FAIRPORT PUBLIC ART PLAN 2015

FAIRPORT PARTNERSHIP
for a Better Community

A community-based vision plan
for incorporating art into the
Village's public realm.

The object of art is to give life a shape.

- William Shakespeare

The Fairport Public Art Plan is a product of the volunteer efforts of the citizens of the greater Fairport community working under the auspices of the **Design Committee** of the **Fairport Partnership for a Better Community**.

THE ART PLAN DEVELOPMENT TEAM:

FAIRPORT PUBLIC ART PLAN 2015

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Joel Cuminale	Fairport Perinton Merchants Association/Fairport Partnership Design Committee
Dale Davis	Zoning Board
Jill Doser	Artist / Resident
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Karen Lewis	Fairport Partnership Design Committee
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Sue Steele	Planning Board
Scott Winner	Fairport Partnership / FP Design Committee
Heather Vitticore	Artist / Arts Educator

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Special thanks to Sarah Lentini, President and CEO of the Arts & Cultural Council for Greater Rochester - for sharing her expertise with us during the development of this plan.

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The measure of any great civilization is its cities, and a measure of a city's greatness is to be found in the quality of its public spaces, its parks, and its squares.

- John Ruskin

Celebrating Seasons

Public art should strive to be a year-round experience. Not unlike Fairport's holiday lights, this installation brings immense wonder to an otherwise snow covered public park.

PHOTO: G. HARKLEIGH

What is Public Art?

Frédéric Bartholdi's artistic interpretation of our nation's liberty is a symbol of our culture and values. Public art should represent our community - both our momentous and playful sides.

PHOTO: NATIONAL PARK SERVICE

INTRODUCTION

Public Art?

The term public art can be broadly defined as artwork placed or experienced in a public-realm context - such as a park, streetscape, exterior of a building, or within public buildings. Historically, the term "public art" brings to mind images of monolithic sculptures as focal points in urban plazas. But the contemporary view of public art has greatly evolved over time to include aspects of community identity and engagement with local culture, history and landscape.

Public artworks often employ community collaboration and can include diverse mediums such as performance art, theater, poetry and music, visual art, sculpture and mural, temporary or interactive installations, or incorporating artwork into municipal infrastructure, within paving, street furnishings, lighting or other features. The range and potential contribution of public art is certainly endless, and can only be limited by restrictions on commissioning, funding and imagination.

What is the Fairport Public Art Plan?

Public art plans can serve many purposes and give guidance on many subjects regarding public art commissioning, organization, and process. Generally, a public art plan will guide the community in developing and maintaining a public art collection. The Fairport Public Art Plan is designed to foster the creation of flexible policies that facilitate opportunities for incorporating art into the Village's public realm. It's also a collaborative document, developed by a team of community stakeholders, which not only gives guidance on developing a public art collection, but establishes principals to ensure that public artworks contribute in a meaningful way to the spirit of the Village of Fairport.

The Fairport Public Art Plan establishes the following:

- A broad mission statement for public art in Fairport;
- An organizational structure for a Public Arts Committee;
- Roles and responsibilities within the public arts program;
- Goals, recommendations, and processes for commissioning public artwork that engage people and capture the personality and culture of Fairport;
- Criteria and standards for commissioning, siting, ownership, maintenance, and deaccession of public artwork;
- An initial prioritized list of possible public art projects and project sites; and
- Strategies for implementing the public art program.

PHOTO: MUSEUM OF CULTURAL ARTS HOUSTON

Art as Community

Community-based art allows user groups, especially children, to develop skills and engage in the artistic process. Community art projects generate community pride.

PHOTO: TERESA YANG

Art as Tourism

Lawrence Argent's sculpture at the Colorado Convention Center, "I See What You Mean" - has become an attraction in itself. Striking public art has broad attraction throughout the world.

What does Public Art Achieve?

In its simplest form, public art provides an appealing and interesting environment, but more often, it brings together diverse backgrounds and tells compelling stories about a community, its history, its geography and about the people who live there. Public artwork increases livability and desirability of neighborhoods, which in turn, drives the local economy, tourism and other resources that enhance quality of life.

The Fairport Public Art Plan's development team felt that a strong presence of public art will greatly contribute to resident and visitor experiences – especially at the pedestrian scale, which is crucial to attracting businesses and activity to the Village core. It is the public realm aesthetic that visitors and residents cherish about Fairport and our physical identity - and how we choose to invest in that experience - is inextricably linked to our Village's long-term economic health. A public art program also sets the stage to further define our community as a great regional arts and cultural experience. Fairport's many festivals are already well known and developing an increased public art presence will further strengthen our position as a leader in regional arts and cultural programming.

Public art projects also amount to jobs for artist and for others, including fabricators, contractors, people who sell raw materials and those who provide professional expertise. Projects also bring community members together, by involving them in the selection and development process or by initiating dialog about meaningful history, culture or other storytelling.

Compatibility with the Comprehensive Plan

The 2007 Comprehensive Plan determined that residents would like to see more arts and culture in the village and felt that it would be an amenity to attract future residents, business and visitors. The plan recommends that the New York State Council on the Arts (NYSCA) and "Rochester Arts Council" [Arts and Cultural Council of Greater Rochester] could assist in developing and funding a public art program. The plan also concluded that public art should be a future component in comprehensive plan updates. Specific plan objectives include:

- **Objective 7.5:** Support cultural and civic enrichment activities in the Village such as the gazebo concert series, parades, holiday celebrations, festivals, and public art.
- **Objective 7.5.1:** Develop an Arts and Cultural Committee to consider and develop a public art program and other events and programs.

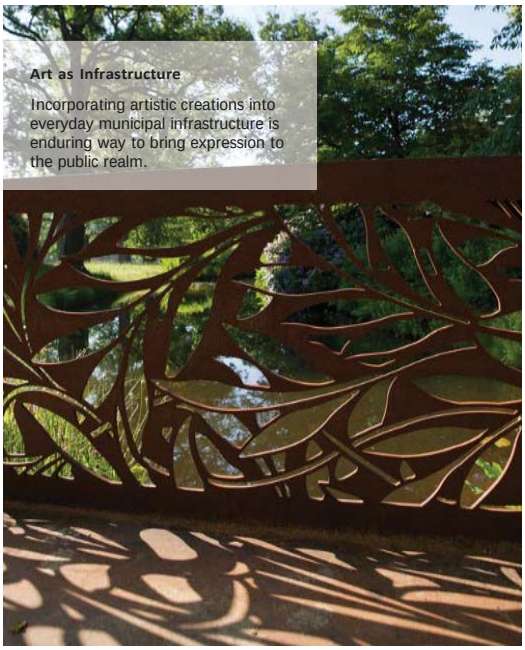
In developing the Village's Comprehensive Plan, a survey was conducted in 2006 to gain insight into attitudes on Village character, business development and recreation and open space, among others. The results show that residents have a strong desire, not only for the inclusion of more public art within the Village, but a craving for enhanced cultural and arts experience.

According to the survey, the highest rated service or product that people would like to purchase or use was "theater, performing and visual arts, and

PHOTO: KURT PERSCHKE

Temporary Art

Kurt Perschke's "Red Ball Project" is a playful and charismatic artistic intervention that has travelled the world.



Art as Infrastructure

Incorporating artistic creations into everyday municipal infrastructure is enduring way to bring expression to the public realm.

PHOTO: Michael van GESSEL

entertainment". The second highest rated service or product was "outdoor dining". These are directly tied to public art or greatly enhanced by art in the public realm.

When asked about public art amenities, over 72% of survey responders stated they would like to see theater, performing arts or public sculpture included in the Village. The survey also queried residents on recreation and open space, where more than 43% of respondents stated they would like to see art and sculptures in public places within the Village.

PLAN DEVELOPMENT PROCESS AND BACKGROUND

The Art Plan Development Team

In 2010, the Fairport Village Partnership's [now the Fairport Partnership for a Better Community] Design Committee began to discuss potential development of a public art plan for the Village in order to ensure that public art endeavors had clear process and guidelines for acquiring and maintaining works of art. The Design Committee initiated a search for candidates who would be interested in serving on a committee to develop such a plan. In June 2011, a significant list of community representatives was developed and each was solicited about involvement in the creation of a public art plan. The resulting volunteers included a wide variety of community representatives who were directly involved in the plan's development.

The Art Plan Development Team:

NAME	REPRESENTING
Anne Cliby	Fairport Canal Days
Joel Cuminale	Merchants Association / FP Design Committee
Dale Davis	Zoning Board
Jill Doser	Artist / Resident
Jan Dwyer	Merchants Association
Karen Lewis	FP Design Committee
Fritz May	Mayor, Village Board
Bradley Moreland	FP Design Committee
Gian-Paul Piane	FP Design Committee
Ken Rohr	OCED, Village Board
Andrew Spencer	FP Design Committee
Zakery Steele	FP Design Committee
Sue Steele	Planning Board
Heather Vitticore	Artist / Arts Educator
Scott Winner	Fairport Partnership

Summary of Meetings

The Public Art Team met bi-weekly during the months of September, October and November, 2011. Meeting summaries and topics were as follows:

13 September 2011

- Meeting process and expected outcomes / products.

Fostering Creativity

Healthy kids need spaces for physical and mental development. This unique sculptural playground attracts people of all ages to meet and communicate through the action of play.

