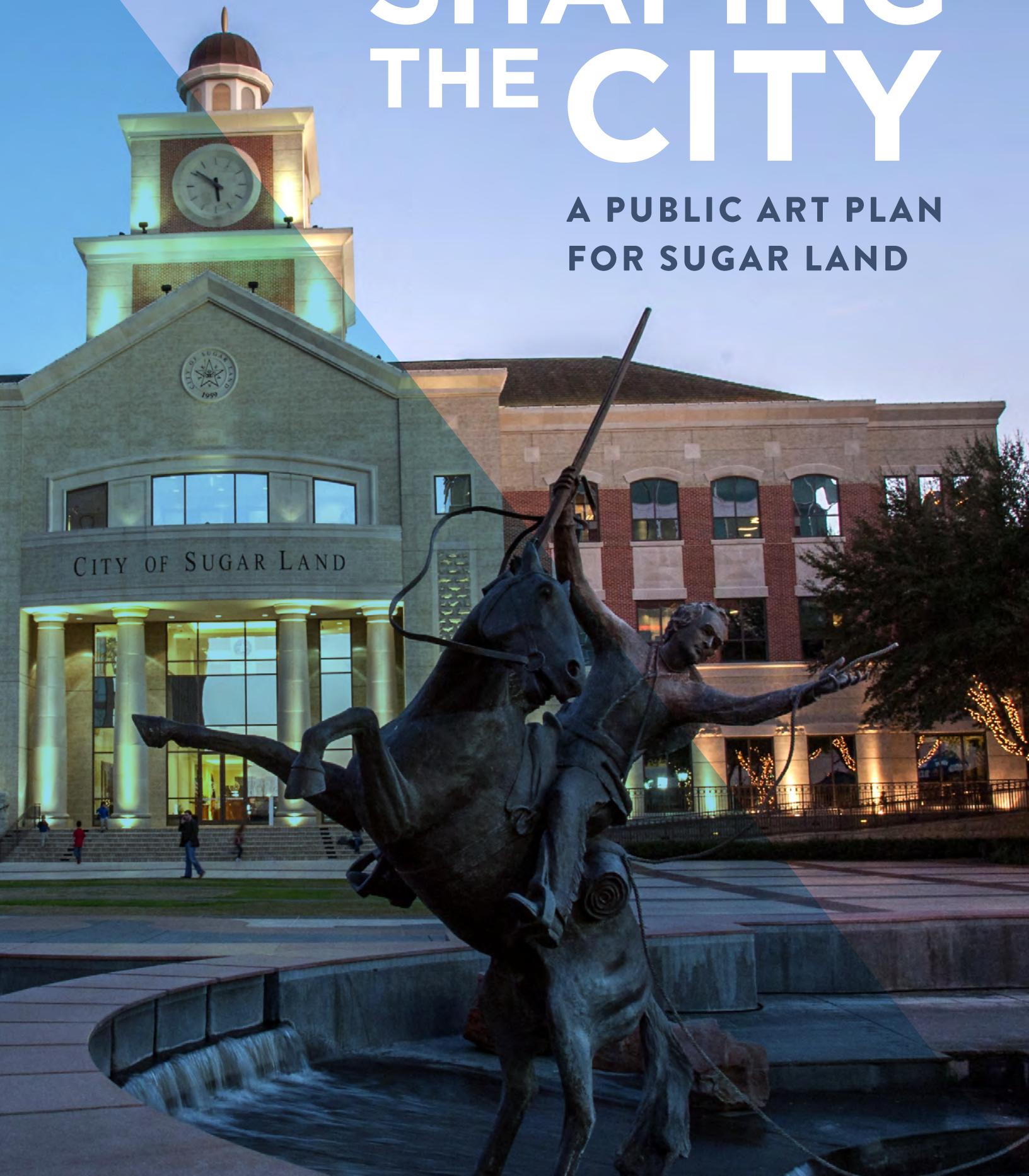


# SHAPING THE CITY

A PUBLIC ART PLAN  
FOR SUGAR LAND



cover image credit: Bob Pack, *Father of Texas*, Sugar Land Town Square Plaza.

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**A PUBLIC ART PLAN  
FOR SUGAR LAND**



Submitted to the  
City of Sugar Land City Council  
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# TABLE OF CONTENTS

<b>INTRODUCTION</b>	<b>6</b>
<b>PROJECTS GUIDE</b>	<b>14</b>
<b>VISION, MISSION, GOALS</b>	<b>15</b>
<b>DIRECTIONS FOR PUBLIC ART IN SUGAR LAND</b>	<b>16</b>
Destination Activity Centers	<b>13</b>
Civic Facilities and Infrastructure	<b>21</b>
<b>PUBLIC ART IN PRIVATE DEVELOPMENT</b>	<b>45</b>
<b>PUBLIC ART IN PLANNING PROJECTS</b>	<b>50</b>
<b>IMPLEMENTATION GUIDE</b>	<b>52</b>
<b>PLANNING FOR PUBLIC ART</b>	<b>54</b>
Annual Work Plans	<b>54</b>
Project Plans	<b>54</b>
<b>PROCESSES FOR DEVELOPING PROJECTS</b>	<b>55</b>
Civic Projects: Integration with CIP Projects	<b>55</b>
Civic Projects: Retrofits	<b>58</b>
Destination Activity Center Projects	<b>59</b>
Temporary Exhibitions	<b>60</b>
Working with Developers and Community Associations	<b>64</b>
<b>POLICIES AND PROCEDURES</b>	<b>66</b>
New Commissions	<b>66</b>
Temporary Exhibitions	<b>67</b>
Acquisitions	<b>68</b>
Loans	<b>69</b>
Donations and Memorials	<b>70</b>
De-accessioning	<b>71</b>

<b>TOOLS AND RESOURCES</b>	<b>73</b>
Artist Selection Processes	73
Funding	77
Staffing	81
Maintenance and Conservation	82
Communications, Education and Marketing	83
<b>ROLES AND RESPONSIBILITIES</b>	<b>85</b>
Mayor and City Council	85
City Management	86
Cultural Arts Manager	86
PARCS Advisory Board	87
Selection Panels	87
<b>DEFINITIONS</b>	<b>88</b>
<b>APPENDICES</b>	<b>92</b>
<b>1. GUIDELINES FOR DONATIONS</b>	<b>92</b>
<b>2. GUIDELINES FOR PUBLIC ART IN PRIVATE DEVELOPMENT</b>	<b>98</b>
<b>3. PUBLIC ENGAGEMENT FINDINGS</b>	<b>102</b>
<b>4. SURVEY FINDINGS</b>	<b>108</b>
<b>RECOMMENDED PROJECTS</b>	<b>112</b>
<b>ACKNOWLEDGEMENTS</b>	<b>114</b>

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# INTRODUCTION



Sugar Land looks forward to the day when arts and culture is one of its best-known characteristics, and public art is a key feature of that vision.

This plan will help the City take its next step to establishing processes and building partnerships necessary for public art to thrive, and for implementing a new generation of public artworks that will capture the public’s imagination, reinforce Sugar Land’s commitments to public spaces, and strengthen public support for continued investments in the arts.

Sugar Land is a city with a unique history and a promising future as a regional center in the Houston metropolitan area.

Over the past 190 years, the area has evolved from a plantation to an agricultural company town to a collection of master-planned communities to a dynamic city in its own right, with a remarkably diverse population.

Sugar Land recognizes that City support of arts and culture is important to providing for the type of place that its residents, businesses and visitors seek, and to securing its future in a competitive economic development environment. This public art plan, and the projects that it will inspire, are one of the key strategies that Sugar Land is taking to follow up on a broader set of arts and culture recommendations made in its *Vision 2025 Comprehensive Plan* (2012) and its *Cultural Arts Strategic Plan and Implementation Guide* (2014), as well as other visioning documents.

This public art plan provides background for Sugar Land’s public art initiative, outlines community priorities, and identifies key opportunities. For the foreseeable future, the plan recommends a focus on artworks related to the city’s destination activity centers, civic infrastructure projects like parks and thoroughfares, and temporary exhibitions of artwork throughout the City. It also outlines how Sugar Land can establish collaborative processes with developers and community associations to promote public art.

Image left: Historic Sugar Land.





City Hall, Town Center.

## SUGAR LAND TODAY

Sugar Land's history reaches back to the earliest days of Texas' colonization, from its early history as a sugar plantation, to its emergence in recent decades into one of the Houston area's premier planned communities. All of these aspects of Sugar Land's history play a prominent role in the visual landscape – from the iconic structures of the Imperial refinery to the repurposed buildings of the Central Prison Farm to the civic features incorporated into developments such as First Colony, Telfair and Imperial.

As Sugar Land matures, it is focusing squarely on strategies for strengthening its role as a destination for visitors and a location of choice for businesses and residents. To that end, it has built a walkable mixed-use Town Center<sup>1</sup>, a baseball stadium and a performing arts center. It has also added a branch of the Houston Museum of Natural Science and the Fort Bend Children's Discovery Center, a regional children's museum. All of these projects were undertaken in partnership with the private sector.

At the same time, the City is focusing on making sure its public facilities and infrastructure are meeting the needs of Sugar Land's growing residential and business community. The City is expanding its park and greenway systems, upgrading its storm water management system, and building infrastructure to

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1. For the purposes of this plan, "Town Center" means the area between U.S.59, Lexington Blvd., Sweetwater Blvd., and Highway 6.



provide drinking water and promote the use of recycled water.

Over the years, Sugar Land's population has grown through annexation and development to more than 87,000 people. It is remarkably diverse, with more than a third of its residents of Asian background. Though its population is aging, the City is working to attract young residents and families interested in living in small cities within larger regions. Sugar Land has a strong business base, including oil companies that work all over the world, whose employees contribute to the community's cosmopolitan nature.

All of these factors provide a fertile ground for Sugar Land's strategic priority to expand the arts and culture offerings available to visitors and residents.

## SETTING THE STAGE FOR PUBLIC ART

This is an opportune moment for the City of Sugar Land to launch a comprehensive public art program. The City, with its own resources and through partnerships, has been making steady progress on expanding its support of arts and culture activities.

- Sugar Land is changing and growing, with major destination projects, City infrastructure investments and redevelopment all in the works.
- The *Vision 2025 Guiding Principles* (2009) set the stage by recommending a goal of "Attractive, well-designed and well-maintained public buildings, streetscapes incorporating gateways, public spaces and public art throughout the city."
- The Bernar Vernet exhibition in Oyster Creek Park (2011) demonstrated that Sugar Land residents would enjoy art exhibitions in the community.
- The Sugar Land Legacy Foundation has donated numerous statues, further demonstrating community support for art in public places.
- The *Cultural Arts Strategic Plan and Implementation Guide* (2014) reinforced the recommendation to "enliven Sugar Land's public spaces through public art."
- Following on the *Cultural Arts Strategic Plan*, the City created the Parks, Art, Recreation, Culture, and Streetscapes (PARCS) Advisory Board by expanding the duties of an existing advisory board to include advising on arts and culture activities (2014).
- Following on the *Cultural Arts Strategic Plan*, the City hired a Cultural Arts Manager, now based in the Office of Economic Development.
- Following on the *Cultural Arts Strategic Plan*, the City has commissioned this public art plan.
- Public art is currently being considered for new public projects. The City needs a process to ensure the success of these projects.

"Public art should be beautiful and meaningful, incorporating some of the city's heritage."



Chalk art at Sugar Land Cultural Kite Festival.

## PLANNING PROCESS

The City commissioned this public art plan to establish goals and a framework for the rational development of a public art program, as recommended in its Cultural Arts Strategic Plan. This plan is the culmination of a study undertaken by Todd Bressi, in collaboration with Meridith McKinley of Via Partnership. Its recommendations are based on research, interviews, site visits, focus groups and public meetings in Sugar Land, as well as a regional survey of public art initiatives and public art program best practices.

The research phase involved an exploration of the City's planning documents, capital program and funding resources, benchmarking of public art approaches in cities similarly situated to Sugar Land, and interviews with leaders of visual arts organizations in the city. The engagement phase involved stakeholder interviews, an online survey, an artist roundtable and a workshop that was open to the public, and several interim presentations to the PARCS Advisory Board.

Imagine Art Here! workshop.



## Research and Engagement Findings

The research and engagement processes led to the following key findings:

- Sugar Land has emerged as a top-tier regional city in the Houston metropolitan area and is focused on sustaining that role through business development, attracting visitors and maintaining desirable neighborhoods.
- Public art can play three mutually supportive roles in Sugar Land: contribute to the City's efforts to generate tourism, advance public and private efforts to beautify the city, and anchor public gathering places throughout the city.
- Sugar Land's clearest public art opportunities are related to major civic and commercial destinations within the city, such as its Town Center and the Imperial redevelopment; a cluster of arts, events and park facilities near the Brazos River and the Telfair district; and civic investments such as parks, greenways and thoroughfares.
- Survey respondents said their strongest impression of Sugar Land is that it is diverse and multicultural.
- Survey respondents said they were most interested in public art that reflects its history.
- Survey respondents expressed a strong desire for art that beautifies the city and has a place-making quality.
- Workshop participants expressed an interest in public art that reflects history, as well as artworks related to the City's infrastructure and temporary exhibitions.
- A large majority of Town Hall participants supported the idea of City funding for public art incorporated into public spaces and infrastructure, and providing incentives for developers to include public art in their projects.
- Sugar Land has a range of potential funding streams for public art, including sales-tax funds, tax-increment funds, Hotel Occupancy Tax funds and tax abatements.
- There has been modest private sector investment in public art; generally, private support follows public leadership.
- The City's Capital Donations Policy does not include numerous provisions that would typically be found in a robust policy for the acceptance of artworks and memorials – such as aesthetic, siting, technical and, for memorials, subject matter criteria.
- Sugar Land City agencies are willing to incorporate public art in their projects but do not have clear processes for doing so.



## KEY STEPS FOR SUGAR LAND

The public art plan's recommendations build on the recommendations of the *Cultural Arts Strategic Plan*, while providing focus, depth and strategic direction. The recommendations also were crafted to address Sugar Land's issues, opportunities and priorities, as surfaced in the research and engagement phase of the planning process. In addition, the recommendations reflect current standards and best practices in the field of public art and urban planning.

- Create flexible pools of funding for City-initiated public art projects, rather than a project-based percent-for-art approach. This funding should be available for costs related to both public art in capital projects and temporary exhibitions.
- Focus on near-term opportunities at the performing arts center, festival site, greenways and airport.
- Collaborate with City agencies in master planning, preliminary engineering and design processes to explore public art opportunities in future park, transportation and other projects.
- Provide seed funding for City public art projects from funds generated by sales taxes and hotel taxes.
- Establish partnerships with cultural institutions and galleries from the region and beyond to support temporary public art exhibitions.
- Provide guidelines and funding incentives for developers and community associations who would like to include public art in their projects.
- Create selection panels that will advise the PARCS Advisory Board on specific artistic decisions, such as commissions, acquisitions, artist selections and de-accession.
- Revise the Capital Donations Policy to provide more specific guidance for public art and memorials.

“Public art should strive to represent all cultures without emphasizing any particular culture. With our diverse cultural background trying to emphasize one over the other would be viewed as playing favorites.”

## SUGAR LAND'S OPPORTUNITY

Sugar Land's consistent vision and leadership over the last decade has allowed the City to lay the groundwork for a public art initiative that will distinguish Sugar Land.

To that foundation, this plan adds specific guidance for projects, programs, policies and procedures that can build an initiative that will advance the City's goals and in which residents can take pride.

Throughout its recent history, Sugar Land has demanded excellence in the design and construction of its built environment, in both private development and City projects alike. Public art should be considered in a similar way, as an endeavor that adds to the quality, distinctiveness and uniqueness of the city. With continued vision and leadership, public art can one day be one of the defining features of the city.



Cullinan Park.

# PROJECTS GUIDE



## **VISION**

Public art will beautify Sugar Land, strengthen community gathering places and build the city's reputation as an arts and culture destination.

## **MISSION**

Sugar Land's Public Art Program will:

- Collaborate with City departments to commission new artworks,
- Organize and/or facilitate temporary exhibitions of artworks in public spaces,
- Collaborate with developers and homeowners associations to commission new artworks,
- Oversee the review process for donations of artworks and memorials,
- Promote a deeper understanding of public art, and
- Establish strategic relationships with regional arts organizations.

## **GOALS FOR PUBLIC ART**

Public art in Sugar Land will:

- Create memorable, meaningful places that are focal points for civic and community life,
- Anchor activity centers,
- Create whimsy and delight in everyday places,
- Enhance the appearance of infrastructure,
- Enhance the appearance of civic facilities, and
- Reflect Sugar Land's history and heritage.

## DIRECTIONS FOR THE PUBLIC ART PROGRAM

There are two categories of projects that are most meaningful to Sugar Land and that should be the priority for the Public Art Program's resources:

- Destination Activity Center Projects
- Civic Infrastructure Projects (Parks, Transportation, Water)

In both of these categories, there are several types of projects:

- Exhibitions and Temporary Projects
- Immediate and Long-Term Projects

In addition, the City's cultural arts staff should advocate for and facilitate the consideration and inclusion of public art more broadly in planning and development. This includes master plans for City infrastructure and facilities, master-planned development, commercial and mixed-use development, and community improvement projects.

### Destination Activity Centers

Sugar Land's economic development and tourism strategies are oriented towards the development and promotion of "Destination Activity Centers" and facilities.

This idea emerged a decade ago from a visioning task force charged with identifying how Sugar Land could retain its competitive edge, and reinforced through numerous planning and economic development strategies. These locations include community focal points and destination areas such as Town Center, the Imperial area (Ballpark District and Refinery District), the Smart Financial Centre at Sugar Land and the Brazos River Park and Festival Site.

Each Destination Activity Center is planned to include a variety of unique features, public open spaces where people can gather for community events, and pedestrian friendly environments. All of these locations should be considered priorities for public art. As people visit these important activity areas throughout Sugar Land, they should encounter significant artworks, so that over time, public art will become associated with Sugar Land's identity and be an integral aspect of people's experience of the city.

An example of this idea is *Father of Texas*, the sculpture of Stephen F. Austin, which is the focal point of Town Square Plaza. It is the most recognizable sculpture in Sugar Land and an icon for the city. Over time, artworks of this magnitude and level of memorability should be located at each Destination Activity Center. The themes of the artworks could vary from place to place, embracing history when appropriate, or reflecting contemporary regional artists in other cases.

Some Destination Activity Center projects would be built and owned by the City, others by private developers, and others through partnerships with private operators. This may require a variety of approaches relative to funding, commissioning and owning artworks.

"I absolutely love public art because it can really transform a space and create an experience."



Bernar Venet, *Three Indeterminate Lines*, 2007, exhibited in Oyster Creek Park.





Conceptual design for trailheads in First Colony. Graphic by TBG Partners.

### Civic Facilities and Infrastructure Projects

The City of Sugar Land builds and manages several types of facilities and infrastructure for the benefit of the community – parks, recreation and trail facilities; streets and thoroughfares; systems for drinking water, water treatment, storm water management and recycled water; and public safety facilities. It also owns a regional airport.

The City should carefully evaluate the possibility of incorporating public art into the facilities and infrastructure it builds, as well as adding public art to facilities and infrastructure that are already in use. This will help Sugar Land achieve one of its goals for public art – helping to make the city a more attractive and satisfying place to live – because these civic features are part of people’s experience of the city. In addition, public art can strengthen people’s attachment to the city, by making Sugar Land overall a more distinctive place. Finally, private entities will be much more willing to make commitments to public art themselves if they see the City doing so.

## Temporary Exhibitions

In both categories above, Sugar Land should consider both permanent commissions and temporary exhibitions.

Temporary exhibitions can play an important role in helping Sugar Land achieve its vision for public art. Short-term displays of public art can provide people with additional reasons to visit Sugar Land or stay there longer, and they can contribute to an ever-changing, creative feel that reinforces Sugar Land's identity as a distinctive, desirable place to live.

Temporary exhibitions can involve either artworks commissioned especially for a site or artworks that are borrowed from artists, galleries or cultural organizations with a thought to their appropriateness for a site. Temporary exhibitions should be organized according to the processes outlined in the Implementation Guide.<sup>1</sup>


Exhibitions will usually require a collaborative approach between the City and private entities. Many of the locations that are appropriate for temporary public art displays are owned and managed by private entities. Funding is likely to come from a combination of City and private funds. For each exhibition, the Public Art Program should develop a Project Plan that outlines how the exhibition will be organized, funded and promoted.

## Immediate and Long-Term Opportunities

In both categories above, this plan identifies both immediate and long-term opportunities.

Immediate opportunities are public art proposals related to projects that are in process now, or are related to a special upcoming event. If public art is not considered now, the opportunity may be more expensive to pursue in the future or lost altogether.

