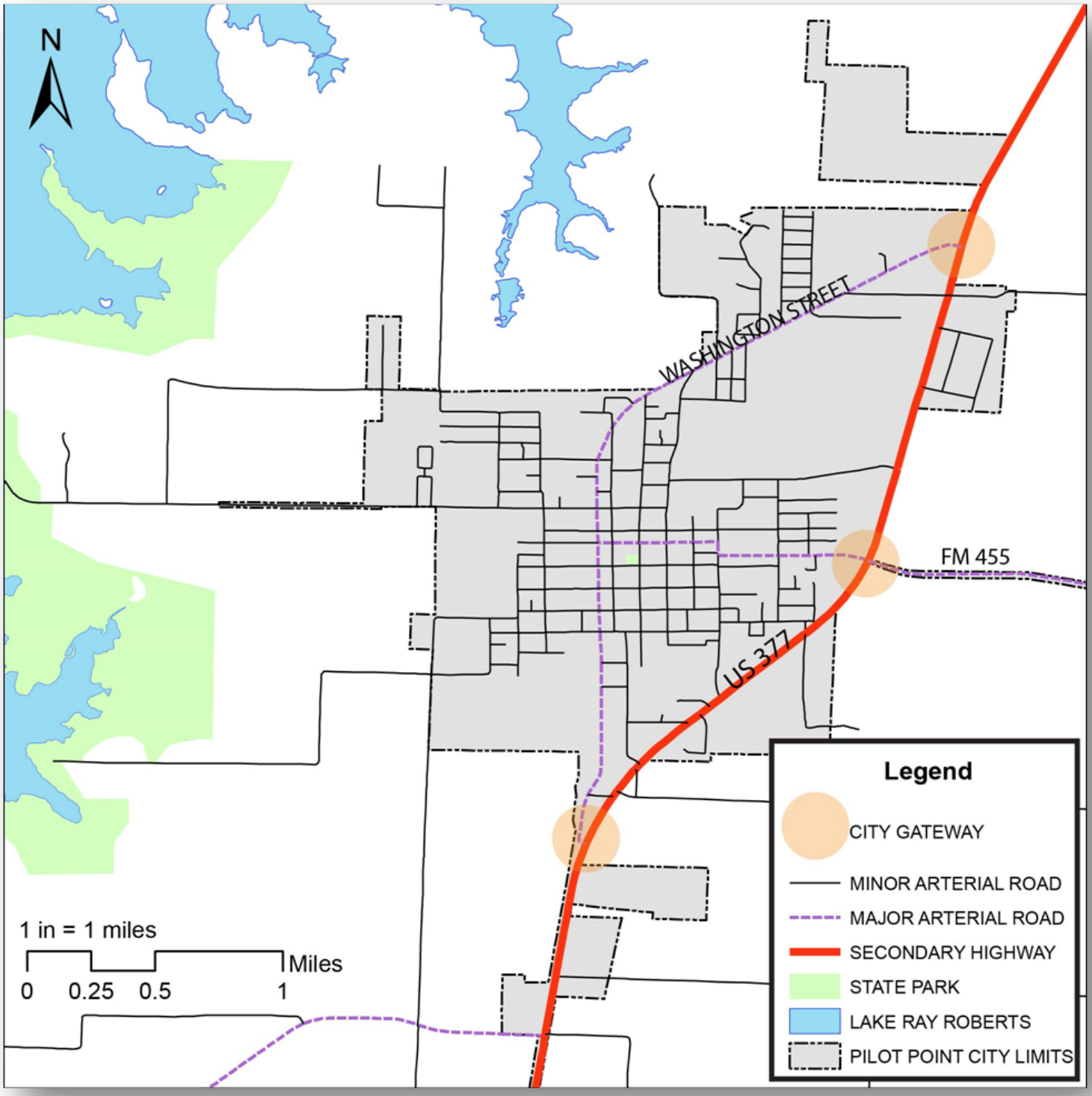



*Figure 10: Circulation and Gateway Mapping, Pilot Point, TX (Adapted from ArcGIS)*

## 4.8 Parks, Trails, and Open Spaces

The city of Pilot Point adopted a Trails Master Plan in 2019 which provides for a robust system of trails running through the city and outlying areas taking advantage of its pastoral setting next to Lake Ray Roberts and farms, ranches, and natural woodlands. Public art can help elevate a trail from practical infrastructure to a space cherished by the community. Art establishes the trail as a community asset and encourages public engagement and stewardship.

Art on a trail can serve a variety of purposes. It can illustrate both the identity of the trail itself and the identity of the communities through which it winds. It can stimulate the mind and the senses, allow for rest or contemplation, or encourage participation. The types of public art found on trails are as varied as the people that make them. Artwork typologies could include:

- Sculptures and monuments,
- Murals,
- Trail surface painting,
- Gardens,
- Lighting,
- Gates and fences,
- Interactive art (where people are encouraged to interact with the art), and
- Temporary installations.

The map below (Figure 11) marks the trails and trailheads where public art could be strategically integrated at gathering places and strategically placed along the routes to take advantage of natural features in the landscape.

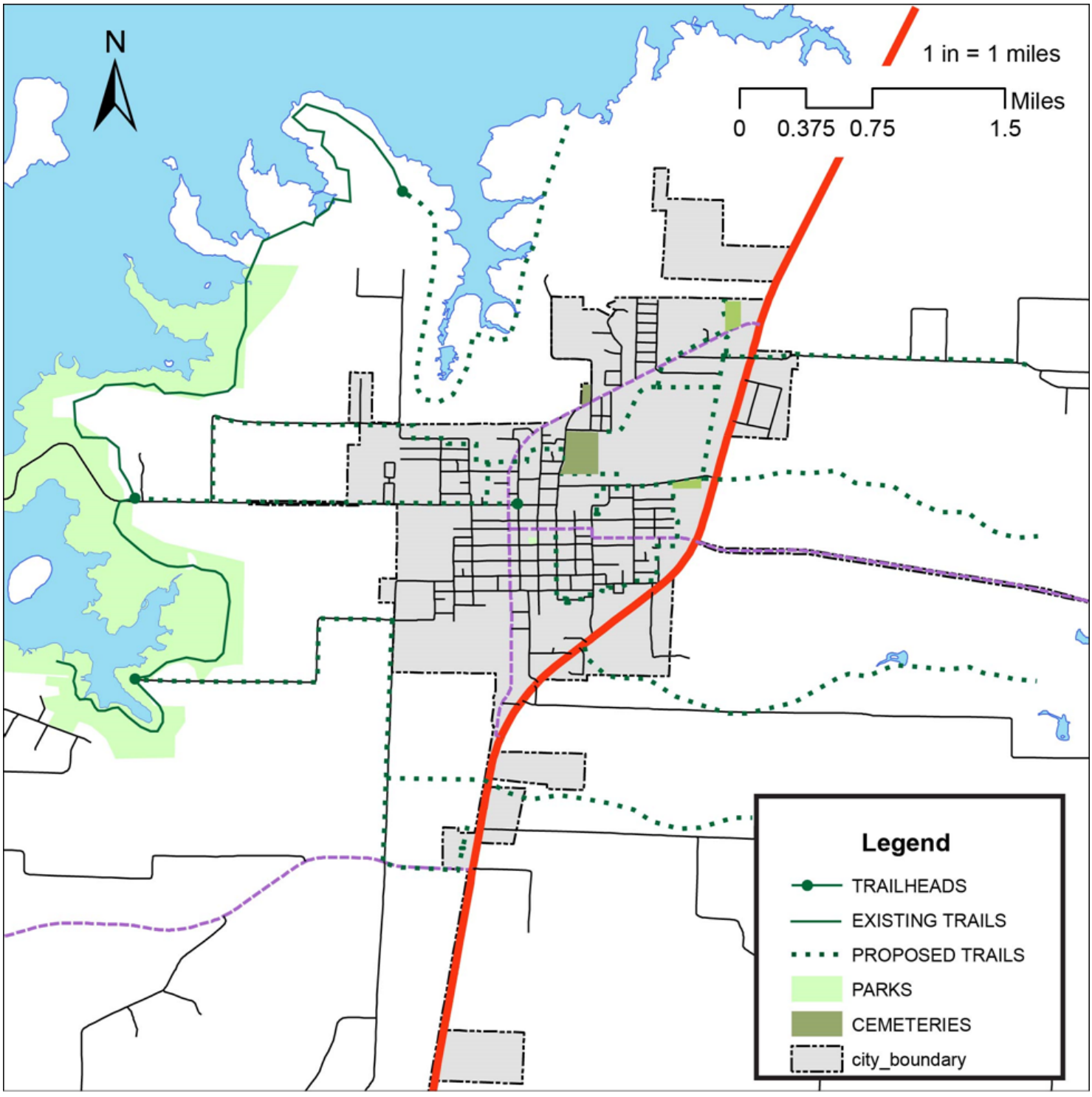



*Figure 11: Trails and Trailhead Mapping, Pilot Point, TX (Adapted from ArcGIS)*

## 4.9 Sports, Educational, Cultural, and Civic Facilities

An inventory of educational, civic, cultural, and sports facilities was mapped to get input from the community on how art could be integrated into these facilities. The map below indicates educational facilities in dark blue. These facilities have high visibility. They also have public sports stadiums where art could be incorporated. The map below (Figure 12) indicates civic and cultural facilities in light blue. These facilities that include churches, the city hall, police department, and fire station are natural gathering places for the community.

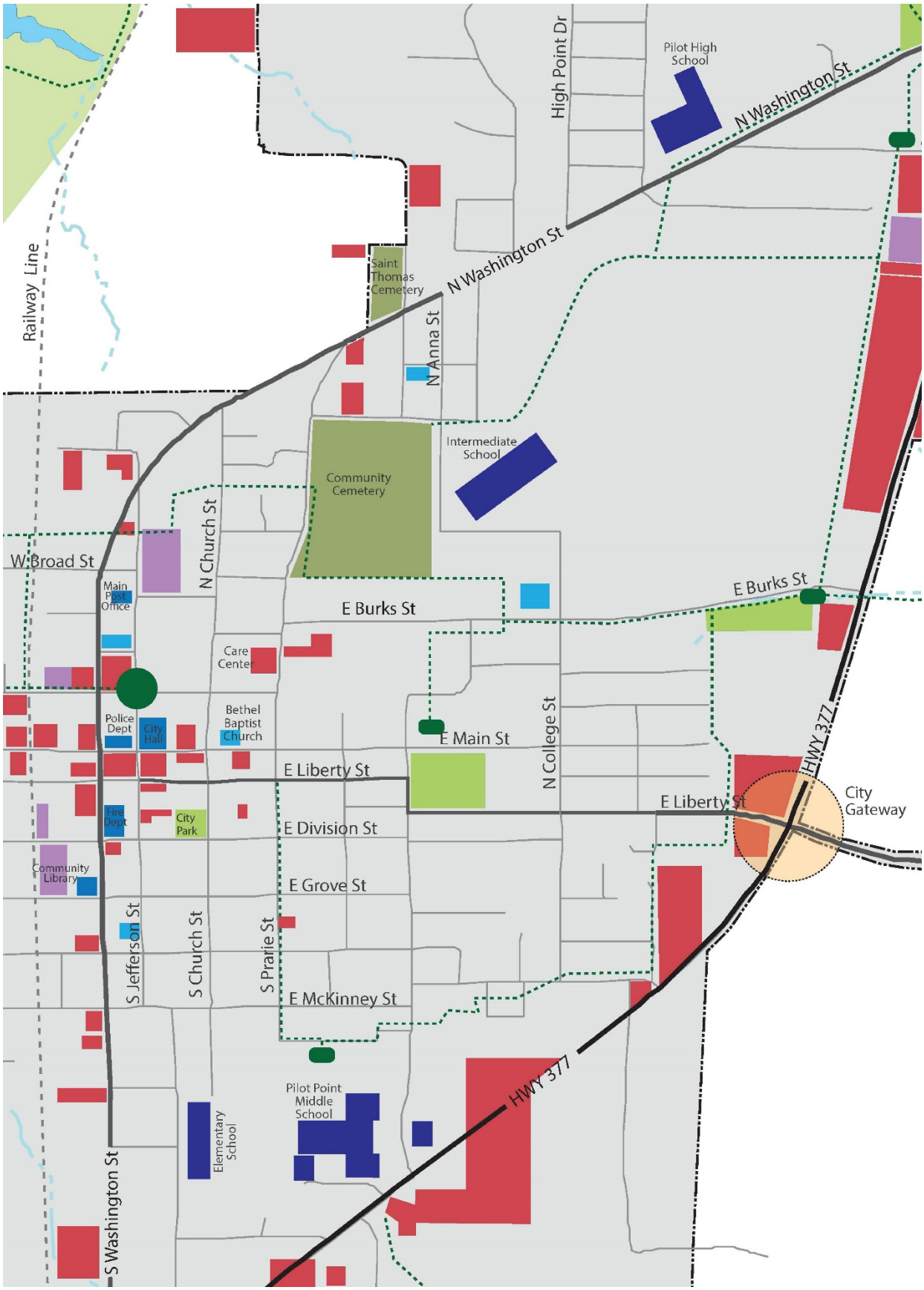



*Figure 12: Public Gathering Spaces, Pilot Point, TX (Adapted from ArcGIS)*

## 4.10 Lake Ray Roberts State Park and Reservoir

Pilot Point is uniquely located on the western edge of Lake Ray Roberts State Park and reservoir. Lake Ray Roberts (formally Ray Roberts Lake) is an artificial 29,350-acre lake located 10 miles north of Denton, Texas, between the cities of Pilot Point, Texas and Sanger, Texas. Its main source of water is a tributary of the Trinity River. The reservoir is located in, and supplies water to, Cooke, Grayson, and Denton counties.

Ray Roberts Dam and Lake was created through the River & Harbors Act of 1945 which, among many projects, provided for the construction of Benbrook Lake, Grapevine Lake, Lavon Lake and Ray Roberts Lake, as well as modifications to the existing Garza Dam for the construction of Lewisville Lake. Ray Roberts Dam, an earthen structure 141 feet high, is owned and operated by the United States Army Corps of Engineers.

Ray Roberts is used for recreation and is home to the Ray Roberts Lake State Park. The state park sits where three unique ecoregions meet: Eastern Cross Timbers, Blackland Prairie and Grand Prairie. Most of the park lies in the Eastern Cross Timbers, a narrow strip of hardwood forest stretching south into the prairie ecosystems, with the Blackland Prairie to the east, and the Grand Prairie to the west. The park has land in all three ecoregions. Because of this, it is a rich and diverse area. More than 300 species of plants grow here. Many animals find food and shelter in the oak woodlands and prairie grasslands of the park. Geologically, the park sits atop the Woodbine formation. This Upper Cretaceous deposit formed about 65 million years ago of mostly sandstone, with some local layers of shale and clay (Texas Parks and Wildlife, 2020).

The opportunity to strengthen connections with the lake and state park could provide ample opportunities for public art installations.

## 4.11 World-class Horse Farms, and Area Attractions

Pilot Point is the home of several world-class horse breeding and training facilities. These farms ranches and other agricultural related industry help define the culture and identity of Pilot Point. There is a long history of the importance of agriculture in the area. The city should work to protect agricultural lands. This is consistent with the Comprehensive Master Plan adopted in 2016. Open space and agricultural land have an impact on people's experience, perception, and overall feelings of quality of life (Miller, 2003).

## 4.12 Demographics

2019 data downloaded from Simply Analytics, reports that Pilot Point has a population of 4,934 and population density of 1,477 per square mile. The largest ethnic group are whites and Hispanics accounting for 76% and 25%, respectively. The percentage of population over age 65 is 34%. The median household income is $69,519.00 which is slightly above the average for Fort Worth. 20% of the population had attained a bachelor's degree or higher. A chart showing additional detailed demographic statistics comparing Pilot Point, TX with Fort Worth, TX, and the state of Texas is included in Appendix E. This data shows that Pilot Point has a relatively highly educated and slightly older population which could play a role in types of public art that the community identifies with.

## 4.13 Synthesis of Findings

The section synthesizes the findings from the multimethod research approach described above. After studying the data collection and findings the following considerations will be addressed in the design of a proposed public art master plan for Pilot Point, Texas:

1) Public art should create gathering places and add vibrancy while promoting the cultural identity of Pilot Point.
2) Residents of the community want more public art throughout their city.
3) Public art should be diverse and accessible to everyone.
4) Public art should embody the community's welcoming spirit and friendliness by honoring the history of Pilot Point while looking forward to the future.
5) Public art should enhance economic growth, the quality of life, and the profile of Pilot Point.

## 4.14 Chapter Summary

This chapter discussed the findings from data collected from the multiple methods described above. The data was analyzed through methods described by Sommer and Sommer (2002). These findings were then synthesized to inform the design and development for a proposed public art master plan for Pilot Point, Texas. The process that was used to collect these findings could be employed by other small towns that wish to utilize public art to address issues they may face or to enhance quality of life. The following chapter focuses on applying this knowledge that was accumulated to the design of a proposed public art master plan for Pilot Point.

# CHAPTER 5: PUBLIC ART MASTER PLAN PROPOSAL

## 5.1 Introduction

After completing site visits; site inventory; site analysis; literature review including researching comparable public art master plans; participating in art board committee meetings as well as a stakeholder and community input meeting; conducting interviews with experts; conducting a targeted survey; and, receiving valuable feedback from the city, the researcher developed a proposed draft public art mater plan for the city of Pilot Point to share with the Pilot Point public art committee. At this writing, the proposed plan has gone through 3 revisions by phone and 4 revisions by email after receiving feedback and suggested changed from the city. Additional input may be forthcoming from members of the public art master plan committee. Next the proposal will be presented to the Pilot Point Economic Development Corporation. If it is approved, the plan will eventually go before the whole city council for discussion and potential adoption.

The resulting proposed Pilot Point Public Art Master Plan is included in Appendix F. The following sections in this chapter will explain how and why the proposed plan was designed in the form that it takes.

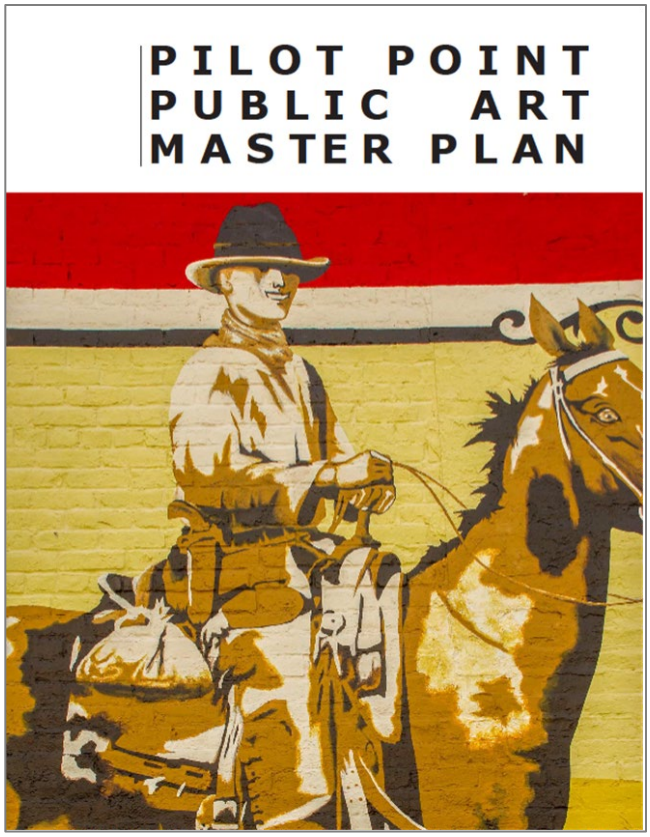



*Figure 13: Proposed Pilot Point Public Art Master Plan Cover*

## 5.2 Proposed Master Plan

The proposed Pilot Point Master Plan is a written document intended to be printed or viewed in a brochure format. The plan includes photographs, pictures, and data collected over the course of the design and development of the plan. The information contained in the master plan is discussed in the following sections.

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

The plan starts out with a discussion on the potential value of what public art can mean to the community of Pilot Point, Texas. Many citizens and area residents have expressed a desire for more public art to be a part of the town through the community engagement events. This introduction section makes a case for the quality of life opportunities provided through implementation of a public art master plan.

### *5.2.2 How to Fund Public Art?*

The next section of the master plan immediately jumps into how to fund public art. Funding in a small town is a particularly challenging issue as the tax base is limited and the number of capital projects can be few and far between. This topic is of particular importance to Pilot Point since it will most likely be 2-3 years before a capital improvement bond package is considered. This section aims to explain that there are many avenues for funding public art, not just through public bunds. A breadth and variety of funding strategies are discussed.

### *5.2.3 Who Helped Inform the Recommendations of the Plan?*

A discussion of who and how the recommendations of the plan is described in this section. The importance of listening to the community's needs and desires is demonstrated through explaining the series of community engagement events that were undertaken to form a foundation for the design process. Details on the public art committee, stakeholder input, community input, and the use of a questionnaire are provided to document what is important to the community for the plan.

### *5.2.4 What were the Takeaways from the Engagement Opportunities?*

As a result of the stakeholders meeting, community input meeting, and questionnaire responses, several themes emerged that steered the design of the recommendations included in the plan. These engagements were keys to developing the mission, vision, and goals for the community's public art master plan. The mission of the plan states "The mission of the City of Pilot Point Public Art Program is to promote cultural, aesthetic, and economic vitality in Pilot Point, Texas by integrating the work of artists into public places, civic infrastructure and development of the community.

The section goes on to describe the goals, and guiding principles that were developed from the community engagement and other research data. They are included in the Proposed Master Plan in Appendix F.