PHOTO: ANNABAU

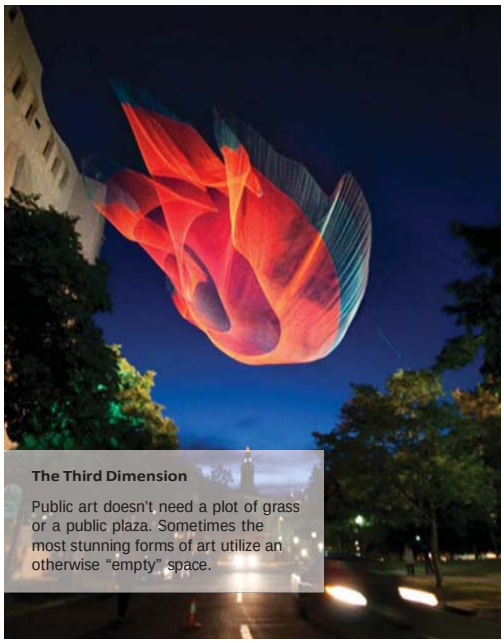
- Varied backgrounds of committee members and importance of stakeholder group / constituent representation.
- Discussion of the types of public art and what the term "public art" means to everyone; and what it means to our community in general.
- Overview and discussion of example public art plans by other communities.
- Review of funding opportunities, including making the funding discussion a priority within the proposed public art plan. Discussion of the establishment of a 501c3 organization as part of the Village Partnership and a "Percent for Arts" ordinance/program for development within the Village.
- The creation of an Arts Committee: Requires a group of qualified members, community-based and reflecting varied community values..
- Development of an overall mission statement: Including themes reflecting an educational component, encouraging growth of the Village art community, four-season economic development and tourism, establishing a catalog of existing art in the community, creation of galleries and "art walks", support art initiatives and opportunities for artists, increase the community's understanding of and appreciation for public art.
- Long Range Plans: Develop a public arts local law, public art component within the comprehensive plan, continued updates to the village public art plan.

27 September 2011

- Discussion of public art themes and contexts: infrastructure as art, public works projects, public art incorporated into the Villages Capital Improvement Plan, where projects should be reviewed by the Arts Committee.
- Locations for public art or future commissioned projects (see art locations / prioritization projects section).
- Organizational structure of Arts Committee; Preservation Board as a precedent, number of board members 5 to 7.
- Roles and Responsibilities of an Arts Committee: Solicit RFPs/RFQs for potential projects, review and approve proposals, act as agent for artists seeking opportunities in Fairport.

11 October 2011

- Evaluation of priority for previously discussed public art locations, priority rating discussion.
- Priority locations criteria: Public spaces, visibility, pedestrian access, destination location, further discussion of specific criteria needs for art locations, as will be approved by an arts Committee.
- Arts Committee: review and approve submissions for public art, coordinate



The Third Dimension

Public art doesn't need a plot of grass or a public plaza. Sometimes the most stunning forms of art utilize an otherwise "empty" space.

PHOTO: JANET ECHELMAN

Blank Canvas

Mural is a common and effective form of public artwork. Urban environments are often filled with blank canvases on which to create community artworks.

PHOTO: Z. STEELE

competitions, facilitate community education on public art, seek funding opportunities.

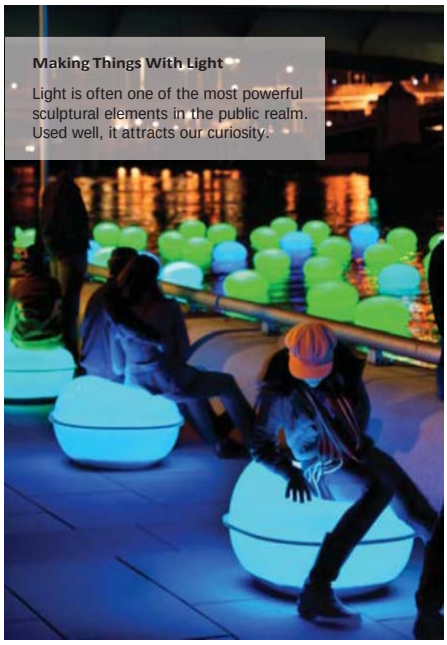
- Art plan should recommend makeup of Committee, including qualifications: merchants association, village board, planning board, non-profit organization, artist, art educator.
- Arts Committee to reside in the village government or with the Fairport Partnership

25 October 2001

- Guest speaker and discussion with Sarah Lentini, President and CEO of the Arts & Cultural Council for Greater Rochester.
- Be broad in definition of public art and art should be owned by local government.
- Recommendation to start with "visual art" as an introduction and the initial establishment of a public art collection.
- Involve the community early in the process.
- Develop an arts Committee with sub committees developed on an ad-hoc basis for specific projects or other needs, balance of background, rotating membership.

15 November 2011

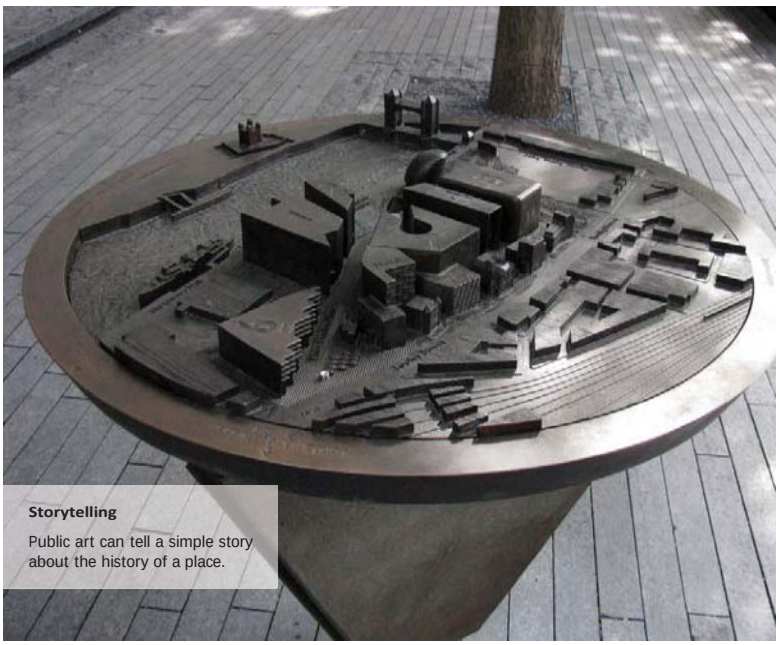
- Arts Committee could benefit financially and administratively by residing within the newly re-structured Fairport Partnership.
- Funding could be solicited and distributed by the FP.
- Suggestion structure of Arts Committee: Board of Trustees appointed by the Mayor would oversee administration, subcommittees per project and be created and maintained by the FP Design Committee.
- FP Design Committee could recommend names to the Mayor for Arts Committee appointments. Art committee chair will contact the village attorney and discuss how it would be associated with the village government.
- Art committee will draft a local law.
- RFQ is the preferred process for commissioning works.
- Arts Committee will manage the legalities and acquiring art pieces.
- Documentation of the process of creation is an important component of a project, should be part of the process / including education component.
- Arts Committee will manage maintenance.



Making Things With Light

Light is often one of the most powerful sculptural elements in the public realm. Used well, it attracts our curiosity.

PHOTO: **DRIFT STUDIO**



Storytelling

Public art can tell a simple story about the history of a place.

PHOTO: **TOWNSHED LANDSCAPE ARCHITECTS**

PUBLIC ART PLAN MISSION AND OBJECTIVES

Mission Statement

It is the Fairport Public Art Team's position that the Village of Fairport adopts and maintains a Comprehensive Public Art Plan and establishes a Public Arts Committee in order to facilitate the creation of art for public spaces. This art should enliven public space, promote our Village identity and contribute to a vibrant and engaging experience for residents and visitors.

Objectives and Recommendations

A. Establish a Public Arts Body: Create a formal public arts body (Fairport Public Arts Committee) that will oversee the public arts process within the Village, update the Public Art Plan, and make recommendations to the Village Board regarding commissions and investments in the Village's public artwork collection and programs.

B. Types / Styles of Public Art: Public art in the Village of Fairport should include and actively promote diverse styles and types of artwork, including visual media, temporary art, auditory art, performing arts, literature, art events, and other styles or processes.

C. Community Values: Public art should reflect the diverse values of the community. Art should be both complimentary to the Village character and stand out as bold and exciting, worthy of regard by our diverse population and visitors.

D. Participatory / Community Based Art: The public art process should involve neighborhood and constituent groups in the selection of artists and artwork and individual public artwork projects should include community-based and participatory opportunities where appropriate. Bringing a selected qualified artist in to create art with the community though a participatory process can be an excellent way to both ensure high quality public art investment and a high level of community engagement.

E. Public Art Plan: The plan should be updated regularly by the Arts Committee in order to reflect the changing prioritization of various art or capital improvement projects, or other public art opportunities and investments.

F. Range of Artists: Public artwork should come from a broad geographic range, balancing local and non-local artists and projects. Many public art projects will benefit from issuing calls internationally, while others should carefully balance or highlight local or regional opportunities.

G. Education: Education should be a critical component to all projects, events, programs and

A Culture of Celebration

Cultural events and festivals are numerous during the warm season. Public art, including performance-based and art-education endeavors, should be a significant component of Fairport's many celebrations.

PHOTO: **Z. STEELE**

other public art endeavors. A significant amount of attention should be paid to looking for ways to incorporate educational opportunities into the arts process, promote understanding and appreciation of public arts, and promote the value of arts education within the community. Public art projects should strive to increase the public understanding of art and continually highlight the important role that public art plays in a community. Encourage and facilitate the development of "art appreciation" or "understanding art" educational programs. These programs will help stimulate community wide interest into public art and public art events. Educational events can be coordinated with schools (including pre-K), recreational and leisure programs, businesses, or independently.

H. Economic Development / Tourism: Public art projects should promote economic development opportunities and support tourism-related activates.

I. Four Seasons: Public Art should take advantage of our diverse seasonal changes, including encouraging projects that highlight or otherwise emphasize the qualities of our winter and fall seasons.

J. Cataloging Existing Artworks: The public program should catalog, assess and manage the Village's existing public art works.

K. Existing Events: Public art opportunities should be combined with or associated with our existing cultural events.

L. Art-Walk / Gallery Stroll: Promote the planning and development of a temporary gallery or outdoor "gallery stroll" occurrence, such as an Art-Walk or "First-Friday" style event.

M. Artist Spaces: The public art plan and committee should support and facilitate the development of arts-spaces for the creation, fabrication and exploration of arts and arts education within our community.

