



PUBLIC ART MASTER PLAN

April, 2026



Table of Contents

1 Introduction

1.1	Why a Plan for Public Art?	4
1.2	Planning Process.....	5
1.3	What We Learned.....	7

2 The Big Picture: Building a City Through Public Art

2.1	Kyle's Vision for Public Art.....	9
2.2	Mission for Public Art in Kyle	9
2.3	Kyle's Goals for Public Art	9
2.4	Kyle's Public Art Policy	9

3 Frameworks for Public Art in Kyle

3.1	Art and Civic Works	11
3.2	Art and Economic Vibrancy.....	12
3.3	Art and Community Life	14

4 Opportunities for Public Art in Kyle

4.1	Parks and Recreation Opportunities	16
4.2	Economic Development Opportunities	17
4.3	Transportation Opportunities.....	18
4.4	Library Opportunities.....	18
4.5	Water Opportunities.....	18
4.6	General Government Opportunities	18

5 Creating Public Art in Kyle

5.1	Funding.....	21
5.2	Administration.....	23
5.3	Program and Project Planning.....	25
5.4	Artist Selection Processes.....	30

6 Managing Kyle's Public Art

6.1	Maintenance and Conservation.....	34
6.2	Donations	36
6.3	Relocation, Removal, Deaccession.....	39
6.4	Public Art in Private Development	42

7 Appendices

7.1	Definitions	46
7.2	Use of Funds.....	47
7.3	Public Art Taxonomy.....	47
7.4	Public Art Project Plan Template	47
7.5	Geographic Distribution of Public Art Projects.....	48
7.6	Supporting Local Artists.....	49
7.7	Project Approval Process Charts	50

Cover images, clockwise from top left:
La Verde Park, La Verde Park, Lake Kyle Park

Cover and chapter introduction images
courtesy City of Kyle.

1

INTRODUCTION

Lake Kensington
Courtesy City of Kyle



1.1 Introduction

Why a Plan for Public Art?

The City of Kyle has developed this plan for public art at a pivotal time in its history – as it transforms from a rural railroad town to a suburban community to a regional urban center with a diverse economy.

Along with this transformation comes new public infrastructure and facilities, as well as an interest in quality of life features that attract and retain households and businesses. To that end, Kyle is investing in parks and trails, recreation and sports facilities, community events and art projects. Among those projects are new public artworks in parks and roundabouts.

Also with this transformation comes discussion of the City’s identity – a desire to hold on to the stories about the city’s past, create a good life for the people who live in Kyle today, and build a future that will nurture Kyle’s vibrancy.

The purpose of this plan is to identify, prioritize and guide future public art projects in Kyle. The plan does this by answering three basic questions: Why is Kyle interested in public art? What opportunities does Kyle have to create public artworks that support the City’s goals for community and economic development? And what tools does Kyle need to successfully implement public art projects?

In short, this plan envisions public art as integral to the civic infrastructure and economic development projects the City undertakes, and it maps out a process for including public art in those investments. The plan also provides guidance on how the City’s Arts and Cultural Board can prioritize public art projects that support the community’s own creative resources.

The plan envisions public art as central to Kyle’s sense of itself. Kyle is a dynamic place, and its residents are reacting to the changes the City is experiencing in their own ways. Many cherish the city, particularly because they experienced important life-cycle moments while living there. Others welcome the excitement and energy Kyle is experiencing, while others are wary of change. Public art can be a binding force – grounding the city in its past,

present, and future, and reflecting the best of Kyle’s traditions, desire for connection, and forward thinking.

Finally, a public art plan can be an accessible first step towards a broader discussion of the community’s cultural resources and priorities. While a public art plan focuses narrowly on the presentation of site specific artworks in public space, a cultural plan takes up a broader range of questions about how arts and cultural activities contribute to a city’s social, cultural and economic vitality. In Kyle, a cultural plan could consider whether the City would benefit from new facilities (such as performance spaces, work spaces, or a museum), what types of community arts programming should be offered, and how to grow the local creative community.



Playground at La Verde Park
Courtesy City of Kyle

1.2 Introduction

Planning Process

This plan was undertaken from May, 2025, through January, 2026, led by public art consultant Todd W. Bressi. It involved several phases – research, engagement, recommendations and plan development.

The research phase involved several tasks. The consultant reviewed City plans, policies and budgets, and Arts and Cultural Board meeting minutes. This provided an overall understanding of the City’s vision, resources, plans and priorities. The consultant also visited and talked to leadership of arts programs in similar cities in the Austin region and elsewhere in the state. This provided an understanding of the projects, programs and tools cities similar to Kyle use to bring public art to their communities.

The engagement phase involved interviews, focus groups and a city-wide survey, which was available online for ten weeks and to which more than 350 people responded. The focus of public engagement was to learn what people value about Kyle, what they hope its future will be and how they feel public art could enrich their everyday lives. Interviews with City leadership (Council and staff) provided a deeper understanding how public art aligns with the City’s priorities and current projects.

The plan was developed in fall, 2025, with monthly updates and work sessions at public meetings of the Arts and Cultural Board. The consultant presented recommendations presented to Council and staff in November 2025; Council members provided direction on priorities and issues that would need to be considered in the final plan. The draft plan was presented to the Parks Board and the Arts and Cultural Board meetings in January 2026, before being presented to Council for adoption in April, 2026.

Research: What We Learned

Vision

Kyle’s vision underpins this plan: “Kyle aspires to be the undisputed regional leader in vehicular and pedestrian mobility, state of the art parks and sports infrastructure, downtown redevelopment, and quality of life retail which augment a diverse, vibrant, equitable, thriving community that families, neighbors, and businesses are proud to call home.”

Key Planning Documents

This plan builds on several key planning documents – the Kyle 2030 Comprehensive Plan, Kyle’s recent Parks Recreation and Open Space Plan, the Vybe Trails Master Plan and various economic development strategy and marketing documents.

Kyle 2030 Comprehensive Plan

Several of foundational ideas of the comprehensive plan serve as a touchstone for this plan:

- * Kyle’s values are its active lifestyle, affordability, education, entrepreneurship and community history.
- * Kyle’s assets are outdoor recreation, proximity to major cities, medical and educational facilities, and growing industry and business.
- * Kyle’s aspirations are a more vibrant downtown, unified east and west Kyle, preserved city center, expanded cultural offerings and an improved mobility network.



Kyle 2030 Comprehensive Plan

1.2 Introduction

Some of the key comprehensive plan themes that set a context for framing a public art policy include:

- * **Fiscal responsibility and resilience:** Kyle’s goal is to be fiscally resilient, affordable and inclusive with manageable infrastructure costs while maintaining a high quality of life for residents.
- * **Civic identity:** Kyle’s clear identity and values will help the city avoid becoming “Anywhere, USA” and distinguish it from surrounding communities.
- * **Connectivity and Accessibility:** Kyle’s planning and public investments emphasize walkable corridors, trail-oriented development and downtown revitalization.

Several specific ideas suggest directions or opportunities for public art:

- * **Tactical Community Projects:** Low-budget projects that can be executed by residents and other partners to test out ideas for safety and quality of life improvements.
- * **Incremental Implementation:** Incremental implementation of certain infrastructure to avoid large-scale investments that may not align well with future needs or become outdated.
- * **Social Connectedness:** “Third places” like coffee shops, bars and bookstores where people can interact and authentically experience differences in cultures and neighborhoods.

Parks, Recreation and Open Space (PROS) Plan (2025)

Kyle’s PROS plan takes an expansive view of building Kyle’s “parks system of tomorrow,” considering the role of parks in supporting community as well as environmental health. The recommendations are comprehensive, organized around five themes and including specific concepts for several of Kyle’s mid-tier parks. The plan finds

that public art should be an important component that can create parks as “attractive, welcoming spaces” and it highlights both systemic park features and special park features that could be opportunities for public art.

A key strategy is to “launch parks as a cultural canvas,” as Parks should be “cultural landscapes that can celebrate local history, community identity, and the spirit of place.” One recommendation, to pilot a park as a “living gallery that reflects the cultural diversity and creative spirit of Kyle,” is referenced in the community arts recommendations of this plan.

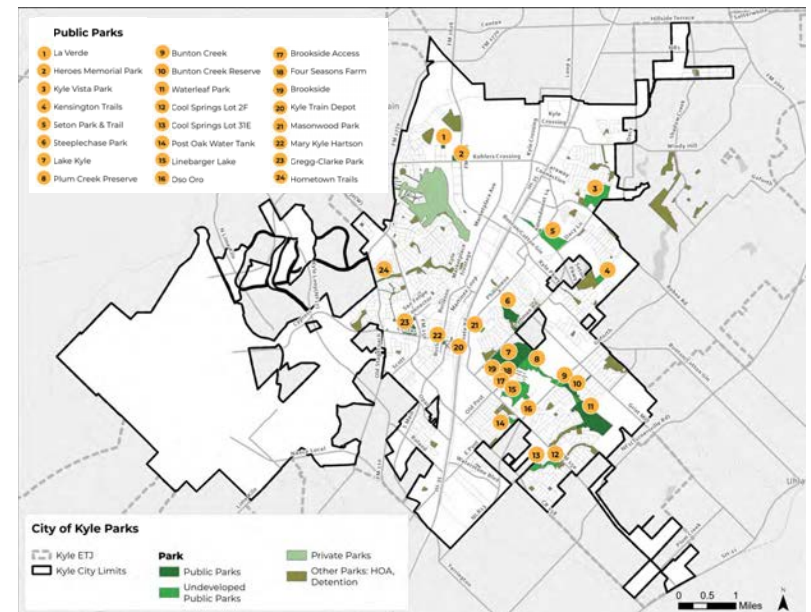
Additionally, the PROS plan identifies numerous specific park features that are opportunities for functional or integrated artworks. These opportunities are referenced in the civic arts recommendation of this plan.

Vybe Trail Master Plan (2021)

Kyle’s trails strategy rests on the premise that the best urban/suburban trail systems bring people together while providing access to a variety of recreation, exercise, gathering and entertainment activities.

The city envisions a 106-mile network of multi-use trails with two dozen or more “Vybe” spots, or activity locations. The network would be built incrementally by the public and private sector, with developers building “Vybe” locations through conditions in their development agreements.

The Vybe network will pass distinct environments such as urban, commercial, residential, woodlands, meadows and riparian corridors. Along the way, Vybe locations will include unique features, including public art, to attract users and differentiate themselves from each other. This plan recommends strategies for including public art in Vybe locations.



Kyle Parks, Recreation and Open Space (PROS) Plan

Map of public parks in Kyle

1.3 Introduction

Economic Development Strategic Plan (2024)

Kyle’s Economic Development Strategic Plan outline several key initiatives, one of which recognizes the value of placemaking for economic development. “Support city efforts to enhance quality of life amenities such as parks, recreational facilities, cultural attractions, and affordable housing options to make our community more attractive for businesses and residents alike.”

The plan and related documents identify five key industry sectors that the City should cultivate, investments in projects that will anchor the growth of different sectors and districts in Kyle, and a half-dozen geographic areas of focus. All of these strategies – industry sectors, catalytic projects and focus areas – are recommended as armatures for public art projects in the Public Art and Economic vitality section of this plan.

Engagement: What We Heard

Why People are Attached to Kyle

Kyle is a city at a crossroads: residents’ deep attachment to the city co-exists with concerns that the city may be losing its uniqueness as it grows.

People’s responses to surveys and focus groups reflect what is sometimes called a sense of belonging, an emotional attachment to Kyle through personal/family histories and stability and broader community connections. Kyle is a place where people feel like they belong.

The most dominant theme was community – the friendliness of neighbors and the supportiveness of local networks. Many respondents also shared that Kyle is where they got married or bought their first home, are now building families and raising

families, or are retiring in order to enjoy intergenerational family networks. This emphasis on life milestones points to a deep sense of place rooted in personal experience.

Kyle’s scale remains a key part of its appeal. There remains a nostalgia for Kyle’s quieter, slower-paced lifestyle.

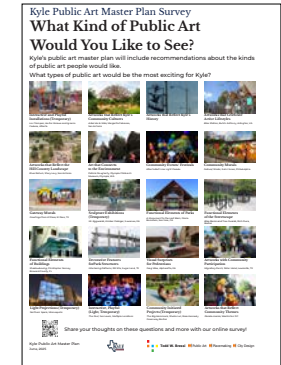
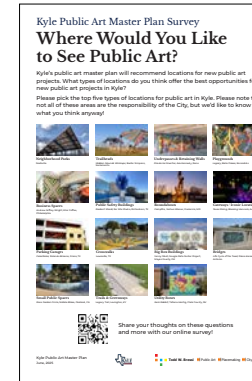
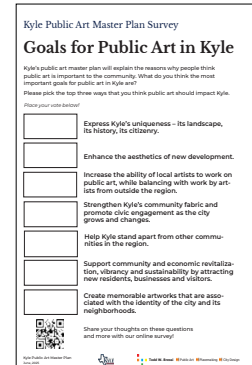
The most compelling takeaway from these responses is that Kyle is not just a place people live; it’s a place where they put down roots. What makes Kyle special to many is not a single attraction, but a combination of personal moments, shared rituals, and familiar faces.

