LOUISVILLE PUBLIC ART MASTER PLAN

The Louisville Public Art Master Plan was commissioned by Mayor Jerry Abramson to develop a new vision for art in public spaces that adds to the city's vitality.

The plan was developed from August 2008 - June 2009 by Creative Time.

The Public Art Master Plan would not have been possible without the guidance and visionary support of the Mayor's Committee on Public Art led by chairs Chris Radtke and Anna Tatman, and by Mary Lou Northern, Senior Advisor for Parks, Cultural Affairs, and Faith Initiatives.

Special thanks are due to Bruce Traughber, Charles Cash, Althea Jackson, Chris Poynter, Gill and Augusta Holland, Henry Heuser, Jesse Bishop, and the many dedicated members of the Louisville community who participated in Master Plan roundtables and events.

SECTION 1
History and Vision

I. History of the Master Plan
II. Art in Public Space
III. Vision
IV. Master Plan Recommendations

Page 7

SECTION 2
Permanent Collection

I. Archiving and Database Resources
II. Administration of Collection
III. Internship Program
IV. Database and Collections Management
V. Conservation Plan for Individual Artworks
VI. New Acquisitions and Deaccessioning of Existing Works in the Collection

Page 15

SECTION 3
City Public Art Administrator and Funding

I. Funding Sources
II. Allocation of Money from Public Space Art Fund
III. Administrator for City Public Art Program
IV. Grants for Art in Public Space

Page 23

SECTION 4
Commission on Public Art (COPA)

I. Mayor's Advisory Committee on Public Art (MACOPA)
II. Commission on Public Art (COPA)
III. COPA Roles and Responsibilities
IV. COPA Members and Subcommittees

Page 33

SECTION 5
Recommended Structure for an Independent Public Arts Organization

I. Framework
II. Staffing and Administration
III. Funding Sources
IV. Partnerships
V. Commissions of New Work
IV. Five-Year Plan

Page 39

SECTION 6
New Louisville Public Art Administration Overview

Page 47

SECTION 7
Potential Sites for New Artwork

I. Sites in Louisville
II. Two New Projects

Page 51

SECTION 8
Next Steps

Page 57

GLOSSARY

Page 63

SECTION 1

HISTORY AND VISION

The City of Louisville is at an exciting and pivotal time in its history. With the merger of the city and county governments, increased investment in downtown, and one of the most ambitious parks projects in the United States, Louisville is a place poised to set the standard for sustainable living. Given this current and future focus on how the City's residents and visitors experience public space, the visual arts are a key component to the success of citywide education programs, tourism and local business development. The health of a community is often defined by its cultural activities, and Louisville has a rich history of the arts that should be woven into the City's framework. This Master Plan comes out of the need to examine the role of art in Louisville's public spaces and to find effective ways to include the powerful voice of art in the discussion of place, neighborhood and city identity.

The term "public art" is a highly debated classification for a broad artistic practice. For the purposes of this plan, "public art" includes any visual or multi-disciplinary art project that is presented in a space accessible to the public. This can include a range of media, from tangible sculpture to an intangible sound piece. It is also not limited to site, and can include any location where the public can access an artwork either indoors or outdoors. This can include parks, plazas, sidewalks, building facades and interiors, bridges, bodies of water, forests, and other locations. It can also include non-traditional public platforms such as the internet, radio, and print projects. The exciting thing about visual art in public space is that the options for presentation are limitless. This plan maps out an infrastructure for art in public space that will thrive and grow in the City of Louisville, rather than defining works of public art on a project-by-project basis.

This Public Art Master Plan will focus on visual art in public space. Visual art as a field is dynamic and multi-disciplinary, encompassing many forms – sculpture, painting, film and video, sound, light, performance, and more. This plan does not define or limit what can be visual art. It also does not take the public art blueprint from any other city's public art master plan, as Louisville is unlike any other city. It seeks to ask the key questions of how art relates to place, how it can have an impact on community, and how its administration can be set up in such a way that the visual arts become part of the entire landscape of the city. This document provides a living and flexible set of objectives, both as a framework and series of action steps for the integration and continued growth of art in Louisville's public spaces.

HISTORY OF THE PLAN

In the summer of 2008, Louisville was actively addressing issues of public space in a variety of projects, including the City of Parks Initiative. The construction of the Louisville Loop, a signature project of City Parks, was well underway, new programs had been launched through public and private partnerships to get people out of their cars and onto bikes and public transportation, and renovations were taking place in the East Market neighborhood to give historic buildings a new purpose with green design. At this time the Mayor's Advisory Committee on Public Art (MACOPA) identified a practice with a clear connection to the social and economic dialogue happening around other city projects. MACOPA's members viewed this moment as an opportunity to reexamine how Louisville manages its existing collection of artworks installed in parks, plazas, and buildings throughout the city. They also saw a window to reevaluate how the visual arts were championed by the City, and how the development of innovative new projects could bring Louisville to the forefront of the national and international visual art community similar to its existing reputation in the performing arts and architecture communities.

Without any city department designated for culture to manage a public art program, responsibility for cultural affairs has rested in the Mayor's office. This provides Louisville a challenging yet exciting opportunity to develop a new vision and plan of how to include art in public space. Since there is no established idea of how public art should be administered and no existing structure to change or augment, the City can implement a new and revolutionary public art program that responds to the successes and failures of public art models both nationally and internationally.

In August of 2008, after a call for proposals to develop Louisville's first ever public art master plan, the City contracted Creative Time to study, review, and articulate a new direction for public art. Under the direction of MACOPA, Creative Time examined the city's past, present, and future needs in public art. Over the course of eight months, Creative Time's team conducted site visits and researched the city's history, geography, cultural community, and political structures. Throughout this process, Creative Time and MACOPA discussed the plan with stakeholders in roundtable discussions, one-on-one meetings, and public forums. Civic and community leaders, artists, arts administrators, historians, educators, architects, neighborhood advocates, and business owners all took part in the formation of this plan through direct and on-going conversations with Creative Time and MACOPA.

The scope of the City's art community and its rich cultural history cannot be summarized in a single document. The history of visual arts in Louisville is rich, although its breadth does not regularly extend beyond its borders. Through roundtable meetings and discussions with local arts groups, it is clear that the visual arts community in Louisville has received less funding and pubic exposure than its performing arts community. Quantifying audiences is a much different reality in the visual arts community, where there are no box office sales to track income sources. With a small gallery system, and historically little national and international grant money coming into local visual arts organizations, the difference in visibility locally and nationally between the visual arts and performing arts communities in Louisville is evident.

In order to change this, the local visual art community needs to develop and advocate for a platform where they are presented with their national and international colleagues. A public art program is an ideal launching point for the inclusion of local, regional, national, and international artists in its

plan for visual art in public space. It also provides the community a vehicle to commission new and noteworthy projects, to support artists by providing a system of production outside of the commercial gallery system, and to promote a dialogue through its content and placement that extends through the entire community. When art engages with our world directly, it creates powerful ripple effects as a catalyst for discussion and change.