### *5.2.5 Cultural Identity Framework*

As a result of the public engagement process, a clear goal the residents of Pilot Point would like to achieve through public art is the preservation and enhancement of the welcoming and friendly culture they have worked to build. Pilot Point believes they have created a unique culture based on their location, history, architectural assets, numerous open spaces, access to lakes and

parks, and a vibrant artist community. In the Cultural Identity Framework section, photographs with accompanying descriptions of what makes up Pilot Point's cultural identity are visually presented so that the residents, artists, and other readers can gain an understanding of the importance of culture to the community. This section is meant to be a quick tutorial for future artists that might be selected to participate in public art projects with the town.

### *5.2.6 How to Achieve the Vision*

In order to achieve the vision, the community has embraced that promotes public art, four strategies were developed to help guide future decisions. The strategies are as follows:

1. Strategy #1: Locations for Public Art
2. Strategy #2: Integration of Public Art throughout the Town
3. Strategy#3: Encouragement of Public Art in Private Developments
4. Strategy #4: Prioritization of Places for Public Art

A detailed discussion on each of these strategies is included in the master plan to help guide the future implementation of public art in the city.

### *5.2.7 Goals and Action Items*

A discussion on short term (1-2 years), medium term (3-5 years) and long-term (5+ years) is included in this section. Based on input from the city and community certain action items like creation of an art board and increasing awareness can be undertaken in the short term. Other longer terms goals like addressing growth, maintenance , and long-term funding of the program can be pushed further out as the city adds to its public art inventory and new development growth.

### *5.2.8 Relevant Proposed Policy Documents*

The administrative guidelines and policies that are required for the establishment of a Pilot Point Public Art Board are included. This section includes policies that cover items like donations and maintenance of public art. These documents can be modified as needed by the city of Pilot Point. The proposed policy documents are included in Appendix A of the proposed public art master plan.

### *5.2.9 Community Engagement Reports*

Finally, the community engagement reports and questionnaire with tabulated answers is presented in an appendix. This data will be important to future city leaders, administrators, and artists working with the city to gain a fuller understanding of how the master plan was developed and the vision and themes important to the people of Pilot Point. The community engagement reports are included in Appendix B of the proposed public art master plan.

## 5.3 Chapter Summary

In summary, this chapter discusses how the synthesis of data collected in Chapter 4 was used to design and develop the proposed master plan. The sections of the master plan were discussed to illustrate how the design was heavily influenced by the input and direction of the community. In the next and concluding chapter, the overall conclusions from the design thesis are summarized.

# CHAPTER 6: CONCLUSION

## 6.1 Introduction

Public art can play a role in a community's social connections, education, creativity, and vibrancy. Small towns in search of ways to address growth issues, utilize local assets, enhance quality of life, increase attractiveness, and focus on livability of their communities are exploring ways to utilize public art. A public art master plan provides a tool for communities to utilize local assets and resources to reinforce cultural identity, create a sense of place, and add to the vibrancy and livability of a locale.

The following section briefly summarizes the research questions studied by this design thesis, the implications for landscape architecture, and potential future research areas.

## 6.2 Research Questions Revisited

The purpose of this thesis was to examine aspects of public art that can be utilized by small towns to address issues and opportunities that might lead to an enhanced quality of life. This research provided an in-depth study exploring themes, locations, and goals of a proposed public art master plan for the small town of Pilot Point, Texas. Based on the data gathered throughout this study from literature review, interviews with experts, research of comparable public art master plans, and the series of meetings and questionnaire with the town of Pilot Point, there is much evidence to support that a public art master plan can be a tool utilized by small towns to empower communities to address site-specific issues and opportunities while creating more vibrant, livable small towns with enhanced feelings of quality of life.

Public art master planning has the potential to positively impact small towns facing changing economic and social systems. Therefore, a process was documented on how to create a

public art master plan in a small town that discovers issues, assets, opportunities, and desires of the community on how to effectively implement strategies and goals to utilize public art to the betterment of the community. It is the intent of this research that other small towns can utilize the documented process of community engagement and data discovery to explore ways to utilize public art to empower their communities to address issues, utilize local assets, and create vibrant, identifiable places for residents and visitors alike.

## 6.3 Discussion

At first glance, landscape architects may think of public art as being part of the realm of large cities with large budgets looking to set themselves apart as destinations for big business and to attract the creative classes as noted in Richard Florida's *Cities and the Creative Class* (2005). However, this researcher would argue that all size communities, large and small, can benefit from public art planning. The research shows that public art can be implemented in varying ways with small to large budgets as there are various ways for small towns to fund public art. Some of the benefits from public art discussed include feelings of identity and pride of place. All towns face issues and opportunities that public art might play a role in addressing. For example, vacant store fronts in a commercial center could be filled with temporary art by local high school students. Even small projects like this could impact the way people feel about the livability and quality of life of a place. In addition, projects like these could potentially spur a domino effect of creativity in the community. This could lead to other communities in the area wanting to compete or jump on the public art bandwagon, so to speak. All of this creative effort could lead to utilization of local assets, employment of local artists and craftsmen, and provide an impetus for addressing issues. In summary, public art planning should be a tool that landscape architects recommend to

all size towns, large and small, to address issues, enhance quality of life, and empower communities to exercise creative problem solving in future planning endeavors.

## 6.4 Implications for Landscape Architecture

Landscape architects should be aware of the benefits public art can play in their projects and seek out opportunities to incorporate public art when possible. Landscape architecture is often included in the definition of public art by municipalities, thus using public art funding sources for landscape architecture projects could provide opportunities for landscape architects to work with cities on enhancing green spaces, designing outdoor public spaces, and other environment enhancing projects.

As previously noted in J. R. Phillips' (2012) thesis, *Master Planning for the Arts: Identifying the Skills and Roles for Landscape Architects,* Phillip's demonstrated through research of art master plans and through interview findings with experts, that the skills and abilities landscape architects possess seem to be parallel with the required knowledge needed for master planning for the arts. He discussed how an arts master plan can be a tool cities can use to both address issues of economic growth and place-making as a way to increase the quality of life in communities, and concluded that landscape architects are well-positioned to contribute to the tool of public art master planning (Phillips, 2012).

Public art master planning can provide landscape architects with opportunities to promote and address sustainability and environmental education opportunities. In *The New Landscape Declaration, a Call to Action for the Twenty-first Century,* landscape architects are encouraged to actively participate in their community's planning and design activities to provide effective ways to utilize limited resources and to serve the health and well-being of all communities (Landscape

Declaration, 2017). Landscape architects are in a unique position to work with planners and artists in varying scales to bring public art benefits to communities.

## 6.5 Future Research

One of the goals of this this research was to study how a public art master plan can enable small towns to attract sustainable economic growth, retain the cultural identity of their community, and maintain or enhance the quality of life. Future steps for this research study in Pilot Point will be to present the design proposal for the public art master plan to the Pilot Point Art Committee and then ultimately the Pilot Point Economic Corporation. If approved by the Pilot Point Economic Development Corporation, then the plan may eventually be adopted by the Pilot Point City Council.

If adopted, data could be gathered from new economic initiative and new residents moving to Pilot Point to find out what role public art may have had on their decision. This data could be both economically based, and quality of life based. Findings might be able to prove whether or not the public art, landscape architecture, and architecturally significant buildings were a component of relocation decisions.

In addition, future research could be done to gather data on how people feel about the quality of life in Pilot Point after the public art master plan has had some time to gain traction in the community.

Future research on different size cities utilization of public art would be an informative study to compare how small cities perhaps strategically use public art for certain strategies such as cultural identity, while large cities perhaps take on much broader goals such art education and

participation for immigrant communities. Then studying if there are commonalities of components or strategies based on the size of the city.

It is hoped this research can serve as a model for future research to be conducted on communities that are experiencing growth pressures or other issues. The information presented in this thesis, as well as data gathered from future research, can help inform landscape architects, architects, urban planners, municipalities, and policy makers on the use of public art as a tool for addressing quality of life issues in rapidly changing communities.

# APPENDIX A: PUBLIC ART MASTER PLAN CONSULTING ENGAGEMENT

**PILOT POINT PUBLIC ART MASTER PLAN: PROJECT OUTLINE AND BUDGET**

## Project Background and Description

The small town of Pilot Point is changing and growing. This quintessential Texas small town complete with downtown square has preserved much of its historic southwestern charm. In addition, local businesses and artists have added to the town's vibrancy with public murals, sculptures, and gardens. City government and forward-thinking community leaders are embracing the role that public art can play in the development of their city.

In January of 2019, Diane Allen, D. Eng, ASLA, PLA, Program Director of Landscape Architecture and Associate Professor of the University of Texas at Arlington was asked to facilitate the development of a Public Master Arts Plan for Pilot Point. Dr. Allen will work closely with the City Manager's Office, an external task force comprised of members of the Pilot Point community, and an internal task force comprised of City staff from departments that will have a role in the successful implementation of the plan

The resulting Public Master Arts Plan aims to outline a vision for public art in Pilot Point, potential public art opportunities, and an administration structure for Pilot Point's Public Art Program.

## Project Timeline/Tasks

**Phase IA: Discovery**

1. Project Kickoff
    - Initial meeting and tour of town with city, community leaders and UT-Arlington to discuss project scope and goals.
    - Status: Completed January 16, 2019 (8:30am to 3:00pm)
    - Attendees: Joyce Duesman, Community Leader, Denise Morris, Executive Director of Economic Development, City of Pilot Point, Alan Guard, City Manager, Pilot Point, Diane Allen, D.Eng., ASLA, PLA, Program Director of Landscape Architecture and Associate Professor of the University of Texas at Arlington College of Planning, Public Affairs and Architecture, Monty McMahen, Student, UTA Master of Landscape Architecture Program.
2. Identify Stakeholders and Partners
    - City and community leaders will identity key stakeholders and partners vital to playing a role in public outreach. (Include potential champions and stoppers.)
    - Assemble Public Arts Steering Committee.
    - Schedule meeting and tour with public arts steering committee.

- Define team composition and roles.
- Due: TBD
- Persons Responsible: Joyce Duesman, Denise Morris, Alan Guard

3. Gather existing ordinances, maps, parks plan, trail plans, economic development plans that could influence the public arts plan. UTA will document existing Pilot Point ordinances and plans that could impact the development of the public arts plan.
    - *Deliverable: List of ordinances and plans pertinent to a master arts plan.*
    - Persons Responsible: Monty McMahen with assistance from city of Pilot Point.
4. Develop a Matrix of Comparable Public Art Plans
    - UTA will collect and analyze comparable public arts master plans that have been successfully implemented in order to provide a matrix to reference as Pilot Point develops its specific plan. (Potential plan to be analyzed: Richardson, Frisco, Dallas, Fort Worth – Lancaster/Riverside Urban Villages, Waco, Chattanooga, TN, San Marcos, Austin, New Braunfels, Gruene, McKinney, Allen, Plano)
    - Due: May 31, 2019
    - Persons Responsible: Monty McMahen with oversight from Dr. Allen
5. Perform Public Art Inventory and Mapping of Existing Conditions
    - The public arts committee will identify existing public art installations including but not limited to:
        - Murals
        - Sculpture
        - Gardens
        - Outdoor public spaces and gathering places
        - Outdoor seating
        - Outdoor lighting
    - *Deliverable: Graphics/maps depicting existing public art details and locations*
    - Persons Responsible: Data Gathering – Public Arts Committee; Graphics – Monty McMahen
    - Due: TBD
6. Public Open House – Discover the Community's Vision
    - City and community leaders will hold a meeting open to the general public to develop guiding principles and aspirational goals from community input.
    - *Deliverable: Outreach/Engagement/Scheduling/Public Buy-in Public meeting event scheduled with supporting presentation and informational boards. Online and paper Surveys for data gathering and analysis.*
    - Persons Responsible: Public Arts Committee – outreach/scheduling/buy-in; Monty McMahen & UTA Institute of Urban Studies – community engagement

outreach materials, information boards, event support and creation of surveys.
- Date: TBD

**Phase IB: Analysis/Public Art Opportunity Mapping and Visualization**

1. Integrate Public Input
    - Utilize public engagement results along with Phase I analysis to evaluate opportunities for public art.
    - *Deliverable: See item 2 below.*
    - Persons responsible: Public Arts Committee ; Monty McMahen
2. Create Base Map of Opportunities
    - City and community leaders will analyze existing conditions to understand how public art could be planned and implemented in impactful ways including prioritization of projects, estimated budgets, timeline, etc. For example, how could public art be integrated into the trails plan?
    - *Deliverable: Create graphics/maps depicting potential future public art details and locations, timeline and potential budgets.*
    - Persons Responsible: Public Arts Committee – data gathering and planning; Monty McMahen – graphics, documentation.
    - Date: TBD
3. Evaluate Projects for Economic Development Potential
    - City and community leaders will analyze market conditions in various locations to identify opportunities for value capture through economic development in conjunction with public art. An understanding of market conditions could lead to partnerships or development strategies.
    - *Deliverable: Memo outlining potential value capturing sites*
    - Persons Responsible: Public Arts Committee
    - Date: TBD
4. Identify potential partners and resources
    - City and community leaders along with UTA will identify potential partners and resources for plan implementation.
    - *Deliverable: Memo outlining partner individuals, business, and agencies and potential available resources.*
    - Persons responsible: Public Arts Committee, Monty McMahen
    - Date: TBD

*END OF DISCOVERY PHASE - Estimated completion – summer 2019*

**Phase II: Produce Master Plan Document**

1. Create Draft Master Plan
    - UTA will synthesize all information gathered in phases 1A and 1B and draft a Master Public Arts Plan
    - *Deliverable: Draft Master Plan*
    - Persons Responsible: Monty McMahen
    - Due: Fall 2019
2. Public Open House for Comment/Input
    - City and community leaders will hold a, open house open to the general public to gather feedback and comment on the Draft Master Plan
    - Persons Responsible: Public Arts Committee, Institute of Urban Studies, Monty McMahen
    - Due: Fall 2019
3. Final Master Plan Document
    - Utilizing feedback gained from the open house, UTA will produce a final Master Public Arts Plan, including:
        - Implementation strategies, Ordinances,
        - Request for Proposals Process,
        - Approval Process, Budgeting,
        - Long-term Planning, Arts Council,
        - Inclusion in Comprehensive City Master Plan
    - *Deliverable: Final Master Public Art Plan*
    - Persons Responsible: Monty McMahen
    - Due: Late Spring 2020

## Budget:

**Phase IA:**

- GRA Salary and Fringe: $1,716
- PI Salary and Fringe: $1,000
- IUS Cost For Meeting : $2,150
- Travel: $250
    - Total Phase I: $5,116

**Phase IB:**

- GRA Salary and Fringe: $2,574
- PI Salary and Fringe: $250
- Supplies and Printing: $300
- Travel: $250
    - Total Phase I: $3,374

**Phase II:**

- GRA Salary and Fringe: $2,574
- PI Salary and Fringe: $1,000
- IUS Cost For Meeting: $2,150
- Travel: $250
    - Total Phase I: $5,974

**Total Budget: $14,464**

# APPENDIX B: ART COMMITTEE MEETING NOTES AND INVENTORY

# Pilot Point Public Art Steering Committee | MINUTES

Meeting date | time Monday, 6/17/2019 | 6-7:30 pm | Meeting location Pilot Point Library

| | |
|---|---|
| Meeting called by | Denise Morris |
| Type of meeting | Public Input Planning |
| Facilitator | Joyce Duesman |
| Note taker | Monty McMahen |
| Timekeeper | Monty McMahen |

Attendees:

Maria Ware (Winery)

Conrad Shields (Art Collector)

Joe Simmons (Sculptor)

Justine (Muralist/Artist)

Judy Linton Crickett – Business Owner/Reporter

Elizabeth and Chris Duncan – Lizzy Gator Enterprises

## AGENDA TOPICS

Time allotted | Time | Agenda topic Public Art Inventory | Presenter Justine

Discussion: Presentation/documentation of murals, gardens, trees, memorials, etc. of note.

Time allotted | Time | Public Input Meeting | Presenter Joyce Duesman

Discussion: Who, What, When and How to plan a successful public input meeting.

Conclusion Steering committee to supply names and email to Denise Morris.

Public input meeting scheduled for Tuesday, September 17, 2019 6-8:00 pm, Pilot Point Community Center (pre-meeting 8/13/2019 – for updates, questions, final planning)

| Action items | Person responsible | Deadline |
|---|---|---|
| Topic 1: Invitations need to be developed | Monty McMahen | 7/31/2019 |
| Topic 2: Public input meeting materials need to be developed | Monty McMahen | 8/31/2019 |

PUBLIC ART INVENTORY PILOT POINT TEXAS

**1. Community Library façade and mural.**

Sponsors: Friends of the Library, Point Bank, Independent Bank.

Artist: Houseofjustine

Date: 2019

Materials: Exterior latex paint on brick.

Maintenance: None.

Est. lifespan: 20 years.

**1A. Detail of library mural.**

**2. Old oak tree at the library.**

This tree and other old oaks are scattered around the old town.

Artist: mother nature.

Date: 100's of years.

Materials: natural.

Maintenance: Minimal on going.

Est. Lifespan: ?

**3. Bobcat mural and restored water tower.**

Sponsor: Pilot Point

Artist/Engineers: ?

Materials: metal paint. ?

Maintenance: Updated every 10 years.

Lifespan: 50 years.

**4. Old City Park Childrens' playground.**

Sponsor: Pilot Point

Date: 2018

Materials: numerous

Lifespan: ?

Maintenance: On going.

**5. Central Christian Church**

Sponsor: members of the church. Donations.

Date: 1902

Materials: numerous

Lifespan: ?

Maintenance: Overhaul needed. On going.

**6. Marie's Heart-Shaped Vineyard.**

Sponsor: Marie Pierre Ware and Francis Vidil and volunteers.

Date: 2016

Materials: Vines.

Lifespan: ?

Maintenance: On going.

**7. Running Horses curb art.**

Sponsor: Pilot Point

Artist: houseofjustine

Materials: Latex paint on concrete.

Maintenance: none.

Lifespan: 10 years.

**8. 19th Century Club Garden.**

Sponsors: 19th Century Club.

Date: 2019

Materials: Plants.

Maintenance: On going.

Lifespan: 50 years.

**8A. The Garden with a view of the bank mural showing how they enhance each other.**

**9. The F and M Bank mural.**

Sponsors: Pilot Point.

Artist: Housofjustine

Date: 2019

Materials: Latex paint on concrete.

Maintenance: None.

Lifespan: 20 years.

**10. The Restored buildings on the North side of the Square and one of the sidewalk planters.**

Sponsors: Various.

Maintenance: On going.

**11. Eve and Miss Liberty.**

Sponsors: private.

Artist: Justine Wollaston

Date: 2003

Materials: Latex paint on stucco and concrete.

Maintenance: The walls need to be cleaned and repainted.

Lifespan: ?

**12. Gerardo's Restaurant at Buchanans.**

Sponsors: Greta Buchanan.

Artist: Justine Wollaston

Date: 2007?

Materials: Latex paint on stucco.

Maintenance: The stucco needs repair.

Lifespan: 20 years.


**13. Lizzie Gator Gallery and Gardens**

Sponsors: Lizzie and Gator.

Artists: Lizzie and Gator.

Date: 2019

Materials: numerous.

Maintenance: On going.

Lifespan: 50 years.

**14. Roads with a canopy of trees.**

Found in numerous places around town.

Maintenance: On going.

Lifespan: ?

**15. Welcome to Pilot Point**

Sponsors: Pilot Point

Artist: Houseofjustine

Date: 2016

Materials: Latex paint on restored brick.

Maintenance: none.

Lifespan: 20 years.

**16. Dr Pepper**

Sponsors: Unknown

Artist: ?

Date: ?

Materials: Paint on stucco.

Maintenance: Needs a detailed repair or total repainting.

Lifespan: ?


**17. Bull Durham**

Paint on brick.

Needs to be repainted.

**18. The Lowbrows Girl.**

Sponsor: Bob Albrecht with a Main Street matching grant.

Artist: houseofjustine

Date: 2008

Materials: Latex on brick.

Maintenance: None.

Lifespan: 20 years.

(The bull is a bronze, lifespan 50 years.)

**19. The Garage Door Theater**

Sponsors: volunteers

Artist: Justine Wollaston

Date: 2016

Materials: Latex paint on metal doors.

Maintenance: none.

Lifespan: 10 years.

**20. The Bob Albrecht WW1 memorial.**

Sponsors: Bob Albrecht and volunteers.

Artist: Various, and stone structure by Slay Memorial.

Materials: Metal and stone.

Maintenance: None.

Lifespan: 50 years.

**21. The Pilot Point Square including the Gazebo, lawn, and paved parking.**

Lifespan: ?

Maintenance: On going.

# APPENDIX C: STAKEHOLDERS INPUT MEETING

# PILOT POINT, TEXAS – PUBLIC ART MASTER PLAN DISCOVERY

## STAKEHOLDERS MEETING REPORT

On September 17, 2019, approximately 40 people gathered at the Pilot Point Community Center to participate in a Pilot Point Public Art stakeholders meeting facilitated by Dr. Diane Jones Allen, Director of the Master of Landscape Architecture Program at the University of Texas in Arlington and Monty McMahen, Graduate Research Assistant, as part of an initiative to develop a public art master plan for the city of Pilot Point. The purpose of the meeting was to help give shape to a public art vision for Pilot Point and to provide critical input into identifying important concepts and desires of the community.

### Meeting Format

The meeting began with a welcome from Arts Planning Committee co-chairs Joyce Duesman and Executive Director of Economic Development, Denise Morris. Dr. Diane Jones Allen, Director of Landscape Architecture at the University of Texas at Arlington then reviewed the public art master planning process, and how the stakeholders meeting would play a role in forming the recommendations in that plan.