People’s Vision for Public Art in Kyle

Kyle residents expressed an overwhelming amount of support for the city to do something with public art; more than two thirds of the survey respondents supported the idea.

Largely, they were excited about how public art could transform the city – add something fresh, distinctive, new. They expressed hope that public art has the potential to do more than beautify the city — it can invite gathering, amplify identity and bring everyday spaces to life. There is a strong desire for public art that reflects local voices, uplifts community identity, and is integrated into the city in a functional and fiscally responsible way.

Slightly fewer than a third of the respondents offered suggestions or concerns about managing public art. They underscored the importance of careful planning and communication, stressed fiscal responsibility, and wondered whether public art would be divisive. A small number felt the City should prioritize other things.



Boards used for community engagement at public events
Courtesy City of Kyle

2



THE BIG PICTURE: BUILDING A CITY THROUGH PUBLIC ART

Downtown Kyle
Courtesy City of Kyle

The Big Picture: Building a City Through Public Art

Kyle's Vision for Public Art

Public artworks in Kyle are an essential aspect of our quality of life and identity of our community. They are rooted in our traditions, beautify our public spaces, strengthen our community connections and pride, and represent our forward-thinking identity.

Mission for Kyle's Public Art Program

The City of Kyle supports the creation of public art by initiating projects in public infrastructure and economic development projects, and by encouraging private-sector efforts to include art in new developments.

Kyle's Goals for Public Art

- Create artworks that become synonymous with Kyle's identity, strengthening its spirit and making it more attractive for residents and businesses alike
- Make art a part of the everyday life of the city by enhancing the quality of life amenities such as parks, recreational facilities, cultural attractions, and affordable housing options
- Support the City parks mission to foster an equitable, innovative, connected and accessible park system that prioritizes physical, mental, and emotional well-being
- Support the City economic development mission to retain and attract business and jobs by enhancing destination areas
- Engage local artists and residents in the processes of creating public art, cultivating people's opportunity to express themselves and their general appreciation of arts and culture

Kyle's Public Art Policy

It shall be the City of Kyle's policy to include public art in the public-facing facilities and infrastructure the City builds, including but not limited to parks and recreation facilities, trails and greenways, administrative buildings, beautification projects, parking garages and bridges. Public art shall be funded from the capital funding for each project, up to two percent of the budget. Public art shall be site specific, considered in light of the overall facility planning, and to the extent feasible and desirable, integrated or functional artwork.

It shall further be the policy of the City of Kyle to encourage public art in major economic development projects assisted by the city.

It shall further be the policy of the City of Kyle to encourage public art in campus developments and private developments, especially along the Vybe trail.

3

FRAMEWORKS FOR PUBLIC ART IN KYLE

Mary Kyle Hartson Park
Courtesy City of Kyle



3.1 Frameworks for Public Art in Kyle

Over the next decade, Kyle will be making major, strategic investments into its public facilities, infrastructure, downtown and economic development projects. The importance of this moment cannot be understated: These investments will have a transformative impact on the look, feel and functioning of the city, and shape Kyle's identity for decades to come.

This is an important moment for weaving public art into these investments, helping the city to build an image and identity that reflects people's attachment to Kyle and setting it apart from other cities in the region.

Kyle's approach to public art will be broken into three basic strategies: Art and Civic Works, Art and Economic Vibrancy, and Art and Community Life.

Art and Civic Works

Vision

Kyle will incorporate public art into the public-facing facilities and infrastructure that it builds, including but not limited to parks and recreation facilities, trails and greenways, administrative buildings, beautification projects, parking garages and bridges.

Over time, as more and more public projects are completed, Kyle's public realm will take on memorable and distinctive flavor, strengthening the pride and attachment residents feel towards City facilities.

Opportunities

Parks and general city administration buildings will be high priority opportunities, and should always have public art (unless there are compelling reasons not to). Currently, there are five major parks in final stages of planning, and just as many are in the conceptual phase.

There are plans to expand the city campus downtown and build a new administration building for the water department. The public safety facility, which also houses administrative offices, did not include public art.

There is also a plan for a system of roundabouts, some of which will have public art, and for several new city-constructed bridges on major thoroughfares.

Resources

Public art funding will be incorporated into the budgets of civic projects through a "percent for art" concept." If projects are funded by bond issues, the bond issues shall be written to allow funds to be spent on public art. If projects are funded by grants, the grant applications shall include public art in the proposed budget. If this is not possible, public art shall be funded through the City's General Fund Capital Improveent Program.

Process

The City's Public Art Manager, a new coordinating role described elsewhere in this plan, will be the key liaison with planning and design consultants planning capital projects to ensure that public art is considered as appropriate in all stages of facility planning and design. The Manager will be the key liaison with the City's Finance Office to ensure that public art funding is considered for project budgets.



Public Safety Building
Courtesy City of Kyle

3.2 Frameworks for Public Art in Kyle

Art and Economic Vibrancy

Vision

Kyle will incorporate public art into its major economic development investments as a tool to enhance place identity, strengthen market competitiveness, support tourism and visitation, and attract private investment, businesses and talent.

Strategically, Kyle will focus on ensuring that there is at least one public art project related to each of its eight economic development focal areas, each of its major investment projects, and each of the economic development sectors it is focusing on. It will also seek to incorporate public art into the nodes along the Vybe networks. These strategies will ensure that public art investments are intentionally aligned with the City's economic development goals, serving as both a placemaking element and a visible signal of Kyle's commitment to quality, creativity, and long-term growth.

Over time, as Kyle's economic development investments are realized, public art will be associated with the economic dynamism of the city. Every visitor to Kyle – whether they are coming for a sports tournament, a conference or an evening out at a Vybe spot – will encounter public art, remembering it as a unique feature of the city.

Opportunities

There are four categories of locations that Kyle should focus on.

- * The City's economic development strategies call out eight areas of Kyle as focal points for investment. Think of these as "destination activity areas," each anchored with an artwork that reinforces district identity, enhances wayfinding, and supports increased visitation, dwell time and economic activity.
- * The City's economic development strategies are focusing on catalyzing several key facilities – including a sportsplex and a convention center and hotel. These will be attractors to the city, and each should have public art that enhances the visitor experience, reinforces Kyle's brand, and creates memorable first impressions for residents, tourists, event attendees and site selectors
- * The City is focusing on five industry clusters for its growth: medical/healthcare, higher education, business and professional services, warehousing and manufacturing, and sports and family entertainment. Kyle should focus on public art that thematically explores each of these economic sectors, helping tell the story of Kyle's economy, innovation, workforce and future growth in a way that is accessible to the public and meaningful to businesses considering investment in the city.
- * Finally, the City is building its trail system, called Vybe, as an open space and recreation network that connects with neighborhood- and regional-level activity zones. Public art, large and small, should be incorporated into the activity zones to help make them distinctive.



Vision for Lake Park District
Courtesy City of Kyle

3.2 Frameworks for Public Art in Kyle

Resources

The City should draw on a variety of resources to support public art in economic development.

When the City is issuing RFQs / RFPs for public-private partnerships for economic development, it should include requirements for public art to be included in key facilities and clearly communicate public art expectations early in the development process so that proposals internalize public art costs and opportunities from the outset. At least some of the resources for public art should come from private resources.

The City should consider how TIRZ resources can be used to support public art as a qualifying public improvement that enhances redevelopment, supports district identity and contributes to increased property values and economic activity within TIRZ boundaries. This is allowable by state law but would require the City to include this policy in its TIRZ plans.

The City should examine how the land development processes for developments at Vybe locations can encourage or require public art.

When necessary, the City should supplement these revenue sources from HOT funds. The City could dedicate a portion of all new HOT funds to fund these art projects, so as not to use HOT funds dedicated for community artworks.

Process

Pursuing public art in these types of economic development projects will require coordination between the public art manager and leadership in Economic Development, Parks and Recreation, and Planning. Economic Development staff should be engaged early to align public art strategies with district branding, recruitment efforts, incentive negotiations and long-term market positioning.



Vision for Brick and Mortar District
Courtesy City of Kyle

3.3 Frameworks for Public Art in Kyle

Art and Community Life

Vision

Kyle will commission public art projects and organize art programs that connect its residents to public art.

Opportunity

Art and Community Life projects will generally consist of collaborations with organizations and schools, exhibitions in public space, special initiatives like and art and history storytelling projects, and temporary projects related to events.

Examples of projects underway include the traffic signal box wrap project being organized with Hays CISD, the tiny art galleries that are currently being fabricated, and exhibitions in City Hall and the Krug Activity Center.

Future projects could include a temporary downtown sculpture exhibition, banner projects downtown and in economic development zones, art projects in schools, engagement projects focused on specific community sectors (historic, quilters, veterans), exhibitions or artworks organized in conjunction with major festivals.

Resources

Funding for these projects would come from several sources.

- * For activities that are reasonably related to tourism and visitation, funds from the HOT public art allocation could be used.
- * For neighborhood beautification activities, funding could come from expanded appropriations to the City's beautification program from General Fund CIP or other unrestricted sources.
- * For activities that are solely focused on community connections, funding could come from the Program's annual operating budget allocation. Also, some projects could be good candidates for fiscal sponsorship.

Process

Art and Community Life projects will be selected from proposals, which can be made by artists, businesses, organizations, Arts and Cultural Board members, city staff and others. City staff will review proposals for technical facilities, and the Arts and Cultural Board will recommend which proposals to support during the Annual Public Art Work plan process, outlined elsewhere in this plan. As part of this process, the Arts and Cultural Board can develop its own proposals and partnerships for consideration.



Kyle Market Days
Courtesy City of Kyle

James Adkins Pool
Courtesy City of Kyle

4

KYLE'S OPPORTUNITIES FOR PUBLIC ART

Lake Kyle Park
Courtesy City of Kyle



4.1 Kyle's Opportunities for Public Art

Kyle is a rapidly growing city and is embarking on a range of public facilities, infrastructure and economic development projects that will shape the city for a generation to come. The public investments and public-private partnerships provide an opportunity for a comprehensive approach to creating public art that is part of city's identity and the experience of residents, workers and visitors alike.

In addition to these major investments, Kyle can also pursue a variety of smaller scale permanent and temporary projects that can provide opportunities for community voice in public art, and which can help attract visitors to Kyle's downtown and events.

The opportunities below are organized by City department or activity area.

Parks & Recreation Opportunities

Kyle completed an update to its Parks, Recreation and Open Space plan in 2025. It is now embarking on a vigorous plan to upgrade its major parks, build more than a half a dozen new ones, and build out its "Vybe Trail" network, which will extend 106 miles throughout the city.

Park in Design Planning

Include recommendations for public art locations / coordination in design plans

- * Sportsplex

Parks in Master Planning

Include proposals for public art in master plans

- * Gregg-Clarke Park
- * Lake Kyle
- * Steeplechase Park
- * Waterleaf Park

Future Parks

Include proposals for public art in concept plans

- * Lake Kensington Nature Park

Future Parks, Concepts in PROS plan

Include proposals for public art in master plans

- * Kyle Vista Park
- * Post Oak Park
- * Linebarger Park / Oso Oro
- * Four Seasons Park
- * Plum Creek Preserve
- * Seton Park and Trail

Existing Parks

Existing parks that are not undergoing comprehensive master planning and upgrading can also be considered for public art. Locations can be proposed by staff, if specific capital funding is available, or by the Arts and Cultural Board, as projects that could be funded through a general allocation for public art. Proposals would be considered through the process of developing the Annual Public Art Work Plan, which is outlined elsewhere in this master plan.

Parks Features

- * Identify concepts and strategies for incorporating public art into parks in a way that supports the overall functioning and experience of the parks.
- * Consider incorporating public art into the following types of places and common features discussed in the PROS plan, to enhance their aesthetics and functionality
 - * Trailheads, shade structures, sensory gardens, community gardens, friendship trails, outdoor classrooms, nature centers/interpretive hubs, splash pads, amphitheater, seating, basketball courts
- * Consider how public art can be incorporated into other types of places and common features that are referenced in park concept and design plans
 - * Arrival areas, retaining walls, pedestrian bridges, bird blinds / wildlife viewing areas, bandshells, shade structures, picnic pavilions
- * Develop planning, design and funding strategies for these approaches to functional and integrated public art.

Vybe Network

Consider how public art can be incorporated into the Vybe network, to enhance the aesthetics and functionality of Vybe nodes. This could be a key opportunity for public art that accompanies private developments. Reinforce this priority through development approval processes.