As part of the master plan process, connections have been made between the public and private sectors through participation in discussions and events. In neighborhoods like Park Hill, new projects like the Louisville Loop, and on streets like Market and Main, the City has begun to include public art in its discussions about economic policy, the use of under-utilized or neglected spaces, and in future development throughout the city. There is a clear desire for the city and non-profit and/or private business communities to collaborate in the presentation, preservation, and production of art in public space. As public space is a shared domain, public art cannot thrive without dynamic and creative partnerships.

This plan examines partnerships throughout its chapters as the backbone of its entire framework. This is a document commissioned by the City, and owned by all members of the community. As such, it must be implemented with the actions and hard work of many individuals and communities throughout Louisville. In order for the action steps of this plan to be implemented, public art needs to be championed in small and large ways by all who hope to participate in and benefit from it: artists, curators, business owners, students, developers, city employees, neighborhood groups, and tourists. The momentum for public art advocacy has only just begun through this master plan process, and it is up to each and every individual to turn the impetus into action by actively participating in the action steps outlined in this document.

VISION

Visual art, like our shared public space, reacts with time, conditions, and individuals who engage with it. Public art in Louisville needs to be flexible in its presentation, relevant to its site, and engaging to its audience. To have a profound reach, Louisville's public art program needs to contribute to the legacy of visual art locally, nationally, and internationally. Art in public space has a positive effect both socially and economically on the entire city. Art has the power to reach across age, race, language, and class differences, and provides a new way for people to engage directly on contemporary issues. Most importantly, a program for art in public space raises questions about Louisville's identity as a place, activating the imagination of the community and contributing to the development of new ideas and partnership opportunities. Public art should not simply be an amenity, but instead a vital platform for innovative experimentation and curious exploration that becomes a part of the entire ecosystem of the city and its many parts.

MASTER PLAN RECOMMENDATIONS

The primary recommendations outlined in this plan are:

1. Development of a system to archive and manage the City's permanent collection of public art

2. Creation of a new civic Louisville Public Space Art Fund that provides grants for the production of public art

3. Designation of a city administrator to manage the City's permanent collection of public art works, administer the allocation of city grants for new projects, and manage the Commission on Public Art (COPA)

4. Creation of a Commission on Public Art (COPA), composed of arts, government, and civic leaders, who will review new public art policies and implement the action steps set forth in this plan

5. Foundation of an independent organization, not directly financed or housed in city government, that curates and produces new projects in public space

6. Identification of a series of prospective geographic sites for public artwork throughout the Louisville metropolitan area to focus public art programming goals with suggested new projects

SECTION 2

PERMANENT COLLECTION

ABRAHAM LINCOLN

The City of Louisville has over 150 artworks already in its collection, primarily sculptural works produced by local and regional artists. The collection has been built without any clear acquisition or maintenance policies. Given the size of the collection, and the City's resources to preserve these works, a system must be put into place to map, archive, conserve, and oversee the addition of artworks to the Public Art Permanent Collection. As a result of this master plan process, efforts have already been underway to record, photograph, and evaluate the condition of the City's permanent works of art.

The City has begun to do the following:

1. Develop a list of artworks in the Permanent Collection and research missing provenance and maintenance information

2. Compile a photo archive of these artworks

3. Illustrate the location of each artwork on a map that can be distributed to the public

4. Determine urgent conservation issues

All four of these areas will continue to grow as research on the collection continues.

In addition to these areas, the Master Plan additionally proposes:

1. The management of the Permanent Collection and its operating protocols by a new public art administrator for the City (Defined in Section 3)

2. A dedicated graduate internship program to assist in the archiving and conservation of the Collection

3. The implementation of database software for the tracking and archiving of the Collection, that can connect to an online public database

4. The development of a conservation plan for each artwork in the Collection

5. A review protocol for new acquisitions of permanent work and the de-accessioning of existing works

I. ADMINISTRATION OF THE COLLECTION

The description of a public arts administrator for the City will be defined in more detail in Section 3 of this Master Plan. In regard to the Permanent Collection, the City needs to manage the existing collection of works and continually evaluate the inclusion of additional objects. Without this, there is a risk of existing artworks being lost or damaged. In addition, without a person to oversee the protocols in regard to acquisition of new permanent work, the City is in the position of having artworks come into its collection without the adequate evaluation of resources to maintain or promote that work. Administrative duties in regard to the Permanent Collection are:

1. Oversee all archival issues in regard to the Collection, including the provenance research, photographic documentation, and database management

2. Oversee all education programs and marketing related to the Collection, including web site and collateral

3. Manage all interns, consultants, or additional staff that will work on any area of the Permanent Collection

4. Assess maintenance and conservation needs of works in the Collection, including evaluating and updating all insurance coverage

5. Manage any relocation of existing work or placement of new works

6. Act as the primary contact for all land owners hosting a City-owned artwork

7. Develop all annual budgets regarding siting, maintenance, staffing, and acquisitions

8. Work with the Commission on Public Art (COPA, detailed in Section 4 of this plan) to set acquisition and de-accessioning policy, and approve the inclusion of any additional works into the Collection

II. INTERNSHIP PROGRAM

In addition to a City public art administrator overseeing the Permanent Collection, there should be a dedicated graduate intern each year who actively develops the archive. This person would be responsible for researching objects, gathering data on sites where artworks are located, entering information into the public art database, writing texts related to the Collection, and participating in any education programs. To secure an intern each year, this plan recommends a partnership with one or multiple graduate programs in the area. Ideal partners would be programs like the University of Louisville's Curatorial Studies, Urban Planning, or Public Policy graduate courses. The intern should receive either a designated stipend or course credit for their program. They should also be required to give one public lecture, or host a public program, at the end of their term on art and public space.

III. DATABASE & COLLECTION MANAGEMENT

A system to manage the Permanent Collection is critically important. Many products exist on the market for collection management, and can be customized for individual use. There are many commercial software products that can both house information and can be configured to publish that information on-line. Independent software developers can also be hired to construct a custom database system for the organization and publication of information pertaining to items in the Permanent Collection. All programs evaluated allow for system-wide access by multiple users and have the capacity to publish to the web. In order to find the appropriate system for the Public Art Collection, the public art administrator and the City's web designers should evaluate the most adaptable and cost-effective option within the current system's framework.

IV. CONSERVATION PLAN FOR INDIVIDUAL ARTWORKS

Ideally, when an artwork is acquired into the Permanent Collection it will include a full maintenance and conservation plan. For those works currently in the Collection that were acquired prior to this policy being set in place, a maintenance and conservation plan needs to be made and included in its file. To review each piece, and examine its needs properly, a conservator must examine the work. As there is no conservator employed by the City, there are three ways to do this:

1. Partner with a local or regional art institution with a conservation department to oversee the conservation reporting for existing works.

2. Apply for specific conservation grants for the hiring of a consultant conservator to develop a conservation reporting system for future works and develop reports on existing, unreported works. A variety of national grants are available in this area.

3. Explore the possibility of creating a fellowship program with local universities, conducting a search among graduate conservation programs around the country. This fellowship would include a stipend and could also seek funds through foundation grants in the area of conservation.

