

PUBLIC ART MASTER PLAN

REVISED – October 5, 2022



LEXINGTON
Public Arts Commission

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Lexington- Fayette Urban County Government**

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The Public Art Master Plan was created by the Public Art Commission of the Lexington-Fayette Urban County Government.

The City of Lexington greatly appreciates the work of the Commission members, most of whom are volunteers, who have contributed their time and expertise to the development of this plan.

Lexington Public Arts Commission members (at time of completion of Master Plan)

Chair - Bill Farmer – former LFUCG Council member, business owner
Vice Chair – Celeste Lewis, Director, Pam Miller Downtown Art Center
Garry Bibbs, Professor, School of Art & Visual Studies, University of Kentucky
James Brown, LFUCG Council member
Jim Clark, Executive Director, Ashland – The Henry Clay Estate
Stuart Horodner, Director, University of Kentucky Art Museum
Roseanne Mingo, Destination Sales Manager, VisitLEX
Kay'mon W. Murrah, Performing Artist, music educator
Heather Lyons, Director of Arts & Cultural Affairs, Mayor's Office
Graham Pohl, Architect and artist
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Former Public Art Commission Members

Ricki Rosenberg, Art Shechet, and Scott White

Staff to the Commission

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BACKGROUND

In the United States, the idea of “public art” was first developed in the 1930s and represented in national programs such as President Roosevelt’s New Deal and the Federal Art Project. Fairly radical in design and intention, these programs introduced the ideals of making art available to all and of utilizing federal funds to support works of art and artists. It was the New Deal that first developed a percent for art program, when it allocated one half of one percent of construction costs of all government building to go toward the purchase of American art for the site.

According to the Americans for the Arts 2018 Public Art Survey, there are now over 700 Percent for Art programs in the United States, 60% of which are run by city and state governments. Other programs are run by private foundations, non-profit organizations, colleges and universities. Though no two programs are exactly alike, it is widely understood, by cities and towns, large and small, that **robust public art programs drive economic activity, increase dialogue and community engagement, highlight history and diversity, and greatly increase the vitality and quality of life of the community.**

This Public Art Master Plan, as developed by the Public Arts Commission with community input through surveys and community meetings, determines how the City of Lexington’s Percent for Art Fund will be utilized and presents public art as “any art form that is accessible in public space and free to experience.” This plan provides an inclusive framework designed to encourage visual and performing arts digital media, and literary arts, as well as new media, materials and methods that may evolve as artists find new ways to reflect our contemporary culture. The plan encourages collaborative and participatory experiences in the arts and presents art as a vehicle to activate public space, ensure equitable arts experiences across our city and county, and to encourage and support local artists.

LEXINGTON'S PUBLIC ART HISTORY

THE HISTORY and ROLES OF THE PUBLIC ARTS COMMISSION and the URBAN COUNTY ART REVIEW BOARD

The Public Arts Commission was created in 2002 by the Lexington Fayette County Government for the purpose of advising the Mayor and the Urban County Council on the development of a long-range plan for selection, acquisition, placement, and maintenance of public art and public monuments. The Public Arts Commission was approved to proceed when a resolution was passed that would provide funding for a public art program.

In 2004, the Urban County Art Review Board (UCARB) was established for the purpose of reviewing proposals for permanent visual artwork including memorials, monuments and lighting projects. Duties of this ten-member board, appointed by the Mayor, includes reviewing proposals for permanent artwork in public spaces and advising the appropriate LFUCG departments and councilmembers about the proposed works. Public safety, appropriateness of scale, social and physical context and location, permanence, and installation and maintenance are considered throughout the selection and approval process.

UCARB has served the City of Lexington for 18 years, reviewing and supporting dozens of public art projects that have been installed

in parks, along the Legacy Trail, in medians, and in city owned facilities such as the Family Care Center and the Lexington Senior Center. UCARB operated in this capacity until a funding mechanism was established for the Public Arts Commission, and until a Public Art Master Plan was completed.

The provision for a funding mechanism occurred in August, 2018, when a Percent for Art Resolution was passed by the Urban County Council. The Resolution required that an amount equal to 1% of all bonds for capital improvement projects be set aside for the purchase, commissioning, and installation of public art.

Following the approval of the Percent for Art Resolution, then-Mayor, Jim Gray, determined the next step was to establish the terms of the Public Arts Commission and to engage them in developing a Public Art Master Plan. Terms for the commission included membership requirements, bylaws and duties. Nine Commission members were appointed by Mayor Jim Gray.

In January of 2019, Mayor Linda Gorton took office and expanded the Commission to include two additional appointees. The 11 members appointed by the Mayor, are

subject to confirmation by the Urban County Council, required to be residents of Fayette County, and have a demonstrated interest in the arts and its effect on communities and individual lives.

Appointed members of the Public Arts Commission include the following:

- One architect or design professional
- Two professional artists
- Two arts administration professionals
- One representative of the Lexington-Fayette County business community
- One representative of the Lexington-Fayette Urban County Government
- One representative from the community-at-large
- One representative from VisitLEX
- One member of the Lexington-Fayette Urban County Council
- One representative from the Office of the Mayor

THE HISTORY and ROLES OF THE PUBLIC ARTS COMMISSION and the URBAN COUNTY ART REVIEW BOARD

Through its advising role to the mayor and the Urban County Council, the Public Arts Commission has focused on the development of a long-range plan for selection, acquisition, placement, and maintenance of public art and public monuments, and on establishing guidelines and processes for public art works.

The Commission, in partnership with appropriate LFUCG staff, shall:

- Recommend to the Mayor and the Urban County Council a long-range plan and guidelines (Public Art Master Plan), which shall include, but not be limited to, a method or methods for the selection of artists or works of art and for placement of works of art, and a broad philosophy regarding types of artwork appropriate for this community.
- Recommend purchase of works of art or commission of the design.
- Make recommendations regarding the design, execution and/or placement of works of art.
- Work in collaboration with LFUCG staff to oversee public art initiatives and to manage the Percent for Art Fund.

- Provide information and make recommendations on operation or maintenance expenses associated with particular art or a particular location and the interaction of art work with the function of its location, and provide for such artwork and installation that will not impede such function.

The Public Arts Commission made the further determination that the Urban County Arts Review Board should be dissolved so that one commission is dedicated to fulfilling the guidelines and policies established by the Public Art Master Plan. To ensure a smooth transition between UCARB and the PAC, for a period of one to two years, the PAC will expand to 15 members to include some current UCARB members representing engineering, landscape architecture, art, or architecture fields. The expanded PAC will then adopt UCARB's duties of reviewing community initiated proposals for public art work on city property.

Following the transition period between UCARB and PAC, it is intended that the Public Art Commission will continue with a revised membership roster to include:

- Two licensed architects
- One licensed landscape architect
- One professional visual artist with public art expertise
- One performing artist
- One licensed civil engineer
- One arts administrator or arts historian
- One representative of the Lexington-Fayette Urban County Government
- One representative from VisitLex
- One member of the Lexington-Fayette Urban County Council
- One representative from the Office of the Mayor

PERCENT FOR ART PROGRAM

Percent for Art (PFA) programs, often established by ordinance, allocate a percentage of public project budgets to support the purchase, administration, commissioning, installation, and maintenance of art on property owned or operated by the Government.

The benefits of a Percent for Art program are far-reaching and contribute to a community's quality of life through economic development, creative place-making, cultural heritage celebration, community development, public space enhancements, and civic pride. Percent for Art programs also help leverage additional grants, donations and encourage partnerships with public and private agencies and organizations.

Lexington's Percent for Art Program was first introduced by then LFUCG Councilmember Bill Farmer, in 2016. Presentations were made to the General Government and Social Services Committee in the Spring and Summer of 2018. The Percent for Art program was then approved by the Urban County Council in the Fall of 2018.

The Percent for Art Resolution established a funding source for public art in Lexington-Fayette County and determined that an

amount equal to 1% of the funds budgeted by the Lexington-Fayette Urban County Government for general fund capital improvement projects shall be designated annually within the Department of General Services for the purchase, commissioning, installation, and maintenance of public art.

The Percent for Art program provides the funding mechanism for the Public Arts Commission's implementation of the Public Art Master Plan. The Percent for Art program will also be used to leverage additional public art funding through grants and donations.

Funds to be allocated from the Percent for Art program will be solely for public projects and will include, but are not limited to projects in or on, the following:

- Parks
- Trails and greenways
- Transportation corridors
- Streets and roads
- Neighborhoods
- Interiors and exteriors of public buildings such as Government Center, Family Care Center, Senior Center, community centers, police or fire stations, etc.
- Building and infrastructure projects
- Other public property such as empty lots



PUBLIC ART MASTER PLAN PROCESS

The Public Arts Commission's initial task was to develop a Public Art Master Plan that would establish a vision and framework for the expansion of a public art program in Lexington-Fayette Co. Further, the Master Plan would identify the responsibilities and roles of the Public Arts Commission in relation to the administration, funding, and oversight of the Public Art program.

The first meeting of the Public Arts Commission was held in June 2019 and in discussions of the Public Art Master Plan, first priorities established were to engage the community in discussion and to gain community feedback regarding public art. Two primary initiatives were organized to include:

Public Art Survey

A public art survey was created to gauge the community's interests and priorities in public art. The survey was accessed on-line as well as through print copies distributed throughout the community in libraries, coffee shops, arts venues, community centers, shelters, and at the Commission's Public Art Community Meetings.

The survey included multiple choice and open responses questions. The survey was

open for approximately 5 months and the Commission received 645 responses. A Survey Summary is included in [Appendix A](#).

Community Meetings on Public Art

The public was also invited to attend Public Art Meetings where Public Arts Commission members provided information about the Percent for Art Resolution and the Public Art Master Plan, and facilitated discussions about community interests and local goals for public art.

The Public Arts Commission hosted the following meetings:

- November 16, 2019 – Lafayette High School (12 attendees)
- December 3, 2019 – Northside Public Library (12 attendees)
- January 14, 2020 – Lyric Theatre (70+ attendees)
- February 4, 2020 – Portofino Restaurant (55 attendees)

A fifth meeting was scheduled to occur on March 26, 2020 at the Meadowthorpe Community Center but had to be cancelled due to the COVID-19 pandemic.

WE'RE MAKING A PLAN FOR LEXINGTON'S PUBLIC ART. LET'S TALK ABOUT IT.

Hosted by the Public Art Commission. 

PORTOFINO RESTAURANT

Feb. 4, 2020
249 E. Main St., 5:30 p.m.

All are welcome! Businesses and business leaders encouraged to attend!

Pre-Registration is appreciated: bit.ly/lhspublicart

WE'RE MAKING A PLAN FOR LEXINGTON'S PUBLIC ART.

LET'S TALK ABOUT IT:

11/12/19 | 4-5 PM
Lafayette High School Library

All are Welcome! Educators and students encouraged to attend!

12/3/19 – 5:30-6:30 PM Northside Public Library

All are Welcome! Social change organizers and communities of color encouraged to attend!

1/14/20 – 5:30-6:30 PM Lyric Theatre

All are Welcome! Artists and Arts Organizations encouraged to attend!

2/4/20 – 5:30-6:30 PM Portofino Restaurant

All are Welcome! Businesses and business leaders encouraged to attend!