4.2 Kyle's Opportunities for Public Art

Economic Development Opportunities

Destination Areas / Features

Focus public art installations in these economic zones. This could be a key opportunity for public art that accompanies private developments. Reinforce this priority through planning processes.

- * Brick and Mortar District
- * Plum Creek Innovation Campus
- * Sportsplex
- * Lake Park District
 - * Convention Center / Hotel
- * Kyle Park District
- * Two Step District
- * Old Stagecoach District
- * Downtown
 - * Parking Garages (TIRZ)
 - * City Hall expansion (TIRZ)
 - * Civic building at 104 S. Burlison
 - * Front Street Park (TIRZ)
 - * Downtown parks and corners
 - * Center Street Alley Mural & Lighting
 - * Future Phase Developments:
Food halls, mixed-use development, hotel/restaurant concepts, public plazas, parking garages

Focus Industries

Commission one public artwork based on each of these industry focus areas.

- * Medical/Healthcare
 - * Art in campus expansion
- * Higher Education
 - * Art in campus expansion
- * Business and professional services
 - * Small business incubator
- * Warehousing and manufacturing
 - * Giant mural
- Sports and Family Entertainment

Key Facilities

Ensure that public art is incorporated into key economic development facilities.

- * Sportsplex
- * Hotel and meeting facilities
- * Small business incubator



Vision for Kyle Park District
Courtesy City of Kyle

4.3 Kyle's Opportunities for Public Art

Transportation Opportunities Roundabouts

Incorporate public art into the design and construction of the following roundabouts:

- * Kohler's Crossing at Cromwell Dr.
- * Windy Hill Rd. at Cherrywood
- * Kohler's Crossing at Bebee Rd.
- * Old Stage Coach Rd. at Six Creeks Blvd.
- * Bunton Creek Rd. and Dacy Ln.

Bridges

Consider integrating public art into the design detailing of newly constructed bridges:

- * Kohler's Crossing Railroad Overpass
- * FM 1626 Pedestrian Overpass at Union Pacific Railroad Crossing

Other Opportunities Library

- * Incorporate public art into expanded or new facilities created as result of facilities plan
- * Explore retrofit artworks inside current facility (lobby area) or in exterior garden (sculpture)

Water

Although water infrastructure investments are not a prime opportunity for public art in Kyle because of their relative inaccessibility and lack of visibility, water infrastructure (water delivery, wastewater treatment and flood mitigation) are major areas of City activity and public interest. Water-related public art would be important for this reason.

- * Incorporate public art in the future water administration building
- * Explore water-related themes in other public art projects being commissioned

General Government

Kyle's general government activities are located downtown in City Hall, and near Kohler's Crossing in the new Public Safety Center. There are plans for expanding the government campus downtown.

- * Incorporate public art into future government buildings downtown
- * Consider a "retrofit" artwork in or at the Public Safety Center



Kyle Public Library
Courtesy Todd W. Bressi



Kyle Public Library garden
Courtesy Todd W. Bressi



Map of proposed roundabouts
Courtesy City of Kyle

4.5 Kyle's Opportunities for Public Art

Community Arts Opportunities

Kyle's Parks, Recreation and Open Space master plan includes the following recommendations that could be considered as community arts opportunities:

- * Imagine parks as "living galleries that reflect the cultural diversity and creative spirit of Kyle"
- * Pilot the program in one regional or neighborhood park and scale to other locations based on community feedback and funding
- * Partner with local schools, youth programs, and cultural organizations to generate ideas and co-create community murals, mosaic paths, storytelling fences or poetry walls

The section of this plan, Providing Opportunities for Local Artists, suggests consideration of a temporary sculpture display program.



Lake Kyle Park
Courtesy Todd W. Bressi

Easter EggStravaganza
Courtesy City of Kyle

5

CREATING PUBLIC ART IN KYLE

Heroes Memorial Park
Courtesy City of Kyle



5.1 Creating Public Art in Kyle

Funding

Sources of Funding

Kyle should fund public art projects from a variety of capital, operating and special revenue sources.

Hotel Occupancy Tax

Public art projects associated with economic development districts, hospitality facilities and visitor-serving amenities should be prioritized for Hotel Occupancy Tax (HOT) funding when eligible, particularly where such projects enhance tourism, convention activity and overnight visitation.

The HOT has been an anchor of public art investment for Kyle, as it is for many Texas cities. In Kyle, a seven percent sales tax has been levied on hotel stays (in addition to the state sales tax), and from those revenues an annual appropriation of \$65,000 to \$100,000 has been made for public art. Generally, HOT revenues must be spent on activities that support tourism.

In recent years Kyle’s HOT revenues have been steadily increasing, and as Kyle adds hotels and a hotel/convention center, revenues are likely to rise further. Kyle should dedicate a portion of its increased HOT revenues to a public art fund that would be invested in public art projects related to economic development areas, facilities or sectors.

Capital Funds

Kyle should consider a policy of incorporating funds for public art in the budgets for major capital projects, with a target of between one and two percent of project budgets. As described elsewhere in this plan, this would apply mostly to parks and recreation facilities; trails and roundabouts; and civic and community buildings.

In practice, public art funding might take different forms for different projects. If projects are funded by bond issues, the bond issues should be written to allow funds to be spent on public art. If projects are funded by grants, the grant applications should include public art in the proposed budget. If this is not possible, public art shall be funded through the City’s General Fund capital budget.

Beautification Funds

Kyle currently sets aside a portion of its capital budget for “beautification” projects, which include improvements to roundabouts, some of which will include public art. The City can use this funding stream to support other public art initiatives, such as small matching grants to community organizations and homeowners’ associations for small-scale beautification projects, including public art, accessible at the neighborhood level.

TIRZ

Tax Increment Revenue Zones (TIRZ) are an economic development mechanism that allows for an incremental property tax value from a designated area to be used to pay for public improvements (infrastructure, amenities) in that area. Kyle has several TIRZ zones, notably downtown.

TIRZ funds can be used for public art projects that are incorporated into the adopted TIRZ plan or specific projects funded by the plan. Kyle should explore how its TIRZ funds could support public art in City facilities or economic development investments funded by TIRZ.



Vision for Two Step District
Courtesy City of Kyle

5.1 Creating Public Art in Kyle

Private Participation

Kyle should encourage businesses and institutions to embrace its commitment to public art by dedicating their resources to public art as well.

For economic development projects, Kyle should seek public art investments as a condition of receiving City economic development benefits, or as a condition of the awarding of a City land sale.

For community projects, Kyle should seek funding partnerships with local businesses.

Funding Partnerships

Kyle should consider how partnerships with community organizations and public agencies can lead to funding, particularly for specific projects. For example, organizations focused on environmental and social services issues often have access to funding for projects that could involve artists and public art. These types of partnerships work best when there is policy alignment between the Program and the collaborating entity, and when the collaboration opens new opportunities for funding.

Management of Funds

Public Art Funds

To the extent allowable by the funding source, any funds designated or collected for public art and allocated to a project should be held in an account that can carry over from year to year. This is because a public art project can take several years to plan and complete, and may cross fiscal years. Funds may be held in reserve to fulfill ongoing, existing contracts.

In addition, appropriations for public art should not be reduced in future fiscal years because the Program has allocated funds for projects but not spent them yet.

Uses of Funding

Kyle's public art funding should be dedicated to the following uses:

- * The bulk of public art funding should be invested directly in developing and managing public art commissions. This includes coordinating artist selections, contracting, design, fabrication, installation and community engagement related to specific projects. Allowable uses of these funds are listed in an appendix.
- * A portion of public art funding should be reserved for program administration. This includes planning, communications, collection management and other administrative activities. Typically program administration amounts to 20 percent of public art funding, though circumstances vary.
- * A portion of public art funding should be set aside for small grants and community projects that are not traditional public art commissions. This would be through a lump-sum annual allocation, as outlined elsewhere in this plan.
- * A portion of public art funding should be set aside in a maintenance reserve fund. Typically, municipalities either provide lump-sum funding each year, or set aside a portion of general public art funds, based either on anticipated maintenance and conservation needs based on the conservation assessment, flat percentage allocation, such as five percent.

Public Art In Place

The images on this and following pages are examples of public art that Kyle might consider.

They were chosen to reflect approaches and styles that would be appropriate for the opportunities identified in this plan, at a range of budget points.

These projects reflect the variety of ways that artists are working on public art projects that are consistent with Kyle's vision and goals.



Opportunity: Parks Functional Elements

Hadley Park, Nashville, Tn.

Ridge, Foon Sham, Arlington, Va.
Courtesy Arlington County

Wellspring, WOWHAUS
Santa Rosa, Calif.
Courtesy artist



NEXT: Parks Functional Elements ▼

5.2 Creating Public Art in Kyle

Administration

Leadership

Kyle’s public art activities are currently led by staff from the Parks and Recreation department. In the near term, it makes sense for Public Art Program management to remain in this department’s purview, as this is where the City’s current expertise is and where many of the near-term public art commissions will originate.

The recommendations in this plan suggest the need for more robust coordination between public art staff and other City departments. For project planning and implementation, this would include economic development and planning. It would also include communications, finance and purchasing.

Parks and these other agencies should convene an “interdepartmental public art cabinet” that confers on a monthly basis about project planning and implementation.

Governance

Kyle’s Public Art Program should be led by staff and advised by the Arts and Cultural Board. Major decisions should be made by the City Council, City Manager, or Parks and Recreation Director.

- * The public art budget would be approved by City Council as part of the City’s annual budget.
- * The Annual Public Art Work Plan would be approved by the City Manager.
- * Artist selections and artist concepts would be approved by the City Manager.
- * Donations, relocations, removals and de-accessioning of public artworks would be approved by the City Manager.
- * Contracts would be approved according to the City’s standard contracting procedures.

The City Manager can refer any threshold decisions to City Council as a consent agenda or discussion item matter when the Manager thinks Council’s attention is warranted.

PREVIOUS: Parks Functional Elements ▲

Public Art Opportunity: Parks Functional Elements



Legacy, Baile Oakes, Escondido, Calif.



Modified Social Benches
Jeppe Hein
Brooklyn Bridge Park
Brooklyn, N.Y.



Flux, Valerie Theberge
Reston, Va.
Courtesy Public Art Reston

NEXT: Parks Integrated Design ▼

5.2 Creating Public Art in Kyle

Staffing

The recommendations in this plan also suggest that there should be a formal clarification of roles and responsibilities, as well as consideration of how to expand the capacity of staff to manage public art.

Roles

A **Public Art Program Manager** should manage the overall Program:

- * Oversees Program, including planning, budgeting and projects
- * Oversees contracting
- * Liaison with departments, city leadership, Arts and Cultural Board, private sector
- * Could be a current member of Parks and Recreation leadership who is assigned these duties, could be a new staff position if workload requires

A **Public Art Project Manager** or a **Public Art Consultant** should manage individual projects.

- * Coordinates artist selection and project development (fabrication, installation, community development, documentation).
- * Rely on contractors or part-time arts administration staff

A **Public Art Conservator** and/or a **Public Art Technician** should oversee conservation, maintenance, repairs and cleaning, and periodic collection assessments.

- * Rely on contractors

Capacity

This plan projects increased public art activity for the next decade or so, after which it is hard to anticipate what the public art project flow and workload will be. The flow of public art projects related to capital projects is very hard to predict, with peaks and lulls that don't always align with a permanent full-time staff person to manage.

In the near term, Kyle should staff the Public Art Program Manager function internally, and staff the Public Art Project Manager function through contractors. The contractors could be local artists or professional public art consultants, depending on the complexity of the project. A key qualification, however, is that contractors should have an arts management and/or project management background, particularly public art project management.

PREVIOUS: Parks Functional Elements ▲

Public Art Opportunity: Parks Integrated Design



Interlacing Patterns,
RE:Site, Sugar Land, Tx.

Labyrinth, Hoffman Retreat
Center, Petaluma, Calif.

NEXT: Vybe Trail Features ▼

5.3 Creating Public Art in Kyle

Program and Project Planning

Civic and Economic Development Projects

The Public Art Manager should monitor the planning and project development processes for key City infrastructure and economic development projects to ensure public art opportunities are identified, explored and committed to from a design and budget standpoint at the earliest possible stages of project development.

- * At the concept plan stage, opportunities for public art should be identified, the budget should be proposed and the project should be added to the Annual Public Art Work Plan.
- * At the schematic design phase, the public art approach and budget should be finalized so the artist selection and project development process can begin.

The Manager should be the lead resource for advising consulting teams about public art options, making public art recommendations and facilitating projects at all steps of the process — master planning, preliminary engineering reports, design and implementation.

The Arts and Cultural Board should be informed of progress in planning and project development, review and provide recommendations as appropriate, and support artist selection and concept review as appropriate. The Manager should also provide informational updates to the Parks and Recreation Board and the Economic Development Board as appropriate.