Long-term opportunities are related to projects that are planned for future years or which could be implemented any time in the future when resources are available.



“For me,  
public art  
is how  
I remember  
cities.”

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1. Exhibitions of fine arts that are not created as public art (such as prints, textiles, ceramics, paintings) could also be organized by the City's Cultural Arts Program in public buildings, but would not be covered by the policies and procedures in this plan.

## DESTINATION ACTIVITY CENTER PROJECTS

### Overall Goals for Projects in Destination Activity Centers

- Reinforce Sugar Land’s role as a regional destination,
- Support the goal of creating a sense of place and a positive image and reputation for each Destination Activity Center, and
- Provide opportunities for signature artworks that convey Sugar Land’s identity as a progressive, well-planned city.

### Immediate Opportunities

Smart Financial Centre: Plaza

Festival Site Overlook

Smart Financial Centre: Interior Walls

### Long-Term Opportunities

Town Center / Town Square / City Walk

Imperial Redevelopment: Signature Artwork

Imperial Redevelopment: Temporary Exhibitions

Sugar Land Auditorium

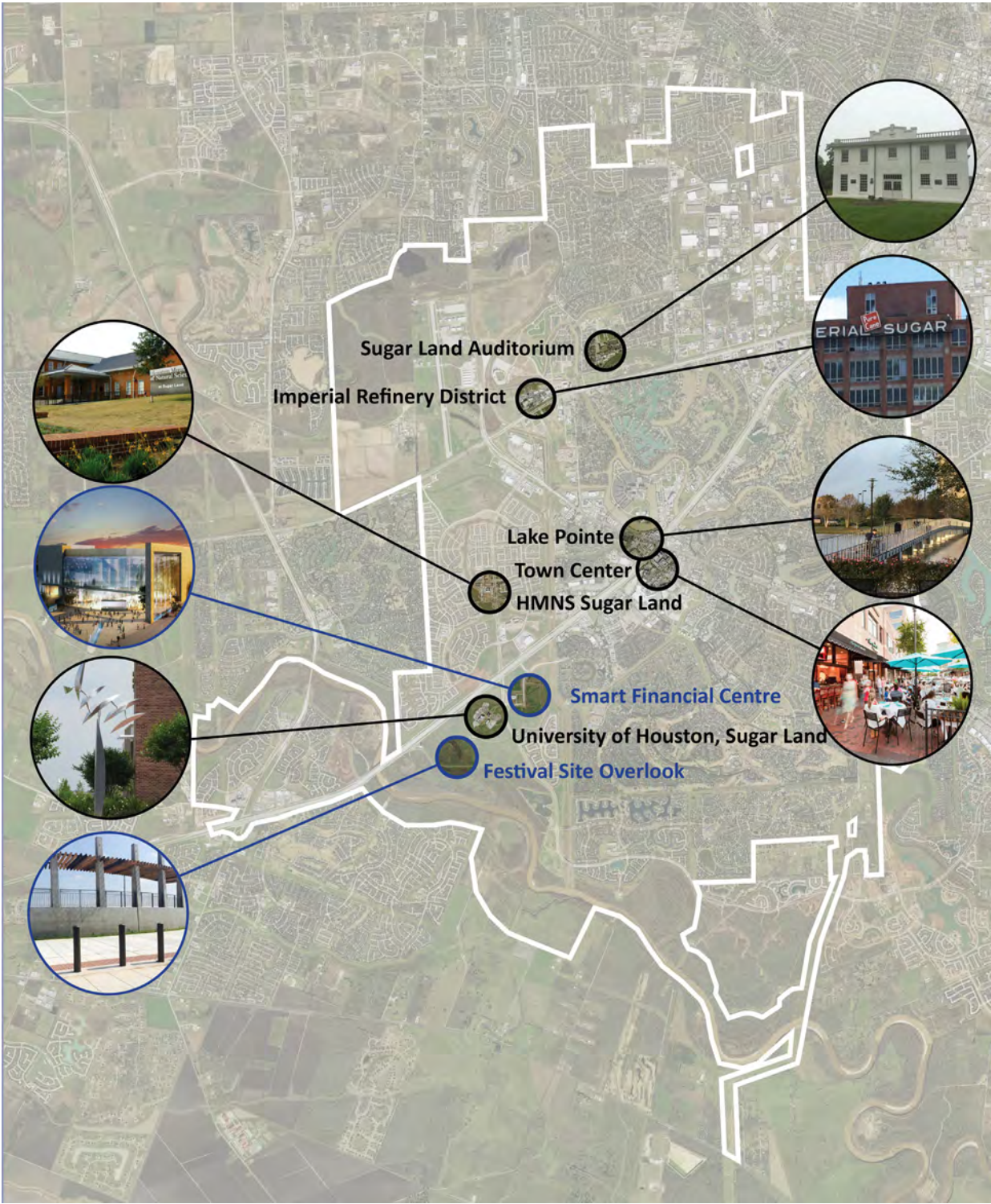
Houston Museum of Natural Science at Sugar Land

University of Houston at Sugar Land

Lake Pointe Town Center

Events





Key destinations recommended for public art.  
 Blue indicates immediate opportunities; black indicates future opportunities.

## Destination Activity Center Immediate Opportunities

The following opportunities are related to projects that are currently underway and should be acted upon in the near future.

### Smart Financial Centre: Plaza

#### Location

The Smart Financial Centre, the City's performing arts center, will be Sugar Land's newest Destination Activity Center and one of its most important investments. The 6,300-seat concert hall and theatre is under construction and scheduled to begin programming in January, 2017.

#### Opportunity

The Centre fronts onto a 2.88-acre formal plaza that will serve as forecourt to the building as well as space that can be programmed on its own. This can be a key location for a rotating sculpture exhibition and, ultimately, a permanent sculpture. Areas adjacent to the plaza, such as the intersection of Lexington Blvd. and Lexington Blvd., are also ideal locations for a signature permanent sculpture.

In the short run, Sugar Land should seek to exhibit sculptures borrowed from an art institution or gallery in Houston. In the long run, Sugar Land should commission or acquire a signature sculpture for the plaza.

#### Goals

Display signature artworks that:

- Relate in form and scale to the space of the plaza and the architecture of the building,
- Convey Sugar Land's forward-looking attitude,
- Make the plaza a destination for seeing art and spending time, and
- Reinforce the connection between public art and Sugar Land's most important destinations.

#### Budget and Timing

\$50,000 for the first group of temporary artworks, including site preparation, transportation, maintenance and insurance. The preparation of the site (planning, foundation, pad, lighting) should be incorporated into the plaza construction budget. Project development should begin immediately to coordinate with building construction schedule.

\$250,000 – \$500,000 for a permanent sculptural artwork.





## **Festival Site Overlook**

### **Opportunity**

Sugar Land’s festival site will be a location for large outdoor events and gatherings. On one side of the festival site, there is a sloped ellipse that provides an overlook and connection to the Brazos River Park. At the top of the overlook is a retaining wall and colonnade, which would be highly suitable for an applied artwork, in a material such as mosaic or ceramic tile.

### **Goals**

Create an artwork that:

- Relates to the landscape and the architectural element,
- Makes the overlook and its terrace a destination in and of itself, and
- Reinforces the connection between public art and Sugar Land’s most important destinations.

### **Budget and Timing**

\$200,000. The retaining wall is complete, so the artwork could be added at any time.

Potential site for public art at the Festival Site Overlook.





Smart Financial Centre foyer.

## Smart Financial Centre: Interior Walls

### Opportunity

Inside the Smart Financial Centre there are full- and partial-height walls on the first level and suite concourse where an expansive, mural-like artwork could be placed. The artwork would be visible not only to ticketed patrons, but also people outside looking into the building through its glass wall. The artwork could be an icon for the Centre, as well as Sugar Land.

### Goals

Create a signature artwork that:

- Expresses the identity of the Smart Financial Centre and Sugar Land,
- Conveys Sugar Land's forward-looking attitude,
- Makes the Smart Financial Centre a destination in and of itself, and
- Reinforces the connection between public art and Sugar Land's most important destinations.

### Budget and Timing

\$75,000. Based on preliminary estimates, there is approximately 2,500 s.f. of wall space to work with. Project development should begin immediately to coordinate with building construction schedule. No funds have been set aside for public art in the project budget.

This is a key opportunity for a donated artwork, through the Sugar Land Legacy Foundation or the Sugar Land Cultural Arts Foundation.

## Destination Activity Center Long-Term Opportunities

The following opportunities should be pursued in a timely manner, as the related project schedules require or as opportunities arise.

### Town Center / Town Square

#### Location

Town Center and Town Square are the civic heart of Sugar Land and a major retail, entertainment, hotel/ conference and residential destination; together, they comprise several square blocks of pedestrian-oriented mixed-use development. The area is anchored by Sugar Land City Hall and Town Square Plaza, which features a fountain, sculptures and an interpretive historical project.

#### Opportunity

Consideration should be given to temporary rather than permanent sculpture displays. Temporary artworks will provide a counterpoint to the iconic sculptural work in the plaza, contributing to the rhythm of change in Town Center.

For Town Square Plaza proper, permanent artworks should not be considered, either as commissions or donations, because of the presence of *The Father of Texas* and the high use, high visibility and civic importance of the site.



Town Center / Town Square.

#### Goals

Display artworks that:

- Distinguish Town Center from adjacent areas of the city,
- Relate in form and scale to the urban, pedestrian environment of Town Square,
- Contribute to the atmosphere of walking around Town Square,
- Diversify the public art experiences available in Town Square,
- Contribute to Sugar Land's reputation as a destination for seeing art, and
- Reflect the highest standards in selecting artworks, reflecting the high use, high visibility and civic importance of this site.

#### Budget

The budget will depend on the format that is followed.

#### Implementation Notes

An exhibition in Town Center could be organized, managed and marketed in conjunction with an exhibition in Lake Pointe.



City Hall atrium.

## **City Hall Atrium**

### **Opportunity**

City Hall is the symbolic center of Sugar Land and a major focal point of Town Center. The classical architecture became an instant landmark for the City and an expression of the City's vision for growth and tradition.

The main entrance from Town Square Plaza opens into a bright, two-story atrium. A hanging sculpture could be installed in the atrium and take advantage of the dramatic civic space. A light, airy, colorful sculpture here could speak to Sugar Land's future vision and become an iconic artwork within one of the city's most iconic buildings.

### **Goals**

Create an artwork that:

- Relates to the architectural space, materials, color and light of the atrium,
- Becomes a public art icon for the city, befitting the stature of City Hall, and
- Conveys Sugar Land's forward-looking attitude.

### **Budget**

Estimate \$200,000.

Because of the prominent location of this artwork, this is a key opportunity for an artwork whose cost is covered, at least in part, by broad-based community fundraising. However, decisions about artist selection and concept approval should be made through the processes outlined in this plan, independently of any funder.

### **Timing**

The project should occur when funding becomes available. The project development and dedication might be timed to coincide with an important commemorative event, such as the City's 60th anniversary in 2020.



## Imperial Redevelopment: Signature Artwork

### Opportunity

Imperial's Market District, which will be located with the Imperial Sugar Company's historic factory and industrial area, would be a key location for a signature artwork that reflects on Sugar Land's history, perhaps related to the planned industrial development of the city. This project could serve as a complement to the *Father of Texas* sculpture in Town Square Plaza, which refers to the earlier settlement of Sugar Land. The central green could be an appropriate setting for this artwork.

### Goals

Create an artwork that:

- Expresses the history of the Imperial Sugar Company facilities,
- Anchors a publically-accessible gathering place or activity area in the mixed-use area of the Imperial redevelopment,
- Reinforces the connection between public art and Sugar Land's most important destinations, and
- Serves as a balancing piece, in the public's mind and eye, to the *Father of Texas* sculpture in Town Square.

### Budget

Estimate a minimum budget of \$250,000 for a project of the stature sought for this site. At the very least, a space should be reserved for a future artwork. Seek an artwork that is contributed by the developer, or allocate Sugar Land 4B, Tax-Increment Reinvestment Zone or Hotel Occupancy Tax funds.

### Timing

Timing is dependent on Imperial's site development plan, development schedule and availability of funding.

### Ownership

If the artwork is funded with City funds or donated to the City, then the City should own the artwork and obtain a long-term lease for its siting.



Historic Imperial factory.

### IMPERIAL REDEVELOPMENT

*Imperial is a major, mixed-use redevelopment of more than a square mile on the western edge of the city, including the former Imperial refinery buildings as well as outlying lands once used to raise sugar cane. The Imperial refinery is central to Sugar Land's historic identity, and much of the historic industrial complex will be preserved.*

*The "Ballpark District" is already a popular attraction, anchored by Constellation Field, home to the Sugar Land Skeeters baseball team and a venue for other large events.*

*The "Market District" will be built within the historic factory and industrial area. This mixed-use center will include an exhibition space for the Sugar Land Heritage Museum and a facility for the Fort Bend Children's Discovery Center. Early sketches of the mixed-use center indicate a central green in the vicinity of the exhibition space and museum. The developer is planning a series of "ghost sign" murals that evoke the history of the Imperial Sugar Company.*

*In addition, extensive residential and office districts will be built.*

*Recommendations for a signature artwork and temporary exhibitions follow in this section of the plan, and recommendations for artwork integrated into infrastructure and civic spaces follow in the "private development" section of this plan.*



Sugar Land Food & Wine Affair at Imperial.

## **Imperial Redevelopment: Temporary Exhibitions**

### **Opportunity**

The areas of Imperial that will receive the most visitor traffic (Ballpark District, Refinery District, Skeeter Trail), particularly locations where open space relates to Oyster Creek, the history museum or the children’s museum, would be appropriate sites for temporary art exhibitions.

### **Goals**

Organize temporary exhibitions with artworks that:

- Relate in form and scale to the available spaces — civic spaces, pedestrian areas, trail connections to Oyster Creek,
- Relate to mission of institutions located in Imperial (history, children’s exploration, sports),
- Contribute to Sugar Land’s reputation as a destination for seeing art.

### **Budget**

The budget will depend on the format that is followed.



## **Sugar Land Auditorium**

### **Opportunity**

The Sugar Land Auditorium is one of the city's most important historic assets, the last remaining public building of the company-owned town of Sugar Land. It is also a living component of Sugar Land's arts, culture and education community. The Auditorium is adjacent to Lakeview Elementary and a residential neighborhood known as "the Hill," and its front lawn connects across First Street to Lonnie Green Park, a small City park along Oyster Creek. The Auditorium is managed by the Sugar Land Cultural Arts Foundation.

The Auditorium grounds are a potential location for a temporary or permanent artwork that celebrates the intersection of art, culture and history in the Sugar Land. An artwork here could be commissioned, loaned or donated.

### **Goals**

Create an artwork that:

- Supports the community arts, culture and education mission of the Sugar Land Auditorium,
- Reflects Sugar Land's history as a planned industrial community and company town, and
- Reinforces the connection between public art and Sugar Land's most important destinations.

### **Budget**

Estimate \$100,000.

This is not a priority for City funds, but if City funds are used, the project should be developed as a partnership with private funders.

This is also a key opportunity for a donated artwork, through the Sugar Land Legacy Foundation or the Sugar Land Cultural Arts Foundation.

### **Timing**

The project should occur when stakeholders agree that it is time to exhibit an artwork in this location and when funding is available.

### **Ownership**

If the artwork is funded with City funds or donated to the City, then the City should own the artwork and obtain a long-term lease for its siting.



Sugar Land Auditorium.





Main entrance Houston Museum of Natural Science, Sugar Land.  
Photo courtesy HMNS.

## **Houston Museum of Natural Science at Sugar Land**

### **Opportunity**

The Houston Museum of Natural Science at Sugar Land opened six years ago. The facility consists of permanent and travelling exhibits, some of which involve art; it also provides space for the exhibition of local art that is unrelated to the Museum's themes. The Museum occupies the former "Main Unit" of the Central State Prison Farm in Sugar Land.

The Museum has a plaza in front of its main entrance. This would be a key location for a signature artwork. The Museum would like to explore collaboration between art and science.

The site comes under the design review of the Telfair Community Association. There are no City capital improvements planned for the area.

### **Goals**

Create an artwork that:

- Supports the educational mission of the HMNS,
- Considers the history of the HMNS facility as a prison site,
- Creates a public focal point and gathering place in front of the HMNS, appropriate to its location within Telfair, and
- Reinforces the connection between public art and Sugar Land's most important destinations.

### **Budget and Timing**

Estimate \$150,000. This is a key opportunity for a donated artwork through the Sugar Land Legacy Foundation. Alternatively, allocate Sugar Land 4B, Tax-Increment Reinvestment Zone or Hotel Occupancy Tax funds.

### **Timing**

The project should occur when stakeholders agree that it is time to commission an artwork for this location.

### **Ownership**

If the artwork is funded with City funds or donated to the City, then the City should own the artwork and obtain a long-term lease for its siting.

## University of Houston at Sugar Land

### Opportunity

The University of Houston has a satellite campus in Sugar Land. At its main campus in Houston, the university operates a vigorous “percent for art” program with a collection of many works from nationally and internationally significant artists. There are currently two sculptures on the campus and several two-dimensional artworks inside buildings.

The City should encourage the University to include public art in any new facilities that it builds in Sugar Land, and to consider how any new commissions could be as visible as possible to the general public.

### Goals

Create an artwork that:

- Supports artistic mission of the University of Houston public art program,
- Contributes to the visual environment of the area of the city where the university is located, and
- Reinforces the connection between public art and Sugar Land’s most important destinations.



Rob Ziebell, Liz Ward and Anthony Thompson Shumate, *Brazos Trace*, University of Houston Sugar Land. Photo by Rob Ziebell. Courtesy University of Houston, Sugar Land.



Lake Pointe. Photo by Meridith McKinley.

## **Lake Pointe Town Center**

### **Opportunity**

Lake Pointe Town Center is an urban-village style, mixed-use, planned community covering 190 acres just north of the intersection of U.S. 59 and Highway 6. The shops, office and residences are linked by significant frontage on Oyster Creek and Brooks Lake, walking trails, green spaces and a plaza. Lake Pointe is being developed by Planned Community Development.

The central area of Lake Pointe — on Brooks Lake between the Fluor Drive bridge and the pedestrian bridge linking the retail and hotel/office centers — includes numerous settings that would be possible for the display of outdoor artwork. This would be a highly appropriate area for a temporary exhibition of outdoor sculpture and potentially a permanent artwork one day. Brooks Lake could also be an interesting site for temporary art installations on the water.

### **Goals**

Display artworks that:

- Relate in form and scale to the available spaces (lakeside lawns, plaza), and
- Contribute to Sugar Land's reputation as a destination for seeing art.

### **Budget**

The budget will depend on the format that is followed.

### **Implementation Notes**

An exhibition here could be organized, managed and marketed in conjunction with an exhibition in Town Square.



