



# Lewisville

Public Art

Master Plan Update

January, 2024





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## Master Plan Update



Todd W. Bressi, Public Art • Placemaking • City Design

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# Contents

<b>Executive Summary</b>	<b>6</b>
<b>What this Update Sets Out to Do</b>	<b>8</b>
<b>What Lewisville has Accomplished</b>	<b>10</b>
<b>Research Findings</b>	<b>14</b>
<b>Goals for New Projects</b>	<b>18</b>
<b>Roadmap for the Next Five Years</b>	<b>20</b>
<b>Implementation Recommendations</b>	<b>26</b>
<b>Map: Project Opportunities</b>	<b>30</b>
<b>Appendix: Temporary Artworks</b>	<b>31</b>
<b>Appendix: Artist- and Community-Initiated Projects</b>	<b>32</b>
<b>Appendix: Guidelines for Mural Grants</b>	<b>33</b>
<b>Appendix: Guidelines for Annual Planning</b>	<b>35</b>

Top: *Poppies and Bluebonnets*, Brenda Gribbin, Purnell and Charles Streets, June 2021 (Photo: Aaron Buley)

Center: *Amongst the Wildflowers*, Jill Reynolds and Jen Gassiraro, Fox Avenue and Old Orchard Lane, September 2021

Bottom: *Guided by the Wind*, Riss (Marissa Caggiano), Rockbrook Dr. at Ridge Meade Dr., June 2022

All photographs courtesy of City of Lewisville, unless otherwise indicated.



# Executive Summary

Lewisville, Texas, like many of its peer cities in the Dallas-Fort Worth Metroplex and throughout the state of Texas, proudly manages a public art program, which it launched about six years ago. This report, a five-year update to the City's Public Art Master Plan, provides a strategy for building on success to date.

By most metrics, the City can take pride in the progress that its public art program has made. Lewisville's public art program can boast:

- Solid accomplishments with a diversity of acquisitions, commissions and community-oriented projects
- Stable funding, staffing and support
- Accomplishments consistent with those of its peers in the region
- Growing partnerships with arts and community organizations in the City and the region

The challenge that Lewisville faces is how to take its public art program to a higher level – to increase the impact of its work and its engagement with the community. To that end, this Public Art Master Plan Update recommends the following key strategies:

- Provide more capacity to manage the program and implement projects, especially from public art professionals
- Improve the use of tools already set out in the Public Art Master Plan – the Annual Work Plan, Project Plans, community engagement and education strategies, conservation and maintenance protocols
- Introduce new tools / models for recurring public art projects, mural grants and community-initiated public art projects
- Collaborate more closely with City departments to secure commitments for public art in civic projects and major private developments early in the project planning process
- Initiate a signature temporary public art project
- Initiate a regular maintenance and conservation process

The Update also provides an updated list of opportunities that the Public Art Program can anticipate over the next few years. Some are new possibilities that have emerged in recent years, others reflect recommendations in the 2018 public art plan that have come into better focus.

People in Lewisville – in City departments and in the community at large – are excited to talk about public art. They clearly see how public art can strengthen their attachment to a place that they love, and elevate that place in the eyes of the region. The recommendations in this plan update show how to build on Lewisville's progress so far and the enthusiasm people continue to feel for the potential for public art.



Migratory Perch, Peter Hazel, Thrive Nature Park, 2023

# What this Update Sets Out to Do

This update to Lewisville’s Public Art Master Plan reviews the progress of Lewisville’s public art program since the plan was adopted in 2018 and recommends goals, priorities and implementation strategies that will ensure the program will continue to meet community needs in the coming years. It was developed in collaboration with City staff and the City’s Arts Advisory Board, which advises on the public art program.

Although not all of the original public art plan’s recommendations have been implemented, the City sought to update the plan to reflect changes in the community (such as population growth, increased diversity, revitalization of Old Town, and the addition of Castle Hills), the experience that has been gained in developing public art projects over the last five years, and the changes that have occurred in the city and the nation in the past five years.

More specifically, the goals of the Public Art Master Plan update are to:

- Review progress Lewisville has made in implementing its Public Art Master plan
- Reaffirm public support for public art / re-evaluate priorities
- Identify / recommend opportunities in next five-year horizon
- Identify / recommend modifications to policies and procedures
- Identify / recommend modifications to staffing / management / governance
- Recommend new tools and approaches

The update was undertaken by Todd W. Bressi, the consultant who prepared Lewisville’s original public art plan. The update activities included:

- Review of documents, such as AAB meeting minutes, annual plans and RFQs/RFPs
- Monthly meetings with the Arts Advisory Board in spring and summer 2023
- Interviews with key stakeholders, such as City and AAB leadership
- Public survey and tabling at public events
- A site visit

This report includes:

- A summary of findings
- Recommendations about staffing, funding and managing the public art program
- Recommendations about projects to undertake

This plan update was presented to the AAB in August and September 2023 and was presented to City Council in December 2023.





Christopher Fennell, *Teal Fire*, Nashville  
*Tranquility*, Pattie Gardebled, Valley Parkway and Fox Avenue, October 2022

# What Lewisville has Accomplished

Since Lewisville adopted its Public Art Master Plan in 2018, the city’s public art program has completed a variety of public art commissions and acquisitions, at a pace of about one major project a year. The program has also developed projects through community partnerships and as a result of arts grants. The program has not completed any projects in collaboration with developers.

## Commissions and Acquisitions

Over the past five years, Lewisville’s public art program has completed a variety of public art commissions and acquisitions. Some of these projects were in the works while the public art plan was being developed, and others (*Slicker Shy* acquisition, art benches, *Migratory Perch*, *Wayne Ferguson*) were organized after the plan was completed. These can be read about in more detail on the City’s “Completed Projects” web page (Map 1).

These artworks have largely been commissioned at key focal points in the City, such as Old Town and the Thrive multigenerational center. Most have been sculptural, including representational bronze pieces, functional benches and site-specific works.

### [Earth and Beyond, Daren Fagan, Lewisville Grand \(2018\)](#)

*Earth and Beyond* is a contemporary, metal, kinetic sculpture featuring stone and glass mosaic panels on the base. The mosaic panels were completed by community members. The work was created in partnership with local artist Daren Fagan, the Visual Art League of Lewisville and Greater Lewisville Arts Alliance (GLAA). GLAA managed several community fundraisers to raise funds for this project and donated the work to the City. This donated project was Lewisville’s first permanent work of exterior public art and is regarded as a catalyst project for the program.

### [Wayne Ferguson, David Iles, Wayne Ferguson Plaza \(2019\)](#)

*Wayne Ferguson* is a bronze sculpture in honor of the former mayor located in the urban space named after him. Half was funded by the City and half was funded privately.

### [Art Benches; Tim May and Carol Watkins; Main Street, DCTA Old Town Station \(2019\)](#)

### [Wichita Railroad Bench, James Wyatt Hendricks, Railroad Park \(2019\)](#)

This is a series of six artistic benches; five in the Main Street corridor and one in Railroad Park. The first four were commissioned as part of the Main and Mill Corridor Enhancement, a City capital project. The fifth, by the same artists who created the first four, was purchased by DCTA for installation at the Old Town DCTA station, and final bench was installed at Railroad Park that year. Community input sessions informed bench themes – the historical impact of agriculture and the railroad on the development of Lewisville, portrayed with the themes of *Cotton, Rail, Hay Rake and Wheat*, and *Corn and Silo*.