V. NEW ACQUISITIONS & DE-ACCESSIONING OF EXISTING WORKS IN THE COLLECTION

In order for the Collection to be manageable and relevant, there needs to be a protocol for the acquisition of new works. Just because a work is installed in public space, it does not mean it is part of the City's collection. Works can only enter into the City's collection if they are approved by the Commission on Public Art (as outlined in Section 4) and deemed an important addition to the existing Permanent Collection based on approved criteria established by COPA. They also need to be adequately maintained by the City's public art program, and should be evaluated for maintenance feasibility. When an artwork is reviewed and accepted, it then becomes part of the Collection. When a work is donated to the City, it must include a full maintenance and conservation plan.

The City should be able to de-accession works only under specific circumstances, and with the approval of COPA. Reasons for removal from the Collection are:

1. The object is a duplicate of another object in the Collection

2. The object is vulnerable for damage, and would be in danger by staying in the Collection

3. The object is damaged beyond repair and is unsuitable or unsafe for public installation

To de-accession a work, the City's public art administrator needs to formally present the reason for the artwork's removal from the Collection to COPA with a full description of its history including donor information. A plan for the work's removal from the Collection must be presented and evaluated. If the artist of the de-accessioned artwork is still living, he/she must be notified of de-accession plans and be given an opportunity to submit a statement to COPA during the de-accession review.

If an artwork is seriously damaged and cannot be repaired, disposal of the object will be undertaken with the consultation of a conservator and documented for the object's record. Any money received from the potential sale of a de-accessioned artwork will be re-directed into the restricted Louisville Public Space Art Fund (Described in Section 3) for the administration of the existing collection and the commissioning of new work.

SECTION 3

CITY PUBLIC ART ADMINISTRATOR AND FUNDING

PIANOS

To establish a long-term legacy of art in public space in Louisville, there needs to be a steady funding stream for administration, conservation, and education of the existing Permanent Collection. In addition, there needs to be community investment in the creation of new permanent and temporary works in order to keep the collection and program relevant to its time.

By evaluating potential funding sources in Louisville, it is clear that a traditional Percent for Art program will not be supported or feasible in this particular community. This resolution was made after discussion with city agencies, public planners, and the business community. A Percent for Art ordinance might limit the commissioning of public art to development projects. The determination of this plan is that funding sources for public art should not be directly tied to specific development contracts. Instead, those commissioning work in public space should evaluate a proposed project in relation to an artist's intention and a proposed site's history, geography, and engagement with its surrounding community.

I. FUNDING SOURCES

Percent for Art programs have had many successes throughout the United States. Thus, Louisville is in a position to both learn from this system and develop a new system based on its lessons. Rather than place a requirement that developers install an artwork on their site as part of a building project, those developers should instead be given the option to contribute to a Louisville Public Space Art Fund that would support the commissioning of new artwork in areas all over Louisville. Currently, developers already have requirements through Louisville Land Code to provide some kind of open space amenity for their site. Rather than pay for the production and maintenance of this amenity, they can instead direct already required funds into a new funding pool for public art grants. This funding pool would then be allocated to 501(c)3 organizations, through COPA.

Chapter 5.12.2 of the City of Louisville's Land Development Code, outlines an existing requirement for developers to invest in an outdoor amenity or focal point. The proposed addition to this Chapter is a new Section 3:

5.12.2 Outdoor Amenities/Focal Point(s)
A. Developments within the Neighborhood, Suburban Marketplace Corridor, Suburban Workplace and Regional Center Form Districts shall meet the following standard.

1. Retail, Office and Mixed-Use developments that involve construction of a building or buildings with a total footprint greater than 100,000 square feet shall set aside an area equivalent to a minimum of 10% of the total building footprint for outdoor amenities. Outdoor amenities may be used as a way of fulfilling the focal point requirement for activity centers listed within the Cornerstone 2020 comprehensive plan. The applicant shall provide outdoor amenities that include any one or a combination of the following (Note: Final design of outdoor amenities shall require approval from the Planning Commission or designee):

a. Sidewalks, plaza or patio area, at least 15 feet wide and providing seating
b. Outdoor dining
c. Water feature
d. Landscaped green area with seating
e. Outdoor playground area
f. Multi-purpose trails/paths

2. Any such areas shall be accessible by walkways linking with the various uses within the development and/or with adjacent development. Amenities may be centralized or dispersed, but shall be located no more than 600 feet (measurement based on the pedestrian walkways) from the buildings required to provide the amenities. Outdoor open space may contain food service areas. The outdoor space shall include seating at a rate on not less than 1 seat per 200 square feet of outdoor amenity. To enhance usability, at least 25% of the open space shall be shaded or used for landscaping.

3. As an option to the requirements set forth above, a fee in lieu of the Outdoor Amenity/ Focal Point requirements may be provided. The fee in lieu shall be calculated based on the square footage required for the outdoor

amenity area multiplied by the per square foot value of the parcel of land, as determined by its most recent recorded purchase price by the developer. This fee-in-lieu shall be calculated as part of the development review and payable at the time of building construction permitting. The fee shall be directed to the Louisville Public Space Art Fund

This change in Land Code accomplishes the following incentives:

1. It allows developers to donate the cost of an amenity project, rather than invest in the planning and installation of such an amenity

2. It saves developers money in the long-term by not having to maintain an amenity on their site

3. It allows developers to contribute to the cultural vitality and legacy of the city without having to directly select, site, commission, and maintain a new artwork on their site

The advantages to this funding stream are many. First and foremost, it re-allocates a steady source of funds that are already in existence for public space to be utilized for the management of the Permanent Collection and the creation of new work. It also allows developers to invest in the cultural framework of the city, without having to implement a mandatory percent for art program.

II. ALLOCATION OF MONEY FROM PUBLIC SPACE ART FUND

The money collected through this re-allocated funding stream will be held in a restricted account, and cannot be used for anything outside of the administration of a Permanent Collection and annual public art grants. The Louisville Public Space Art Fund can be used for the following:

1. The administration of the city's permanent public art collection, including compensation and/or consulting fees in association with the public art administrator

2. A public art annual granting program for the creation of new temporary and permanent artworks commissioned by independent 501(c)3 cultural organizations.

This fund will be allocated through a review process overseen by COPA and the City.

III. ADMINISTRATOR FOR CITY PUBLIC ART PROGRAM

In order to administer funds from this new restricted account for public art, and oversee the City's Permanent Collection, a public art administrator needs to be added to the city infrastructure. As this role will encompass a wide range of duties, it is important that the right candidate have a management background in both the visual arts and public projects. The primary duties of this staff member in the first few years of the program will be:

1. Manage the collection and advise on its conservation (detailed in Section 2)
2. Act as administrative manager for COPA
3. Manage the distribution of all City funds for public art grants once projects have been reviewed and recommended by COPA
4. Act as the liaison to all other City offices dealing with art in public space, and advocate within government for artist services and public policies related to art production
5. Be the City's main contact for all issues related to public art
6. Manage all communications for the City in regards to public art, and coordinate online and print marketing materials and other media for the City's program

Given the nature of the above duties, and that they require the management of a new funding source for grants, this plan recommends that this role be associated with the City's economic development department or its equivalent. This would allow the public art administrator to work directly with communities on the inclusion of public art in their neighborhoods and districts. It also provides artists with a clear voice in government to develop new policies promoting visual art production in Louisville and arts advocacy on a citywide level. This new position allows for one central person, or office, to manage and maintain all issues related to public art for the City.