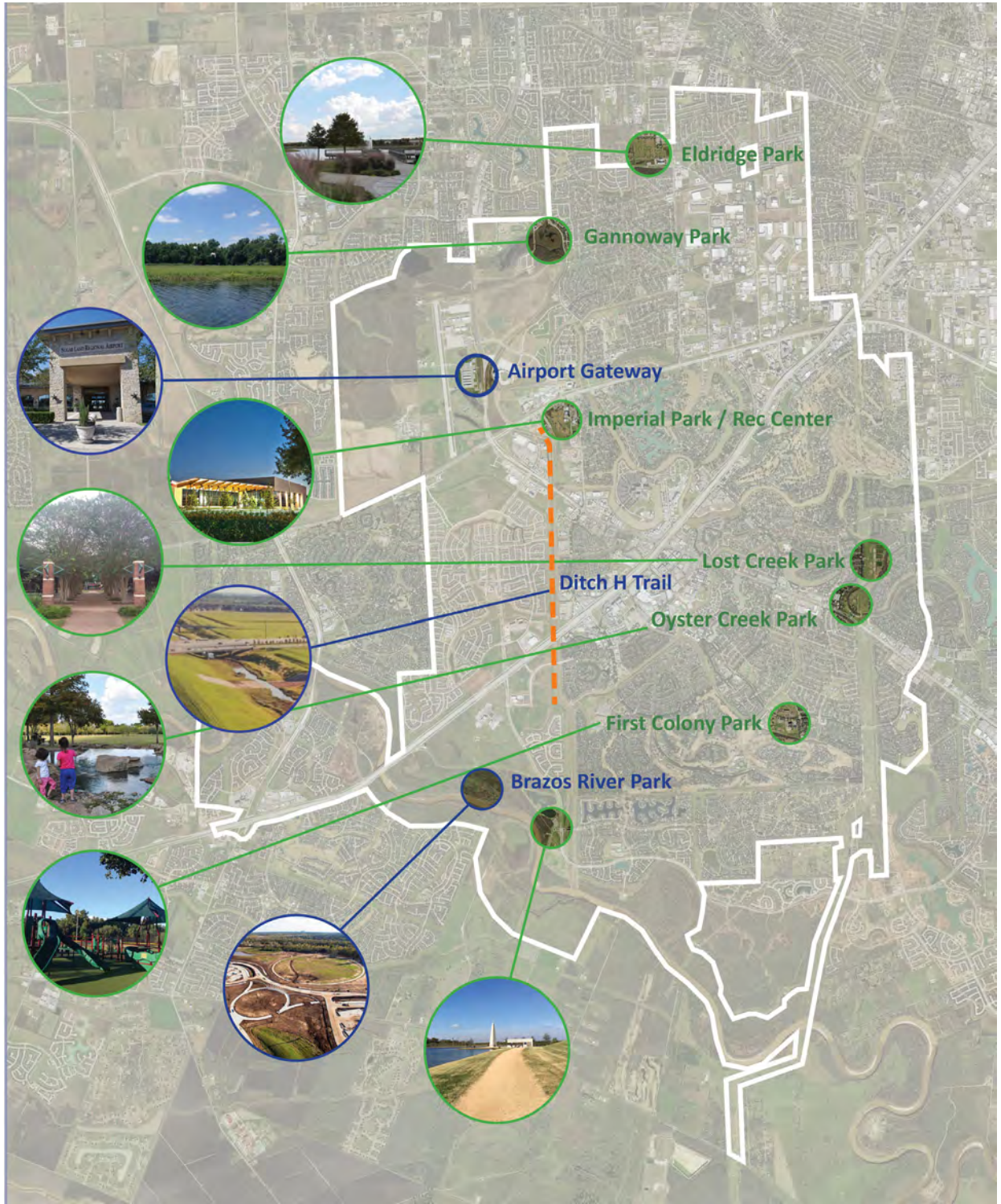


## Events

Sugar Land hosts several major events and festivals, such as The Sugar Land Wine & Food Affair, the Cultural Kite Festival and an Italian film festival. Special events such as these provide a unique opportunity to commission temporary artworks that relates to the themes of the events or festivals. The Public Art Program should collaborate with the sponsoring organizations and City agencies to organize temporary public art projects in conjunction with these activities.

Sugar Land Food & Wine Affair at Town Square Plaza.





Civic Facilities and Infrastructure recommended for public art.  
 Blue indicates immediate opportunities; green indicates future opportunities.

# CIVIC FACILITIES AND INFRASTRUCTURE PROJECTS

## Immediate Opportunities

Brazos River Park  
Ditch H Trail  
Airport Gateway

## Long-Term Opportunities

Gannoway Park  
City Park Retrofits  
Hike-Bike Trails  
Transportation Infrastructure  
Water Infrastructure  
Future Arts Facility

## Immediate Opportunities

The following opportunities are related to projects that are currently underway and should be acted upon immediately.

### Brazos River Park

#### Opportunity<sup>2</sup>

The Brazos River flows through Sugar Land along a nine-mile corridor. The City has acquired approximately 1,200 acres of land along its banks, and ultimately hopes to own almost 3,600 acres for parks, open space and conservation along the corridor.

The Brazos River Park will be developed over many years as a series of sub-parks. The park sites will provide access to trails, recreational areas and the river as well as providing restrooms and picnic facilities, and they will be connected along the corridor by trails and canoe access. The first phase, Memorial Park, opened in 2007, and an overlook, trails and parking opened this year.

The next phase, referred to as the “mid-lake area,” will be located near the Festival Grounds that are under construction. Phase II will include a boathouse, restrooms, shade structures, parking, lighting and trails. It will be designed in FY17 and constructed in FY18.

The boathouse and restroom structures should be evaluated as opportunities for public art once they are designed.

#### Goals

Create an artwork that:

- Enhances the design of Sugar Land’s civic infrastructure,
- Reinforces the identity of the park as a major recreation destination for Sugar Land, and
- Respects the nature of the river environment and its visual character.

#### Artist Selection Process

The artist selection process will depend on the nature of the opportunity.

#### Budget

The budget will depend on the nature of the opportunity. No funds have been set aside for public art in the project budget.

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2. Much of this background information is excerpted from the City’s web site for the park, <https://www.sugarlandtx.gov/facilities/facility/details/Sugar-Land-Memorial-Park-and-Brazos-Rive-6>



Path of the Ditch H Trail.



## **Ditch H Trail**

### **Opportunity**

The Ditch H Trail is an extension of the City’s hike–bike system that will connect Imperial to the Smart Financial Centre and will be the main north–south spine of the citywide network. The design phase is expected to begin in FY16 and construction is expected between 2018 and 2020.

There are opportunities for one or more artworks along the trail. There is a standard–design overhead marker for trail heads, which could easily be adapted by adding a standard, two dimensional element. Also there are occasional trail junctions that are designed as mini-roundabouts; these could be locations for small sculptural objects or artist–designed surface treatments or seating.

### **Goals**

Create artworks that:

- Enhance the design of Sugar Land’s civic infrastructure,
- Enhance the identity of the hike–bike system overall, strengthening people’s understanding of the network and supporting wayfinding,
- Create elements that can be made simply and inserted into standard design elements of trail infrastructure,
- Create elements that provide a standard visual identity for the trail system, while allowing for the differentiation of different trails, corridors or areas of the city, and
- Allow for artists of varied experience in public art to obtain commissions.

### **Budget**

The budget cannot be determined as this point, as it would depend on the exact nature of the opportunity. No funds have been set aside for public art in the project budget. One percent of the overall budget would be \$75,000.

## **Airport Gateway**

### **Opportunity**

Sugar Land’s airport primarily serves private, corporate travellers. The airport expects a surge in business in early 2017, in conjunction with the Super Bowl, which will be held in Houston.

The City should use the occasion of the Super Bowl to acquire, commission or display a gateway artwork at a location at the entrance to the airport, near Highway 6. The sculpture should be placed so it is visible to all airport visitors; this would require modest site preparation in terms of landscaping and lighting. This should be a welcoming gateway sculpture.

The airport management will be a stakeholder to the siting and artist / artwork selection process.

### **Goals**

Acquire or create an artwork that:

- Provides a memorable welcome for visitors to Sugar Land, and a symbol of Sugar Land for all airport users,
- Conveys Sugar Land’s forward-looking attitude, and
- Reinforces the connection between public art and Sugar Land’s most important destinations.

### **Budget**

Estimate \$100,000 for acquiring or commissioning permanent artwork. Additional cost for site preparation (landscaping and lighting).

This is a key donation opportunity, through the Sugar Land Legacy Foundation.

### **Timing**

This should be an immediate project, to be completed before the 2017 Super Bowl.

## **Festival Grounds Overlook**

This project is discussed in the “Destination Activity Center” section of these recommendations.



Sugar Land Regional Airport.



Concept for how Gannoway Park and Imperial storm water detention area can connect to Cullinan Park.  
 Grapic by Asakura Robinson Company.

### Long-Term Opportunities

The following opportunities should be pursued in a timely manner, as the related project schedules require.

#### Gannoway Park

Gannoway Park is a proposed 70-acre community park near the intersection of Voss and Burney Roads along Oyster Creek, adjacent to the existing Surface Water Treatment Plant. The tract is currently owned by the City but undeveloped. The proposed park is in the conceptual stage, with no budget or timetable yet for development.

The master plan for the park, completed in 2008, calls for passive, nature-oriented recreation. The park’s location near several residential neighborhoods and its abundance of natural features could support activities such as hiking, bird watching, fishing and canoeing. The park could also connect to the City’s network of hike and bike trails.

In 2014, the City commissioned a preliminary engineering report that was meant to study environmental issues and costs for improvements such as trails, a nature education facility, playground, board walks, pier and other amenities. Public art should be considered either to enhance these amenities, or as an environmental feature itself, as plans progress.



## City Park Retrofits

Aside from the completion of Brazos River Park and Gannaway Park, Sugar Land’s park system is largely built out. However, there are opportunities to incorporate artwork into the landscapes of many of the existing parks, particularly those designated as “community” parks. Each park has a unique character and presents unique opportunities for permanent and temporary artworks.

Options for new artworks in parks should be explored as a component of the upcoming Parks, Recreation and Open Space Master Plan, which should solicit specific community input into the question of what opportunities there are for incorporating public art into Sugar Land’s parks. Any public art recommendations should be carried into the City’s Capital Improvement Program (CIP).

In addition, larger-scale City parks (such as Eldridge, First Colony, Imperial, Lost Creek, Memorial and Oyster Creek) offer suitable settings for temporary exhibitions of public art. The forthcoming Parks, Recreation and Open Space Master Plan should establish protocols for organizing art exhibitions in park space.

### Opportunities

The following parks should be priorities for “retrofit” projects, based on the nature of the facilities they include and the breadth of the community they serve.

#### *Oyster Creek Park*

Oyster Creek is one of Sugar Land’s signature parks. It features a gently rolling landscape, an amphitheater and access to Oyster Creek. Several artworks are already located there, and a temporary exhibition of Bernar Vernet sculptures was presented in the park. While the park is located on Highway 6, it is secluded from view by the vegetation of the Oyster Creek riparian corridor.

The seclusion of the park and its lawns create numerous settings for permanent artworks and temporary exhibitions.

“There should be public art in all Sugar Land Parks. Priority should be given to parks that do not currently have any public art. All public art projects and especially projects that are located in parks should have an educational outreach component.”



Oyster Creek Park.



Lost Creek Park.



Eldridge Park.



Imperial Recreation Center.

*First Colony Park*

First Colony Park features a small conference center and recreational facilities. The park is highly visible along Austin Parkway. A permanent artwork or temporary exhibition would be appropriate in the lawn space in front of the building.

*Lost Creek, Eldridge Parks*

Lost Creek and Eldridge Parks serve large segments of the Sugar Land community. Each of them is designed with a core of facilities, such as meetings rooms and concessions, surrounded by recreational areas. Permanent artworks or temporary exhibitions could be located at the entrances to these parks.

*Imperial Park Recreation Center*

The Imperial Park Recreation Center includes interior and exterior gathering places that serve the entire Sugar Land community. There was no public art project incorporated into the recreation center when it was built. Consider retrofitting an artwork into the entry atrium or the terrace to the rear of the building. The grounds and terrace adjacent to the recreation center could also be a location for temporary exhibitions.

*Imperial Park*

Imperial Park will be a gateway to the Ditch H Trail. Within the park there is a pathway system with a circular focal point. This could be a location for a public artwork, created in conjunction with the Ditch H Trail, or added at some other time.

**Goals**

Acquire or create artworks that:

- Enhance the design of Sugar Land’s civic spaces,
- Provide opportunities for the display of sculpture in the landscape, and
- Create elements that become signatures for the parks where they are located.

**Budget**

Budgets would depend on the nature of the opportunity. These locations are key opportunities for donations.

## Hike-Bike Trails

### Opportunity

Sugar Land's Pedestrian and Bicycle Master Plan (2013) proposes adding approximately 63 miles of shared-use paths to the network that already exists (much of which traverses homeowners association property); master-planned developments could add more. The plan indicates that approximately 13 miles of new paths, including six bridges, are of the highest priority.

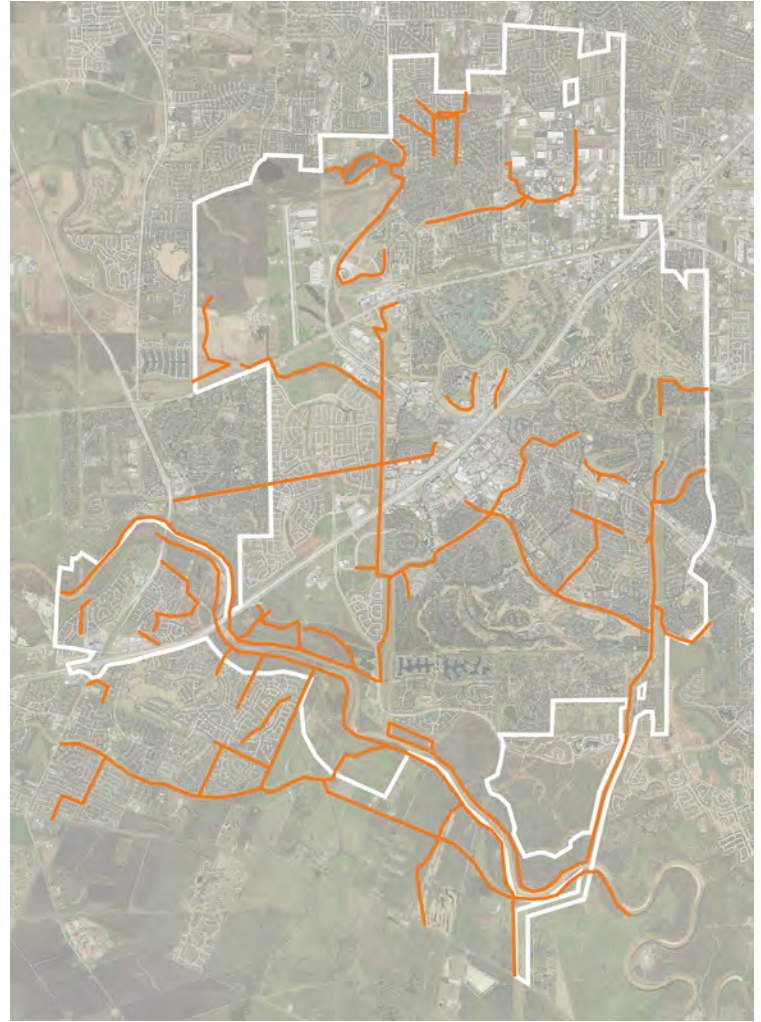
Public art can be a distinguishing feature of Sugar Land's shared-use path network. There are a number of elements of the shared-use path system that could be designed by artists or enhanced with public art elements: trailheads, trail junctions and focal points; bridges and abutments; and trail markers.

### *Trailheads*

Standard masonry markers have been created for trailheads in Sugar Land and one prototype has been built, in Memorial Park. The Public Art Program should explore whether standard, inexpensive features such as artist-designed metalwork or concrete reliefs could be incorporated into the standard markers. Artists might be given a standard template within which they could create elements that differentiate the various trails or the neighborhoods they connect.

### *Trail Junctions / Focal Points*

Trail junctions and focal points are rendered as circular intersections, sometimes with landscaping in the center. These areas could be designed as artistic statements, either with artist-designed insets into the concrete, or small sculptures in the center planted areas.



Existing and proposed hike-bike trails in Sugar Land.



Trailhead in Memorial Park. Photo by Todd W. Bressi.



### *Bridges and Abutments*

Artwork can be incorporated into bridges and abutments by means of concrete formwork, color or inlays, depending on the design details of the bridge. Renderings of Sugar Land's trail bridges depict masonry pilasters designed in the same styles as its trailhead gateways. The Public Art Program should explore options for incorporating public art in bridges and abutments once the design details are developed. Alternatively, major bridges could be designed by artists.

### **Goals**

Create artwork that:

- Enhances the design of Sugar Land's civic infrastructure, and
- Enhances the identity of the hike-bike system overall, strengthening people's understanding of the network and supporting wayfinding.


Create artist-designed elements that:

- Can be made simply and inserted into standard design elements of trail infrastructure, and
- Provide a standard visual identity for the trail system, while allowing for the differentiation of different trails, corridors or areas of the city.

Allow for artists of varied experience in public art to obtain commissions.

### **Budget**

Budgets would depend on the nature of the opportunity.



“Art in streetscapes should be designed to blend in with the surroundings, but be distinctive enough to attract attention. Lakes and walkways would be the best locations.”

## Transportation Infrastructure

### Opportunity

Sugar Land's Public Works Department is continually adding new segments to the City's thoroughfare system and upgrading existing segments. Public art can be a distinguishing feature of Sugar Land's thoroughfare system. There are several elements of thoroughfares and the corridors they pass through that can be enhanced with public art elements.

### *Bridges*

One opportunity could be in bridges, both new bridges and recently completed ones. Bridges could be designed to accommodate artist-designed reliefs (cast concrete or terra cotta) or flat art (mosaics or tiles). Two recently-completed bridges to consider are the Lexington Boulevard Bridge over the Ditch H Trail and the Sugar Park Lane Bridge over the Ditch H Trail.

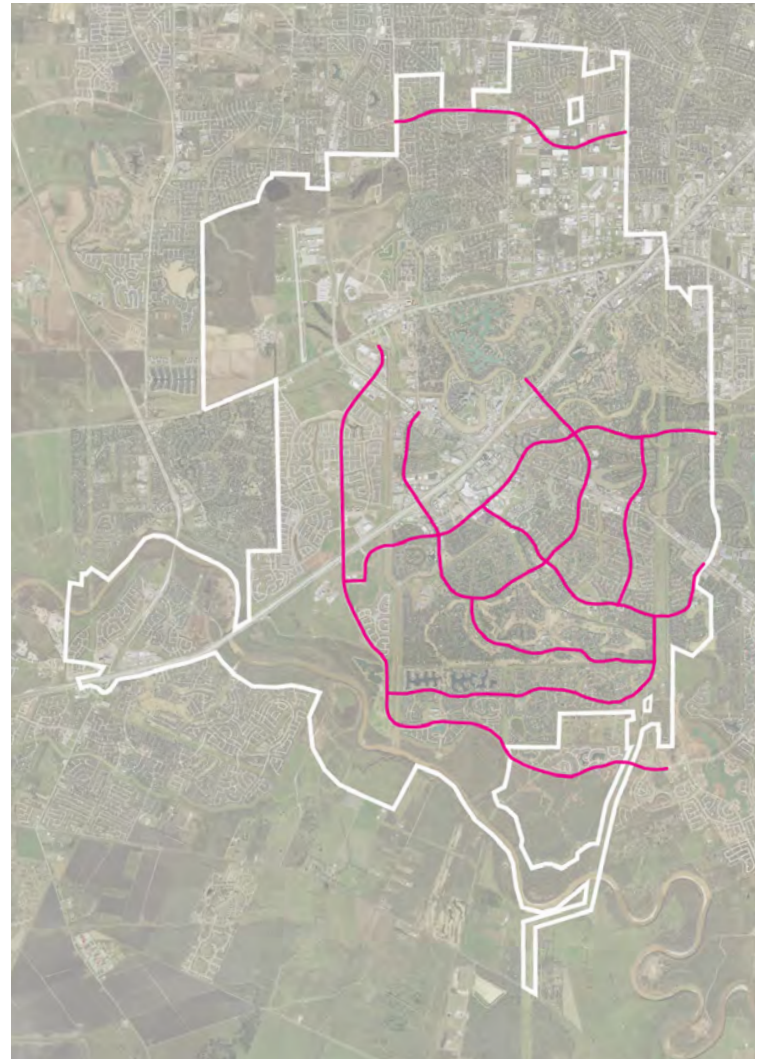
### *Roundabouts*

Another opportunity is at roundabouts, such as the one at Lexington Boulevard and Oxbow Drive. These would be appropriate for small sculptural elements or artist-designed retaining walls around the landscaped areas.

### *Vista Locations*

Finally, locations where thoroughfares pass by parks, open spaces and/or water features often provide pleasant vistas for viewing art. These locations should be considered for art projects when thoroughfare projects are designed.

In all cases, retrofits work best where the infrastructure design and landscape lend themselves well to the placement of art.



Boulevards and parkways in Sugar Land.



Typical concrete bridge abutment.



Typical Sugar Land manhole cover.

## Water Infrastructure

### Opportunity

Sugar Land's Public Works Department and Environmental Services Department oversee a complex system of water infrastructure. Through these departments, the City provides drinking water, drawing from the Chicot and Evangeline aquifers and from Oyster Creek. The City also manages storm water drainage and treats wastewater, and it is expanding its recycled water system.

The Public Works Department recently completed a surface water treatment plant near Gannoway Lake and expects to expand the plant within nine years. It also routinely repaints its five elevated water tanks as well as some of the seven ground-water treatment plants.

Sugar Land's successful management of water resources has been integral to its history and will be essential to its future. The City's water engineering systems are not well known, yet public understanding will be important to the City's ability to continue investing in this infrastructure.

Since there are no major above-ground water infrastructure projects on the horizon, the Public Art Program should establish a residency in the Public Works Department, with the expectation of developing artist-initiated projects that address the City's water mission.

### Goals

- Raise public awareness of Sugar Land's water infrastructure, and the role it has played in shaping the city's growth,
- Assist the Public Works Department in advancing its public education mission related to water resources,
- Identify opportunities for additional public art projects related to water systems, and
- Provide a unique opportunity for artists to expand their practice.

## Future Arts Facility

### Opportunity

In 2007, Sugar Land's visioning task force recommended that the City develop five venues to help it sharpen its competitive edge as a destination for arts, entertainment and regional conferences. One of the venues was a cultural arts facility, to provide performance and teaching space for community-based arts programs. The City's Cultural Arts Strategic Plan (2014) recommended that the need for a community arts facility should continue to be evaluated.