### [Slicker Shy, Herb Mignery, City Hall \(2020\) \(acquisition\)](#)

This beloved monumental bronze sculpture had been placed on loan in front of City Hall. When it was removed, residents called for its return and the City purchased it.

### [Shared Journeys, Andy Dufford with William Seal and Chevo Studios, Thrive \(2020\)](#)

This artwork was integrated into the design of the main entry of the new Thrive multigenerational center, which opened in 2020. Funding for public art was included in the project construction funds.

### [Migratory Perch, Peter Hazel, Thrive Nature Park \(2023\)](#)

This sculpture was funded through public art CIP funds. The community provided input on the bird species that are depicted on the tree through an online survey, and attendees of ColorPalooza in 2023 helped complete the mosaic base.



Shared Journeys, Andy Dufford, lead artist, Thrive (1950 S. Valley Parkway), May 2020. Photo courtesy Chevo Studios, © Chevo Studios



A Hare's Sequence: Route 66, Christopher Novinski, Mill and Church Streets

**“I like the recent artworks that are vibrant in color; I think they bring a freshness to the area.”**



Cotton Bench, May + Watkins Design, E. Main St., September 2019



Slicker Shy, Herb Mignery, Lewisville City Hall, October 2020

## Community Projects

Over the past five years Lewisville has also commissioned a variety of community-based projects, primarily wrapped traffic signal control boxes and painted crosswalks.

### Traffic Signal Control Boxes (2021-23)

In 2021 and 2022 the Public Art Program wrapped 12 traffic control boxes in Lewisville with artist-designed vinyl wraps. Each wrap cost \$1,500 to \$2,000 and the artists are generally from Lewisville. Ten of the wraps were paid for from CIP funds and two of the wraps, which were designed by Lewisville High School students, were funded by a private donor. The traffic signal control box program is on hold as the Public Services department has expressed concern about whether public art wraps interfere with the functioning of the boxes.

### Crosswalk Murals (2021-22)

During the past three years the City has completed six crosswalk murals in areas with low vehicular traffic, with a priority on greenway crossings, parking areas in City facilities, and near schools and parks. Each crosswalk costs about \$8,000 and the artists are from the DFW area.

### University of North Texas (UNT) Partnership

#### *Hidden*, Christopher Novinski, *Blackjack Trail*, LLELA (2020) (acquisition)

*Hidden* was created through the Lewisville / UNT partnership and displayed as a temporary installation. It was originally funded through a grant program administered by the Onstead Institute at UNT; the City purchased *Hidden* in 2023 to remain installed as part of the City's permanent public art collection.

#### LLELA Murals (2021-2022)

The City has commissioned four murals on structures at LLELA. These were created through a collaboration between UNT's College of Visual Arts and Design, the City and Friends of LLELA. They were funded by the Onstead Institute at UNT.

#### *Hop into History* (2020)

*Hop into History* is a series of six life-sized bronze sculptures throughout Old Town that depict jackrabbits as characters that portray historically significant events in Lewisville. This was a commissioned project through which the City directly engaged UNT's College of Visual Arts and Design to create this series.

## Arts Grants

Several projects – one installation and five murals – have been completed via the Artist Micro Grant program, which are now part of the public art collection for the City.

#### *Valor and Sacrifice*, Jen Rose (2019)

This was commissioned as a temporary outdoor installation at part of "The Wall that Heals" exhibit, but ultimately converted to a permanent artwork located in the lobby of the Municipal Annex. It involved significant community involvement, with participants creating 750 poppies at two events- ColorPalooza 2019 and an assembling event later that same month .

#### *Texas Petals Twist*, Gloria Stephanie Montellano (2019)

This mural is on the back side of a Main Street business, facing Wayne Ferguson Plaza. It depicts large scale but realistic representations of native Texas flowers such as bluebonnets and the Monarch Butterfly; these elements are set against an abstract background representing rain washing down around the flowers and insects.

#### *Eternal Sustentation*, Jessica Green; *The Heartbeat of LLELA*, Kendra L. Brown and Juan Ramos (2022)

The murals portray themes of the interconnecting web of flora and fauna that LLELA aims to preserve and restore, and promote the various activities visitors can engage in (camping, fishing, bird watching and more).

## Pipeline Projects

Finally, the program is currently working on a number of projects.

#### *Chin Community Sculpture Project*, Madeline Weiner, Central Park (initiated 2021)

This project is funded through the Public Art CIP.

#### *We Are Lewisville, Serve Lewisville* (initiated 2022)

This project is funded through the Public Art CIP.

#### *Public Safety Center* (initiated 2023)

This project is funded from the project budget and from the Public Art CIP.

#### *Library Atrium* (initiated 2023)

This project is funded through the Public Art CIP and from Friends of the Library.

#### *Metal Cutouts*, Timber Creek Greenway (scheduled for 2024)

This project is funded from Parks funding and from the Public Art CIP .



**“Most downtown areas  
have more murals!”**



Top: *A Curious Look at LLELA*, Aurora Isabella; *The Heartbeat of LLELA*, Kendra L. Brown and Juan Ramos; *Eternal Sustentation*, Jessica Green; *The Windows to LLELA*, Kailyn Saltzman; LLELA Visitor Center, 201 E. Jones Street

Bottom: *Texas Petals Twist*, “Glo” Gloria Montellano, 165 W. Main St., facing Wayne Ferguson Plaza, May 2019. The mural was funded through an artist microgrant awarded to the artist, who was at the time a high-school aged student.

# Research Findings

## The City Context

In many respects, Lewisville has moved forward at a steady pace since the public art master plan was completed. Its population growth remains steady, at just less than two percent per year, and its ethnic breakdown has remained steady (Lewisville, which is majority non-white, is more diverse than Denton County and the state of Texas overall), with a growing Chin community. Multi-family residential development has proceeded apace around Old Town and the Northern Gateway, and business expansion has continued in the Southern Gateway.

In 2021, Lewisville completed the annexation of Castle Hills, which is physically separated from the rest of the City by the Green Centerpiece (LLELA, landfills and the Trinity River) and connected mainly by Hebron Parkway and S.H. 121. The annexation brought in approximately 18,000 new residents (a higher percentage of whites and Asians than in the rest of the city), as well as major office and commercial areas. The city is now focused on knitting Castle Hills into the overall city – not only in terms of infrastructure and services, but also in terms of creating community connection and identification.

The City has completed several area plans and updates – Old Town North, Old Town TOD and Southwest Lewisville – and is currently re-envisioning Lewisville Lake Park and The Vista Mall. All of these planning processes indicate new opportunities for public art in those areas of Lewisville.

## Lewisville 2025 Update

Lewisville’s public art master plan followed the *Lewisville 2025 Vision Plan*, and the public art strategies were organized to support the nine “Big Moves” included in that plan. In 2021, after extensive community engagement, Lewisville adopted an update to that plan.