3/26/20 – 5:30-6:30 PM Meadowthorpe Park

All are Welcome!

Pre-registration is appreciated! Register at: bit.ly/lhspublicart



SCAN ME

- OR -

CAN'T MAKE IT? COMPLETE THE SURVEY ONLINE:

bit.ly/publicartlexington



PUBLIC ART MASTER PLAN PROCESS

At each Community Meeting, a presentation included information about the Public Arts Commission, intentions for the Public Art Master Plan and the Percent for Art Resolution, as well as a discussion about public art and a review of public art in local, national and international settings.

Following the closure of the survey form, summaries were produced of survey responses and distributed to the Public Arts

Commission to inform the ongoing process of developing a Public Art Master Plan.

Throughout the first year, research of other city's public art plans was conducted. Over twenty public art plans were reviewed and best practices within plans from cities such as Chattanooga, TN; St. Paul, MN; Arlington, VA; Asheville, NC; and San Diego, CA; inspired the Commission's master plan outline.

Following a ten-month hiatus due to the Covid 19 pandemic, in January of 2021 an outline was created for the Public Arts Master Plan. In March of 2021, the Commission reconvened via Zoom to review the outline and begin developing the master plan.



LEXINGTON'S PUBLIC ART MASTER PLAN

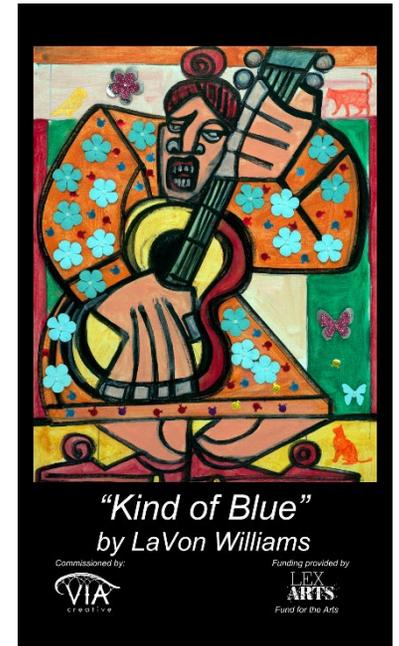
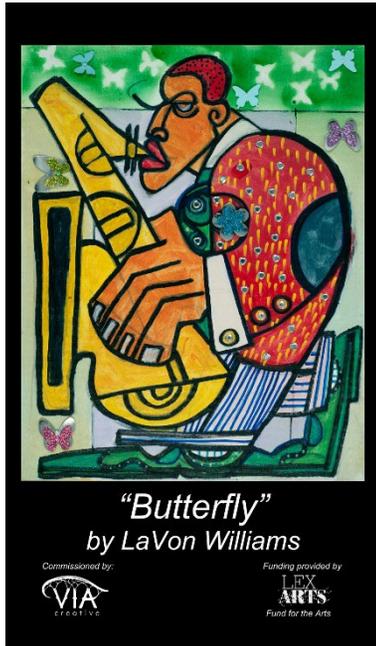
OVERVIEW

Public Art is widely recognized as an essential part of a city's vitality and health. Even without a centralized plan or vision, it is clear that Lexingtonians value public art. Over the past twenty years, public art in Lexington has increased significantly and is regularly integrated into downtown streetscapes, exterior walls, neighborhood gateways, and festivals and community events. Public Art projects have most often been initiated by local non-profit organizations such as LexArts, PRHBTN, and Arts Connect, and through the efforts of individual neighborhoods, artists, businesses, and community members.

With the establishment and activation of the Public Arts Commission and Percent for Art program, the City of Lexington is making strides to assume a leadership role administratively and financially in the support of public art. The Public Art Master Plan, developed with and for Lexington-Fayette Co., will provide the framework, guidelines and priorities for a public art program that enhances the city and county, through utilizing public property, facilities, administration and funding. Further, the Public Art Master Plan will encourage and model best practices for public art initiatives that may be led by businesses, foundations, nonprofits, or other independent groups.

VISION

The Public Arts Commission envisions a Fayette County where the transformative power of art is woven into the everyday life of our diverse communities. We are committed to supporting art that inspires, challenges, and enhances where we live, work, and play.



MISSION

The Lexington-Fayette Public Arts Commission champions the arts as essential to daily life. The commission advocates for and invests in free-to-experience art that shapes public spaces and excites the imagination.

GUIDING PRINCIPLES

- Proactive public engagement
- Integration with other LFUCG plans
- Animation of public spaces
- Collaboration and partnerships, accessible art and art experiences
- Expand educational opportunities through public art
- Diverse strategies for identifying and supporting artists
- Support of neighborhood and local identity
- Commitment to curate, conserve, and maintain public art & art experiences

BEST PRACTICES

The Public Arts Commission will adhere to the following best practices and methods for the development, commissioning, purchase, acceptance, maintenance and conservation of public art projects.

The Public Arts Commission will:

- Annually establish a Work Plan, identifying the range of projects that the PAC will initiate, support and consider in the following year. Projects will be prioritized and budgeted with flexibility to respond to new opportunities.
- Establish Project Advisory Committees to include community stakeholders, city departments, and PAC members for each project. The Advisory Committee will develop a “project plan” with budget, schedule, artist selection and other processes detailed.
- Establish Artist Selection Committees for each project. The Artist Selection Committee will review goals and objectives of RFP’s, RFQ’s, and other application materials and presentations, to recommend the artist(s) best capable and suited for the project.
- Follow the Goals and Strategies ([page 17](#)) and Program Areas ([page 21](#)) as identified by the Public Art Master Plan to inform all decisions, strategies, priorities and focus areas.
- Pursue projects that provide a leadership or catalytic impact resulting in public artworks that would not have occurred through community efforts alone.
- Initiate competitive projects through mechanisms such as RFQ’s and RFP’s; and may initiate non-competitive commissions or purchases per special opportunities defined in PAC policies.
- Follow the Master Plan policies for gifts, deaccessioning, commissioning, conservation and maintenance.



GOALS & IMPLEMENTATION STRATEGIES

The following goals and implementation strategies form the foundation of the Public Art Master Plan for Lexington – Fayette County, Kentucky.

1. Embrace local identity, be reflective of the community and tell local stories.

- Solicit ideas and partner with neighborhood associations, developers, artists, historians, and community groups to identify meaningful stories, themes and public art sites;
- Develop a Neighborhood Stories project (with funding and project guidance) for underserved neighborhoods to identify a local point of pride ---- location or story --- for public art;
- Collaborate with UK Public History/Oral History program
- Identify ways to use public art to connect neighborhoods --- for example using trail head/terminus locations of walking and bike trails.

2. Initiate and support public art through projects originated by the Public Arts Commission, city and county planning collaborations, and by neighborhood and community groups.

- Initiate and facilitate projects based upon Master Plan priorities; Accept proposals from and lend support to neighborhood and community groups;
- Collaborate with LFUCG departments such as Division of Planning and commissions such as the Corridors Commission;
- Incentivize developers to include public art or public art venues within their plans;
- Make public art part of the discussion between the City and developers when negotiating regulations regarding landscape,

sidewalks, parking, monument, signs, and public space, and streetscape improvements.

3. Distribute Public Art equitably county-wide, enhancing and activating public spaces, and providing a vehicle for communities to express their unique identity.

- Merge various public art maps and inventories to create comprehensive mapping of public art in Lexington/Fayette Co.;
- Utilize comprehensive map to identify underserved areas;
- Establish goals for projects in downtown, inside of New Circle Road, outside of New Circle Road, urban, suburban and rural areas --- and in varying districts;
- Encourage property owners to embrace urban initiatives, such as art in empty storefront windows, in suburban and rural venues as well. Encourage and create driving and walking tours of storefront or outdoor artwork;
- Lend support, guidance and oversight to non-city initiated public art projects to be placed on city-owned land.
- Use Public Art to activate and define spaces;
- Be intentional in ensuring equity and accessibility when establishing priorities and selecting opportunities throughout Lexington / Fayette Co.

GOALS & IMPLEMENTATION STRATEGIES

4. Include all visual arts media and creative disciplines.

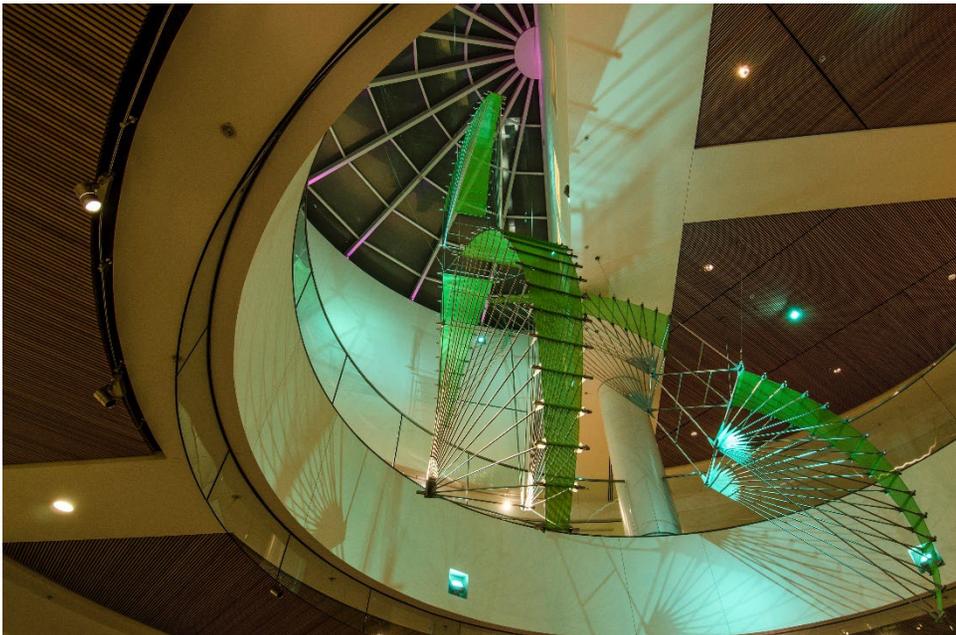
- Sites will be identified that can support various art forms such as digital media, projections, sculpture, , etc.;
- Diversity of art forms will be ensured through intentional selection of sites, events, projects and media.

5. Include temporary and permanent installations.

- Sites will be identified and prepared to support rotating and temporary works and public art events;
- Initiate temporary art projects that can help to build the experience level and qualifications for local and regional artists;
- Establish a program for rotating works of art and/or performances throughout the city --- art in unusual places.

6. Prioritize local artists while also providing opportunities for regional, national, and international artists.

- Develop and maintain a roster of local/regional artists with interest in/ track record of, creating public art;
- Identify projects that will be exclusively for local artist applicants;
- Support professional development workshops to assist local artists with increasing knowledge, understanding, skill level, and capacity for working within the public art realm. (See Making It Public program - <https://louisvilleky.gov/government/arts-culture/funding-and-opportunities>).