Should the City proceed with plans to develop a community arts facility, public art should be an integral component of the project.



## PUBLIC ART IN PRIVATE DEVELOPMENT

Many of the private development projects in Sugar Land will present opportunities to implement the vision, goals, key directions and projects outlined in this Public Art Plan. These opportunities can be found in the public spaces in Destination Activity Centers, infrastructure and public spaces built as part of planned developments, corporate developments and mixed-use centers in all areas of the city.

All developers should be encouraged to voluntarily include public art in their projects, especially public art that responds to the opportunities outlined elsewhere in this plan and summarized below. The role that the Public Art Program plays in shaping these projects depends on the funding and location of the project.

Developers who are funding public art through a public funding mechanism, or providing public art as a planning requirement, must follow the guidelines outlined in Appendix 2.

### Priority Approaches to Public Art in Private Development

Sugar Land's goal is for the public art commissioned by developers to reflect the vision, goals and opportunities outlined in this Public Art Plan. The City should encourage developers to consider the priority approaches outlined below, as well as specific project recommendations outlined elsewhere in this plan.

#### *Gateways and Landmarks*

Developers should consider incorporating public art into gateway and landmark features for master-planned developments. Strategies could include artist-designed architectural elements, sculptures, reliefs, fountains or metalwork.

#### *Landscape or Plaza Integration*


Developers should consider incorporating public art into the design of publicly accessible outdoor spaces, such as plazas, recreation areas and passive open spaces. Approaches could include permanent or temporary sculpture, functional elements, or surface treatments. Art should be combined with programming to help activate the public space.

#### *Infrastructure*

Developers should consider incorporating public art into the design of infrastructure such as streets, bridges and hike-bike trails. Strategies could include sculpture placed at important visual locations such as roundabouts; artworks integrated into functional elements like bollards, trailheads and trail junctions; and reliefs, applied metalwork and similar ornamentation incorporated into vertical structures.

#### *Architecture*

Developers should consider integrating public art the architectural design or ornamentation of the exterior of buildings. Architecturally-integrated art should be visible to the public, generally by incorporation into facades visible from major streets or public spaces, or at public entryways.



“The City should encourage developers to include public art. This can be done through creating incentives and including public art in all project review processes.”



Neighborhood gateway element in Telfair.

## Master Planned Communities

The developers and managers of Sugar Land’s master-planned communities have set a high standard for the design of the civic realm. The landscaping along Commonwealth Boulevard and the entry features at Telfair, for example, are among the most memorable visual elements of the city. Some of these features, such as the Telfair entry at University Boulevard and Telfair Avenue, already include sculptural elements. Sculptures can also be found occasionally in the open spaces managed by community associations.

Going forward, the City should work to encourage the consideration of public art in public-use spaces and civic infrastructure that is built as part of master-planned developments. Recommendations for public art should be considered, as appropriate, at all planning levels, and the costs of public art should be considered in Tax-Increment Redevelopment Zone financing, as allowable by state law. The City’s cultural arts staff should explore public-private partnerships for implementing exhibitions and permanent projects.



Imperial Market District, concept rendering.

## Imperial Redevelopment

The Imperial Redevelopment project is introduced in the Destination Activity Centers section of this plan, with recommendations for a signature artwork and temporary exhibitions.

Based on preliminary design sketches for the build-out of Imperial, there appear to be numerous opportunities for the inclusion of public art in Imperial’s public spaces and civic infrastructure.

### Market District

The Market District will be the central activity area for Imperial, with entertainment, hotel, cultural and retail activities. The Market District will include approximately 2.4 acres of open space, which will include a variety of landscaped areas and publicly accessible outdoor spaces. These will include the Oyster Creek Greenbelt as well as a 0.3-acre main plaza. Preliminary sketches for the Market District include the following features where public art could be considered.

### *Central Green*

A main plaza is proposed in the heart of the Market District. This could be an opportunity for an interpretive sculptural work that bridges Sugar Land's history and future, with a partnership with the Heritage Museum. Alternatively, an interactive, exploratory piece could reflect the mission of the Fort Bend Children's Discovery Center.

### *Oyster Creek Plaza and Connections*

A plaza is indicated at the landing of a bridge that crosses the Oyster Creek Greenway. Smaller spaces or features are indicated where various streets terminate at Oyster Creek. All of these spaces are opportunities for civic design and/or public art elements. Such elements could be site-appropriate sculptures or functional elements such as seating or shade structures.

### *Market District Gateways*

Several streets connect the Market District to other districts of Imperial or to other areas of the city. These are indicated as figural landscaped areas. These gateways could be opportunities for sculptural works that reflect on the history of the Refinery District.

### **Village Center Retail**

Retail uses are proposed for the northeast quadrant of the roundabout intersection at the heart of the Ball Park District. This village center retail area would be an appropriate location for an outdoor artwork that served as a focal point for the pedestrian area and a marker for the intersection.

### **Infrastructure**

#### *Oyster Creek Bridge*

There is a bridge across Oyster Creek proposed for a thoroughfare that will connect Stadium Drive to an extension of University Boulevard. This is the last of three Oyster Creek bridges that will be built at Imperial. Public art could be incorporated into this bridge as ornamentation or an enhancement, at the time of bridge construction or as a retrofit.

#### *Main Street Roundabout*

Early renderings of Imperial depicted a new roundabout at the intersection of Main Street and the northern extension of Stadium Drive. If this roundabout were built, it would be an ideal location for a public artwork.

#### *Oyster Creek Greenway*

Much of the length of Oyster Creek, as it passes through Imperial, will be lined by a greenway and linked by bike-pedestrian trails. The greenway and trails are potential locations for public art.



### *Village Center*

Plans for Imperial indicate a small commercial district called a “Village Center” at the roundabout where Imperial Boulevard and Stadium Drive intersect. If this Village Center is built, it would be a potential location for public art, including rotating temporary exhibitions.

#### **Funding**

Public art should be considered as part of the overall infrastructure and civic amenities that the development is providing. Therefore, public art should be approved as an eligible expenditure for financing tools such as Sugar Land 4B and Tax-Increment Reinvestment Zones.

### **Future Conference Hotel**

Sugar Land expects that a conference hotel will be built in the Telfair commercial district. The project might include associated commercial development and/or event spaces. This project would be an appropriate location for public art that is commissioned or purchased specifically for the site. The City should request, at the earliest stages of the planning process, that public art opportunities be considered, as appropriate to the program, the urban design and the architecture of the new development.

#### **Goals**

- Reinforce the identity of a key destination in Sugar Land.
- Relate in form and scale to urban design and the architecture of the new development.
- Convey Sugar Land’s forward-looking attitude.
- Reinforce the connection between public art and Sugar Land’s most important destinations.

#### **Funding**

Public art should be considered as part of the overall infrastructure and civic amenities that the development is providing. Therefore, public art should be approved as an eligible expenditure for Sugar Land 4B, Tax-Increment Reinvestment Zone and Hotel Occupancy Tax funding, as applicable to the financing of the project.

## New Neighborhood Retail / Mixed-Use Development

The City should encourage the inclusion of public art in new mixed-use development and neighborhood retail development throughout the City. The City is currently updating its Land Use Plan, which should recommend public art as a tool for enhancing public spaces and gathering spaces within these developments, as well as planning and financing tools for encouraging developers to include public art in their projects.

### Goals

- Reinforce the identity of community activity centers in Sugar Land.
- Anchor community gathering places in neighborhood-scale mixed-use developments.

## New Commercial Development

The City should encourage the inclusion of public art in new commercial development throughout the City. The City should make available a tax abatement for public art to any business that would otherwise be eligible for tax abatements.

### Goals

- Create a distinctive visual appearance for Sugar Land's commercial centers.

## Existing Master Planned Communities

Sugar Land is filled with special locations where streetscapes, open space, water features and community and civic architecture combine to create pleasing vistas.

Many of these locations occur along major thoroughfares — such as Austin Parkway, Sweetwater Boulevard, First Colony Boulevard, Sugar Lakes Drive, Williams Trace, Settlers Way Boulevard, University Boulevard and Lexington Boulevard. Others occur along segments of the hike-bike trail system, particularly in First Colony, Lake Pointe and Imperial.

Recognizing that most of these locations are managed by community associations, the City should encourage and support these associations in adding more public artworks to their landscapes. This could be through professional assistance, permitting or grant funding (such as Sugar Land 4B Joint CIP Program funds).

## PUBLIC ART IN PLANNING PROJECTS

The Public Art Program should be engaged in all City master planning projects that involve public facilities and infrastructure, particularly parks, recreation, trails, greenways, transportation, water and other public facilities.

The purpose of the Public Art Program's engagement should be to consider, at an early planning stage, which City capital investments will provide the best opportunities for new public art projects in Sugar Land.

It is important to be sure that the scope of work for City-sponsored planning processes includes consultation with the Public Art Program. To the extent possible, the planners who are preparing such plans should consult with the Cultural Arts Manager, who shall make recommendations about how public art can be included in future public facilities. The planners and the Cultural Arts Manager should present the planning process, as well as the recommendations, to the PARCS Advisory Board for its review and comment as well.

Public art recommendations in master plans should provide the basis for more detailed exploration of opportunities in the Preliminary Engineering Review and Design phases of specific capital projects.

### Parks, Recreation, Open Space Master Plan

The Parks, Recreation and Open Space Master Plan is being updated in FY17. It is expected to map out projects for the City's next capital improvement program and bond issue. After it is completed, the recommendations should be reviewed to consider the following opportunities:

- The appropriateness for public art at all new and expanded park facilities proposed in the plan.
- The appropriateness of retrofitting public art into major park facilities, as described above.
- The appropriateness of organizing temporary art displays, like the Bernar Vernet exhibition in Oyster Creek Park, in the City's park spaces.

### Cullinan Park Long-Range Plan

Cullinan Park was recently annexed into Sugar Land. Its operations will be overseen by the Parks and Recreation Department and funded by the Cullinan Park Conservancy. The City and the Conservancy are embarking on a long-range plan for the park. The park, which is intended to be a passive space, can nevertheless be an incomparable setting for the experience of public art, though the overall mission and values of the park need to be respected. The planning process for Cullinan Park's long-range management plan should consider appropriate approaches for public art in the park.



## Draft Land Use Policies

The City is updating its Land Use Plan, which is a chapter of the Comprehensive Plan that documents the land use policies that guide development within the City. The Land Use Plan is one of the City's eight master plans and was last updated in November, 2004.

The City is currently developing the Land Use Policies that will be a component of that plan. The Draft Land Use Policies set out eleven goals<sup>3</sup>, many of which attempt to diversify the development patterns in the city, and aim towards the development of more walkable, pedestrian-friendly activity centers that focus on public space. The goals also discuss how to make the city more amenable to visitors. The goals may need to be modified based on further review of the draft.

Several of the goals include specific objectives that could be achieved with public art:

- Goal 1: Sugar Land will encourage a walkable, bicycle-friendly, compact, mixed-use land use pattern through the establishment of regional activity centers and neighborhood centers.

Objective C: Use urban design, public art, and wayfinding to give each activity center or neighborhood center a distinct identity.

- Goal 3: Sugar Land will have active public spaces in activity centers and neighborhood centers that draw people at all time of day, encourage interaction, grow and support business, and build community.
- Goal 6: Sugar Land will have amenities, including retail, restaurants, hotels, cultural institutions, and parks, that make it a prominent place to live and work and is attractive to visitors.

Objective A: Locate destination retail, entertainment, sports, and cultural arts in appropriate places so that quality of life for residents is maintained.

- Goal 11: Sugar Land will celebrate its unique character, its history, and its diversity.

Objective C: Educate the public about the story of Sugar Land.

Sugar Land's final Land Use Policy should reference, as appropriate, the role that public art can play in achieving these goals and objectives.

Any new land-use regulations, design guidelines or economic development tools that are adopted to encourage redevelopment in these areas of the city should include provisions that encourage the inclusion of public art.

In addition, site planning, landscaping and urban design requirements should allow for flexibility to accommodate public art projects, when appropriate.

## Master Facilities Plan

The Master Facilities Plan is scheduled to be updated in FY 2020. The planning process should consider the appropriateness for public art at all new and expanded public facilities recommended in the plan.

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3. The goals are: Encourage activity centers, Offer a range of residential options, Create Public Spaces in Activity Centers, Create Inviting Connections Between Land Uses, Keep Sugar Land a Great Place to do Business, Create Amenities that Make Sugar Land a prominent place to live and work and attractive to visitors, Protect Single-Family Neighborhoods, Maintain the City's long-term fiscal health, Create a linking greenbelt, Offer residents opportunities for a healthy lifestyle, and celebrate Sugar Land.

# IMPLEMENTATION GUIDE



Sugar Land’s public art program will encourage partnerships between City government, communities and the private sector to implement a variety of artworks in key destinations, civic infrastructure and neighborhoods throughout the city.

This implementation guide sets out the processes that the program will follow to develop public art projects, describes the role the city leadership, city staff and citizen advisory groups will play in guiding the program, and outlines the resources that are available for public art.

More specifically, this implementation guide:

- outlines the processes by which the public art program will establish its annual workplan and budget, and by which it will plan for and implement projects,
- includes policies and procedures for commissioning new artworks, considering donations and removing artworks from the city’s collection,
- describes a variety of process that can be used to select artists, and
- recommends policies for the maintenance and conservation of artworks and for communications.

“It would be great to see a mix of permanent installations, like sculptures and fountains that are both beautiful and interactive as well as temporary exhibits.”

Image left: Imagine Art Here! workshop.



# PLANNING FOR THE PUBLIC ART PROGRAM

## Annual Work Plans

Each year, the Public Art Program should develop an Annual Work Plan and budget.

The Work Plan would outline new and ongoing public art projects, including a brief description of the project, proposed location, requested allocation, recommended artist selection process or artist, anticipated completion date and a description of related activities.

The Work Plan would also propose an overall budget for the coming fiscal year, detailing a prioritized list of projects as well as other proposed uses of funds. It should detail the funds that are carrying over from previous years and expected new allocations for public art.

The Work Plan would be developed by the Cultural Arts Manager in consultation with department heads, project managers and City Management. A preliminary draft would be approved by the PARCS Advisory Board and forwarded to City Management. A revised draft would be submitted to City Council for inclusion in the proposed City budget.

Once a public art project is included in an approved Work Plan, the Public Art Program can proceed with the development of a Project Plan.

During the course of the year, new projects can be added to the Work Plan. New projects would be outlined as above by the Cultural Arts Manager in consultation with department heads, reviewed by the PARCS Board, reviewed by City Management and approved by City Council.

## Project Plans

For each project, the Public Art Program will prepare a Project Plan. A Project Plan documents, for all parties involved and stakeholders, how a public art project will be planned and executed.

Each Project Plan may be more or less comprehensive, depending on the nature of the project, but the goal is to provide a clear framework for managing the project, for accountability and for evaluation. Normally, a Project Plan will include the following topics:

- the goals for the project,
- the project's location and siting considerations,
- the schedule / timeline,
- the budget and funding sources,
- the preferred artist selection process,
- the community engagement process, and
- a list of internal and external stakeholders.

The Cultural Arts Manager has the lead responsibility for drafting and administering the Project Plan. The PARCS Advisory Board must review the Plan and make its recommendations, and City Management must approve the Project Plan before the project begins. City Management can, at its discretion, refer the Project Plan to Council for informational review and/or approval.



## PROCESSES FOR DEVELOPING PROJECTS

### Civic Projects: Integration with City Capital Projects

One of the Public Art Program’s core missions is to commission public artworks in conjunction with City capital projects. Sugar Land’s capital program includes projects related to parks and open space, transportation, water infrastructure, public safety and general government facilities.

Cultural Arts staff should closely monitor planning and project development processes to ensure that public art opportunities are identified, explored and committed to from a design and budget standpoint at the earliest possible stages of project development.

Cultural Arts staff should be the lead entity in making public art recommendations and facilitating projects at all steps of the process – master planning, preliminary engineering reports, design and implementation. Cultural Arts staff should work closely with both the Engineering project manager and the project manager from the department for which the capital improvement is being built.

The PARCS Advisory Board should be informed of progress in planning and project development, and should review and provide recommendations as appropriate.

West 8, Kanaaleiland, Bruges, Belgium.  
Image via West 8.



Vicki Scuri SiteWorks, *River Road Bridge*, Tucson, Ariz. Pima County Department of Transportation, with the Tucson-Pima Arts Council. Image via Vicki Scuri.

## **Coordination with Sugar Land Design and Construction Processes**

Sugar Land’s capital project development process comprises several discrete steps that can be coordinated with the public art project development process in the following ways.

### **The Master Planning Phase**

Capital projects are first identified and prioritized in master plans created by different City departments as part of the City’s Comprehensive Plan.

During the master planning process, City departments (and their planning consultants) should be required to consult with Cultural Arts staff to identify projects in which public art could be considered in the future. Master plans should include recommendations for which City capital projects should include public art. The PARCS Advisory Board should review and comment on public art recommendations before the plans are sent to Council for approval.

### **Capital Improvement Program**

The City’s Capital Improvement Program (CIP) prioritizes proposed capital investments and establishes budgets and schedules for project development. The CIP is updated annually, and looks forward five years.

Each year, when the CIP is published, the Cultural Arts Manager should review the projects on the list with respective department heads to identify projects with a strong potential for public art. These projects should be added to the Public Art Program’s Work Plan.

### **Preliminary Engineering Report**

The engineering phase of a typical capital project investigates site conditions and facilities programming. It results in a Preliminary Engineering Report, which provides an understanding of what is going to be built and its cost. This phase usually takes roughly one year.

Public art should be considered in this phase of study, through consultation between the client agency, the City’s engineering consultant, and the City’s Cultural Arts Manager. The Preliminary Engineering Report should include recommendations for public art, as appropriate. The recommendations should not only address public art opportunities, but also outline how the public art project (artist selection, concept approval, design, fabrication, delivery and installation) should be coordinated with the further development of the capital project.

For each capital project in which public art will be included, the Cultural Arts Manager should develop a Project Plan that documents the approach to public art and the roles and responsibilities of all partners. Project Plans should be reviewed and recommended by the PARCS Advisory Board, and for projects with budgets greater than \$50,000, approved by City Council.





Stacy Levy, *River Return*, San Antonio.  
Image via Stacy Levy.

### **Design**

The design phase of a capital project typically takes about one year. For each capital project in which public art will be included, the design phase should include an evaluation of options for public art. The lead agency (and design consultants, if any) should collaborate with the City's Cultural Arts Manager to recommend public art opportunities and potential budgets. Depending on the nature and timing of the project, the City may wish to commission an artist to work as part of the design team, or to develop concepts concurrently with the design phase. The findings of the design phase should be incorporated into an updated Project Plan.

### **Construction**

The commissioning, fabrication and installation of the public art project should be coordinated with the project's construction schedule.

### **Budgets and Funding**

Budgeting should include costs for preliminary planning and design, particularly if architectural or engineering services are required; site preparation; artist fees; fabrication, transportation, installation and insurance; maintenance; marketing and public events; and project management.

Generally these costs should be covered by funds budgeted for public art.

### **Artist Selection**

Artist selection should be conducted through one of the artist selection processes described elsewhere in this plan, based upon the process that is most appropriate for the situation.

### **Communications, Education and Marketing**

Each project should have a specific community education, marketing and communications plan. These topics are discussed elsewhere in this plan.



Diana Kersey, *Life Cycle of the Gulf Coast Toad*, Mulberry Bridge, San Antonio.

### Civic Projects: Retrofits

Several of the recommended projects involve incorporating public art into a facility or infrastructure that is already completed. For example, the recommended Festival Site Overlook project would essentially require the retrofitting of a completed capital project with a tile or mosaic project.

Retrofit projects should be initiated by the Cultural Arts Manager in collaboration with the agency that manages the facility or infrastructure. Together, they should evaluate the feasibility and process of incorporating a retrofit project, anticipating any additional costs that would be involved in working on an operating facility.

The Cultural Arts Manager should develop a brief description of the project, including proposed location, requested allocation, recommended artist selection process or artist, and anticipated completion date for inclusion in an Annual Work Plan.



Deirdre Sauder, *Silver Creek*, Silver Spring Md. Photo courtesy Montgomery County Public Arts Trust.

## Destination Activity Center Projects

Sugar Land's Public Art Program should play a leadership role in ensuring that public art is incorporated into all of Sugar Land's Destination Activity Centers. Artworks could take the form of commissions, acquisitions or temporary exhibitions. Projects could be undertaken directly by the City or in partnership with other entities.

This will involve following up on opportunities outlined in this plan or identifying new opportunities through discussions with City departments and other entities who are building and/or managing Destination Activity Centers. Through these discussions, the project partners should establish goals for the project, siting considerations, budgets and funding sources, and processes for selecting artists and coordinating the installation of artwork. For each project, the Cultural Arts Manager should develop a Project Plan that documents the approach to the project and the roles and responsibilities of all partners.

