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PUBLIC ART MASTER PLAN
Village of Lake Placid/Town of North Elba

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PUBLIC ART MASTER PLAN

Village of Lake Placid/Town of North Elba

Definition of Public Art:

Public Art defined as artistic and cultural programs, activities, and events open and accessible to the general public.

Public Art is art in any media whose form, function, and meaning are created for the general public. Public art includes, but is not limited to the literary arts, performing arts (including dance, drama, music, storytelling, and theatre), visual arts (painting, sculpture, and the decorative arts), and film and broadcast arts. Public art includes paintings and sculpture, film, dance, music, poetry, etc.

Mission Statement

The Public Art Master Plan, as developed by the Lake Placid Arts Alliance (LPAA), responds to the 2014 Comprehensive Plan (Community Facilities and Services, Goal 5, Objective 3) to “Support and market artistic programs, activities and events” in Lake Placid and North Elba.

The Public Art Master Plan is based on the belief that art enhances, defines and reflects a community’s character and image. Art makes public spaces more welcoming, and it creates a deeper interaction with the environment – the places where we work, live, shop, and seek recreation.

Value Statement

Public art creates memorable images that enhance civic pride and helps to define the community’s image to the outside world. The experience of public art makes a public space seem more welcoming; it creates a deeper interaction with the places we visit and in which we work and live. It helps us remember the past, honor an ideal, and express our values and concerns to future generations. Public art engages us by creating a dialogue between the artist and the community. It can honor and celebrate our diversity and create new paths for engagement and discovery. Public art can make our community more livable.

The Public Art Master Plan (“Plan”) makes these essential points:

- **Integration of Public Art into Development:** Public art planning should be integrated into development project planning at the earliest possible stage. Public art element(s)

for municipal and private development projects should be commensurate with the scale and visibility of the project and should be compatible with its architecture, landscape, and surrounding environment. Art installations, venues and performances should be thoughtfully integrated into the site. (pages ____).

- **Public Art Zones:** The Plan identifies ____ Public Art Project Zones and the priority sites within each zone. (pages ____).
- **New Projects by Private Developers:** The Arts Alliance encourages private development projects to consider the inclusion of Public Art as their plans are developed. The Arts Alliance will consider all proposed Public Art plans according to the published criteria and make recommendations to the Community Development Commission (LPNECDC), Village of Lake Placid and/or Town of North Elba for approvals. Additionally, developers are encouraged to communicate their plans with the Arts Alliance in advance in that the approval process of appropriate variance request can be completed during the development's planning process.
- **Selection of Artwork:** The *Plan* identifies criteria and processes to be used in selection of artwork. The Arts Alliance will serve as the Selection Panel for both municipal and private development projects. The Alliance will then make recommendations to the Community Development Commission as well as the Village of Lake Placid and Town of North Elba. Once approval is received, the project will be put out for public comment.
- **Involvement of the Artists:** The Plan urges that the selected artist(s) become an integral member of the project's design team early in the process so that art components can be identified early, thereby maximizing the use of funds.
- **Roles of the Village and Town Boards:** The Plan outlines the responsibilities of the Lake Placid Village Board and the Town of North Elba Board, the Arts Alliance and appropriate Village/Town staff in the overall public art process. The Village and Town Boards have the opportunity to review all municipal public art projects, upon request.
- **Funding of Public Art:** The Arts Alliance will submit requests to the committee charged with allocating the 2% additional occupancy tax for Community Development. to fund projects. Developers will be asked to include funding for public art in their development budgets to fund the creation, installation and maintenance of art within the development. In addition, the Arts Alliance will seek grant funding, where appropriate, to fund individual projects.

PUBLIC ART MASTER PLAN

Village of Lake Placid/Town of North Elba

Goals

1. Maintain high artistic standards in works of art displayed in the permanent and temporary collections and spaces of the Village of Lake Placid and Town of North Elba.
2. Enhance our community's image locally, regionally and nationally by ensuring the presentation of the highest quality public art.
3. Creating exciting, appealing and harmonious spaces by integrating public art into architecture, design and public space planning.
4. Build awareness of community history, culture and geography.
5. Provide uniform procedures and policies for donations, loans, commissions and the deaccessioning of public art.
6. Outlining the responsibility of the Village of Lake Placid and Town of North Elba for ensuring the management and maintenance of public artwork in the community.
7. Facilitate planning for the placement of public art in Village and Town facilities and public spaces in accordance with the Master Plan.
8. Assure appropriate recognition of all displayed public artworks in the Village of Lake Placid or Town of North Elba.
9. Create safe and accessible public art areas.
10. Care for the collection with an ongoing review and tracking system for maintenance needs.
11. Create an art fund to maintain the integrity of the public art collection for future generations.
12. Create an inventory and a map of existing public art and assess management and maintenance needs for each.

