



**LEXINGTON**

## Corridors Commission

Public Art Sub-Committee

Meeting Agenda

August 31<sup>st</sup>, 2016

- I. Call to Order
- II. Approval Of July 20<sup>th</sup>, 2016 Meeting Minutes (1-4)
- III. Review of Public Art Sub-Committee Approved Goals and Objectives (5)
- IV. Continuation of Discussion - Establishment of Criteria (6-11)
  - a. Program Administration
  - b. Site Selection
- V. Other Business
- VI. Adjournment

**Corridors Commission Public Art Sub-Committee**  
**Lexington-Fayette Urban County Government**  
Shevawn Akers, Chair

July 20, 2016  
2<sup>nd</sup> Floor Conference Room  
Government Center  
Meeting Summary - **DRAFT**

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*Sub-Committee Members in Attendance:* Bill Farmer, Shevawn Akers, Jonathan Hollinger, Nathan Zamarron, Mark Yanik

*Others in Attendance:* Sharon Murphy, Lori Houlihan, Jenifer Wuorenmaa, Jamie Giles, Evelyn Akhator, Rachel Dixon

**I. Call to Order**

Chair Akers called the meeting to order at 12:04 pm.

**II. Roll Call**

Council Member Amanda Mays Bledsoe was absent.

**III. Approval of Minutes from June 20<sup>th</sup>, 2016 Meeting**

Motion by Farmer to approve the June 20<sup>th</sup>, 2016 meeting minutes. Seconded by Hollinger. Motion passed without dissent.

**IV. Review of Public Art Sub-Committee Goals and Objectives**

Hollinger introduced his memo outlining the draft goals and objectives of the Corridors Commission public art program.

- Leverage investment in existing infrastructure and projects by providing coordinating public art;
- Provide unique visual identity to districts and neighborhoods in Lexington;
- Beautify Lexington's corridors through the strategic placement of public artworks.

Zamarron said that the LFUCG has considered undertaking a cultural master plan.

Houlihan said that she was going to discuss this idea further with acting Chief of Staff Geoff Reed in coming weeks.

Houlihan said that it was important that people know about other plans for public art that are in the works around Lexington.

Zamarron suggested that the language, "to implement the relevant elements of community plans for public art" be added to the goals.

Motion by Farmer to add "to implement the relevant elements of community plans for public art" to the goals and accept all four goals. Seconded by Hollinger. Motion passed without dissent.

Hollinger said that the project types the Corridors Commission may want to consider are as follows:

- I. Small, impactful projects
  - a. Typically completed by local artists
  - b. Responsive to the environment they are located in
- II. Acquisition, lease, or commission of small artwork
  - a. Can be completed by local or national artists
  - b. May be temporary or permanent installations
- III. Commission of large artwork
  - a. Typically completed by national artists
  - b. Installation is permanent or temporary

Akers suggested adding a 2(c), a "community-wide multi-site themed exhibits".

Hollinger added that the Corridors Commission may want to do a themed show along corridors.

Zamarron told the sub-committee that the LFUCG should seek and apply for major grants and awards to supplement LFUCG funds. Doing so would also give national recognition to Lexington.

Hollinger asked if they should add a funding bullet point.

Akers suggested that one of the goals should be leveraging other funding sources to maximize the impact of public art on our corridors.

Motion by Farmer to add a fifth goal, "Leverage other funding sources to maximize the impact of public art on corridors". Seconded by Akers. Motion passed without dissent.

Hollinger then discussed program administration: defining responsibility and process.

Hollinger said that the RFQ/RFP process could be administered by LexArts.

Zamarron said that most artists want to be paid to develop a proposal. Large works will require an RFQ and for smaller works on RFP is appropriate.

Hollinger went on to say that proposals should be vetted publicly before installation. Zamarron and Akers reminded the sub-committee that the public did vote on the finalists for the Oliver Lewis Way Bridge project.

Hollinger said that the Corridors Commission should have the authority to determine the selection process for the project.

Hollinger added that installation will vary project to project. LexArts can coordinate with the LFUCG to determine the best installation method for a project. Akers said ultimately the Corridors Commission should discuss installation for a particular project.

Hollinger said that another issue is documentation. The Corridors Commission needs to decide what they want to document about each piece of art.