Though the Public Art Program should be the chief advocate for public art at these locations in the city, the specific role of the Program will depend on the nature of the location and the project. The Program would take a lead role in projects developed by the City, and would generally play a support role for privately-developed projects.

The Public Art Program's involvement is important to ensure that:

- Public resources are coordinated effectively,
- Artworks are responsive to the site and the community and are of the highest possible quality,
- Artworks are coordinated with the City's marketing and tourism strategies,
- Artworks are supported with education and communications resources available to the broader community, and
- Professional standards are maintained in securing artworks and displaying them.



## Identifying Opportunities

The Public Art Program Manager should monitor the progress of Destination Activity Center projects from conceptualization through planning, funding, design, development and operation. This will require ongoing communication with City departments that are developing capital projects, as well as with other entities, such as the developers, owners and operators of Destination Activity Centers.

The Cultural Arts Manager should collaborate with project stakeholders to identify opportunities for commissions, acquisitions, donations or exhibitions, as appropriate, and make recommendations to the PARCS Advisory Board.

## Budgets and Funding

Budgeting should include costs for preliminary planning and design, particularly if architectural or engineering services are required; site preparation; artist fees; fabrication, transportation, installation and insurance; marketing and public events; and project management.

Many of these costs could be funded from the operating budgets of partnering organizations. Additional sources of funding could include arts and culture funds from the City's Hotel Occupancy Tax, Sugar Land 4B funds, Tax-Increment Reinvestment Zone funds, and private-sector sponsorships.

City funds should be committed only in accordance with the guidelines provided in this plan.


## Artist Selection

Artist selection should occur through one of the artist selection processes described elsewhere in this plan, based on what is most appropriate for the situation. For example:

- The Open Call method would be most appropriate for a juried exhibition, such as sculptures from regional artists that is displayed in variety of public spaces.
- A Pre-Qualified Artists List would be most appropriate for permanent or temporary artworks at a site such as the Smart Financial Centre plaza, because of the unique nature of that site.

## Communications, Education and Marketing

Each project should have a specific community education, marketing and communications plan. This should be coordinated with the public and private entities that are undertaking general marketing and communications for each Destination Activity Center. These topics are discussed elsewhere in this plan.



“I think every successful city with a high quality of life successfully incorporates public art into their community. It's not simply just making the city look pretty but it's giving residents and visitors something to interact with and remember.”



## Temporary Exhibitions

Sugar Land's Public Art Program should play a leadership role in developing exhibitions and temporary artworks for Sugar Land's public spaces and Destination Activity Centers. Exhibitions and temporary artworks could range from juried sculpture exhibitions, to a particular location that is curated with artworks that change on a regular basis, to temporary installations in parks and public spaces, to loans from museums and cultural organizations. These projects could be undertaken directly by the City or in partnership with other entities.

The City's involvement is important to ensure that:

- Public resources are coordinated effectively,
- Exhibitions are coordinated with the City departments that are responsible for managing and maintaining public space,
- Exhibitions are coordinated with the City's marketing and tourism strategies,
- Exhibitions are supported with education and communications resources available to the broader community,
- The breadth and quality of exhibitions is managed so that they represent a fresh and evolving set of artworks, and
- Professional standards are maintained in securing artworks and displaying them.

Héctor Esrawe and Ignacio Cadena, *Los Trompos*, temporary installation in Discovery Green, Houston. Photo courtesy Discovery Green.

## **Preliminary Planning**

The initial steps in planning an exhibition are securing sites and a schedule for the exhibition, developing a budget, obtaining funding, and putting necessary partnerships in place. Responsibility for siting decisions, artist selection, installation, de-installation, maintenance, insurance and marketing should be determined through conversations between the property owner and the City, and recorded in a Project Plan.

The exhibition sponsors should determine early on if the artists will be encouraged to accept offers for the sale of their work, and if so, what percentage of the sales proceeds would be paid to the exhibition.

### **Siting**

Siting recommendations for exhibitions are outlined elsewhere in the Projects Guide section of this plan.

### **Budgeting**

Budgeting for exhibitions should include the following costs: site preparation, artist fees, transportation and installation, marketing and any related public events, maintenance, insurance and project management.

Artists who loan their work for exhibition should be compensated for their expenses, such as transportation and installation, and provided with an honorarium for the display of their work.

### **Funding**

There are a number of possible sources for exhibition funding. Many of these costs described above could be absorbed into operating budgets of the partnering organizations. Additional sources of funding could include arts and culture funds from the City's Hotel Occupancy Tax, and private-sector sponsorships. In some cases, if an artist sells a work in an exhibition, the exhibition sponsor collects a fee. City funds should be committed only in accordance with the guidelines provided elsewhere in this plan.

## **Artist Selection**

Artist selection should occur through one of the artist selection processes described elsewhere in this plan. Two processes should be given special consideration. The Open Call method would be most appropriate for a juried exhibition, such as a regional sculpture exhibition. The Curatorial method would be most appropriate for a site such as the Smart Financial Centre plaza, because of the unique nature of that site. A Curatorial method could also be considered for exhibitions of multiple works in other areas of the city.



## **Partnerships**

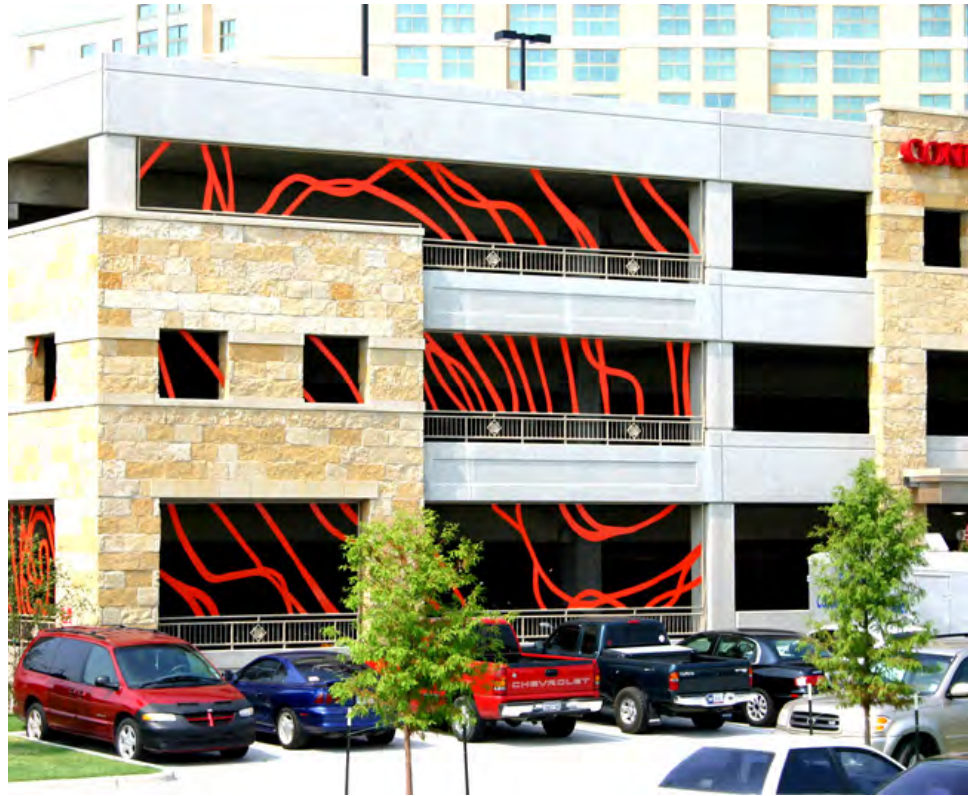
The Public Art Program should seek a variety of partnerships for developing exhibitions. Partnerships could include City agencies (Parks and Recreation, Economic Development), owners/operators of exhibition sites, arts organizations (art centers, galleries, museums), and funders.

- Site partners will provide access to locations for displaying temporary artworks. These partners might also assist with site preparation, site management and marketing, depending on their capacity.
- Funding partners will provide funds for exhibition expenses (such as artist fees and transportation) that cannot be covered through operating budgets.
- Artistic partners will provide access to artworks for display. For example, a gallery or a museum may be willing to loan an artwork for an exhibition.

Partnerships should be documented in the Project Plan, which should outline the role of each partner.

## **Communications, Education and Marketing**

Each exhibition should have a specific community education, marketing and communications plan. These topics are discussed elsewhere in this plan.



Rolando Briseno, *Celestial Bodies*,  
Frisco, Tex., convention center garage.  
Courtesy Via Partnership.

## Working With Developers and Community Associations

The Public Art Program can play an important role with developers and community associations who wish to commission or display public art.

For projects that are undertaken solely with private resources, the Program should play an advisory or technical assistance role by:

- Offering its expertise as a technical and/or advisory resource, or
- Providing fee-for-service curatorial or project management services.

For projects that rely on a public funding mechanism, are complying with a planning requirement or are located on public land, the Public Art Program should play an oversight role by:

- Offering its expertise as a technical and/or advisory resource, and
- Coordinating staff review of the proposal.

## Goals for Working With Developers and Community Associations

The Public Art Program should have the following goals when working with developers and community associations:

- Assist project sponsors in considering approaches to public art that are appropriate to the site and support the overall vision and goals for public art in Sugar Land,
- Assist project sponsors in meeting any specific requirements related to funding or planning approvals,
- Encourage project sponsors to follow professional best practices in their engagement with artists and display of public art,
- Assist project sponsors in finding artists that are appropriate to the opportunity,

- Support the work of selection panels,
- Assist in coordinating projects with other City departments, and
- Promote the artworks to the broader public as part of Sugar Land’s public art experience.

## Technical Resources

The Public Art Program should develop simple marketing materials introducing developers and community associations to public art. These materials should explain the City’s Public Art Program, the benefits of public art, Sugar Land’s vision for public art and how to start the process of acquiring, commissioning or exhibiting work.

In addition, the Public Art Program should make the following public art technical resources available to developers and communities:

- Guides for developers and community associations that wish to commission public art,<sup>4</sup> and
- A roster of public art consultants in the region.

## Funding Resources

The City should extend some of its existing redevelopment financing tools and incentives to assist with the cost of incorporating public art into a development, where appropriate.

- Tax-Increment Reinvestment Zone, Sugar Land 4B and Hotel Occupancy Tax funds should all be available to support new public art commissions in private development.
- Businesses in areas eligible for tax abatements should also be able to obtain an additional tax abatement for commissioning public art.
- Sugar Land 4B Joint CIP Program funds should be made available for small public art projects sponsored by communities.

These strategies are explored in more depth in the “funding” section of this plan.

## Oversight Role

When a public art project is commissioned by a community association or a developer with public funding or in relation to a planning approval, the artist selection and project concept should be reviewed. Staff shall make a recommendation to the PARCS Advisory Board, which shall make a recommendation to City Management.

In such cases, the Program’s role will be to ensure that the proposed public art:

- Is appropriate to the site,
- Supports the overall vision and goals for public art in Sugar Land,
- Has been fully coordinated with any relevant City departments, and
- Complies with the guidelines for public art in private development that are outlined in Appendix 2.

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4. Several cities, such as Pittsburgh, have published guides for developers.



## POLICIES AND PROCEDURES

### New Commissions

#### Policies

The Cultural Arts Manager shall develop new commissions based on the Public Art Plan and the current Annual Work Plan, in consultation with relevant City agencies. New commissions can be incorporated into new City capital projects at the time of construction, or retrofit into existing City infrastructure or facilities.

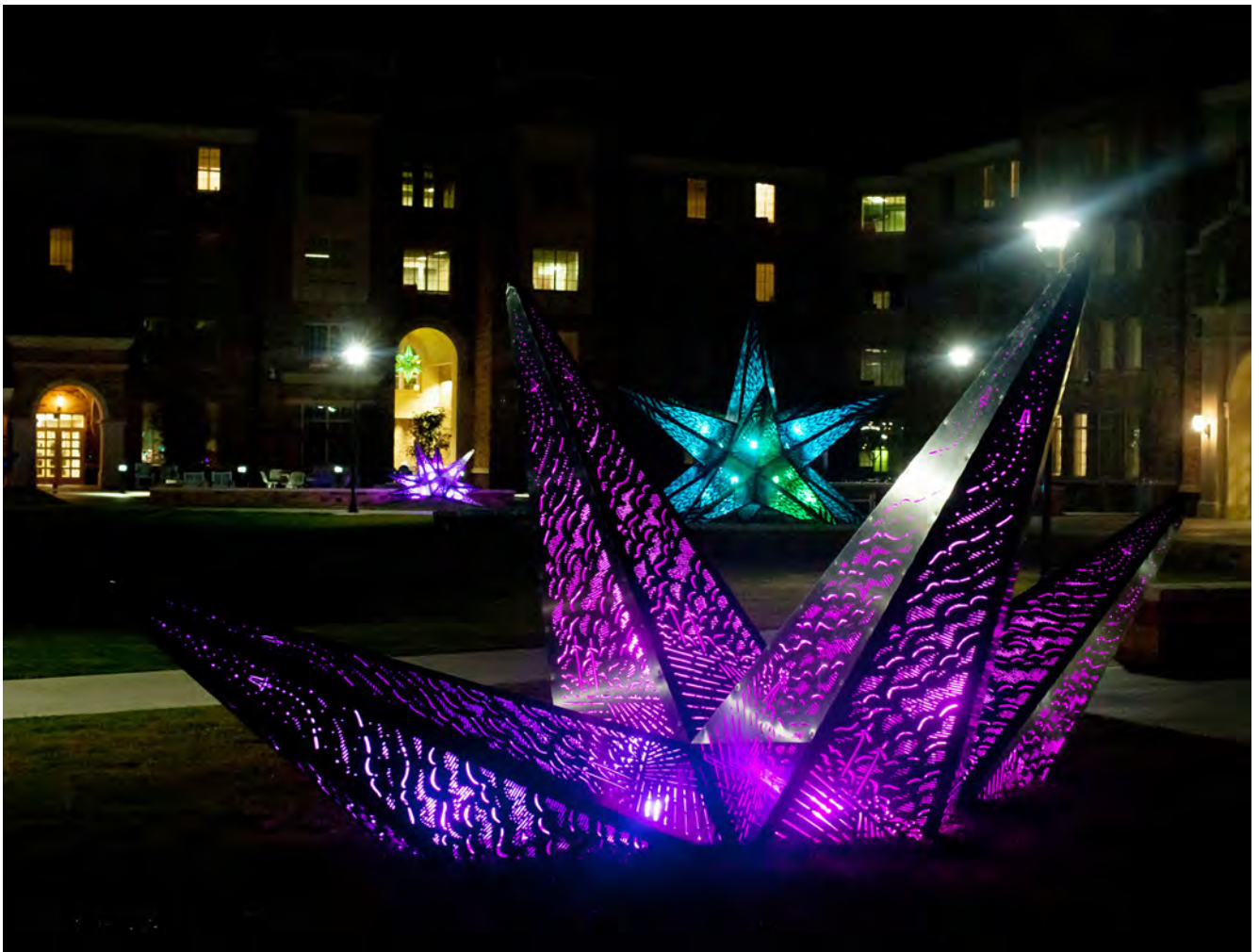
Projects must meet the goals for public art as outlined in the Public Art Plan.

#### Procedures

The Cultural Arts Manager shall consult with collaborating City departments and the Engineering Department during the master planning and preliminary engineering processes, as described elsewhere in this plan, to determine the feasibility of incorporating public art into a new capital project or into existing infrastructure.

The Cultural Arts Manager shall submit a Project Plan to the PARCS Advisory Board for its recommendation, concurrent with the completion of the Preliminary Engineering Report.

Joe O'Connell and Blessing Hancock,  
*Texas Rising*, Texas Tech, Lubbock, Tex.



The Cultural Arts Manager shall submit the recommended Project Plan to City Management for approval. City Management may, at its discretion, refer the Project Plan to City Council for review and approval.

The Cultural Arts Manager shall undertake artist selection and community engagement as outlined in the approved Project Plan, including the convening of a Selection Panel if required.

The Cultural Arts Manager shall submit the artist selection and the artist concept to the PARCS Advisory Board for its recommendation. (For projects with a budget of less than \$25,000, the Selection Panel recommendations can be referred directly to City Management for approval, if the panel includes at least two PARCS Advisory Board members.)

The Cultural Arts Manager shall submit the PARCS Advisory Board recommendation on artist selection and artist concepts to City Management for Approval. City Management may, at its discretion, refer the artist selections or artist concepts to City Council for informational review and/or approval.

Contracts of \$50,000 or more must be submitted to City Council for approval.

The Cultural Arts Manager shall facilitate the implementation of the approved Project Plan.

## Temporary Exhibitions

### Policies

The Cultural Arts Manager shall propose exhibitions based on the Public Art Plan and the current Annual Work Plan, consulting with relevant City agencies and external partners. Exhibitions can be on public or private property, as long as appropriate easements or public access agreements are in place.

Temporary exhibitions must meet the goals for public art as outlined in this plan.

### Procedures

The Cultural Arts Manager shall consult with collaborating City departments, the Engineering Department and collaborating external partners to determine the locational feasibility of an exhibition.

The Cultural Arts Manager shall develop a Project Plan for each exhibition and submit it to the PARCS Advisory Board for its recommendation.

The Cultural Arts Manager shall submit the recommended Project Plan to City Management for its approval of budget, location and artist selection process. City Management may, at its discretion, refer the Project Plan to City Council for informational review and/or approval.

The Cultural Arts Manager shall undertake the artist/artwork selection as outlined in the approved Project Plan, including the convening of a Selection Panel if required.

The Cultural Arts Manager shall submit the artist and/or artwork selections to the PARCS Advisory Board for its recommendation.



Art in the Park 2015, PIAG Museum, Oyster Creek Park.

The Cultural Arts Manager shall submit the PARCS Advisory Board recommendation on artist selection and/or artist concepts to City Management for approval. (For temporary exhibitions with a budget of less than \$25,000, the artist selection and/or artwork recommendations can be referred directly to City Management for approval, if the panel includes at least two PARCS Advisory Board members.) City Management may, at its discretion, refer the artist selections or artist concepts to City Council for review and approval.

Contracts of \$50,000 or more must be submitted to City Council for approval.

The Cultural Arts Manager shall facilitate the implementation of the approved Project Plan.

## **Acquisitions**

### **Policies**

The Cultural Arts Manager shall recommend the acquisition of an artwork when the addition of a permanent artwork is desirable but a new commission is not feasible or advisable.

Acquisitions must meet the goals for public art as outlined in the Public Art Plan and be consistent with the current Annual Work Plan.

### **Procedures**

The Cultural Arts Manager shall consult with collaborating City departments and the Engineering Department to determine the feasibility of locating an acquired artwork at the desired site.

The Cultural Arts Manager shall prepare a Project Plan for the acquisition of an artwork, and submit to the PARCS Advisory Board for its recommendation.

The Cultural Arts Manager shall refer the recommended Project Plan to City Management for its approval of budget, location and artwork selection process. City Management may, at its discretion, refer the Project Plan to City Council for informational review and/or approval.

Contracts of \$50,000 or more must be submitted to City Council for approval.

The Cultural Arts Manager shall facilitate the implementation of the acquisition.



## Loans

### Policies

The Cultural Arts Manager shall recommend the acceptance of loans when the presentation of a temporary artwork is desirable.

Loans must meet the goals for public art as outlined in the Public Art Plan.

### Procedures

The Cultural Arts Manager shall consult with collaborating City departments and the Engineering Department to determine the feasibility of locating a loaned artwork at the desired site.

The Cultural Arts Manager shall prepare a Project Plan for acceptance of a loan and submit it to the PARCS Advisory Board for its recommendation.

The Cultural Arts Manager shall refer the recommended Project Plan to City Management for its approval of budget and location. City Management may, at its discretion, refer the Project Plan to City Council for review and approval.

The Cultural Arts Manager shall facilitate the implementation of the approved Project Plan.



Yinka Shonabare MBE, *Wind Sculpture IV*, temporary installation Hermann Park, Houston. Photo by Todd W. Bressi.



Fort Bend County Veterans Memorial, Memorial Park, organized by Sugar Land Legacy Foundation.

## Donations and Memorials

### Policies

Proposed donations of public art, including memorials and commemorative works, should be evaluated to determine whether:

- They are in keeping with the City’s overall goals and adopted plans and policies,
- They are placed in appropriate locations and integrated appropriately with their sites,
- Whether proper advance planning and preparation has taken place,
- Conditions of acceptance have been met, and
- The subject matter is appropriate.

A complete outline of a review process for donations and memorials, and criteria for reviewing proposals, can be found in Appendix 1. This recommended process for donations would supplement the City’s Capital Donations Policy and would supersede the City’s Memorials Policy.<sup>5</sup> The process outlined in the appendix should be adopted as a separate policy or amended into an existing policy.