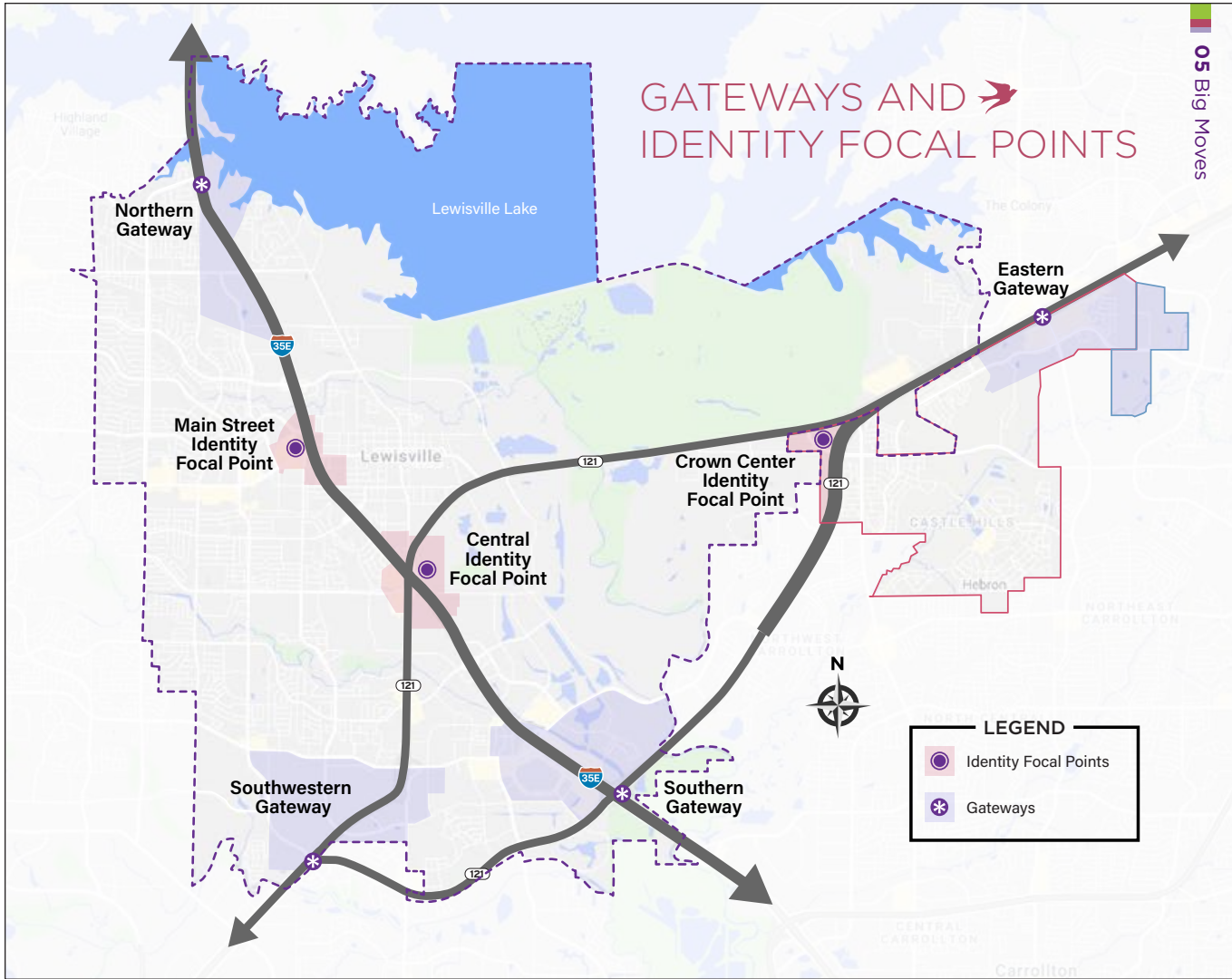
The update consolidated and focused the “Big Moves,” including one called “Identity, Place and Communications.” This Big Move explains how the city can develop a sense of identity beyond its most recognizable areas, Old Town and the Green Centerpiece – “at Gateways where people

first enter the city; at Identity Focal Points where unique destinations exist or are planned; and in smaller distinctive places throughout Lewisville’s neighborhoods and business areas.”

The update includes several objectives and action priorities relevant to public art:

- Celebrate and communicate Lewisville’s diversity and heritage through public art and community events and activities citywide. (Identity, Place and Communications)
- Develop or enhance community gathering spaces, including public art and green spaces, as part of new development, redevelopment and adaptive reuse projects. (Identity, Place and Communications)
- Use design, new development, public art, lighting, open spaces, graphics and marketing to express each area’s identity and reinforce the sense of place for each of these special locations within Lewisville. (Identity, Place and Communications)
- Continue to improve gateways into Lewisville to provide distinctive entrances and create a unique sense of place for pedestrians and cyclists as well as drivers. (Identity, Place and Communications)
- Evaluate and implement new branding, signage, public art and outreach so the Green Centerpiece in general, and Lewisville Lake Environmental Learning Area (LLELA) in particular, are more widely recognized (Green Centerpiece)

This public art plan update builds on the vision plan update by encouraging stronger coordination between private development initiatives and public art in gateway and identify focal point locations, by encouraging all bond issue capital projects to include funding for public art, and by outlining strategies that will make it easier to create public art projects throughout the city.



Gateway and Identity Focal Point recommendations in the Lewisville 2025 Vision Plan.

## Program Operations

### Funding

Lewisville’s funding mechanisms for public art have been relatively successful, stable and sufficient to fund the work that the Public Art Master Plan contemplated. Between 2017 and 2022, funding from the Hotel Occupancy Tax had yielded about \$125,000 per year on average, which has been deposited into the Public Art CIP. However, total HOT revenues could vary from year to year and public art funding is vulnerable because it is the lowest priority for those funds.

Funding related to specific CIP projects has been less consistent. Four items in the 2015 bond election included funding for public art (Thrive, Corporate Drive, central node, greenways); funding was used for Thrive artworks, but funding for Corporate Drive was eliminated as the project moved forward. Funding for public art on greenways remains available. In the 2021 bond election, public art funding was considered for the Public Safety Center project but ultimately not included (though some of the project funds will now be used for public art).

### Project Completion

While the Public Art Program has maintained a steady pace of commissions, acquisitions and community projects, it also has a backlog of projects to complete and funds to allocate to future projects.

Part of this backlog could be attributable to the disruptions and delays related to the Covid pandemic. However, the structural reason for this backlog is the capacity of the City’s staff in terms of the time they have to devote to managing the program and projects. (currently, two Lewisville Grand staff carry public art duties as part of their workload).

### Project Identification and Development

Project ideation occurs mostly within the Arts Advisory Board, though in the last year or two the staff have presented to the Parks and Recreation Board and City Council and solicited input for ideas for projects. Some projects have been chosen from the Public Art Master Plan list (Library Atrium) while others respond to community needs (*We Are Lewisville*, Chin Community Project).

AAB members and staff have expressed a desire to develop projects that are more ambitious, more impactful and more widely spread out throughout the city. They have expressed a desire for the work, over time, to demonstrate a “cohesive vision” for a diverse city, for there to be a broader range of voices in shaping the work the Public Art Program does, and for “a more consistent rubric for evaluating projects.”

### Community Engagement

Several projects, such as *Migratory Perch*, *Valor and Sacrifice*, crosswalk murals, the Chin Community Project and the *We Are Lewisville* project have included strong community engagement components. *Migratory Perch*, for example, included a community mosaic-making activity at ColorPalooza; for *Valor and Sacrifice*, the Lewisville community created hundreds of ceramic poppies for the temporary installation. For the Chin Community Project, the community members gave input on and guided the artist’s design. Crosswalk murals often involve community volunteers.

AAB members and staff have expressed concern about “public awareness, reaching and educating the community and letting them know about opportunities for public art,” and a desire to expand the community engagement aspect of their work.