GOALS & IMPLEMENTATION STRATEGIES

7. Employ a variety of strategies to identify and support a diverse range of artists and perspectives.

- Develop protocols for a variety of ways that artwork, artists and/or other creative professionals are engaged and artworks selected, including:
 - Commissioning of new work through calls to Artists (RFQ and RFP)
 - Purchases of existing works
 - Temporary rental or leasing of works
 - Initiating projects of various sizes and scale which will be accessible to a wider variety of artists;
 - Initiating projects and hiring artists in support of various art forms and media;
- Working with LFUCG staff, the Public Arts Commission will utilize a variety of methods to disseminate information regarding public art initiatives, workshops, calls for artists, etc., working to make all information accessible. This will include:
 - Announcements via media releases, printed materials, social media, web sites, community distribution, and more;
 - Providing materials in multiple languages. (Work with Global Lex for translations);
 - Utilizing accessible design for dissemination of materials and design and implementation of projects. (Information available in large print, recorded info, physically accessible art locations, etc.);

8. Include opportunities for community involvement throughout the planning and implementation processes.

- A public art program depends upon the input of the public for its success;
- Solicit public opinion regarding priorities such as potential sites, topics, stories, themes, and media.
- Facilitate stakeholder meetings with neighborhoods, organizations, and city departments;
- Utilize a wide variety of public outreach methods to keep the community aware and engaged in the process;
- Engage the community through on-site programs to meet artists, etc.;
- Establish marketing plans for planning, implementation and follow-up of projects.

GOALS & IMPLEMENTATION STRATEGIES

9. Celebrate artistic excellence by adopting and utilizing professional standards throughout the planning, artist selection and installation processes.

- The Public Arts Commission will adopt best practices and professional standards for all phases of project, planning, artist selection, commissioning, and installation, and conservation;
- Professional artists, design professionals, and public arts professionals will be included on all committees and panels throughout all phases of the projects.

10. Present educational opportunities through collaborative processes, integrated programming and workshops.

- Application workshops for prospective applicants (see Making It Public program - <https://louisvilleky.gov/government/arts-culture/funding-and-opportunities>);
- Related public events in connection to theme, subject matter, or location of artwork (partner with groups/orgs/neighborhoods);
- Meet the artist / watch the artist work to engage the public;
- Collaborate and coordinate with related existing arts and non-arts organizations;
- Establish RFP's, and workshops, specifically for youth groups, schools or young artists;
- Develop hands-on public art experiences at city festivals and other events;
- Encourage public art initiatives with local public and private schools.

11. Establish collection management, conservation and maintenance procedures for the city's public art works.

- Establish a maintenance and conservation plan and schedule for all of the city's public art works;
- Identify funding sources for maintenance and conservation;
- Determine the managing authority for public art works within LFUCG.



PUBLIC ART PROGRAM ELEMENTS

The Public Art Program, as defined by the Public Art Master Plan, will consist of a number of programs, each with specific criteria, processes and focus areas, for the creation, installation and presentation of public art.

COMMISSION PROGRAM

The Commission Program will include several methods of soliciting and selecting artists and the creation of new work or new presentations of works of art. These include competitive and non-competitive processes.

COMPETITIVE COMMISSION

RFQ's / RFP's

Artists and works of art are selected through competitive processes such as Requests for Qualifications (RFQ) and Requests for Proposals (RFP), and a tiered approach with artist selection committees, and rounds of competition.

Invitational Competition

A competitive process through which a limited number of artists are invited to submit. This also consists of a tiered approach with artist selection committees and rounds of competition.

Competitive commissioning of works of art by the Public Arts Commission will utilize this process:

1. Identification of opportunity. This will determine a site-based or other public art opportunity.
2. Creation of an RFP or RFQ. These provide the project description, scope, site details, budget, timeline, selection criteria, qualifications, and other details. Information regarding the number of finalists and continuing application process will also be included.
3. Create a rubric for artist selection. A rubric, based upon the RFP/RFQ will be utilized by the artist selection committee for identifying finalists and recommended artists.

4. Dissemination of the Call to Artists. Various distribution methods will be utilized to issue a Call to Artists based upon the RFP/RFQ's specifications for local, regional, national or international artists, and other areas of eligibility.
5. Creation of a selection committee. The selection committee will be chosen based upon the details of the project and will be composed of city administrators, arts professionals, artists, community members from partner groups or neighborhoods, and related professionals such as architects, landscape architects, engineers, etc.
6. Receipt of proposals. Proposals will be received by LFUCG staff and prepared for selection committee review.
7. Proposal review and selection of finalists. The selection committee will review proposals, score them and typically select three to five finalists.



COMMISSION PROGRAM

8. Concept Development and Presentation. Finalists may be asked to develop a site-specific concept for the project and/or to interview. Artists will be provided a site visit and will then prepare a physical representation of their work such as a rendering or maquette as well as a written description with concept, materials, budget, fabrication techniques, timeline, event plan, and other details as requested in the RFP. Finalists may be invited to present their concept to the Artist Selection committee. Artists will be paid a fee for the further development of a proposal as well as for travel expenses if they are from out of town.
9. Recommendations to the Public Arts Commission. The Artists Selection committee will make their recommendation to the Public Arts Commission, which, upon approval will move forward with a contractual process.

NON-COMPETITIVE COMMISSION

Invitational Collaboration

A non-competitive process through which a limited number of artists are invited to collaborate with the Public Arts Commission for a specific purpose or event. Guidelines and policies will still be in force to assure the quality of the artists and that the project is in support of the established Goals and Implementation Strategies.

Direct Selection

Under limited circumstances, artists may also be commissioned if a competitive process is not feasible due to timeline, community needs, or other considerations. If this method is utilized, guidelines and policies will still be in force to ensure the quality of the artists and that the project is in support of the established Goals and Implementation Strategies.



ACQUISITION PROGRAM

- Opportunities may occur that would lead the Commission to recommend a direct purchase of an existing work by an artist. Processes for the purchase of artworks will be as deliberate as those for the commissioning of artworks.
- For artworks under consideration for purchase, the Commission will review the opportunity in relation to the Public Art Master Plan's established goals and priorities, quality of the work, financial costs, aesthetic benefit, relevance to Lexington's public art collection, public interest, proof of ownership and provenance, safety and liability, site suitability, and ability to provide appropriate insurance, maintenance and conservation.
- It is standard practice in the field of public art to have artworks inspected and condition reports prepared by a professional conservator prior to acquiring an existing work of art.

LOAN PROGRAM

At times, public art works may be offered to the City of Lexington, or may be sought out by the Public Arts Commission, as part of a public exhibition or program, to be utilized for a limited amount of time. Loaned works will be accepted based upon the Public Art Master Plan's established goals and priorities, quality of the work, financial costs, aesthetic benefit, relevance to Lexington's public art collection, public interest, proof of ownership and provenance, safety and liability, site suitability, and agreements regarding maintenance plans. It is standard practice in the field of public art to have artworks inspected and condition reports prepared by a professional conservator prior to the loan.

DONATION PROGRAM

Existing works of art that are offered to the LFUCG as a permanent donation, may be considered by the Public Arts Commission, and LFUCG departments, based upon the relevance of the artist and artwork to the established goals, priorities, and policies of the Public Art Master Plan. Considerations will include the quality of the work, financial costs for site prep or installation, the value of the work of art, aesthetic benefit, relevance to Lexington's public art collection, public input, proof of ownership and provenance, safety and liability, site availability, and the donor's ability to provide maintenance and/or conservation funds. To ensure appropriate maintenance and conservation of all public art works, art donors may be asked to provide a donation to LFUCG's public art maintenance fund. This will be determined by the PAC and will typically range from 5 - 10% of the donated artwork's value. It is standard practice in the field of public art to have artworks inspected and condition reports prepared by a professional conservator prior to accepting donations.

COLLABORATION PROGRAM

Continuing the role of the Urban County Art Review Board, the Public Arts Commission will accept proposals from independent arts groups, partnering organizations, businesses, developers, artists, and others, and support plans for permanent or long-term temporary (6 – 12 months) public art works that align with the goals, priorities and policies of the Public Art Master Plan. Collaborative projects may include approval of community projects on public property, in-kind project support through various departments and divisions of the LFUCG, and/or funding support.

Guidelines and applications for Collaborative Projects can be found at the Public Arts Commission's website: <https://www.lexingtonky.gov/boards/public-arts-commission>.

Dependent upon the proposed project, The PAC will consult with relevant LFUCG departments and will review each application. Successful applications will receive a conceptual design approval, a final design approval, and a post-installation approval, each of which will occur at a separate meeting of the PAC. A minimum of six to eight months is recommended for completion of project approvals.

At times, the Public Arts Commission will issue their own calls for proposals for collaborative projects with artists, neighborhoods, or community groups.

PROJECT EVALUATION CRITERIA

The Public Arts Commission's primary goal is to support public art works that are of the highest quality and that hold the greatest potential for public engagement and for increasing accessibility to the arts.

When establishing the annual Public Art Work Plan, the Public Arts Commission will consider the following criteria for each potential project. Each project must meet a majority of the following criteria before it will be selected by the Public Arts Commission.

Criteria:

Project meets and/or furthers the stated guidelines, goals and strategies of the Public Art Master Plan

Project falls under one of the stated program areas of the Public Art Master Plan

- Project presents a unique and compelling vision/event for Lexington/Fayette Co. Project contributes to an understanding or appreciation of Lexington/Fayette Co. Project contributes to a diversity of art form and/or artist

Project has an appropriate site: It is located in a place of

high visibility, has broad public access, is amidst multiple uses and activities, and the site is available for the object

Project has engaged partners and adequate funding

Project specifies involvement of local, regional, national, or international artists

Project has addressed appropriate safety and permitting issues

Project can be successfully completed within determined budget and timeline

Project has a maintenance plan and maintenance funds

Additionally, the following details will be evaluated before approving a public art project:

- Identification of the community stakeholders and how they will be involved
- The Public Art Program and process that will be utilized for the project
- Review of the Project Task Force and their capacity to manage the project
- Level of community involvement and plan for public engagement

ARTIST EVALUATION CRITERIA

The Public Arts Commission's goal, regarding the selection of artists for public art projects or events, is to select artists whose skill, experience, style, and commitment to collaboration and community engagement, will best match the needs of each project.

Depending upon the program area, the Artist Selection Committee or Public Arts Commission will utilize established evaluation criteria in the selection of artists for public art projects. The evaluation criteria will be included within all RFQ's and RFP's so that artists are aware prior to submitting proposals.

Artists will be selected based upon the level at which they meet each of the following criteria:

- Demonstrates artistic excellence, innovation and originality as represented in past work and supporting materials.
- Demonstrates capacity for working in the proposed media and with concepts that are appropriate to the project goals and site.
- Demonstrates interest and capability in creating public artwork in collaboration with the City, Public Arts Commission, the design team (if applicable) and other project partners.
- Demonstrates experience in successfully completing works of similar scope, scale, budget and complexity, or ability to articulate how he or she would be able to bring the necessary artistic and technical skills to this project.
- Provides relevant professional references and positive reviews
- Meets special eligibility requirements (such as local residency, affiliation with particular neighborhood, or other special designations identified for specific projects)
- Demonstrates interest in and understanding of the project.
- If applicable, demonstrates a cohesive team.