Criteria for Civic and Economic Development Projects

In evaluating opportunities for projects in civic and economic development projects, these criteria should be considered:

- * The project would advance the **equitable distribution of public art** throughout the city.
- * The artwork should be in a location, inside or out, that is **easily visible to the public** as well as users of the facility.
- * The artwork should **visually complement the facility design**.
- * The artwork should **support the function of the facility**, not impede it.
- * The project provides the artist with an **adequate opportunity to consider the relationship between the public art and the site** – the cultural context as well as how the artwork can reflect and be integrated into the architecture, landscape design, infrastructure and other site conditions.
- * The public art budget is **adequate to create an artwork of appropriate scale and significance for the site**, including artist fees, fabrication, installation, community outreach and other project components.
- * The artwork's **supporting infrastructure can be incorporated into the basic design and construction** of the project (examples include a base, structural support and/or lighting).

PREVIOUS: Parks Integrated Design ▲

Public Art Opportunity: Vybe Trail Features



Lexington Legacy Trail



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

NEXT: Vybe Activity Locations ▼

5.3 Creating Public Art in Kyle

- * The schedule for the underlying project allows **adequate time for proper implementation of the public art process** – including defining the public art project, artist selection, community engagement, fabrication and installation – while not impeding the basic construction of the facility.
- * The artwork can be **easily accessed** for cleaning, ordinary maintenance or repair.

Identifying and Prioritizing Community Projects

Kyle should be open to community proposals for public art projects, offering a path for the community’s creative ideas to be incorporated into the Annual Public Art Work Plan.

Proposals can be made by artists, businesses, organizations (arts, community), institutions (hospital, schools), Arts and Cultural Board members, City staff or members of the public. Proposals can include requests for permission to place public art temporarily on City property, requests for funding or suggestions for collaborative projects.

Projects organized by the City and funded through events, communications or similar budgets should be presented to the Arts and Cultural Board for informational purposes. They do not need to be considered through the process described above or otherwise recommended by the Board.

Application Process

1. Applications should include the following information:

- * Name and contact information of proposer
- * Concept for project
- * For temporary artworks, installation, maintenance and de-installation information
- * Location(s) and timing for project
- * Documentation of existing funding or permission
- * Description of how project addresses the criteria for community projects
- * Support being sought (permission to site on City property, funding, partnership)
- * Names and credentials of key participants

2. Applications should be reviewed by staff.

- * The Public Art Manager should review applications to determine if the information provided is accurate and complete.
- * Applications for permission to locate artwork on City property shall be reviewed by staff for compliance with codes and other technical requirements.
- * Applications that are accurate and complete should be reviewed by the Board.
- * Applications for funding should be evaluated by the Board according to the criteria below. If the application is accepted, it should be added to the list of consideration for funding in the next annual work plan process.

PREVIOUS: Vybe Trail Features ▲

Public Art Opportunity: Vybe Activity Locations



The “A”, Greg Mike, Alpharetta, Ga.



Naga, Lisa Scheer, Arlington County, Va. Courtesy Todd W. Bressi

NEXT: Vybe Natural Areas ▼

5.3 Creating Public Art in Kyle

- * Applications that do not involve funding, such as permission and partnership requests, should be considered by the Board on a rolling basis.

Criteria for Community Projects

Proposals for Community Projects should be scored against the following criteria.

- * The project effectively connects the community at large with public art, particularly people who might not otherwise experience public art.
- * The project addresses a priority that has been vocalized by the community.
- * The project leverages a partnership with a community organization or institution.
- * The project leverages additional resources, such as grants, contributions or sponsorships.
- * The project is viable, in terms of technical support, permissions and funding.
- * Artists will be compensated for their work.
- * The project has the potential to involve artists from Kyle.

The Annual Public Art Work Plan

The Public Art Manager should develop an Annual Public Art Work Plan that outlines the projects that it will take on each year. The Work Plan should include a list of projects with locations, goals, projected budgets, partners, and scheduling considerations. The plan should prioritize these projects in case additional resources become available or resources run short.

The Work Plan should take into account projects that come from the three major components of Kyle's Public Art Program: Civic projects, economic development projects and community projects. For civic and economic development projects, the Work Plan should largely focus on opportunities that are arising externally, which should be added to the Work Plan when there are at the concept plan approval stage. For community projects, proposals should be reviewed according to the process outlined above, and the Arts and Cultural Board should make recommendations about allocating available funds to those projects according to the criteria outlined above.

The Work Plan should be approved by the City Manager and submitted to Council for informational purposes.

PREVIOUS: Vybe Activity Locations ▲

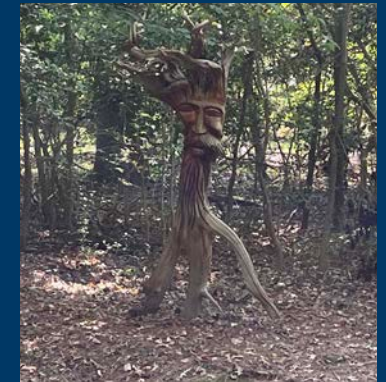
Public Art Opportunity: Vybe Natural Areas



Kinetic sculpture,
Lyman Whitaker



Birdhouse project, Valerie
Theberge, Reston, Va
Courtesy Public Art Reston



Annamarie Sculpture Garden
and Arts Center, Solomons, Md.
Courtesy Todd W. Bressi

NEXT: Economic Development Industry Sectors ▼

5.3 Creating Public Art in Kyle

Special Work Plan Considerations

Distributing Public Art throughout Kyle

Kyle should be committed to distributing public art projects as widely as possible throughout the community so that as many people as possible can experience public art in their daily lives.

Setting Geographic Priorities. One measure of distribution is to consider the location of public art in comparison to the distribution of population in the city. The most recent mapping is based on the 2020 Census; while it is the best data available, it does not reflect the city's growth since then.

The Program could also consider using the "equity-based assessment" resources in the Parks, Recreation and Open Space Master Plan as a guide to the equitable distribution of public art. The Socioeconomic Vulnerability Map, for example, indicates the areas east of I-35, and particularly in the southern section of the city, where people may have less access to community resources because they may not have access to personal transportation.

These maps can be used when there is a need to prioritize resources; for example, if there is flexibility in creating public art in one park versus another, or when the Arts and Cultural Board is planning community projects.

Supporting Community Projects.

Kyle's civic and economic development investments will be focused on certain geographic areas of the city and certain types of places. To create opportunities for distributing art more widely throughout the city, the City should offer small grants to non-profits and homeowners associations for beautification projects that are accessible to residents in their neighborhoods.

Such a grant program could be launched as a pilot and continued or expanded if successful. The grant program should include public art as an eligible project type, set a maximum grant amount (perhaps \$25,000 to start) and require a full or partial match. These grants could be funded with a small allocation from CIP capital funds or 4B Sales Tax funds, when available.

PREVIOUS: Vybe Natural Areas ▲

Public Art Opportunity: Economic Development Industry Sectors



Google Data Center,
Jenny Odell,
Mayes County Oklahoma



Texas Rising, Blessing Hancock,
Texas Tech University, Lubbock, Tx.



Lotus Sculpture, Zachary Oxman,
Atrium Health, Charlotte, N.C.

NEXT: Key Facilities ▼

5.3 Creating Public Art in Kyle

Providing Opportunities for Local Artists

Kyle should be committed to ensuring that local artists can participate in public art projects to the fullest extent possible. At the same time, Kyle should also recognize that in order to achieve its goals for public art and to complete the projects outlined in this plan, it will need to look outside its area to find artists with the skills, experience and availability it requires.

Community Art Projects. Kyle should focus on using community art projects as a stepping stone to identifying creative resources in the community.

Project Scoping. Kyle can expand opportunities by considering modes of artwork that are more generally accessible and can be translated to public space. These would include two-dimensional works such as posters, banners, utility box wraps or murals, which can be produced easily by digital tools and then printed on various materials for exhibition in public space.

Community Partnerships. Kyle can also partner with school arts programs, such as at Hays CISD, Austin Community College or Texas State University, to connect with their resources. For example, sculpture students at the university may be able to create small sculptures for display in the city.

Temporary Projects. Projects like temporary exhibitions can be of interest to artists within the region. Sculptures could be displayed in public spaces downtown and two-dimensional works could be displayed in galleries in City buildings.

Civic Projects, Economic Development Projects. Civic and Economic Development public art projects are likely to yield fewer direct opportunities for local artists. Depending on the nature of the project, the city may need to recruit artists from Hays County, the Austin–San Antonio corridor, the state of Texas or beyond. For each project, the city should carefully consider the range from which it should accept artist applications.

Consistency with State Policy

The State of Texas, through legislation, executive orders and other regulations, may from time to time establish policies that must be considered when planning for and commissioning public art. For example, in fall 2025 the state established rules related to artworks within state road rights-of-way. The Program should consult with the City attorney to ensure that projects are in compliance with state requirements.

The Public Art Project Plan

Each civic and economic development public art project should be guided by a “project plan,” which includes the basic information necessary to manage the project.

The goal of a project plan is to provide a shared understanding of the project for all participants and stakeholders and to provide a clear basis for managing the project, accountability and evaluation. The Public Art Manager will develop the project plan, which will be reviewed and recommended by the Arts and Cultural Board and approved by the Parks and Recreation Director.

A project plan is a flexible tool; it can be as brief or as detailed as required by the nature of the project – from a one-page memo to a comprehensive memorandum of understanding. A project plan is also an evolving tool. Some decisions about a project need to be made early on, while others can be made later (and the project plan updated) as the project progresses.

A template for a public art project plan can be found in the appendix.

5.4 Creating Public Art in Kyle

Artist Selection Processes

Selecting an Artist

Artist selections should be competitive, except in unusual circumstances. The City will follow these steps in its artist selection processes:

1. Establish clearly stated qualifications and selection criteria
2. Recruit a pool of artists through one of the processes below
3. Create a short list of artists who are most qualified, using the stated criteria
4. Ask the short-listed artists to either interview or submit a proposal
5. Base a final decision on portfolios, interviews, reference checks and (if applicable) proposals

Requests for Proposals (RFPs) and Requests for Qualifications (RFQs) should be used to recruit artists for larger commissions. For smaller commissions, an alternative process might be used. Public art staff should create the RFPs and RFQs, the Arts and Cultural Board should review and comment, the purchasing office should review and comment, and the Parks and Recreation Director should approve.

For each **artist selection**, the Public Art Manager should establish an Artist Selection Panel, as detailed elsewhere in this section of the plan. The Panel should review applications, interview candidates, review proposals (if those are requested), and recommend an artist selection. If a separate panel is created, that recommendation should be forwarded to the Arts and Cultural Board for its review. Staff should review the selection and forward a recommendation to the Public Art Manager and City Manager for approval.

For **artist concepts**, the panel should review and make a recommendation to the Arts and Cultural Board, which should make a recommendation to the Public Art Manager. The Manager should review the concept and forward a recommendation to the City Manager for approval.

Contracts should be developed by the Public Art Manager and the procurement office. Scopes and budgets should be approved by staff, overall contracts should be approved through normal city processes.

Artist Selection Processes

For public art in capital projects and economic projects, the Program should generally follow either an Open Call Process or a Limited Competition Process. Selections can be based on qualifications or proposals.

Open Call. An Open Call is a call for artists for a specific project in which artists are asked to submit evidence of their past work. Any artist may submit credentials and/or proposals, subject to any eligibility limitations established in the Project Plan. An Open Call will be sufficiently detailed to permit artists to determine whether their practice is appropriate to be considered for the project under consideration.

Limited Competition. A Limited Competition is a call for artists that is sent to directly to a limited number of artists who are identified by the staff and project stakeholders. Artists are invited based on their past work and demonstrated ability to successfully respond to the conditions posed by the particular project or based on other non-aesthetic goals (i.e., artists who reside in a particular community or neighborhood where a project is occurring, local artists or regional artists, etc.).



Jessica Bell
Concept proposal
for Kyle public art project
Courtesy City of Kyle

Qualifications-Based Process. This is a selection process that is based on an evaluation of an artist's credentials, generally submitted in Request for Qualifications including and interview and reference checks.

Proposal-Based Process. This is a selection process that is based on artists submitting concepts, in response to a Request for Proposals, and then interviewing for the project. In a proposal-based process, artists should be paid for preparing and submitting proposals.

5.4 Creating Public Art in Kyle

Evaluation Criteria

Artist Selection Criteria

To ensure a fair, transparent process, and to comply with requirements for competitive purchasing processes, the Program should:

- * Develop unique qualifications criteria for each call to artists, specific to the project
- * Ensure selection panel members evaluate applicants according to those criteria
- * Ensure that interview questions are focused on eliciting a deeper understanding of how well an artist meets the criteria, in addition to other questions that a panel may have.

Following are standard criteria that should be considered in every artist selection process. There should also be criteria specific to that project. All criteria should be clearly stated in the call to artists and used by the artist selection panel to evaluate artist submissions.