Integration of Public Art

The Arts Alliance will create a plan for how and where public art might be integrated into the community. This will include existing areas where public art may be installed as well as new building and developments where public art might enhance the residents' experience.

As part of this integration plan, the Alliance will take an inventory of existing public art and "map out" where that art is located. There will be an evaluation of the currently location of said art, to determine if a relocation to a more suitable location is necessary. There will also be an assessment of the condition of all existing public art and a determination of which installations may need maintenance and/or repair. A regular maintenance program will be established as part of this process.

Subsequently, the Arts Alliance will establish a series of “*Art Zones*” within the town to isolate and identify opportunities for public art in the community. Each zone will have its own priorities, look and feel. The following are a general idea of what the suggested zones might include:

- Main Street Pedestrian Corridor
- Saranac Avenue Commercial Corridor
- Sentinel Road Gateway Corridor
- Mirror Lake/Beach Zone
- Olympic Center Zone
- Residential Zones- Mill Pond, Hillcrest, Averyville, Station St., McKinley St., etc.
- Ray Brook
- Saranac Lake

Once these zones are established, planning can begin on the types of installation appropriate for each.

Criteria for Public Art – Visual Arts

Public Visual Arts may include:

- **Sculpture**- free-standing, wall supported or suspended; kinetic, electronic, in any appropriate material or combination of materials
- **Murals or portable paintings**- in any appropriate material or variety of materials, with or without collage or the addition of non-traditional materials.
- **Photography, original works of graphic art or projected imagery**– limited edition prints. Works on/of paper, original paintings.
- **Earthworks, fiberworks, waterworks, neon, glass, mosaics or any combination of forms of media** – including wound, literary elements, holographic images or hybrids of media and new genres.
- **Furnishings or fixtures** – including but not limited to gates, railings, streetlights or seating, if created by artists as unique elements.
- **Artistic or aesthetic elements** – of the overall architecture or landscape design if created by a visual artist (as opposed to a member of the architecture team),
- **Other original or unique displays built for public consumption**

Ineligible Public Visual Arts include:

- **Directional elements** such as supergraphics, signage or color coding, except where those elements are integral parts of an overall design created by a visual artist.

- **Art Objects**, which are mass, produced or of standard manufacture, such as playground equipment, fountains or statuary elements, unless incorporated into an artwork by a project artist.
- **Reproductions** by mechanical or other means, of original artwork. Art other than that which has been re-imagined by an artist or not adhering to copyright laws.
- **Decorative, ornamental, architectural or functional elements** which are designed by the building architect, as opposed to elements created by an artist commissioned for that purpose.
- **Landscape architecture and landscape gardening** except where these elements are designed by a visual artist and/or are an integral part of the artwork by the artist.

When selecting public art, the following will be considered, and applicants should be able to articulate their response to each:

1. **Aesthetic Quality, Artistic Merit:**

- a. Public art must be unique and shall include excellence in craftsmanship, originality in conception and integrity of materials.
- b. The work must have artistic merit.
- c. It should be relevant to the Town, its values, culture and people, and contribute to the fabric of the Town. It should be an integral part of the overall project.
- d. It must be appropriate for the community.

2. **Context:**

- a. Public art must be compatible in scale, materials, form and content with the surrounding.
- b. Consideration shall be given to the architectural, historical, geographical and social/cultural context of the site, however,
- c. Art will not be confined to specific local, historical or cultural traits that define the community, allowing for more variety in terms of style, messaging, techniques and presentations.

3. **Placement/Siting:**

- a. The work should have a relationship to the site and be appropriately scaled.
- b. It should help anchor and activate the site to enhance the surrounding area.
- c. There should be convenient public access to the site.
- d. Should take into consideration parking access and utility requirements, if necessary.
- e. Is there a connection to the surrounding community?
- f. Installations should be considered throughout the community, not just in highly visible, tourist locations, it should benefit the year-round resident as well.

4. **Fabrication, Handling, Installation:**

- a. Project costs must be accurate and realistic.
- b. Written estimates from qualified technical support and fabrication contractors must be obtained.
- c. Special obstacles to installation must be presented at the outset.
- d. The work should be easily removed if necessary. (?)
- e. Costs for installation will be borne by those proposing the installation, whether artist, Town, Village or developer.

5. **Permanence:**

- a. Due consideration will be given to the work's structural and surface soundness and to inherent resistance to theft, vandalism, weathering and excessive maintenance and repair costs for permanent and temporary works.
- b. All installations shall have an estimated life span at which time the artist will have the option to update or repair the work or have it removed.
- c. Determination of ownership of the art will be made prior to installation. This will include issues of insurance, licensing of images, etc.