Houlihan told the sub-committee that the Mayor's summer interns had completed the public art inventory project that she mentioned at the June meeting.

Hollinger reminded the sub-committee that artwork can and probably will move to new locations and the inventory should document at what time period it was in a specific location.

Ultimately, whoever is staffing the Corridors Commission will keep track of the public art inventory.

Maintenance will be required on the pieces. Zamarron said that someone will need to check the art periodically and complete condition reports. He suggested that an intern could do this.

Zamarron said that as part of the program administration, the Corridors Commission should also allow the reconfiguration of the pieces of art and suggested that the "bloom" show be reconfigured to have more impact.

Farmer asked Wuorenmaa to add this to the August Corridors Commission agenda.

Zamarron told the sub-committee members that each piece of artwork should have a maintenance plan. The plans can be developed by the artists but must meet established guidelines.

Zamarron also noted that the cost to remove an exhibit is often left out and should be considered when acquiring.

Zamarron suggested a sixth bullet, "the decommissioning process". The Corridors Commission must approve the removal of the art.

#### **V. Other Business**

Zamarron said that the pedestals from the Breeders' Cup temporary show need to be removed. Farmer and Akers told Zamarron to proceed with moving them and to send the invoice to Wuorenmaa for payment. Zamarron said the cost would be approximately \$1000. They will be stored at a Parks and Recreation facility.

Akers said that the next meeting agenda will include a discussion of site selection.

Zamarron will enter locations into a spreadsheet and send it to Wuorenmaa for inclusion in the packet.

#### **VI. Adjournment**

Motion by Zamarron to adjourn. Seconded by Yanik. Motion passed without dissent.



## Corridors Commission

### Public Art Sub-Committee

#### **Approved Goals and Objectives**

- To leverage investment in existing infrastructure and projects by providing coordinating public art;
- To provide unique visual identity to districts and neighborhoods in Lexington;
- To beautify Lexington's corridors through the strategic placement of public artworks;
- To implement the relevant elements of community plans for public art;
- To leverage other funding sources to maximize the impact of public art on corridors.

#### **Approved Project Types**

- Small, impactful projects
  - Typically completed by local artists
  - Responsive to the environment they are located in
- Acquisition, lease, or commission of small artwork
  - Can be completed by local or national artists
  - May be temporary or permanent installations
  - Community-wide, multi-site themed exhibits
- Commission of large artwork
  - Typically completed by national artists
  - Installation is permanent or temporary



**LEXINGTON**

TO: Corridors Commission

FROM: Jonathan Hollinger  
Department of Planning, Preservation, and Development

DATE: May 15, 2016

SUBJECT: Public Art Policy and Planning

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### **Background**

Public art master planning for municipal government has become a relatively common practice among mid to large size cities. Typically, this process involves a holistic review of an entire city's effort to create and maintain a public art collection, but the same process could be applied to an individual unit of a local government such as the Corridors Commission.

In 2011, I performed a detailed study of how public art master plans have been carried out in communities of varying sizes.<sup>1</sup> That research returned twelve components of public art master plans. For the purposes of the Corridor's Commission I believe that the following components are germane to the sub-committee assigned to developing public art policies for the Corridors Commission:

1. Goals
2. Program Administration
3. Site Selection
4. Artist/Proposal Selection
5. Acquisition and Removal of Public Art
6. Receipt of Gifts of Public Art
7. Documentation
8. Maintenance

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<sup>1</sup> [http://martin.uky.edu/sites/martin.uky.edu/files/Capstone\\_Projects/Capstones\\_2011/Hollinger.pdf](http://martin.uky.edu/sites/martin.uky.edu/files/Capstone_Projects/Capstones_2011/Hollinger.pdf)



## **Goals**

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It is imperative to establish basic goals which public art programming can be measured against. Economic development through placemaking, tourism, and improved quality of life are common goals of citywide plans, but simpler goals such as beautification are not uncommon.

## **Program Administration**

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Any public art program will require some level of administration. Key consideration should be given to who has responsibility for the numerous aspects of the public art process including, request for proposals and/or qualifications, artist selection, installation, documentation, and maintenance.

## **Site Selection**

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Specific locations may be identified from the outset, but criteria to be used for ad hoc projects, grant applications, and other future projects is likewise important. Potential criteria may include public access, visibility, community impact, historical significance, public safety, integration with plans, and engineering concerns.