N. Funding: The public arts committee should actively seek out funding opportunities and assist in the administration of grant applications with the Village of Fairport. Funding should continually be set aside for administrative purposes and maintenance / conservation. The business community benefits significantly from a well-curated public art experience, and should be encouraged to match funds for projects or contribute to a general public art fund.

O. Twenty-Four Hours a Day: Public art should continually be thought of as an experience within the Village of Fairport. Just as our winter lights give pedestrians and drivers an experience while moving through the Village at night, our public art projects and programs should promote unique experiences that may be felt twenty four hours a day.

P. Investment of Resources: The Village should continually be aware that the public art program and the commissioning of public artworks is an investment of resources that has a sustained benefit and return on that investment. It is desirous that the Village make quality investments, setting the bar high on expectations, and strive for the best quality for each dollar invested.

Planning for Art

Community or neighborhood vision plans, such as the Fairport Southern Gateway Plan or the Village's Comprehensive Plan, should always include a public art component.

Fairport Southern Gateway
Conceptual Development Sketch

IMAGE: **VILLAGE OF FAIRPORT**

Q. Maintenance: The Village shall consider giving attention to the ongoing maintenance needs of public artwork and establish procedures that require a portion of public art project funds to be set aside for maintenance and conservation purposes.

THE FAIRPORT PUBLIC ARTS COMMITTEE

Public Arts Committee Organization and Responsibilities

A Fairport Public Arts Committee (FPAC) should be created by the Village of Fairport and include seven members, at least three of whom are arts professionals with knowledge of the visual arts and/or design (public art administrators, artists, architects, landscape architects, art historians, and art educators). The FPAC should also contain representation from the business community and other community leaders who have a strong commitment to Fairport and would like to encourage investment in community public arts. A member of the Village Board and a member of the Fairport Partnership's Board of Directors should serve on the FPAC as ex-officio. A minority of members may be from outside Village limits if they are arts professionals and/or are ex-officio members. Members of the FPAC are to be appointed by the Mayor of Fairport and include the following:

General Community Member (1)
Arts/Design Professionals (3)
Business Community Representation (F/P Merchants Association) (1)
Village Board Member (ex-officio) (1)
Fairport Partnership Board Member or FP Representative (ex-officio) (1)

As the Village of Fairport will ultimately require ownership of the public art works, the Fairport Arts Committee will function as an advisory committee. The FPAC will manage and facilitate public art programs, artist selection, and other public arts duties, and make recommendations for acquisition to the Village Board. The Committee will publicly meet either quarterly or monthly, or on an as needed basis for project-specific purposes.

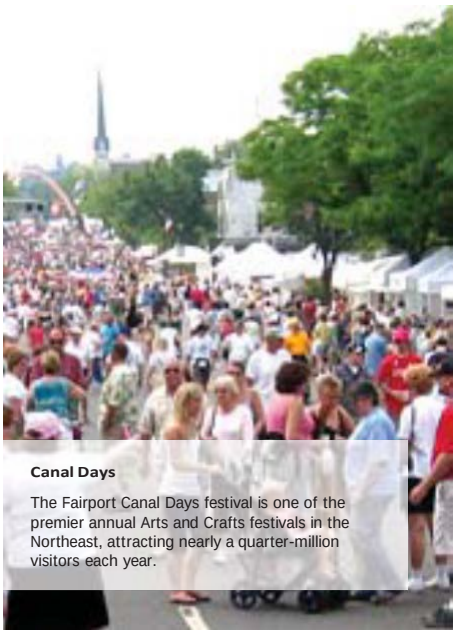
The responsibilities of the Fairport Public Arts Committee include:

- Providing expertise and guidance in developing and facilitating public arts projects and programs.
- Recommending public art program policies and procedures to the Village Board.
- Develop and update the Fairport Public Art Plan and provide public art-related support to Village comprehensive or neighborhood / area planning initiatives.
- Recommends utilization of any public art funds

A Classic Performance

Fairport's Fire Department Band has been wowing listeners since 1972. The band is a major attraction in parades and concerts throughout the region. The band holds several State Championships and stands as a true pillar of the community's performance talent.

PHOTO: FAIRPORT FIRE DEPARTMENT



Canal Days

The Fairport Canal Days festival is one of the premier annual Arts and Crafts festivals in the Northeast, attracting nearly a quarter-million visitors each year.

PHOTO: FAIRPORT VILLAGE PARTNERSHIP

for projects, maintenance, or administrative needs.

- Identifying local, regional, national or international artists that are willing to display their work.
- Reviews the Village's Capital Improvements Plan and recommends opportunities for integration of public art into CIP projects.
- Acquires and provides status on current public art projects to the Village Board, media sources, and other relevant information.
- Coordinates and facilitates public art Request for Qualifications (RFQs), Request for Proposals (RFPs), Calls for Artists, competitions, and public art loans or temporary agreements.
- Serves as a community liaison and advocates for public art projects and programs.
- Creates and updates specific criteria in order to identify appropriate pieces of art for public display and establishes standards for placement within the community.
- Facilitates the creation of ad-hoc committees for the selection and or art or artists for specific public art projects.
- Maintains an inventory of the Fairport public art collection, and continually evaluates in order to make recommendations for maintenance or conservation.
- Maintains a visible community presence through attendance and support of local arts events and programs.

Village Board Responsibilities

The Village Board plays a central role in approving public art acquisitions and supporting the overall program. While the Village Board ultimately gives approval for recommendations made by the Fairport Public Arts Committee, no public artworks will be acquired, loaned, or installed, nor shall existing public art or artworks be deaccessioned or removed from public places without review by the Fairport Public Arts Committee.

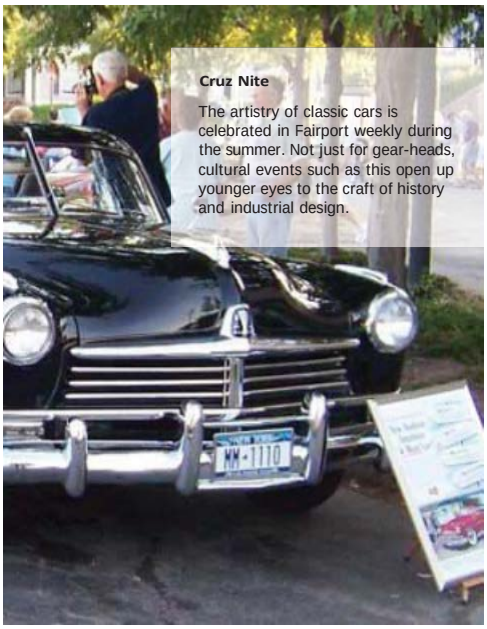
The responsibilities of the Village Board include:

- Adopt the Fairport Public Art Plan and regular updates.
- Consider adopting a public art local law establishing the Fairport Public Arts Program and Fairport Public Arts Committee.
- Selects and approves (Mayor) members for the Fairport Public Arts Committee.
- Reviews recommendations of public art projects and procedures provided by the Fairport Public Arts Committee.
- Supports funding options necessary for the establishment of projects.
- Consider monetary appropriations and other related assistance for public art in new and renovated Village facilities where feasible.
- Encourages and promotes public art activities, as determined by the Fairport Public Art Committee or ad-hoc project committees.

PHOTO: **FAIRPORT VILLAGE PARTNERSHIP**

Canal Days

The yearly poster design contest for Fairport's Canal Days is an excellent example of our community's commitment to arts and culture. Canal Days is a popular regional event that celebrates the art of craft and showcases our public realm.



Cruz Nite

The artistry of classic cars is celebrated in Fairport weekly during the summer. Not just for gear-heads, cultural events such as this open up younger eyes to the craft of history and industrial design.

PHOTO: **FAIRPORT VILLAGE PARTNERSHIP**

Fairport Partnership Responsibilities

The Fairport Partnership for a Better Community (Fairport Partnership), under the guidance of the Partnership's Design Committee, has been the steward in preparing and organizing the development of the Fairport Public Art Plan. The Fairport Partnership, in its new not-for-profit role known as the Fairport Partnership for a Better Community, will continue to be a leader in facilitating community development initiatives and will be fully engaged in the public art process. The Partnership understands the importance and value of public art investments in our community and will provide guidance and funding channels to initiate specific public arts projects.

The Partnership will facilitate the development of ad-hoc project committees that will independently work with the Fairport Public Arts Committee to review and select appropriate art or artists for projects. The Partnership will also provide a channel for public arts funding contributions.

Individual Project Committees

Individual project committees will be developed on an as-needed basis in order to better inform the selection of appropriate art or artists for public art projects. Individual project committees will consist of up to seven members, at least two (2) of which must also serve on the Fairport Public Arts Committee. Project committee members should also include general community members, local-level neighborhood leaders or representatives (of the project-specific neighborhood) and artists, arts professionals or those with a sincere appreciation for the value of public art investments.

Project Committee responsibilities include:

- Develop project specific selection or location criteria for individual projects that do not conflict with the overall objectives and mission of the Public Art Plan.
- Make artist or art selections based upon the both the established public art selection criteria and any project-specific guidelines for the particular project.
- Recommend selections for approval to the Fairport Public Arts Committee.
- Other project specific needs that facilitate the Public Arts Program in Fairport.

People don't come to America for our airports, people don't come to America for our hotels... they come for our culture, real and imagined.

- Garrison Keillor

Interactive Art

Anish Kapoor's "Cloud Gate" in Chicago preys upon our sense of visual scale and perspective. Art can be highly interactive, changing with the viewer or compelling them to play with visual possibilities.