6. **Maintenance:**

- a. It must be deemed upfront if the work is suitable for outdoor display or environment.
- b. Maintenance requirements must be projected when the project is proposed, including scope of work and costs.
- c. Suggestions for protection from vandalism must be made prior to installation.
- d. Determine perpetual maintenance standards upfront and determine who is financially responsible. If the Arts Alliance is to manage this, it will be necessary to establish a fund from which to pay for it. (Town/Village to give input on this)

7. **Safety and Liability: Need Town/Village legal input here**

- a. Installations should take into consideration the safety of the public as well as the work itself, while keeping the art accessible.
- b. All safety hazards will be addressed prior to the commencement of installation.
- c. All works will be subject to inspection from the Code Enforcement Office to ensure compliance with building codes.
- d. Consideration of fences and other barriers should be established prior to the installation commencing.

Criteria for Public Art - Performing Arts

- 1. Any submission for performance will be evaluated first and foremost on the proposed performance's projected artistic merit (see artistic merit under Visual Arts)

2. All submission for performance by performing artists must be carried out in accordance with any existing laws, ordinances and policies regarding community standards such as regulations that deal with issues of dress, language, and content.
 - a. This includes consideration that a “Public” performance should be suitable to the “Public” of all ages.
3. In planning public performances, all organizations/performers must abide by any other existing laws, ordinances and policies such as noise ordinances and limits on occupancy or use of a performance space.
4. It will be the responsibility of all organizations/performers planning public performances to comply with any licensing requirements for material performed.
5. It will be the responsibility of all organizations/performers to supply any insurance or tax information if requested by the municipality for use of a public performance space.
6. Any organization submitting a proposal for performance must show that it utilizes policies of non-discrimination, harassment prevention, equal opportunity.

Selection of Public Art

1. Open Invitation/Entry:

- a. Public art being proposed by the Town/Village/Arts Alliance will be considered open invitation or entry. Municipal “requirements” for art within a private development or specific building project will follow this same process, with the exception being the inclusion of the property owner/manager being a participant in the process. The inviting entity will create a brief outline and intent of the project.
- b. Open to all qualified artists with possible limitations based on geographical or other eligibility criteria.
- c. Project is advertised and guidelines are published.
- d. No fees will be charged for submission of materials and applications.
- e. A request for proposals will be created. A timeline for submission of proposals will be established as well as a timeline for project completion will be included.
- f. Voting members of the Arts Alliance may serve on the selection committee, with at least one voting member on all committees. Other members of the community will be invited to join the committee on a project basis (up to 7 people). All members of the committee will be expected to agree to and sign the Arts Alliance’s conflict of interest policy.
- g. A public meeting will be held to garner input from the community on the scope and content of the art project being considered.
- h. If no submission meets the public criteria the committee will make no selection.

2. Artist/Organization Requests to Create Public Art:

- a. An artist or organization may approach the Arts Alliance regarding concepts or ideas for public art installations. The Alliance will utilize the above *“Criteria for Public Art”* in any consideration.
- b. A public meeting will be held to garner input from the community on the scope and content of the art project being considered.
- c. These same criteria will apply for public art offered as a gift to the Town or Village.
- d. Art to be installed on private property should garner public input and is subject to all zoning and land use code regulations. The Arts Alliance will work with property owners to encourage them to reach out to the public to share their plan and create positive communication within our community. This applies primarily to larger scale, permanent artworks.

Events and Activities (I'm still confused about what is going here)

Management and Oversight

1. Arts Alliance Operating Principles

The Arts Alliance shall exist as a sub-committee of the Lake Placid/North Elba Community Development Commission. As such, the Arts Alliance shall promote the objectives of the Comprehensive Plan concerned with supporting and marketing artistic programs, activities and events.

- a. Membership
 - i. The membership of the Arts Alliance will represent community stakeholders:
 - ii. The council should be comprised of 5-9 representatives, of which these organizations will be represented with at least one voting member:
 1. Community Development Commission
 2. Lake Placid Sinfonietta
 3. Lake Placid Center for the Arts
 4. Lake Placid Film Festival
 5. North Elba Historical Society
 6. Liaisons appointed by Town and Village Boards, as well as a ROOST liaison (as needed)
- b. Terms of office
 - i. Appointment process
 1. Alliance members shall be nominated by the existing members of the Arts Alliance