### Procedures

The following procedures should be adopted as a new policy for the Donations of Artworks and Memorials, and should be cross-referenced in the City’s Capital Donations Policy.

Organizations contemplating a donation of an artwork to the City should contact the Cultural Arts Manager in advance of making commitments to artists, fabricators, funders or other entities.

Applications for donating artworks to the City should be referred to the Cultural Arts Manager, who shall meet informally with the donor and request a formal application.

The Cultural Arts Manager must certify that the application is complete.

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<sup>5</sup> City of Sugar Land, Resolution 06-44, *Acceptance of Capital Donations to the City of Sugar Land*. City of Sugar Land, Resolution 10-18, *Naming of City Facilities and Sub-Facilities, “Plaques, Markers and Memorials.”*

The Cultural Arts Manager shall refer completed applications to City departments, which should consider the appropriateness of the proposal in regard to consistency with City plans and policies, as well as technical feasibility and maintenance.

The Cultural Arts Manager shall refer completed applications to the PARCS Advisory Board for its recommendation, which should consider the appropriateness of the proposal in regard to aesthetics, siting and subject matter. (This can occur concurrently with Sugar Land Legacy Foundation Review.)

The Cultural Arts Manager shall submit a report to the Sugar Land Legacy Foundation, with a recommendation to accept or deny the donation. (This can occur concurrently with PARCS Advisory Board review.)

The Cultural Arts Manager shall refer a report including the application, the PARCS Advisory Board recommendation and the Sugar Land Legacy Foundation recommendation to City Council, following the procedure set out in the City's Capital Donations Policy.

## **De-accessioning**

From time to time the City may determine that it is necessary to de-accession an artwork, or remove an artwork from its collection. The following process should be followed to de-accession an artwork.

### **Policies**

No work of public art that has been accepted or acquired by the City with a restriction as to its retention may be de-accessioned while such restriction remains in force.

If an artwork was originally received as a gift from a still-living donor or purchased from a still-living artist, the City will, as a matter of courtesy, notify that person of any determination made by the City to de-accession that work.

The following methods of de-accession may be considered: exchange, public auction, private sale, donation or disposal. If the work is sold, the proceeds from the sale of the de-accessioned work will be paid to the City and placed in a fund for new public art projects. The details of the manner in which any de-accessioned work has been disposed of shall be a matter of public record.

### **Procedures**

The Cultural Arts Manager shall develop a report recommending de-accession of an artwork. The report must justify the de-accession, based on the guidelines below, document that the provisions of the Visual Artists Rights Act have been followed, and document what the disposition of the artwork will be. The Cultural Arts Manager may delegate this to an ad hoc panel.

The Cultural Arts Manager shall submit the report to the PARCS Advisory Board for its recommendation.

The Cultural Arts Manager shall refer the report and the PARCS Advisory Board recommendation to City Council for approval of the de-accession.

## **Guidelines for Decision-making**

The following circumstances are grounds for de-accession of an artwork:

- The artwork is in such a condition that the City is unable to continue to preserve or care for the artwork properly;



- The artwork is found, in the context of the overall public art collection, to be surplus, redundant, a duplicate, of inferior quality or otherwise not in keeping with the goals of the Public Art Program;
- The disposition of the artwork may, whether by exchange or through use of proceeds derived from its sale, permit the City to upgrade and refine the collection;
- The artwork has been found to have been falsely documented, described or attributed, to not be an original artwork, and/or to be a forgery;
- The artist or donor has failed to comply with the terms of any contract with the City;  
or
- The de-accessioning of the work would otherwise be in the best interest of the City.

# TOOLS AND RESOURCES

## Artist Selection Processes

### General

Sugar Land’s artist selection processes should:

- Provide flexibility for the City to follow a process best suited to each specific opportunity,
- Enable the City to identify the artist who is best qualified for each specific opportunity,
- Allow for the representation of all relevant stakeholder groups,
- Ensure that the City draws on the expertise of arts professionals, and
- Conform to relevant provisions of the Texas Local Government Code.

### Artist Solicitation

The first phase of an artist selection process involves recruiting artists to be considered for a project. It is always important to ensure that the best possible pool of artists is under consideration for an opportunity. Sugar Land should draw upon the following generally accepted public art best practices to recruit artists:

- Open Competition, and
- Pre-Qualified Artists List.

For each project, Sugar Land’s Public Art Program should employ the artist solicitation process that is most appropriate, depending on the goals for the project, the budget, timeline, scope of work and other factors.

The process for selecting an artist for each individual project shall be determined by the Cultural Arts Manager, in consultation with the PARCS Advisory Board, as part of the development of the Project Plan.



Philip K. Smith III, *Transformed Flower*, Kansas City. Survey respondents chose this as one of six images most representative of the public art they would like to see in Sugar Land.

### Open Competition

An open competition is a publicly-circulated call to artists in which artists are asked to submit evidence of their qualifications and interest for a specific project.

The call to artists should describe the project, including goals, budget and schedule; outline the qualifications artists must have, the criteria against which they will be evaluated and any other eligibility criteria; provide instructions for submitting and include background and reference information. The call to artists should be sufficiently detailed to permit artists to determine whether their work is appropriate for the project and for a Selection Panel to clearly evaluate submissions.

A Selection Panel should be organized to review the call and criteria for artist selection, review artist submissions and make recommendations as to which artists should be added to a finalist list.

### Pre-Qualified Artists List / Roster

A pre-qualified artist list or a roster is list of artists that is derived from a publicly-circulated call to artists. It includes artists who are determined to have the qualifications to undertake public art projects in Sugar Land, and it is used to create smaller pools of artists who are considered for specific projects. A roster is most useful when a public art program anticipates a high volume of work.

To create a pre-qualified list, the Public Art Program would issue a call to artists, inviting them to submit their qualifications for being added to the roster. The call to artists should outline the qualifications artists must have and criteria against which they will be evaluated, anticipating the types of opportunities that the Public Art Program anticipates in the coming year or two. The call should also provide instructions for submitting and include background and reference information.

A Selection Panel should be organized to review the call and criteria for artist selection, review artist submissions and make recommendations as to which artists should be added to the pre-qualified list. Once selected, artists should be kept on the eligibility list for three years before they need to re-apply.

If Sugar Land were to create a pre-qualified list, it could also include artists who are listed on rosters developed by other municipalities in Texas or other states, provided the process used to build those rosters adheres to Texas Local Government Code provisions for procurement, and provided that Sugar Land has inter-local purchasing agreements with those cities. Major Texas cities such as Austin, El Paso and San Antonio all have rosters to consider.

### Mailing List

The Public Art Program should maintain an open mailing list of artists who would like to be informed when an open competition project is announced. This will help ensure that artists will receive announcements of projects that would be of interest to them.

### **Artist Selection**

The second phase of an artist selection process involves the selection of the artist from the pool of artists generated through the solicitation process. Sugar Land should draw upon the following generally accepted public art best practices to select artists:

- Qualifications-based selection, and
- Concept Proposal selection



## **Finalists List**

The next step is to develop a list of finalists for the project, by drawing from the pool that is created by the open call or by drawing from the roster.

For each project, the Cultural Arts Manager should form a Selection Panel that is tasked to review the pool of eligible artists and recommend a short list of finalists for the project, based on the criteria set out in the Project Plan.

## **Qualifications-Based Selection**

If the selection is based on an artist's qualifications, the finalists should be invited for an interview about their interest in and approach to the project. The interview should occur with the Selection Panel and can take place in person or by other mutually agreeable means. The Selection Panel would make a recommendation to the PARCS Board or City Management based on the artists' credentials, interviews and reference checks, using criteria set out in the Project Plan.

## **Concept Proposal Selection**

If the selection is based on a Concept Proposal, the finalists are given a Request for Proposals to develop a concept for the artwork they would create and a small contract to compensate them for their services. The artists could begin with an exploratory site visit to Sugar Land. Subsequent to that visit, artists would submit a visual representation (rendering, three-dimensional model) and a written description of their concept and make a presentation to the Selection Panel. The proposal would include a discussion of materials and fabrication techniques, expectations regarding site infrastructure needs, a preliminary budget, a timeline and other aspects of the project that are relevant to the decision-making process and outlined in the RFP. The Selection Panel would make a recommendation to the PARCS Board or City Management based on its review of the concepts and the artists' presentation, as well as an artist's credentials and reference checks, using criteria set out in the Project Plan.

## **Special Considerations**

### **Direct Selection**

In certain, rare circumstances the Public Art Program can select an artist through a Direct Selection process. In a Direct Selection process, one artist is recommended by the Cultural Arts Staff or a curatorial consultant based on that artist's unique qualifications for a particular project.

The Public Art Program should consult with City Management in any situation in which it would like to pursue a Direct Selection.

Artist recommendations made through a Direct Selection process should be referred to the PARCS Board and City Management as outlined elsewhere in this plan.

### **Projects Under \$50,000**

For projects under \$50,000, Texas procurement laws give cities (and Sugar Land's Public Art Program) more flexibility. For projects with lower budgets, the Public Art Program can consider curatorial processes and/or limited competitions for identifying and selecting artists. These processes might be considered as ways of reducing the costs and time required for the artist selection process, or to tap into a specialized group of artists.



Doug Hollis, *Mist Tree*, Discovery Green, Houston. Photo by Jim LaCombe, courtesy Discovery Green. Survey respondents chose this as one of six images most representative of the public art they would like to see in Sugar Land.

## Selection Panels

Selection Panels should be organized to balance the voices of stakeholders, citizens and arts professionals. To ensure that the fullest range of Sugar Land residents have the ability to serve on Selection Panels, residents should be encouraged to register through the City's resident involvement web site.

## Temporary Exhibitions

The processes described above should generally be followed when arranging for temporary exhibitions. Since exhibitions will generally involve the loan of completed artworks, the review would be limited to a photographic portfolio depicting the specific works that are under consideration.

## Recruiting Artists from Sugar Land and the Region

The Public Art Program should make every effort to recruit artists from Sugar Land, Fort Bend County and the Houston region when possible. The program can take several steps to enhance recruitment from city, county and regional artists.

- Create a mailing list for RFQs, so that all interested artists can be certain that they will be informed of all opportunities. Also circulate RFQs through mailing lists of Sugar Land and Fort Bend County arts organizations.
- When possible, organize public art projects that provide opportunities for artists who are not seasoned public artists. This can be done by preselecting fabricators, contracting artists for design services, and providing professional facilitation of the fabrication and installation phases.
- When national calls are issued and the public art scopes and services exceed \$150,000, reserve additional funds for emerging public artists from the city or the region to apprentice with the artists who are selected, when possible.

## Funding

Funding for public art in Sugar Land will come from a range of public and private sources.

### Funding for Civic Projects

#### General Fund

Sugar Land's General Fund supports the administrative costs of the Cultural Arts Program. This is a critical basic public investment in arts and culture that should continue.

#### Capital Improvement Program / Public Art Fund

Sugar Land's Capital Improvement Program should be the key funding mechanism for public art projects. A dedicated Public Art Fund should be set up within the CIP.

The capital budget is backed by a variety of revenue sources, such as general obligation bonds, certificates of obligation, Sugar Land 4B Corporation funds, Tax-Increment Reinvestment Zone funds and Hotel Occupancy Taxes. Funds from all of these sources can be directed to the Public Art Fund, if public art is included in the bond or budget ordinance from the outset, and if the relevant governing authorities (Council or Sugar Land 4B Corporation), approve.

Currently, the City Council makes a year-to-year appropriation for public art from the Capital Improvement Program. Council's approach is to draw on revenues that are based on sales or hotel taxes, not property taxes, for public art projects.

In the future, the City should adopt a target to set aside an amount of funding equal to one percent of the CIP each year into a dedicated Public Art Fund. These funds should be used primarily for public art in civic facilities and infrastructure, and its planning and maintenance.

#### Sugar Land 4B (SL4B)

The Sugar Land 4B Corporation was established to promote, assist and enhance economic development and quality of life opportunities within the City.

Its activities are funded through sales tax revenues dedicated to this purpose, and the types of projects it can take on are set out by state enabling legislation.<sup>6</sup>

SL4B funding has been used to support a variety of infrastructure, parks and recreation, and destination projects. These include Constellation Field, road improvements adjacent to the Schlumberger site, Mayfield Park and Settlers Way Park.

SL4B funding should be considered a source of funding for City-sponsored public art projects related to both city beautification and Destination Activity Centers.

#### Hotel Occupancy Tax

The Hotel Occupancy Tax (HOT) can be a source of revenue for public art projects that enhance Sugar Land's attractiveness as a destination for overnight visitors. It is funded through a sales tax paid by people staying in hotels in Sugar Land.

Texas law allows cities to dedicate up to 15 percent of HOT revenues for arts and culture purposes.<sup>7</sup> Sugar Land has used HOT revenues to fund the Cultural Arts Strategic Plan, the Public Art Plan and some project funding in FY16.

The City should dedicate a portion of any increases in HOT revenues to arts and culture activities, primarily public art. The total amount dedicated should start at 15 percent of any new revenues above and beyond currently committed revenues, growing over ten years to 15 percent of the total HOT revenues.

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6. The legislative history of 4B sales taxes is discussed in *Texas Municipal League Economic Development Handbook* (Austin, 2015), pp. 1-2. Eligible projects are discussed at pp. 3-4.

7. *Texas Municipal League Economic Development Handbook* (Austin, 2015), p. 134.



Funds from the HOT would be dedicated specifically to public art that supports that component of its economic development strategies that relate to Destination Activity Centers, as well as other arts and culture activities that attract visitors.

## **Funding for Private Development and Community Projects**

### **SL4B**

SL4B funding, described above, should be considered a source of funding for public art projects related to infrastructure and public realm improvements provided by developers.

### **Tax-Increment Reinvestment Zone**

A Tax-Increment Reinvestment Zone (TIRZ) is a tax-increment financing tool that allocates tax revenue generated on new private sector development within the TIRZ to pay for the public improvements needed to make that new development possible. TIRZ funds can be used for many uses, including “capital costs, including the actual costs of the acquisition and construction of public works, public improvements, new buildings, structures, and fixtures.”

Sugar Land has established three TIRZ zones:

- TIRZ #1 was established in 2001 to support the development of Town Square, and expenditures from that fund are complete.
- TIRZ #3 was established in 2008 to support public improvements in the Imperial redevelopment area.
- TIRZ #4 was established in 2009 to support public improvements in the redevelopment area around the intersection of Highway 59 and University Blvd., and the areas south of that, including an area called the Entertainment District, where the performing arts center and festival site are being built.

The projects that are being funded by TIRZ #3 and TIRZ #4 do not specifically include public art. However, they include many types of infrastructure into which public art could be incorporated, such as plazas, trails, bridges, pedestrian bridges and parking garages. As project budgets and expenditures are finalized, the City should consider whether TIRZ funds can be used to support public art in these infrastructure elements.

If the City creates any new TIRZ districts, it should require that TIRZ funding be used for incorporating public art into infrastructure and other public elements.

### **Sugar Land 4B Joint CIP Program**

The Sugar Land 4B Joint CIP Program provides matching funds for public improvement projects initiated by community associations. The grantee must pay for at least half the cost of the project. To date, projects have included new fences, tree planting and entry monuments, among others.

The Sugar Land 4B Corporation should be asked to revise its guidelines to allow community associations to apply for Sugar Land 4B Joint CIP Program funding for public art projects. Alternatively, the City could use other capital funding sources to provide matching grants for community-initiated public art projects.

To be eligible for funding, the public art should meet “Guidelines for Public Art in Private Development,” outlined elsewhere in this plan, as well as any other requirements of the Sugar Land 4B Joint CIP Program.

## **Tax Abatement**

Sugar Land offers a tax abatement for investment in new commercial and industrial development and a specialized tax abatement for commercial and industrial developments that invest in LEED-certified design and construction.

Sugar Land should offer a similar tax abatement to businesses that invest in public art. As with the LEED abatement, businesses should be given a tax abatement on a portion of their investment that is spent on public art.

This abatement should be available to any business that would otherwise be eligible for tax abatements. In the future, consideration should be given to extending this tax abatement (as allowable by state law) to commercial or mixed-used developments in areas designated as regional or neighborhood centers in the Sugar Land general plan, as these are envisioned as walkable urban centers, and the inclusion of public art would support that policy goal.

To be eligible for an abatement, the public art should meet the “Guidelines for Public Art in Private Development,” outlined in Appendix 2, as well as any other requirements of the tax abatement program.

## **Private Funding**

### **Sugar Land Legacy Foundation**

The Sugar Land Legacy Foundation can be a vehicle for managing sponsorships or mounting dedicated campaigns for special public art initiatives that are identified as priorities but for which City funding is not available.

The Sugar Land Legacy Foundation’s recent strategic plan calls for identifying community projects proactively, establishing funds to support them, organizing campaigns to raise the money, and building a pool of sustainable or ongoing donors.

Several projects recommended in this Plan could be appropriate as SLLF strategic fundraising opportunities:

- Airport, destination / legacy project
- Houston Museum of Natural Science at Sugar Land, destination artwork
- Sugar Land Auditorium, destination artwork
- City parks, community artworks
- Temporary exhibitions

### **Corporate Sponsorships**

The City should pursue corporate sponsorships to support the Public Art Program. Sponsorships would be best suited for temporary exhibitions, a location for rotating temporary artwork, or major commissions or acquisitions at Destination Activity Centers. Projects funded through sponsorships should follow the appropriate processes outlined in the Policies and Procedures section of this plan.

## Public Art Fund

Funds allocated to the Public Art Program from various sources should be placed into a dedicated Public Art Fund.<sup>8</sup> The Fund should be structured so that it can accumulate and hold money over several fiscal years, and so that funding can be allocated to artworks in Destination Activity Centers, civic projects, exhibitions and community projects, and associated planning costs. Specific projects and budgets would be identified by Cultural Arts Manager, reviewed and recommended by the PARCS Advisory Board, and approved by City Council through the Annual Work Plan and the Project Plan processes.

## Eligible and Non-Eligible Uses of Funding

Funds allocated from the Public Art Fund should be spent in accordance with rules guiding the original funding source and should be reserved for the following uses:

- Artist fees and artist travel and expenses related to the commissioning of a permanent artwork, as stipulated in a contract with an artist,
- Artwork fabrication, storage, insurance, transportation, permits and installation, as stipulated in a contract with an artist,
- Site work solely necessary for the installation of an artwork. For City projects, this includes landscape and hardscape improvements not covered by the base budget of a related Capital Project,
- Similar expenses related to the acquisition or exhibition of existing works of art,
- Plaques and interpretative signage related to the artwork,
- Project consultants and contracted services if related to the commissioning, acquisition, exhibition or conservation of artwork,
- Artist selection costs, such as artist travel and honoraria,
- Education and marketing, including collateral materials, symposia and special events,
- Curatorial and appraisal services,
- Conservation and maintenance,
- Public art planning, and
- Other purposes recommended by the PARCS Advisory Board and approved by City Council for the successful implementation of the Public Art Program.

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

- Mass produced work, with the exception of limited editions controlled by the artist,
- Artwork not recommended by the PARCS Advisory Board,
- Decorative, ornamental or functional elements that are designed by the architect or landscape architect that has been hired to design the related capital project, and
- Purchase of existing works of art that are not considered through the acquisition process described in the Policies and Procedures section of this plan.

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<sup>8</sup> As allowed by the statutes that govern those funding sources.





## Staffing

Sugar Land has created a staff position for a Cultural Arts Manager, whose responsibility is to oversee the implementation of the City's Cultural Arts Strategic Plan. The Cultural Arts Manager oversaw the production of this plan and will serve as the manager of the Public Art Program in the near term.

There are several reasons why it is important for Sugar Land to employ a public art professional to oversee its Public Art Program. A public art professional will:

- Bring a broad knowledge base of public art as it is practiced to Sugar Land,
- Ensure that the best professional practices in implementing public art projects are followed,
- Provide Sugar Land with better access to the best artists for its projects, and
- Provide the City with the credibility necessary to leverage external resources (private funding, grants) for its public art initiatives.

Over time, as the work of the Public Art Program increases in volume and complexity, the City should consider hiring a Public Art Program Coordinator or Project Manager on a staff or consulting basis.

Robert Glen, *Mustangs*, Las Colinas, Tex. Survey respondents chose this as one of six images most representative of the public art they would like to see in Sugar Land.



Baile Oakes, *Legacy*, Escondido, Calif.  
Survey respondents chose this as one of six images most representative of the public art they would like to see in Sugar Land.