- * **Experience.** Artists should demonstrate how well their past experience and ongoing practice matches the qualifications that are being sought.
- * **Appropriateness to Project.** Artists should demonstrate how they have the ability to respond to the distinctive characteristics of the site and the community it serves.
- * **Collaboration and Communication.** Artists should demonstrate the ability to work successfully as members of a team, including communicating effectively with a variety of groups, including other design professionals, public officials and community members.

- * **Expressive Approach.** To the extent appropriate for the project, artists whose artworks are representative of a variety of media and styles shall be considered, subject to any requirements set forth in the Project Plan and the call to artists.

Concept Review Criteria

Following are standard criteria that should be considered in evaluating artist concept proposals. In addition, for each project, there should be criteria specific to that project. All criteria should be clearly stated in the call to artists and used by the artist selection panel to evaluate artist concepts.

- * **Innovation.** Consideration shall be given to the uniqueness and innovation demonstrated by the proposed concept, in the context of other selection criteria.
- * **Appropriateness to Site.** Proposed concepts shall be appropriate in scale, material, form and content to the immediate social and physical environments to which they relate.
- * **Durability and Safety.** Consideration shall be given to integrity of the proposed concept in relation to the location and anticipated duration of the artwork, considering factors such as theft, vandalism, weathering, maintenance and repair costs.
- * **Community Values.** While free artistic expression is encouraged, consideration must be given to the appropriateness of proposed concepts in the context of local community and social values.
- * **Public Safety.** The proposed concept should consider the importance of ensuring public safety and avoiding public liability.

Public Art Opportunity: Economic Development Key Facilities



Cuerpos Celestiales,
Rolando Briseno,
Frisco Convention Center,
Frisco, Tx.



San Jose Mural, Liz Uston,
San Jose Convention
Center, San Jose, Calif.

PREVIOUS: Industry Sectors ▲

NEXT: Destination Areas ▼

5.4 Creating Public Art in Kyle

Selection Panels

For each civic or economic development project, the Public Art Manager should convene an artist selection panel. This panel could be the Arts and Cultural Board, or an ad hoc panel that include some Arts and Cultural Board members as well as project stakeholders. An ad hoc selection panel should typically consist of between five and seven members, including:

- * Arts and Cultural Board members (a maximum of three, to avoid quorum requirements).
- * Arts professionals knowledgeable about the artistic practices being sought in the RFQ and willing to participate in a panel process without conflict of interest
- * Stakeholders specific to the project, including representatives of community organizations or other City departments that have relationship to the project

The Selection Panel (whether the Arts and Cultural Board or an ad hoc panel) shall:

- * Review artist submissions, conduct interviews (if necessary), and make a recommendation to the Public Art Manager
- * Review concept proposals and make recommendations to the Public Art Manager

Consultants and Curators

When appropriate, the staff may retain a public art consultant or a curator to develop and implement specific public art projects, with a special focus on the artistic

direction and outputs of a project. The consultant/curator should have a strong track record of commissioning public art for municipalities. The consultant/curator can play any/all of the following roles:

- * Leading artist recruitment and selection processes
- * Facilitating project design and installation processes
- * Developing public programming and interpretation of public art projects

Equity Considerations

At all stages of an artist recruitment and selection processes, the Program should implement efforts to reduce barriers to access for artists and to increase the diversity of artists who are encouraged to apply. Depending on the nature of the project, these efforts can include steps such as:

- * Recruiting artists from communities that are stakeholders for a project
- * Publishing calls to artists in languages commonly used by project stakeholders
- * Providing ample time for responses
- * Providing information sessions and individual consulting to support artists preparing their applications
- * Providing alternative options for written components, such as video statements
- * Reframing submission requirements, such as requesting biographies as an alternative to resumes and requesting references that can speak to a person's abilities and their likelihood of completing a project as an alternative to professional references

Public Art Opportunity: Economic Development Destination Areas



Turning-Point, Foon Sham
Golden Triangle
Washington, D.C.



Bloomington Waters
Brad Goldberg
Bloomington, In.



Water Tower, Tom Fruin
Brooklyn, N.Y.

PREVIOUS: Key Facilities ▲

NEXT: Bridges ▼

6



MANAGING KYLE'S PUBLIC ART

Steeplechase Park
Courtesy City of Kyle

6.1 Managing Kyle's Public Art

Maintenance and Conservation

Public art is a community asset and cultural resource that should be properly maintained. Routine maintenance and periodic conservation should be undertaken to preserve artworks in the best possible condition. Kyle's approach to maintaining and conserving its artworks should include the following practices:

- * Maintain an inventory of city-owned public art
- * For newly commissioned artworks:
 - * Establish an expected lifetime for the project and a basic de-installation plan
 - * Obtain full documentation of materials and fabrication, and instructions for maintenance
- * Set aside a minimum of five percent of public art project funds for conservation and maintenance
- * Identify qualified contractors who can provide cleaning maintenance and conservation services on an on-call basis (this can include technicians and public art conservators)
- * Undertake an annual "stewardship" survey, with Arts and Cultural Board members providing visual inspection of artworks
- * Periodically, preferably at least every five years, undertake a conservation assessment
- * Address priority maintenance and conservation projects in each year's Annual Work Plan

Anticipating Conservation and Maintenance Needs

The Program should proactively identify the maintenance and conservation needs of new artworks prior to their fabrication and installation.

The Program should require, when prudent, that artists consult with a conservator during the design development phase of the project to review selection of materials and fabrication processes and to identify the future conservation needs of the project. Alternately, the Program should require that design documents be reviewed by an independent conservator prior to executing the fabrication and installation portion of contract.

For commissioned works, the artist should provide the Program with a worksheet that identifies the conservation and maintenance needs of the work, including the frequency, methods and materials recommended. The artist should also provide the Program with documentation of materials used in the fabrication of the artwork, sources of materials, and any contracted fabricators.

Life-Cycle Considerations

When commissioning an artwork, the Program should proactively consider what a reasonable lifespan for that artwork might be. For example, a mural, a work in wood or a new media installation will have a considerably different anticipated lifespan than a work created in bronze, stone or steel. The agreement with the artist should establish a time frame beyond which the Program will no longer commit to maintaining the artwork and will consider de-accessioning it should it fall into disrepair.

Maintenance

"Maintenance" is the routine care and repair of works of public art that does not require specialized expertise (i.e.: dusting, washing, lubrication of moving parts). Maintenance work can be undertaken by a trained technician, such as an experienced artist.

For each artwork in the collection, the Program should have a routine maintenance protocol on file. This protocol should be submitted by the artist who creates the artwork and/or a conservator who has reviewed the artwork.

The Program should contract with a public art technician (for example, an experienced public artist) to undertake routine cleaning and maintenance of artworks in the collection.

The Public Art Program should conduct an annual "stewardship survey" to inspect each artwork and report on its condition. This could be role for Arts and Cultural Board members volunteers, who would require a brief training, most likely provided through a workshop led by a professional art conservator. The findings would be documented in the records for each artwork and forward to the public art technician or conservator.

6.1 Managing Kyle's Public Art

Conservation

"Conservation" is the regularly scheduled examination, documentation, preventative care and treatment of public art. Conservation work is conducted by a professional art conservator with specific experience in public art.

In five years the Program should conduct a baseline conservation assessment of its public art collection. The assessment would involve hiring a professional conservator to survey the condition of each work in the collection and make recommendations for conservation, repair or maintenance, prioritizing those that would need attention within five years, and providing a budget and schedule for prioritized artworks. These recommendations and budgets will provide the basis for an annual conservation budget. The conservation study should be conducted every five years.

Qualified contractors should manage any subsequent conservation work.

When possible, the original artist should be informed of pending repair or conservation work related to their artwork. When practical, the original artist should be provided with an opportunity to do repair or conservation work themselves, if they are qualified and if procurement rules allow.

Responsibilities

The Artist shall:

- * guarantee and maintain the Artwork against all defects of material or workmanship for a period of at least one year after installation is complete
- * assign manufacturers' and fabricators' warranties to the City
- * provide the Program with drawings of the installation and with detailed instructions regarding routine maintenance of the Artwork

The Program shall:

- * conduct collection assessments as required by these guidelines
- * be responsible for routine maintenance of the artwork, except for site upkeep
- * give artists the opportunity to comment on, and participate in, all repairs and restorations that are made during his or her lifetime

The department or agency that is responsible for the site where the artwork is located shall:

- * report any damage to an artwork to the Manager
- * consult with the Manager before repairing, modifying, relocating or removing an artwork
- * properly maintain the site where the artwork is located.

PREVIOUS: Economic Development Destination Areas ▲

Public Art Opportunity: Bridges



Barge Bridge, West 8, Bruges, Belgium



World Walk, Legge Lewis Legge, San Antonio, Tx. Courtesy artist



Life Cycle of the Gulf Coast Toad, Diana Kersey, San Antonio, Tx. Courtesy Public Art San Antonio

NEXT: Roundabouts ▼

6.2 Managing Kyle's Public Art

Donations

Donations of artworks can help address community needs for cultural and historical expression. However, they must be consistent with the City's overall goals and expectations, placed in appropriate locations, integrated appropriately with their sites, and considered with proper advance planning.

The City must act with the broad public interest in mind when considering proposals for donations, particularly in regard to their fiscal impact, the general public's use and enjoyment of public space, and the City's aesthetics.

In order to facilitate a fair and consistent assessment of proposals, the Public Art Manager should coordinate the review of all aspects related to the acceptance of such proposals, consulting with other City agencies as appropriate and conducting appropriate community engagement.

Donation Proposal and Review Process

Summary

- * Donations can be proposed by an individual, organization, business or public agency.
- * Proposals for donations must undergo review for appropriateness and for technical feasibility.
- * Proposals for donations must be approved by City Manager, upon recommendation by the Public Art Manager and the Arts and Cultural Board, with concurrence from the department responsible for the site. The City Manager can forward any proposal to Council for its approval.
- * Community input on any proposal can be gathered at an Arts and Cultural Board meeting or through other forums.

Preliminary Inquiry

A potential donor should begin the process conferring with the Public Art Manager about the requirements and process for donating an artwork to the City. Any City department receiving such an inquiry or proposal should forward it to the Public Art Manager; conversely, the Public Art Manager should notify the relevant City department about any relevant inquiry.

The Public Art Manager should advise the potential donor as to whether the proposal meets the City's criteria for a donation, and what the formal application requirements are.

Application

The sponsor of the proposed donation should submit an application that includes:

- * Name, address, phone number and email address of the project sponsor or their agent
- * The sponsor's motivation/intent
- * Artist's name, resume, birthplace and date, current address if known, gallery representation if any, and examples of the artist's previous work
- * Artwork description, including medium, dimensions, weight (if applicable), date created, and description of signature/inscriptions
- * Artwork title, including proof of absence of liens
- * Proposed site and installation plans
- * Photographs of proposed donation
- * Estimated value of the artwork, as determined by an art appraiser
- * Current location of the artwork

PREVIOUS: Bridges ▲

Public Art Opportunity: Roundabouts



Campfire
Joshua Wiener
Frederick, Md.



Phyllotaxis
Joni Younkings-Herzog
Athens, Ga.
Courtesy Athens-Clarke County

NEXT: Streetscapes ▼

6.2 Managing Kyle's Public Art

- * Current condition of the artwork, including conservation history or conservator's report
- * Maintenance recommendations prepared by a professional conservator, including an estimate of the annual cost of maintenance, susceptibility of the artwork to damage and vandalism, any potential danger to the public and any special insurance requirements
- * Estimated cost and contribution for installation
- * Estimated cost and contribution for maintenance and conservation
- * Proof of insurance sufficient to meet applicable City requirements

Review Process

Upon receipt of a completed application, the Public Art Manager will facilitate the following reviews:

Appropriateness Review

The Manager will evaluate the proposed donation to evaluate threshold considerations such as:

- * The artwork must meet the definition of "public art," and the Artist must meet the definition of "artist," as included in the City's public plan.
- * The proposal is in keeping with the City's overall goals, policies and plans.
- * The proposal is in keeping with the criteria for donations.

Technical Review

City staff, including a representative of the department responsible for the site where the artwork would be located, will review the application to ensure that it meets all technical requirements, such as how the Artwork is integrated into its site, and confirm what permits are required.

Arts and Cultural Board Review

The Public Art Manager will refer the application to the Arts and Cultural Board for its consideration. The department responsible for the site where the artwork would be located can also submit a report. The Arts and Cultural Board can recommend approval or disapproval of the proposal, or return the proposal for additional information.

Community Input

Community members in the area of the proposed location should be informed of the proposal and can provide input at the Arts and Cultural Board meeting where the proposal is discussed. The Public Art Manager can organize other means of collecting community input as deemed necessary.

Final Approval

Should the Arts and Cultural Board recommend approval of the donation, the Director of the Public Art Manager should submit a report and recommendation to the City Manager, for Council action.