## **Artist/Proposal Selection**

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Artist selection is critically important to any public art activity. The most common methods are requests for proposals (RFP), and requests for qualifications (RFQ). The RFP process tends to favor younger, less experienced artists, while the RFQ favors more experienced artists. It is also important to consider if and when artists will be compensated for proposals, how opportunities will be advertised, and who will be responsible for selection of the artist or proposal.

## **Acquisition and Removal of Public Art**

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Decisions to add or remove public art should follow a standardized process. Criteria may include cost, scale, subject matter, artistic style, ongoing maintenance cost, and general adherence to program policies. Removal of artwork should follow similar criteria. It is important to note that this applies to acquisition of completed artworks, commissioned work should follow the artist/proposal selection guidelines.

## **Receipt of Gifts of Public Art**

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Gifts of public art should be reviewed using a standardized process outlined in the acquisition and removal guidelines to ensure they meet with program guidelines.

## **Documentation**

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Public art needs to be documented and inventoried. This is important for insurance purposes, providing information regarding regular maintenance, and fostering educational opportunities based on the collection.

### **Maintenance**

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The financial and administrative impacts of maintenance of public art must be considered in acquisition and artist selection. The maintaining authority should carefully consider the future maintenance needs of each piece and what specialized expertise may be need to carry out the maintenance.



**Goals:**

The goals of the Corridors Commission public art program are to:

- Leverage investment in existing infrastructure and projects by providing coordinated public art
- Provide unique visual identity to districts and neighborhoods in Lexington
- Beautify Lexington's corridors through the strategic placement of public artworks

**Project Types:**

1. *Small Impactful Projects*

- a. Typically completed by local artists.
- b. Responsive to the environment they are located in.
- c. Examples:
  - i. Banner Programs
  - ii. Utility Box Wraps
  - iii. Small Murals

2. *Acquisition, Lease, or Commission of Small Artwork*

- a. Can be completed by local or national artists
- b. May be temporary or permanent installations.
- c. Examples:
  - i. Breeders Cup Leased Artwork

3. *Commission of Large Artwork*

- a. Typically completed national artists.
- b. Installation is permanent
- c. Examples:
  - i. Oliver Lewis Way

**Program Administration:**

1. RFQ and RFP Process
2. Selection Process
3. Installation
4. Documentation
5. Maintenance

**Site Selection:**

1. Specific Site
2. Criteria
  - a. Visibility
  - b. Public Access
  - c. Community Impact
  - d. Historical Significance
  - e. Public Safety
  - f. Technical Challenges
  - g. Coordination

**Artist/Proposal Selection:**

1. National Artist Projects
2. Local Artist Projects

Site Address	Parcel Number	Property Class	Owner	Owner Address
1604 Versailles Road	21247800	C	Louden Investments, LLC.	3147 Custer Drive STE A Lexington, KY 40517
1306 Versailles Road	25230900	E	LFUCG	200 E Main Street Lexington, KY 40506
856-882 Manchester Street	11674900	C	Scott Interests LP	664 Magnolia Avenue Lexington, KY 40505
1702 Versailles Road	10265201	M	Messner Home Inc.	PO Box 8560 Lexington, KY 40533
1714 Versailles Road	14926000	R	Leia & Alan Gillespie	1714 Versailles Road Lexington, KY 40504-2404
1822 Versailles Road	4016990	E	Revival Tabernacle Church of Lexington	PO Box 1533 Lexington, KY 40588
2285 Versailles Road	38194380	C	ZC Pharmacy Sub DST c/o Walgreen Co	104 Wilmont Road Malstop 1435 ATTN: Tax Department- Store #10801 Deerfield, IL 60015
2347 Versailles Road	11045875	C	Central Bank & TR Co	300 W Vine Street Lexington, KY 40507-1621
1524 Versailles Road	23284800	E	Hope Center Recovery Program for Women	1524 Versailles Road Lexington, KY 40504
1247 Versailles Road	26666800	C	G F Vaughn Tobacco Co	PO Box 160 Lexington, KY 40501-0160
2499 Versailles Road	25228350	R	Hermelinda Lopez	2499 Versailles Road Lexington, KY 40504-1663
1057-1079 W High Street	11993150	R	Kelly Hunt	1300 Delaney Woods Road Nicholasville, KY 40356