DEACCESSIONING

The Public Arts Commission's overarching role is to develop and maintain the City of Lexington's Public Art Collection. At times, this may include the necessary temporary or permanent removal or "deaccessioning" of artwork. The City of Lexington retains the right to remove any work of art in the public art collection. Reasons for deaccessioning may include, but are not limited to, works that are determined to require excessive maintenance, pose public safety risks, are damaged beyond repair or that have been or are expected to be adversely affected by changes to the site. Determinations about the removal or relocation of existing artwork will be made by the Public Arts Commission, with input from a professional conservator and other arts, design, and engineering professionals. Issues such as Artists' rights, public benefit, censorship, copyrights and legal obligations will be considered along with concerns regarding maintenance, repair, on-going conservation, site requirements, and costs.

Deaccessioning of works of art will be determined as a joint decision between the LFUCG public art staff and the Public Arts Commission.

RELATED PLANS - LFUCG

The Public Art Master Plan is the first comprehensive public art plan created for the City of Lexington. There are, however, additional plans that have been developed over the years, which incorporate or focus on, public art within their program area. The Public Arts Commission will respect the previous and current planning of other commissions and initiatives as priorities are set and public art projects are determined.

Corridors Commission

The purpose of the Corridors Commission is to assess the major roads of Lexington-Fayette County, especially the major and minor arterials, regarding but not limited to aesthetic qualities, landscaping, fencing, signage, litter control, bike and pedestrian considerations and other elements the Commission may deem appropriate. The Commission partners with neighborhoods and other community-based groups to enhance the corridors leading into and out of Lexington and to increase awareness of corridor enhancements. The Commission's Neighborhood's Enhancement Match Grant Program provides funding support to selected projects along eligible corridors. Details regarding the Corridors Commission and grant program, including the list and map of eligible corridors is available here: <https://www.lexingtonky.gov/boards/corridors-commission>

Legacy Trail Public Art Master Plan

The Legacy Trail is a nine mile walking and biking trail that begins at the Isaac Murphy Memorial Art Garden in the East End, travels through urban and rural landscapes, and concludes at the Kentucky Horse Park. It now connects to the Town Branch Trail which leads into the countryside to the northwest of the urban core. Early in the planning for this extensive trail program, a Legacy Trail Public Art Master Plan was developed. The 2010 Plan details that the trail “would be a place for the community to learn about its culture, environment and heritage (and) the trail, as an important civic space, could also be Lexington’s next frontier in exploring art in the

public realm, and for exploring the potential of a broader public art initiative.” The few public art initiatives that have been implemented along the Legacy Trail, such as murals on the paved path, and fabric “blazes” on flag poles, have not been maintained and are in need of reimagining and repair. The entire Legacy Trail Master Plan is available here: <https://www.railstotrails.org/resourcehandler.ashx?id=4762>



RELATED PLANS - LFUCG

Lexington-Fayette Urban Co. Government Parks and Recreation Master Plan

In 2016, the ETC Institute administered a needs assessment survey for the Lexington-Fayette Urban County Government. The survey was administered as part of the City's efforts in undertaking a comprehensive study of its parks, recreation, trails, programs, events, and open space and developing a parks and recreation master plan. Surveys and public input was solicited and analyzed in the development of the master plan. Public responses showed significant support of the arts and placed summer concerts as the 2nd most important programming element. The arts and performances for adults and children were also identified as high priority programming. Further, outdoor performance spaces were selected as high priority in the facilities category. The complete Parks and Recreation Master Plan is available here: https://www.lexingtonky.gov/sites/default/files/2017-05/REPORT-Lexington-Fayette%20Urban%20County%28December%208%202016%29_0.pdf



PUBLIC ART PARTNERSHIPS

Partnerships are critical to developing, building and maintaining public art in the community. Internal and external partners will be key to set priorities, avoid conflicts with potential sites and duplication of efforts, and to create a process that will invite and encourage community input.

INTERNAL PARTNERS

The Public Arts Commission will work with LFUCG departments and divisions in the early planning and development stages to identify potential sites, set priorities for projects, and to enhance (not compete with) existing plans.

Departments and other partners may include:

Planning

Evaluating long-term plans for sites, influencing percent for art initiatives for local developments, integrating public art priorities into LFUCG planning initiatives

Parks & Recreation

Involvement when sites are considered for any of the more than 100 parks in Lexington-Fayette Co., as well as Community Center locations.

Historic Preservation

Involved when any projects are proposed that would involve the structure or grounds of a historic property or neighborhood, within an historic overlay zone and/or on the National Register of Historic Places.

Environmental Quality & Public Works

Involved when requests are made for city right-of-way (such as medians, etc.)

Corridors Commission

Working with them on established priorities for city corridors and potential partnership with funding as well.

Urban Co. Art Review Board

Gradual transition of Urban Co. Art Review board to Public Arts Commission

Urban County Council

Working with council members on projects in their district.



EXTERNAL PARTNERS

The development of partnerships and community engagement is a vital part of creating a public art program. Engaging the community early and often will help to ensure productive and meaningful input to the public art process. Potential partners include:

LexArts

An organization that serves as Lexington's Local Arts Council and United Arts Fund in support of the arts across Lexington-Fayette County.

University of Kentucky Arts in Healthcare

UK's Albert B. Chandler Hospital includes art and artists to create and maintain a healing environment and culture of care. Their program includes over 2100 works of art from local, national, and international artists and presents live performances in lobbies, public spaces and in their 305 seat auditorium.

Neighborhood Associations

Lexington-Fayette Co. has a network of over 250 registered neighborhood and homeowner's associations.

PRBHTN

For over 10 years, PRHBTN has expanded Lexington's Public Art by engaging internationally recognized artists and celebrating marginalized art forms.



EXTERNAL PARTNERS

significant contributions to the Lexington arts community.

Louie B. Nunn Center for Oral History

More than 14,000 oral history interviews are included in this collection and focuses on 20th century Kentucky history; Appalachia, agriculture, African American history, the Civil Rights Movement, veterans, and industries such as the coal, equine and bourbon industries.

Transylvania University

Founded in 1780, Transylvania University is a liberal arts university located in downtown Lexington.

Fayette County Public Schools

Fayette Co. Public Schools serves over 40,000 students throughout Lexington and Fayette County and operates 70 schools, technical centers and alternative programs.

University of Kentucky Art Museum

Part of the University of Kentucky's College of Fine Arts, the museum is home to a collection of more than 4,800 objects and presents special exhibitions as well as shows of work from its permanent collection.

VisitLex

The Lexington Convention and Visitors Bureau, VisitLex, is a public service organization dedicated to showcasing Lexington as an outstanding destination for leisure travel, business travel, meetings and conventions.

Arts Connect

Presents a wide range of public programs including open studios weekends, art walks, mobile galleries, plein air programs, art radio programs, and arts awards celebrating individuals who have made

Local Arts Organizations

Lexington is home to over 55 nonprofit arts organizations that represent a diverse range of art forms and disciplines.

Funders

Additional support for public art projects may be sought from individual donors, corporate sponsors, or from grants from local, regional or federal sources such as the National Endowment for the Arts.



PUBLIC ART ADMINISTRATION

PUBLIC ARTS COMMISSION

The Public Arts Commission is a volunteer board appointed by the Mayor. The Commission's role is to establish the Public Art Master Plan and to make recommendations to the Mayor and to the Urban County Council regarding the purchase, commissioning, presentation, maintenance and conservation of public art in the City of Lexington. Further, the Public Arts Commission works with the LFUCG's staff to review project budgets, expenditures, policies and the use of the Percent for Art Fund.



PUBLIC ART PROGRAM ADMINISTRATION

Over the past 20 years, Lexington has seen a significant increase in public art projects, on both municipal and private property. With the Percent for Art Ordinance passed in August, 2018, and growing public interest in enhancing and activating public spaces, there is now opportunity to expand and increase Lexington-Fayette County's scope of public art.

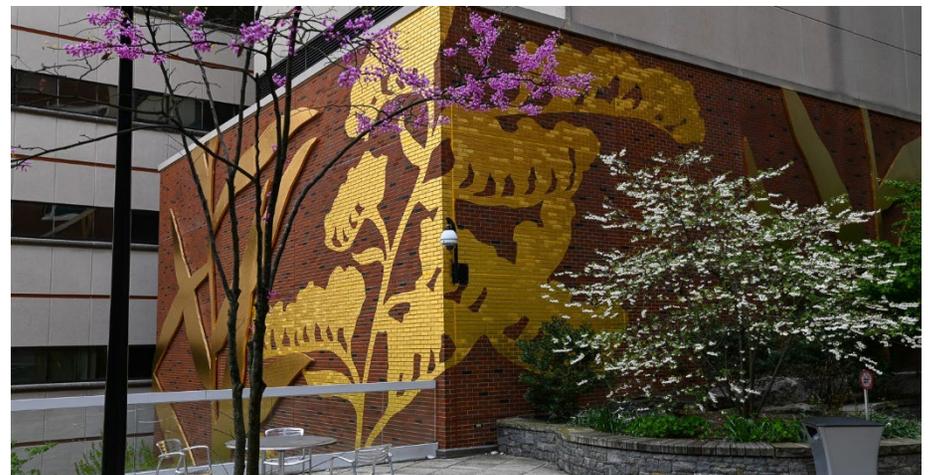
However, it is also understood that with an increase in public art proposals and arts inventory, there will also be increased needs and requirements for safeguarding the conservation and maintenance of existing public art, for ensuring that appropriate policies and processes are followed in the development of new public art projects, and in coordinating public art projects within LFUCG departments, public commissions and other community organizations.



With many LFUCG departments, boards, commissions, community groups, and artists potentially involved in each project, it is critical that there are experienced Public Art professionals on staff with the city, ensuring a holistic approach to the Public Art Program.

To identify best practices for initiating and sustaining a public art program, and managing the Percent for Art fund, research of over 20 smaller to slightly larger-than-Lexington sized cities was conducted to identify municipal structures for the arts and for public art and percent for art programs. The **vast majority** of them include a dedicated city arts staff that work in concert with an appointed, volunteer, commission or other advisory council. A summary of cities and findings is included in the Appendices.

Currently, the Director of Arts & Cultural Affairs, within the Office of the Mayor, is responsible for implementing and facilitating art initiatives in coordination with the Public Arts Commission, and as the Mayor's representative on numerous boards and commissions, including the LexArts, UCARB, Picnic with the Pops, and Sister Cities Boards. Additionally, the Director collaborates with numerous community partners on art projects and helps facilitate community arts programs such as the upcoming Art on the Town project.



DIVISION OF ARTS & CULTURE

To manage the growing demands of the LFUCG's Percent for Art Program and public art project, the Public Arts Commission strongly recommends that the Lexington-Fayette Urban County Government create a new governmental division - the Division of Arts & Culture. The Division of Arts & Culture would be in the Mayor's Office which also includes Global Lex, Division of Planning, and other Mayoral appointments serving neighborhoods, youth violence, veterans, agriculture, arts, LGBTQ+, and workforce development.

Inclusion of a Division for the Arts will provide opportunities for direct collaboration with various community groups and neighborhoods; will provide access to the Mayor, Mayor's staff and Council members; and provide professional expertise and common vision and direction in all matters relating to art programs, facilities, and policies across city government and within Lexington-Fayette Co.