The Community Relations and Tourism Business Plan has proposed that the Public Art Program create a process for supporting community-initiated public art projects.



## What the Public is Saying

Lewisville residents had an opportunity to express their thoughts about public art through an online survey and at pop-up survey tables in various locations throughout the city.

People are interested in public art that “creates a wow factor,” leads to fun and playful spaces, and reflects the city’s cultural diversity. They are interested in seeing more playful, interactive artworks and murals. They are interested in seeing more public art in parks and Old Town. Survey respondents had a high level of recognition of downtown sculpture and traffic signal control boxes throughout the city.

Questionnaires were also distributed to artists and AAB members. Artists are interested in seeing opportunities for temporary projects, opportunities for funding projects through non-profits, and a co-op or consignment store for selling work from local artists. AAB members feedback is incorporated above in the Program Operations section.

## Lessons from Benchmarking

*The consulting team conducted an informal benchmarking of similar cities in the region, looking in particular to the range of projects each city is doing, and how public art is funded and managed. We examined Allen, Denton, Farmers Branch, Frisco, Garland, Keller, McKinney, Richardson and Wylie. The team also reviewed a research study of programs in similar cities in Tarrant County.*

Lewisville has a solid track record in public art, compared to its peers in the Metroplex.

- Lewisville’s annual investment in public art, about \$1.10 per resident, is consistent with funding levels identified in a recent study of public art programs in nearby Tarrant County.
- Lewisville’s staffing model reflects that of cities its size or smaller in the region, most of which assign public art to staff with other duties. Only larger cities, such as Frisco (210,000), have dedicated staff. One city, Wylie, has relied primarily on public art consultants; Frisco relied on consultants along with staff to help manage the workload in the early days of its public art program.
- The types of projects that Lewisville has undertaken have been fairly typical, though crosswalks are unique. The variety of work that Lewisville has undertaken (integrated, functional, murals, crosswalks, traffic signal control boxes) is more varied than most cities have accomplished.
- Cities with more vigorous CIP-based public art programs, such as Allen and Frisco, have been more successful at commissioning artwork throughout their cities.
- Traffic signal control box art programs are common; as in Lewisville, interest in murals is growing, but no cities have significant mural initiatives.
- Lewisville’s partnership with UNT is unique, as most peer communities do not have access to colleges with fine arts programs.
- Most cities have not incorporated public art into development projects as a matter of policy. Keller collects a development fee for public art, and Richardson has partnered with a developer on a major iconic artwork in the area of its cultural center.
- Most cities have not commissioned temporary art, though some have organized temporary indoor exhibitions.

**“I hope to see more art projects that reflect the entire community of Lewisville.”**

# Goals for New Projects

The Public Art Program should focus on the following goals for projects it undertakes. Each goal indicates specific actions, which are outlined in the following recommendations.

*Commission projects that are **dispersed more widely** throughout the city*

- Consult with City departments as part of the Annual Work Plan process to identify opportunities related to projects they are undertaking
- Develop templates for project types that can be replicated easily throughout the city
- Develop a process for accepting and supporting proposals for community-initiated public art
- Explore opportunities to leverage the Neighborhood Enhancement Grant applications process to add public art elements to proposed projects

*Commission **larger scale, more ambitious** projects.*

- Create qualitative criteria for evaluating and prioritizing projects that are added to the Annual Work Plan
- Collaborate more closely with City departments to secure commitments for public art in major civic projects, beginning when they are being considered for bond funding
- Recommend public art as part of development agreements for private development projects in key locations (such as gateways and new open spaces)
- Sponsor a periodic signature temporary commission

*Build **community engagement** into each project, as appropriate.*

For each project, follow the public art master plan's protocol for determining what level of community engagement is appropriate, and build that expectation into artist selection and project implementation.



Chin Community Sculpture, Madeline Wiener, Central Park. Installed December, 2023. Photo of work in progress.

# Roadmap for the Next Five Years

Many new opportunities for public art have emerged since the Public Art Master Plan was completed, and several of the opportunities flagged into the plan have come into better focus. The opportunities listed below should be considered by the Arts Advisory Board and public art staff when developing work plans for the next five years.

## Opportunities to Work on Now

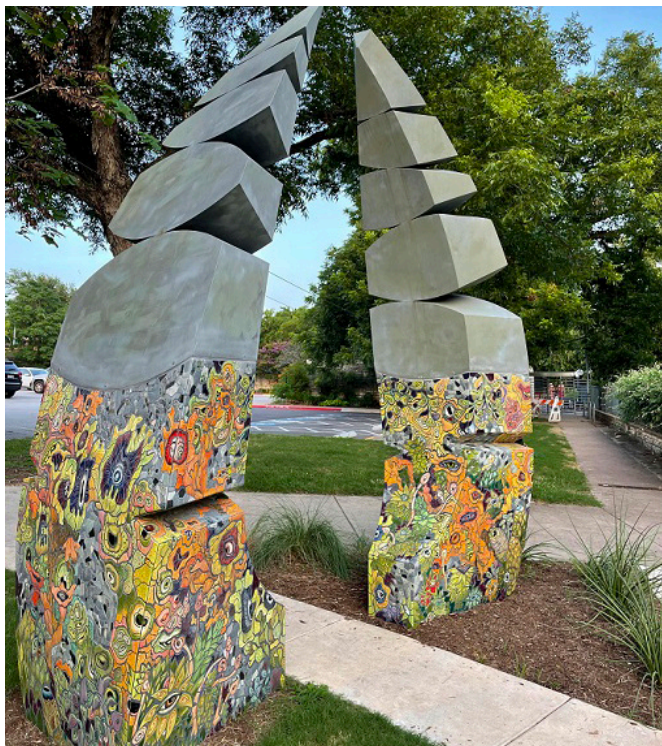
### Glory Park/Parque la Gloria

This park is currently being developed in South Lewisville. The design indicates several potential locations for public art. Funding may be left in budget after construction is complete; this could be allocated for public art. Coordinate with Parks and Recreation as a potential 2024 project.

### Greenways

Parks and Recreation is retaining approximately \$50,000 from bond funds to implement public art along greenways. The Public Art Program has developed a concept for metal cut-out sculptures that the Parks and Recreation Department supports and has recommended be installed along the Timber Creek Greenway.

Consider using the greenway bond funds (supplemented with CIP funds if necessary) to develop a variety of prototype projects that could be replicated throughout the Greenway network. These could include trailhead and junction features, and place markers, such as metal cut-outs or surface murals.



Abundance, Ryah Christensen and Sun McColgin, Austin



Mangled Bikes Statue, Bentonville Razorback Greenway, Bentonville, Arkansas

## Courtyard Sculpture Garden

The Community Relations and Tourism Business Plan recommends the creation of a sculpture garden in the courtyard of the Lewisville Grand Theater. This is one of the locations recommended in the Public Art Master Plan for an Old Town Temporary Sculpture Exhibition. The public art program should explore models for temporary exhibitions and implement a demonstration project, following the guidance provided in the Public Art Master Plan for the process of managing temporary artworks and for possible locations.



The Herd, Phil Proctor, Suwanee, Ga.

## Centennial Celebration

The Community Relations and Tourism Business Plan recommends planning a year-long calendar of Centennial activities, events and projects. The goal is for “residents [to] feel an emotional connection to Lewisville and to their neighbors through shared experiences of art, culture, and history,” and one recommended strategy is to “use the Lewisville Heritage Project to document and celebrate our history while tying that history to future opportunities.” Consider how a public art project can be part of the Centennial celebration, perhaps by building on the concept of the “We Are Lewisville” project.