IV. GRANTS FOR ART IN PUBLIC SPACE

Depending on available funds per year, a percentage of money from the new Louisville Public Space Art Fund will be available for grants for the production of new artwork. Any cultural organization with active 501(c) 3 is eligible to apply for these funds. Individual artists who would like to apply for these funds must have an organizational partner as an application sponsor. Should a developer contributing to the fund be interested in realizing a project, they should partner with an arts, neighborhood, or similar 501(c)3 organization to apply for a grant.

A grant application process will be developed by the City's public art administrator, in consultation with COPA, and should include the following information:

1. Background information on applying organization
   a. Mission and history
   b. Bios of senior staff
   c. Annual budget

2. Project Information
   a. Project description
   b. Project timeline
   c. Project budget
   d. Partner information
   e. Artist(s) bios and images of past work
   f. Renderings and/or images of proposed work if available
   g. Conservation plan for permanent works or maintenance guidelines for temporary works

There will be a call for grants, and they will be evaluated and selected in the spring for the following fiscal year. Grant applications will be received, processed and reviewed by COPA. The amount of grants allocated will be determined by available funds set aside from the previous fiscal year.

During the grant evaluation process, COPA will evaluate all projects and their relationship to public space in the City of Louisville. As temporary and permanent projects have different advantages, challenges, and requirements, they need to be reviewed based on their temporal or permanent nature.

See the following page for questions that should be asked of both kinds of work.

Temporary Artworks

Is the work something that contributes to the cultural life of the City of Louisville?

Is the work important to the field of art?

If there is a specific site, is the work relevant to its proposed site?

Does this work engage with the public in a dynamic way?

What is the timeline of the project?

Does the project cause any disruptions to the community, harm to public safety, or access issues during installation, its opening hours, and de-installation?

Is the artist or sponsoring organization adequately insured for the project?

Is the full budget feasible, and are there any budget considerations not being addressed?

Are the permit requirements (if any) feasible?

Does the project have appropriate administrative support for its installation and implementation?

What is the de-installation plan for the project, and will the site be returned to its previous condition?

Permanent Artworks

Is the proposed fabrication and installation budget feasible, and are the appropriate line items included in the budget?

Is the work something that contributes to the cultural life of the City of Louisville?

Is the work important to the field of art?

Is the work relevant to its proposed site?

Does this work engage with the public in a dynamic way?

What are the maintenance requirements?

Are there any safety concerns with the project?

What is the production and installation timeline for the work?

Will the work be sited on privately owned, or city owned property?

Is the work proposed to become part of the City's Public Art Collection? If so...

...does the city have the resources to include it in the Collection?

...what are the long-term conservation issues?

...can it ever be re-sited in a different location?

Upon the annual selection of projects by COPA, the City will publicly announce the recipients of annual grants. The grantees will be required to credit the City of Louisville and COPA on collateral and press material related to the project. At the end of the project, grantees will be required to submit a financial report to the City's administrator for public art for the City's financial records. If a project is postponed but still active, the presenting organization will have to notify the public art administrator regarding all date changes. Should, for any reason, a funded project be cancelled and not presented in Louisville, all awarded funds are to be returned to the City within three months of official cancellation.

SECTION 4

COMMISSION ON PUBLIC ART (COPA)

I.MAYOR'S ADVISORY COMMITTEE ON PUBLIC ART (MACOPA)

In 2003, Mayor Jerry Abramson created the Mayor's Advisory Committee on Public Art (MACOPA). This volunteer committee made up of artists, arts administrators, business and civic leaders, has had a pivotal role in the examination of art in public space in Louisville. It is through the work of MACOPA that this Master Plan process was conceived and carried out. MACOPA has hosted citywide discussions and events on public art, and has been actively involved in advocating for and writing policy related to public art in Louisville. Currently, MACOPA has three main goals:

1. Develop new public art projects (temporary and permanent)
2. Set public art policy and planning
3. Conserve the City's Public Art Collection

With the new structure set forth in this Master Plan, between a civic public art program and the incubation of an independent programmatic organization, new bodies will manage the above goals.

II.COMMISSION ON PUBLIC ART (COPA)

As the City will appoint a new public art administrator, and this position will rest within a defined department in city government, there is no longer a need for MACOPA to be anchored in the Mayor's office. The City's public art administrator will now act as the main City contact for the commission, and operate as an administrative resource for the group. The roles and responsibilities of MACOPA will be assumed by COPA.

III. COPA ROLES AND RESPONSIBILITIES

The administration of COPA, including meeting agendas, minutes, and communication will all be handled through the new public art administrator's office. The main goals of this new commission will be to:

1. Oversee the Implementation of the Public Art Master Plan
2. Review and propose public policy concerning public art and conduct periodic reviews of the need to update the Public Art Master Plan
3. Advocate for public art throughout Louisville Metro
4. Review and develop plans for the inventory, maintenance, acquisition and de-acquisition of public art owned by Louisville Metro
5. Review applications for and approve grants for public art projects through the Louisville Public Space Art Fund

IV. COPA MEMBERS AND SUBCOMMITTEES

Members of the commission must actively live or work in Louisville, and will preferably have a background in the visual arts as an artist, curator or arts administrator; architecture or landscape architecture; fundraising; graphic design or advertising; or local business and civic leadership. The Ordinance establishing COPA will include but not be limited to:

COPA Membership

1. The Mayor, or his designee
2. A member of the Council appointed by the President of the Council
3. The City's Public Art Administrator (non-voting)
4. Seven (7) citizens appointed by the Mayor with the approval of the Council, two (2) who shall be a civic/business leaders in Louisville; one (1) who shall be a faculty member of an art department of a university or college in Louisville, four (4) who shall be professionally involved in the visual arts in Louisville

Members will be appointed by the Mayor. Those within the visual arts that should be considered include artists, curators, gallerists, other arts administrators. Each member will agree to a term of four years, and will only be able to serve two consecutive terms. A Chair will be appointed. The Chair will serve a one year term and may be reappointed for up to three successive terms.

The City's public art administrator will always be a member of COPA, and will manage all committee calendars and archive minutes. The Chair of COPA cannot be the City's public art administrator, and must be nominated and approved by the commission in a majority vote. A majority is defined as more than one half of commission membership approval.

COPA will hold one full commission meeting each quarter of the year and smaller subcommittee meetings throughout the year as needed. All subcommittees will have a Chair, to be nominated by and approved by commission majority. All members must sit on at least one subcommittee.