Review Criteria

Criteria for Technical Review

Technical review shall be undertaken by City staff and should consider the following:

- * **Ownership:** The artwork can be legally given to the City.
- * **Financial Costs:** The financial costs associated with the artwork have been adequately anticipated and the donor can provide funding to cover those costs. Costs include, but are not limited to, shipping, insurance, site preparation, installation, dedication, signage, lighting and a contribution to a maintenance endowment.

PREVIOUS: Roundabouts ▲

Public Art Opportunity: Streetscapes



Rose Circle, Natalie Blake, Chabot College, Oakland, Ca. Courtesy artist

The Sky Above and Below, Vanessa Marsh, Hesperian Boulevard Improvement Project, San Lorenzo, Calif.

Cardinal Points, Susan Wallace, Seventh Street Streetscape, Austin, Tx. Courtesy Austin Art in Public Places

NEXT: Civic Buildings ▼

6.2 Managing Kyle's Public Art

- * **Safety and Liability:** The artwork and its installation meet applicable codes and do not pose any safety or liability concerns.
- * **Durability, Maintenance and Conservation:** The artwork demonstrates structural soundness, surface integrity and inherent resistance to theft, vandalism, weathering and excessive maintenance. Each artwork should be assessed for its expected lifespan. There should be an assessment, including maintenance recommendations, from a professional public art conservator.
- * **Availability of Site:** The proposed site is available for the installation of artwork. Any necessary electrical, plumbing or other utility requirements have been defined and are available.
- * **Appropriateness of Site:** The proposed siting respects adopted City plans as well as documented intentions of the community, and is consistent with the current and anticipated use of the site.
- * **Permitting:** The donor has identified any other permits that are necessary for the artwork's placement and installation.
- * **Signage:** Identification and interpretive information can be provided adequately to people of all abilities.

Criteria for Aesthetic Review

Aesthetic review shall be undertaken by the Arts and Cultural Board and shall consider the following:

Artistic Merit

- * A donation should have an artistic intent, as determined by the artist.
- * A donation should reflect the same standards of quality that would be applied to an artwork if the City were commissioning it.
- * A donation should not include logos, text, names or colors reflective of or proprietary to any entity that commissions, funds or provides a location for the project (except on an identification plaque).

Context

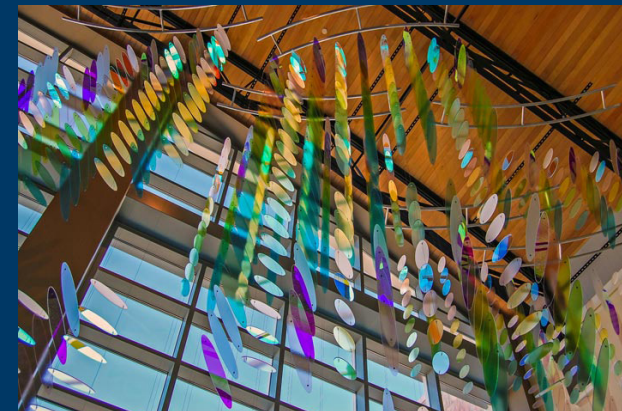
- * Artwork(s) must be compatible in scale, material, form and content with the proposed location, and compatible with existing approved community or area plans, especially public realm strategies. Consideration should also be given to the architectural, historical, geographical and social/cultural context of the site or community, as well as the way people may interact with the artwork(s).

Diversity

- * The artwork will result in the enrichment of the public art on view in Kyle, especially improving the reflection of the artistic traditions and practices of the community.

PREVIOUS: Streetscape ▲

Public Art Opportunity: Civic Buildings



Murals, Melinda Beck,
Stavros Niarchos Foundation
Library Teen Center,
New York, N.Y.
Courtesy artist

Shimmering Echoes
Koryn Rolstad, Suwanee, Ga.
City Hall Atrium
Courtesy City of Suwanee

NEXT: Community Projects ▼

6.3 Managing Kyle's Public Art

Relocation, Removal, Deaccession

An artwork may be relocated, removed or deaccessioned from the collection only upon recommendation of the Public Art Manager and approval of the City Manager, who may at their discretion refer the decision to the City Council. Before such a recommendation can be made and action may be taken, the following process must be undertaken and criteria must be considered.

Criteria for Relocation, Removal or Deaccession

Conditions for Relocation

An artwork can be recommended for relocation from its site only if reasonable cause has been established by one or more of the following conditions, and if there is an appropriate location to which the artwork can be moved.

- * The site of the artwork is no longer owned by the City.
- * The site of the artwork is to be altered in a manner in which the preservation of the artwork is no longer feasible.
- * The use or function of the site may have changed, the artwork may have lost its contextual meaning, and/or the artwork interferes with the operation of the site.
- * The condition or security of the artwork cannot be reasonably guaranteed in its present location.

- * The artwork poses a public hazard at its present location.
- * Relocation has been requested by the artist or the City department responsible for the site where the artwork is located.

Conditions for Removal

An Artwork can be recommended for removal from its site only if reasonable cause has been established by one or more of the relocation conditions listed above, and if all of the conditions below are met:

- * There is currently no alternative site for displaying the artwork.
- * The artwork's condition would not allow it to be moved or displayed elsewhere.
- * The artwork could not retain its artistic integrity even if it were displayed elsewhere.
- * There is no public interest in displaying the artwork elsewhere.
- * The artist will not allow the artwork to be displayed elsewhere.

PREVIOUS: Civic Buildings ▲

Public Art Opportunity: Community Projects



Big Hammock, Studio Luz,
Rose Kennedy Greenway,
Boston, Ma.



Hop into History, sculpture series
Lewisville, Tx., collaboration
with North Texas University
Courtesy City of Lewisville

NEXT: Community Projects ▼

6.3 Managing Kyle's Public Art

Conditions for Deaccessioning

An artwork can be recommended for deaccessioning only if reasonable cause has been established by one or more of the relocation conditions listed above, and if all any of the conditions below are met:

- * The artwork, when commissioned, was agreed to have a limited time duration.
- * The artwork is so intrinsically related to the site that it cannot maintain its artistic integrity in another location.
- * The artwork has been damaged or has deteriorated to the point that it can no longer be represented to be the original artwork.
- * The artwork has been damaged or has deteriorated, or has inherent faults of design or workmanship, such that repair or remedy is impractical or unfeasible.
- * The artwork has received documented and unabated adverse reaction from a measurably large number of citizens and/or organizations within the community where the artwork is located for at least five years and modifications of the Artwork as per discussions with the artist are not possible
- * The artwork is proved to be inauthentic or in violation of existing copyright laws.
- * Deaccessioning is requested by the artist.

Procedures for Relocating, Removing or Deaccessioning an Artwork

Any request for relocating or deaccessioning an artwork shall be submitted to Public Art Program Manager, who shall take the following steps to inform stakeholders and to develop a report for the review of the Arts and Cultural Board, which shall make a recommendation to the staff and City Manager.

Informing Stakeholders

The Public Art Manager will ensure that all necessary stakeholders are aware of the process by:

- * consulting with the artist about the artist's intentions for the work and, in the case of a deaccessioning, the artist's interest in reclaiming the artwork,
- * consulting with the affected City department/s and other site stakeholders
- * consulting the donor of the artwork, if it was a donation, and
- * providing appropriate notification to the public at large.

The Public Art Manager shall collect and record feedback from the artist, the stakeholders, the public at large and the donor (if any).

PREVIOUS: Community Projects ▲

Public Art Opportunity: Community Projects



Arbol de Vida,
Memorias y Voces de la Tierra,
Margarita Cabrera,
San Antonio, Tx.
Courtesy Public Art San Antonio



Live mural painting,
Philadelphia, Pa.
Courtesy Mural Arts Philadelphia



Migratory Perch, Peter Hazel,
community engagement
at arts festival, Lewisville, Tx.
Courtesy City of Lewisville

NEXT: Private Murals ▼

6.3 Managing Kyle's Public Art

Report and Recommendation

The Public Art Manager will prepare a report that includes a brief evaluation and recommendation along with the following information:

- * background on the artwork and the artist, including the circumstances of how it was commissioned or acquired, the original cost and any written commentary about the artwork,
- * analysis of the reasons for relocation, removal or deaccessioning,
- * in cases where action is recommended due to deterioration, threat to public safety, ongoing controversy, or lack of artistic quality, the opinions of independent professionals qualified to comment on the concern prompting review (such as conservators, engineers, architects, critics, and safety experts)
- * review of any restrictions that may apply to the disposition of the artwork, based on contract review or the condition of the artwork, and opinion of the City Attorney,
- * appraised value of the artwork, if obtainable, and
- * feedback from the artist, the donor, stakeholders and the public at large

In the case of relocating or removing an artwork:

- * a recommendation for the new location for the artwork or for storing the artwork

In the case of deaccessioning an artwork:

- * a recommendation for the disposition of the artwork.

Approval

The Public Art Manager will send the report to the Arts and Cultural Board for its review and recommendation. The Board may recommend for or against the relocation, removal or deaccession proposal, or may request further information or public input.

The Public Art Manager shall send the staff report and recommendation, along with the Arts and Cultural Board recommendation, to the City Manager for further consideration. The Manager may refer to Council if necessary.

Protocol for the Disposition of Deaccessioned Artworks

When an artwork is going to be deaccessioned, the following procedure should be followed, in the order listed, to the extent that the condition and artistic integrity of the artwork allow:

- * Offer the artwork to a museum or gallery, to be displayed publicly and held on loan,
- * Offer the artwork to other public facilities or schools, to be displayed publicly and held on loan,
- * Offer the artwork to the artist at price or for an exchange, or
- * If the artwork is refused by museums, other public facilities and the artist, sell the artwork; funds from the sale of artworks should be deposited into the Public Art Program's account.

Destruction is considered a last resort, primarily when an artwork is deteriorated or damaged beyond repair and/or loaning, donating or selling the artwork is not possible.

Visual Artists Rights Act

All relocations and deaccessions must be undertaken in conformance with the Visual Artists Rights Act, which offers the artist a protection of his or her right of integrity and right of attribution.

Recordkeeping

In the event of a relocation or deaccession, the City shall keep pertinent records about the artwork, with information on the object and donor history, photographs, published articles, conservation/ restoration records, appraisals, and other relevant records. The City shall also document the process and outcome of the relocation, removal or deaccession, including full information about the disposition of the artwork.

Kyle should encourage developers to match the vigorous commitment that it is making to public art, through its future plans, development code updates and economic development incentives. The City should also ensure that permitting processes guide projects towards desired priorities and outcomes without unduly burdening public art proposals.

6.4 Managing Kyle's Public Art

Public Art in Planning and Private Development

Encouraging and Incentivizing Public Art New Development

Kyle is expecting major commercial, institutional and mixed-used developments throughout the city. Many of these are linked to three key economic development strategies, which focus on specific areas of the city, prioritized industry sectors and key catalytic projects.

The City can use the following approaches to encourage public art in these developments. What is important is to set the expectation, early on, that public art is expected at some level – as ambitious as a signature sculpture or modest like artist-designed tiles, pavers or mosaics. This expectation should be set early in the consideration of any project, so that proposals can internalize the cost of public art.

Require Public Art in Proposals for Developing Public Land

When the City partners with a private entity to develop City-owned property for an economic development project, the City should require proposals to include a public art component. This requirement can be incorporated as a scored criterion in the RFP evaluation process and formalized within the associated development agreement.

Recommend Public Art in Proposals for Development at Vybe Nodes

Wherever development is occurring at a Vybe, public art should be required feature, either on its own or in conjunction with another amenity. This requirement can be incorporated into updated Planned Unit Development standards for Vybe nodes.

Incentivize Public Art through TIRZ

When the city is assisting a development through the TIRZ financing tool, the development should include a public art component that may be structured as a direct investment, an eligible reimbursable improvement, or an in-kind contribution tied to district goals. With proper planning, the economic development process can be structured so that public art is supported through TIRZ funds.

Consider Public Art Alternative Design Requirements

Consider, on a case-by-case basis, where public art can be considered as an “alternative equivalent” to design requirements such as screening for parking garages

Consider Public Art in PUDs

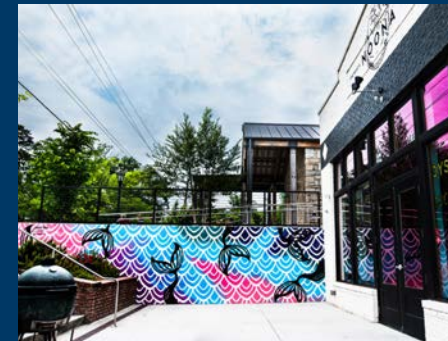
Planned unit developments allow for flexible, customized site planning and urban design in exchange for a higher level of scrutiny. The City’s PUD guidance can recommend that applicants propose an appropriate opportunity for public art in their developments. This could apply not only to development at Vybe nodes but also new residential developments with community spaces.