<input type="checkbox"/> MONUMENT LAB		WHAT IS AN APPROPRIATE MONUMENT FOR THE CURRENT CITY OF PHILADELPHIA?	
Black To Black <small>NAME YOUR MONUMENT</small>		40th & Girard <small>PLACE YOUR MONUMENT (Address, Intersection, or Neighborhood)</small>	
A 3D "Rubik's Cube" sculpture with "Worhol" style faces of indigenous, African, European, and other Philly developmental figures.			
Please, Do not build any physical spectacle monuments anywhere but especially impoverished areas, and please attach to youth history and arts apprenticeship program.			
19142 <small>YOUR ZIP CODE</small>	27 <small>YOUR AGE</small>	<small>DESCRIBE AND/OR SKETCH IN THIS SPACE</small>	142 <small>RESEARCH ID</small>
<small>www.monumentlab.com</small>		<small>info@monumentlab.com</small>	<small>#monumentlab @monument_lab</small>

Community input form, Monument Lab, Philadelphia, 2018

## Places to Plan for Public Art (Public Projects)

Over the next five years Lewisville will be considering a select number of capital projects that would be appropriate locations for public art.

### May 2024 Bond Package Projects

Lewisville is preparing a set of bond referenda for capital projects related to streets, parks and other public facilities. All projects included in the bond referenda should be reviewed for possible inclusion of public art. Following are projects that are under consideration for the referenda and would be strong candidates for public art.

#### #06 Vista Mall Street Infrastructure

This project would involve the design and construction of basic street infrastructure to support future development in this area. Ensure that the design process identifies locations for public art and that basic infrastructure for installing public art is included in the construction.

#### #08 Ten-Minute Walk to a Park

This funding would support the city's goal that every resident should live within walking distance of a park, and would support land acquisition and sidewalk and trail improvements that would help achieve that goal. Consider incorporating simple, recurring public art features, such as crosswalks, trailheads and sidewalk features such as poetry.

#### #09 Northeast Old Town Streets

This project would involve the design and construction of basic street infrastructure to support future development in this area. Ensure that the design process identifies locations for public art and that basic infrastructure for installing public art is included in the construction.

#### #11 Vista Ridge Park and Amphitheater

This project would involve upgrades to an existing park and amphitheater in the southern section of the city. As project planning continues, ensure that project scopes and budgets consider public art.

#### # 12 Lake Park Development

This project would involve park and trail improvements, as well as opportunities for new public-private partnerships. Ensure that the design process identifies locations for public art and that basic infrastructure for installing public art is included in the construction.

#### # 16 South Mill Street

This project would involve the design and construction of an enhanced streetscape, extending southward from recent improvements. Ensure that the design process identifies locations for public art and that basic infrastructure for installing public art is included in the construction.

#### # 17 Levee Improvement District Trails

As project planning continues, ensure that project scopes and budgets consider public art. Consider opportunities that can be easily incorporated into design plans and replicated throughout the greenway network, such as crosswalks, trailheads, junctions and place marking. Also, this is the best near-term opportunity for public artwork that is either in or integrated with the water as a differentiating feature, especially if it is visible from the nearby hotels.

#### # 21 Gene Carey Animal Shelter and Adoption Center Expansion

This project would expand the City's animal shelter. Ensure that the design process identifies locations for public art and that the addition of public art is coordinated with future construction.

#### # 24 Castle Hills Trails Corridor

As project planning continues, ensure that project scopes and budgets consider public art. Consider opportunities that can be easily incorporated into design plans and replicated throughout the greenway network, such as crosswalks, trailheads, junctions and place marking.

# Greenway Inspirations

Flamingo Arroyo Trail Trailheads, Buster Simpson, Barbara Grygutis and Kevin Berry, Las Vegas



Alluvial Decoder, A Gang of Three, Crabtree Creek Greenway, Raleigh, N.C

Below left: Fantastical Garden, Alison Sigethy, Hagerstown (Md.) Cultural Trail. Courtesy artist

Below right: Cloudstones, Stacy Levy, Mineral Springs Park, Seattle. Courtesy artist

Bottom left: Crow, Isadora Samson, Salisbury, Md., Riverwalk. Courtesy Salisbury Arts Alliance

Bottom center: Crosswalk, Spirit Trail, North Vancouver, British Columbia

Bottom right: "Blaze" trail markers, Legacy Trail, Lexington, Ky.





*Texas Rising, Blessing Hancock and Joe O’Connell, Texas Tech University, 2014*

## Places to Plan for Public Art (Public/Private Development)

Lewisville’s existing plans and ongoing planning processes will yield additional opportunities for public art, most in areas outside Old Town. The Public Art Program should coordinate with other City departments to participate in these processes as they move forward.

### The Vista Mall and Lewisville Lake

Both of these areas are currently being studied by the City for reinvestment and upgrades. Public art should be considered as plans for both of these areas are refined. These areas are among the most important tourism and gathering locations in the City, outside of Old Town, so are appropriate locations for signature, engaging artworks.

### Northern Gateway: Justin Road site

This is a City-owned site that will be privately developed. Consider a public art requirement for the site, or a contribution to public art in the Northern Gateway area.

### Southern Gateway

The City is pursuing plans for a convention center, sports facility, and entertainment / restaurant uses or some combination in this area. Some of the land

is owned by the City and some is owned privately. Consider incorporating public art into the future development of the site.

### Old Town TOD Plan

The Old Town TOD plan recommends several new public spaces in the area between the Old Town core and the DCTA Old Town Station, an area that is expected to see residential and commercial growth. Ensure that public art is included in the planning for these spaces; consider approaches that are highly integrated.

### Crown Centre (Castle Hills)

Crown Centre is an expanding office and commercial area in Castle Hills. Because of the area’s location at the intersection of SH-121 and SH-Business 121 (which is identified as an “identity focal point” in the *Lewisville 2025* update), the artwork could be a gateway to the city. Consider requesting public art components as part of future economic development agreements in this area.

### Southwest Lewisville Small Area Plan Denton Creek / Bakers Branch Corridor

This recently approved area plan suggests the creation of “a new park / trail system linked to Lewisville High School Harmon and new green spaces along Denton Creek and Bakers Branch.” This connected green space could be an opportunity for public art.





*On a Clear Day You Can See Forever*, Alicia Eggert, Dudley Island, ME, July 2016

## **A Signature Project**

The Public Art Program should consider launching an initiative to commission signature temporary public art projects. An artist could be commissioned from an artist from the region, state or nation who is interested in exploring Lewisville’s unique character and creating an artwork in reaction.

The purpose of such an initiative would be to help achieve Lewisville’s goals of creating artwork that is fun, playful and has a “wow” factor. Projects could speak to Lewisville’s history as well as its ambition – the way, for example, that the former “Fighting Farmers” water tower did.

Artists could be provided with a brief residency in Lewisville to explore the city and make a proposal. If the proposal were accepted, the Program would continue working with the artist to study the feasibility of the project. If the project is determined feasible, for a reasonable amount of funding, the artist would be commissioned to create the work.

Lewisville could begin the project by focusing on an area of the city or a theme that is important to the city. For example, the City could explore the nature of Lewisville as a city that supports agricultural businesses by commissioning a large-scale projection on the

concrete plant silos in the North Old Town area. The City might ask people to contemplate the future of the landfills and the Green Centerpiece by commissioning a lightweight temporary installation that could be visible from wherever the landfills can be seen.