Permanent subcommittees should include:

1. Executive Committee: This group is responsible for reviewing the available grant funds from the City and determining available grant amounts each fiscal year with the City's public art administrator. The Executive Committee also reviews the public face of COPA, working with the City's public art administrator on print collateral, web content, and events as they relate to the COPA.
2. Policy Review Committee: This committee reviews existing policy and conducts an annual review audit of the Master Plan for changes and additions to present to the full committee for approval.
3. Selections Committee: This group regularly recommends new members, and oversees committee term policies

Special Temporary Subcommittees are:

1. New Projects Subcommittee: this group will oversee the progress of the two recommended public projects, outlined in Section 6. They will be responsible for raising seed funds for the City for these items, and advising on a possible part-time City administrator to oversee their production. This subcommittee will be dismantled when the projects are complete.
2. New Public Art Organization Subcommittee: This subcommittee will manage the incubation of the organization outlined in Section 5 of this Master Plan. They will develop a mission, search for a Board of Directors, and advise this Board on the search for an Executive Director. Once this organization has received its 501(c)3 status, this subcommittee will be disassembled and become uninvolved with the operations of the new and independent non-profit.

SECTION 5

RECOMMENDED STRUCTURE FOR AN INDEPENDENT PUBLIC ART ORGANIZATION

I. FRAMEWORK

Under the recommendations of this Master Plan, the City of Louisville will have a dedicated staff member to oversee the current Public Art Collection and administer public art grants. However, under this model the city does not undertake the curating or commissioning of new temporary and permanent artworks. With the history of few independent organizations working with artists to develop new artwork in public space in Louisville, the City needs to foster an environment that encourages existing organizations to do so and supports the addition of new and innovative programs by independent bodies. The production of new public artwork is key to the success of this plan. For artwork to be commissioned, there needs to be a commissioning group or groups responsible for the curation, planning, and implementation of public projects.

Successful commissioning takes long-term strategic planning, and cannot be done alone. It takes a strong vision and curatorial focus, an experienced staff with a background in production, a series of directed and aggressive fundraising goals, and the ability to be agile in timing, site selection, and public outreach. The City of Louisville does not currently have the resources to actively commission new projects. The City can, however, use its non-monetary resources to promote and advocate for an independent group to commission new permanent and temporary work. This Master Plan recommends the following:

1. Under the guidance of this Master Plan, the Committee on Public Art (COPA) will advocate for a new, independent visual art organization that produces new projects in public space
2. That COPA assemble a special committee to develop a Board of Directors for this organization
3. Once assembled, this board will establish a new 501(c) 3 for this organization, giving it the ability to raise funds
4. The Board will assemble a search committee, including a member or members of COPA, to conduct a nationwide search for an inaugural Executive Director of this new arts organization

During this process the City will not allocate any line items of the City budget to pay for the administrative operations of this new organization. Once a Board of Directors is assembled, and non-profit status finalized, COPA will remove itself formally from the strategic planning of the organization. As an independent non-profit, this group will be responsible for the fundraising of its entire operating and project costs. The Board of Directors of this group may include members of COPA or City employees, but are not required to take on a City appointee. This non-profit will be eligible to apply for grants under the City's Public Space Art Fund, however if any of their Board members are current members of COPA they must remove themselves from that year's grant review.

The following items in this section are recommendations for staffing and administration, funding sources, partnerships, project commissioning, and future planning. These items are intended as a guide for the proposed new public art organization, but can be a resource for many visual arts organizations in the community.

II. STAFFING AND ADMINISTRATION

As an independent not-profit public art organization, a staff will need to be assembled for its management. Once a Board of Directors is constructed through COPA, the new board will elect a Chair and Treasurer. They will then draft and approve bylaws, and set a preliminary operating budget for the first three years. Once this is developed, and 501(c) 3 status is approved, the Board of Directors will immediately begin to solicit funds through individual donations and operational grants for the organization. To do this, they will need:

- A defined and approved mission
- An annual budget
- A bookkeeper to manage funds (can be the Board Treasurer)

Once an annual budget is created, and while funds are being raised, a search for an Executive Director must begin. This process can take between 3 to 12 months, and should be conducted nationally including both nominated candidates and a call for applications.

The Executive Director will report directly to the Board of Directors, and their job duties should include, but are not limited to:

1. Overseeing the administrative direction of the organization, including the hiring of staff and developing organizational protocols
2. Acting as the artistic director of the organization, carrying out the mission through projects and public programs
3. Being responsible for all fundraising initiatives for the organization, including foundation, government, and individual giving
4. Developing and managing annual financial reports, including both operating and programming budgets
5. Being the public face of the organization, conducting press interviews, lectures, and leading public programs

Candidates considered for the position of Executive Director should hold a graduate degree in the field of Art, Art History, Arts Administration, Curatorial Practice, or a relevant area of study. They should have an extensive background in the visual arts, having held a management or leadership position in a related arts organization or agency. They should have a record of significant fundraising on a national level, have a history managing projects and events, and must have experience in working directly with artists on the development of exhibitions or newly commissioned work.

During the selection process, Executive Director candidates should present a five-year organizational budget and staffing plan. Depending on raised funds, the organization should grow to bring on additional staff members during the early years of operation. The Executive Director, along with the Board of Directors, should consider the following areas for future staff growth:

1. Programming: Curator, Producer, or Project Manager
2. Development and Finance: Director of Development, Grant Writer, Accountant
3. Marketing: Press, Marketing and Web Manager
4. Operations: Office and systems management and human resources

Once an Executive Director is selected, the Board of Directors will need to secure a base for operations and make a public announcement regarding the new direction in leadership. The organization should use the announcement as an opportunity to hold a fundraiser and/or other public program to introduce the new Executive Director to the community. This is a prime opportunity to begin a significant fundraising push for new programs and projects.

III. FUNDING SOURCES

As a non-profit organization, this programmatic body will be eligible for a variety of funding. The Executive Director should develop a fundraising plan with schedules outlining a diversified funding stream. To ensure longevity, this organization will need to tap into all fundraising resources. These include:

Individual Giving: individual donations, membership programs, fundraising galas and events

Foundation and Institutional Giving: local, national, and international foundation grants for both general operation and project funding

Government Support: This includes city, state, national, and international government granting sources. This can also include any project grants awarded through the Louisville Public Space Art Fund granting program

The organization should conduct yearly audits of its account for grant reports. A granting and fundraising calendar should be developed each year with the programming and organization calendar, and should be aggressively carried out. Member events should also be included, and provide special opportunities for individual members to participate directly in the dialogue with the organization.

IV. PARTNERSHIPS

Partnerships are key in the field of public art. Public art goes where the artwork takes it, which quite often entails property managed or maintained by another entity. It may also mean the co-presentation of a project by a host organization, or in conjunction with another project not originated by the commissioning organization. Partnerships benefit the small non-profit public art organization in one or more of the following ways:

1. The availability and use of property for commissions and public events
2. The exposure of the program to new audiences and vice versa
3. The sharing of budget items such as event production, publications, and project expenses
4. The ability to co-apply for funding resources like grants and government sources
5. The co-marketing through print and online resources

By developing partnerships, this commissioning organization will not only seize new opportunities with artists, but also expand its reach to increase community awareness. This can result in new supporters, media attention, and long-term program development. Partnerships should always develop formal written agreements so that each party is clear regarding responsibilities and commitments throughout the entirety of the relationship.