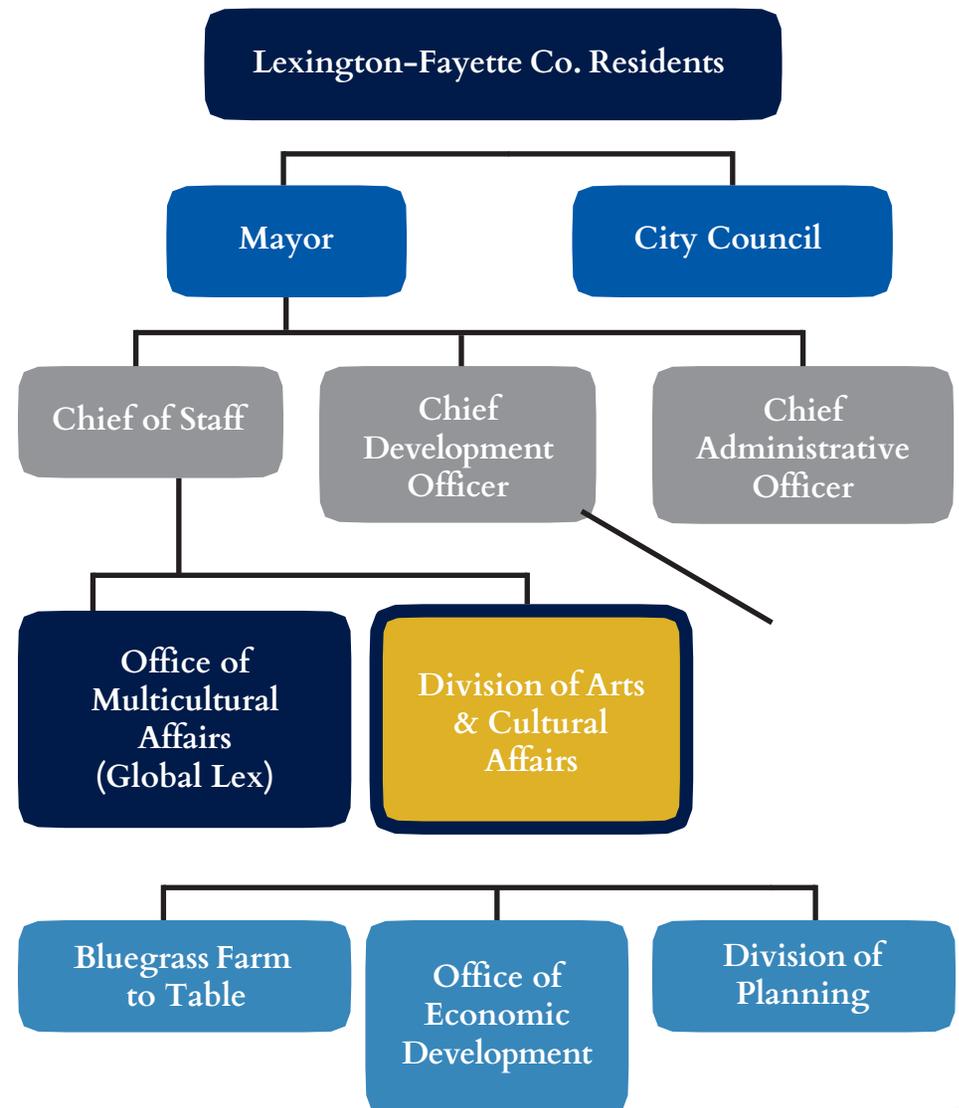
PROPOSED ARTS & CULTURE DIVISION - STAFFING

Successful implementation of Lexington's Public Art Master Plan requires staff with a range of skills—especially administrative, project management, public art, education, and public outreach. The number of projects Lexington can manage and complete will directly relate to the program's available staff resources, existing multi-year project commitments, and project schedules.

Decisions about appropriate staffing levels should consider that Public Art programming is highly process-oriented, and initiating, planning, and implementing these projects requires extended internal consultation and public meetings.

PROPOSED ORGANIZATIONAL CHART

DIVISION OF ARTS & CULTURE



DIVISION OF ARTS & CULTURE

This is especially true given the emphasis this plan places on community engagement and the integration of community and city project planning.

There is already a significant public art inventory which does not fall under the ongoing management or review of any department. As the Public Arts Commission will initiate new projects annually, including those that may continue over a period of many months and even years, the depth of project management will continue to expand. Further, the Commission is committed to the conservation and management of pre-existing works as well as all the public art projects to come.

Public Art staff should develop collection management methods for maintaining an inventory and documenting works, as well as maintenance and conservation plans for all works of art. The Public Art staff would oversee collection maintenance as well as provide expertise and support to other LFUCG agencies and the private sector as needed. Recommended staffing includes:

Director of Arts & Cultural Affairs

As proposed, the Director of Arts & Cultural Affairs would supervise the work of the public art manager and the arts events coordinator, and collaborate with city Boards and Commissions, LFUCG departments, and community groups, organizations and artists, in order to develop a vision for the curatorial and programmatic goals of the arts in Lexington- Fayette Co. The director would oversee the Percent for Art Fund and identify and seek funding and partnership support from federal, state and municipal sources as well as in partnership with local organizations and corporations to grow and

develop arts and cultural opportunities and experiences in Lexington-Fayette Co.

The director is the Mayor's representative for numerous boards and commissions including the Urban Co. Art Review Board, the Picnic with the Pops Commission, the Public Arts Commission, LexArts, among others.

Public Arts Program Manager

As proposed, the public art manager would work with the division director, and the Public Arts Commission to facilitate the vision for the curatorial and programmatic goals of the public art program. The public art manager is responsible for the overall management of 2D and 3D public art projects from inception to completion, and collaborates with LFUCG departments and community groups throughout the process including public outreach, budgeting, artist and site selections, and installations.

The public art manager will also ensure the proper reporting throughout projects and manage documentation, inventory, conservation and maintenance of the city's art collection and consult with professional conservators when appropriate regarding conservation and maintenance.

Arts Events Program Manager

As proposed, the Arts Events Program Manager is the manager for city sponsored arts and cultural programs and events such as Arts on the Town (along Town Branch Commons) and the Afternoon Arts series, and other city events, and collaborates with city departments and community groups on arts programs and events that feature live and performing artists.

GLOSSAR Y OF TERMS

GLOSSARY OF TERMS

Accessible

This term is used to describe the ease of physically reaching a location or destination. It also is used to describe the ease of understanding or obtaining information.

Acquisition

The acceptance, through a gift or purchase, of a work of art.

Collaboration

To work in cooperation with other people or groups on a common goal or project.

Commission

The Public Arts Commission is a group of people who have been asked to provide leadership and guidance on public art. Commission is also used to describe the formal request or contract (such as to an artist) to produce a work of art.

Conservation

Activities required to repair, restore and conserve a damaged or malfunctioning artwork, and the necessary steps to return the artwork to its original condition.

Deaccession

The removal of a work of art from the City of Lexington's public art collection. Many reasons, such as excessive maintenance, public safety issues, or permanent damage, may contribute to decisions to deaccession a work of art. Deaccessioning of artwork from the city collection will be based upon set policies and procedures of the Public Arts Commission.

Donation

A contribution or gift of money or tangible items, such as a work of art.

Loan

Providing the use of something, such as a work of art, on a temporary basis.

Local Artist

Artists residing in, or with primary work environment in Lexington-Fayette Co.

Long-Term/Permanent

Work anticipated for up to 50 years.



GLOSSARY OF TERMS

Maintenance

Activities required to repair or maintain the artwork and site in which the artwork is located. Based upon the maintenance plan for the work, this may include cleaning of the surface, removal of graffiti, upkeep of lawn or plantings around sculptures, etc.

Public Art

Any art form that is accessible in public space and free to experience.

Temporary Work

Art work that is installed for less than two years.

RFP

Request for Proposals.

RFQ

Request for Qualifications.



APPENDICES

APPENDIX A

PUBLIC ARTS COMMISSION ORDINANCE

ARTICLE XLII. ARTS COMMISSION¹

Sec. 2-451. Creation; purpose.

- A commission is hereby created which shall be known as the Lexington-Fayette Urban County Government Public Arts Commission, hereinafter referred to as the “commission”.
- The commission is established for the purpose of advising the mayor and the urban county council on the development of a long-range plan for selection, acquisition, placement, and maintenance of public art and public monuments.

(Ord. No. 203-2002, § 1, 7-16-02; Ord. No. 233-2002, § 1, 9-12-02)

Sec. 2-452. Membership.

- The commission shall consist of eleven (11) appointed members.
- The appointed members shall be residents of Fayette County and shall have demonstrated an interest in the arts and the effect of same on communities and individual lives. They shall be appointed by the mayor, subject to confirmation by the urban county council, from the following:

1. One (1) architect or design professional;
2. Two (2) professional artists;
3. Two (2) arts administration professionals;
4. One (1) representative of the Lexington-Fayette County business community;
5. One (1) representative of the Lexington-Fayette Urban County Government;
6. One (1) representative from the community at large;
7. One (1) representative from the Lexington Convention and Visitors Bureau;
8. One (1) member of the Lexington-Fayette Urban County Council; and,
9. One (1) representative from the Office of the Urban County Mayor.

(Ord. No. 203-2002, § 1, 7-16-02; Ord. No. 54-2018, § 1, 8-30-18; Ord. No. 24-2019, § 1, 4-11-19)

Sec. 2-453. Terms.

- Members of the commission shall serve a term of four (4) years from the date of appointment, provided the terms of

¹Editor’s note(s)—Ord. No. 203-2002, § 1, adopted July 16, 2002, enacted provisions intended for use as §§ 2-443—2-447.

As those sections are already in use, these new provisions have been renumbered §§ 2-451—2-455, as set forth herein.

those originally appointed shall be staggered in the following manner:

1. Two (2) members shall be appointed for one (1) year;
 2. Three (3) members shall be appointed for two (2) years;
 3. Three (3) members shall be appointed for three (3) years; and
 4. Three (3) members shall be appointed for four (4) years.
- Vacancies in the membership shall be filled for an unexpired term in the manner prescribed for the original appointment.
 - No member who has served two (2) consecutive four-year terms may succeed himself until the lapse of twelve (12) months from the end of said consecutive terms.
 - A member of the commission shall be removed only by a majority vote of the urban county council, and only for cause.

(Ord. No. 203-2002, § 1, 7-16-02; Ord. No. 72-2018, § 1, 10-11-18; Ord. No. 24-2019, § 2, 4-11-19)

Sec. 2-454. Officers; rules; quorum; meetings.

- The officers of the commission shall consist of a chair and a vice-chair, and other officers elected from the membership as set forth in the bylaws. They shall take office at the first meeting of the commission after their election. The duties of the officers shall be as specified in the bylaws. The commission shall determine its own rules and order of business and so provide for keeping a record of its proceedings.
- A majority of the members of the commission, that is six (6), shall constitute a quorum for transaction of business at any meeting of the commission. The acts of a majority of those members present at any regular or special meeting of the commission shall constitute the acts of the commission.
- The commission shall meet at a minimum on a quarterly basis at a date, place and time to be determined by the commission.

(Ord. No. 203-2002, § 1, 7-16-02; Ord. No. 54-2018, § 2, 8-30-18; Ord. No. 24-2019, § 3, 4-11-19)

Sec. 2-455. Duties.