PREVIOUS: Community Projects ▲

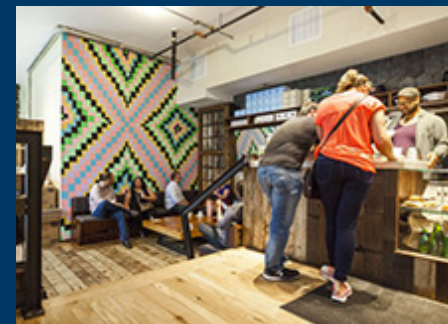
Public Art Opportunity: Private Murals



Greetings from El Paso
Victor Ving and Lisa Beggs
El Paso, Tx.



Mural, Janice-Noona,
Duluth, Ga.



Temporary mural
Andrew Jeffrey Wright,
Elxir Coffee, Philadelphia, Pa.

NEXT: Parks Integrated D

6.4 Managing Kyle's Public Art

Small Businesses

Many small businesses, such as coffee shops, restaurants and retailers, recognize that including art on their interior or exterior walls can help attract customers. The City should support this by establishing a matching-grant program for businesses that wish to commission artwork (such as murals) inside their business or to include exhibition spaces inside their spaces. Such matching grants could be funded through the Public Art Program's HOT funding.

The City should also initiate a simple review process to ensure that businesses can install artworks without them being considered signs.

HOA Community Spaces

HOAs manage many of Kyle's community-oriented spaces, such as neighborhood parks and pools. Some HOA's manage streetscapes, as well. These are some of the shared spaces that are closest to home for Kyle residents, even though they are not managed by the City.

The City should establish a matching-grant program for HOAs that wish to include public art in their community spaces. The program should include guidelines for the accessibility of and longevity of the artworks.

Tools to Support Developers

Not all developers are conversant in how they can incorporate public art into their projects. The City can support developers in the following ways:

- * Develop a visual guidebook to demonstrate to applicants how they can incorporate public art into their projects, either to help fulfill amenities and design requirements, or as a general amenity for their project. This project could be funded through HOT funds.
- * Provide developers who are required to include public art in economic development, PUD or similar requirements with one hour of free consultation with a public art consultant. These services, which would be of minimal costs, could be funded through HOT funds for most developers.
- * Coordinate public art guidance with Economic Development marketing and recruitment materials so that public art expectations, examples, and opportunities are clearly communicated to prospective developers, employers and site selectors.

Public Art as a Branding and Economic Development Tool

Public art should be leveraged as part of the City's economic development, tourism, and branding efforts. Artworks located in key districts and facilities should be integrated into marketing materials, visitor experiences, and recruitment efforts, reinforcing Kyle's identity as a forward-thinking, creative, and competitive community.

[.PREVIOUS:/ Private Murals ▲](#)

Public Art Opportunity: Private Development



Floral Sky
Michael Kalish
Arlington, Va.
Courtesy Arlington County

Present Pastimes
Olalekan Jeyifous
Arlington, Va.
Courtesy Arlington County

Mosaic planter, Franz Bauer. The Collection at Riverpark, shopping and entertainment center, Oxnard, Ca.

This is a caption for a photo of public art called Public Art by An Artist.

6.4 Managing Kyle's Public Art

Public Art Review Processes

Public art on private property generally reviewed in terms of its compliance with applicable codes (such as building, sign and zoning codes) as well as for its aesthetic considerations overall. Kyle should make sure that it has a simple process for technical code compliance, and that all public art projects that are supported with City resources are reviewed for appropriateness.

Murals on Private Property

Establish a process and criteria for determining whether an installation should be considered a mural or whether it should be considered a sign. Installations that are considered to be murals should be exempt from the sign code.

- * Property owners wishing to create a mural in a location visible from a public right of way should file an application with the City.
- * Planning staff and the Public Art Manager should review applications for installations that seek consideration as murals and make an administrative determination as to whether the proposal is for an artwork or a sign, based on objective criteria.
- * If an installation is a mural, the mural should be reviewed and recommended for approval by the Arts and Cultural Board, using content-neutral criteria.
- * If an installation is not a mural, the installation should be reviewed for compliance with the City's sign code.

- * Mural proposals, interior or exterior, that receive funding from the City should be reviewed by the Arts and Cultural Board.
- * Mural reviews should be coordinated with the review of exterior designs that is required in overlay districts by the City's land development code. In these areas, the Planning and Zoning Board has the authority to review and approve exterior designs. In these situations, the Arts and Cultural Board review should be advisory to the Planning and Zoning Board.

Sculpture on Private Property

Establish a process for reviewing proposals for sculpture in terms of their compliance with building, zoning and safety codes.

- * Property owners wishing to install a sculpture on their property should file an application with the City.
- * Proposals for sculptures on private property should be reviewed for compliance with zoning (uses, location on lots, height) and for compliance with public safety codes (such as the building code, the fire code, and transportation site lines).
- * The aesthetics of a sculpture should be reviewed only to the extent that the overall aesthetics of a development project are reviewed. In the case of aesthetic review, City staff should seek a recommendation from the Arts and Cultural Board.
- * Sculpture proposals, interior or exterior, that receive funding from the City should be reviewed by the Arts and Cultural Board.

Approval of Public Art

Require non-binding advisory review of artworks created through City requirements and incentives.

- * Developers including public art in their project to fulfill a PUD requirement or an urban design requirement should make a presentation of their project to the Arts and Cultural Board for an advisory review.
- * Developers seeking to include a public art project as a result of an economic development incentive should make a presentation of their project to the Arts and Cultural Board for an advisory review.
- * Business and institutions seeking to include public art as a result of a mini-grant should make a presentation of their project to the Arts and Cultural Board for an advisory review.

7

APPENDICES



Artist

An individual, or a team of people, who meets one or more of the following criteria:

- * Realizes income through the sale, performance, publication or commission of original works of art;
- * Has previously exhibited, presented, performed or published original works of art in museums, galleries or other recognized art venues and publications;
- * Has formal training or education in a field of art; or
- * Has received awards or other forms of recognition from arts juries, arts grant panels, and similar entities for his/her/their artistic abilities or accomplishments.

Environmental design professionals, such as architects or landscape architects, can be considered artists if they otherwise meet the criteria in this definition.

Annual Public Art Work Plan

The Annual Public Art Work Plan is prepared each year and recommends which new projects the City will initiate, indicating where the projects are located and what the proposed budgets will be. The Work Plan also outlines what conservation and maintenance needs are priorities for funding, and which projects are being carried over from previous years.

Previous page:
Dedication, *Sky Blooms*, Jessica Bell
Steeplechase Park
Courtesy City of Kyle

Artwork

A work that is created under the direction of an artist or artists to be beautiful or express an important idea or feeling. An artwork can be produced in any form or media, including integrated into the design of a building or public place, be of permanent or temporary duration, and can exist in a single copy or limited edition.

Collection Assessment

A periodic review of the City's public art that considers both the breadth of the collection and the condition of the artworks.

Commemorative Artwork

An artwork that is created with the purpose to commemorate an individual, organization, event or topic.

Conservation

The regularly scheduled examination, documentation, preventative care and treatment of public art.

Deaccession

The permanent removal of a work from the City's public art collection through the processes outlined in the approved public art master plan.

Donation

An Artwork that is given to the City as a gift and accepted through the City's formal donations procedure.

Maintenance

The routine care and repair of works of public art that does not require specialized expertise (i.e.: dusting, washing, lubrication of moving parts).

Memorial

A design element other than a commemorative artwork whose purpose is to commemorate an individual, organization, event or topic. Examples of memorials include, but are not limited to, plaques, monuments, plazas, gardens, fountains or other civic features.

Mural

An artwork that is painted or otherwise applied directly on a wall, ceiling, or other large permanent surface, excluding standard commercial signage.

Project Plan

A document that includes basic information about a public art project (such as goals, stakeholders, schedule, budget and artist selection process) that guides the planning and execution of the project.

Public Artwork

An original site-specific artwork that is conceived and executed with the intention of being staged in a place that is publicly visible and intentionally designed to contribute to the cultural, aesthetic, or experiential quality of that place.

Request for Proposals (RFP)

A call to artists that asks for artists to submit both their credentials and a conceptual artwork proposal, both of which become the basis for selecting an artist for the project.

Request for Qualifications (RFQ)

A call to artists that asks for artists to submit their credentials, which become the basis of selecting an artist for the project or for a short list.

Uses of Funds

Allowable Uses of Capital Funds

In general, the following uses of public art funds are allowed:

- * Commissioning or acquiring Artworks, including artist selection costs
- * Site preparation for installations, to the extent they are designed by the artist and/ or integral to the Artwork design
- * Administration
- * Community engagement
- * Collection management
- * Conservation and maintenance

Non-Allowable Uses of Capital Funds

- * Objects that are mass-produced or are of standard design
- * Reproductions of artworks, except limited editions
- * Architectural, landscape, graphic design and streetscape elements not designed by artists

Allowable Uses of HOT Funds

- * Commissioning or acquiring artworks, including artist selection costs
- * Site preparation for installations, to the extent they are designed by the artist and/ or integral to the artwork design
- * Administration
- * Community engagement
- * Conservation and maintenance

Public Art Taxonomy

The Public Art Program can commission or acquire artworks in a wide variety of styles, media and genres. Examples of public art that Kyle might commission or acquire include:

- * Permanently installed works as well as temporary installations, if they are site-specific and original (or derivatives of another artwork)
- * Freestanding works
- * Integrated works
- * Functional elements, including street furniture (such as benches, bus stops, tree grates), transportation infrastructure (such as bridges, soundwalls) and utility structures. Public art projects are not intended to substitute for functional elements that would normally be a part of the architecture or the landscape of capital improvement projects.
- * Performative works, such as music, dance, spoken word and theatrical, if they are site-specific and original (or derivatives of another artwork)
- * Works integrated into the underlying architecture or landscape
- * Digital and new media artworks

Project Plan Template

This is a template outline for a Public Art Project Plan. Each topic can be address briefly or at length, depending on the needs of the project. Some topics may not be relevant to all projects.

- * Project Alignment with Master Plan
 - * How does the project relate to Kyle's vision and priorities for public art? What are its goals?
- * Project Location
 - * Address, ownership and general description of the site
- * Project Budget, Funding Sources and Schedule
 - * Include schedule of key thresholds such as artist selection, design approval, and installation
- * Key Stakeholders and Partners
 - * Internal staff, external business, civic and community
- * Roles and responsibilities of stakeholders and partners

- * Artist's scope of work
- * Artist selection process
 - * Preferred process, composition of the artist selection panel
- * Criteria against which the artist selection and concept proposal can be evaluated
- * Creative and Technical Parameters
 - * Preferred themes, materials, if any
 - * Technical considerations, including expected lifespan, if temporary
- * Necessary Permissions and Agreements
- * Community Engagement Strategy
- * Documentation Process