V. COMMISSIONS OF NEW WORK

As discussed earlier in this plan, commissioning is a method of art presentation that requires planning, agility, and patience. Working directly with an artist on the development of a new artwork is exciting, thought provoking, and challenging. There are many ways to commission, and inevitably each project comes with a unique set of issues in its making. As a commissioning organization, the Executive Director and his or her staff need to develop clear commissioning protocols and templates to ensure a successful project - including, but not limited to:

1. Project description
2. Project budget, with anticipated revenue section
3. Production timelines, with set up/take down schedule
4. Staffing plans and contact lists
5. Artist contracts: this should define the arrangement with the artist including the artist's fee, project description and timeline, the obligations of the presenting organization in the production of the work, any press or marketing expectations that the organization has for the artist, image crediting and usage, and insurance
6. Partner contracts: similar to an artist agreement, it needs to define the nature of the partnership and all financial and insurance issues
7. Site contracts: this should outline the usage of the site, the timeline of the project, all site conditions, public access issues, and insurance coverage
8. Insurance: The organization should have its own umbrella policy, but will need to examine the need for additional insurance on a per-project basis

It is recommended that this organization manage the full project budget directly. Artist fees should remain separate from the production costs of the projects, and all marketing costs should be listed separately from direct project expenses. Project budgets should include, but are not limited to:

1. Artist(s) fee
2. Production costs: fabrication, technical consultants, installation, equipment, labor, rental fees, permits, etc.
3. Events: opening, press preview, tours and lectures, etc.
4. Marketing and documentation: photo/film documentation of project, any paid advertising, web design, collateral, signage, etc.

VI. FIVE-YEAR PLAN

As mentioned earlier in this section, candidates for Executive Director should be required to submit a five-year plan for the organization. As this is a new organization, it is paramount that short and long-term planning take place together. A five-year plan should outline:

1. Proposed projects and vision
2. Staffing plan and administration needs
3. Capital needs: facilities, equipment, etc.
4. Full operational and programming budgets, with projected revenue
5. Fundraising plan and initiatives
6. Communications and marketing plan
7. Plans for future growth

For an organization to remain successful, it must regularly undergo strategic planning and update its organizational plan. This plan recommends that a five-year plan be updated annually to track the progress and growth of the organization and allow for shifts in direction. Just as projects need to be agile and responsive to their conditions, so does the organization that presents them. Given the varied economic realities from year to year, a regularly updated strategic plan allows the organization to grow and remain relevant to its time, its leadership, and the conditions of the region.

SECTION 6

NEW LOUISVILLE PUBLIC ART ADMINISTRATION OVERVIEW

METRO LOUISVILLE PUBLIC ART ADMINISTRATOR

1. Manages the maintenance and archive of the city's public art collection
2. City contact for all issues related to public art
3. Handles all issues related to public art for the City of Louisville
4. Manage all communications regarding public art for the city, including web site, collateral outreach, tours of collection and other education programs
5. Handles the administrative needs for COPA
6. Manages the annual allocation of funds for art in public space grants to independent organizations, as recommended by COPA

COMMISSION ON PUBLIC ART (COPA)

1. Acts as the selection panel for annual art in public space grants
2. Members appointed by Mayor and have term limits as defined in Part IV of Section 4
3. Advocates for visual art in public space
4. Reviews civic policies in relation to public art, and suggests changes and additions
5. Oversees the implementation of action steps from this master plan
6. Conducts annual review of master plan, and recommends updates
7. Incubates the Independent Public Art Organization

INDEPENDENT PUBLIC ART NON-PROFIT ORGANIZATION

1. Commissions public artworks, temporary or permanent
2. Raises funds through individual, foundation, and government sources
3. Is eligible for City art in public space grants, like any 501(c)3, through the standard submission and review process overseen by COPA

SECTION 7

POTENTIAL SITES FOR NEW ARTWORK

I. SITES IN LOUISVILLE

Louisville is a city that is incredibly diverse in its geography, historic sites, architecture, and community. For a master plan to have relevance to an entire city, it must have an extended reach in all of these areas. Much of Louisville's history of public art has been anchored downtown. This is a great location for the engagement of art in public space, however it is just one small part of understanding the full breadth of the city.

In a single day's drive around the city, one can experience:

1. One of the most extensive park systems in the country: including the park system designed by Frederick Law Olmsted, Louisville Loop, Floyds Fork, and a wide range of smaller neighborhood parks
2. Former areas of heavy industry like Park Hill and Portland
3. Historic houses in Old Louisville and shotgun houses in Butchertown
4. Diverse topography along the Ohio River, from railways and industrial plants, to meadows and historic sites
5. Railway bridges
6. Cast iron facades on Main and Market streets
7. The businesses of Bardstown Road
8. Vacant storefronts and empty lots
9. Villages circling the exterior boundaries of the city
10. Quarries, marshes and rock outcroppings
11. Jefferson Memorial Forest

All of these areas have the potential to host public projects. Those commissioning new public projects should examine sites throughout the entirety of the city, from Fairdale to Downtown, and from California to Phoenix Hill. Louisville's story can be told in all of these locations, and should not be limited to a type of site. Smaller parks, neighborhood green spaces, vacant lots, and building facades should be given the same consideration as the waterfront, Olmsted's large parks, and city gateways. It is important for the longevity and dynamism of the public art program for the City to site existing works in all areas of the city and for COPA to recommend grants for a range of new projects in all urban and suburban communities of Louisville.

II. TWO NEW PROJECTS

The commissioning of large-scale public artwork requires a great deal of administrative planning and fundraising. In order to produce large work, the above administrative structures must first be in place and actively in operation. With this in mind, large-scale and high budget projects will take several years of preparation under this model. This plan gives the blueprint for this structure to grow to produce large projects in the future. However, this does not mean that important and dynamic projects cannot happen prior to that structure being in place. In the first two years following the launch of this Master Plan, high impact/low resource pilot projects are not only feasible but an exciting prospect. Given the financial realities of launching a new structure and the time it takes to develop a robust public art program, we suggest the following special projects be implemented by COPA:

PROJECT 1: MONUMENT TO MERGER: THE LOUISVILLE LOOP

Marking the merger of the city and county into one City of Louisville, this project will act as a bridge linking all areas of the City. As part of the Louisville Loop project, COPA will partner with the Louisville Parks Department to commission an artist to investigate the dynamic conditions of the Louisville Loop. The Loop represents all that is exciting about the City – its geographic diversity and its focus on sustainable communities for those that live in Louisville. The Loop is the ideal location for an artist to investigate, providing a rich group of historical, social, and environmental conditions. The work commissioned will be interactive and available for all visitors of the Loop to experience.