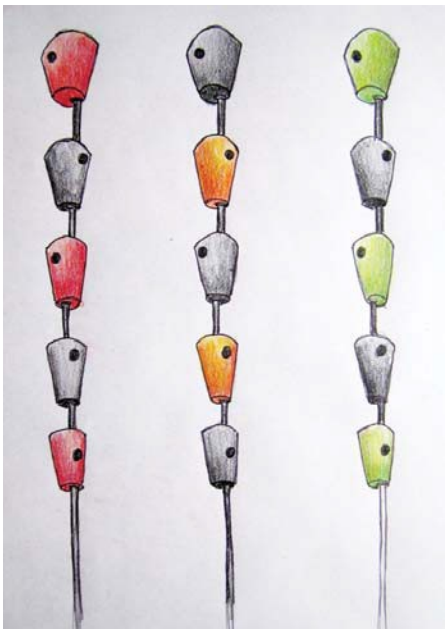
PHOTO: **MELODY MUDDE**

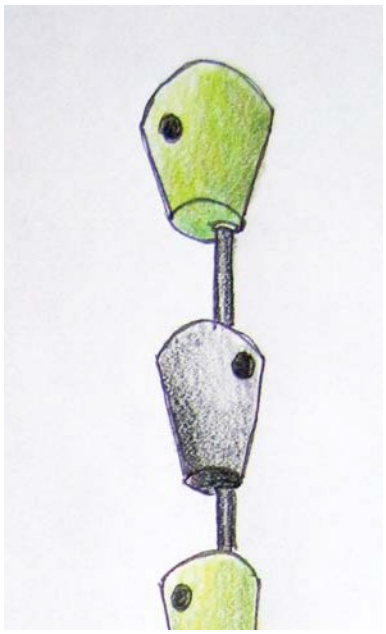
PUBLIC ART PROJECTS: ACQUISITION AND PROCESS

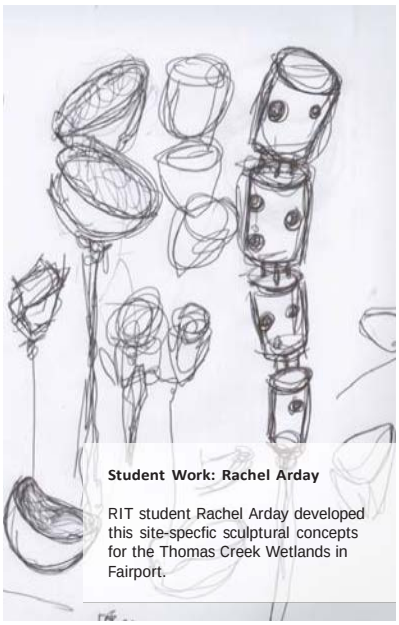
Selection and Location Criteria

The Fairport Public Arts Committee and any individual Project Committees will carefully consider the following criteria in determining whether or not an individual piece of art or a public art project proposal is appropriate for display within the Village. The FPAC or Project Committee should also provide detailed and easily understood selection criteria to all artists undergoing the selection process.

1. **Context:** Is the proposed artwork or project compatible in scale, materials, form and content with the proposed surroundings? Consideration should be given to architectural, geographical, historical, and other social/cultural contexts of the project site.
2. **Values and Character:** It is important for the FPAC or Project Committee to carefully outline what specific values and character they feel may be appropriate for a particular site before commissioning works from an artist. Values and character of a place may represent many different things to many different people and a successful project requires clear and unambiguous definition of selection criteria as appropriate for the particular project.
3. **Artistic Quality:** Works of art must be unique and show excellent craftsmanship, originality in conception, and integrity of materials and fabrication.
4. **Media:** All forms of media should be considered for projects. Art or proposals made for selection may be permanent, temporary, portable, interactive, or incorporated into the design or function of a public space.
5. **Public Safety:** Works of art must be evaluated to ensure compliance with all applicable codes and with general public safety requirements.
6. **Visibility:** Projects that are funded and owned by the community should be highly visible and fully accessible to the public. Does the selected art or location have the ability of enriching a visitors experience or enhancing the daily routine of a pedestrian or commuter?
7. **Significance and Meaning:** What is the significance to the proposed site? Not all art requires a site specific story telling experience, but in many circumstances the most meaningful and valuable public art tells compelling stories about its location and its place. Not all stories are overt and obvious. Some of the most powerful public art displays craft a story telling experience by subtlety and word of mouth. Often, the most appreciated art delicately reveals some aspect of the social, historical or physical context of the site.
8. **Function and Use:** What is the function and use of the proposed facility or existing site? Will there be conflicts with public art uses? Will certain types of art or art experiences be more appropriate for certain areas, with regard to adjacent uses?







Student Work: Rachel Arday

RIT student Rachel Arday developed this site-specfic sculptural concepts for the Thomas Creek Wetlands in Fairport.

9. **Other Considerations:** Volume and type of adjacent traffic; lighting and twenty-four hour experience, recreational opportunities, future development plans, landscape design and setting, availability or conflict with utilities, environmental concerns or impacts – should all be considered.

Commissions and Acquisitions

Any art being considered for the Village's public art collection must be evaluated and recommended for approval by the Fairport Public Arts Committee. Acceptance and placement of public art should be in accordance with criteria as established above or other site or project specific criteria, as developed by the project or artist selection committee. Proposals to display or acquire public art to display on Village property will be submitted to the Fairport Public Arts Committee for consideration.

Proposals may be submitted by:

- An artist working independently;
- An individual/group/arts educator or facilitator proposing community-based art related programs or events;
- Those wishing to donate or loan artwork;
- Applicants fulfilling published Committee goals or project opportunities, and;
- Artists responding to a Call for Artists, Request for Qualifications or Request for Proposals.

The Village should follow national standards of best practice for artist selection process. It is standard practice to issue either a "Request for Qualifications" (RFQ) or a "Request for Proposals" (RFP).

Request for Qualifications

Request for Qualifications are generally the preferred method for public artist selection and can be a very efficient way to issue a Call for Artists. The method is well-accepted with commissioning agencies because they are simple, do not require much time at the project outset (easy to get project moving), and offer the selection committee and wide spectrum of possible candidates. RFQs provide the committee with a good idea of what they might expect from the artist, based on their qualifications and previous work.

Once an applicant's submitted materials are reviewed and evaluated by the FPAC or Project Committee, a short-list of qualified artists or finalists to interview can be developed. This process creates opportunities for in-person interviews and the process may offer a reasonable honorarium for further development of conceptual ideas and proposals for the project.

The artist provides insight on how they might approach the opportunity, but they do not provide specific artwork proposals. RFQs can be distributed easily and widely or only sent to a select number of artists, depending on restrictions imposed by the funding source, overall budget, and administrative time available for the project.

Conceptual artist proposals are developed after the selected artist (or short-listed group of artists)

PHOTO: **UNIVERSITY OF MICHIGAN**

Land Art

Maya Lin's "Wavefield" is an expansive land art form. Some artwork can take up a significant amount of space while remaining deceptively simple and unique in concept.

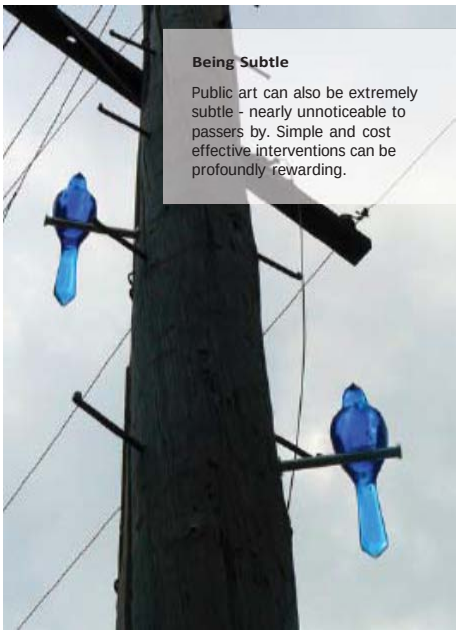


PHOTO: **HIRIJO KOMUKARA**

Being Subtle

Public art can also be extremely subtle - nearly unnoticeable to passers by. Simple and cost effective interventions can be profoundly rewarding.

learn more about the project, the site location, the community and have interactions with FPAC, project committee members, and the constituent community. It is typically expected that short-listed artists are compensated for travel and expenses when invited to interview.

Request for Proposals

The Request for Proposal (RFP) asks applicants to submit ideas, sketches and even budgets for a proposed project, often without compensation. Current best practices dictate that artists should be compensated for proposal development beyond initial entries to Artist Calls. Moreover, open calls that require conceptual proposals are costly, time-consuming, and typically limit the quality of the proposal pool. Many successful and established artists are busy and cannot justify the time and expense of developing proposals without knowing the site and values of the community.

Asking for a concept without the benefit of the artist building trust and dialogue with the design team, community, and other stakeholders puts the artist outside of the process and results in generic solutions.

RFPs can be most effective when evaluating the appropriateness of a limited number of artists who are invited to participate in a selection process where the criteria for selection is explicit. The FPAC or Project Committee should not assume that artists will have sufficient time to develop site-specific proposal unless the RFP affords at least six weeks of preparation time. All proposal materials should be returned to artist if they are not selected for the project.

Competitions

Public Art Competitions are often conducted using the RFP process and can result in a large number of entries. However, qualifications of the artist should be carefully examined by the selection committee when selecting finalists in a competition. Entries must be carefully examined in the context of likelihood of successful implementation. Finalists in competitions are typically provided stipends to further develop their proposals for final judging by the selection committee. Limited competitions may involve a small number of artists who are invited and/or paid to submit proposals. Open competitions are only subject to the limitations established by the Committee or Project Committee. Competitions can often involve a significant amount of administrative work and should only be proposed as an appropriate process under ideal circumstances.

Private Invitations or Direct Commission

In rare cases the acquisition of a public work of art may be conducted by private invitation. Typically the acquisition of public artwork involves a public review process, initiated and conducted in Fairport's case by the Arts Committee or Project Committee. However, private invitations may be useful in cases where private donor funding dictates the use of a particular artist or other timing, stylistic or funding restrictions necessitate selection of a particular artist or selected group of artists.