Participants were then invited to take part in a breakout session. Each breakout table of approximately 4-7 people was assigned a word association brainstorming exercise that included the following keywords:

***PHILOSOPHY***

***CULTURE***

***POLICY***

***STRATEGIES***

***LOGISTICS***

***TASKS***

Each table was charged to develop ideas using these terms that relate to the community concerning public art in Pilot Point. Facilitators helped guide the conversation and record the responses.

This report documents the results of the breakout session. The results of the stakeholders meeting will be used by the public art planning committee to formulate recommendations in the public art master plan.

**BREAKOUT REPORT TAKEAWAYS**

***PHILOSOPHY***

- Maintain history while tying into the future
- Unique mindset that draws creative people
- Embrace today with eye on future
- Develop accepting community educating people on the arts
- Find balance between history and growth
- Build on craftsmanship in the community

***CULTURE***

- Horses, lake, boating, small town charm are assets that should be preserved
- Quaint , quiet, safe, with many layers (more than meets the eye)
- Distanced from the big city (grow roots)
- Family, faith, arts culture, music, opera house, soapbox derby/craftsmanship, roots, cultural amenities
- Craftsmen, artists, newcomers
- Horse county, music, dance, sports, spirit of nurturing, people seeking out small town life
- Avoid sameness/not cookie-cutter, build diversity, richness of community, connections to area resources

***POLICY***

- Expand existing policies to include places for art
- Unique designs that support the "brand" of Pilot Point
- Fits with the character of the community/some boundaries acceptable
- Not too repetitive
- Balanced approach to bidding, selection and funding
- Creative approaches that are appropriate for all ages
- Case by case review (location/funding)
- Supportive of families
- Stipend/funding policies
- How to maintain the art once installed

***STRATEGIES***

- Lighting & Landscaping/Environment
- Bring artists together (art walk, collaboration, art council)
- Art contests, local artists collaboration
- Promote cabinet craftsman displays (Christmas village, playhouses, soapbox derby)
- Expand view of art/artists
- Use of square for pop-up art, temporary installations placemaking
- Music on square
- Create incubation place
- Save/preserve history
- Create connections with local schools and the UNT in Denton
- Broad definition of public art (inclusive)
- Music/Food/Dance all contribute as art

***LOGISTICS & TASKS***

- Create arts council
- Identify locations for art
- Create opportunities for volunteers
- Select an arts board
- Get schools involved
- Create local artists think tank to support the arts
- Opportunities for collaboration with other communities


PHILOSOPHY
CULTURE
POLICY
STRATEGIES
LOGISTICS
TASKS
PILOT POINT ARTS PLAN
STAKEHOLDERS MEETING
SEPTEMBER 17, 2019

# APPENDIX D: COMMUNITY INPUT REPORT & QUESTIONNAIRE


*Photograph of 1876 Pilot Point Town Square (https://texashistory.unt.edu/ark:/67531/metapth38445/)*

# PILOT POINT, TEXAS – PUBLIC ART MASTER PLAN DISCOVERY

## COMMUNITY INPUT MEETING REPORT

**On November 19, 2019, approximately 60 people gathered at the Pilot Point Community Center to participate in a community input meeting on the development of Pilot Point's Public Art Plan. The workshop was facilitated by the Pilot Point Public Art Committee and by consultants from the University of Texas at Arlington's Landscape Architecture Program. The purpose of the workshop was to help create a public art vision for Pilot Point and to provide critical input into identifying places for and approaches to public art throughout the community.**

**Meeting Format**

The workshop began with a welcome from Arts Commission chair Joyce Duesman and Executive Director of Economic Development Denise Morris. Consultants Dr. Diane Jones Allen, Director of Landscape Architecture at the University of Texas at Arlington and Monty McMahen, Graduate Research Assistant, then reviewed the public art master planning process and the role that the community input meeting would play in providing recommendations to the formation of that plan.

The consultants next introduced the topic for the first of two breakout sessions focused on mapping art to specific locations in Pilot Point such as Parks and Trails, Community Facilities, Neighborhoods, City Entry Points, and New Development Areas.

Each breakout table of approximately 6-9 people was asked to develop a vision and brainstorm ideas on public art in each of the specific locations, then be prepared to discuss their findings with the entire group during the final group discussion session.

Following the first breakout, the consultants made a second presentation on different thematic approaches to public art that may be relevant in Pilot Point such as Environment, Industry, History, Identity, and Temporary Art. Participants were then invited to take part in the second breakout session. Each breakout table of approximately 6-9 people was asked to develop a vision statement for each approach to public art and brainstorm possible locations for these approaches to art.

The consultants and members of the public art plan committee helped guide the conversations at tables and answer questions regarding the breakout activities.

In addition to the breakout discussions, workshop participants contributed input by filling out an exit questionnaire that allowed participants to elaborate on ideas or concerns they have about public art in Pilot Point.

This report documents the results of this workshop, including reports from both breakouts and the exit survey. The results of the Pilot Point Public Art Plan Community Input Meeting workshop will be used by the consultants to formulate recommendations in the public art master plan.

**BREAKOUT REPORTS**

***Breakout #1: Mapping Art***

Participants broke into eight groups to brainstorm ideas for public art in the following places or locations in Pilot Point.

- **Parks and Trails**
- **Community Facilities**
- **Neighborhoods**
- **City Entry Points**
- **New Development Areas**

What follows are the recorded notes from each breakout.

**Parks and Trails**

*Vision*

Public Art for Parks and Trails utilizes the recently implemented trail system and existing parks to encourage people to engage with nature, stimulate creativity, and enjoy the experience of frequenting these places.

*Ideas*

- Nestled in nature
- Large/attention grabbing art pieces
- Natural materials
- Lighting and landscaping that highlights art
- Kinetic art
- Outdoor workout equipment (adult playground)
- Whimsical play equipment for children of various age
- Functional signage at trail heads

**Community Facilities**

*Vision*

- Public art in community facilities should…
- Show our civic pride
- Celebrate the origins and history of the city
- Be welcoming to our town
- Demonstrate how art plays a role in the city
- Plan for public art in new construction budgets

*Ideas*

- Fire department art
- Creative/inspirational art at schools
- Whimsical art at a dog park

**Neighborhoods**

*Vision*

Public Art in Pilot Point Neighborhoods will inspire, enhance pride, and enrich our community through opportunity for individual artistic expression leading to a welcoming neighborhood!

*Ideas*

- pride in community & value of life
- value of life
- inspiration of community
- identity of neighborhood
- sense of community
- enriching the community
- sense of peace
- welcoming
- opportunity for individual artistic expression

**City Entry Points**

*Vision*

Signage should be both artistic and functional/informative. It should build anticipation and reveal character of place.

*Ideas*

- Functional/Informative
- Reveal character of the city
- Signage to designate the town district
- Materials that reveal historic roots
- Designate entry to Denton County
- Use colors for identity
- Dramatic/eye-catching entry points
- Additional signage further out from city limits

**New Development Areas**

*Vision*

- Public Art in New Development Areas will...
- celebrate & honor cultural history and identity
- create artistic statements that evoke the present and future of the City
- provide an identifiable place
- give a fun or emotional backdrop
- draw people to the area
- make people excited to return
- create a "vibe/presence" that visitors will remember
- bring industry and the arts together, enhancing the lives of all who live here – quality of life
- build pride in the community

*Ideas*

- Partner with local businesses to create signage promoting Pilot Point.
- Promote trails for biking and horseback riding.
- Highlight temporary art/wildflowers along the highways.
- Use theme of "nature " to create sustainable "green" developments.

***Breakout #2 – Thematic Approaches to Public Art***

Participants broke into eight groups to develop a vision and brainstorm ideas for public art in Pilot Point related to the following approaches.

- **Environment**
- **Industry**
- **History**
- **Identity**
- **Temporary Art**

What follows are the recorded notes from each breakout.

**Environment**

*Vision*

Pilot Point will nurture a public art environment that …

- incorporates nature/flowers/green spaces throughout
- use native trees/shrubs to create sense of place through plantings
- encourages less cement
- creates more places to gather and connect
- promotes small town activities,
- appreciate green spaces, light, sound, water & wind
- allows people to be immersed in nature
- engages all ages in the unique area where three ecoregions converge (Eastern Cross Timbers, Blackland Prairie, and Western Cross Timbers)
- birdfeeders/wildlife watering stations
- Heart-shaped vineyard
- Cemeteries
- Fence Art
- Community garden, xeriscape and horse sculpture at 2 public town entries, maybe with a sign.
- Cohesive planting around town, cacti, etc.

**Industry**

*Vision*

Utilize local industry in Pilot Point to promote artistic endeavors.

*Ideas*

- Showcase leatherwork
- Highlight craftsmen
- Incorporate sight and sound aspects tactile / multi-sensory
- Create art workshops/classes
- Soapbox derby to highlight cabinet and woodworking skills
- Agriculture and Equine influences
- The art of distillery
- Never stay put or be static/ mobile
- Reactive to the latest trends / adapt
- Highly accessible
- Intellectual and whimsical
- Be sustainable
- Be our identity
- Utilize downtown space for boutiques/pop-ups/art space/exhibits
- Farm to table
- Cabinet shop create library give and take boxes
- Community "sharing boxes" offering necessities for those in need
- Recycling paper, cardboard, tires
- Blacksmith sculpture
- Covered wagons as art
- Wooden sculpture contest among cabinet makers
- More murals!
- Bike racks?

**History**

*Vision*

Public Art & History will celebrate and define identity through:

- Recreate the "point" of Pilot Point through exhibits/murals/other forms of art
- Recognize commitment to education and culture
- Honoring contribution old timers and newcomers- incorporating all cultures

*Ideas*

- Using Pioneer Days to celebrate our history through art or heritage village experiences
- Create train festivals/exhibits

- Western heritage
- Stagecoach stop
- Educational opportunities on cotton
- First community in Denton County
- Utilize old buildings for art (for example, the old icehouse)
- Mark historic place where wagons stopped prior to crossing the Trinity River
- Tell the story of Old Memorial Cemetery to show all sides of history
- Cotton, wheat, milo, cattle, hay
- Plaques/sculptures near gazebo?
- Historical district home tours at Christmas
- Tree planting day – the theme tree.

**Identity**

*Vision*

Pilot Point becomes known as an art supportive community:

- Promote local arts and crafts
- Preserve historic murals and advertising
- Create more public garden spaces with art
- Reflect the identity of the community and natural beauty of the area
- Become a tourist destination due to unique public art

*Ideas*

- Schools – abstract art to symbolize growth and creativity
- Use city logos at gateways
- Neighborhood Parks – building on unique elements of the neighborhood
- Central Trail
- Creative dog park
- Bike racks
- Horse country
- Lake activities
- Keep art in mind for city projects
- Tree planting projects
- Like the natural map idea
- Clean up days/"found" art
- Incorporating symbols like hummingbirds, coyotes, horses, cattle, pecan trees, sunflowers, blue bonnets, hawks, bald eagle, Texas star, yellow and red roses, tulips, wagons, train, wildflowers, bearcat, football, western, cowboy boot/hat, military service, churches
- Horse & woodworking theme, pecans & tulips.

**Temporary Art**

*Vision*

Temporary public art in Pilot Point will encourage diverse, interactive participation by enhancing living and Pilot Point and bringing people to Pilot Point. It will also provide an easy, low-cost way to create and establish an art community and identity. It will be placed in many different locations in the city and not necessarily in the same locations. Creates a reason for people to come into Pilot Point to eat, shop, and visit who otherwise would not come in.

*Ideas*

- Chuckwagon display
- Cook-off festival
- Pitmaster barbeque gatherings
- Songwriting festival
- Religious art displays
- Local bands/music/dance/storytelling activities in public spaces
- Food trucks at events
- Christmas on the square – Whoville type events
- Train on square for rides and seasonal themes
- Art shows on the square
- Ghost tours on square at Halloween
- Fishing tournament
- The square. Windows of all buildings Christmas throughout town, lighting? Tree on square.
- Trash/trashion fashion show
- Parking into a park.

**GROUP DISCUSSION**

After the breakout sessions, participants were invited to share discoveries learned while participating in the exercises with the group. Each table was asked to have a spokesperson elaborate on the following questions with the entire group.

1. Do you think it's important for Pilot Point to support public art? If so, why?

2. What are you looking forward to most about public art in Pilot Point?

3. What is the most exciting idea you heard this evening?

4. What questions, suggestions or concerns about public art would you like to see addressed that have not been discussed?

**EXIT QUESTIONNAIRE**

Participants were invited to fill out a questionnaire at the end of the workshop in order to be certain that everyone had the opportunity to participate as well as share additional thoughts. This form asked nine questions and reproduced below:

The University of Texas at Arlington (UTA)

## Informed Consent for Minimal Risk Studies with Adults

My name is Monty McMahen, a graduate student at UT Arlington assisting in the public art planning process for Pilot Point, Texas. I am asking you to participate in a UT Arlington research study titled, "Pilot Point, Texas Public Art Survey." This research study is about your opinions on public art in Pilot Point. You can choose to participate in this research study if you are at least 18 years old and would like to give input on public art in Pilot Point

Reasons why you might want to participate in this study include to share your likes and dislikes on public art, but you might not want to participate if you are uncomfortable sharing your opinions. Your decision about whether to participate is entirely up to you. If you decide not to be in the study, there won't be any punishment or penalty; whatever your choice, there will be no impact on any benefits or services that you would normally receive. Even if you choose to begin the study, you can also change your mind and quit at any time without any consequences.

If you decide to participate in this survey, the activities that I will ask you to complete for the research are reading and answering 9 questions related to public art. It should take about 5 to 10 minutes.

You will not be paid for completing this survey

The research team is committed to protecting your rights and privacy as a research subject. We may publish or present the results, but your name will not be used. While absolute confidentiality cannot be guaranteed, the research team will make every effort to protect the confidentiality of your records as described here and to the extent permitted by law. If you have questions about the study, you can contact me at 214-755-5223. For questions about your rights or to report complaints, contact the UTA Research Office at 817-272-2223 or regulatoryservices@uta.edu.

You are indicating your voluntary agreement to participate by completing and returning the survey

The University of Texas at Arlington (UTA)

**Informed Consent for Minimal Risk Studies with Adults**

## Pilot Point, Texas Public Art Survey

The Town of Pilot Point has embarked on a public art planning process to outline a vision and goals for public art in Pilot Point, identify key opportunities for projects and initiatives, and define procedures for decision-making and oversight.

In only 5 or 6 minutes, you can help shape the future of public art in Pilot Point by answering this brief survey. Your responses will help us to better understand where and how public art can have a strong impact in the quality of life and sense of community pride in Pilot Point.

**1. What is the first thing that comes to mind when you think about Pilot Point?**

**2. What makes Pilot Point unique?**

**3. Where do people gather in Pilot Point?**

**4. What do you think is the role of public art in Pilot Point? Choose up to six:**

- ☐ Promote pride in Pilot Point
- ☐ Welcome people to Pilot Point and let them know they have arrived
- ☐ Position Pilot Point as an arts destination
- ☐ Help build and reinforce Pilot Point's identity
- ☐ Help build and reinforce distinct neighborhood identities
- ☐ Provide opportunities for people to experience art that enriches their lives
- ☐ Nurture art in our youth
- ☐ Support tourism
- ☐ Encourage economic development
- ☐ Enhance the identity of community institutions and civic buildings
- ☐ Support the growth of the local arts community
- ☐ Anchor community gathering places
- ☐ Explore and provide information about facets of Pilot Point's history
- ☐ Draw attention to the natural environment and environmental issues facing the community
- ☐ Open up conversations about issues facing the community
- ☐ Create community interaction and strengthen social networks and connections
- ☐ Bring a sense of whimsy and delight to everyday spaces

Other (please specify) _____

**5. What kind of public art have you seen in Pilot Point?**

- ☐ Permanent Sculpture
- ☐ Changing Sculpture
- ☐ Murals
- ☐ Temporary installations
- ☐ Artful public spaces
- ☐ Other (please specify)

_____

**6. What type of art speaks to you?**

- ☐ Abstract
- ☐ Historical
- ☐ Whimsical
- ☐ Art about nature and the environment
- ☐ Culturally specific art forms
- ☐ Art that addresses social issues
- ☐ Street art
- ☐ Other (please specify)

**7. Where would you like to see art in Pilot Point?**

- ☐ Vehicular gateways into the town
- ☐ Art in private developments, i.e. office and shopping complexes
- ☐ Downtown
- ☐ Lakefront
- ☐ In my neighborhood
- ☐ Parks and open space
- ☐ Inside public buildings
- ☐ Sidewalks and alleyways
- ☐ Other (please specify)

**8. What public art opportunities are important for Pilot Point?**

- ☐ Hands-on community art-making experiences
- ☐ Educational lectures and presentations
- ☐ Art openings and events
- ☐ Temporary art projects
- ☐ Artist training, mentorship, and workshops
- ☐ Opportunities for local artists, makers and entrepreneurs
- ☐ Interactive educational opportunities
- ☐ Other (please specify)

**9. What funding ideas would you like to explore for public art in Pilot Point?**

- ☐ Adopt-a-public space program
- ☐ Private fundraising
- ☐ Fund raising events/programs/festivals
- ☐ Tax increment funding for new developments
- ☐ Hotel/Motel tax fund
- ☐ Grants
- ☐ Naming rights opportunities
- ☐ Other (please specify)

**EXIT QUESTIONNAIRE RESULTS**

26 participants completed and submitted the questionnaire. Responses were recorded and data summarized below:

1. What is the first thing that comes to mind when you think about Pilot Point?
    - Its feel. Small, friendly, safe community.
    - The old town Square.
    - History, rustic, weathered beauty. Pilot Point immediately grabbed my attention when I was looking for a place to get away. The first place that covered me in a coat of comfort was Lowbrows and its eclectic mix of artists, craftsmen, and poets.
    - New job.
    - We need help!!!
    - Needs work.
    - Bonnie & Clyde.
    - Home. Small town. Great life.
    - Hometown. Destination.
    - Small town feel.
    - Horses.
    - Horses, boats, tiny town.
    - Horse country.
    - Historic town – that has potential.
    - Small, country town.
    - Horses & cabinets & football.
    - Big sky, horses.
    - Home in a pleasant close-knit community.
    - Home.
    - Home – open spaces, cabinet shops.
    - Slow-paced.
    - Unique.
    - Beautifying the square. Buildings renovation. Select trees – crepe myrtle.
    - My heart, my home, this is the first place I have felt a sense of belonging.
    - Historical.
    - Historic town in Denton Co. Friendly town.

2. What makes Pilot Point unique?
    - The people.
    - The location.
    - The history.
    - It only has one red light.
    - Original county seat, outlaws that ran through here, horses, hidden artists, and musicians.
    - The people.
    - Lowbrows.

- The people.
- The people.
- The people.
- Small town, fun times, great/friendly people.
- Diversity.
- Small town, old town, history, lake.
- Arts – Lake – Industry – Square – Tulip Farm.
- History.
- There's more to it than meets the eye.
- Small town with lake amenities.
- The people.
- Horse country meets lake country w/trees.
- World-class horse breeding, the lake, community, beautiful ranches, Sharkarosa
- A small town with dedicated folks working to plan for the future.
- Friendliness.
- People.
- Friendly.
- Creative, Friendly.
- The People.
- Diversity.
- History, horse country, # of cabinet shops.

3. Where do people gather in Pilot Point?
    - The Square.
    - The senior citizens center.
    - Used to be Lowbrows.
    - The square for sure when there is a big enough event.
    - Football games.
    - Don't know yet.
    - Homes, restaurants, lake, park, churches.
    - Lowbrows, churches, restaurants.
    - I'm still trying to figure it out.
    - Football games, Lowbrows.
    - The square, church, community center, Lowbrows Wine Bar, Point Bank Community Center
    - Square, parks.
    - Square.
    - Yes! I want to know! Lowbrows?! Downtown/gazebo if there's an event.
    - Town square.
    - Lowbrow's, Buff's.
    - Buffs, Lowbrows.
    - Lowbrows, church.
    - Good question! More common areas could do a lot to get people out of their homes.

- On the square for events.
- Events on the square.
- Football field, square.
- Western Son Brewery, square, backroads.
- On the square, at the parks.
- Lowbrows, Point Bank, churches, park, make more use of our little park on Division.
- Various places – the square is the heart. Lowbrows is s very welcoming place.
- Football field, church, square.
- Downtown square.

4. What do you think is the role of public art in Pilot Point? Choose up to six: (N=26)

| % chosen | |
|---|---|
| 58% | Position Pilot Point as an arts destination |
| 58% | Nurture art in our youth |
| 50% | Build and reinforce Pilot Point's identity |
| 50% | Support the growth of the local arts community |
| 50% | Bring a sense of whimsey and delight to everyday spaces |
| 46% | Provide opportunities for art to enrich people's lives |
| 46% | Anchor gathering areas |
| 42% | Support tourism |
| 42% | Strengthen social networks and connections |
| 38% | Promote pride in Pilot Point |
| 38% | Welcome people and announce arrival |
| 38% | Encourage economic development |
| 31% | Explore history |
| 8% | Build neighborhoods |
| 8% | Enhance civic buildings |
| 8% | Environmental awareness |
| 4% | Issue discussion |
| | Other |

- Protect environment through plantings – use landscape to anchor art.

5. What kind of public art have you seen in Pilot Point? (N=26)

| % chosen | |
|---|---|
| 92% | Murals |
| 46% | Permanent Sculpture |
| 27% | Changing Sculpture |
| 27% | Temporary installations |
| 23% | Artful public spaces |
| | Other |

- Gardens

- There used to be a moving gathering of people bustling downtown constantly coming up with, implementing and experimenting with projects. Doesn't seem to be happening anymore lately.
- Gardens – Architecture.
- Music, Culinary.
- Gardens.