2. Nominees shall be appointed through joint action of the Town and Village Boards
 3. Appointments should take place as part of the organizational meeting of each Municipal Board, but may be made at other times to fill a vacancy on the Alliance
- ii. Length of term
 1. Terms shall commence on September 1 and expire on August 31
 2. Members shall be appointed for a two-year term
- c. Officers
- i. Chairperson
 1. The Chairperson shall be elected from the membership of the Alliance for a one-year term
 2. The duties of the Chairperson include:
 - a. Establishing the agenda
 - b. Providing a timely notification to the Alliance members of date, time and location of meetings
 - c. Governing Arts Alliance meetings through Parliamentary Procedure
 - ii. At this time, no other officers will be appointed
- d. Alliance Recommendations
- i. Advisory Reports:
 1. The Alliance should make every effort to develop a consensus
 2. In the event consensus cannot be formed, the Alliance may provide a majority and minority report
 - e. The Alliance will be responsible for recommending what types of artistic programs, activities and events it will market and promote as well as the individual works and performances within

2. Review Process for the Village/Town

All public art projects whether invited or requested need the approval of the relevant jurisdiction – Village or Town – prior to briefs being requested and submitted. The formal approval process will include feedback and input from the following:

- a. Code Enforcement – to ensure that the art is within all relevant land use code regulations and restrictions.
- b. Public Works – to determine if the size and scope of the project appropriate for the suggested site. Also, to establish that maintenance of the art is doable within the scope and budget provided and that preparation of the site do not adversely impact the surrounding area.
- c. Legal – to determine that liability concerns are being addressed.

3. Public Input

All public art projects will be presented to the community prior to the awarding of participation in the project to any artists or entity. Public presentations may take the form of public meetings, in the case of larger projects, or public notice via written or electronic means for smaller scale, less “invasive” projects.

Prioritization of Public Art Projects

1. Priority will be given to public art projects that provide visibility and public access.
2. The project must also consider the relationship of the art to the site’s existing or future architectural or natural features, as well as the relationship of the proposed work to existing works of art or design elements within the site’s vicinity.
3. There should be social or cultural context relative to the site and the surrounding environment.
4. Projects proposed by regional artists will be prioritized over those from artists outside of the region.
5. Projects with clear sources of funding will have priority.

Maintenance Plan

An inventory of all public artworks shall be maintained and updated each year. An evaluation of condition will be noted in the inventory. A professional conservator may be hired to access certain works of art and make recommendations on cost and future care. The archive of the collection will be accessible to the public. Partnerships in the private and public sector may be sought out to partner in restoration costs.

1. Temporary Art

- a. All temporary art should be designed and constructed to be maintenance free during the proposed duration of the exhibit.
- b. Should this art need maintenance prior to the end of the commission period, it is the responsibility of the artist to provide that maintenance or the artwork will be decommissioned.

2. Permanent Art

- a. All permanent public art installations should have a maintenance plan approved and funding determined prior to installation.
- b. Art requisitioned by the Village or Town will be maintained by same and be included in the project estimate. Should the Arts Alliance be tasked with managing the maintenance of public art projects, a funding stream will need to be created at the outset of the project.
- c. Permanent public art developed on private property is the responsibility of the property owner and artist, per their agreement. If public art on private property

should become neglected, unsightly or unsafe, the Village/Town reserve the right to provide the necessary maintenance to bring the art back to its original condition at the expense of the property owner or artist, based on the agreement.

Decommissioning of Public Art

Decommissioning is the process of removing artwork from the Municipal Art Collection. This policy recognizes that over time there may be reasons to decommission artworks.

Decommissioning is considered only after careful and impartial evaluation of artworks with the context of the community. At the beginning of the process, the Arts Alliance makes reasonable efforts to notify any living artist whose work is being considered for deaccession.

Decisions related to decommissioning are made by the Arts Alliance according to these guidelines:

1. From time to time it may be deemed necessary to decommission objects for the betterment of the community. In considering an object or group of objects for decommissioning, the LPAA must always be aware of its role as trustee of the artwork in our community for the benefit of the community.
2. Generally, objects are acquired for perpetuity and not with the thought of disposal. At issue is the LPAA's responsibility to the community, its donors and the public.
3. Objects in the art collection should be retained permanently if they continue to be useful to the purposes and activities of the LPAA and the community, if they continue to contribute to the integrity of the community and if they can be properly stored, preserved, used and exhibited.
4. Criteria for decommissioning – Objects may be decommissioned when conditions require or when such action would improve or refine the art in the community. Reasons for decommissioning may include, but are not limited to situations where:
 - a. The use of the site has changed, the artwork is no longer appropriate, and the artwork cannot be reasonably protected or maintained.
 - b. The artwork's annual maintenance cost is deemed excessive.
 - c. The artwork has been damaged beyond reasonable repair.
 - d. The artwork requires extensive conservation or restoration that is cost-prohibitive.
 - e. The artwork is deemed inappropriate or requires removal because of new developments in the direction of art in the community.

- f. The artwork was commissioned or accepted with the provision or understanding that it was to have a limited lifecycle or installation period.

Funding

- a. Grant funding
- b. Creation of a Percent for Arts Fund
- c. % of development costs allocated for public art for private developments