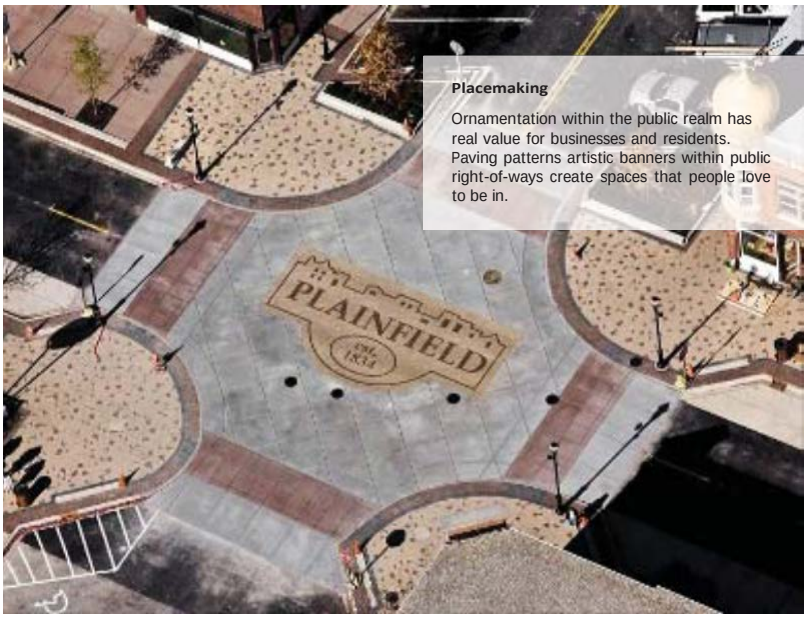


PHOTO: PAVER ART, LLC / WHITACRE GREER

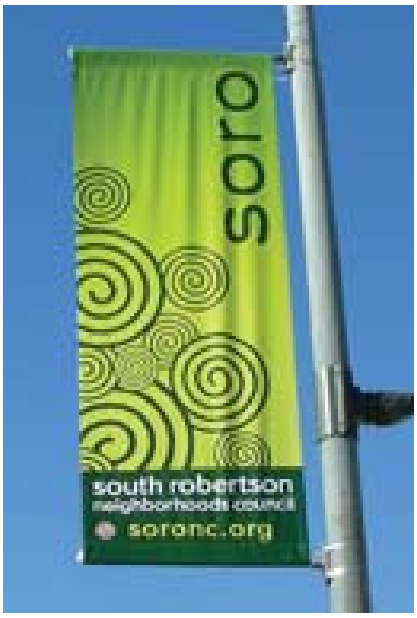


PHOTO: SOUTH ROBERTSON NEIGHBORHOOD COUNCIL

Artwork Donations / Long-Term Gifts

When a donation or long-term loan of artwork is proposed, the Committee should review the proposal and determine whether to reject or accept the donation, with respect to the Public Art Plan's criteria or other factors. The acceptance (with Village Board approval) of such donations must be deliberate and maintain high aesthetic standards as outlined in the criteria for selection. Acceptance of donated artwork into the village's public art collection should be accompanied by a commitment to its long- term care and preservation, which may include funding for maintenance and conservation.

Temporary Loans

The primary objective of the Public Arts Committee and the Public Art Plan is to enliven public space, promote the Village identity and contribute to a vibrant and engaging experience for residents and visitors. With this in mind, a successful way to build a catalog and history of successful public art initiatives in the Village is through the temporary display of artwork loaned or leased by the Village from artists – especially local and regional artists. The approval process and documentation requirements should remain, however, this approach allows for revolving exhibits suited for Fairport's tourism and festival activities, as well direct negotiation with up-and-coming regional artists who are looking for more exposure. It may also fulfill the Public Art Plan's goals of fostering arts in the community by helping the development of local artists.

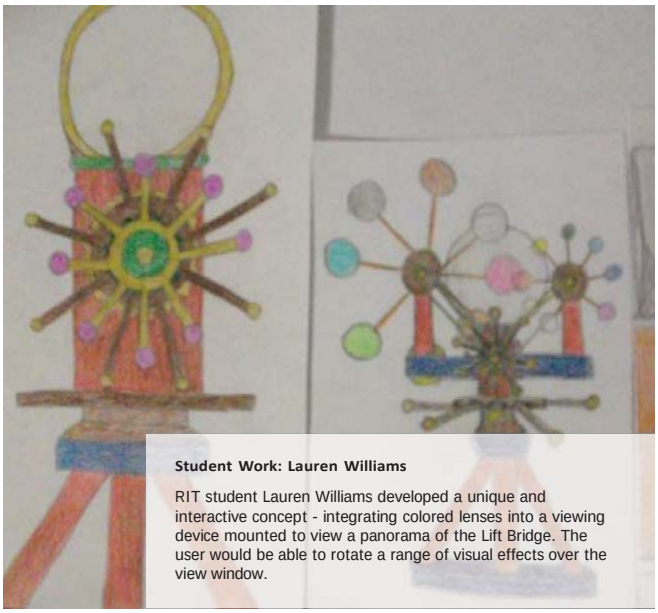
With artwork loans, it is typically the responsibility of the borrower to insure the artwork for shipping, to prepare the site, provide equipment for installation and removal, and maintenance during the loan periods.

Private Developments

The Village, where feasible, shall encourage the inclusion of public art when working with developers and other parties as part of their planned development review process. This can be accomplished by presenting them with a copy of this plan and discussing the benefits of art into their projects. Fairport is a highly desirable place to live, and while there are very few "green field" development opportunities remaining within the Village, redevelopment and reinvestment in our community continues at a significant pace. The inclusion of art helps everyone, especially the project developer and business community.

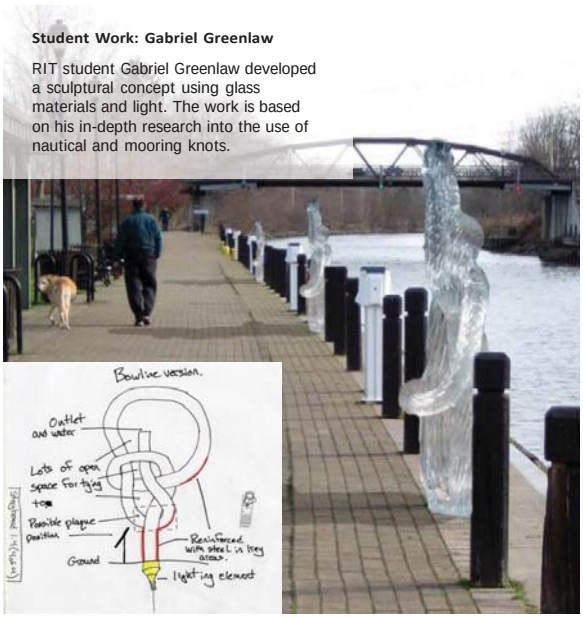
Community Engagement

Initiated public art projects should have a clearly defined community being served by the project. Often this will include the entire Village, the business district, or canal tourism community, for example. In some



Student Work: Lauren Williams

RIT student Lauren Williams developed a unique and interactive concept - integrating colored lenses into a viewing device mounted to view a panorama of the Lift Bridge. The user would be able to rotate a range of visual effects over the view window.



Student Work: Gabriel Greenlaw

RIT student Gabriel Greenlaw developed a sculptural concept using glass materials and light. The work is based on his in-depth research into the use of nautical and mooring knots.

cases a project will specifically serve to enhance a particular neighborhood or area. The community being served, as well as the audience, should be involved in the public art process.

A project advisory committee should be made up of key stakeholders, including representatives from the Village, neighborhood, and individuals with a vested interest in the project. This advisory committee can help select the artist and serve as ambassadors for the project. Educational workshops or presentations should also be conducted for projects to engage those who may be interested within the broader community. Other community engagement opportunities:

- Utilizing social media to keep the community up to date on the project.
- Inviting community groups (school or other specific groups) to participate in the creation or installation of the public artwork. A project may specifically utilize this type of engagement, and employ an artist who works with communities on developing community-based artworks.
- Hold celebratory events upon the installation or opening of a public artwork.
- Share the creation story of public art within the Village, including highlighting documentation of fabrication, process, meaning, and other facts about the project.
- Contact the media and let them know about ongoing public art projects.

Documentation of Public Art

Documentation of the selection and creation process (including photos, video, and stories) is an important component of a public art project. Ensuring that the process and method are documented is not simply for posterity. This documentation is important in educating both the community and the Committee on process, as well and developing future education opportunities and presentations. Documenting the process also provides the community with a higher level of attachment and pride towards pieces within the public art collection.

All proposals, project applications, or commissioned works should, at a minimum, include all information and resources needed to ensure a successful project. Various forms of documentation will be required at different stages of the project process, and may include, but should not be limited to:

- A completed application form with primary contact information;
- Curriculum vitae (CV) or resume of the artist or prospective artists and examples of previous works;
- Photographs, drawings, models, and/or design diagrams of the proposed artwork;
- Descriptions, technical documentation, samples or other information about proposed materials;
- A maintenance manual, including details on fabrication, preservation and any maintenance methods specific to the artwork, and

PHOTO: **ZANDER OLSEN**

Secret Art

Sometimes public art has to be found. Creating artwork in out of the way spaces facilitates feelings of community "ownership" and safety in less traveled areas.

Theater of the Mind

While visual art is accessible for most people, performance art is an important part of a community arts and cultural strategy. The University Avenue area ArtWalk organization has long promoted diverse arts initiatives, such as performances at the "ArtWalk Comes Alive" events.

PHOTO: **SHERIDAN VINCENT**

- Estimated budget for installation and future maintenance needs.

Contracts

Similar to other professional services, once the Committee or Project Committee has selected an artist, a contract will be required to enable the artist to commence with the services requested by the Arts Committee. The contract should address schedule, payment, copyright, and many other topics. Sample contracts can be obtained from Public Arts resources listed in this plan. Any contracts or agreements where The Village is a party or the art will be placed, donated and/or maintained by the Village, will be drafted and executed by the Village Manager's Office.

Technical Feasibility

In order to determine the technical feasibility and unforeseen needs of proposed artworks, the Committee should ensure that the selected artist (or the Committee itself) engages a professional consultant to review all documentation and materials submitted by the artist or created to construct or fabricate the artwork. The Committee should consider, among other things, the technical feasibility, durability and lifespan, safety hazards and potential for vandalism, and future maintenance needs.