6. What kind of art speaks to you? (N=26)

| % chosen | |
|---|---|
| 69% | Historical |
| 65% | Whimsical |
| 65% | Art about nature |
| 42% | Street art |
| 38% | Abstract |
| 31% | Cultural |
| 19% | Art about social issues |

Other

- Music
- Crafts, carvings, taking utilitarian items and making art, repurpose art, what makes you smile art
- Landscape & Gardens
- Dance, theatre, fashion, jewelry, foreign arts display
- Any art that is well done and enhances the environment.
- Landscape.

7. Where would you like to see public art in Pilot Point? (N=26)

| % chosen | |
|---|---|
| 88% | Downtown |
| 85% | Vehicular gateways |
| 81% | Parks and open space |
| 42% | Inside public buildings |
| 35% | Art in private developments |
| 35% | Sidewalks and alleys |
| 19% | Lakefront |
| 15% | In my neighborhood |

Other

- Trail heads.
- Everywhere!

8. What public art opportunities are important for Pilot Point? (N=26)

| % chosen | |
|---|---|
| 88% | Opportunities for local artists |
| 65% | Are openings |
| 58% | Artist training programs |
| 42% | Educational lectures |
| 38% | Hands-on art projects |
| 31% | Temporary art installations |
| 27% | Interactive educational opportunities |

Other

- Use of available spaces to display art, i.e. art shows, etc.
- Gardens, local people art gallery.
- Garden club.

9. What funding ideas would you like to explore for public art in Pilot Point? (N=26)

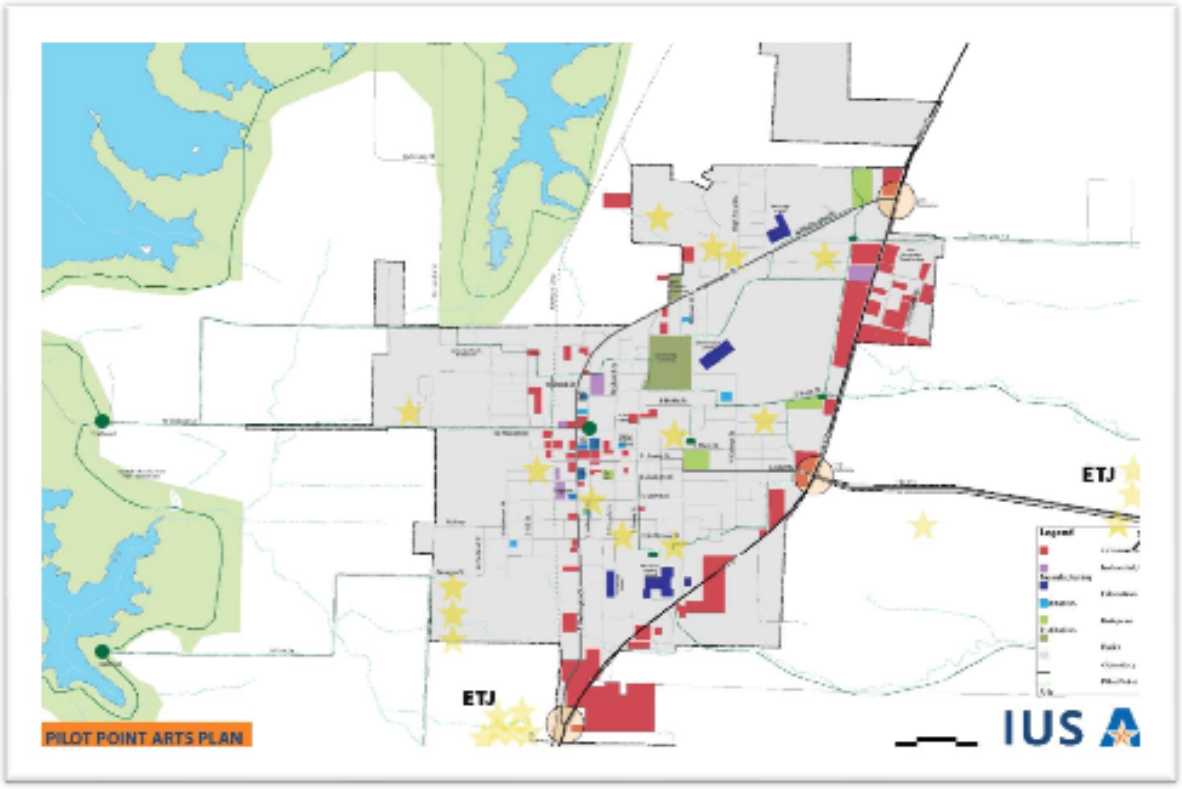
| % chosen | |
|---|---|
| 73% | Grants |
| 65% | Private fundraising |
| 62% | Fund raising events |
| 58% | Adopt-a-public space |
| 38% | Naming rights |
| 31% | Tax increment funding |
| 15% | Hotel/Motel tax |

Other

- Music festival or small concert with LOCAL ARTISTS NOT people from other states. We have an extensive amount of local artists.
- Art contests.
- Competitions, amateur and professional.
- The school art and music departments need more funding.
- % of tax on development.
- Use of available spaces to display art, i.e. art shows, etc.
- Gardens, local people art gallery.
- Garden club.

Upon entering the meeting, participants were asked to indicate the area of town where they live if they would like to on a large map. These locations are marked by the yellow stars below. These maps were also used for breakout #1.

Maps used for Breakout Session #1: Locations for Public Art



**Pilot Point Community Input Meeting – November 19, 2019**

**Keywords to spur creativity for breakout sessions:**

# APPENDIX E: DEMOGRAPHICS REPORT

| | Pilot Point, TX | | Denton County, TX | | Texas | |
|---|---|---|---|---|---|---|
| | City | | County | | State | |
| **POPULATION** | | | | | | |
| Population (Pop), 2019 | 4,985 | | 867,686 | | 28,795,733 | |
| Average Population Density (per sq. mile), 2019 | 1,477 | | 988 | | 110 | |
| Population Growth (2017/2010), 2017 | 22.38% | | 22.92% | | 11.36% | |
| Urban Population, 2019 | 4,089 | 82.03% | 806,905 | 93.00% | 24,515,341 | 85.14% |
| Rural Population, 2019 | 896 | 17.97% | 60,781 | 7.01% | 4,280,392 | 14.86% |
| **GENDER** | | | | | | |
| Male Population, 2019 | 2,518 | 50.51% | 427,802 | 49.30% | 14,310,759 | 49.70% |
| Female Population, 2019 | 2,467 | 49.49% | 439,884 | 50.70% | 14,484,974 | 50.30% |
| **AGE** | | | | | | |
| Population, 0 to 5 Years, 2019 | 375 | 7.52% | 74,630 | 8.60% | 2,474,208 | 8.59% |
| Population, 6 to 11 Years, 2019 | 458 | 9.19% | 79,612 | 9.18% | 2,500,629 | 8.68% |
| Population, 12 to17 Years, 2019 | 457 | 9.17% | 73,292 | 8.45% | 2,397,828 | 8.33% |
| Population, 18 to 24 Years, 2019 | 407 | 8.16% | 86,281 | 9.94% | 2,758,633 | 9.58% |
| Population, 25 to 34 Years, 2019 | 632 | 12.68% | 140,289 | 16.17% | 4,413,522 | 15.33% |
| Population, 35 to 44 Years, 2019 | 659 | 13.22% | 135,315 | 15.59% | 3,739,513 | 12.99% |
| Population, 45 to 54 Years, 2019 | 564 | 11.31% | 111,892 | 12.90% | 3,462,938 | 12.03% |
| Population, 55 to 64 Years, 2019 | 574 | 11.51% | 89,357 | 10.30% | 3,344,328 | 11.61% |
| Population, 65 to 74 Years, 2019 | 534 | 10.71% | 52,825 | 6.09% | 2,312,124 | 8.03% |
| Population, 75 to 84 Years, 2019 | 213 | 4.27% | 17,471 | 2.01% | 1,003,623 | 3.49% |
| Population, 65 Years and Older, 2019 | 859 | 17.23% | 77,018 | 8.88% | 3,704,134 | 12.86% |
| Population, 85 Years and Older, 2019 | 112 | 2.25% | 6,722 | 0.77% | 388,387 | 1.35% |
| **RACE & ETHNICITY** | | | | | | |
| Asian Population, 2019 | 23 | 0.46% | 65,219 | 7.52% | 1,299,814 | 4.51% |
| Black Population, 2019 | 198 | 3.97% | 82,175 | 9.47% | 3,604,472 | 12.52% |
| White Population, 2019 | 3,765 | 75.53% | 627,329 | 72.30% | 19,979,062 | 69.38% |
| Hispanic Population, 2019 | 1,262 | 25.32% | 157,747 | 18.18% | 11,007,958 | 38.23% |
| White Non-Hispanic Population, 2019 | 3,287 | 65.94% | 531,595 | 61.27% | 12,285,140 | 42.66% |
| American Indian and Alaska Native Population, 2019 | 89 | 1.79% | 6,310 | 0.73% | 214,047 | 0.74% |
| **INCOME** | | | | | | |
| Average Household Inc., Average ($), 2019 | $91,145.37 | | $121,162.57 | | $95,303.03 | |
| Household Inc., Median ($), 2019 | $69,519.00 | | $96,110.00 | | $69,667.00 | |
| Average Household Inc., Per Capita ($), 2019 | $33,091.00 | | $44,282.00 | | $34,403.00 | |
| Households w/ Income Less than $15,000, 2019 | 64 | 3.74% | 15,964 | 5.06% | 1,023,356 | 9.96% |
| Households w/ Income $15,000 to $24,999, 2019 | 117 | 6.83% | 14,564 | 4.62% | 802,718 | 7.81% |

| (continued from previous page) | Pilot Point, TX | | Denton County, TX | | Texas | |
|---|---|---|---|---|---|---|
| Households w/ Income $25,000 to $34,999, 2019 | 215 | 12.55% | 17,553 | 5.56% | 845,841 | 8.23% |
| Households w/ Income $35,000 to $49,999, 2019 | 257 | 15.00% | 28,754 | 9.11% | 1,188,968 | 11.57% |
| Households w/ Income $50,000 to $74,999, 2019 | 260 | 15.18% | 45,470 | 14.41% | 1,621,932 | 15.79% |
| Households w/ Income $75,000 to $99,999, 2019 | 297 | 17.34% | 41,978 | 13.31% | 1,330,537 | 12.95% |
| Households w/ Income $100,000 to $124,999, 2019 | 185 | 10.80% | 34,483 | 10.93% | 1,004,511 | 9.78% |
| Households w/ Income $125,000 to $149,999, 2019 | 96 | 5.60% | 31,302 | 9.92% | 746,262 | 7.26% |
| Households w/ Income $150,000 to $199,999, 2019 | 117 | 6.83% | 35,749 | 11.33% | 728,159 | 7.09% |
| Households w/Income $100,000 and Over, 2019 | 504 | 29.42% | 151,220 | 47.93% | 3,460,357 | 33.68% |
| Households w/ Income $200,000 and Over, 2019 | 106 | 6.19% | 49,686 | 15.75% | 981,425 | 9.55% |
| **EDUCATION** | | | | | | |
| Education, < High School, 2019 | 675 | 20.53% | 44,984 | 8.12% | 3,307,288 | 17.72% |
| Education, High School, 2019 | 736 | 22.38% | 102,649 | 18.53% | 4,616,601 | 24.73% |
| Education Attainment, Some College, 2019 | 1,049 | 31.90% | 139,478 | 25.18% | 4,388,948 | 23.52% |
| Education Attainment, Bachelor's Degree, 2019 | 442 | 13.44% | 152,676 | 27.57% | 3,393,337 | 18.18% |
| Education Attainment, Associate's Degree, 2019 | 171 | 5.20% | 43,611 | 7.87% | 1,247,491 | 6.68% |
| Education Attainment, Doctorate Degree, 2019 | 13 | 0.40% | 8,569 | 1.55% | 196,399 | 1.05% |
| Education Attainment, Master's Degree, 2019 | 201 | 6.11% | 54,066 | 9.76% | 1,225,418 | 6.57% |
| Education Attainment,Professional Degree, 2019 | 1 | 0.03% | 7,838 | 1.42% | 288,953 | 1.55% |
| Education, College, M'ster's or Doc. Degree, 2019 | 656 | 19.95% | 215,311 | 38.87% | 4,815,154 | 25.80% |
| **LANGUAGE** | | | | | | |
| Speaks English, 2019 | 3,518 | 70.57% | 625,175 | 72.05% | 17,443,170 | 60.58% |
| Speaks Spanish, 2019 | 1,144 | 22.95% | 115,158 | 13.27% | 7,778,131 | 27.01% |
| Speaks Other Indo-European Languages, 2019 | 26 | 0.52% | 24,541 | 2.83% | 595,695 | 2.07% |
| Speaks Asian or Pacific Island Language, 2019 | 0 | 0.00% | 35,953 | 4.14% | 737,571 | 2.56% |
| Speaks Other Language, 2019 | 0 | 0.00% | 5,483 | 0.63% | 185,420 | 0.64% |
| **HOUSING** | | | | | | |
| Housing, Units, 2019 | 1,865 | | 330,012 | | 11,347,226 | |
| Housing, Occupied Units, 2019 | 1,713 | 91.85% | 315,503 | 95.60% | 10,273,709 | 90.54% |
| Vacant Units, 2019 | 152 | 8.15% | 14,509 | 4.40% | 1,073,517 | 9.46% |
| Housing, Owner Occupied, 2019 | 1,193 | 69.64% | 206,361 | 65.41% | 6,405,939 | 62.35% |
| Housing, Renter Occupied, 2019 | 520 | 30.36% | 109,142 | 34.59% | 3,867,770 | 37.65% |

(Source: Simply Analytics, 2019)

# APPENDIX F: PROPOSED MASTER PLAN

# PILOT POINT PUBLIC ART MASTER PLAN

# ACKNOWLEDGMENTS

**PILOT POINT ART COMMITTEE**

Joyce Duesman, Chair
Denise Morris, Director Economic Develop. Corp.
Chris Duncan
Elizabeth Jones
Chance Kirby
Barbie Mays
Judy Linton Prickett
Konrad Shields
Joe Simmons
Shannon Stephens
Marie Pierre Ware
Justine Wollaston

**PILOT POINT PUBLIC ART BOARD**

TBD

**PILOT POINT CITY STAFF**

Shea Dane-Patterson, Mayor

Britt Lusk, City Manager

Joann Wright, Acting City Secretary

**CONSULTING TEAM**

Diane Jones Allen, Ph.D., University of Texas at Arlington, Director of Landscape Architecture

Alan Klein, University of Texas at Arlington, Director of the Institute for Urban Studies

Monty McMahen, University of Texas at Arlington, Master of Landscape Architecture Student

*Front Cover: Mural "Welcome to Pilot Point", by Justine Wollaston*
*Right Above: Bob Albrecht WWI Memorial, Various*
*Right Below: Bob Albrecht WWI Memorial, Various*



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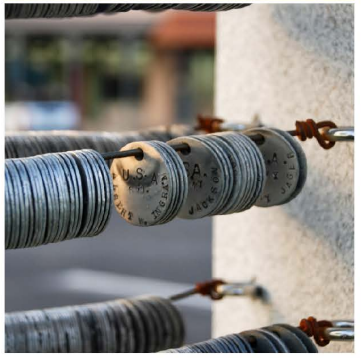



Photo: The Lowbrows' Bull

# CHAPTER 1

*Why a Public Art Master Plan?*

Pilot Point is changing and growing. It is described as a rural small town, north of one of the largest Metropolitan areas in the country, the Dallas-Fort Worth metroplex. With the continued march north of population growth and the Dallas North Tollway leading into the Pilot Point extraterritorial jurisdiction (ETJ), the community fears that Pilot Point could meet the same fate as its southern neighbors - population growth without plan. In order to attract beneficial, sustainable economic growth to the Pilot Point area while maintaining its high quality of life, the community has determined that Pilot Point must:

1. Recognize and build on its assets.
2. Explore opportunities to rebuild the historic downtown and development as a destination point.
3. Enhance and expand upon ties to Lake Ray Roberts and adjoining state parks attracting lake related businesses.
4. Develop business zone areas that will attract businesses that will provide employment to a growing population.
5. Support and enhance the equine and agribusiness industries of the area attracting related businesses.
6. Identify more housing opportunities within the city limits and ETJ.
7. Work with the city to plan parks, sidewalks, visually pleasing areas that incorporate a vision of a "green" community. (AIA R/UDAT Report, 2013)

City leaders and community leaders envision public art playing an important role in the future growth of Pilot Point. Local artists, craftspeople, musicians, preservationists, business owners, and others have already created a culture that promotes a vibrant city that values the arts.

In March of 2018, Pilot Point adopted the *Comprehensive Plan 2030* in order to create a complete, integrated plan, taking into consideration all areas of Pilot Point, ultimately developing a vision of what growth should look like and creating a strategy to make it happen. The plan anticipates transformation and growth of the City and sets out specific opportunities to complete that vision through public art installations at city facilities, neighborhood parks, hike and bike trails, road improvements, and connections to Lake Ray Roberts. This public art plan seeks to provide the framework to commission public art for the City and maintain the collection on an ongoing basis.

# HOW TO FUND PUBLIC ART?

Funding for the public art program could be sourced through a variety of public and private resources.

- Capital funding could be used for public art projects when possible. As new Capital Improvement Projects (CIP) are approved, public art could be funded through a 1-2% allocation.
- Public art projects could be funded through future bond initiatives if approved by voters.
- Hotel Occupancy Tax funding could be considered as new hotels begin operation in Pilot Point.
- Private fundraising through major donor campaigns, sponsors, and crowdfunding initiatives could be dedicated to projects with high visibility or that have special importance to the community.
- Sales tax (4b) revenues are allowed to be levied for economic development and quality of life purposes by Texas state law. This includes public art as an allowable use. The city could consider ways to direct these revenues in combination with other funds in support of public art.
- Tax Increment Financing Zones can be created to generate funds from private sector developments to pay for public improvements which could include public art components.
- Development Agreements for future new development projects should be evaluated for the potential of encouraging public art provisions within the project. Specific recommendations could be included related to the public space, facilities, and infrastructure being considered for the development.
- National, state, and private endowment grants could be obtained for revitalization, education, beautification, sustainability, and other purposes.

The newly established Public Art Board should provide guidance for the growth of the program and advise on policies, guidelines, and the appointment of selection committee members; serve on artist selection panels; and review preliminary and final designs of artwork. Members will also serve as advocates for public art in Pilot Point.



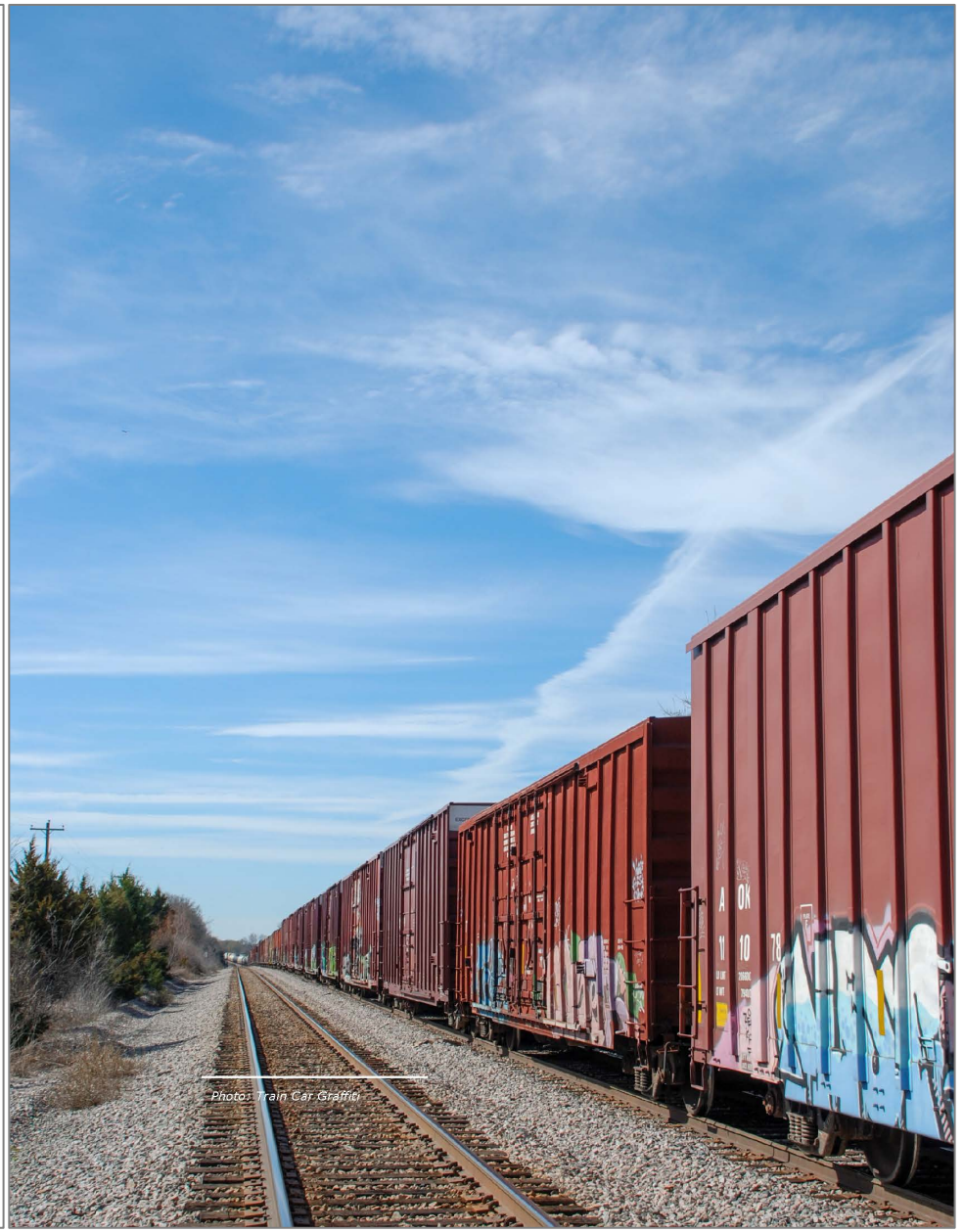


Photo: Train Car Graffiti

# WHO HELPED INFORM THE RECOMMENDATIONS OF THE PLAN?

The public art master plan is built on input from a variety of community members. In order to understand the desires of the residents and needs of the City, a series of engagement events were undertaken, creating a foundation for the public art planning process.