## Maintenance and Conservation

The Public Art Program should maintain ongoing oversight of maintenance and conservation of the City's public art collection. Following are the key components of the maintenance and conservation strategy:

- The City should maintain a standardized inventory of all artworks in its collection, as well as privately commissioned artworks that were commissioned as a result of a planning requirement or City funding.
- Artists should be required, as a condition of their contract, to provide a maintenance guide for their artwork. The maintenance guide should include protocols for routine cleaning of the artwork, including suitable cleaning agents and methods. The guide should also include an inventory of and specifications for all materials used in the fabrication of the artwork.
- Artists should be required to guarantee the work of art against any repairs for one year, and to assign manufacturers or fabricators warranties to the City.
- Works of art in should be cleaned regularly and/or otherwise maintained by the City department responsible for the facility, building or site in which the work of art resides. Works of art should be maintained in a manner appropriate to the medium and characteristics of the artwork, and in accordance with the Visual Artists Rights Act of 1990. The City department should report any damage or conservation needs to the Cultural Arts Manager, and should not perform any non-routine maintenance unless requested.
- The City should conduct a periodic conservation assessment of the works in its collection and ensure all necessary repairs are completed. The assessment should include budget estimates and prioritization. The Public Art Program should include these recommendations in its proposals for the City's capital budget, and implement the recommendations of the assessment through an annual conservation and maintenance plan.





Crematosphere, Sources: *The River of Light*, Calgary. Survey respondents chose this as one of six images most representative of the public art they would like to see in Sugar Land.

## Communications, Education and Marketing

### Key Messages

Sugar Land's Public Art Program should focus its communications, education and marketing activities around several key messages.

- Public art is a valuable asset for beautifying Sugar Land, creating enjoyable gathering places and expressing the identity of the city.
- Public art benefits Sugar Land economically as it supports the City's economic development and tourism strategies.
- The City of Sugar Land plays a vital role in facilitating public art in key destinations, City infrastructure and community facilities.

### Audiences

The Public Art Program should keep in mind the following audiences when developing its communication, education and marketing strategies.

- City leadership. The Public Art Program should provide timely information about project status and the accomplishments of the program, and should keep City leadership focused on the goals and strategies agreed to in the Plan.
- Public at-large. The Public Art Program should seek to connect members of the public to the public art resources that have been developed. This can occur during the planning and development of projects (community engagement), and it can occur in regard to the completed and growing collection (community education).
- Visitors. The Public Art Program should develop materials that encourage visitors and tourists to learn about the public art resources of the City while they are in Sugar Land.



## **Communication, Education and Marketing Tools**

The Public Art Program should develop the following tools for providing information about public art in Sugar Land.

- **PowerPoint Road Show.** The Public Art Program should develop a standard presentation for community groups, civic groups, constituent meetings and the like. The presentation should provide an overall collection overview and offer the program’s vision for the future.
- **Brochure and Map.** The Public Art Program should develop a brochure and map of its collection. In designing the brochure and map, it should consider a web version and a self-standing print version.
- **Curriculum Kit.** A curriculum kit consists of teaching materials that allow the Public Art Program to be a teaching and learning resource for schoolchildren. It should be developed in collaboration with teachers.
- **Collateral Materials.** Photography and video of projects from fabrication through installation helps to ensure that the creative process is honored as it is often as much a part of the piece as the final project itself. Photography and video can be made available on the program’s web page.
- **Web Site.** The Public Art Program should have its own web page within the City’s web site. The web page should be a hub for all the materials the program has available for the public. It can include information about the vision and goals of the program include: news, downloadable maps, plans and the public art ordinance; background on the collection, and links to project web pages (if there are any) and artist information. Often photographic and video updates on the progress of the creation of a new artwork can help to build excitement about a coming project.

Some projects, such as temporary exhibitions, might merit their own websites, initiated either by the City or by the artist. This should be decided on a case-by-case basis.

- **Social Media.** The Public Art Program should consider developing a social media presence, with its own social media accounts, and use this as the primary mechanism to push out messaging about events and activities related to public art.

## **Press/Media Tools**

The installation, dedication and activation of a public artwork can be interesting media opportunities. Cultivating the local and regional media can bring attention to the artist, artwork and community.

- **Press announcements.** The Public Art Program should send out media releases to announce its annual plan, community engagement events and project dedications.
- **Press feature stories.** The Public Art Program should cultivate feature stories that focus on “story behind the story” storylines, across all regional media.

## **Dedication and Celebration Events**

As each project is completed, it creates an opportunity for a community celebration. All those involved in the selection and creation of the artwork, the general public and media should be invited to celebrate it and welcome it into the community. These events can be as simple as a press conference, or they may turn into a block party depending upon the scope of the project and its location.



Brad Goldberg, *Water Table*, Dallas. Survey respondents chose this as one of six images most representative of the public art they would like to see in Sugar Land. Photo courtesy Brad Goldberg.

## ROLES AND RESPONSIBILITIES

### Mayor and City Council

The Sugar Land City Council is a body of seven individuals, four council members elected by district, two council members elected at large, and a Mayor elected at large.

- Approve the Public Art Plan, including project, policy and funding recommendations
- Approve Annual Work Plan for the Public Art Program
- Approve capital budget with Public Art Fund
- Review, on an as-needed basis, Project Plans for new commissions, temporary exhibitions, acquisitions and loans,
- Approve donations, memorials and de-accessioning of artworks, and
- Approve contracts over \$50,000.

## City Management

The City Management includes the City Manager, Assistant City Managers, Executive Directors, or their designees.

- Review and recommend Annual Work Plan for the Public Art Program,
- Review and recommend Project Plans,
- Review and approve artist selections, project concepts, acquisitions and loans, and
- Approve contracts up to \$50,000.

## Cultural Arts Manager

The Cultural Arts Manager is the staff position within Sugar Land Economic Development that is responsible for managing the Public Art Program.

- Consult with City departments on recommendations for public art projects in master plans and preliminary engineering reports,
- Develop annual Public Art Work Plan,
- Develop Project Plans,
- Manage public art projects, including budgeting, scheduling, artist selection processes, community engagement processes, contracting and oversight of design, fabrication and installation,
- Facilitate selection panels and write reports of selection panels,
- Provide oversight for public art projects that are being undertaken by developers and community associations that are relying on City financing or funding or as part of condition of development approval,
- Provide guidance to developers and community associations that are undertaking public art projects with their own resources,
- Direct conservation matters,
- Facilitate review of proposed donations and loans of public art to the City,
- Organize public communication and outreach for the Public Art Program, and
- Review the Public Art Plan five years after adoption and make recommendations to the PARCS Advisory Board and the City Council on any refinements to the plan.



## PARCS Advisory Board

The Parks, Art, Recreation, Culture, Streetscapes and Tree Board consists of nine members appointed by City Council. The PARCS Advisory Board enabling ordinance<sup>9</sup> cites the following duties, in relation to arts and culture:

- Make recommendations to the City Council related to the implementation of the City's cultural arts strategic plan, and the approval and implementation of its public art plan;
- Advise the City Council and the City Manager or the City Manager's designee on matters relating to public art, including permanent and temporary projects in parks and other public places, projects developed through public-private partnerships, planning recommendations and projects developed by the private sector;
- Review and recommend the Annual Work Plan, and
- Provide for collaborative leadership within the cultural arts sector in Sugar Land and the broader region.<sup>10</sup>

In regard to public art, the PARCS Advisory Board's specific duties are:

- Review and recommend policies, procedures and guidelines related to the acquisition, commission, loan and de-accession of public art,
- Review and recommend the Annual Work Plan and Project Plans,
- Advise the Cultural Arts Manager on the creation of Selection Panels,
- Review and recommend the artist selection and artist concept recommendations of Selection Panels,
- Review and recommend proposals for exhibitions, loans and donations of public art,
- Review and recommend proposals for de-accessioning public art.

## Selection Panels

Selection Panels are formed by the PARCS Advisory Board when necessary to advise on the selection of artists and review of concepts proposed by artists. A Selection Panel should consist of three to seven people who represent various stakeholders for the project, as well as art and design professionals. At least one PARCS Advisory Board member shall be on each panel, but PARCS Advisory Board members should not be a majority of the members of a selection panel.

- Familiarize themselves with the context for the public art opportunity they are considering, including the capital project background and the goals and process for developing the public art component,
- Review artist portfolios and/or concepts, interview artists, as necessitated by the artist selection process for the project,
- Recommend artist selection to the PARCS Advisory Board, and
- Recommend artist concepts or artworks to the PARCS Advisory Board.

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9. Ordinance 1963, adopted June 17, 2014, amending §2-62 of the Sugar Land Code of Ordinance.

10. In the future, the PARCS Advisory Board would also review and approve City-funded cultural grants, as recommended in the City's cultural arts strategic plan.

# DEFINITIONS

## **Artist**

An individual 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; and
- has received awards or other forms of recognition from arts juries, arts grant panels, and similar entities for his/her 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.

## **Call to Artists**

General term for a request for artists to apply for a public art commission.

## **City Management**

City of Sugar Land staff at the City Manager, Assistant City Manager or Executive Director level.

## **Civic Projects**

Public art projects that are commissioned by the City of Sugar Land for City facilities, such as parks, greenways, public buildings, roadways and water infrastructure.

## **Concept Proposal**

A preliminary idea for an artwork that also includes a description of materials and fabrication techniques, expectations regarding site infrastructure needs, a preliminary budget and a timeline.

## **Conservation**

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

## **Cultural Arts Manager**

A City of Sugar Land employee who is charged with the day-to-day administration of the Public Art Program and the implementation of public art projects.

## **De-accessioning**

The permanent removal of a work from the City's public art collection by selling, donating or destroying it.

**Destination Activity Center**

An area or a special facility in Sugar Land that is developed as part of Sugar Land’s economic development and tourism strategy as a regional destination for shopping, entertainment, events or similar activities.

**Exhibition**

A public display of the work of artists or artisans, or of objects of general interest.

**Maintenance**

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

**Open Competition**

An artist selection process in which artists are asked to submit evidence of their qualifications for a specific project.

**PARCS Advisory Board**

A board comprised of citizen volunteers, appointed by City Council pursuant to §2-62 of the Sugar Land Code of Ordinance, that advises on matters related to the planning and implementation of the Public Art Program, as well as other arts and culture matters.

**Public Art**

An original work of art in any media, existing in a single copy or in a limited edition, produced by an artist or by a team of artists, and planned and executed with the intention of being staged in the physical public domain, usually outside and accessible to all.

**Public Art Fund**

A designated fund that holds monies that are dedicated for public art from various City revenues, donations, grants and other sources, and can be spent according to specific guidelines approved by City Council.

**Public Art Plan**

A policy plan that recommends projects, funding mechanisms and policies and procedures for operating the Public Art Program. The plan is developed by the City’s Cultural Arts Program in consultation with the public and with other City departments, recommended by the PARCS Advisory Board and approved by City Council.



### **Public Art Program**

The City of Sugar Land’s activities related to commissioning and acquiring public art, organizing public art exhibitions, promoting public art in private development, review proposals for donations of artworks, management of existing artworks, and public education activities around art in public places.

### **Project Plan**

A document that records the recommended approach to a project and the roles and responsibilities of all partners, including goals for the project, siting considerations, budgets and funding sources, processes for selecting artists and community engagement, and a process for coordinating the installation of artwork.

For Civic Projects, the Project Plan is first developed during the Preliminary Engineering Phase and should be reviewed and recommended by the PARCS Advisory Board, and approved by City Council. The Project Plan is updated as necessary during the design phase.

### **Selection Panel**

A group that is formed by the PARCS Advisory Board to advise on the selection of an artist for a project and to review concepts proposed by artists. The panel, which is convened on an ad hoc basis, consists of stakeholders and art and design professionals.

### **Temporary Public Art**

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

### **Work Plan**

A document that outlines proposed public art activities and projects, and details the uses of public art operating and capital funds for the coming fiscal year.



# APPENDIX 1: GUIDELINES FOR DONATIONS





Donations of artworks can be a useful way of building the City’s public art collection and serving the community. Each proposal should be considered carefully in light of the City’s overall goals and expectations for public art, to ensure that public spaces and other City resources are used as wisely as possible.

The following procedures for accepting donations of artworks (permanent and long-term loans) are designed to:

- Ensure that donated artworks are in keeping with the City’s overall goals for public spaces.
- Ensure that donated artworks are in keeping the Public Art Program’s vision and goals for its collection, and its expectations for the quality of the artworks in the public realm.
- Ensure that donated artworks are sited appropriately in terms of media, scale, site usage and aesthetics.
- Address technical concerns and costs such as installation, lighting, insurance, easements, ongoing maintenance, conservation and safety.
- Determine whether it is appropriate for the City to contribute resources to the donation.

Image left: Albert Paley, *Epoch*, Washington, D.C.

## Proposals for Donations

Proposals for donations of artworks shall be submitted to the City’s Cultural Arts Manager in a written format, as required in the City’s Capital Donations Policy.<sup>11</sup>

At a minimum the proposals should include:

- Title of the artwork, its dimensions, medium and date of execution.
- Digital images of the artwork or other appropriate presentation materials.
- Proposed site location(s), method of display and required site improvements.
- Resume or biography of artist.
- Warranty of originality (certification that the artwork is an original creation or limited edition).
- Statement of appraised value of art.
- Maintenance and installation requirements, including a cost estimate for installation.
- Written explanation of legal issues, including but not limited to, certifying the current legal owner of the artwork(s) and, the existence of any copyrights, patents or other title rights in or to the artwork(s); and an explanation of any conditions or limitations on the donation of the artwork(s), such as any interests to remain with the Artist.
- Report of artwork’s condition and of ongoing maintenance protocols.

### Internal Review

Internal Review of proposals shall be coordinated by the Cultural Arts Manager, in consultation with other relevant City departments, to ensure that the application is complete and to conduct an initial feasibility review of the proposal. Other relevant departments include the department that would host the artwork, the Director of Finance and the City Management, as described in the City’s Capital Donations Policy.<sup>12</sup> City staff may impose conditions on the acceptance of the donation.

### PARCS Advisory Board Review

Once the internal review is complete and City staff determines that the proposal is feasible, the PARCS Advisory Board shall conduct an aesthetic review of the proposal. For commemorative or memorial artworks, the PARCS Advisory Board will also conduct a review of the appropriateness of the subject matter of the proposal.

The PARCS Advisory Board’s evaluation of proposals will be coordinated and staffed by the Cultural Arts Manager. A representative of the individual or organization making a proposal will be invited to make a brief informational presentation to the PARCS Advisory Board.

The PARCS Advisory Board shall evaluate proposals based on the following criteria:

- The artistic merit of the proposed artwork,
- Compatibility with Sugar Land’s public art collection,
- Compatibility with the site,
- Adequacy of the maintenance plan, and
- For commemorative or memorial artworks, the additional criteria outlined below.

The PARCS Advisory Board shall make a recommendation to the Council accept or not accept the artwork.

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11. City of Sugar Land, Resolution 06-44, *Acceptance of Capital Donations to the City of Sugar Land*, Section 3B (Process).

12. City of Sugar Land, Resolution 06-44, *Acceptance of Capital Donations to the City of Sugar Land*, Section 3B-D (Process).

## **Sugar Land Legacy Foundation Review**

Once the internal review is complete and City staff determines that the proposal is feasible, the Sugar Land Legacy Foundation shall conduct a review of the proposal.

The Sugar Land Legacy Foundation's evaluation of proposals will be coordinated and staffed by the Cultural Arts Manager. A representative of the individual or organization making a proposal will be invited to make a brief informational presentation to the Foundation.

The Foundation shall evaluate proposals in regard to ensure they meet the donation conditions outlined below, as well as any other conditions made by the City staff.

The Sugar Land Legacy Foundation shall make a recommendation to the Council to accept or not accept the artwork.

## **City Council Approval**

The recommendations of the staff, the PARCS Advisory Board and the Sugar Land Legacy Foundation shall be forwarded to the City Council, which will make a final determination on the acceptance of the donation.<sup>13</sup>

## **Conditions of Approval**

The City shall accept gifts of art or loaned art only when:

- The donor is able to provide funding for all costs related to siting the art, as well as a maintenance endowment for the artwork,
- The donation is accompanied by an appropriate warranty of originality and a legal instrument of conveyance of title (or similar acceptable documentation), enumerating any conditions of the gift or return to the donor for the gift or loan, and maintenance protocols and material inventory,
- The donation meets all other aspects of these guidelines, and
- The donation meets any other conditions required by City staff.

City staff, the PARCS Advisory Board, the Sugar Land Legacy Foundation and the City Council can place additional conditions on donations.

## **Installation of the Artwork**

The siting and location development of donated or loaned artwork should be coordinated by Cultural Arts staff in conjunction with the appropriate representatives of the City department that manages the site where the artwork will be located. If possible, the artist who created the gifted or loaned artwork should be consulted regarding siting and installation issues.

---

13. City of Sugar Land, Resolution 06-44, *Acceptance of Capital Donations to the City of Sugar Land*, Section 3E (Process).

## **Exceptions**

These guidelines shall not apply to:

- Artwork loaned to the City for one year or less.
- Artwork loaned for inclusion in temporary exhibitions in City facilities and City-owned spaces managed by the City.
- Gifts of State presented to the City by other governmental entities (municipal, state, national, foreign).

## **Additional Criteria for Review of Memorials and Commemorative Artwork**

In addition to the above process, the Cultural Arts Manager should review proposed donations of artworks that are memorials or commemorative in nature according to the following criteria:

- Proposed donations of artworks that are commemorative in nature must concern subjects that have been tangibly and directly associated with Sugar Land.
- Proposed donations of artworks that commemorate individuals or events should not be considered until at least ten years after the death of the individual or the occurrence of the event. Where an overwhelming and undisputed community consensus exists, proposals may be considered before these periods have passed.
- Proposed donations of artworks that commemorate specific disasters (whether natural or man-made), health-related themes or organizations in general should not normally be considered, unless it can be demonstrated that they are unique to Sugar Land and that their long-term impact has uniquely shaped the history of Sugar Land.
- Proposed donations of artworks that are commemorative in nature must not duplicate the themes or subject matter of an existing artwork and/or commemorative site in Sugar Land.
- In no instance should proposed donations of artworks that are commemorative in nature depict subjects that are trademarked or commercial.

The Cultural Arts Manager shall include a recommendation regarding the appropriateness of the memorial or commemorative artwork, based on the above criteria, to the PARCS Advisory Board and to the Sugar Land Legacy Foundation, at the appropriate stages of the review process.





# APPENDIX 2: GUIDELINES FOR PUBLIC ART IN PRIVATE DEVELOPMENT



The following guidelines should be considered on a voluntary basis by all developers who wish to incorporate public art in their projects. However, these guidelines are requirements for developers who are using a public funding mechanism for public art, or who are creating public art through a planning requirement.

#### **Accessibility**

The public art should be visible and easily accessible to the general public, not in an area where access is restricted solely to the immediate users of a property or to a community association.

#### **Commercial Expression**

Public art projects cannot include any form of commercial expression, including logos, color or audio motifs, slogans, themes, mascots or any other components that are suggestive of a private entity's identity, branding or marketing. The only exception is a logo indicating the sponsorship of a project, as a discreet component of signage or digital media that identifies the project.

#### **Duration**

Public art created as a part of a development project should remain for the life of the development. Conversely, a developer can create a permanent location for changing art, and endow or provide ongoing funding to a cultural institution to program that location with changing artworks.

#### **Indoor Art**

Interior art in private buildings is welcomed, especially in a semi-public gathering place like an atrium or a lobby. However, indoor art should not be construed as fulfilling any agreement for providing public art as a benefit or amenity, and shall not be eligible for tax abatements, SL4B, TIRZ or HOT funding.

#### **Seasonal and Thematic Displays**

Public art projects cannot include seasonal or thematic displays (e.g., lights related to holidays, special events or fundraising causes).

Image left: Catherine Woods, *Underground Spring*, St. Petersburg, Fla.

## **Additional Requirements for Artworks Funded through SL4B and TIRZ**

Sugar Land has established the Sugar Land 4B Corporation and several Tax-Increment Reinvestment Zones as tools for assisting the financing and funding of economic development projects. The City should consider using these tools to cover the cost of public art within economic development projects. When public art is financed or funded through these mechanisms, these requirements must be followed:

- The guidelines above must be followed.
- Project identification, artist selection and concept must be reviewed and recommended by the appropriate board, and approved by the Cultural Arts Manager.
- The artist must be an artist as defined in this plan, and cannot otherwise be a member of the developer's design team. Artists must be selected through a competitive process.
- Maintenance is the responsibility of the owner, who must give copy of the maintenance plan to the City and allow City to do a periodic conservation assessment.
- If the artwork is sold, the SL4B and/or TIRZ funds originally expended for the artwork must be repaid.