To commission the project, five artists (local, national, and international) will be selected by the COPA subcommittee for New Projects in consultation with the Parks Department. These artists will be asked to submit proposals for a new work examining the conditions of the Louisville Loop. The work may be in any media, including sound, light, video, object, or publication. Artists will be selected for the proposal phase based on their past body of work and the relationship of their practice to a site like the Louisville Loop. During the proposal phase, they will be given access to plans and park records. They will conduct site visits and be given a full tour of the Louisville Loop project. During this proposal phase, each artist will be provided with a small proposal fee for his or her research time and development of the proposal. This fee will be determined by COPA, and based on the scope of work required in the proposal. Proposals must include:

1. Project description
2. Production timeline
3. Budget, including artist fees and any technical consultants needed
4. Locations addressed along the Louisville Loop

Once the five proposals are submitted, COPA and the Parks Department will review all projects and select one based on the review criteria suggested in Section 3, Part IV of this plan. The selected artist will work directly with a project manager selected by COPA and the Parks Department, on the development of the project. The resulting artwork will become part of the Public Art Collection of the City of Louisville, and will be available to the public along the Louisville Loop. As a one-time only project commissioned by COPA, it is recommended that COPA fund this project through a combination of private fund-raising with potential matching grants from the Louisville Pubic Space Art Fund.

PROJECT 2: ARTIST EVENT SERIES

In addition to the Monument to Merger artwork commissioned for the Louisville Loop, this plan recommends a temporary project that has the ability to evolve into a signature project for COPA. This project, an Artist Event Series, will allow COPA to host a regular series of events that have an impact on the community. This project, hosted 2 – 4 times a year, will invite artists to present ideas publicly. Hosted in sites normally not accessible to the public, or not normally used for lectures or events, this series allows artists to present new work, performances, lectures, films, etc in public space. Each event format will be dependent on the artist's presentation, but will all be organized and announced through the New Projects Subcommittee of COPA.

This kind of series sets the stage for new projects in public space. It allows for a variety of artist voices that might not be able to realize a longer public installation to become part of the dialogue of the city. It also gives the public access into new and overlooked locations, opening the door for such spaces to be considered platforms for public art. Artists in this program should be based locally, nationally, and internationally in order to bring a new perspective into the community and bring the voice of Louisville outside of the community through each artist's experience in the city. In the first year, it would be ideal to include at least two artists developing proposals for the Louisville Loop in this program.

With an Artist Event Series, COPA should secure both funding and presenting partnerships. This can include site, food and drink, technical, press, and any other types of partnerships applicable to each event. This kind of project format allows COPA to lead the way in developing models for partnerships, setting the tone for the presentation of art in public space citywide that extends to all public projects, large and small.

SECTION 8

NEXT STEPS

For this plan to be a success, and for this vision to be carried out strategically, there need to be clear steps for its implementation in the immediate two years. These years are critical in seizing the energy created from this master plan, and building the foundation for all areas of this plan to become part of the framework of the city and its communities. Accountability is key, and each step in this journey to incorporate art into public life in Louisville needs to be owned by individuals, city agencies, organizations, and businesses in order to work. The following action steps should be viewed as guiding landmarks whose progress will be overseen by COPA.

YEAR 1 (2010/11)

Phase 1
1. Master Plan announced and released
2. Website updated with new structure
3. MACOPA restructured as COPA through new City Ordinance
4. COPA members appointed by the Mayor and subcommittees formed and conduct first planning meeting
5. Changes to Land Code presented to Planning and Zoning Commission and to City Council

Phase 2
1. Land Code changes adopted and restricted Public Space Art Fund established
2. COPA subcommittees established and begin work
3. Project planning underway by COPA and Parks for new projects defined in the Master Plan, and project manager hired to administer pilot projects
4. Collection archive work continues
5. Fundraising begins for pilot projects 1 and 2

Phase 3
1. Dates secured, and artists invited for first Artist Event Series
2. Budget and scope determined for Louisville Loop project, and potential artists reviewed and selected for proposal phase by COPA and Parks
3. Collection archive work continues and City public art internship program drafted and advertised for 2011
4. Collections software examined by the City and selected for long-term plan
5. Board search begun for independent non-profit under the guidance of COPA subcommittee

Phase 4
1. Public art administrator position search begun by City of Louisville
2. Artists begin proposal phase for Louisville Loop project with COPA and Parks
3. Board search continues for independent non-profit by COPA subcommittee
4. FY11 fiscal budget projected for Louisville's Public Space Art Fund

YEAR 2 (2011/12)

Phase 5
1. Permanent full-time public arts administrator in place for the City of Louisville
2. Collections software selected and project begins
3. Collection intern in place for 2011/2012 academic year
4. First Artist Event launched by COPA
5. Proposals completed and artist selected for Louisville Loop project with COPA and Parks
6. Board of Directors in place for independent non-profit and COPA subcommittee disbanded
7. First call for art in public space grants drafted and announced by the City of Louisville and COPA

Phase 6
1. First art in public space grant applications due
2. Production of Louisville Loop project begins
3. Funds for first round of grantees determined
4. Independent non-profit sets mission, by-laws, and pursues 501(c) 3 status by the Board of Directors of the non-profit

Phase 7
1. Second Artist Event launched by COPA
2. Louisville Loop project actively in process with COPA and Parks
3. First set of grants for art in public space reviewed and selected by COPA
4. City reviews granting recommendations by COPA

Phase 8
1. Grants for art in public space announced and funds allocated by The City of Louisville and COPA
2. City's collections system in place and archive up-to-date
3. Louisville Loop project installed and opening announced
4. Director search begins for independent non-profit by its Board of Directors
5. Master Plan reviewed for updates by COPA

GLOSSARY

Acquisition: the gaining or acquiring of a new item for a collection of artworks.

Butchertown: a neighborhood east of Downtown Louisville, originally established in 1796 with one of the first gristmills in the area. In 1827, Butchertown received its first wave of German immigrants, and in 1834 the Bourbon stockyards were established to accommodate the growing butchering industry. Although some of the historic architecture of the neighborhood was taken over by large industry or destroyed in the 1937 flood, Butchertown has undergone recent preservation and revitalization efforts spawned by on East Market Street on one side and the expansion of Waterfront park on the other.

California: the neighborhood of California, originally called Henderson, is said to have received its current name because of its location on the far west of the city. Founded in 1849 by a wave of German immigrants, California has been home to a large African American community since the Civil War. California is bordered by the neighborhoods of Park Hill and Russell, and is host to Brown-Forman's headquarters.

City of Parks Initiative: is a multi-million dollar, multi-year initiative to acquire and develop new park land; reinvest in existing parks; create the 100-mile Louisville Loop network of shared-use paths, on-road bicycle facilities and soft paths; and, enhance environmental eduction.

Collections Management: is a broad term for all conservation and research efforts involved with a collection of visual art objects. This includes setting standards for the care, placement, and storage of artworks. It also involves the study and archiving of information on each object, and the use of any tools like databases or filing systems to track each work.

Commission: is the production of a new artwork, financed or presented by an individual, group, or organization that contracts with an artist to develop the new piece.

Conservation: the guardianship or protection of an art object in a collection. This includes documentation, examination, and long term care of each object to keep it as close to its original condition as possible.

Conservator: a professional who examines, documents, and undertakes the treatment to preserve works of art. Conservators often have an academic background in art history and science.