**STAKEHOLDER INPUT**

Over thirty stakeholders were interviewed in order to gain a clear understanding of the public art program and to understand the community vision for the program in the future. These stakeholders included Public Art Committee Members, City Government members, local artists, business owners, and engaged residents.

**COMMUNITY INPUT MEETING**

Informed by the initial stakeholder visioning session, a public art community input meeting was held to discuss the importance of the public art program in Pilot Point, how the program could improve and grow in the future, and what big, bold ideas were of interest to the community.

**SURVEY**

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

**PUBLIC ART COMMITTEE**

A public art committee was formed from local artists, business owners, and active community advocates to help organize and generate interest in the public art program planning process. The committee was instrumental in getting local residents to participate in the input meetings.

# WHAT WERE THE TAKEAWAYS FROM THE ENGAGEMENT OPPORTUNITIES?

As a result of the stakeholders meeting, community input and survey responses, several themes emerged that should steer public art decision-making in Pilot Point.

1. Public art is a creator of gathering places and adds vibrancy while promoting the cultural identity of Pilot Point.
2. Pilot Point residents want more public art throughout their city.
3. Public art should be diverse and accessible to all.
4. Public art can embody the community's welcoming spirit and friendliness by honoring the past while moving towards the future.
5. Public art should enhance economic growth, the quality of life, and the profile of Pilot Point.

## PROGRAM FOUNDATION

The Public Art Master Plan sets out the following Mission, Goals, and Guiding Principles, establishing the foundation on which the program will be built.

### MISSION

The mission of the City of Pilot Point Public Art Program is to promote cultural, aesthetic, and economic vitality in Pilot Point, Texas by integrating the work of artists into public places, civic infrastructure and development of the community.



*Right: Running Horses, Justine Wollaston*

### VISION

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

### GOALS

- To further the development and awareness of, and interest in, the visual arts;
- To integrate the design work of artists into the development of Pilot Point's capital infrastructure improvements;
- To create an enhanced, interactive visual environment for Pilot Point Residents;
- To commemorate Pilot Point's rich cultural heritage;
- To promote and encourage public and private art programs;
- To promote tourism and economic vitality in Pilot Point through the artistic enhancement of public spaces;
- To increase attachment to place;
- To engage community partners to build support for public art.

### GUIDING PRINCIPLES

Pilot Point's public art will:

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


*"Pilot Point is more than meets the eye"*

STAKEHOLDER PARTICIPANTS



# CULTURAL IDENTITY FRAMEWORK

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

The following framework becomes a family of components that speak to the core identity of the City and should be used to evaluate city-commissioned artwork and private donations of art. Those who are considering making art for Pilot Point can use this document to become inspired by our unique qualities and desires and add Pilot Point-specific ideas into creative projects.

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

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

## PILOT POINT, A BRIEF HISTORY

Pilot Point, Texas got its start from hardy pioneers who helped settle one of America's newest states: Texas, admitted to the Union in 1845. Located on a ridge overlooking the Elm Fork of the Trinity River, wagon "pilots" used this high ground as an observation point for crossing the river, thus acquiring the name Pilot Point.

Pilot Point boomed in the late 1800s when the Texas and Pacific Railroad began carrying freight and passengers to and from the town. Despite (or perhaps because of) vigilante hangings of cattle rustlers, the large farms and cattle ranches thrived. Emil Flusche, a Catholic financier, published leaflets convincing German Catholics to settle here. Soon, a church, orphanage, and home for unwed mothers were established.

All was relatively quiet until 2003, when Pilot Point made national headlines. Wes Miller, owner of Farmer's & Merchant's Gallery, commissioned a local artist to paint a Michelangelo-inspired nude image of Eve on an exterior wall. The local police threatened to arrest Miller because Eve's bare breasts would "victimize children" by exposing them to hardcore pornography. The ACLU of Texas sued the city and its police department in 2005. The city backed down, and now the partially concealed mural—along with an additional naked Lady Liberty resting on an American flag—are both visible on the north wall.

Pilot Point remained an agricultural center for decades, and still boasts world class horse farms and ranches. The population remained below 2,000 residents until a growth spurt in the late 1980s. Slow but steady growth since then has led to a current population estimate of approximately 5,000. Pilot Point's location, its quality of life, and civic pride have enabled the city and its people to create and retain a quintessential Texas small town complete with southwestern flavor and friendly, welcoming people.

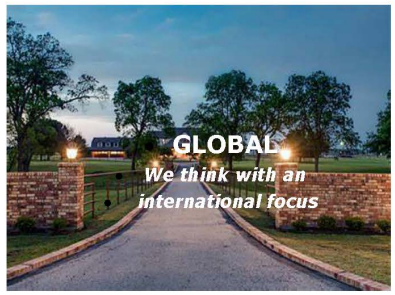
## WE ARE PILOT POINT: GET TO KNOW US

The City of Pilot Point has a welcoming spirit and unique location, unlike any other city in the Dallas-Fort Worth metroplex. The following chapter shows some of the attributes that help to create our identity and make us what we are. This snapshot - the Cultural Identity Framework - should be used by artists and others seeking to understand the community and to draw inspiration for projects of all kinds.



## OUR POINT OF VIEW

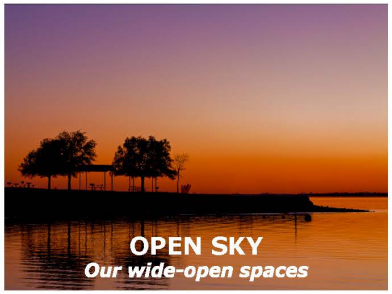
In our good fortune to create a community that is livable, welcoming, and world-renowned for craftsmanship and horse breeding, we've created an unmistakable identity. Our identity is our brand, based on how we see ourselves and what we want for our future.




# OUR LONE STAR PRIDE

Situated in the heart of North Texas, Pilot Point celebrates its pioneer heritage while looking forward to the future.










# OUR PROUD PAST

The first residents of Pilot Point chose it for its location on a ridge overlooking the Trinity River and for its access to natural resources. Our community has built upon those roots to create a modern city that is tied to our history.





# OUR VISION

In Pilot Point we believe in the value of careful planning. Our residents are thoughtful in choosing to make our community a special place of the world.








# CHAPTER 2

*Vision for Public Art in Pilot Point*

Mural, Word Machine, Justine Wollaston

The City of Pilot Point, Texas is poised for growth as the expansion of the Dallas North Tollway will soon run along the eastern edge of the city bringing urbanization to the area. In 2012, the city participated in a Regional Urban Development Assistance Team (RUDAT) evaluation. The resulting report became the basis for future planning. Since then, the city has crafted a Comprehensive Plan to direct growth and to retain its high quality of life. In addition to sustainable and efficient growth, ensuring that it is a highly livable community is a key focus of the City. By integrating public art into existing and future development, vitality and creativity can be injected into the built environment. Pilot Point can shape an identity around public art and creativity, forming a sense of place, and making it stand out in the North Texas region.

Through the public engagement process community members shared their vision for Pilot Point and its public art. The feedback was refined into a vision with several strategies that outline how public art can be utilized to have a meaningful impact to the community.

# PILOT POINT: A CITY OF PUBLIC ART

*Below: Photo, The Garage Door Theater*

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

- A cohesive, intentional, and well-planned feel.
- High accessibility and geographic diversity.
- An approach that integrates into the existing and future built environment.
- Recognition that the cultural identity of Pilot Point creates a brand unique to the overall identity of Pilot Point.
- Utilization of showpiece elements that make a statement.
- Growth and funding beyond Capital Improvement Projects.


# HOW TO ACHIEVE THE VISION

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






# STRATEGY #1: LOCATION TYPOLOGIES

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

**APPLICABLE VISION STATEMENTS:**

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

**APPROACH:**

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

**STREETS INFRASTRUCTURE**

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

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

**Highways:** Two major highways impact Pilot Point – running north and south along the east side of town (HWY 377), and east and west (FM 455) which turns into Liberty Street running to the center of the city. Future expansion of the North Texas Tollway from Prosper to the Grayson County line is underway, which will bring economic expansion to the Pilot Point ETJ. Washington Street (HWY 377 BUS) is now a thoroughfare that is integral to navigating through the city. With such great use by residents these highways provide a great opportunity to introduce art to the city that is meant to be viewed at a much different perspective and scale than most other works in the community.

*Reference: Gateway Monument Program Guidelines, TxDOT 2010*

*Left: Detail, Farmers and Merchants Bank Building*

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

*Above: The Cob, Andy Scott, Belvedere, UK*
*Below: Cribs, Brenda Baker, Sauk Co., WI*

**ROUNDABOUT CRITERIA:**
Safety is the number one concern when commissioning public art for roundabouts in Pilot Point.

**A roundabout must have:**

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

**An artist must:**

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

**The artwork must be:**

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



## PARKS, TRAILS, AND OPEN SPACE

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

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

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

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

*Left: Spirit Horse, UT-Arlington*
*Right: Willow Tree, Cao-Perrot Studios, Grand Prairie, TX*

## SPORTS AND RECREATION FACILITIES

With a local and state reputation as a center of sports and recreation, Pilot Point draws hundreds of visitors to watch and participate in sports and the outdoors. The city has the opportunity to use public art in its sporting facilities, nearby lake and state parks, and other attractions to reinforce the brand of Pilot Point and its reputation as a destination.

**Venues:** Pilot Point is home to several outstanding sports facilities providing ample opportunities to add public art into these venues. By ensuring that sports in Pilot Point are connected to public art, the brand image of Pilot Point can be further reinforced.

*Below: Photo, Bearcat Football*





*Above: Photo, Opera House*

## CULTURAL FACILITIES

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

**Pilot Point Museum:** The Pilot Point Museum is an arts and cultural center for the entire City. The museum includes display space, office, back-of-house area and storage areas. The museum was designed using finishes and materials that complement the history of the space also including contemporary finishes. The Museum will further solidify Pilot Point's identity as a community that cares about the arts.

**The Bloomfield Schoolhouse:** Built in 1883, the Bloomfield School is an historic one-room schoolhouse originally built one mile northwest of Pilot Point. In 1976, it was displaced by Lake Ray Roberts and moved to the University of North Texas. In 1996, the building was moved to 300 Washington Street and now serves as a historical educational facility. Upon its opening, the Main Street History Committee launched a month-long event for Pilot Point preschool children to come to the schoolhouse for storytime, and for 4th graders to come learn 1890's style English, ciphering, and discipline. This unique gathering place could be used for art exhibits, seminars, and other events.

## COMMUNITY FACILITIES

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

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

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

**Pilot Point Senior Center:** Pilot Point has an active group of senior residents that are involved with the city. The Senior Center is programed with events and classes and is a hub of activity. Public art would fit well into the facility and any future facilities that are constructed.

## PUBLIC SAFETY FACILITIES

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

*Right: City Signage*



# STRATEGY #2: INTEGRATION OF PUBLIC ART IN PILOT POINT

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

**APPLICABLE VISION STATEMENTS:**

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

**APPROACH:**

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

**EVALUATION CRITERIA FOR PUBLIC ART LOCATIONS (NOT BOND FUNDED)**

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

**Criteria 1: Highly Visible Location or Highly Visited Location**

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

**Criteria 2: Expands Geography of Public Art Collection**

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

**Criteria 3: Multiple Viewing or Interaction Opportunities**

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





**EVALUATION CRITERIA FOR PROJECTS WITH BOND FUNDING REQUIREMENT**

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

**Criteria 1: Public Access During Business Hours**

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

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

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

*Below: Vintage Dr. Pepper Painted Sign*

# STRATEGY #3: ENCOURAGE PUBLIC ART IN PRIVATE DEVELOPMENT

With the city's Comprehensive Plan 2030 as a guide, the City should encourage public art and should bolster its status as favored element included in meeting the goals and objections of strategic growth.

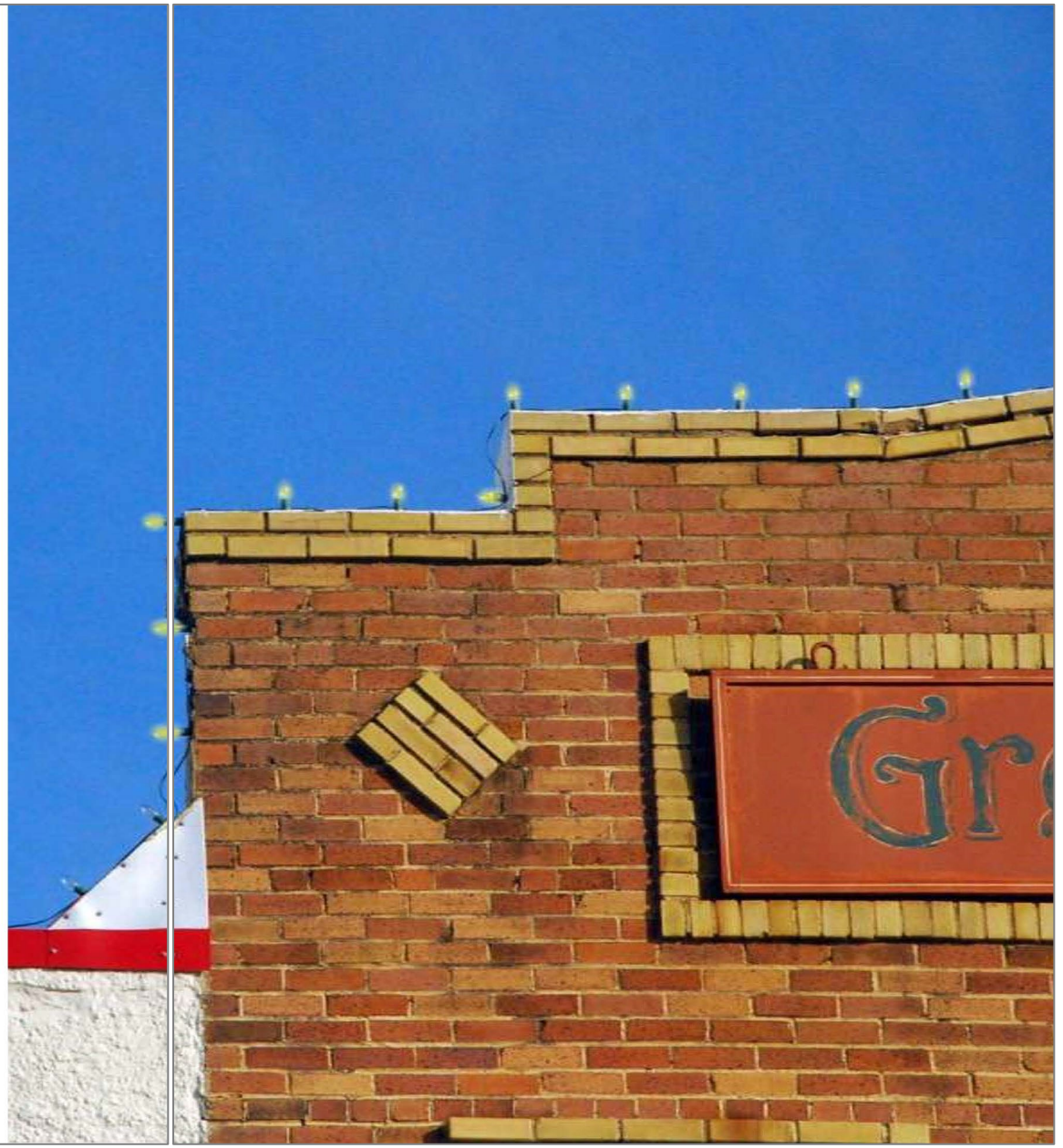
**APPLICABLE VISION STATEMENTS:**

- Public art growth and funding beyond CIP projects.
- High public art accessibility located throughout the city.
- An approach that integrates into the existing and future built environment.

**APPROACH:**

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

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



*Right: Architectural Details*
*Pilot Point, TX*


# STRATEGY #4: PRIORITIZE LOCATIONS FOR PUBLIC ART

The Public Art Board should create a running list of specific ideal locations for public art in Pilot Point that could be funded with CIP or non-CIP funds private donations. In addition, artist teams could be commissioned to create specific public art plans for areas in Pilot Point where public art is prioritized, particularly where new developments are taking place.

**APPLICABLE VISION STATEMENTS:**

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

**APPROACH:**

Locations for public art in Pilot Point include many that will not include funding from bonds for capital improvements. In particular there are new large developments underway and are anticipated in Pilot Point that may be ideal locations for public art. Along with other locations through the community, these large developments offer a unique opportunity to commission large-scale, iconic pieces of public art. These projects are ideal candidates for funding through public private projects and national grants.

**UPCOMING LOCATIONS WITH ANTICIPATED PUBLIC ART COMPONENTS**

Capital Improvement Projects that could have public art components in the next several years are as follows:

- Pilot Point Roads Projects
- City Hall and Library Facilities
- Proposed Parks and Trails
- Future Police Station
- Future Fire Station
- Infrastructure Improvements

*Right: Clifton & Nadine Irick Museum*

# CHAPTER 3

*Priority Action Plan*

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

## GOALS AND ACTION ITEMS

### SHORT TERM GOALS (1-2 YEARS)

**Process**

1. Increase general awareness of the program and existing collection of public art. Connecting more regional and local residents to the Pilot Point Public Art Program is integral to the future success of the program.

    a. Marketing: Social and print media, as well as other technological advances, are important and useful tools to increase awareness of the public art program. Short videos and photos of pieces in the collection and a succinct description of the image or video are easy ways to establish an audience online. The use of hashtags are also great ways to engage new audiences and gain followers.

    b. Activities: Planning activities around public art is a great way to spread awareness about the program. Activities include:
        - Artist talks: Invite artists who have pieces in Pilot Point to do an artist talk that is free and open to the public. Artists should explore their process for public art.
        - Unveiling activities: Host short events at the install of new pieces. Invite elected officials, neighbors, and community members to participate in the unveiling.



- Art Events: Holding special artist events at Pilot Point public art locations will encourage greater public awareness and create a synergistic effect for public art. Examples include: outdoor dance, Shakespeare in the Square, music concerts, scavenger hunts, and neighborhood festivals.

- Lecture Series: Host a lecture series on the importance of art and culture in Pilot Point. Invite lecturers in from around the region to speak on the importance of public art in their communities and allow the public to ask questions after the presentation.

2. Encourage high quality public art projects in private development through New Development Agreements. The City should encourage public art as a design element in non-residential development. The city should encourage public art as a favored element of open space requirements in future zoning ordinances. Public art should be encouraged in the following commercial development types: shopping districts, large scale commercial developments, large scale single-family developments, and large mixed-use commercial developments.

3. Collection Management. The City should inventory the number of public art pieces in their collection and should commission a collection assessment to understand maintenance needs.

4. Develop a five-year plan based on the next Capital Improvement Project bond package. Solicit support from the city council to champion the inclusion of CIP funding for public art. Upon completion of the next CIP bond package, staff should develop a project plan that incorporates each Capital Project site and project budget. This project plan should consider the existing collection and identify the best possible future public art opportunities for each site.

5. Funding for public art will most likely be from sources other than CIP for the first few years, as the city recently completed a comprehensive bond package. Funding during this time could include the alternative listing of funding sources detailed on p. 6.

6. Collaborate with departments who are responsible for recommending the next set of Capital Improvement Projects for the city. This coordination will increase awareness of future projects, will allow for proper planning and will strengthen the public art process.



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

**Policy**

To implement Pilot Point's ordinances and policies to current national standards, the following is recommended:

1. Adopt public art ordinance language to reflect qualifying projects on p. 42.
2. Adopt the Board Responsibility and Authority language found on p. 48.
3. Adopt the Pilot Point Donation Policy on p. 54.
4. Adopt the Pilot Point Maintenance Policy on p. 58.
5. Adopt the Collection Management Policy on p. 61.

## MEDIUM TERM GOALS (3-5 YEARS)

**Process**

1. Complete a Pilot Point Cultural Plan. There are already many examples that can have public art as a major component of the City's art activities including the Main Street festival events, the Nadine and Clifton Irick Museum, The Bloomfield Schoolhouse, the Garage Door Theater, parks, and trails. There is strong community support for other forms of art and expression that is more broad than public art. Facilities and programs could be developed with their own strategic plan that become an element of the City's Cultural Plan. Many opinions expressed in the Public Art Master Plan community input efforts pointed to a desire to assess all area of cultural arts activities and how they could be enhanced to provide a broad vision for arts and culture in the City of Pilot Point.

2. Engage community partners to build support for public art. Collaboration is the Pilot Point way- local businesses, community organizations and citizen groups should be engaged to collaborate on public art projects in order to leverage the community's financial resources and staff capacity to deliver high quality, diverse public art experience that would not be possible without partnerships. Possible examples include: sculpture parks that are owned by the city, but paid for and supported by a private donor, performing arts center that is built using a major endowment from community members, or an architecturally significant pavilion at a city- owned park.