These would be ambitious projects; Lewisville would stand alone in the region with this type of artwork, outside of projects like the Aurora Festival in Dallas. This could be a project that is seeded by the city and supported by business sponsorship.

# Implementation Recommendations

## Staffing

The Public Art Program should consider a combination of strategies for enhancing its public art staffing capabilities. This includes considering how to expand general capacity as well as how to bring in specialized expertise when necessary. Following are key options to consider:

- Hire a part-time contractor with public art experience to support Lewisville Grand staff on general public art duties. A quarter-time consultant could complete two projects a year.
- Hire a public art consultant on project-by-project basis to assist with developing the Annual Work Plan, project conceptualization and project development. The budget / contract amount would depend on the project's scope.
- Hire an on-call public art consultant to assist with specific tasks, such as writing RFPs and managing artist selections.
- Contract with artists to self-manage replicable projects such as crosswalks, murals and traffic signal control boxes.
- Borrow project management resources from the Parks and Recreation and the Public Services departments when specific public art projects involve those departments.
- As the program grows in public support and expands in collection size, a full time staff position should be considered.

## Project Development Process

The Public Art Program should consider the following strategies for strengthening its public art project development process and keeping Council and the public informed about its work.

## Annual Planning / Project Identification

- Expand the Annual Work Plan methodology to make it a more robust tool.
  - » In researching the Annual Work Plan, include consultations with key City department heads (Community Relations and Tourism, Economic Development, Parks and Recreation, Planning, Public Services) to identify priority opportunities.
  - » Share Annual Public Art work plan with the City Council during the annual budget process
- Expand the scope of the Annual Plan.
  - » Include recommendations not only for the coming year but also for the two years that follow that. The second- and third-year recommendations would not be binding, as they would be revisited in the future, but this approach would give a better sense of future project flow and provide time to develop project partnership.
  - » Include consideration of grants for murals and for artist- and community-initiated projects.

- Refine the criteria that are used to determine which projects to add to Annual Work Plan. Include qualitative criteria, such as:
  - » The project would include unique attributes that reinforce Lewisville’s vision for a connected, diverse and green city.
  - » The project would advance Lewisville’s priorities for engaging, dynamic, interactive artworks.
  - » The project would include and/or elevate the diverse voices and cultural traditions that can be found in Lewisville, and/or connect people across Lewisville’s various communities.
  - » The project would raise Lewisville’s profile in the region, in a way that helps people understand Lewisville better and makes them interested in exploring the city.
  - » Include criteria for evaluating temporary art projects (see appendix).
- Retain a public art planning consultant to facilitate the Annual Plan process.

## Project Planning

The Public Art Program should use the Project Plan tool recommended in the Public Art Master Plan to explore and document the possibilities for its major project, and to build Council and public awareness of upcoming projects.

- Follow the protocol recommended in the Public Art Master Plan for developing Project Plans. For efficiency’s sake, focus on key projects, such as those with budgets of more than \$50,000, or for initiatives that involve multiple small projects.
- Share Project Plans with City Council through written reports.
- Retain a public art planning consultant to facilitate the development of Project Plans.
- Update City Council (through written report or presentation at a workshop session) about artist selection before a contract is finalized.
- Consider other updates (through written report or presentation at a workshop session) during fabrication process, as projects warrant.



*Interlacing Patterns, RE:Site, Sugar Land, TX*

## Funding

The Public Art Program should consider the following strategies for maintaining and enhancing its funding for public art:

- Maintain current HOT funding policy of transferring surplus funds to public art capital projects.
- Within five years, move towards a more predictable model that is related to dedicating a baseline percentage of HOT revenues to public art each year.
- When projects are being considered for bond referenda, identify projects where public art would be a priority and ensure that public art scopes and funding are included in the proposals that are voted on in the bond referenda.
- Use economic development funds to support mural projects in Old Town.

Increase private funding through the solicitation of sponsorships for unique projects. These might include thematic projects such as We Are Lewisville, infrastructural projects such as traffic signal control boxes, civic projects such as gateways, or an Old Town Sculpture Exhibition.

## Community Engagement

Lewisville's Public Art Master Plan sets out a robust protocol for community engagement and education. The public art staff and Arts Advisory Board can address current concerns about community engagement by focusing on the following aspects of that protocol for each project that it commissions:

- Identify goals for public engagement and communications
- Identify key milestones for public engagement
- Identify target audiences, messages, and vehicles for communication
- Set expectations for the artist's approach to public engagement
- Set aside funding resources for outreach, documentation and events related to the project
- Draw on events (such as ColorPalooza) and organizations as opportunities for engaging the public.

Community engagement for *Migratory Perch* at ColorPalooza.



## Project Types

The Public Art Program should consider expanding the project types it considers in order to help streamline its operations and to better achieve its goals for project impact and location.

## Temporary Art

Lewisville’s Public Art Master Plan suggests that the City should consider temporary public art:

- A recurring temporary exhibition downtown, consisting of approximately 10 sites in locations such as City Hall, the Lewisville Grand Theater, Wayne Ferguson Plaza and midblock pedestrian passages. The plan notes: “An exhibition such as this would be unique in the Metroplex and could attract people from the region to visit Lewisville.”
- Temporary artworks in the Green Centerpiece area, recognizing the long time-frame over which permanent improvements will be made. These could be commissioned directly or through a residency approach. The plan notes: “Projects like this could capture people’s attention about the future of this unique resource and attract artists to Lewisville to take advantage of a unique opportunity.”

These both remain highly viable opportunities for the Public Art Program. In addition, other opportunities identified in this report (such as a “centennial” project) could also lend themselves to temporary approaches. In order to make these approaches more viable, additional criteria for identifying temporary public art projects should be developed. These are described in the appendix.

## Recurring Features

Build on the success of the crosswalk and traffic signal control box project approaches to develop additional easily replicable projects that can be installed throughout the city. These could include trailhead and junction features, benches and place markers (such as metal cut outs or surface murals) for the greenway network. Use the funding currently available for greenway public art to develop prototypes.

Consider expanding the successful “Hop into History” artist-designed bench series in Old Town.

## Traffic Signal Control Boxes Project

The Public Art Program should consider implementation approaches that would allow for the continuation of the traffic signal control box initiative.

- Engage in fact-finding with peer cities that manage similar programs to learn how those communities have managed successful programs.
- Develop an active sponsorship program so the project can expand to more locations.