Installation

When public art was widely thought of as primarily publicly placed sculpture, the idea of the artist as the "craftsman" who makes the sculpture was dominant. Today, fabrication and installation of many public art projects are often done by other professionals hired by the artist. For many of these projects, it is necessary to engage a variety of professionals, including engineering, lighting, and fabricators specializing in wood, glass, metal or other materials. The artist will play a central role, but will often employ others to carry out the vision.

A critical phase for public art projects is the installation. Depending on the project, art installations can take very little effort or have enormous costs in both time and money. Most projects should stipulate in the contract that the artist is responsible for the installation. Large projects should include contingency funds for any issues that may arise during this phase.

Maintenance and Restoration

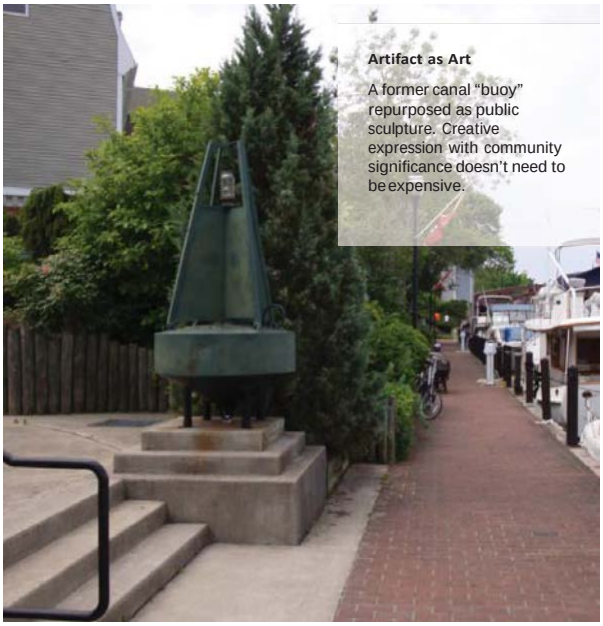
The realities of artwork maintenance, and the need for such funding, should not be underestimated. All projects should require a set-aside funding portion or other long-term conservation strategy as part of the approval process. For a public art collection to sustain itself, there must be enough funds for the ongoing care of public artworks.

Some high-profile and large scale projects will benefit from involving a professional conservator in the process of planning and design. This service can help the artist and Committee anticipate future challenges, save money on repairs, and provide a maintenance schedule that will preserve the quality and stability of major investments.

Solaris

The sculpture entitled "Solaris" by artist Michael Rogers was returned to the artist after the temporary lease expired. A public art program requires a community-based public art plan, establishing clear roles and mechanisms for developing a public art collection.

PHOTO: Z. STEELE



Artifact as Art

A former canal "buoy" repurposed as public sculpture. Creative expression with community significance doesn't need to be expensive.

PHOTO: Z. STEELE

Deaccession

Deaccession refers to the process by which the Village approves the removal of artwork from the public art collection. In many cases, the Village's public art contract should reserve the right to convey the artwork to another site or to storage for maintenance or conservation. The Village may also elect to remove the artwork from the public art collection by sale or other means, including disposal.

Procedures for deaccession should be deliberate and cautious, and be no less significant than the process and standards for acquiring public artworks. The Committee should seldom use deaccession, and when used, should primarily be for circumstances dealing with the condition of the artwork or the safety of the public. Such conditions may include the need for excessive and unforeseen maintenance and repair, flaws in design or construction where repair is not feasible, or physical or structural conditions that may endanger public safety.

Adverse public reaction should be carefully weighed against the project's selection criteria and reasoning. Unfavorable reactions by members of the community should never be the sole cause for deaccession when public art is properly selected by established process and through a community dialog.

Artist or donors of particular artworks should be given the right of first refusal to require the work at a fair market value, original cost, or gratis, depending on the Committee's approval. All costs associated with removal should be reflected in the amount set.

Funding

Reliable funding for public art programs is clearly a critical component. Public art can be financed in a myriad of ways. Funding sources include percent-for-art funded projects, grants to artists and arts organizations, allocated funds from a public art or capital improvement budget, or non-traditional funding. Cooperation among the Village, artists, the business community, and development, tourism or cultural organizations is essential for a healthy public art environment. The Village's primary role is one of assistance, as opposed to being responsible for public art. Collaboration between private or corporate sponsors and partners should be encouraged for community benefit. Joint activities can include temporary exhibitions, cultural events, or more permanent public art procurement.

During the development of the public art plan, the team witnessed several grant opportunities become available through the National Endowment for the Arts (NEA) and the New York State Council on the Arts that were specifically tailored to community arts initiatives. With a public art plan in place and a track record of involvement, our community will be primed to take advantage of such resources.

The Fairport Foundation, which is the Fairport Partnership's 501(c)3 fund raising organization, plans to establish the "Public Art Fund" which will contribute approximately $5,000 annually to public art projects. This is made possible through sponsorship by the Fairport- Perinton Merchant's Association, among other donors, and helps kick-off the public art program in the Village.

Kennelley Park

The high-traffic park has been the location of many performances and visual art.

PHOTO: Z. STEELE

Both the Partnership and the Merchant's Association realize the value of investing in public art, which includes returns to businesses and the community as a whole.

Non-traditional funding has become a noteworthy source of public arts resources - especially for artists interested in financing their own creative proposals. Projects have been funded through the sale of artwork-related prints, drawings, and sketches. Another new fund-raising strategy for visual artists has been the explosive growth of third-party funding through *Kickstarter*. Kickstarter has become the largest funding platform for independent creative projects in the world. It relies on micro-transactions and the power of a world- wide audience. If a proposed project does not meet its proposed fund-raising goal then no money changes hands, thereby eliminating risk to those who would like to make investments in specific public art projects public art from across the world.

Project Budgeting

Developing a project budget is a vital phase of public art projects when securing funding from either private or public sources. Project budgets should always include contingency and maintenance needs, and establish both minimum amounts required to complete the project as well as an ideal scenario should strong financial support be found. Having both a "bare-bones" and "pie-in-the-sky" budget helps project planners think "big" about new and exciting ideas while having a realistic back-up plan. The real budget for projects often falls somewhere in the middle.

INITIAL PRIORITIZATION OF FAIRPORT PUBLIC ART PROJECTS

Along with developing specific criteria for selecting and locating public artworks, the 2011 Public Art Plan team developed a list of possible public art focus areas in order to provide a starting point for the future Fairport Public Arts Committee.

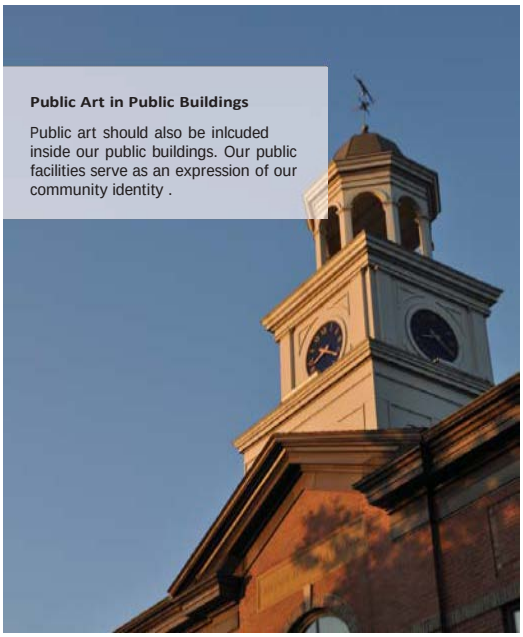
One of the Committee's most important responsibilities is to determine funding allocations, review project proposals and (re)prioritize projects on an annual or as-needed basis. This prioritized list is only a reference and suggested starting point for the Public Arts Committee and mainly suggests sites for placement of visual media, as it is one of the more accessible and appropriate beginning points for public art programs.

1. **Infrastructure-as-Art (benches, paving, lighting, signage, railings, etc.):** May involve working artworks into the design or fabrication of site features such as benches, light poles, signage, railings, sidewalk or street paving. A fantastic opportunity for community-based or participatory art with community members and/or kids, such as that done by ArtWalk of Rochester.
2. **Integrate art into Appropriate Village Capital Improvement Projects:** The Arts Committee should review the Village's upcoming capital

PHOTO: **FAIRPORT VILLAGE PARTNERSHIP**

The Scarecrow Festival

The onset of the Fall season stirs the creative juices and talent of Fairport's residents and businesses.