3. Integrate large scale permanently sited public art in key business areas. Several large-scale developments have been completed and are anticipated in Pilot Point. These large developments offer a unique opportunity to commission large-scale, iconic pieces of public art. An artist team or consultant should be commissioned by the City of Pilot Point Public Art Program to create specific public art plans for areas where large-scale development is taking place. When possible, the Public Art Area Plans should be developed in tandem with site plans for the developments. These plans should be followed by the developers of each site.

4. Complete action items detailed in the collection assessment. Action items may include extensive maintenance and conservation, deaccession, or replacement.

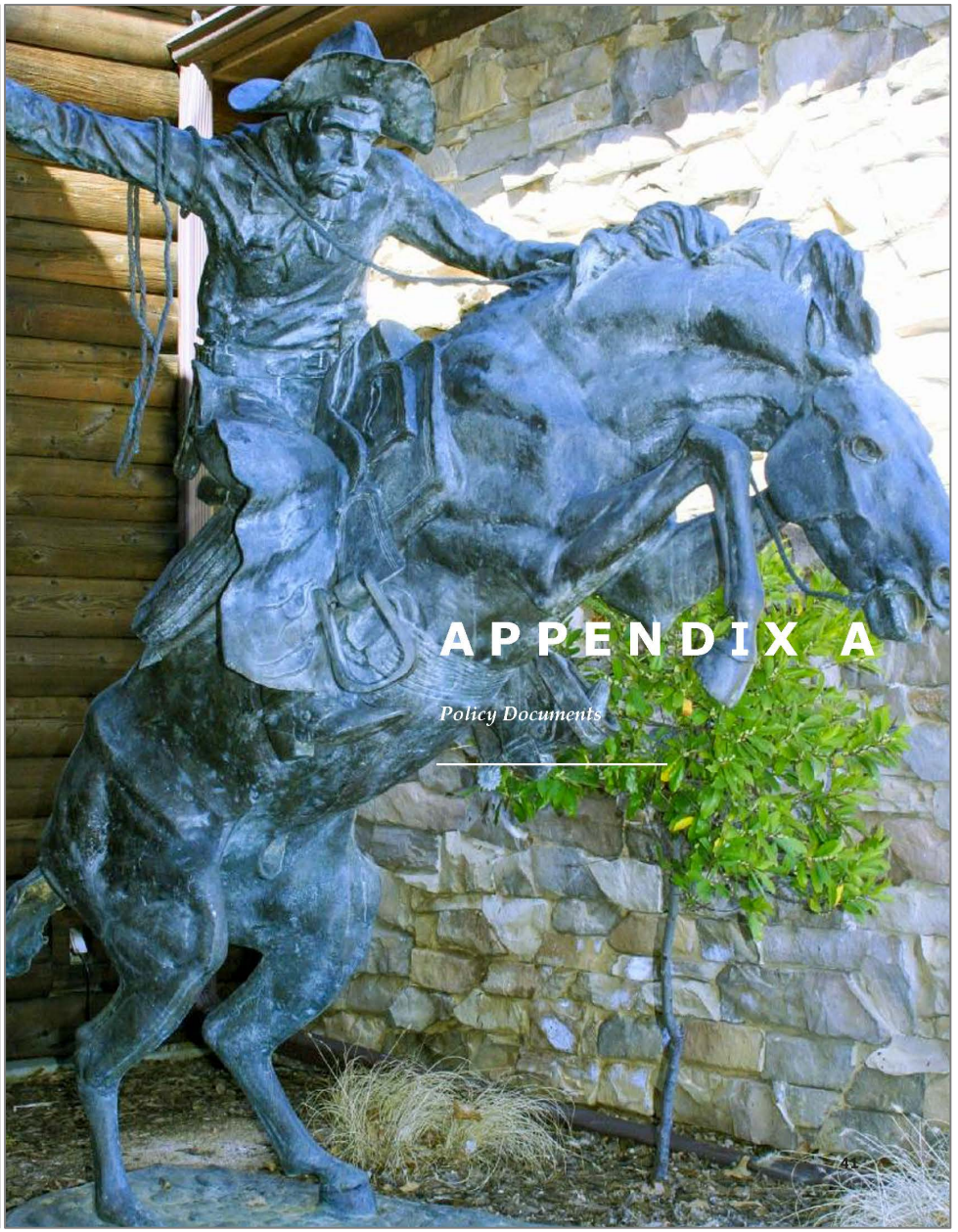
**LONG TERM GOALS (5+ YEARS)**

1. Review and update the Public Art Master Plan. The Public Art Master Plan should be updated every 5 to 10 years to respond to strengths, opportunities, weaknesses and challenges as the program grows. City Staff can complete this internally under advisement from The Public Art Board.

2. Provide ongoing financial and staff support for public art collection management and conservation. Adequate resources must be dedicated to overseeing Pilot Point's growing inventory of Public Art both through evaluation of condition and through planning for regular maintenance. Address long term staffing goal and reporting structure for a city funded public art coordinator position.

*Right: Texas Ranger*





# APPENDIX A

*Policy Documents*

# PILOT POINT PUBLIC ART BOARD AND PUBLIC ART PROGRAM

**SEC. 2-140. FINDINGS INCORPORATED.**

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

**SEC. 2-141. DEFINITIONS.**

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

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

**Board** when used herein shall mean the Pilot Point Public Art Board of the City of Pilot Point, Texas.

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

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

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

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

**Pilot Point** when used herein shall mean the City of Pilot Point, Texas.

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



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

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

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

**SEC. 2-142. - ESTABLISHMENT OF THE PUBLIC ART PROGRAM.**

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

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

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

b. Acquisition funds provided by subsection (a) of this section shall be used for artist fees and costs related to the production of artwork.

i. Permissible expenditures include:
1. The cost of the artwork and its installation;
2. Waterworks, electrical and mechanical devices and equipment which are an integral part of the artwork;
3. Bases or foundations necessary for the proper presentation of the artwork;

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

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

a. Appropriations for art shall be made through the approval of the public art annual plan as submitted in the annual budget. This annual plan will show the funding from that year's CIP and identify appropriate projects to be pursued for the upcoming year, along with recommended funding levels by project of not more than two (2%) percent and not less than one (1%) percent. Any funds not expended at the conclusion of the fiscal year will rollover into the following fiscal year.



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

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

**SEC. 2-144. APPOINTMENT OF PILOT POINT PUBLIC ART BOARD.**

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

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

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

**SEC. 2-146. BOARD MEMBERS QUALIFICATIONS.**

Each board member shall be a citizen of the Pilot Point ETJ or reside in Pilot Point and shall not be employees of Pilot Point. Each board member shall have any other qualification(s) as the city council deems necessary and appropriate.

**SEC. 2-147. MEETINGS.**

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

**SEC. 2-148. QUORUM AND VOTING.**

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

**SEC. 2-149. OFFICERS.**

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

**SEC. 2-150. POWERS AND DUTIES.**

c. The Public Art Board shall act principally in an advisory capacity to Pilot Point staff and the city council in matters pertaining to public art.

d. The Public Art Board's authority shall not extend to the direction, supervision, employment or termination of Pilot Point employees. No supervisory power of the Public Art Board is created.

e. The Public Art Board will develop for city council approval a set of bylaws governing rules of procedure for their meetings and operation.

f. The Public Art Board shall not have the power to obligate Pilot Point for funds and/or expenditures or incur any debt on behalf of Pilot Point.



g. All powers and duties prescribed and delegated herein are delegated to the Public Art Board, as a unit, and all action hereunder shall be of the Public Art Board acting as a whole. No action of an individual board member is authorized, except through the approval of the Public Art Board or city council.

h. The Public Art Board shall advise and make recommendations to city council pertaining to the execution of the public art master plan.

i. The Public Art Board shall advise and make recommendations to the city council pertaining to, among other things, policies and procedures as identified in the public art master plan; CIP public art locations; artist selection juries and process; commission and placement of artworks; and maintenance and removal of artworks.

j. The Public Art Board shall have any other power and/or duty as prescribed and authorized by the city council.

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

# PILOT POINT PUBLIC ART PROGRAM RESPONSIBILITY OF THE PILOT POINT PUBLIC ART BOARD

## PILOT POINT PUBLIC ART BOARD PURPOSE AND RESPONSIBILITIES

The Pilot Point Public Art Board, established in 2020, advises the Pilot Point City Council in all matters pertaining to city-sponsored public art programs. The Board's primary goal is to increase the public's awareness of all visual arts including, but not limited to, exhibition of sculpture, paintings, mosaics, photography, and video. The Pilot Point Public Art Board, as a decision-making body within the Pilot Point city government, will be responsible for interpreting and reviewing proposed public art projects based on the criteria identified in these policies and procedures, and making recommendations to the City Council.

The Public Art Board has the following responsibilities:

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

**Membership**

The Pilot Point Public Art Board will be comprised of seven (7) members, each serving two-year terms. No Board Member shall serve for more than three (3) consecutive terms or six (6) consecutive years (whichever is less); provided, however, should a Board Member's replacement not be qualified upon the expiration of any term of a Board Member, then that Board Member shall holdover on the Public Art Board until a qualified replacement Board Member has been appointed. Board members will be recommended and approved by the Pilot Point City Council and will be representative of the community demographic. Each board member must be a citizen of the Pilot Point ETJ or reside in Pilot Point and must not be



employees of Pilot Point. Each board member shall have any other qualification(s) as the city council deems necessary and appropriate.

**Procedures**

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

**Conflict of Interest**

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

## PILOT POINT PUBLIC ART BOARD STAFF LIAISON

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

The Public Art Coordinator has the following responsibilities:

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

staffing the artist selection committees, and conducting artist workshops.

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

## ARTIST SELECTION PROCESS

Purpose and Responsibilities

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

The goals of the selection process are as follows:

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



## ARTIST SELECTION METHODS

### Open Competition

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

### Limited or Invitational Competition

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

### Direct Selection

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

### Direct Purchase

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

### Pre-Qualified Artist Lists

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

## ARTIST SELECTION COMMITTEE

### Membership of Selection Committees

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

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

### Procedures

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

### Conflict of Interest

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

## CITY DEPARTMENTS

City Departments may recommend projects for possible funding or staff support by the Public Art Program. They may also include side proposals and funding in their own Capital Improvement Plans. City Departments are also accountable to the City's public art policies and procedures. Public art projects under the jurisdiction of any City Department must be reviewed and approved according to the public art policies and procedures contained within this document.



## INDEPENDENT BOARDS AND COMMISSIONS OF THE CITY

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

# PILOT POINT PUBLIC ART PROGRAM DONATION OF PUBLIC ART PROCEDURES

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

## DONATION REQUIREMENTS

The City will consider donations on the following basis:

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

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

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

## ROLE OF THE SPONSOR OR DONATING ARTIST

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



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

## DONATION PROPOSAL PROCEDURES

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

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

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

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

## DONATION PROPOSAL REVIEW PROCESS

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

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

If a donation is made, the Public Art Board may recommend acceptance of the donation by the City Manager and City Council. If the Public Art Board decides against accepting the proposal, City Staff, in collaboration with the Public Art Board, will notify and provide a rationale to the sponsor and the artist.

## DONATION REVIEW CRITERIA

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

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

### Memorial Gifts

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

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



## ACCEPTANCE AND ACCESSION OF THE ARTWORK

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

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

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

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

## REMOVAL, RELOCATION OR DEACCESSION OF THE ARTWORK

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

# PILOT POINT PUBLIC ART PROGRAM POLICY AND PROCEDURE FOR MAINTENANCE

**INTRODUCTION**

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

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

The Program addresses:

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

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

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

**PROCEDURES PRIOR TO THE PUBLIC ART MAINTENANCE PROGRAM**

**Maintenance Plan**

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

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

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

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



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

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

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

The Maintenance Plan will include:

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

**Lifespan of Artwork**

This lifespan will be selected from one of two categories:

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

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

**Utilization of the Maintenance Plan**

The Maintenance Plan will be used to:

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

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

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

**Post Fabrication/Installation Inspection**

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

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



# PILOT POINT PUBLIC ART PROGRAM
# COLLECTIONMANAGEMENT POLICY

The City of Pilot Point acquires artworks by commissions of the City's Percent for Art Ordinance and through gifts from groups and individuals. Processes for these acquisitions are dictated by the Pilot Point Public Art Board and Public Art Program Ordinance and by the Donation Policy and/or by the City's contract with the artist(s). Artworks acquired through these processes are considered to have been accessioned into the City's Permanent Collection and must be cared for in accordance with the Policy and Procedure for Maintenance Policy and the Collection Management Policy.

Artworks in the City's possession that were acquired outside of or before these policies may not be accessioned pieces of the Permanent Collection and thus may not be subject to the Artwork Collection Management Policy. The Collection Management Policy is intended to maintain the value of the City's Permanent Collection and guard against the arbitrary disposal of any of its pieces.

**OBJECTIVES**

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

**DEFINITIONS**

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

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

**Life Spans**

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

**GENERAL POLICIES**

**Removal from Public Display**

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

- Relocation: If City Staff and the Public Art Board decide that an artwork must be removed from its original site, and if its condition is such that it can be re-installed, the

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

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

**Provision for Emergency Removal**

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

**Criteria for Deaccession**

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

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

**Integrity of Artworks**

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



**Access to Artworks**

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

**Life Spans**

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

**APPLICATION PROCESS**

Preliminary Request

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

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

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

**DEACCESSION AND REMOVAL FORM**

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

**REVIEW PROCESS**

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

**Public Meeting**

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

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

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

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

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

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

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

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

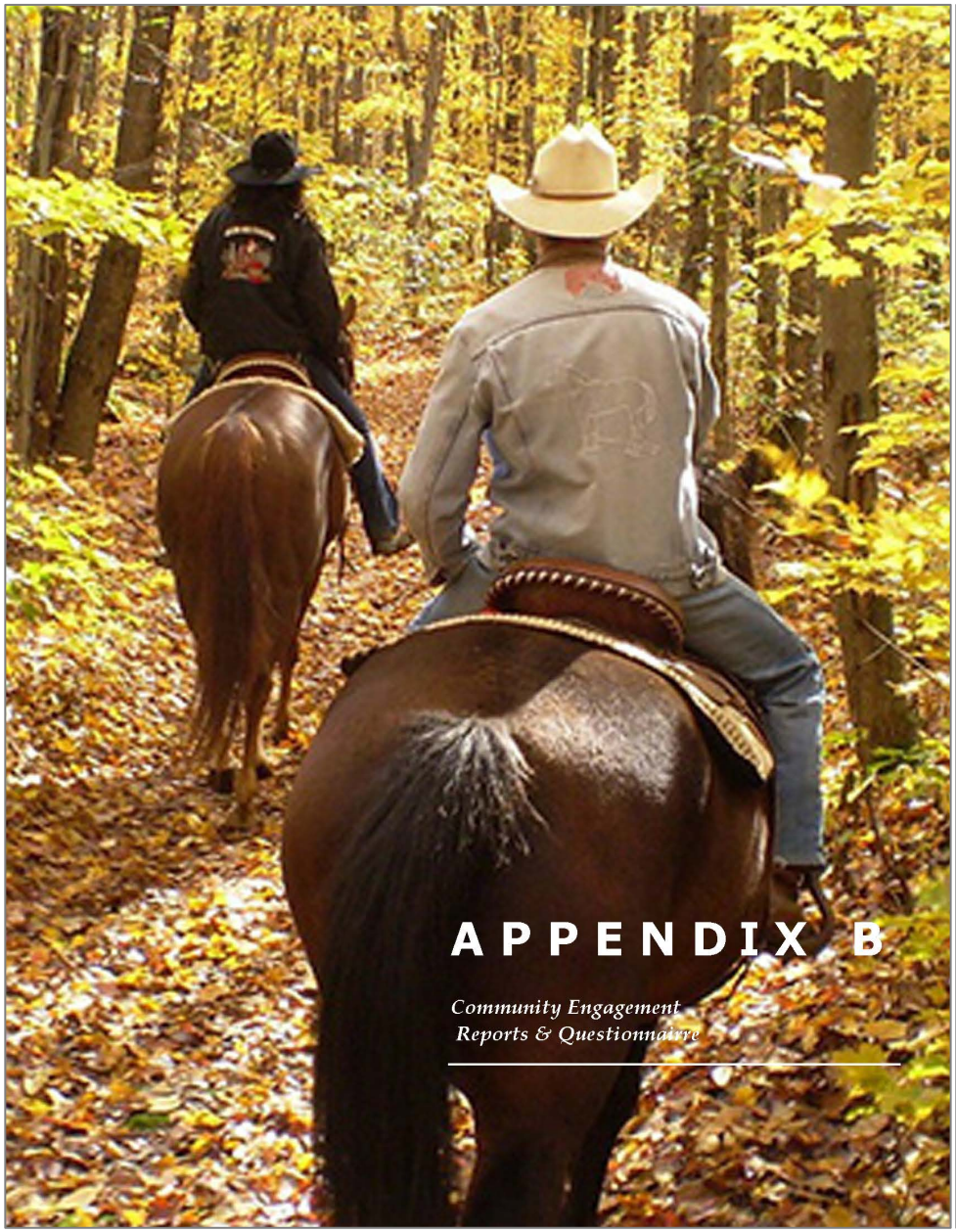


   b. Sale may be through auction, gallery resale, direct bidding by individuals, or other form of sale in compliance with the State of Texas and City of Pilot Point law and policies governing surplus property.
   c. Exchange may be through artist, gallery, museum or other institutions for one or more artwork(s)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

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

**CONFLICT OF INTEREST**
No works of art shall be given, sold, or otherwise transferred publicly or privately, to officers, directors, or employees or staff of the City of Pilot Point, or their immediate families or representatives of the City of Pilot Point.

**COMPLIANCE WITH APPLICABLE POLICIES AND REGULATIONS**
Deaccession and relocation of artwork will be done in a manner that complies with all other applicable City of Pilot Point, state of Texas, and federal procedures, policies and regulations.




# PILOT POINT, TEXAS – PUBLIC ART MASTER PLAN STAKEHOLDERS MEETING

## STAKEHOLDERS MEETING REPORT

On September 17, 2019, approximately 40 people gathered at the Pilot Point Community Center to participate in a Pilot Point Public Art stakeholders meeting facilitated by Dr. Diane Jones Allen, Director of the Master of Landscape Architecture Program at the University of Texas in Arlington and Monty McMahen, Graduate Research Assistant, as part of an initiative to develop a public art master plan for the city of Pilot Point. The purpose of the meeting was to help give shape to a public art vision for Pilot Point and to provide critical input into identifying important concepts and desires of the community.

### Meeting Format

The meeting began with a welcome from Arts Planning Committee co-chairs Joyce Duesman and Executive Director of Economic Development, Denise Morris. Dr. Diane Jones Allen, Director of Landscape Architecture at the University of Texas at Arlington then reviewed the public art master planning process, and how the stakeholders meeting would play a role in forming the recommendations in that plan.

Participants were then invited to take part in a breakout session. Each breakout table of approximately 4-7 people was assigned a word association brainstorming exercise that included the following keywords:

***PHILOSOPHY***
***CULTURE***
***POLICY***
***STRATEGIES***
***LOGISTICS***
***TASKS***

Each table was charged to develop ideas using these terms that relate to the community concerning public art in Pilot Point. Facilitators helped guide the conversation and record the responses.
This report documents the results of the breakout session. The results of the stakeholders meeting will be used by the public art planning committee to formulate recommendations in the public art master plan.

**BREAKOUT REPORT TAKEAWAYS**

***PHILOSOPHY***

- Maintain history while tying into the future
- Unique mindset that draws creative people
- Embrace today with eye on future
- Develop accepting community educating people on the arts
- Find balance between history and growth
- Build on craftsmanship in the community

***CULTURE***

- Horses, lake, boating, small town charm are assets that should be preserved
- Quaint , quiet, safe, with many layers (more than meets the eye)
- Distanced from the big city (grow roots)
- Family, faith, arts culture, music, opera house, soapbox derby/craftsmanship, roots, cultural amenities
- Craftsmen, artists, newcomers
- Horse county, music, dance, sports, spirit of nurturing, people seeking out small town life
- Avoid sameness/not cookie-cutter, build diversity, richness of community, connections to area resources

***POLICY***

- Expand existing policies to include places for art
- Unique designs that support the "brand" of Pilot Point
- Fits with the character of the community/some boundaries acceptable
- Not too repetitive
- Balanced approach to bidding, selection and funding
- Creative approaches that are appropriate for all ages
- Case by case review (location/funding)
- Supportive of families
- Stipend/funding policies
- How to maintain the art once installed



***STRATEGIES***

- Lighting & Landscaping/Environment
- Bring artists together (art walk, collaboration, art council)
- Art contests, local artists collaboration
- Promote cabinet craftsman displays (Christmas village, playhouses, soapbox derby)
- Expand view of art/artists
- Use of square for pop-up art, temporary installations placemaking
- Music on square
- Create incubation place
- Save/preserve history
- Create connections with local schools and the UNT in Denton
- Broad definition of public art (inclusive)
- Music/Food/Dance all contribute as art

***LOGISTICS & TASKS***

- Create arts council
- Identify locations for art
- Create opportunities for volunteers
- Select an arts board
- Get schools involved
- Create local artists think tank to support the arts
- Opportunities for collaboration with other communities

*Photos: Pilot Point Stakeholders Meeting*


*Graphic: Brainstorming Session*




*Photograph of 1876 Pilot Point Town Square (https://texashistory.unt.edu/ark:/67531/metapth38445/)*

# PILOT POINT, TEXAS – PUBLIC ART MASTER PLAN

**COMMUNITY INPUT MEETING REPORT**

On November 19, 2019, approximately 60 people gathered at the Pilot Point Community Center to participate in a community input meeting on the development of Pilot Point's Public Art Plan. The workshop was facilitated by the Pilot Point Public Art Committee and by consultants from the University of Texas at Arlington's Landscape Architecture Program. The purpose of the workshop was to help create a public art vision for Pilot Point and to provide critical input into identifying places for and approaches to public art throughout the community.