## Public Art in Private Development

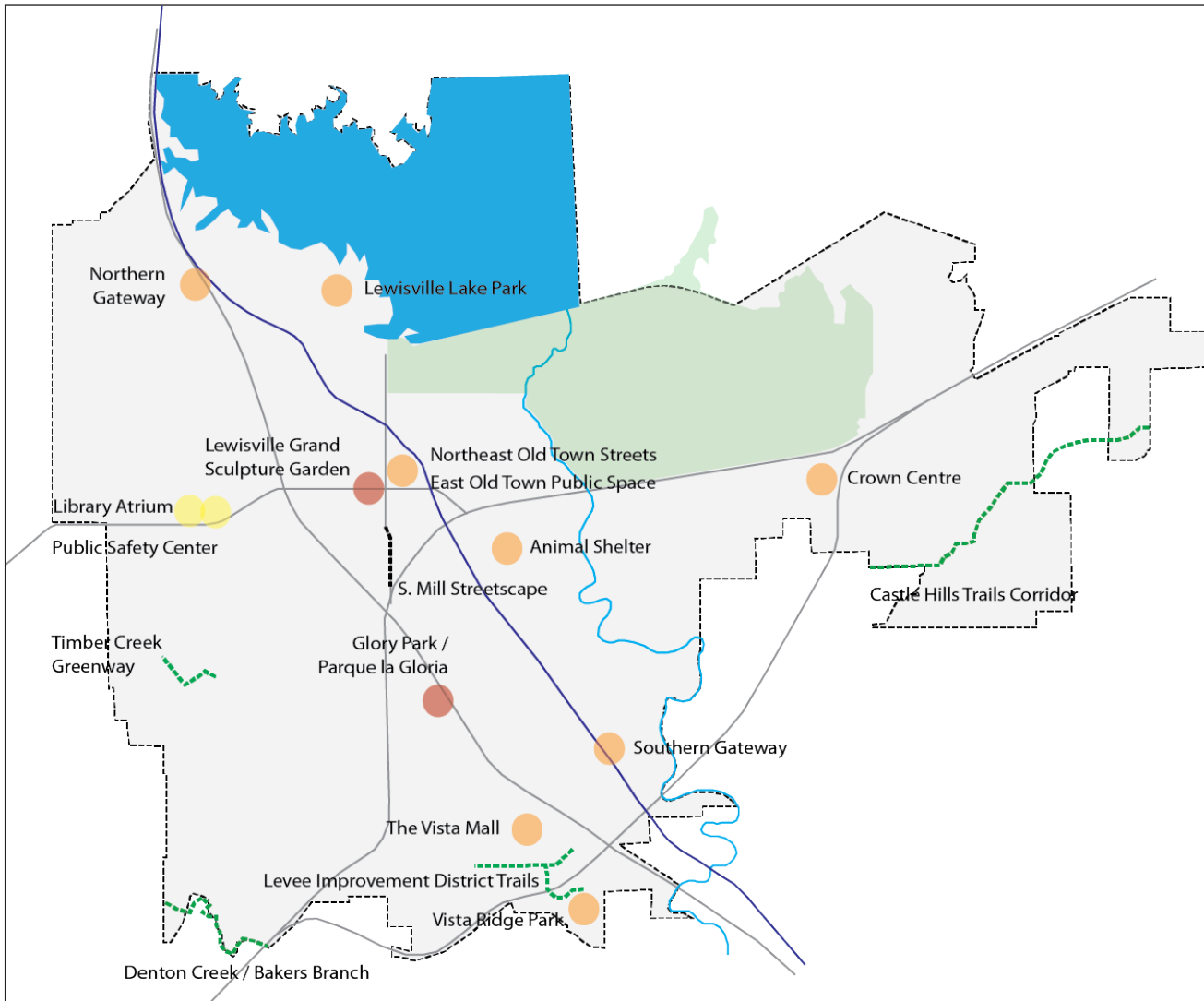
The Public Art Program should work with Economic Development and Planning staff to include public art funding in development agreements.

- Seek funding for projects where public art can meet specific planning goals or broader public goals.
- Seek funding for projects that are onsite or near the development location.

## Collection Management, Maintenance and Conservation

- Maintain the Collection Inventory, as required by Lewisville’s public art administrative directive.
- Initiate a regular process for conservation and maintenance, following the protocols recommended in the Public Art Master Plan.
- Commission a baseline conservation assessment of all artworks in City collection from a professional public art conservator. The study should triage artworks based on immediate, near-term and long-term conservation needs, prioritize them, and provide projected budgets.
- Each year, select one or more high-priority projects with “immediate” or “near-term” needs and undertake conservation.

# Map: Project Opportunities



## In Progress Projects



- Library Atrium
- Timber Creek Greenway
- Public Safety Center

## Near-Term Opportunities

- Courtyard Sculpture Garden
- Glory Park / Parque La Gloria
- Not mapped
- Centennial Celebration
- Greenways



## Future Opportunities



### Potential Bond Projects

- South Mill Street Streetscape
- The Vista Mall
- Castle Hills Trails Corridor
- Levee Improvement District Trails
- Vista Ridge Park and Amphitheater
- Animal Shelter
- Not mapped
- Fire Station #4
- Ten Minute Walk to Parks

### Potential Public-Private Partnerships

- Crown Centre
- Lewisville Lake Park
- Northern Gateway
- Southern Gateway

### Long-Term Planning Recommendations

- Denton Creek / Bakers Branch Greenway
- East Old Town Public Space

# Appendix: Temporary Artworks

Temporary Artworks<sup>1</sup> are a much more flexible approach to public art than Permanent Artworks. Because they will only be installed for a short period of time, they usually have lower budgets, allow for easier exploration of new ideas about project types and locations, and can offer opportunities to a wider variety of artists. Temporary Artworks can offer fresh creative possibilities, taking advantage of seasonal or time-of-day variations and offer subtle engagements depending on their scale and placement. They can be placed in a space without impacting the permanent function of the space. Sometimes, they are experiments to test the feasibility of potential permanent projects.

Lewisville should expand its use of Temporary Artworks, following these general criteria:

## Creative Considerations

- Temporary Artworks are meant to be on display for a limited amount of time, generally less than a year.
- Temporary Artworks should be site-specific and have a short lifespan, and can use low-cost materials.
- Temporary Artworks can be created in almost any medium, from sculpture and murals to photographic, sound, light or video installations. Original site-specific performative artworks (such as music, dances and performances) can also be considered.

## Locational Considerations

- Temporary Artworks should be located in areas that allow for adequate opportunity for the public to access and enjoy the artworks.
- Temporary Artworks generally should not be located in a manner that creates a direct obstruction or hazard to the public.

## Other Considerations

- Temporary Artworks should be located in areas where they will be secure from theft or vandalism.
- Temporary Artworks should be installed in a manner that allows their site to be restored to its condition before the artwork was installed.
- Temporary Artworks should be thoroughly documented, as the documentation will be the only permanent record of the project.

1. The Public Art Master Plan defines a “Temporary Artwork” as “An original, site-specific Artwork that is created to be presented for fixed period of time, which is established at the time of the commission or loan.”



*Valor and Sacrifice*, Jen Rose,  
Lewisville Municipal Annex, December 2020

# Appendix: Artist- and Community-Initiated Projects

The Art Advisory Board will consider requests from artists and organizations for the funding of permanent or temporary public art projects. Requests for funding must be made through a standard application process, described below, that is facilitated by the Public Art Manager. (Requests seeking permission to locate artworks on City property, but which do not require funding, should be reviewed through the Donation and Loan process outlined in the Public Art Master Plan.)

## Application Phase

The Public Art Manager should make a general announcement about the application process at the beginning of each cycle of creating an Annual Public Art Work Plan. From time to time, the AAB may establish a theme for the year, or issue a special call for proposals, when it has a reason to specifically solicit proposals.

Proposals for funding a public art project will be invited from individual artists, as well as organizations, businesses or institutions that have been operating for at least three years. The AAB will consider proposals for permanent or temporary artworks. The AAB will not consider proposals for commemorative artworks or projects.

General proposals for City funding should be accepted by a fixed deadline and considered for funding as part of the next Annual Public Art Work Plan process. Special calls for proposals can be considered according to a schedule that is set for that call.