## **Additional Requirements for Artworks Funded with Grants and Tax Abatements**

When public art is funded through a public funding mechanism such as Sugar Land 4B Joint CIP grants and through tax abatements, these requirements must be followed:

- The guidelines above must be followed.
- Project identification, artist selection and concept must be approved by appropriate City staff, with recommendation from the appropriate board.
- The artist must be an artist as defined in this plan, and cannot otherwise be a member of the developer's design team. Artists must be selected through a competitive process.
- Maintenance is the responsibility of the owner, who must give copy of the maintenance plan to the City and allow City to do a periodic conservation assessment.
- If the artwork is sold, the City must be repaid the amount of the tax abatement or the grant.
- Any additional requirements attached to the grant or tax abatement process.



## **Requirements for Artworks to be Donated to the City**

A developer or community association may commission public art that will ultimately be donated to the City. When this occurs, these requirements must be followed:

- The guidelines above must be followed.
- The artist must be an artist as defined in this plan, and cannot otherwise be a member of the developer's design team.
- Project identification, project location, artist selection and concept must be approved by appropriate City staff, with recommendation from PARCS Advisory Board.
- Any additional requirements attached to the donation acceptance process.

## **Recognition**

Sugar Land should recognize private developments that work with the City to install public art on private property. Recognition opportunities could include a plaque/medallion placed near the artwork, promotion of the artwork and the business's contribution in City publications, and listing of the project (with background information) on the City's public art web page.

# **APPENDIX 3:**

## **PUBLIC ENGAGEMENT FINDINGS**

## Comments from Council Members

Four main themes emerged from interviews with Council members: Public art can help make Sugar Land an attractive place to live, it can promote tourism, it can help create public spaces that will serve the community and can help further Sugar Land's track record, among its peers, of leadership in planning and design. However, Council members expressed caution about committing public funding. Overall, they generally looked at arts and culture as a way of keeping the city competitive for new residents and businesses, perhaps diversifying its attractions. Sample comments follow:

### Attractive Place to Live

If you are going to keep the city from being just an old city, you'd better have an infrastructure that attracts the millennials.

You need a lively scene to draw young people to our town. You have to get out of the stodgy. Now there is too much of it. We have to think outside the box. We need to have a lively arts scene. It brings a great synergy.

It's a benefit and an added enhancement that separates us from everybody else.

### Tourism

Arts and culture is one of the things that can give Sugar Land an authentic feel that supports tourism.

If you have a great place to come and they travel the city and they say this is nice, they are likely to come back for more. Employers do a lot of investigation before they come somewhere, roads, parks, and along with that if you provide, it probably adds on to the experience

I don't know that we need to enhance those areas where they are already doing quite well.

### Urban Spaces

We need to do new types of spaces, and art can be part of those spaces. Mixed-use kinds of centers lend themselves very well to art. As we begin to look at where those spaces are going to develop, we've always required parks and open space, do we require a contribution to some form of art, a sculpture or something else?

### Leadership

My expectation with Sugar Land is to lead the way, like we've done before. It takes a long time to put these things together, so you have to think 10- 15- years out,

We have to introduce things slowly so that people get used to it.

## Funding

Think it would be good thing, but cautious about whether City is able.

The cost ... I would progress in very small increments and then keep checking

If we have too many needs we have to put our wants on hold, I don't want to over commit to that area.

## The Public Art Plan Should Tell Us

What role does public art play? How fit into our everyday lives? How does it help us with corporations?

I am looking for some new and fresh ideas, some creative ideas, some progressive concepts that are realistic, with some real type deliverables ... more concrete than general.

## Comments from Stakeholder Interviews

Themes that speak to commonalities more than highlighting differences are going to score higher. People are engaged with fact that there are all kinds of people from all kinds of places. There may be a sense that we don't need to keep highlighting that, there are a lot of things that are common ...

One of the things you want are things that are resident-oriented. It's really great to see ... there are people doing business out here, bringing economic vibrancy ... that's an important component

## Comments from PARCS Advisory Board Roundtable

*These are the key issues that emerged*

Very important to reflect Sugar Land's history, including its development history

Several comments about public art that takes advantage of sunlight, water, wind; art that considers surface water and water conservation.

Sugar Land needs specific definitions around site specificity and community involvement in artworks.

Top three places for public art are Smart [Financial] Centre, Imperial and the Airport.

How to balance public art that reinforces city's external image, versus how city talks to itself?

Stay true to Sugar Land's suburban image; it's not so urban.

Interest in catalyzing an arts district, how can Sugar Land do that?

## Comments from Artist Roundtable

From artist roundtable, about how art can support the local artists: "If you have excellent public art, that brings people out to look, and then the local artists can feed into that." start with small projects that is public that has good impact, that educates and engages.

Interactive work, work that gets people out, is what's needed. Suggestion to tie art projects to community festivals, such as the kite festival, or dragon boat races, and have project related to that. (Comment elsewhere about tying public art commissions to I-Fest). Try a special event, like White Linen Night.

Discussion of need for more working spaces and exhibition spaces for artists.

## Comments from Imagine Art Here! Workshop



### Vision Statements from Breakout Groups

Public art in Destination and Activity Centers will enhance the connectivity of residents now and in the future to the history, diversity, prosperity, enjoyment and cultural richness while aesthetically enhancing the City of Sugar Land.

Public art in Destination and Activity Centers will be creative, fun, and build a sense of community by celebrating the city's cultural diversity and will enhance the experience of residents and visitors alike.

Public art will make Town Square a destination to experience a wide variety of dynamic permanent and temporary interactive art, of a variety of color, styles, media, tactile.

Public art in parks and trails can feed the soul; can enable young and old to experience art while creating a sense of community.

Consider artworks that explore the history of the Central State Prison Farm, which for many years supplied prisoner labor for harvesting sugar, cotton and local produce.

### **Goals Statements from Breakout Groups**

Goals for public art at all destination activity centers:

- Enhance experience
- Promote community
- Celebrate the city's cultural diversity
- Creative and fun
- Promote tolerance

How does art contribute to success, mission of parks and trails?

- Art draws people in, starts conversations
- Provides learning opportunities
- Allows children to be interactive and begin their appreciation of art
- Provides art objects, which appeal to successive generations/traditions (e.g. train like in Hermann Park/ Memory Tree where leaves represent emotions)

Words to describe how public art might relate to Sugar Land's water resources:

- Engaging, Bold, Nurture creativity, Light, sound, flow, Beautiful, Enriching, Memorable, Vitalization Playful, Enhance (environment)- react, Ecotourism, Scale

### **Exit Surveys**

**Why do you think it is important for the City of Sugar Land to support Public Art?**

Beautification, interaction/connection/uniting community, enhance image/attract development

**What are you looking forward to the most about public art in Sugar Land?**

First: Experiencing it, seeing it, sharing it, showing it, photo ops,  
Second: Creativity, beautification

**What image of a public art project from today's presentation will stay with you?**

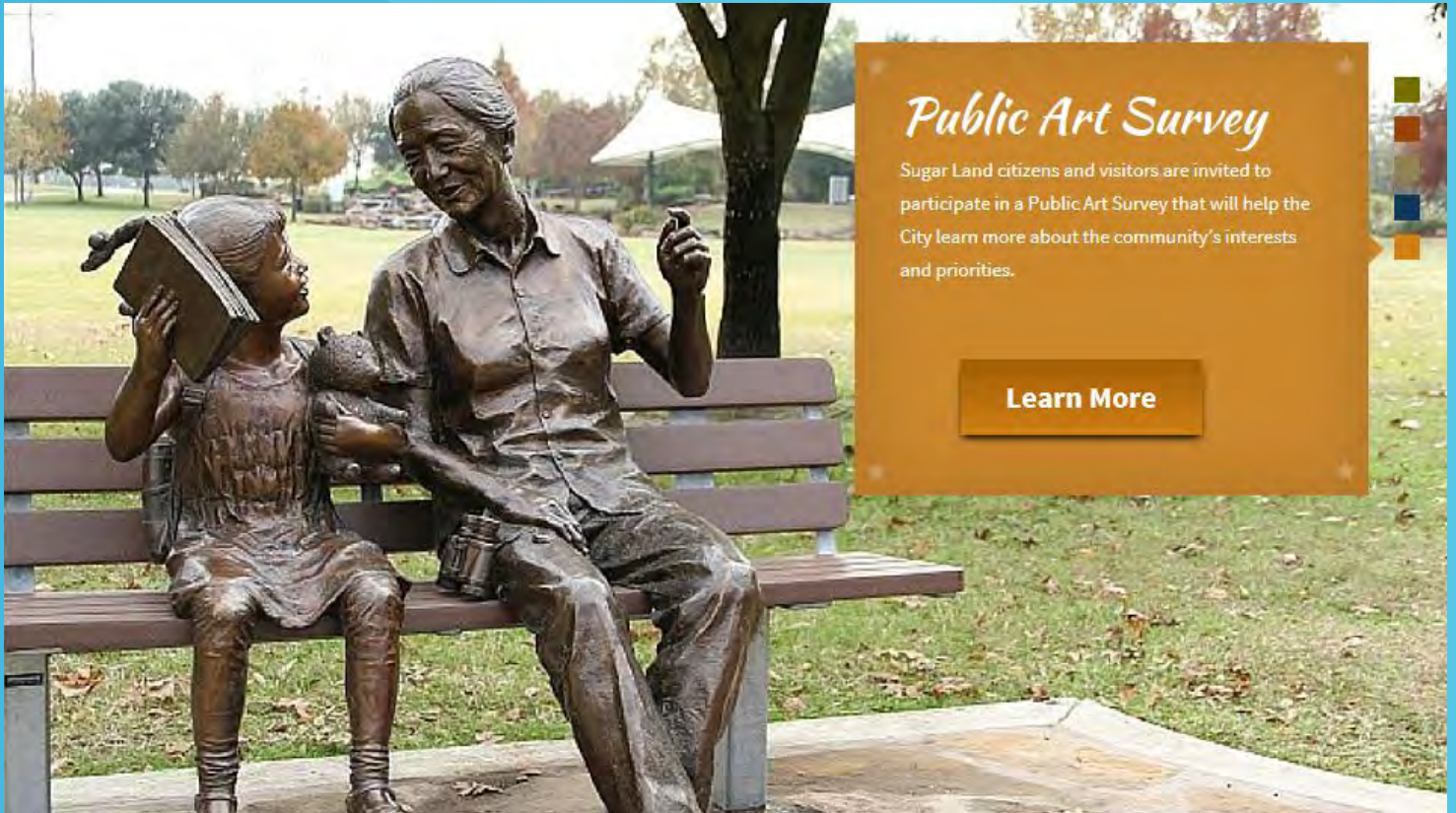
Color, light, mother of pearl tree

## Sugar Land Open House Attendee Comments

- Incorporate students into projects
- Art should be uniquely Sugar Land. It should make people say: "I heard about this thing going on in Sugar Land, I want to go there."
- Art should help Sugar Land look its best.
- City could sponsor a competition for artists. They pay a fee to enter. It's a good way to meet artists.
- Will art be spread throughout Sugar Land or just concentrated in central areas?
- Support for idea of acquiring an artwork to create a gateway for Super Bowl visitors.
- The City's web site needs improvement.
- People in Sugar Land are generous with charitable donations; how do people know how to donate to public art?
- Allow people to register their interest in serving on selection panels.
- Have you worked maintenance and security and conservation into the plan?
- There should be a variety of types of art, and larger scale artworks, in different locations.
- Have you organized a focus group to discuss subject matter for public art?
- Allow Community Organizations to have access to public art infrastructure ... they should be able to tap into RFP process and have access to rosters.
- The doors exhibit in Oyster Creek Park is good, too bad it is temporary.
- Just lease artwork, so that you can have new and temporary projects and support artists
- Are there any county, state and national funding programs that we can tap into?
- Artists want to know how they can learn about RFQ/RFP. How will RFQs be marketed?
- Have varied tone, some of each kind, have art tour brochures for school and art "train of thought"
- How will artist participation be encouraged? How will the artist community be involved?
- Definition of public art: Notable landmarks should be included
- Consider an iconic pedestrian bridge over (US 90A or US 59, for example)
- Limit bronze artworks and be selective in their location.
- Public art should consist of themes that unite us as Sugar Landers. We don't want art that singles out certain groups and divides us.
- Public art of Sugar Land should reflect its diversity.
- No more of this type of art. (Pasted to photo of Father of Texas)
- Historic art, i.e. Sam Houston sculpture in Huntsville and presidential busts in Houston.
- Make the history educational to the community
- Consider 2-D opportunities in empty retail spaces.
- Consider photography exhibitions

- Excellent idea to beautify bridges and waterways
- This is well done in some of the existing parks. Let's continue! Our kids can learn to appreciate art at a really early age.
- Create an area or building to support local artists and private art teachers.
- Provide art that teaches sustainability.
- Consider living art, for example, a purple martin bird colony.

# APPENDIX 4: SURVEY FINDINGS



## *Public Art Survey*

Sugar Land citizens and visitors are invited to participate in a Public Art Survey that will help the City learn more about the community's interests and priorities.

[Learn More](#)



Sugar Land’s identity as a place of great diversity and multiculturalism, and as a place with a special history, clearly came to the fore in the responses to the public art survey. While respondents most frequently used terms related to diversity and multiculturalism to describe the city, they also said that Sugar Land’s history is the most important idea to capture through public art.

Sugar Land survey respondents also indicated a strong desire for art that beautifies the city and has a place-making quality that supports places where people can gather. There is less interest in temporary art or art that elevates the external profile of the city.

In selecting images of art they felt should inspire projects in Sugar Land, survey respondents focused on projects that were features of public spaces, some of which were functional. They selected pieces that involved water, color and light. In addition to traditional bronzes, they selected contemporary pieces that were non-representational, had simple geometries and eschewed narrative or obvious messages. The images people liked best can be found on pages 73, 76, 81, 82, 83 and 85 of this plan.

## Impressions of Sugar Land

Asked to name three words that describe the city, respondents overwhelmingly chose words related to the cultural diversity of the city (160 / 1553 responses, or about 10 percent).

Looking more closely, the main categories that emerged were the city’s visual character, the characteristics of community life, and the characteristics of the population.

Words related to the built and visual environment came up about 25 percent of the time. Within this category, words related to the theme of the beauty or attractiveness of the city came up 115 times (7.4 percent) and words related to cleanliness came up 85 times (5.5 percent). Words related to the theme of growth, expansion and crowding came up 80 times (5.2 percent), while words related to history came up only 15 times (about 1 percent).

Words related to the civic character of Sugar Land came up about 18 percent of the time. In this category, “safe” received 120 responses (7.7 percent), family-friendly received 92 responses (5.9 percent).

Words related to Sugar Land’s demographics came up about 12.5 percent of the time. These responses included diversity (about 10 percent) and wealthy (about 2 percent).

Image left: One of ten artworks donated to Sugar Land by Sandy Levin.

## Identification Question: Projects in City

A vast majority of respondents (95 percent), were aware of the Town Square sculpture.

A majority of respondents were aware of the Fort Bend Veterans Memorial (65 percent) and *The Guardian* at police headquarters (56 percent).

Other pieces were recognized by about 40 percent or fewer of the respondents.

We can surmise this is a factor of scale, placement in a public place, visibility from important circulation corridor, co-location with a busy facility.

## Impact of Public Art

*For this question, people were asked to rank a variety of possible impacts for public art, assigning each a point value. The scores were averaged for each possible impact. The highest possible score was 6.*

Overall, the biggest impact people hope for from public art is that it will make the city more beautiful.

Secondly, two impacts scored similarly: help Sugar Land's arts community grow, and provide opportunities for people to experience art.

Thirdly, two impacts scored similarly: attract tourists and create community interaction.

### Raw Data (average scores)

Make the city more beautiful (3.6 / 6)

Help Sugar Land's arts community grow (3.1 / 6)

Provide opportunities for people to experience art (3.1 / 6)

Attract tourists (2.9 / 6)

Create community interaction (2.8 / 6)

Raise awareness of cultural diversity (2.6 / 6)

## Goals for Public Art Projects

*For this question, people were asked to pick their top goals for public art in Sugar Land. The percentages reflect how many people picked that goal. The numbers add to more than 100 percent because people were allowed to choose more than one response.*

By and large, the most important goal in people's minds is placemaking ... the relation of art active, useful places. This is reflected in "create memorable, meaningful people places" (69 percent) and "anchor activity centers," such as Town Center (54 percent) and "create whimsy and delight in everyday places" (49 percent).

A second goal in people's minds is to beautify the city, as in enhancing the appearance of infrastructure (56 percent) and enhancing civic facilities (51 percent).

Note that both of these goals, in terms of how Sugar Land operates, require the involvement of both the public and the private sector.

In terms of themes, "history and heritage" (60 percent) was more popular than revealing and weaving together cultural diversity (34 percent) or fostering environmental awareness (24 percent) or "celebrate important accomplishments" (20 percent).

Finally, there was less interest in goals that are related to how Sugar Land appears to the outside world ... “create widely-known symbols for Sugar Land” (47 percent) and “present temporary installation and exhibitions that become events in and of themselves” (36 percent).

### Raw Data (percentages)

- 69 Create memorable, meaningful people places
- 60 Promote history and heritage
- 56 Enhance the appearance of everyday infrastructure, such as bikeways, water systems, bridges
- 54 Anchor activity centers, such as Town Center
- 51 Enhance civic facilities, such as parks and recreation centers
- 49 Create whimsy and delight in everyday spaces
- 47 Create widely-known symbols for Sugar Land
- 36 Create temporary installations and exhibitions that become events in and of themselves
- 34 Reveal and weave together Sugar Land’s cultural diversity
- 24 Foster environmental curiosity, awareness, and stewardship
- 20 Celebrate important accomplishments

### Approaches to Public Art that Would Be Best for Sugar Land

*For this question, people were asked to pick the approaches to public art they would like to see, by clicking on images of projects they liked. The projects listed below were chosen most often.*

#### Raw Data

- Philip K. Smith, *Continuum*, Kansas City / geometric and lit
- Doug Hollis, *Discovery Green* / geometric and water
- Las Colinas / traditional western sculpture
- Calgary watermarks / dynamic and lit
- Baile Oakes, *Legacy* / interactive and playful but not overtly humorous
- Brad Goldberg, *Dallas streetscape* / geometric and water

People selected sculptures that are classic, modern, simple but not too abstract; engaging but not overtly humorous or kitschy; directly representational; sculptural, not wall surface; involve color, light and water.

### Survey Demographics

- 69 percent of the respondents were residents, 31 percent were not.
- 57 percent of the respondents were employed in the city, 43 percent were not.
- 34 percent of the respondents both lived and worked in Sugar Land (included in above numbers)
- 13 percent of the respondents neither lived nor worked in Sugar Land

# RECOMMENDED PROJECTS

Project	Destination Activity Center	Civic Infrastructure	Exhibition Site	City Funding	Sponsorship Opportunity	Donation Opportunity	Private Development
Smart Financial Centre Interior	●			●	●	●	
Smart Financial Centre Plaza	●		●	●	●	●	
Festival Site Overlook	●	●		●	●	●	
Brazos River Park	●	●		●			
Imperial Refinery District	●		●				●
HMNS	●		●	●		●	
Sugar Land Auditorium	●			●		●	
Airport Gateway		●		●		●	
City Hall Atrium		●		●			
Ditch H Trail		●		●			
Hike-Bike Trail		●		●			
Oyster Creek Park		●	●	●			
First Colony Park		●	●	●			



Project	Destination Activity Center	Civic Infrastructure	Exhibition Site	City Funding	Sponsorship Opportunity	Donation Opportunity	Private Development
Lost Creek Park		●	●	●			
Eldridge Park		●	●	●			
Imperial Park		●	●	●			
Imperial Recreation Center		●		●			
Bridges		●		●			
Roundabouts		●		●			
Water				●			
Arts Facility		●		●			
Town Center			●		●		
Lake Pointe			●		●		
Cullinan Park			●		●		
Imperial Village Center			●				●
Imperial Infrastructure							●
New corporate, retail, mixed-use developments							●

# ACKNOWLEDGEMENTS

## **MAYOR AND COUNCIL**

Joe Zimmerman, Mayor  
Himeshi Gandhi  
Mary Joyce  
Steve R. Porter  
Bridget Yeung  
Amy Mitchell  
Harish Jajoo

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Cindy Dees, Sugar Land Legacy Foundation  
Michael Guidry, University of Houston  
Dr. Suleman Lalani, Aga Khan Foundation  
Wende Lewis, Planned Community Developers, Ltd.  
Dennis Parmer, Sugar Land Heritage Foundation  
Omar Samji, Aga Khan Council  
James Thompson, former Mayor

## **HOUSTON AND SUGAR LAND ARTISTS**

Thank you to the many Houston-based artists and Sugar Land area artists that participated in our Artist Roundtable discussions.

## **PROJECT MANAGER**

Lindsay Davis, Cultural Arts Manager

## **CONSULTANTS**

Todd W. Bressi, Urban Design • Place Planning • Public Art  
Meridith McKinley, Via Partnership