**Meeting Format**

The workshop began with a welcome from Arts Commission chair Joyce Duesman and Executive Director of Economic Development Denise Morris. Consultants Dr. Diane Jones Allen, Director of Landscape Architecture at the University of Texas at Arlington and Monty McMahen, Graduate Research Assistant, then reviewed the public art master planning process and the role that the community input meeting would play in providing recommendations to the formation of that plan.

The consultants next introduced the topic for the first of two breakout sessions focused on mapping art to specific locations in Pilot Point such as Parks and Trails, Community Facilities, Neighborhoods, City Entry Points, and New Development Areas.
Each breakout table of approximately 6-9 people was asked to develop a vision and brainstorm ideas on public art in each of the specific locations, then be prepared to discuss their findings with the entire group during the final group discussion session.
Following the first breakout, the consultants made a second presentation on different thematic approaches to public art that may be relevant in Pilot Point such as Environment, Industry, History, Identity, and Temporary Art. Participants were then invited to take part in the second breakout session. Each breakout table of approximately 6-9 people was asked to develop a vision statement for each approach to public art and brainstorm possible locations for these approaches to art.

The consultants and members of the public art plan committee helped guide the conversations at tables and answer questions regarding the breakout activities.
In addition to the breakout discussions, workshop participants contributed input by filling out an exit questionnaire that allowed participants to elaborate on ideas or concerns they have about public art in Pilot Point.

This report documents the results of this workshop, including reports from both breakouts and the exit survey. The results of the Pilot Point Public Art Plan Community Input Meeting workshop will be used by the consultants to formulate recommendations in the public art master plan.

**BREAKOUT REPORTS**

***Breakout #1: Mapping Art***
Participants broke into eight groups to brainstorm ideas for public art in the following places or locations in Pilot Point.

- **Parks and Trails**
- **Community Facilities**
- **Neighborhoods**
- **City Entry Points**
- **New Development Areas**

What follows are the recorded notes from each breakout.

**Parks and Trails**

*Vision*

Public Art for Parks and Trails utilizes the recently implemented trail system and existing parks to encourage people to engage with nature, stimulate creativity, and enjoy the experience of frequenting these places.

*Ideas*



- Nestled in nature
- Large/attention grabbing art pieces
- Natural materials
- Lighting and landscaping that highlights art
- Kinetic art
- Outdoor workout equipment (adult playground)
- Whimsical play equipment for children of various age
- Functional signage at trail heads

**Community Facilities**

*Vision*

- Public art in community facilities should…
- Show our civic pride
- Celebrate the origins and history of the city
- Be welcoming to our town
- Demonstrate how art plays a role in the city
- Plan for public art in new construction budgets

*Ideas*

- Fire department art
- Creative/inspirational art at schools
- Whimsical art at a dog park

**Neighborhoods**

*Vision*
Public Art in Pilot Point Neighborhoods will inspire, enhance pride, and enrich our community through opportunity for individual artistic expression leading to a welcoming neighborhood!

*Ideas*

- Pride in community & value of life
- Value of life
- Inspiration of community
- Identity of neighborhood
- Sense of community
- Enriching the community
- Sense of peace
- Welcoming
- Opportunity for individual artistic expression

**City Entry Points**

*Vision*
Signage should be both artistic and functional/informative. It should build anticipation and reveal character of place.
*Ideas*

- Functional/Informative
- Reveal character of the city
- Signage to designate the town district
- Materials that reveal historic roots
- Designate entry to Denton County
- Use colors for identity
- Dramatic/eye-catching entry points
- Additional signage further out from city limits

**New Development Areas**

*Vision*

- Public Art in New Development Areas will…
- celebrate & honor cultural history and identity
- create artistic statements that evoke the present and future of the City
- provide an identifiable place
- give a fun or emotional backdrop
- draw people to the area
- make people excited to return
- create a "vibe/presence" that visitors will remember
- bring industry and the arts together, enhancing the lives of all who live here – quality of life
- build pride in the community

*Ideas*

- Partner with local businesses to create signage promoting Pilot Point.
- Promote trails for biking and horseback riding.
- Highlight temporary art/wildflowers along the highways.
- Use theme of "nature " to create sustainable "green" developments.

***Breakout #2 – Thematic Approaches to Public Art***

Participants broke into eight groups to develop a vision and brainstorm ideas for public art in Pilot Point related to the following approaches.

- **Environment**
- **Industry**
- **History**
- **Identity**
- **Temporary Art**

What follows are the recorded notes from each breakout.

**Environment**

*Vision*



Pilot Point will nurture a public art environment that …

- incorporates nature/flowers/green spaces throughout
- use native trees/shrubs to create sense of place through plantings
- encourages less cement
- creates more places to gather and connect
- promotes small town activities,
- appreciate green spaces, light, sound, water & wind
- allows people to be immersed in nature
- engages all ages in the unique area where three ecoregions converge (Eastern Cross Timbers, Blackland Prairie, and Western Cross Timbers)
- birdfeeders/wildlife watering stations
- Heart-shaped vineyard
- Cemeteries
- Fence Art
- Community garden, xeriscape and horse sculpture at 2 public town entries, maybe with a sign.
- Cohesive planting around town, cacti, etc.

**Industry**

*Vision*

Utilize local industry in Pilot Point to promote artistic endeavors.

*Ideas*

- Showcase leatherwork
- Highlight craftsmen
- Incorporate sight and sound aspects tactile / multi-sensory
- Create art workshops/classes
- Soapbox derby to highlight cabinet and woodworking skills
- Agriculture and Equine influences
- The art of distillery
- Never stay put or be static/ mobile
- Reactive to the latest trends / adapt
- Highly accessible
- Intellectual and whimsical
- Be sustainable
- Be our identity
- Utilize downtown space for boutiques/pop-ups/art space/exhibits
- Farm to table
- Cabinet shop create library give and take boxes
- Community "sharing boxes" offering necessities for those in need
- Recycling paper, cardboard, tires
- Blacksmith sculpture
- Covered wagons as art
- Wooden sculpture contest among cabinet makers
- More murals!
- Bike racks

**History**

*Vision*
Public Art & History will celebrate and define identity through:

- Recreate the "point" of Pilot Point through exhibits/murals/other forms of art
- Recognize commitment to education and culture
- Honoring contribution old timers and newcomers- incorporating all cultures

*Ideas*
- Using Pioneer Days to celebrate our history through art or heritage village experiences
- Create train festivals/exhibits
- Western heritage
- Stagecoach stop
- Educational opportunities on cotton
- First community in Denton County
- Utilize old buildings for art (for example, the old icehouse)
- Mark historic place where wagons stopped prior to crossing the Trinity River
- Tell the story of Old Memorial Cemetery to show all sides of history
- Cotton, wheat, milo, cattle, hay
- Plaques/sculptures near gazebo?
- Historical district home tours at Christmas
- Tree planting day – the theme tree.

**Identity**

*Vision*
Pilot Point becomes known as an art supportive community:

- Promote local arts and crafts
- Preserve historic murals and advertising
- Create more public garden spaces with art
- Reflect the identity of the community and natural beauty of the area
- Become a tourist destination due to unique public art

*Ideas*
- Schools – abstract art to symbolize growth and creativity
- Use city logos at gateways
- Neighborhood Parks – building on unique elements of the neighborhood
- Central Trail
- Creative dog park
- Bike racks
- Horse country
- Lake activities



- Keep art in mind for city projects
- Tree planting projects
- Like the natural map idea
- Clean up days/"found" art
- Incorporating symbols like hummingbirds, coyotes, horses, cattle, pecan trees, sunflowers, blue bonnets, hawks, bald eagle, Texas star, yellow and red roses, tulips, wagons, train, wildflowers, bearcat, football, western, cowboy boot/hat, military service, churches
- Horse & woodworking theme, pecans & tulips.

**Temporary Art**

*Vision*
Temporary public art in Pilot Point will encourage diverse, interactive participation by enhancing living and Pilot Point and bringing people to Pilot Point. It will also provide an easy, low-cost way to create and establish an art community and identity. It will be placed in many different locations in the city and not necessarily in the same locations. It creates a reason for people to come into Pilot Point to eat, shop, and visit who otherwise would not come in.

*Ideas*
- Chuckwagon display
- Cook-off festival
- Pitmaster barbeque gatherings
- Songwriting festival
- Religious art displays
- Local bands/music/dance/storytelling activities in public spaces
- Food trucks at events
- Christmas on the square – Whoville type events
- Train on square for rides and seasonal themes
- Art shows on the square
- Ghost tours on square at Halloween
- Fishing tournament
- The square. Windows of all buildings Christmas throughout town, lighting? Tree on square.
- Trash/trashion fashion show
- Parking into a park.

**GROUP DISCUSSION**
After the breakout sessions, participants were invited to share discoveries learned while participating in the exercises with the group. Each table was asked to have a spokesperson elaborate on the following questions with the entire group.

1. Do you think it's important for Pilot Point to support public art? If so, why?

2. What are you looking forward to most about public art in Pilot Point?

3. What is the most exciting idea you heard this evening?

4. What questions, suggestions or concerns about public art would you like to see addressed that have not been discussed?

**EXIT QUESTIONNAIRE**

Participants were invited to fill out a questionnaire at the end of the workshop in order to be certain that everyone had the opportunity to participate as well as share additional thoughts. This form asked nine questions and is reproduced below:



**The University of Texas at Arlington (UTA)**

**Informed Consent for Minimal Risk Studies with Adults**

My name is Monty McMahen, a graduate student at UT Arlington assisting in the public art planning process for Pilot Point, Texas. I am asking you to participate in a UT Arlington research study titled, "Pilot Point, Texas Public Art Survey." This research study is about your opinions on public art in Pilot Point. You can choose to participate in this research study if you are at least 18 years old and would like to give input on public art in Pilot Point.

Reasons why you might want to participate in this study include to share your likes and dislikes on public art, but you might not want to participate if you are uncomfortable sharing your opinions. Your decision about whether to participate is entirely up to you. If you decide not to be in the study, there won't be any punishment or penalty; whatever your choice, there will be no impact on any benefits or services that you would normally receive. Even if you choose to begin the study, you can also change your mind and quit at any time without any consequences.

If you decide to participate in this survey, the activities that I will ask you to complete for the research are reading and answering 9 questions related to public art. It should take about 5 to 10 minutes.

You will not be paid for completing this survey.

The research team is committed to protecting your rights and privacy as a research subject. We may publish or present the results, but your name will not be used. While absolute confidentiality cannot be guaranteed, the research team will make every effort to protect the confidentiality of your records as described here and to the extent permitted by law. If you have questions about the study, you can contact me at 214-755-5223. For questions about your rights or to report complaints, contact the UTA Research Office at 817-272-3723 or regulatoryservices@uta.edu.

You are indicating your voluntary agreement to participate by completing and returning the survey.

The University of Texas at Arlington (UTA)

**Informed Consent for Minimal Risk Studies with Adults**

## Pilot Point, Texas Public Art Survey

The Town of Pilot Point has embarked on a public art planning process to outline a vision and goals for public art in Pilot Point, identify key opportunities for projects and initiatives, and define procedures for decision-making and oversight.

In only 5 or 6 minutes, you can help shape the future of public art in Pilot Point by answering this brief survey. Your responses will help us to better understand where and how public art can have a strong impact in the quality of life and sense of community pride in Pilot Point.

**1. What is the first thing that comes to mind when you think about Pilot Point?**

**2. What makes Pilot Point unique?**

**3. Where do people gather in Pilot Point?**



The University of Texas at Arlington (UTA)

**Informed Consent for Minimal Risk Studies with Adults**

**4. What do you think is the role of public art in Pilot Point? Choose up to six:**

- ☐ Promote pride in Pilot Point
- ☐ Welcome people to Pilot Point and let them know they have arrived
- ☐ Position Pilot Point as an arts destination
- ☐ Help build and reinforce Pilot Point's identity
- ☐ Help build and reinforce distinct neighborhood identities
- ☐ Provide opportunities for people to experience art that enriches their lives
- ☐ Nurture art in our youth
- ☐ Support tourism
- ☐ Encourage economic development
- ☐ Enhance the identity of community institutions and civic buildings
- ☐ Support the growth of the local arts community
- ☐ Anchor community gathering places
- ☐ Explore and provide information about facets of Pilot Point's history
- ☐ Draw attention to the natural environment and environmental issues facing the community
- ☐ Open up conversations about issues facing the community
- ☐ Create community interaction and strengthen social networks and connections
- ☐ Bring a sense of whimsy and delight to everyday spaces

Other (please specify) _____

**5. What kind of public art have you seen in Pilot Point?**

- ☐ Permanent Sculpture
- ☐ Changing Sculpture
- ☐ Murals
- ☐ Temporary installations
- ☐ Artful public spaces
- ☐ Other (please specify)

_____

The University of Texas at Arlington (UTA)

**Informed Consent for Minimal Risk Studies with Adults**

**6. What type of art speaks to you?**

- ☐ Abstract
- ☐ Historical
- ☐ Whimsical
- ☐ Art about nature and the environment
- ☐ Culturally specific art forms
- ☐ Art that addresses social issues
- ☐ Street art
- ☐ Other (please specify)

**7. Where would you like to see art in Pilot Point?**

- ☐ Vehicular gateways into the town
- ☐ Art in private developments, i.e. office and shopping complexes
- ☐ Downtown
- ☐ Lakefront
- ☐ In my neighborhood
- ☐ Parks and open space
- ☐ Inside public buildings
- ☐ Sidewalks and alleyways
- ☐ Other (please specify)



The University of Texas at Arlington (UTA)

**Informed Consent for Minimal Risk Studies with Adults**

**8. What public art opportunities are important for Pilot Point?**

- ☐ Hands-on community art-making experiences
- ☐ Educational lectures and presentations
- ☐ Art openings and events
- ☐ Temporary art projects
- ☐ Artist training, mentorship, and workshops
- ☐ Opportunities for local artists, makers and entrepreneurs
- ☐ Interactive educational opportunities
- ☐ Other (please specify)

**9. What funding ideas would you like to explore for public art in Pilot Point?**

- ☐ Adopt-a-public space program
- ☐ Private fundraising
- ☐ Fund raising events/programs/festivals
- ☐ Tax increment funding for new developments
- ☐ Hotel/Motel tax fund
- ☐ Grants
- ☐ Naming rights opportunities
- ☐ Other (please specify)

**EXIT QUESTIONNAIRE RESULTS**

26 participants completed and submitted the questionnaire. Responses were recorded and data summarized below:

1. What is the first thing that comes to mind when you think about Pilot Point?
   - Its feel. Small, friendly, safe community.
   - The old town Square
   - History, rustic, weathered beauty. Pilot Point immediately grabbed my attention when I was looking for a place to get away. The first place that covered me in a coat of comfort was Lowbrows and its eclectic mix of artists, craftsmen, and poets.
   - New job
   - We need help!!!
   - Needs work.
   - Bonnie & Clyde
   - Home. Small town. Great life.
   - Hometown, destination
   - Small town ,eel
   - Horses
   - Horses, boats, tiny town
   - Horse country
   - Historic town – that has potential
   - Small, country town
   - Horses & cabinets & football
   - Big sky, horses
   - Home in a pleasant close-knit community
   - Home
   - Home – open spaces, cabinet shops
   - Slow-paced
   - Unique
   - Beautifying the square. Buildings renovation. Select trees – crepe myrtle.
   - My heart, my home, this is the first place I have felt a sense of belonging.
   - Historical
   - Historic town in Denton Co. Friendly town

2. What makes Pilot Point unique?
   - The people
   - The location
   - The history
   - It only has one red light
   - Original county seat, outlaws that ran through here, horses, hidden artists, and musicians
   - The people
   - Lowbrows
   - The people
   - The people
   - The people
   - Small town, fun times, great/friendly people



   - Diversity
   - Small town, old town, history, lake
   - Arts – Lake – Industry – Square – Tulip Farm
   - History
   - There's more to it than meets the eye.
   - Small town with lake amenities
   - The people
   - Horse country meets lake country w/trees
   - World-class horse breeding, the lake, community, beautiful ranches, Sharkarosa
   - A small town with dedicated folks working to plan for the future.
   - Friendliness
   - People
   - Friendly
   - Creative, Friendly
   - The People
   - Diversity
   - History, horse country, # of cabinet shops

3. Where do people gather in Pilot Point?
   - The Square
   - The senior citizens center
   - Used to be Lowbrows.
   - The square for sure when there is a big enough event.
   - Football games
   - Don't know yet.
   - Homes, restaurants, lake, park, churches
   - Lowbrows, churches, restaurants
   - I'm still trying to figure it out.
   - Football games, Lowbrows
   - The square, church, community center, Lowbrows Wine Bar, Point Bank Community Center
   - Square, parks
   - Square
   - Yes! I want to know! Lowbrows?! Downtown/gazebo if there's an event.
   - Town square
   - Lowbrow's, Buff's
   - Buffs, Lowbrows
   - Lowbrows, church
   - Good question! More common areas could do a lot to get people out of their homes.
   - On the square for events
   - Events on the square
   - Football field, square
   - Western Son Brewery, square, backroads
   - On the square, at the parks
   - Lowbrows, Point Bank, churches, park, make more use of our little park on Division.

- Various places – the square is the heart. Lowbrows is s very welcoming place.
- Football field, church, square
- Downtown square

4. What do you think is the role of public art in Pilot Point? Choose up to six: (N=26)

| % chosen | |
|---|---|
| 58% | Position Pilot Point as an arts destination |
| 58% | Nurture art in our youth |
| 50% | Build and reinforce Pilot Point's identity |
| 50% | Support the growth of the local arts community |
| 50% | Bring a sense of whimsey and delight to everyday spaces |
| 46% | Provide opportunities for art to enrich people's lives |
| 46% | Anchor gathering areas |
| 42% | Support tourism |
| 42% | Strengthen social networks and connections |
| 38% | Promote pride in Pilot Point |
| 38% | Welcome people and announce arrival |
| 38% | Encourage economic development |
| 31% | Explore history |
| 8% | Build neighborhoods |
| 8% | Enhance civic buildings |
| 8% | Environmental awareness |
| 4% | Issue discussion |

Other

- Protect environment through plantings – use landscape to anchor art.

5. What kind of public art have you seen in Pilot Point? (N=26)

| % chosen | |
|---|---|
| 92% | Murals |
| 46% | Permanent Sculpture |
| 27% | Changing Sculpture |
| 27% | Temporary installations |
| 23% | Artful public spaces |

Other

- Gardens
- There used to be a moving gathering of people bustling downtown constantly coming up with, implementing and experimenting with projects. Doesn't seem to be happening anymore lately.
- Gardens – Architecture
- Music, Culinary



6. What kind of art speaks to you? (N=26)

| % chosen | |
|---|---|
| 69% | Historical |
| 65% | Whimsical |
| 65% | Art about nature |
| 42% | Street art |
| 38% | Abstract |
| 31% | Cultural |
| 19% | Art about social issues |

Other

- Music
- Crafts, carvings, taking utilitarian items and making art, repurpose art, what makes you smile art
- Landscape & Gardens
- Dance, theatre, fashion, jewelry, foreign arts display
- Any art that is well done and enhances the environment.
- Landscape.

7. Where would you like to see public art in Pilot Point? (N=26)

| % chosen | |
|---|---|
| 88% | Downtown |
| 85% | Vehicular gateways |
| 81% | Parks and open space |
| 42% | Inside public buildings |
| 35% | Art in private developments |
| 35% | Sidewalks and alleys |
| 19% | Lakefront |
| 15% | In my neighborhood |

Other

- Trail heads
- Everywhere!

8. What public art opportunities are important for Pilot Point? (N=26)

| % chosen | |
|---|---|
| 88% | Opportunities for local artists |
| 65% | Are openings |
| 58% | Artist training programs |
| 42% | Educational lectures |
| 38% | Hands-on art projects |
| 31% | Temporary art installations |
| 27% | Interactive educational opportunities |

Other

- Use of available spaces to display art, i.e. art shows, etc.
- Gardens, local people art gallery
- Garden club

9. What funding ideas would you like to explore for public art in Pilot Point? (N=26)

| % chosen | |
|---|---|
| 73% | Grants |
| 65% | Private fundraising |
| 62% | Fund raising events |
| 58% | Adopt-a-public space |
| 38% | Naming rights |
| 31% | Tax increment funding |
| 15% | Hotel/Motel tax |

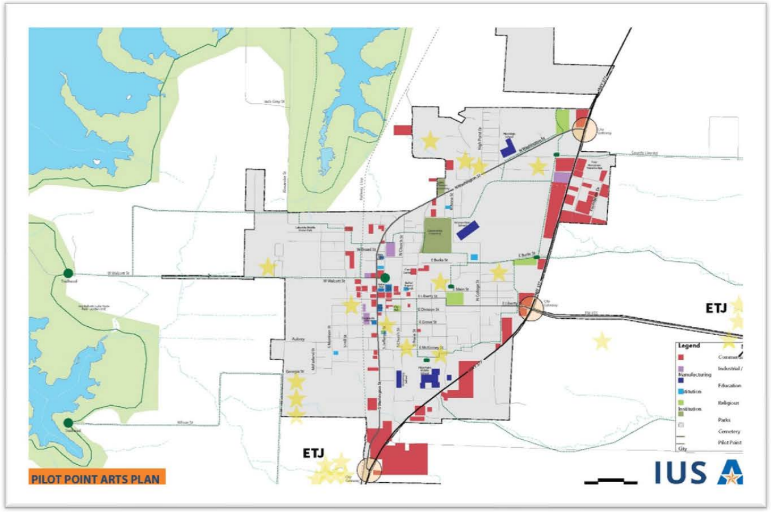
Other

- Music festival or small concert with LOCAL ARTISTS NOT people from other states. We have an extensive amount of local artists.
- Art contests
- Competitions, amateur and professional.
- The school art and music departments need more funding
- % of tax on development



Upon entering the meeting, participants were asked to indicate the area of town where they live if they would like to on a large map. These locations are marked by the yellow stars below. These maps were also used for breakout #1.