Commission on Public Art (COPA): a body of volunteer members appointed by the Mayor, whose administration is handled by the City's Public Art Administrator. Their duties include: overseeing the implementation of the Public Art Master Plan; reviewing and proposing policy concerning public art; acting as an advocate body for public art in Louisville Metro; reviewing and developing plans for the inventory, maintenance, and acquisition and de-acquisition for public art owned by Louisville metro; and to review and approve grants for projects through Louisville's Public Space Art Fund.

Curator: The role of curator ranges from overseeing collections of art and caring for individual art objects, to working with artists and commissioning new artwork. Curators contribute to the academic field of art by writing scholarly texts and presenting on artwork, artists, and artistic movements. The term curator can be applicable to a professional who works for an arts institution, a smaller arts organization, or in a freelance capacity.

De-accession: to remove and/or sell an object from a collection of artworks through a formal process.

East Market: a growing, unofficial district of Louisville that is made up of areas of Butchertown and Phoenix Hill. In recent years East Market, sometimes called NuLu (from "new Louisville"), is home to an arts district that houses many visual art galleries and non-profits.

Fairdale: is a village that became part of the City of Louisville with the merger of the city and county in 2003. Established in 1910, Fairdale is bordered by Jefferson Memorial Forest to its south, and is largely a rural/suburban community. Fairdale is currently undergoing planning efforts to redesign its village center to provide a commercial anchor to the neighborhood and to be a gateway to the Forest and the Loop.

Floyds Fork: is the largest watershed area in Louisville. Floyds Fork is the focus of a large project to develop a 27-mile stretch of the formally rural part of Jefferson County into a series of interconnected parks and trails called the Floyds Fork Greenway. 21st Century Parks, a non-profit organization, partnered with Louisville Metro Parks and Future Fund to develop a master plan for the project by Wallace, Roberts, and Todd.

Frederick Law Olmsted: was an American 19th Century landscape designer who was famous for designing many of the most notable urban parks in the United States. Often referred to as the founder of American landscape architecture, his parks include Central Park and Prospect Park in New York, Stanford University, and Louisville's Olmsted Parks and Parkways. The Olmsted Parks Conservancy works to restore and preserve the Olmsted park system in Louisville.

Jefferson Memorial Forest: part of Metro Parks, and located 15 miles from downtown Louisville, the Forest includes 6,218 acres of woodland. The area includes camp grounds, trails, meeting facilities, and a wide variety of outdoor activities. Hundreds of acres are being added through the City of Parks initiative.

Louisville Loop: is an estimated 100-mile shared-use path and on-street bicycle facilities system that will ring the City and link existing and new parks and neighborhoods to civic attractions, transportation alternatives and recreation opportunities.

Mayor's Advisory Committee on Public Art (MACOPA): In 2003, after the merger of Louisville and Jefferson County, Mayor Abramson wanted a citywide review of art in public spaces. As a result, he created MACOPA, the Mayor's Advisory Committee On Public Art. MACOPA has three goals: develop new public art projects (temporary and permanent); set public art policy and planning; and conserve the city's public art collection. Under the guidance of MACOPA, the City of Louisville's first Public Art Master Plan was developed. As part of this plan, MACOPA will be dismantled and replaced by a new Commission on Public Art (COPA).

Old Louisville: is a neighborhood south of downtown, and the largest preservation district in the United States. Founded in the 1830s, Old Louisville is marked by its Victorian buildings, pedestrian courts, proximity to two major universities, and the Speed Museum.

Park Hill: is a neighborhood located west of Old Louisville and east of California. Formally one of Louisville's largest centers for industry, Park Hill once hosted American Standard and Philip Morris, and continues to house companies like Brown-Forman and Consumer's Choice Coffee. Park Hill has recently been the focus of the Park Hill Industrial Corridor initiative, a public/private program to improve the infrastructure of the area and attract new kinds of business in the spirit of its industrial past.

Percent for Art: is a term used for civic programs or ordinances where a mandatory fee, determined by a percentage of defined large-scale construction projects, is used to acquire or commission public art. Each program varies in its specific requirements, but they often indicate that a work of art be attached to, or part of the design of, projects that fall under the percent for art guidelines

Phoenix Hill: is a neighborhood just east of downtown Louisville. Bordered by the neighborhoods of Butchertown and Smoketown, Phoenix Hill is most notably home to a large group of historic Shotgun houses, the University of Louisville Medical Campus, and the Liberty Green housing development.

Portland: a neighborhood just northwest of downtown Louisville, was originally an independent town along the Ohio River. The flood of 1937 wiped out the areas of Portland alongside the river, and a later flood in 1945 resulted in the raising of the Portland Wharf area. Full of 19th century architecture, including historic mansions and shotgun houses, Portland's historic district is on the National Register of Historic Places. Currently plans are underway to turn the waterfront into Portland Wharf Park, which will be part of Metro Parks and include a section of the Louisville Loop.

Provenance: a term referring to the location history and past ownership of an artwork.

Shotgun House: is a style of residential house, primarily in the southern United States, that were built from 1861 – 1920. Developed originally in New Orleans, these houses are characterized by a narrow series of rooms and no hallways. Shotgun houses got their name from the saying that a gun could be fired through the front door with the bullets flying clear through the house out the back door. The oldest shotgun houses were built without plumbing, and those with a second floor toward the back of the house are referred to as "camelback" shotgun houses.

PHOTO CREDITS

Page 8, Ken Hayden, *Louisville Skyline from Jeffersonville, Indiana Shore*, 2006

Page 16, Aura R. Ulm, *Abraham Lincoln*, 2009, bronze sculpture by George Grey Barnard at Louisville Free Public Library at 4th and York Streets

Page 24, Sarah Lyon, *Pianos, Smoketown*, 2009

Page 34, Sarah Lyon, *Zorn Avenue*, 2009

Page 40, Sarah Lyon, *Portland Wharf Park*, 2009

Page 48, Sarah Lyon, *Rowan and 19th Street*, 2009

Page 52, Sarah Lyon, *Old Louisville Theater*, 2009

Page 58, Sarah Lyon, J*efferson County Memorial Forest, Scott's Gap*, 2009

Page 64, Sarah Lyon, *East End Quarry*, 2009

Page 68, Sarah Lyon, *River Valley Cemetery,* 2009

Photographs and other images depicted in this document remain the property of the artists or photographer and these photographs or images may not be reprinted or used for any purpose without the express written permission or consent of the artists or photographer.

VISION

Visual art, like our shared public space, reacts with time, conditions, and individuals who engage with it. Public art in Louisville needs to be flexible in its presentation, relevant to its site, and engaging to its audience. To have a profound reach, Louisville's public art program needs to contribute to the legacy of visual art locally, nationally, and internationally. Art in public space has a positive effect both socially and economically on the entire city. Art has the power to reach across age, race, language, and class differences, and provides a new way for people to engage directly on contemporary issues. Most importantly, a program for art in public space raises questions about Louisville's identity as a place, activating the imagination of the community and contributing to the development of new ideas and partnership opportunities. Public art should not simply be an amenity, but instead a vital platform for innovative experimentation and curious exploration that becomes a part of the entire ecosystem of the city and its many parts.

CREATIVETIME