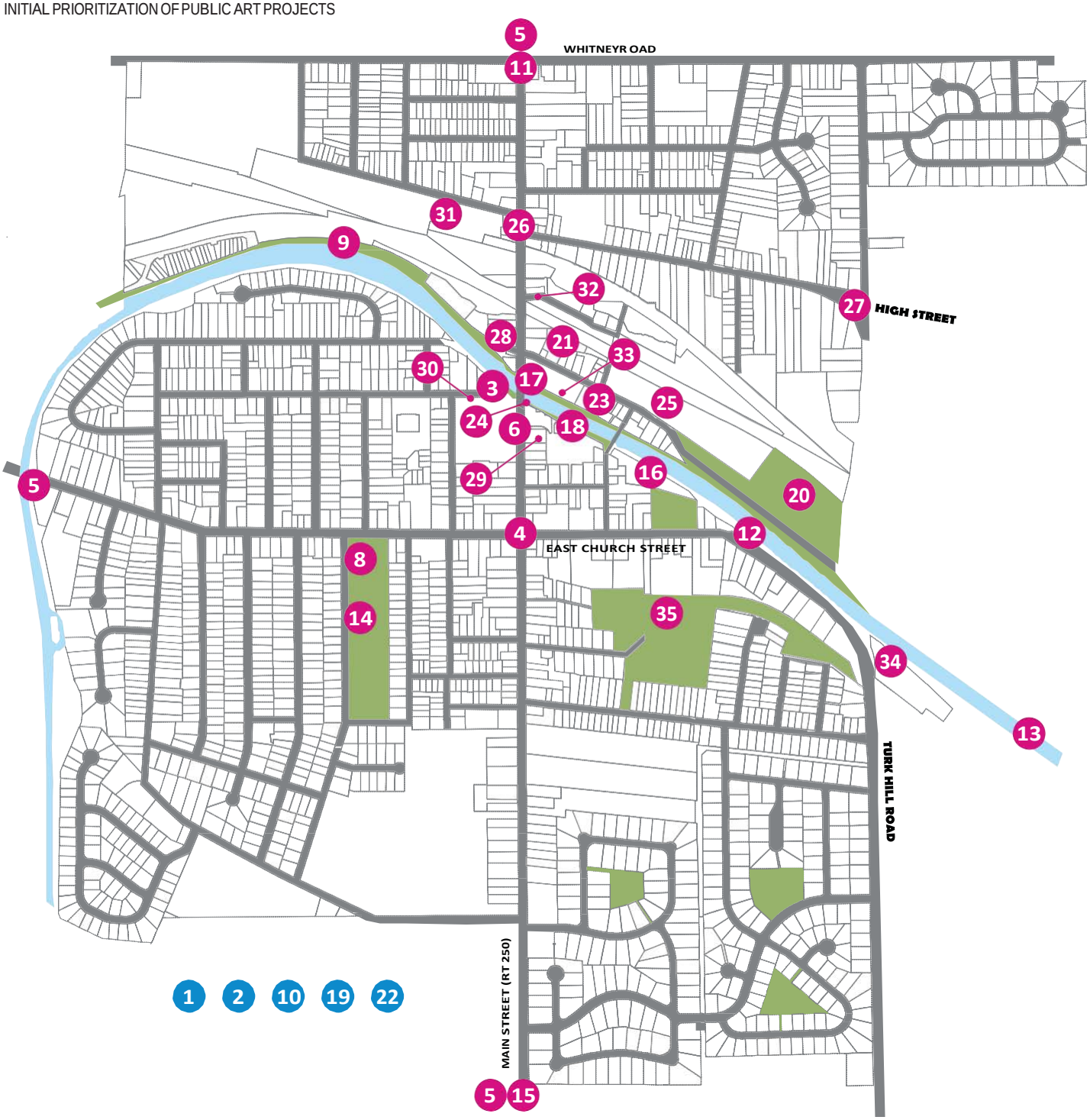
Public Art in Public Buildings

Public art should also be inlcuded inside our public buildings. Our public facilities serve as an expression of our community identity .

PHOTO: **Z. STEELE**

improvements and identify ways to include public art into future improvements.

3. **Kennelley Park:** The park has high visibility and lots of traffic. The park was redesigned to incorporate public art. Foundations already exist for possible sculpture. Other locations within the park have high visibility and canal frontage.
4. **Four Corners Gateway:** The intersection of Main Street and Church Street was part of a planning study completed by the Fairport Southern Gateway Committee. One of the primary vision goals was, as part of a broader redevelopment vision, to develop a specialized welcoming identity to the commercial heart of Fairport. Public art as a gateway feature would be a great way to achieve this goal.
5. **Gateways (all-gateways project):** The project would entail a concerted effort to simultaneously look at all "gateways" into the Village. Developing a cohesive public art response to identifying the entries into Fairport would be a significant project. An important part of such a project would be identifying where the appropriate "gateways" are located. This project seems particularly suited for a broad competition-style RFP.
6. **Main Street:** Would include public art displays incorporated into the Main Street experience. This project could take many forms, including sculpture, paving design included into improvements, or other more unique artistic applications.
7. **Northwest Quadrant (incorporate into NW quad master plan):** Incorporating a public art project or public art themes into the current Northwest Quadrant area planning efforts.
8. **Potter Park Veterans Memorial:** The area is an important site for Veterans and is highly visible along West Church Street.
9. **Canal Path:** The Erie Canal path is an outstanding site for sculptural display or other public art experiences. There are many varied opportunities along the different paths within the Village. Will require approval from the Canal Authority.
10. **Erie Canal (water, over water):** The Erie Canal itself may be a great opportunity for public art. Past performances of the Rochester Philharmonic Orchestra out on the water in 2006 showcase how the water itself can become a space for art.
11. **North Gateway:** The northern gateway to the Village cold use a vibrant gateway treatment much the same as the southern gateway.
12. **Canal Banks** (Past Towpath Park, viewable from canal trail).
13. **New Pedestrian Bridge (and concrete abutment):** The proposed pedestrian bridge over the Canal in Perinton (east of the Village boundary) is a prime opportunity for integration of public art. The existing bridge abutment already is already infamous for local graffiti and the new bridge would be an opportunity to have endorsed community art and reset the "canvas" with the new bridge.

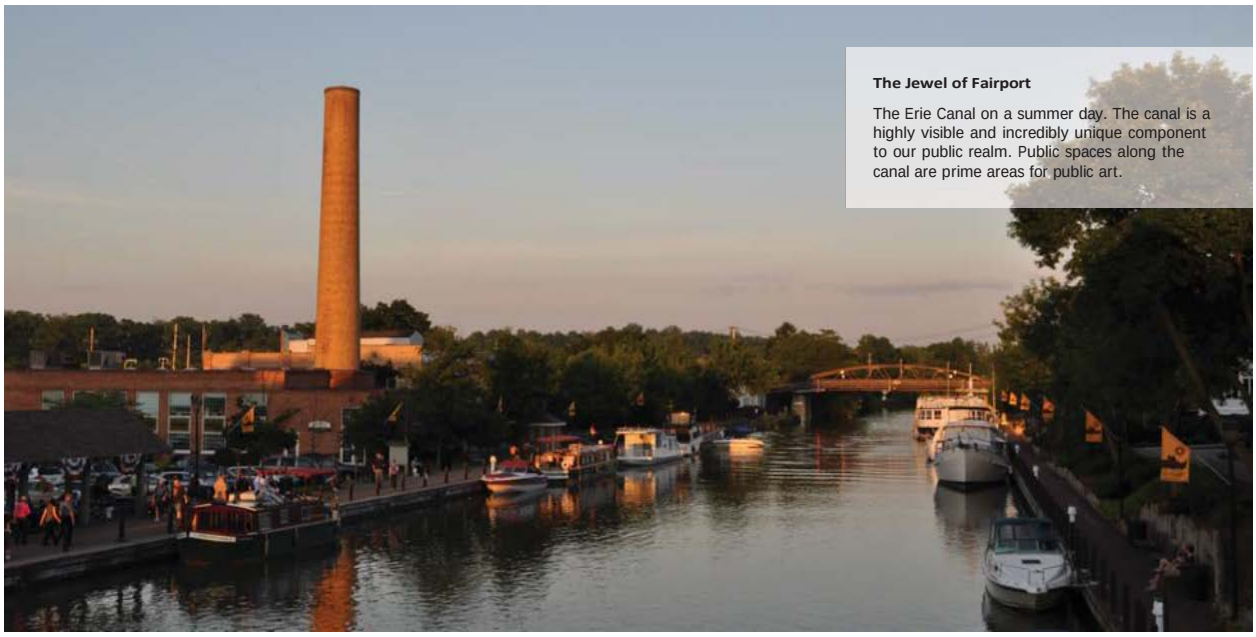


location specific project

Fairport-wide project

PUBLIC ART PROJECT PRIORITIZATION MAP

The 2011 Public Art Plan Team developed a list of possible public art focus areas in order to provide a starting point for the future Fairport Public Arts Committee. This prioritized list is only a suggested starting point for the Committee and mainly suggests sites for placement of visual media, as it is one of the more accessible and appropriate beginning points for public art programs.



The Jewel of Fairport

The Erie Canal on a summer day. The canal is a highly visible and incredibly unique component to our public realm. Public spaces along the canal are prime areas for public art.

PHOTO: Z. STEELE

14. **Potter Park Community Garden:** Potter Park continues to reorganize and make excellent use of under utilized park space with the new community garden. Community gardens are wonderful areas for artistic expression and provide great opportunities for participatory or community-based public art.
15. **South Gateway:** The "south" gateway has different meanings for different residents. The "south" gateway to the Village core may be at the "four corners" intersection, but the true southern gateway (boundary) into the Village sits further south along Route 250, between the Hulburt Rd. and Winding Brook Drive intersections. A sign currently exists at the location, but it's a high traffic and high speed area that has little of the character that makes Fairport unique – the arching trees, quaint and historic homes, and pedestrian features. Part of the reason why this would make a great public art location is that the gateway needs definition – something more prominent and significant to artistically inform people that they are entering the Village of Fairport.
16. **Pedestrian path under Lift Bridge:** The pedestrian tunnel under the lift bridge has long been a high-traffic, but under utilized and somewhat uncomfortable space. A public art project should enhance the experience of travelling through this tunnel for residents and visitors.
17. **South Promenade (Packett's Landing, along canal):** Areas of the south promenade are in disrepair and are overdue for site improvements. Future improvements should integrate public art opportunities.
18. **Temporary Art (misc., sidewalks, events):** Temporary art is an important part of a healthy and meaningful art program. It gives opportunities for and provides unique time-sensitive experiences.
19. **Thomas Creek Wetlands:** The wetlands are site that deserves specialized types of public art, such as land art or other types of permanent installations. Care should be taken to not disrupt the ecological processes. The ecology and unique nature of the site itself make it worth exploring as a public art theme.
20. **Fairport Junction Festival Site:** The festival site on Lift Bridge Lane East takes on many uses, such as ice skating, concerts, or other Village events. Future improvements are being planned that may include a more permanent ice skating facility and a train spotting platform.
21. **Incorporated into Business Signage:** Business signage can be an art form in itself. The Village should consider working with business owners to review the Village sign code and have the FPAC/ Businesses make recommendations that would allow businesses to become more creative and unique with their signage while still respecting the design intent and historic character of the Village.