Maps used for Breakout Session #1: Locations for Public Art



Photos: Pilot Point Community Input Meeting – November 19, 2019







Keywords to spur creativity for breakout sessions:


*Back: Photo, Bearcat County*


Pilot Point
TEXAS
POINTING THE WAY SINCE 1845

# APPENDIX G: IRB PROTOCOL

November 15, 2019

Monty McMahen
Dr. Diane Jones Allen
School of Architecture
The University of Texas at Arlington

**Protocol Number:** 2020-0082
**Protocol Title:** *Pilot Point Public Art Master Plan Thesis – for Master of Landscape Architecture Degree*

## APPROVAL OF MINIMAL RISK HUMAN SUBJECTS RESEARCH WITHOUT FEDERAL FUNDING

The University of Texas Arlington Institutional Review Board (UTA IRB) or designee has reviewed your protocol and made the determination that this research study involving human subjects is approved in accordance with UT Arlington's Standard Operating Procedures (SOPs) for minimal risk research. You are therefore authorized to begin the research as of November 15, 2019.

**Note that this project is not covered by UTA's Federalwide Assurance (FWA) and the researcher has indicated it will not receive federal funding. You must inform Regulatory Services immediately if the project may or will receive federal funding in the future, as this will require that the protocol be re-reviewed in accordance with the federal regulations for the protection of human subjects.**

**As Principal Investigator of this IRB approved study, the following items are your responsibility throughout the life of the study:**

### UNANTICIPATED ADVERSE EVENTS

Please be advised that as the Principal Investigator, you are required to report local adverse (unanticipated) events to The UT Arlington Office of Research Administration; Regulatory Services within 24 hours of the occurrence or upon acknowledgement of the occurrence.

### INFORMED CONSENT DOCUMENT

The IRB approved version of the informed consent document (ICD) must be used when prospectively enrolling volunteer participants into the study. Unless otherwise determined by the IRB, all signed consent forms must be securely maintained on the UT Arlington campus for the duration of the study plus a minimum of three years after the completion of all study procedures (including data analysis). The complete study record is subject to inspection and/or audit during this time period by entities including but not limited to the UT Arlington IRB, Regulatory Services staff, OHRP, FDA, and by study sponsors (as applicable).

**MODIFICATIONS TO THE APPROVED PROTOCOL**

All proposed changes must be submitted via the electronic submission system and approved prior to implementation, except when necessary to eliminate apparent immediate hazards to the subject. Modifications include but are not limited to: Changes in protocol personnel, changes in proposed study procedures, and/or updates to data collection instruments. Failure to obtain prior approval for modifications is considered an issue of non-compliance and will be subject to review and deliberation by the IRB which could result in the suspension/termination of the protocol.

**ANNUAL CHECK-IN EMAIL / STUDY CLOSURE**

Although annual continuing review is not required for this study, you will receive an email around the anniversary date of your initial approval date to remind you of these responsibilities. Please notify Regulatory Services once your study is completed to begin the required 3-year research record retention period.

**HUMAN SUBJECTS TRAINING**

All investigators and personnel identified in the protocol must have documented Human Subjects Protection (HSP) training on file prior to study approval. HSP completion certificates are valid for 3 years from completion date; the PI is responsible for ensuring that study personnel maintain all appropriate training(s) for the duration of the study.

**CONTACT FOR QUESTIONS**

The UT Arlington Office of Research Administration; Regulatory Services appreciates your continuing commitment to the protection of human research subjects. Should you have questions or require further assistance, please contact Regulatory Services at regulatoryservices@uta.edu or 817-272-3723.

UNIVERSITY OF TEXAS ARLINGTON

# INSTITUTIONAL REVIEW BOARD (IRB) FOR THE PROTECTION OF HUMAN SUBJECTS
## APPLICATION FOR PRIMARY RESEARCH INVOLVING HUMAN SUBJECTS

*UTA Faculty, staff, or students who propose to engage in any research, research development, testing or evaluation with human subjects must have review and approval from the UTA IRB prior to initiation. Some activities involving humans are not considered human subject research requiring IRB review (i.e., class projects, program evaluation, oral histories, quality improvement). Refer to the Research Project Chart for more information.*

***Utilize the Required IRB Documents Chart to guide you through the full IRB application process. All study personnel must have completed Human Subjects Protection (HSP) Training prior to study approval. HSP Training expires and must be retaken every 3 years.***

*If you require assistance to complete this form or need additional information, please contact Regulatory Services at 817-272-3723 or regulatoryservices@uta.edu. Regulatory Services also has open office hours every Thursday from 9:00 – 11:00am.*

**This version of the IRB Application Form should be used for ALL studies that will involve "*primary research*" with human subjects, defined as: the collection of new information or biospecimens from human subjects for research purposes by way of: 1) *interaction* with the individual, which includes any form of communication or interpersonal contact between the investigator(s) and the subject; and/or 2) *intervention* with the individual, which includes both physical procedures by which information or biological samples are gathered (like blood draws) and manipulations of the subject or the subject's environment for the research.**

**IMPORTANT: Studies that will involve only secondary research use of private identifiable information or identifiable biospecimens that have been (or will be) collected or generated for purposes other than the present research study should instead complete the UTA IRB Application for Secondary Research.**

### SECTION A: GENERAL INFORMATION

1. **Non-UTA Personnel:** *Enter all individuals that are **NOT affiliated with UTA** who will interact or intervene with human subjects for the research study OR who will access identifiable subject data. UTA-affiliated personnel should be listed on the electronic portion of the protocol (#3) in the electronic submission system.*

   ***Note:** In the electronic submission system, upload a completed Non-UTA Collaborator Form and Human Subject Protection training for each listed Non-UTA individual.*

| Name: | Organization: |
|---|---|
| | |
| | |
| | |

2. **Expected Start Date and Completion Date:** 11/19/2019 *(You are not authorized to start any research on human subjects including subject recruitment until the IRB has approved the research protocol.)*

3. **Funding:** *Indicate existing, potential, or pending sources of funding below (you may select more than one).*
   ***Note:** If you do (or may) receive funding from NSF, NIH, CMMS, DOD, DOJ, DOE, DOEd, DOT, or any other federal agency, you MUST disclose this funding source below to ensure that your study is reviewed in accordance with the appropriate federal regulations for that specific federal funding source.*

   **External:**

   ☐ **Federal (Sponsor: )** ☐ **State (Sponsor: )** ☐ **Industry (Specify Sponsor: )**

   **Grants & Contracts Bluesheet Number from Mentis: Grant was approved. Funding came from City of Pilot**

Point.

**Other:**

☒ **UTA Department Account** ☐ **Personal Funds** ☐ **Other:** ☐ **None (*No funding*)**

## SECTION B: RESEARCH CLASSIFICATION, RATIONALE, PROCEDURES, SITES, QUALIFICATIONS, OVERSIGHT

4. **Research Classification:** *Indicate if this study is categorized as **Minimal Risk (MR)** or **Greater than Minimal Risk (GMR)**. "Minimal Risk (MR)" means that the probability and magnitude of harm or discomfort anticipated in the research are not greater in and of themselves than those ordinarily encountered in the subjects' daily life or during the performance of routine physical or psychological examinations or tests. "Greater than Minimal Risk (GMR)" refers to research activities that do not meet the definition of "Minimal Risk." Throughout this application form, there are additional questions or information requested for studies categorized as GMR; these instructions will be presented in purple.*

   ☒ **Minimal Risk (MR)** ☐ **Greater than Minimal Risk (GMR)**

   **Note: Studies that are federally funded and/or FDA regulated will be further classified into exempt, expedited, or full board in accordance with the Common Rule 45 CFR 46 and/or 21 CFR parts 50 and 56. See Flowchart.*

5. **Rationale:** *List the primary research questions, hypotheses, and / or objectives guiding this study.*
   The primary question is how to implement a public art master plan where the community has input and buy in so that it is embraced by the community. The questionnaire that we are planning to give to community input meeting participants that choose to participate will ask general questions on public art to get community input.

6. **Procedures:** *Describe the procedures step-by-step, including details on all methods that will be used to collect human subject data from the beginning to the end of the study. Describe what data will be collected (and if it will be individually identifiable); when and where the data will be collected; and how it will be collected (instruments or other measures). Use clear, concise layman's language that can be easily understood by persons outside your field and provide definitions for any technical terms. Add pictures if needed. *Note: Refer to the Types of Research guidance page for a list of specific information required for different types of research. For GMR research, it is also helpful to provide references or pilot data to support the proposed procedures.*
   The community input opinions/feedback will be done through a paper questionnaire handout at the community input meeting to be held on November 19, 2019.

7. **Duration:** *Indicate how many participation sessions, interactions, or follow ups are expected for each subject participant, including the amount of time required for each visit and how long their total participation is expected to take (weeks, months, years, etc.) over the entire duration of the study.*
   This is a one-time questionnaire to gather input that will take 3 to 5 minutes to complete.

8. **Alternatives to Participation:** *Describe subjects' available options if they choose not to participate in the research study and clarify whether individuals that decline participation will still be subjected to the intervention (even if their data will not be utilized for research purposes). If research involves students, describe their alternatives to obtain course / extra credit if applicable. If research involves a health intervention, clarify whether individuals that decline will continue to receive standard care.*
   None, if they choose not to fill out a questionnaire that's fine. There is no other method to collect data.

9. **Location(s) and Site(s):** *Specify all locations where research procedures are expected to take place and which study procedures will take place at each site. Studies that take place online should specify the websites where data will be collected. Describe if any of the research will take place internationally. For multi-site research studies, review the web page for Collaborative Research. If any part of this study will be conducted in an institution or location administratively separate from UTA, indicate the institution(s) and upload a site permission letter.*

Pilot Point Community Center, Pilot Point, Texas

10. **Personnel Qualifications:** *Describe the relevant qualifications, special training, and experience of the research team/personnel as it pertains to the specific procedures or population of the study. If you (and your faculty advisor, if applicable) do not have any relevant qualifications or experience, please state that; the IRB will consider the risk level of the study and evaluate if additional oversight or input is necessary.*
Dr. Allen has 20-30 years of experience in the field of urban planning and landscape architecture.
Monty McMahen, Graduate Research Assistant, UTA Master of Landscape Architecture 3rd year graduate student, B.S. Finance, J.D. Law, Inactive State Bar, Former CPA, 30 years professional experience in corporate finance and accounting.

11. **Study Oversight:** *The Principal Investigator has ultimate responsibility for the conduct of this research, protection of subjects, and supervision of all protocol personnel. Describe your plan for oversight and communication to ensure that the entire research team: conducts the research ethically and in accordance with the approved protocol, creates/maintains appropriate study documentation and research records, and protects confidentiality of data.*
I, Monty McMahen, will be handing out the questionnaire and collecting them from adults that choose to participate.

## SECTION C: POPULATION & ENROLLMENT

12. **Population(s):** *Describe the target population(s) of the study, for example: UTA students, competent or healthy adults, children, prisoners, non-English speaking, pregnant women, individuals with impaired decision making capacity, other vulnerable populations.*
Competent adults.

**Note: Additional forms may be required for your population. Obtain these from the Forms & Templates Page.*
*For Individuals with Impaired Decision Making Capacity: Upload Form 2A.*
*For Pregnant Women, Fetuses, Women Undergoing In-Vitro Fertilization, or newborns: Upload Form 2B.*
*For Prisoners (Individuals involuntarily detained): Upload Form 2C.*
*For Children (Under 18 or the local legal adult age): Upload Form 2D.*

13. **Inclusion Criteria:** *List all criteria for including subjects, and explain the methods you will use to determine whether a subject is eligible based on your criteria (i.e. pre-screen, medical chart review). If your study is/will be funded, ensure that the inclusion criteria listed here match the details in your proposal.*
Adults that come to the public input meeting and wish to participate in filling out a questionnaire.

14. **Exclusion Criteria:** *Explain any specific factors or contraindications that would make a subject ineligible to participate in this study, even if they would otherwise meet the inclusion criteria listed above. If your study is/will be funded, ensure that the exclusion criteria listed here match the details in your proposal.*
Must be an adult, 18 years of age or older to fill out a questionnaire.

15. **Number of Subjects:** *Provide the number of subjects (or subject records/data sets) you intend to enroll over the course of the study. This information will be utilized by the IRB to understand the scope and logistics of the study; you may provide a projected range.*
50 to 100

**Note: For MR research, there is no cap on enrollment (enrollment can exceed the number provided here when needed for the study).*

*For GMR research, the proposed number of subjects must be supported by statistical justification and/or references; please provide that information here. Enrollment for GMR research is capped (IRB will approve*

*a specific range or maximum number of participants and enrollment must not exceed that approved number unless the IRB approves a modification request).*

16. **Recruitment Strategies:** *Describe how you will identify and contact potential participants, and how you will obtain their contact information. Upload permission letters/emails as needed from individuals or organizations providing access to private contact information. Upload a copy of all planned recruitment materials (i.e. letters/emails; website/social media posts; printed flyers; telephone scripts; subject pool posts (SONA, Mechanical Turk, Research Match); scripts for recruitment in-person).*
Potential participants will be in attendance at the community input meeting. The town of Pilot Point is responsible for advertising and giving notice to interested parties about the community input meeting. I will greet attendees when they arrive at the meeting and ask them if they would like to participate in filling out a questionnaire.

## SECTION D: COMPENSATION AND COSTS

**Note: You are responsible for maintaining accurate and confidential records regarding payment of your subjects. Per Accounting Services procedures, compensation must be documented for tax purposes using a W-9 form unless an exception is granted by the Accounting department. Obtaining an exception should be considered for cases of sensitive research or when disclosure of a subject's identity would expose them to high risk. Exception requests are submitted through the Business Affairs Exceptions Tracker (BAET) in SharePoint. Refer to knowledge base article KB0010632 for guidance. Contact Business Technology Services at 817-272-2155 or submit a ServiceNow ticket at https://uta.service-now.com/selfservice/ for assistance.*

17. **Compensation:** *Describe any compensation to subjects for participation, including monetary payments, gift cards, course/extra credit, raffle prizes, goods or services, donations to charity, etc. Describe how and when you will provide the payment to the subjects, and how confidentiality will be maintained (for example, use of coding in payment log books/receipts). If you intend to hold a raffle, explain when you expect that the raffle will be drawn, and how participants will be contacted if they win the drawing. For course / extra credit, alternative non-research assignments must be offered for an equal amount of credit.*
none

18. **Costs:** *Describe any costs or expenses (monetary or non-monetary) subjects will incur as a result of participation.*
none

## SECTION E: INFORMED CONSENT

**Note: The ethical foundation of human subject research is informed consent. It is important to ensure that subjects are provided with sufficient information to understand the requirements of their participation and the use/purpose of their data. You also cannot obtain information about a person through another individual (such as a family member) unless that person has undergone the informed consent process themselves. Use the Office of Human Research Protection (OHRP) informed consent checklist (http://www.hhs.gov/ohrp/policy/consentckls.html) and the IRB's Templates as guidance.*

19. **Informed Consent, Broad Consent, & Assent:** *Describe the informed consent process, including when, where, and how subjects will be consented. If children or mentally disabled or incapacitated persons will be subjects, explain the assent process. If broad consent (consent to use data for future studies) will be requested, describe the scope and the process for tracking subjects' accept/decline responses. Upload finalized copies of all consent, assent, and / or verbal consent script documents in the electronic system.* ***There are several consent form templates available for your use on the Forms & Templates Page.***

    **19a. Requesting a Waiver of Consent or Waiver of Written Documentation:** *If you wish to waive some or all of the requirements of informed consent, or the requirement for written/signed informed consent, please describe (if your study is federally funded or FDA-regulated, also upload Form 3 from the Forms Page).*

20. **Incomplete Disclosure / Deception:** *Describe if your study will withhold information from subjects regarding the purpose of the research or the nature of the intervention, interaction, or procedures. Provide scientific justification for utilizing deception (if your study is federally funded, also upload Form 3).*
Not applicable.

## SECTION F: RISKS & BENEFITS

21. **Risks to Subjects:** *Explain any potential risks to subjects that could result from the research intervention/procedures, including **physical risks** (i.e. fainting, falls, infections, muscle soreness, pain, broken bones, physical fatigue, headache, burns, medication side effects); **psychological risks** (i.e. depression, anger, stress, guilt, embarrassment, damage to self-esteem); **social risks** (i.e. potential damage to financial standing, reputation, or employability); **risks to privacy or confidentiality** (i.e. exposing someone as a research subject, release or breach of sensitive data); and/or **risk of perceived coercion/undue influence** (i.e. if investigator could have influence by nature of their relationship or status, such as a teacher & student, manager & employee, doctor & patient).*
should be no risk to fill out a questionnaire.

22. **Strategies to Minimize Risks:** *Explain the strategies that the research team will use to minimize the potential risks listed above.*
It will be totally voluntary whether a participant wants to fill out a questionnaire or not.

23. **Health & Safety Considerations:** *Specify whether the study involves any hazardous materials, locations, or equipment that is relevant to the health and safety of either the subjects or the protocol personnel (i.e. handling of human blood/body fluid/tissue, chemical or biological hazards, radiation/X-rays, lasers, or carcinogens). List any related authorizations/approvals from the Environmental Health & Safety Office.*
none

24. **Benefits:** *List potential benefits that may accrue directly to the study subjects as a result of their participation, if any (other than compensation). Also describe the expected or potential benefits of this study to the field or society at large.*
A benefit is that as part of the community, they will help develop an arts plan that addresses their needs and concerns.

## SECTION G: PRIVACY & CONFIDENTIALITY

25. **Privacy:** *How will the privacy of subjects be protected during the course of the study (privacy refers to controlling the environment and circumstances of interactions with subjects to prevent situations where they might be embarrassed, exposed, or stigmatized)?*
Participants will not be identified. The questionnaire will be anonymous.

26. **Confidentiality & Data Security:** *Explain if the data collected (including biospecimens) will be anonymous, identifiable/coded, or de-identified*. Explain the precautions that will be taken to protect confidentiality of subject data and information, and how these precautions will be communicated to subjects (during informed consent or another process). Security should be considered for each phase of data's life cycle, including: collection, transmission, accessing, collaboration, storage, analysis, reporting, and disposition. Consider the tools and resources that will be utilized for data collection, how access to identifiable data will be limited only to authorized research personnel, and who will be responsible for storage and disposition. **Recordkeeping**: UTA and the IRB must be able to access research records and consent forms at any time; therefore, **all paper documents in their original form must be stored on the UTA campus** unless the IRB grants an exception. **All electronic data must be maintained on UTA servers utilizing** sanctioned storage tools **unless the Office of Information Security grants an exception. Record Retention Period**: All records (paper or electronic) must be maintained and kept secure for at least 3 years after the closure of the protocol or in accordance with funding agency requirements (whichever is longer). Student PIs should address long-term storage arrangements if planning to leave UTA prior to the end of the retention period.*

Visit the UTA IRB's Web Page on Human Subjects Data Security for allowable data storage options and more helpful information about DO's and DON'Ts with human subject data!

Data will be anonymous. Records will be kept in Dr. Allen's office for 3 years from the date of data collection.

*Note: "Anonymous" means that the data is unidentifiable (personally identifiable information will not be collected or accessed). "Identifiable" means that data obtained will be recorded in such a manner that subjects' identity can be readily ascertained, either directly or indirectly through identifiers linked to the subjects (research involving a coding mechanism that links to identifiable data is considered identifiable, but it is a helpful measure to protect confidentiality). "De-identified" means that all direct personal identifiers are permanently removed, no code or key exists to link the data to its original source, and the remaining information cannot reasonably be used by anyone to identify the source.

**26a. Legal Limits to Confidentiality:** *If any part of this study could result in the potential identification of child abuse, elderly abuse, communicable diseases, or criminal activities that would / could not have been otherwise identified, explain this possibility and estimate the likelihood of disclosure. Describe the plan of action that you will take if this occurs. In rare circumstances when research reveals these issues, confidentiality should be maintained to the extent that the law allows.*

Not applicable

27. **Data Sharing:** *If you intend to share, release, or present any identifiable subject data from this study, explain where, when, and to whom the identifiable information will be shared, presented or released, and how this will be communicated to the subjects beforehand.*

no identifiable data to be shared or released.

## SECTION H: CONFLICT OF INTEREST

28. **Conflicts of Interest (COI):** *Does the Investigator or any protocol personnel have an affiliation, arrangement, or financial interest that could be perceived as a conflict of interest? If yes, please describe.*

none

*Note: All Covered Individuals in GMR research are required to have a current COI disclosure on file in Mentis (this must be complete prior to approval of the protocol). Covered Individuals are those with responsibilities for the conduct, design, or reporting of this research study.

## SECTION I: REQUIRED ADDITIONAL ATTACHMENTS

29. **Upload finalized versions of the following documents as applicable to your study in the electronic submission system:**

- Survey instruments / questionnaires (and any versions translated into other languages)
- Demographics surveys
- Interview questions / prompts
- Focus group instructions / questions / prompts
- Observation data collection sheets
- Psychological & educational tests
- Educational materials
- All recruitment materials including flyers, ads, scripts, emails, social media posts, etc.
- Informed Consent Documents / cover letters and translated versions (See Forms Page for Templates)
- Permission letters from non-UTA study sites / collaborating organizations
- Signed Non-UTA Collaborator Forms & HSP Training (Collaborative Research Page)

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