The commission shall, as permitted by law:

- Recommend to the mayor and the urban county council a long-range plan and guidelines, which shall include, but not be limited to, a method or methods for the selection of artists or works of art and for placement of works of art, and an overarching philosophy regarding types of artwork appropriate for this community.
- Recommend purchase of works of art or commission of the design.
- Make recommendations regarding the design, execution and/or placement of works of art.
- Provide information and make recommendations on operation or maintenance expenses associated with particular art or a particular location and the interaction of art work with the function of its location, and provide for such artwork and installation that will not impede such function; and
- Promulgate rules and regulations consistent with sections 2-451 through 2-455 to facilitate the implementation of its responsibilities hereunder.

(Ord. No. 203-2002, § 1, 7-16-02)

Sec. 2-456. Commission authorized to proceed.

- The commission shall be appointed and authorized to proceed upon the adoption by the urban county council of an ordinance or resolution approving the funding mechanism for the public art program.

(Ord. No. 314-2002, § 1, 12-5-02)

APPENDIX B

PERCENT FOR ART RESOLUTION

RESOLUTION NO. 535 - 2018

A RESOLUTION AUTHORIZING THE DEPARTMENT OF FINANCE AND ADMINISTRATION TO DESIGNATE FUNDS EQUAL TO 1% OF THE TOTAL BUDGETED COST FOR CAPITAL IMPROVEMENT PROJECTS OTHER THAN THOSE PROJECTS REQUIRED BY LAW WITHIN THE DEPARTMENT OF GENERAL SERVICES FOR THE PURPOSE OF FUNDING THE PURCHASE, COMMISSIONING, INSTALLATION, AND MAINTENANCE OF ART ON PROPERTY OWNED OR OPERATED BY THE URBAN COUNTY GOVERNMENT, WHICH FUNDS SHALL BE ALLOCATED FROM THE GENERAL FUND, AN ADDITIONAL AMOUNT ADDED TO THE BOND, OR A COMBINATION OF THE TWO, PROVIDED THAT ALL FUNDS RAISED THROUGH THE ISSUE OF BONDS SHALL BE MAINTAINED, ACCOUNTED FOR, AND USED IN ACCORDANCE WITH THE LEGAL RESTRICTIONS RELATED THERETO.

BE IT RESOLVED BY THE COUNCIL OF THE LEXINGTON-FAYETTE URBAN COUNTY GOVERNMENT:

Section 1

That an amount equal to 1% of the funds budgeted by the Lexington-Fayette Urban County Government for general fund capital improvement projects costing less than ten million dollars (\$10,000,000.00), other than those projects required by law, shall be designated annually within the Department of General Services for the purchase, commissioning, installation, and maintenance of public art through a transfer from the general fund to one or more Capital Project Funds designated for such purpose or by an additional amount added to the bond, or a combination of the two. Provided, however, that all such designated funds raised through the issue of bonds shall be maintained, accounted for, and used in accordance with the legal restrictions related thereto.

Section 2

That an amount equal to 1% of the funds budgeted by the Lexington-Fayette Urban County Government for general fund capital improvement projects costing ten million dollars (\$10,000,000.00) or more, other than those projects required by law, shall be designated annually within the Department of General Services for the purchase, commissioning, installation, and maintenance of public art in, at, or on the project site through a transfer from the general fund to one or more Capital Project Funds designated for such purpose or by an additional amount added to the bond, or a combination of the two. Provided, however, that all such designated funds raised through the issue of bonds shall be maintained, accounted for, and used in accordance with the legal restrictions related thereto.

Section 3

That the administration shall identify the amount and source(s) of funds to be designated for the purchase, commissioning, installation, and maintenance of public art each year in its presentation to the Urban County Council of its proposed Capital Improvement Project budget for the following fiscal year.

Section 4

That the Resolution shall become effective in the Fiscal Year 2020 budget, and remain in effect each year thereafter unless modified by Council.



APPENDIX C

PUBLIC ART SURVEY SUMMARY

What do you care about most when it comes to Public Art? (645 responses)

- 34.4% – what it looks like
- 21.9 – topic / content
- 18.9 – community involvement
- 13.0 – community placement 6.7% – medium / type of art

If Public Art were to be installed in _ , how much involvement would you want to have in the factors mentioned in the previous question? (scale of 1 to 5) (643 responses)

- 34.5% – marked #5
- 29.1% – marked #4
- 27.2% – marked #3
- 6.2% – marked #2
- 3.0% – marked #1

Where would you want to see more Public Art? (645 responses)

- 62.2% – City Parks
- 58% – Neighborhoods
- 50.1% – Downtown
- 41.6% – Roadside or Medians
- 41.2% – City gateways
- 36.3% – Schools

- 33.5% – Bike or Hiking Trails
- 23.6% – Parking Lots / Garages
- 22.2% – City Facilities
- 19.2% – Interior Public Spaces
- 13.8% – Shopping Centers
- 3.6% – Businesses
- 3% – Other

What do you want Public Art in Lexington to do?

- 72.0% To enhance a sense of belonging, joy, or wonder
- 66.5% To beautify a specific place or area
- 48.9% To connect groups of people
- 42.4% To share the history of our community
- 41.9% To make a statement about who we are as a community
- 38.2% To tell a story
- 33.0% To educate the community or visitors
- 29.3% To attract businesses and tourists
- 29.3% To spur dialogue about important issues
- 2.5% Other

APPENDIX D

PUBLIC ART MEETING SUMMARIES

LAFAYETTE HIGH SCHOOL PUBLIC ART FOCUS GROUP

NOV. 12, 2019

12 people attended including Public Arts Commission Members:
Heather Lyons and Ricki Rosenberg

Discussion Points:

1. What do you Value about Public Art?

- Accessible to everyone
- Creates discussion
- Creates Destination points
- Distinguishes a location
- Opens minds and emotions
- Variety of viewpoints
- Defines an area to gather
- Encourages critical thinking
- Participatory opportunities
- Encourages play --- safe for kids
- Responses to what public art have you experienced that you especially appreciate:
- St. Louis Arch, Bean (Chicago), Christo installation in Central Park, Giants in Bernheim Forest, Disc in Charlotte, NC

2. Whose Stories do you think should be told through Public Art?

- Traditionally underrepresented stories
- Multi-disciplinary work

- Difficult issues reflected through art - (referenced Marjorie Guyon's/Nikki Finney/Patrick Mitchel project, I Was Here, as a good example)
- Telling story of Kentucky making connections
- Representing traditional art of Kentucky
- More than horses
- Art use as Marketing ways to draw people to Lexington
- Art that reflects and blends Rural and Urban history ---
- Art that is sustainable and that recognizes climate change
- Literary Arts
- Forward Looking --- not just focused on history
- Find ways to connect talented young people with the community --- recognition of Poetry Slams as a great way to do that

3. Where do you want to see Public Art?

- Surprising places
- Storm drains (liked Blake Eames previous project)
- Bus stops
- Price Road Overpass
- Suburbs (they are the most artless places)
- Neighborhood Parks
- Neighborhood parks especially to involve children
- Where people play sports --- bring the arts and sports together

- Art in Hospitals and Health Dept.
- Art in Service Centers
- Art in Veterans Centers
- Art in Retirement Homes
- Make Art accessible to all

Group Activity: Determine these four perimeters and design a public art project:

1. Identify a purpose / result / goal
2. Select a location
3. Determine if it will be temporary or permanent
4. Design site-specific public art to achieve your goals

- **Group A:**

Decided to create a mobile work that could be moved to various sites that would “create a destination” and create a “performance/engagement happening”.

Something interactive (such as giant Lego Pieces or building blocks) that could take on a different shape/evolution in each location.

“Additive” in each location

Distribution at end so it isn’t a legacy problem. Possibly environmental / impact themed.

- **Group B:**

Goal was to lighten and beautify an unsightly area. Location: Price Road underpass

A permanent work that would be designed by students from The Learning Center and The Stables in collaboration with artists/teachers. Include painted design as well as lighting for such a dark area. Important to use Nova Color which is 100% pigment and will last a long time.

NORTHSIDE PUBLIC ART MEETING

DECEMBER 3, 2020

12 people in attendance + Commission Members: Richard Young, Heather Lyons, Celeste Lewis, and Ricki Rosenberg

Public Art:

1. It's especially important when it is in your neighborhood.
 2. Important to have it all over Lexington
 3. Needs to beautify the city
 4. Brings a sense of place
 5. Keeps one from being lonely
 6. Needs to tell our story
 7. History of horses and other local history
- Good example is Gardenside project that DLP did of native plants --- Landscaping adds so much. San Antonio is beautiful through creative landscaping.
 - Look at Charlotte, NC for ideas lots of public art
 - There was a lot of input in the Isaac Murphy garden – 1st one that the commenter remembered being invited to participate in.
 - Bus stops are a great way to incorporate public art can represent the local history.
 - Interactive public art is great encourages more involvement and gets children involved.
 - Would be good to incorporate sound in public art.
 - UK doesn't have much public art.
 - Parking garages could use public art to make them more attractive and interesting.
 - People don't know the story behind the public art... Consider adding more explanation about them.
 - The process is interesting and no one knows the backstory about them.
 - I hadn't thought about hardscape being a part of public art but the concept intrigued me.
 - Civic engagement with chalk was done on Davidson's campus. The question was, "Is there racism at Davidson?" I liked the civic engagement component, as well as the halos of Unlearn Fear & Hate in the Student Center at UK.
 - Plaques near public art is a good idea with a brief explanation. However, using a URL code for Smart Phone usage is a good idea, as well. The artists' stories can be included with this.
 - Possible stories: immigrants, farming, nature at McConnell Spring and Raven
 - Run, visual arts reflecting change over time in Lexington from the early settlers until now, ephemeral art that has a brief but high impact and visual lights and auditory art reflecting horses racing around a track.
 - People loved Horsemania, the doors, and the benches
 - Where do people want to see art: Corridors, murals on retaining walls, water towers, transforming stations, and rural hamlets
 - Temporary art was discussed as an alternative to people becoming numb to statues, etc.

LYRIC THEATRE PUBLIC ART MEETING

JANUARY 14, 2020

About 70+ people there --- Commission Members: Celeste Lewis, Richard Young, Heather Lyons, Bill Farmer – also Vice Mayor Steve Kay. Start of Meeting included a review of many images of public art:

PUBLIC ART DISCUSSION

- Consider the use of water – public fountains with water cascading through stuff
- Make the city more beautiful --- downtown can be very grimy easy to add color and make people enjoy the environment ---
- The whole Hyatt (and other downtown buildings) creates a dull gray canvas-----what can we do?
- Keeneland entrance and airport spread the art out away from downtown
- Man O'War has a lot of nice medians where there could be public art
- Town Branch should be a focal area for the arts
- Could move art from one site to another site moving pieces around town
- Guayaquil, Ecuador has an art trail
- Let's build a permanent band shell for performing arts
- Carson's had a cool mural that faded away no money to keep it maintained
- Need to consider ephemeral vs. permanent ----
- What is the purpose? If the purpose of the public art is that Art is Important to the Quality of Life, then where the art goes should be part of the discussion.
- Just like the way that public libraries are distributed across town

to be accessible to people in every area of Lexington public art should be accessible in numerous locations across town as well.