Proposals should be simple, but should include the following information: the artist's credentials, the location, the funding sources (including requested City funds), evidence of community support, evidence of permission (for projects on private property), the artist selection process or the artist's concept, plans for installing the artwork (including identification of contractors), and plans for maintaining the artwork (for permanent artworks) or removing the artwork (for loans or temporary artworks).

## Review Phases

In the **first phase of review**, proposals should be screened by the Public Art Manager and the relevant City staff to determine if the application is complete and the project is feasible. (For example, a proposal for an artwork on City property should not involve a location that conflicts with current uses or future plans.) Applications that are incomplete, that propose projects that are not feasible, or propose locations for which the responsible City department will not give permission, should be returned to the applicant.

The **second phase of review** should be conducted by the AAB. For projects seeking City funding, the AAB should evaluate the merit of the project and determine its priority for the City's limited public art funds, according to Annual Work Plan Guidelines, including the "Project Criteria."

Any proposal that the AAB finds is of sufficient merit to recommend for funding should be evaluated by the Public Art Manager for a **full technical review**. The Manager should consult with City staff and other professionals as necessary to verify the feasibility of the proposal. The Manager shall request any necessary modifications to the project before approving it for funding.

If a proposal is for a project on City property, this funding review should be consolidated with the process for approving donations or loans.



# Appendix: Guidelines for Mural Grants

The community and City leadership have expressed an interest in supporting the creation of more murals throughout Lewisville, particularly in Old Town.

As a general rule, the City should not initiate murals unless they are an appropriate medium for a project otherwise recommended in this plan. For example, the We Art Lewisville! project involved the creation of a photomontage that was installed as a mural.

However, the City should encourage proposals from artists or property owners for murals to be funded through grants. The AAB should set aside a small amount of funding each year into a reserve fund for mural grants, and establish a process for reviewing proposals and awarding grants once a year.

## Conditions

Mural projects seeking grant funding should meet the following conditions:

- Projects can be initiated by artists, property owners or third parties on behalf of an artist or property owner.
- The project must be undertaken by an artist who meets the definition of “artist” as provided in the “Criteria for Evaluating Artist Qualifications” included in the Lewisville Public Art Master Plan.
- The artist must be paid for their work.
- The mural cannot include names, business information, logos, typography and/or colors that are associated with a business that is located in the building on which the mural is painted.
- Murals must reflect general standards of decency and respect for the diverse beliefs and values of the Lewisville community
- Murals must include an anti-graffiti sealer coat.
- The City and the property owner must enter into a wall agreement that sets out terms for maintenance and removal of the mural, and outlines the artist’s role in that decision-making process. This agreement should stay in force even if the property is sold.
- The maximum Public Art Fund grant allowable for a mural is \$10,000, including artist fee and materials, with a preference for a funding match from external sources.
- Artists and project managers must carry General Commercial Liability insurance and, if using a lift, certification that they are qualified to use the lift.
- The project deliverables should include photographic documentation of the process and finished product that is made available to the City.
- The artist should retain copyright over the work, and the City shall be given rights to use images of the artwork for marketing and promotion purposes.

## Project Management

All murals must be managed by an experienced mural professional, who will be responsible for coordinating all aspects of installation, such as approvals, scheduling, materials, equipment, site safety and documentation. The artist may self-certify their qualifications or identify a consulting project manager. Up to 20 percent of the mural grant funds can be spent on project management.

### Application and Review Process

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

- Identification of the artist and documentation of their experience in mural making.
- Identification of the project manager and documentation of their experience in managing mural projects.
- Identification of the wall and draft of the wall agreement with the property owner.
- A narrative confirming that the mural proposal complies with the conditions above, along with supporting documentation.
- A sketch of the proposed mural.

Applications should be submitted to the Public Art Program Manager, who shall confirm that the application is complete and that the proposal is consistent with all applicable City codes.

Once a year, the AAB will review applications for mural funding and determine which proposals, if any, will receive funding. In making its decisions, the AAB will determine which applications best meet the criteria outlined above. Priority will be given to proposals that include at least a 1:1 funding match from non-City sources.

Murals proposed for locations under the jurisdiction of the Old Town Design Review District must be reviewed and approved by the Old Town Design Review Committee before funding can be awarded and installation can take place.

# Appendix: Guidelines for Creating the Annual Work Plan

The following guidelines consolidate recommendations and criteria in the *Lewisville Public Art Master Plan* (2018) and in the *Lewisville Public Art Master Plan Update* (2023).

## The Annual Work Plan

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

The Annual Work Plan should list projects that are expected to begin in the coming fiscal year, projects that are carrying over from previous fiscal years, special projects such as coordination with planning and development processes, and funding set aside for mural grants and community project grants. Projects can be drawn from the recommendations in the master plan update, or added if they meet the criteria outlined elsewhere in this plan.

The Work Plan should include a synopsis of each project: potential location, goals, funding, staff and internal and external partnerships necessary for the successful completion of the project. Detailed planning for the project should occur in the Project Plan Phase.

## Work Plan Process

1. The AAB should follow a standard process for developing the work plan each year, guided by the Public Art Manager. A typical process could involve discussions over the course of at least three of its meetings.
  - » Meeting one: Introduction to opportunities related to City capital projects, policy priorities and planning initiatives.
  - » Meeting two: Prioritization of opportunities and discussion of goals for each opportunity
  - » Meeting three: Review of draft work plan.
2. Prior to the subcommittee's first meeting, the Public Art Manager should consult with key City leadership and department heads (City Manager, Community Relations and Tourism, Economic Development, Parks and Recreation, Planning, Public Services) to identify priority opportunities related to City capital projects, policy priorities and planning initiatives.
3. At the first meeting, the Public Art Manager should introduce the AAB to opportunities identified through discussions with other City agencies. AAB members can suggest other projects, focusing on geographic areas, communities, agency partnerships, issues of public interest or artistic genres that should be a priority because they are underrepresented in the public art that Lewisville has already commissioned.
4. The Public Art Manager should develop a set of recommended projects that synthesize the discussions at the first AAB meeting, considering factors such as funding, capacity, potential partnerships and project lead time.
5. At the second meeting, the AAB should review and prioritize opportunities from the list of projects recommended by the Public Art Manager.
6. Based on the AAB prioritization, the Public Art Manager should develop a draft of the Annual Work Plan, which should confirm project goals, budget levels and potential partners. The draft should include recommendations not only for the coming year but also for the two years that follow that. The second- and third-year recommendations would not be binding, as they would be revisited in the future, but this approach would give a better sense of future project flow and provide time to develop project partnerships.
7. The AAB should approve the Annual Public Art Work Plan and forward it to the City Council for approval as part of the annual budget process.

## Project Criteria

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

## Location Criteria

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

## Creative Criteria

- Projects should include unique attributes that reinforce Lewisville's vision for a connected, diverse and green city.
- Projects should advance Lewisville's priorities for engaging, dynamic, interactive artworks.
- Projects should include and/or elevate the diverse voices and cultural traditions that can be found in Lewisville, and/or connect people across Lewisville's various communities.
- Projects should raise Lewisville's profile in the region, in a way that helps people understand Lewisville better and makes them interested in exploring the city.

## Resource Criteria

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



Wayne Ferguson, David Iles & Bolivar Bronze,  
Wayne Ferguson Plaza, October 2019



Lewisville Public Art Master Plan Update  
Approved February, 2024

Todd W. Bressi, Public Art • Placemaking • City Design