Signage as Art

This classic sign for the public library is a great example of the artistry of signage - typography, layout, design and craftsmanship - all visible in the public realm.

PHOTO: Z. STEELE

22. **Muir Creek (future connection):** A planed future connection from Lift Bridge Lane East to the Canal Trail – across from the FMC parking lot.
23. **Packett's Landing (stairs):** The steps at Packett's Landing are high visibility and in need of site improvements.
24. **Fairport Electric (FMC) / DPW Buildings:** Significant investments into public infrastructure and facilities, such as the relatively new FMC / DPW buildings, should integrate public art.
25. **High St. / Parce Avenue Gateway:** The cluster of unique and historic buildings near the intersection of Main Street / High Street / Parce Avenue. Street side art, specialty paving or gateway features could be incorporated to enhance the pedestrian experience and vehicular entry experience.
26. **High Street Triangle (street median):** The Street median at the intersection of High Street and Turk Hill Road is an interstitial and under-utilized space that would greatly benefit from public art. It also functions as an eastern Gateway into the Village.
27. **Millstone Block:** This collection of buildings along the canal is adjacent to an important traffic crossing for bicyclists traveling along the canal trail. The recently published Circulation, Access and Parking (CAP) Plan paid special attention to possible design improvements to Liftbridge Lane West, adjacent to the Millstone Block.
28. **Village Board Room:** The Village board room currently lacks public art on the scale that represents a commitment to the arts and culture. The interior of public buildings should not be forgotten when planning public art projects.
29. **Village Landing Parking Garage Facade (West Avenue Commercial Area):** The small commercial area on the western edge of Kennelley Park has seen a wonderful revival in the past decade. Even with the parking garage façade taking of a significant length of street frontage, the space is still intimate and sees intense and concentrated pedestrian traffic from the adjacent neighborhood. It is a significant connection to the Village core and is one of the most visible and high traffic spaces for local residents, in particular.
30. **American Can Company (Parce Avenue, private):** The collection of unique buildings along Parce Avenue has long been a potential redevelopment site. Any new developments, including planning activities, should incorporate public art.
31. **Railroad Street:** Railroad Street is one of the more obscure locations in the Village, due to the lack of through access and commercial-industrial uses. Many residents do not travel along Railroad Street, but it is a remnant of the unique rail history within the Village.
32. **BME Tower (private):** The tower stack along Lift Bridge Lane East is a highly visible landmark within the Village. It is privately owned.
33. **Turk Hill Office Park:** The commercial enclave of Turk Hill Office Park sits long the canal near the bend in Turk Hill Road as it exist the Village. The commercial site has seen a renaissance of small business activity that includes many arts professionals and fine craft-level entrepreneurs. It

Waterfront Improvements

The "south bank" of the canal may require significant repairs in the future - an opportunity to incorporate public art into a highly visible and important capital improvement project.

PHOTO: Z. STEELE

may present opportunities for arts education or nurturing local arts scene and arts studios.

34. **Woods Behind Mt. Pleasant Cemetery:** With the exception of Thomas Creek Wetlands, the wooded area behind Mt. Pleasant Cemetery exists as the only unmanaged natural space within the Village. The wooded area is too steep for development and has been the backdrop to our historic Cemetery since its inception, as well as a sometimes dumping ground for construction debris or other refuse. This area, while mostly hidden from all but the most adventuresome residents, hold incredible potential for significant visual displays, temporary installations, permanent land art, or other meaningful public art projects within the wooded landscape.

IMPLEMENTATION

Adopting the Public Art Plan

The Fairport Public Art Plan should be reviewed and adopted by the Village. Adopting the Plan will ensure that future public art acquisitions are properly planned for, selected, and managed. The Village should also establish a Public Arts Committee, with authority and responsibility as outlined within this plan.

Both residents and visitors will benefit from an organized approach toward investments in public arts. As noted, the Village's adopted Comprehensive Plan also cites specific objectives recommending the creation of an arts and cultural Committee and increased community investment in public art throughout the Village.

Art Plan Updates

The public art plan should be updated on a regular basis by the Public Arts Committee. The plan should receive minor updates and Village approval on a yearly basis. Minor updates should include the assessment and reprioritization of project and funding initiatives, project review and updates or other public art plan features that warrant yearly review. The public art plan as a whole should be updated on a five year cycle, either as an independent document or as a component of the Village's Comprehensive Plan update. In any case, artist selection criteria, procedures, and plan objectives and recommendations should be assessed and new objectives developed. The update should also involve community engagement and stakeholder representation, including public meetings that solicit input on the role of public art in the community.

Public Art Local Law

The Village should consider adopting a local law establishing the Public Art Program and the creation of a Public Arts Committee. The Fairport Partnership, the Partnership's Design Committee and the Art Plan development team can facilitate the development of a local law in conjunction with the Village of Fairport, based on the recommendations in this plan.

New Developments

Very few development opportunities are left within the Village. Plans for the former DPW site take advantage of funding from canal improvement grants and combine with a visionary development team to create a public-private partnership that will transform the landscape. New developments should recognize the value of investing in nearby public arts.

PHOTO: Z. STEELE

Establish Funding Mechanism / Procedures

The Fairport Partnership for a Better Community and the Partnership's 501(c)3 fund-raising entity, the Fairport Foundation, have agreed to initiate funding for public art programs and projects. The Foundation's status allows it to accept and manage donations and apply for grants which require non-profit status.

The Village should consider developing a Public Art Fund for public art projects. The Village should consider setting aside monetary appropriations in order to include public art within municipal infrastructure projects.

Ultimately, as with many things in the Village of Fairport, much of the work for developing a public art program has been and will continue to be completed through volunteer efforts by community stakeholders and those with a vested interest in the arts and Fairport quality of life.

Market the Program

The Arts Committee and arts program sponsors should continually market the Fairport Public Art Program in order to increase arts awareness, develop educational opportunities and partnerships, and solicit funding and project opportunities. The Fairport Partnership and the Fairport-Perinton Merchant's Association have been successful in promoting the Village through both events and marketing materials. This approach should continue with public arts activities, through ongoing involvement and sponsorship of events and festivals, as well as sponsoring local artist development and education.

RESOURCES AND INFORMATION

Public Arts Resources

Forecast Public Art
Sample Contracts, RFQs, Project Worksheets and Timelines, Budgeting, and Best Practices
http://forecastpublicart.org

Public Art Review
The leading journal on public arts topics, published by Forecast Public Art.
http://forecastpublicart.org/par.php

American for the Arts & the Americans for the Arts Public Art Network
The leading non-profit organization for advancing arts and arts education.
http://www.artsusa.org/
http://www.artsusa.org/networks/public_art_network/default.asp

National Endowment for the Arts (NEA)
http://www.nea.gov/

A society that supports the arts and the humanities is not engaging in philanthropic activity so much as it is assuring the conditions of its own flourishing.

- President's Committee on the Arts and the Humanities

NEA Grants for Local Arts Agencies
http://www.nea.gov/grants/apply/Locals.html

Call for Artists Resource Guide (Americans for the Arts, 2003) http://www.artsusa.org/pdf/networks/pan/CallforArtistsResourceGuide.pdf

An Open Letter to Arts Administrators (The Artists Guide to Public Art, Lynn Basa) http://guidetopublicart.com/artwork/1625407_Open_Letter_to_Public_Art_Administrators.html

Methods of Artist Selection Issue Paper (Americans for the Arts, 2004) http://www.artsusa.org/pdf/networks/pan/issue_paper.pdf

Public Art Practices: How to Develop and Implement a Public Art Project (St. Louis Regional Arts Commission, 2007) http://www.art-stl.com/assets/pdfs/PublicArtGuide.PDF

Designing Outdoor Sculpture Today for Tomorrow (Heritage Preservation and the Smithsonian American Art Museum, 1996) https://www.heritagepreservation.org/PDFS/TodayforTomorrow.pdf

State and Regional Arts Councils

New York State Council on the Arts
www.nysca.org

New York Foundation for the Arts
http://www.nyfa.org/default.asp

Arts & Cultural Council of Greater Rochester
227 North Goodman St.
Rochester, NY 14607
585-473-4000
http://www.artsrochester.org/

Cayuga County Arts Council
www.cayuganet.org/arts

Arts of the Southern Finger Lakes
www.earts.org

Genesee Valley Council on the Arts
www.gvcaonline.org

Onondaga County Cultural Resources Council
www.cspot.org

Tompkins County Community Arts Partnership
www.artspartner.org

Yates County Arts Center
www.ycac.org

Referenced Public Art Plans and Sources

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Creating Culture, Connecting Community: A Master Plan for Public Art in Westlake. Westlake, TX: Public Art Society of Westlake. 2008.

Ithaca Public Art Plan. Ithaca, NY: Ithaca Public Arts Commission. 2003.

Lancaster Public Art Action Plan. Lancaster, PA: Pennsylvania College of Art & Design, Lancaster County Community Foundation, R. Piechocki. 2008.

Park City Public Art Strategic Master Plan. Park City, UT: Park City and Summit County Arts Council. 2004.

Public Art in Syracuse and Onondaga County. Syracuse, NY: Onondaga County Public Library & Cultural Resources Council of Syracuse and Onondaga County, Inc. 1985. Print.

Public Art Network Best Practice Goals & Guidelines. Americans for the Arts. 2009.

Public Arts Study for the Arts & Cultural Council of Greater Rochester. Rochester, NY: Genesee/Finger Lakes Regional Planning Council. 2003.

Town of Huntington Public Art Initiative. Huntington, NY: Huntington Arts Council & Div. of Cultural Affairs. 2001.

Town of Wake Forest Public Art Vision Plan. Wake Forest, NC: Percent for Art Collaborative LLC. 2009.

Having an abundance of unique arts and events means more revenue for local businesses and makes our communities more attractive to young, talented professionals—whose decisions on where to start a career or business are increasingly driven by quality of life and the availability of cultural amenities.

- Bart Peterson
  Former President
  National League of Cities

FAIRPORT PARTNERSHIP
for a Better Community