- Public art effects livability
- If art is de-installed -----it could be given another purpose some other higher purpose after it is taken apart.
- This provides an interesting opportunity to work together.
- Should use existing channels of communication to get the word out about the meetings, master plan, etc.
- Use existing networks that can be used to bring art into the community-----neighborhood associations, etc.
- The book benches project had 4 neighborhood associations involved and bus shelters were also neighborhood projects.
- What are the indicators of a successful launch of the public art or the master plan? Is it to generate buzz? Would negative feedback be welcome? How will public comment be responded to? The intention and purpose of each piece must be considered and each piece may have their own intent and purpose. (A great deal of conversation followed in regard to "purpose.")
- An out-of-town person mentioned that they loved to come to Lexington to hear the creek in the art installation downtown.
- Having art that is accessible is important (This idea echoed by many people.)
- If children are using it then it is successful.
- The Master Plan is not based on commission members but is based on the public comments we get.
- Perhaps there should be a term "Art Desert" like there are "food deserts" to describe where there is no public art.

- Think of public art spaces as “3rd spaces” First two spaces are home and work public spaces, where people gather are “3rd spaces” like a coffee shop. Create art where people are!
- Create art that will draw people together ----
- Do not fear controversy be careful about always dictating exactly what the art should be. Leave room for the ARTIST to decide what it should be in a particular space. Invite conversation and differing opinions.
- The Statue of Liberty is the most controversial sculpture in the world ----- originally it incited wildly differing opinions and attitudes now it is an iconic symbol around the world.
- Be careful always identifying labels and themes for the artwork. Do not construct the artists. Instead, imagine how wonderful it is to see something that you haven’t seen before.
- Bring the unknown out of people.
- Let the artwork create conversation and discussion.
- Are we looking for art to draw people to the place? let’s create destinations that bring people here to see the art.
- Chicago shut down a LOT to build the Bean (Cloud Gate). It takes a commitment on the part of the city to be able to take on big projects. But, a project such as this is a downtown engine, now drawing audiences to it.
- Measure success by getting temporary installations out into the public --- Southland Dr. is a project that will encourage people to use the new sidewalks and to come to Southland for shopping.
- Think about temporary works most things don’t last forever.
- Establishing an identity is important creating an identity for the neighborhood project.
- Public service buildings are perfect ways to reach the community.
- Lexington has destroyed many spaces and places Town Branch is going to create a new place for public art.

- Demographics change ---
- Create spaces where people gather.
- Get GOOD art don’t just focus on LOCAL art and artists.
- Can people send us (the commission) images of public art they like? Is there a way we can post them?
- A person stated that they were interested in knowing the “values” of the commission and master plan and knowing what they are going after. It is important to know what the commission wants to accomplish.
- Reach out to neighborhood associations to help get the word out about survey and meetings ---
- Knock on doors----- commission should reach out more. Will we be going door to door?
- People might be willing to volunteer to help do that University of KY students could be engaged to assist.

PORTOFINO RESTAURANT PUBLIC ART MEETING FEB. 4, 2020

About 55 people in attendance. Commission Members included:
Heather Lyons, Bill Farmer, Rikki Rosenberg

QUESTION: What is Public Art? Answers:

- Something that's accessible
- Buskers
- Statues / sculpture
- Murals
- Performance art

QUESTION: How do you want to see public art impact this community?

- Historical awareness –
- Get lots of people involved and bring the community together through art
- Would love to see artwork that is interactive --- art that is post-able, shareable, etc.
- From economic development standpoint – business development standpoint --- one of this city's main thoroughfares is Versailles Road --- it is the main route from the airport that it is horrible.
- Winchester Road is also bad.
- Would like to see food being made on the street --- seeing through windows to watch bread being made, etc.

- Getting kids involved in the artwork --- making it, responding to it -----
- Space around the football stadium needs to be beautified ---

QUESTION: How much of cities property will be utilized for art purposes?

– *Answered that it will depend upon what the priorities are to be.*

- The sites should be identified first locations should be chosen first to then determine what should be done there...

QUESTION: Can the rule be changed that the funds can only be spent on projects for public property?

– *Answer is "NO"*

- Create a short list of sites that are priorities for what projects should be pursued.
- City property can mean a lot of things for instance medians in streets, intersections, etc.
- I'd like to see a lot of art programs geared toward our children. Everyone can benefit from that creative spark would like to see it on schools. We don't have creative thinkers and need to help bring art onto school property.
- What about the sensory playgrounds there are instruments and ways for children to participate with things that you feel and touch.
- Part of the challenge is going to be determining the purpose for what the art should be. Different sites will determine different

purposes. Finding the locations is going to identify what the purpose should be.

- Amanda Mathews everything we design is site specific - site and purpose are both critical. Our work speaks to progressive change --- societal change. Many public parks don't do a very good job of including interactive works for very young children or for older teens.
- There are many ways to find a focus and a unique way of working --- a city that wants to be known for something special --- like a city that is using roundabouts as art forms. Does Lexington want to become known for something specific like that or just art in general? The site ALWAYS has an influence on what should be there and who the audience is.

QUESTION: What are Priorities that you would like to see with the public art?

- People want to be involved plays, music, performance so that people aren't just paying attention to TV....help people to be creative.
- Equity and inclusion are buzz words but I would like to be sure that the art is included for everyone - for all ages and across town.
- Public Art is often discussed as being outdoors but it can also be indoors ----
- Indoor art can provide some opportunities when electric is needed or other logistical concerns.
- One of my priorities is that the community that surrounds it gets to have a say in what it is For example, if someone who lives with you decides to come in with a painting and put it up in your house without checking with you that can feel invasive. One very positive way that this was done was with a project with LexArts and BGCF on the corner of 3rd and Race St. Before a call for artists, we had a community event and asked people to discuss what they would like to see on a mural ---

- We put up butcher block paper and put up words like "memories", "Stories", "people", and other things and people added to it. When we were getting ready to commission an artist, we gave them the list of words to work from. We had people in the community to pick the artists and the artist that was selected was actually from the neighborhood and neighborhood children go the chance to help paint it. There was a LOT of inclusion in the process rather than just a handful of people making the decision.
- There is a completely contrary type of public art a great example is Teresa's
- Thriller Parade which is arguably the most popular local public art in Lexington. That was just one person saying "I want to do this." When you talk about public art, we have to accept that we are going to like things and we are going to NOT like things. If we only accept things that we like, then we are going to have really boring public art. If we only accept things that everyone likes, then we are going to have very boring public art. It will not be compelling, contemporary public art. If this is really going to happen, we have to all be willing to accept that everything we do is going to be liked.
- Instead --- be a proponent of what you value but also be willing to accept what other people value too. For instance, I would be a proponent of bringing an international artist make something here that would bring people to
- Lexington. But, that is completely different than some of the other ideas here.
- One great thing about using art in bus shelters is that they are functional, they can respond to the immediate community, they can also have changing exhibits of art --- with panel rotations, etc. It is easy to swap out the art. It changes and engages people and it doesn't get boring it refreshes it.

QUESTION: To clarify something isn't 13 million dollars at the lower end of what the city bonds?

- Bill Farmer answers – I'll be specific. One of the core principals of our new mayor is to bond 20 Million dollars per year --- every year.... That is \$200,000 for art. So, it will be \$200,000 every year so we know what it will be.

QUESTION: What will success look like? What will be considered a successful plan, project, public art work?

- If we have art that becomes a destination that people are coming to see it.
- That it is bringing people here and asking people “ have you seen this?”
- The idea of successful will constantly be evolving...
- Public / Private partnerships will be an indicator of success.
- Public Art that attracts me is public art that is permanent it is difficult for me to discuss public art without knowing exactly what we are discussing. It would be helpful to have a map to look at to see where the art could be or what kind of art we are talking about it.

QUESTION - Are there demographics in that survey - -- If all of us take this survey - we are all white. How are you getting the survey out?

- An on-line survey may not work for everyone I think there are much larger things that need to happen and to make sure that many people are accessing the survey and are able to respond and participate in this.
- Go into the community and just do what the community wants to do So,
- identify a community and then select what they would like to do. That way they can have their own say in what they can get.

- I like the idea of how do you evaluate success --- what does success look like?
- It seems like there could be a tool where you could look at successes and failures.

QUESTION - Who will administer this?

– *Answer the Master Plan will have to make some decisions like that.*

QUESTION -- Is there any attempt to evaluate the success / fail rate in terms of what has already been done already?

- Nathan Zammaron answers -- there are some evaluations that are done on projects that received grant funding. There are corridors that have been left out --- Georgetown Rd., for instance. Versailles Rd., Winchester Rd.
- The city has put a lot of money into Masterplans that call for public art so it is important to look at those plans as well.
- There are challenges with every project but those just have to be addressed.

QUESTION -- Are there rubrics for how you evaluate success?

- Well --- I think that if nobody hates it, you fail!
- In this survey --- you could have asked: What are your 3 favorite public art works? What are your 3 least favorite --- to see what are some shared values.
- Public Opinion has a good place to start. There have been some failures and it would be good to look at how that happens.
- Also good to ask people who know about art and who make art for a living. Expert opinions are good too but public opinion is good too.

QUESTION - "What do you think of as a failure?"

– Answer: because they are ugly. (Crowd laughing about this statement.)

- They might also be placed wrong --- there are siting issues
- They fall apart.
- There is always talk about what how public art can pump millions into the community but how do you really evaluate – There is some sort of algorithm.
- For instance if we put public art on Georgetown Rd., it would be really hard to test what the value to the community would be. It could be a really good thing – but perhaps not measurable to have something that the neighborhood can be proud of when there may not be a lot of other stuff to be proud of.
- Many people consider the litmus test of whether it brings money into the community.
- The success question creative placemaking is one idea for success for public art. But, in a public school, where you are engaging children in creating something that stays in their school. The success there is not necessarily community placemaking but instead, is community building.
- Think about the Louvre --- When IM Pei designed the addition to the Louvre --- there was huge public outcry about it --- it was horrible! Now, it is considered one of the most successful building additions in the world.
- You have to allow art to be what it is Sometimes it might "fail" in one way but be successful in another. Sometimes the success is that it is a brief, temporary existence
- Description of a community that has a large pink elephant in the community along the side of the road --- in West Virginia has no relevance to anything but is so important to the community --- it has been there forever it is a landmark, etc. It may not have any point other than to encourage people to ask "why?"
- One example of an interactive and engaging project is in

Capitol Hill and there are these little feet on the sidewalk and they are dance steps – the fox trot or a different dance that you can learn a dance step as you go down the street or as you are waiting for a bus. You don't see it unless you are walking down the street. There are all sorts of different ways to engage a plethora to engage different parts of the community.

- Another iconic piece to mention is in Seattle --- the Troll --- that was underneath... It was a university project, with students, that put the troll underneath the bridge. Everybody goes to see the Troll.
- To be surprised and delighted --- you don't have to like it but it is wonderful to be surprised. It can be small, it can be big. If I turn the corner and see something I haven't seen before, Oh my gosh. It's great to see something I haven't seen before.

(Heather explains about the survey that is out invites people to take the survey and offers print copies.)

- One of the cool public art things we did several years ago was when Damon Farmer did the sand sculpture in Triangle Park. Amazing sand sculpture ----- of course, it was temporary. It might be interesting to do something like that in a competitive way and have other people doing sand sculptures as well. Over a weekend in August... or something.

QUESTION ---Are there any burning ideas that people are sitting there with "Why aren't we talking about THIS?"