7.5 Geographic Distribution of Public Art Projects

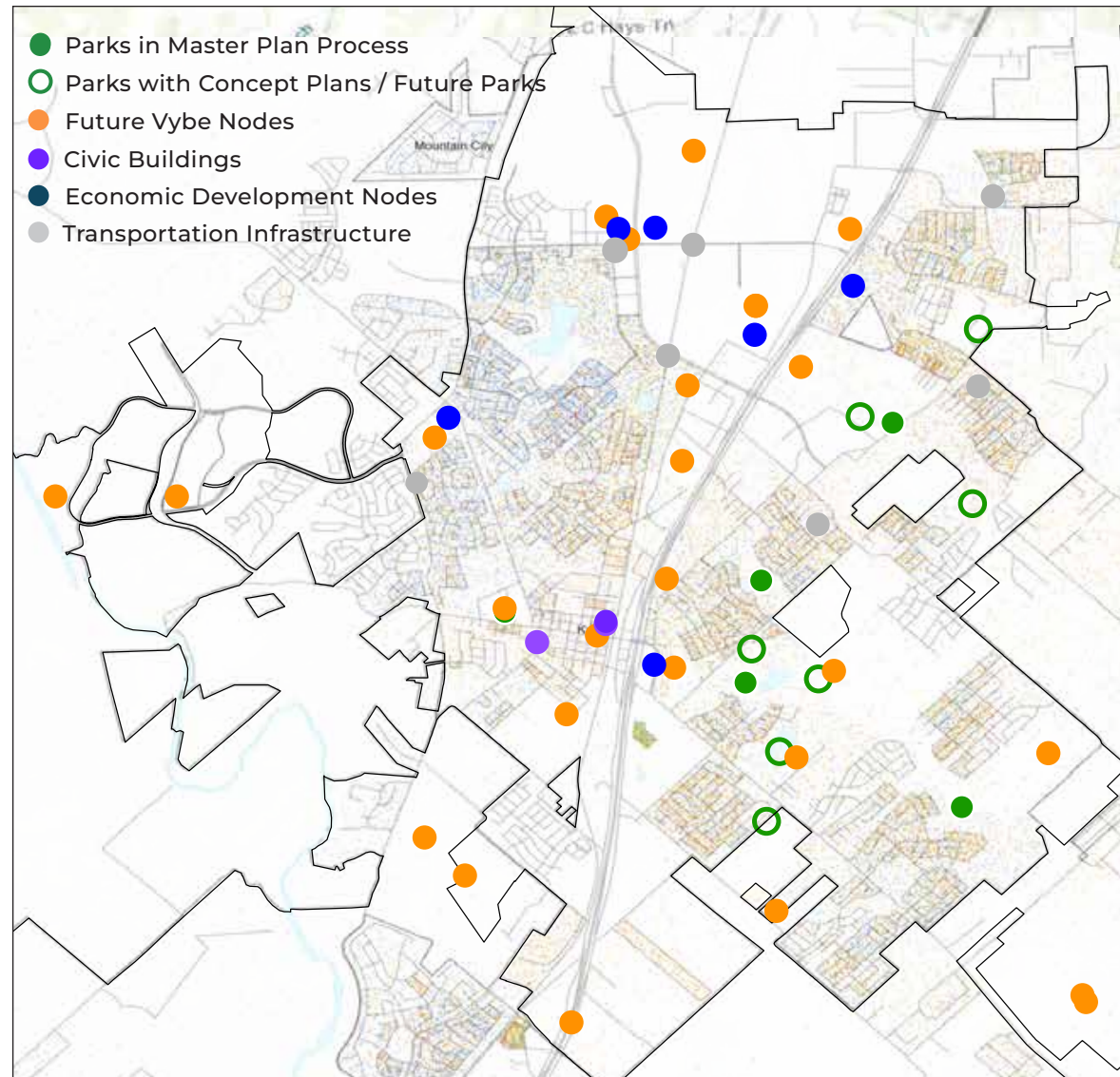
Kyle seeks to ensure that public art is distributed throughout the city so that all communities have access to art, especially areas of the city that haven't typically been a focus for arts and culture activities.

The map on this page indicates the location of public art opportunities that are identified in this plan. The map indicates general locations; a public art project might be anywhere within the area of a park, for example. The background of the map indicates the city's population as of the 2020 U.S. Census, with one dot representing each person counted by the Census.

The map indicates that public art opportunities are spread throughout the city, except perhaps in the southern tip of the city and the Plum Creek planned development area. Opportunities are largely concentrated in parks, commercial and institutional areas, rather than residential subdivisions. While economic development and infrastructure opportunities are on both sides of I-35, there are more Vybe locations west of the highway, and a preponderance of parks opportunities are east of the highway.

One lesson from this is that people in different parts of the city are likely to experience public art in different types of places – people in the east will experience public art in parks, and people in the west will experience public art in Vybe locations, civic, commercial and institutional areas.

The other lesson is that public art staff and the Arts and Cultural Board will have to closely monitor locational opportunities, and perhaps be proactive at times, to ensure that public art can be accessible to people throughout the city.



7.6 Supporting and Encouraging Area Artists

One of the goals for public art in Kyle is to make sure artists from the area are able to connect with projects – both to provide them with opportunities for professional growth, and to help make sure that public art in Kyle is created by voices authentic to the community.

Public art is a field that operates at several overlapping scales – community, region or state, and national or international. Every public art program tries to balance its projects so that opportunities are available at each level, while there are paths or ladders of participation for artists from the area who want to work with their local public art program.

Following are recommendations for how Kyle can work to include artists from the area in public art projects that the City undertakes. There are two important underlying themes:

- * The City will have to test a variety of strategies to learn how to best connect with artists at all levels, from hyperlocal to national, and then build on what it learns.
- * Efforts to support local artists will be most effective if Kyle can collaborate with similarly-situated cities in Hays County and perhaps the corridor from Austin to San Antonio.

Community Artists and Projects

Kyle’s public art master plan specifically calls out community-oriented projects a key focus and includes provisions for accepting proposals from artists in the community. This is the best way for Kyle to learn more about what artists are in the community and what their interests and skills are. At the outset, Kyle should accept applications from artists in Kyle, but may find it needs to expand its reach to Hays County overall.

Once the public art staff and the Arts and Cultural Board have a better idea of which artists from Kyle (or Hays County) would like to participate in the program, they can work to organize projects that are suited for those skill sets and experience levels.

Residencies

In the long run, Kyle can consider creating residencies for artists who work at a regional or national level to work in Kyle. A residency would have two purposes. One would be to provide an artist with an opportunity to explore new directions in their work by pursuing a self-directed project. The other would be to enrich the cultural environment of the city, by asking the artist to connect with local artists and the general public to share their work, collaborate on work, or lead a participatory project. Typically, a residency will focus on a topic important to the general public, such as water quality, food access, or cultural integration.

Civic and Economic Development Projects

The public art projects related to civic facilities and economic development that are recommended in this plan are likely to require a baseline of experience in creating public art in media like metal sculpture, mosaic/tile and murals. They may also require experience in working with architects and engineers to coordinate the design and production of the artwork with the overall design and construction of a facility.

While the City staff or consultants facilitating these projects can provide some assistance to artists, it is likely that the City will need to look beyond its boundaries to find a competitive, qualified pool of artists that give the City ample aesthetic choices. It is likely that most of these commissions will need to be offered, at a minimum, to artists in the metropolitan areas that include Austin and San Antonio; the City may learn that it needs to look even further to the entire state of Texas or beyond. In this case, the City can support artists from Kyle, Hays County or the nearby region by providing them with extra points in the evaluation process.

Networking and Expanding Opportunity

For artists in Kyle and Hays County who are interested in public art, professional development opportunities could help advance their ability to compete successfully for commissions. While it is not within the City’s mission or wherewithal to provide this support, this type of professional support could evolve at a regional level. The City’s public art team should encourage networking among the communities in the I-35 corridor that have public art programs to develop the following shared resources:

- * Technical assistance exchange for public art project and program managers
- * Collective distribution of RFPs and RFQs
- * Professional development opportunities for artists, administrators, curators and other public art professionals in the region
- * Shared resources such as opportunities for artist insurance, references for conservators and conservation technicians, and marketing

Project Development Flow Chart

Planning and Project Development

Civic Projects

Project Identification

Public Art Master Plan identifies projects initiated by Parks, Transportation, Library, Water and other departments as candidates for public art, based on the Public Art Policy

The Public Art Manager monitors project development through ongoing review of city plans and the capital improvement program and consultation with the "public art cabinet."

Concept Design Phase

Public Art Manager, Department project manager and project consultants develop recommendations for public art at the Concept Plan stage of each project, using "Criteria for Integrating Public Art into Civic and Economic Development Projects." Potential scope and budget are established.

City Manager/and or City Council affirms that public art will be included in the project in its approval of the Concept Plan.

Upon confirmation of the project at the Concept Design phase, a Project Plan" and RFQ are developed.

Schematic Design Phase

Public Art opportunity is refined, in terms of its integration into the site and/or the construction. Artist scope, public art budget, schedule are verified.

Commissioning Phase

RFQ is issued in Concept or Schematic phase.

For proposal-based selections, RFP is issued after Schematic phase.

Concept proposals are commissioned as outlined in the Project Plan, the scope in the RFQ, and the project development guidelines in the Public Art Master Plan.

Approval

Arts and Cultural Board recommends artist selection and artist concept.

City Manager approves artist selection and artist concept.

Manager can refer to Council for information or for approval if deemed necessary.

Community Projects

Who Initiates the Idea?

In years when funding is available, Public Art Manager publishes an application that allows businesses, organizations, institutions, City staff and Arts and Cultural Board members to propose ideas for projects or request permission to locate artwork on City property.

Intake

Businesses, organizations, institutions, City staff and Arts and Cultural Board members must make proposals through application portal.

Staff Review

Applications are screened by Public Art Staff to ensure they are completed.

Applications are forwarded to relevant City staff for additional technical review.

Arts and Cultural Board

Applications that are complete are reviewed by the Arts and Cultural Board using "Criteria for Evaluating Proposals for Community Projects."

Board can recommend to consider proposal in the next Annual Public Art Work Plan, to recommend permission to locate on City property, or not to support the proposal.

Approval

Arts and Cultural Board recommends which projects, if any, should be included in Annual Public Art Work Plan.

Public Art Manager prepares proposed Work Plan and submits to City Manager for approval.

Public Art Manager presents approved Work Plan to City Council for informational purposes.

Project Development Flow Chart

Economic Vibrancy Projects (Public Projects)

Project Identification

The Public Art Master Plan identifies catalytic economic development projects as candidates for public art, based on the Public Art Policy .

Public Art Manager monitors project development through ongoing review of city plans and and consultation with the Economic Development Manager and "public art cabinet."

Concept Design Phase

Public Art Manager, Economic Development Manager and project consultants develop recommendations for public art at the Concept Plan stage of each project, using "Criteria for Integrating Public Art into Civic and Economic Development Projects." Potential scope and budget are established.

City Manager/and or City Council affirms that public art will be included in the project.

Upon confirmation of the project, a memorandum of understanding (for privately-developed projects) is completed.

Schematic Design Phase

Public Art opportunity is refined, in terms of its integration into the site and/or the construction. Artist scope, public art budget, schedule are verified.

Commissioning Phase

The artwork is commissioned by the City or the developer according to the Project Plan and according to the Project Development Guidelines in the Public Art Master Plan.

Approval

Arts and Cultural Board recommends artist selection and artist concept.

City Manager approves artist selection and artist concept.

Manager can refer to Council for information or for approval if deemed necessary.

Economic Vibrancy Projects (Public-Private Projects)

Project Identification

The Public Art Master Plan identifies catalytic economic development projects as candidates for public art, based on the Public Art Policy .

Public Art Manager monitors project development through ongoing review of city plans and and consultation with the Economic Development Manager and "public art cabinet."

Planning Phase

Public Art Manager, Economic Development Manager and project consultants develop requirements for public art that can be incorporated into an RFP for developers.

City Manager/and or City Council affirms that public art will be included in the project.

Upon selection of developer, a memorandum of understanding for delivery of public art component.

Design Phase

Developer proposes strategies for public art, including artist scope and budget.

Proposal is reviewed and recommendation by Public Art Manager, Economic Development Manager and Arts and Cultural Board. Approval by City Manager and/or City Council.

Commissioning Phase

Public art selection process (including call to artists, first round selection, and proposal phase if desired) is facilitated by developer or by City on behalf of developer.

Artist contracts with developer or with City on behalf of developer.

The artwork is commissioned by the developer or the City on behalf of the developer.

Approval

Arts and Cultural Board recommends artist selection and artist concept.

City Manager approves artist selection and artist concept.

Manager can refer to Council for information or for approval if deemed necessary.

Project Development Flow Chart

Collection Management

Who Initiates the Idea?	Intake	Staff Review	Arts and Cultural Board	Approval
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Donations

<p>Donations can be proposed by an individual, organization, business or public agency.</p>	<p>Public Art Manager meets with Donor to assess whether proposal meets City criteria for Donation. Public Art Manager informs relevant department head of proposal.</p> <p>Donor makes a formal application, according to Application Requirements outlined in plan.</p>	<p>Applications are reviewed by Public Art Manager and "public art cabinet" in regard to appropriateness and technical criteria listed in Public Art Master Plan.</p> <p>Public Art Manager collects public input, either at ACB meeting or through other means.</p>	<p>Arts and Cultural Board reviews proposal and staff reports, using Criteria for Aesthetic Review listed in Public Art Master Plan, and makes recommendation.</p>	<p>Public Art Manager prepares report and recommendation for approval by City Manager and/or City Council.</p> <p>Department responsible for site where artwork would be located can also submit report and recommendation.</p> <p>City Manager approves donation.</p> <p>Manager can refer to Council for information or for approval if deemed necessary.</p>
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Relocation, Removal, Deaccession

<p>Relocation, removal, deaccession can be proposed by Public Art Manager, the department responsible for the site where artwork is located, or a public petition.</p>	<p>Relocations, removals, deaccessions must be initiated through an application.</p>	<p>Public Art Manager informs stakeholders and collects input.</p> <p>Public Art Manager submits report covering information outlined in Public Art Master Plan and submits a recommendation regarding appropriateness of relocation, removal or deaccession, as well as a recommendation for disposing of the artwork if it is to be deaccessioned.</p>	<p>Arts and Cultural Board reviews proposal and staff reports, using Conditions for Relocation, Removal or Deaccession listed in Public Art Master Plan, and makes recommendation.</p>	<p>Public Art Manager prepares report and recommendation for approval by City Manager and/or City Council.</p> <p>Department responsible for site where artwork would be located can also submit report and recommendation.</p> <p>City Manager approves relocation, removal or deaccession.</p> <p>Manager can refer to Council for information or for approval if deemed necessary.</p>
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