(no responses)

Heather asks everyone to please fill out the survey and explains about the last meeting to take place in March – in Meadowthorpe. Goal is to have the Public Art Master Plan created for July 1, at least the plan to know how we are going to be able to proceed. Print copies and / or on-line for survey.

MEETING CONCLUDES

APPENDIX E

PEER CITIES PUBLIC ART ADMINISTRATION

Research regarding the administration of Public Art Programs and/or Percent for Art Programs:

Alexandria, VA: (157,613)

The Office of the Arts is located within the Department for Recreation, Parks and Cultural Activities. The five-person Office of the Arts manages calls for artists, public art programs, galleries, art centers and facilities, arts planning, grants, etc. They work with the Alexandria Commission for the Arts.

Boise, ID: (447,000)

The Boise City Dept. of Arts & History includes a 14 member staff of which two are a Public Art Program Manager and Public Art Program Asst. This office administers the Percent for Art Program as well as arts programs, cultural sites, grants and events and works with an Arts & History Commission and an Arts & History Advisory Team.

Charlotte, NC: (857,000)

The Office of Cultural Resources for the City of Charlotte provides advocacy, cultural education, cultural planning, grant making, public art, and workshops and training. A staff of 16 includes two staff members devoted to Public Art including a Project Manager for Public Art. They work with several Advisory Councils by sector.

Chattanooga, TN: (421,000)

Public Art Chattanooga is administered by the City of Chattanooga and the Public Arts Commission. Staff includes a Public Art Director and manages several arts programs including the public art program and collection.

Columbia, MO: (124,500)

The Office of Cultural Affairs includes a staff of three and manages the Percent for Art program as well as grant funding, arts programming, Arts Funds, and events. They work with a Commission on Cultural Affairs as well as an appointed Standing Committee on Public Art.





El Paso, TX: (679,800)

The El Paso Museums and Cultural Affairs Department administers the Public Art Program and the Percent for Art program, in addition to providing arts funding, managing art and history museums and other facilities, and developing and presenting programs and events. A staff of 11 includes two staff members dedicated to public art programs.

Gainesville, FL: (132, 127)

The city's Parks, Recreation and Cultural Affairs department manages arts programs, events, historic landmarks, grants, art spaces and facilities, artist studios, and the Art in Public Places Trust (percent for art program.)

Kansas, City, MO: (486,400)

Municipal Art Commission works with a staff Public Art Administrator to administer the Percent for Art program. Parks & Recreation manages performing art centers, arts programs, public art, and cultural assets.

Nashville, TN: (692,587)

Metro Arts is the Office of Arts + Culture for Nashville and Davidson Co. Fully staffed office of 13 includes four devoted to Public Art.



New Haven, CT: (130, 330)

The City has a Dept. of Arts, Culture and Tourism and two staff members manage arts grant programs, the Percent for Art program and arts and culture events. The Dept. works with the Cultural Affairs Commission which develops and approves guidelines for grants, percent for art, public art collections, and other arts and cultural activities and events.

Ocala, FL: (61,810)

The City of Ocala Cultural Arts & Sciences Division is located within Parks and Recreation. The Division manages the Community Cultural Arts Plan and presents and produces arts events and programs and manages partnerships with community organizations. The Public Art program is robust. Arts programs are overseen by a staff of 4 and a Cultural Arts Division Head.

Pasadena, CA: (141,250)

The Arts and Cultural Affairs Division, with five staff members, is contained within the Planning and Community Development Department. This division administers annual art grants programs, the Public Art Program (in collaboration with the Public Art Advisory Committee), Arts & Cultural planning, artist resources and the Film Office.

Raleigh, NC - (464,485)

Raleigh Arts is a service unit of the city's Parks, Recreation and Cultural Resources Department. They administer calls for artists, arts grants, arts programs, arts centers, the municipal art collection and public art. Staff Includes: Executive Director, Public Art Director, Curator of Exhibitions and Collections, Arts Grant Director, Arts Program Director, etc.

Richmond, CA: (109,884)

The City's Arts & Culture Division is located within Economic Development and administers the Percent for Art program as well as art centers, arts in parks, and cultural programming. A Richmond Arts Coordinator administers the Percent for Art program with oversight from the Arts & Culture Commission. (Other division staff manage facilities and programs.)

Seattle, WA: (724,300)

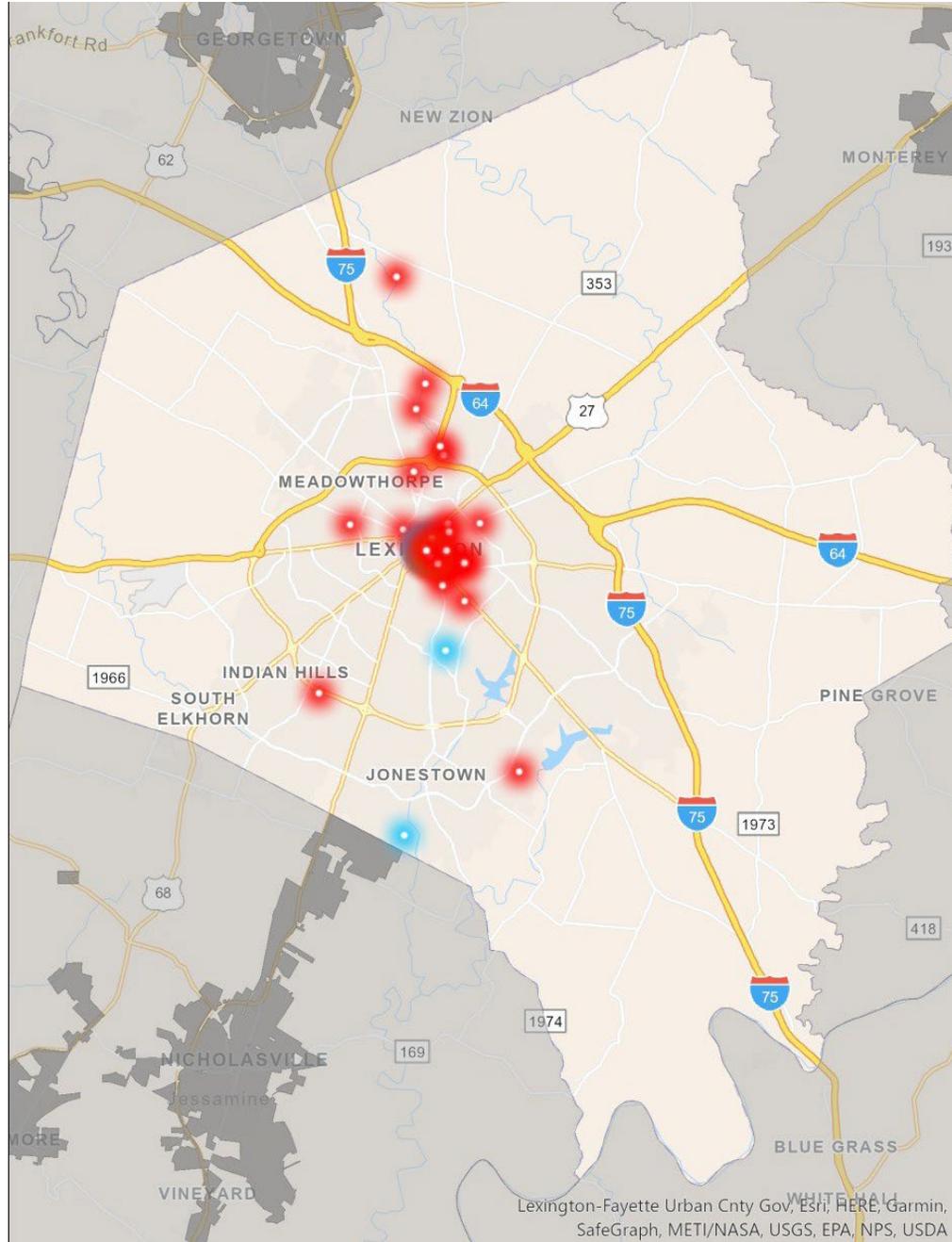
The Office of Arts & Culture manages Seattle's public art programs, grants, arts ed., and cultural facilities. A staff of over 20 works with the 16- member Seattle Arts Commission. Nine members of the staff are devoted to Public Art projects and initiatives.

Tacoma, Washington: (221,259)

Office of Arts & Cultural Vitality manages funding programs, public art, professional development and arts programming. The office is a staff of six and includes a Public Art Specialist who administers the Percent for Art program and stewards the municipal art collections.



APPENDIX F



The Public Art Commission website, www.lexingtonky.gov/boards/public-arts-commission, includes this interactive map of the City of Lexington's public art collection. The searchable map includes locations, photographs, and details of over 50 works of art currently located on public property.

APPENDIX G

DEACCESSION POLICY

The Public Arts Commission's overarching role is to develop and maintain the City of Lexington's Public Art Collection. At times, this may include the necessary temporary or permanent removal or "deaccessioning" of artwork. The City of Lexington retains the right to remove any work of art in the public art collection that is determined to require excessive maintenance, pose public safety risks, is damaged beyond repair or that has been or is expected to be adversely affected by changes to the site. Determinations about the removal or relocation of existing artwork will be made by the Public Arts Commission, with input from a professional conservator and other arts, design, and engineering professionals. Issues such as Artists' rights, public benefit, censorship, copyrights and legal obligations will be considered along with concerns regarding maintenance, repair, on-going conservation, site requirements, and costs.

Deaccessioning of works of art will be determined as a joint decision between the LFUCG public art staff and the Public Arts Commission. Any artwork may be reviewed

for deaccession at any time unless the artwork is accompanied by verified legal stipulations that the artwork may not be deaccessioned.

Any object considered for deaccession must meet at least one of the following criteria:

- The artwork is outside the scope of the collection.
- The artwork endangers public safety
- The artwork is in such poor condition that restoration is impossible or will affect the integrity of the work.
- The artwork has been damaged and repair is financially unreasonable (i.e. the cost exceeds the current market value of the artwork) or is unfeasible in the judgment of an independent conservator.
- The security of the artwork cannot be guaranteed.
- The artwork no longer exists because of theft, accident or an act of god.
- The artwork requires excessive maintenance or has significant faults of design or workmanship.
- The artwork is proved to be fraudulent,

not authentic, or in violation of existing copyright laws.

- The artwork is not, or is rarely on display, due to a lack of appropriate location.
- Significant changes in the use, character, or design of the site where the work is displayed.
- Significant changes in the site that limits the public's access to the artwork.
- The site where the work is located has become private property.
- Deaccession is requested by the artist.

Complete guidelines and procedures for deaccessioning works of art must be fully determined to include:

- artist notification
- public notification
- removal or replacement process
- potential for sale, trade or auctioning of deaccessioned works of art

APPENDIX H

ANNUAL WORK PLAN TEMPLATE 2022

ANNUAL WORK PLAN TEMPLATE

Priority # _____

Public Art Program Area: _____

Artist Selection / Invitation Process: _____

Discipline(s) / Media: _____

Master Plan Goals supported: _____

Proposed Site(s): _____

Temporary / Permanent: _____

Proposed Budget: _____

Advisory Committee Members: _____

Selection Committee Members (if applicable): _____

Timeline: _____

Proposed Site(s): _____

Temporary / Permanent: _____

Proposed Budget: _____

Other Details: