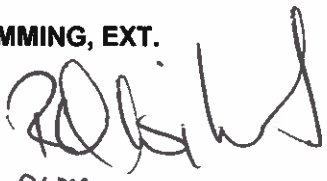



TO: GENERAL COMMITTEE

SUBJECT: PUBLIC ART POLICY

PREPARED BY AND KEY CONTACT: O. GROVES, BA, MAIS, CULTURE OFFICER PROGRAMMING, EXT. 4794

SUBMITTED BY: R.Q. WILLIAMS, MBA, BFA, DIRECTOR OF CULTURE 

GENERAL MANAGER APPROVAL: R. W. MCARTHUR, P. Eng., GENERAL MANAGER OF INFRASTRUCTURE, DEVELOPMENT & CULTURE 

CHIEF ADMINISTRATIVE OFFICER APPROVAL: CARLA LADD, CHIEF ADMINISTRATIVE OFFICER 

RECOMMENDED MOTION

1. That the Public Art Policy, attached as Appendix 'A' to Staff Report DOC003-12, be approved.
2. That the Director of Planning Services be directed to include, as part of the work plan to review community benefit provisions under Section 37 of the Planning Act, recommendations related to developer contributions for public art.
3. That a Public Art Reserve be created to receive cash contributions from public and private donations, and operated in accordance with Barrie's financial policies.
4. That an allocation of 1% of the cost of a new municipal facility (value exceeding one million dollars) or a major facility renovation (value exceeding one million dollars), be included in the project's budget and utilized as a funding source for the commissioning and creation of public art. Water and waste water facilities will be excluded from this allocation. This allocation will commence as part of the 2014 capital plan.
5. That the Public Art Reserve be used to fund and maintain projects in accordance with the City of Barrie's Public Art Policy.

PURPOSE & BACKGROUND

Report Review

6. This staff report outlines the framework of a Public Art Policy for the commissioning of public art, the management of public art, the governance of public art, and also identifies potential sources of funding for public art.

Background

History of Public Art

7. Beginning in ancient times, societies and cultures throughout the world constructed monuments to mark or commemorate important ideas, beliefs, people and events. These objects sometimes took the form of a soaring column or a triumphal arch; other times a colossal figure or an elaborate mosaic. In each case the artifact marked the connection of the people to a place identifying, signifying and resonating with their histories. The first mention of monuments in European literature is found in the 2nd century BC writings of Greek historian Pliny the elder, who

wrote of the magnificent structures he witnessed in his travels. Though the term 'public art' had not yet emerged, these objects and monuments are its antecedents.

8. Throughout the 18th, 19th and first half of the 20th centuries the predominant form of public art in North America was commemorative. Cast bronze or carved stone figures portraying heroes on pedestals dotted many park landscapes or loomed high above the heads of visitors on the tops of courthouses and other government buildings.
9. Murals are another form of public art that have been utilized well over the last few centuries and they commonly depict historical events, illustrate ancient myths and are seen as a method of enhancing downtowns, government buildings and schools. These scenes have been depicted in fresco, carved in stone, painted on canvas, cast in ceramics or fashioned with mosaic tiles.
10. There are many fine examples of iconic pieces of public art that are well known throughout the world. These iconic pieces include The Arc D'Triomphe the Eiffel Tower in Paris, France, the Statue David in Florence, Italy, The Trevi Fountain in Rome, Italy, as well as the Statue of Liberty in New York.
11. Tourists in Canada will not soon forget "Maman" the giant spider in our capital city Ottawa, the large sparrows at Olympic Village in Vancouver and the Spirit Catcher that graces the waterfront in Barrie, Ontario.

Municipal Programs

12. For over 50 years many cities in North America have engaged in municipal public art programs. The first Public Art program in Canada began in Quebec during the 1950's with their 'Art and Architecture' program. The first Public Art program in The United States was developed in 1959 in Philadelphia.
13. Currently over 300 U.S. cities have public art ordinances and over 50 Canadian cities have public art policies. These numbers are growing exponentially on an annual basis with even small municipalities creating public art programs, such as Cambridge, Kitchener, Burlington, Thunder Bay and our neighbours in Collingwood.

Definition of Public Art

14. Public art can be defined as visual art that exists in the public realm. It can be permanent or temporary in nature.
15. Public Art can be donated, purchased or commissioned by a municipality and located in public accessible spaces.
16. Public art may be functional or aesthetic, free standing or fully integrated into the structure of a site. This definition includes:
 - Permanent installations in all media;
 - Artists' collaborations on architectures, landscaping or amenity design; and,
 - Temporary installations in all media.
17. Public art can contribute significantly to the development of cultural tourism. People will remember iconic public art installations and want to see them over and over again.
18. Public art has increased importance to any city. It has the capacity to create a city with a vibrant and vigorous artistic texture, making the city a stimulating and enjoyable place to live, work and visit. Public art can enhance, enliven and enrich public spaces and public experiences.

Barrie's Public Art Assets

19. Currently there are only three pieces of public art that exist in public spaces in Barrie. The Cenotaph at Memorial Square, the Spirit Catcher located on Barrie's waterfront and the Column of Valour on Collier Street at Mulcaster.
20. The Cenotaph at Fred Grant/Memorial Square was installed in memory of the Barrie soldiers who lost their lives during World War I, II and the Korean War. This sculpture is a reflection of Barrie's history and contribution to the Canadian Armed Forces. The cenotaph was created by the McIntosh Company with the assistance of J.F. Murphy. The cenotaph was made from Stanstead granite and was installed in June, 1922.
21. The focal point of our waterfront, the Spirit Catcher, was a donation acquired from the 1986 World Exposition held in Vancouver, British Columbia. The artist, Ron Baird took six months to create this structure out of Cor-Ten steel. The Spirit Catcher was sold to the Helen McCrae Peacock Foundation for a sum of \$230,000 and then graciously donated to the MacLaren Art Centre. The Spirit Catcher acts as navigational aid for travelers and citizens as it is perched on the shoreline of Kempenfelt Bay.
22. The Column of Valour located on Collier Street at Mulcaster was created by local artist, Marlene Hilton Moore in commemoration of Volunteer Firefighters. This piece was commissioned by the City of Barrie to honour those that have served the city in this capacity. Marlene Hilton Moore was selected to create the piece as she has an extensive history of public art installations as well as a long history of both solo and group exhibitions. Marlene has been a professor at Georgian College's School of Design and Visual Art as well as an active board member with the MacLaren Art Centre and the Simcoe County Museum, Board of Governors.
23. Over the past 15 years Barrie has increased its population significantly. According to Stats Canada the population grew from 62,728 in 1991 to 128, 430 in 2006. Not only has it attracted more residents but it has attracted more artists. In 1991 there were only 105 artists living in Barrie. Between 1991 and 2006 that number increased to 460 artists. This was the largest increase of artists living in over 91 cities surveyed with populations over 50,000 (Hill Strategies, 2008). This increase demonstrates a significant increase to the local labour force.
24. In attracting new artists to our community Barrie has acquired artists with extensive artistic achievements. Barrie is proud to boast that artists such as Ted Fullerton, Marlene Hilton Moore, Silvio Russo and John Hartman all live and/or work in Barrie and have contributed significantly to the local arts community. These individuals are but a few of the artists that we been fortunate to attract, with their extensive exhibition histories, significant recognition by a variety of awards and citations not only from their peers but also from recognized artistic bodies, such as the Ontario Arts Council and the Canada Council for the Arts.
25. Barrie is currently a cultural hub whose significance to the Region is growing in importance. The addition of a public art policy will serve to enhance our community. It will provide us with an opportunity to better reflect the nature of our community, its diversity, its talents and its vision. A plan for Public Art can be a tool to facilitate artistic development, creating a ripple effect that can translate into benefits in a number of key areas.
26. One of the purposes of public art in Barrie has been to reflect our people and our place over time and to act as a public reminder of this history. When the youth of Barrie view the Cenotaph they are reminded of the contribution and sacrifice that young men from Barrie made to enable us to have our current level of national security and quality of life. The Cenotaph tells a story of our ancestors and engages us in their histories and stories. Thoughts conjured by the vision of the Cenotaph enable us, and others, to imagine what life was like for the young men going off to war and dying for the sake of their country's freedom while in their prime. The Cenotaph is a

- testament to the character of the community of Barrie and the individuals that chose to make it their home.
27. Public art pieces like the Spirit Catcher have increased the artistic richness of our municipality by beautifying the natural environment and giving Barrie residents a sense of civic pride. The Spirit Catcher makes Barrie a more interesting and attractive municipality for not only the residents but for tourists.
 28. The Spirit Catcher, which was influenced by the west coast and the Thunderbird of First Nations mythology, has been a signifier of a long interesting history of the relationship that existed between Barrie and the First Nations people. The site that it now occupies may have been a trading post on the Nine Mile Portage, most recently it was a landfill site dating back to the 1960's. Legend has it that the First Nations traders were treated unfairly by the manager of the trading post and an elder cursed the site. On the day that the Spirit Catcher was dedicated, the site was blessed with the burning of sweet grass and a performance was given by the Rama Native Drum Group.
 29. The local arts community expressed a need for a public art policy; many art organizations expressed interest in mounting temporary and permanent artworks on City-own land and many artists expressed interest in creating work for the public realm, but the proper framework to guide the City was not available.
 30. Various departments within the City of Barrie were also noting opportunities for public art and bringing their ideas to the Department of Culture in order to have them acted upon. Without a proper procedure and resources the Department of Culture was regrettably deferring these opportunities.
 31. In the fall of 2010, Carolyn Bell Farrell, Executive Director of the MacLaren Art Centre came forward and graciously offered to create a committee that would write a public art policy for the City of Barrie. Carolyn has significant experience in writing public art policy and was an active participant in creating the City of Toronto's policy. Carolyn formed a committee that was comprised of artists, architects, a city representative, arts professors and people with significant expertise in writing arts policies. The Barrie Public Art Steering Committee, a volunteer committee of visual arts and cultural experts, was chaired by Carolyn and included Niall Donaghy, Ted Fullerton, Onalee Groves, Marlene Hilton Moore and Lynn Strachan and advisors Mary Anne Barkhouse, June Clark, Gordon Hatt and Gerry Pilon. They worked together over 18 months developing recommendations for the framework of a public art policy for Barrie based on their experience and research into policies from over twenty different cities across Canada. (Attached as Appendix 'B').

ANALYSIS

32. In recent research the Ontario Arts Council found that 95% of Ontarians believe that the arts enrich the quality of their lives. It also noted that 81% of Ontarians agrees that the government should spend public dollars to support the arts.
33. Hill Strategies contends that creative place making efforts such as public art are "using arts and culture to animate downtowns and neighbourhoods, to stoke their creative industries, to stabilize population and jobs, and to attract new residents and businesses" to small and large communities (Hill Strategies, February, 2012). This report notes that by committing to the arts, communities demonstrate their commitment to their place and its distinctive qualities.

Why Public Art?

34. Public art has been shown to increase civic pride, promote inclusiveness, and create public dialogue while beautifying the public realm.
35. A public art program provides opportunities to engage community groups and individuals in aesthetically enhancing their city. Public art strengthens communities by allowing artistic and cultural activity to express personal and social identity.
36. Public art can foster a sense of civic identity and a sense of place of the city as a whole, and as a complexity of diverse and distinctive communities.
37. Public art can achieve life-long learning where the arts are a significant vehicle for developing learning opportunities for people outside of the formal education sector. A public art policy is a way to encourage the growth of a culturally informed public.
38. A public art program is a key element in building a strong public realm for any city. A successful public art program requires strong advocacy and leadership by the Municipal Council. The support of City Council will demonstrate to developers and corporations wishing to donate to the Public Art Reserve, Council's commitment to a beautiful public realm. Enhancement of the public realm is the responsibility of both the public and the private sectors.
39. Our Public Art assets will continue to grow as Barrie grows. It is how we facilitate that growth – if we nurture it, value it and aid it – that will determine if our city will be among the great centres of the 21st century. It will help to determine whether or not we create a city that is simply a location or one that is a destination.

Why a Barrie Public Art Policy?

40. A public art policy and program exists to ensure a commitment to excellence and innovation and keeping with the city's aesthetic and cultural significance of the city's public domain.
41. A public art policy exists to ensure the artistic merit, quality and integrity of the artworks owned by the City of Barrie.
42. A public art policy exists to provide a range of opportunities for artists at various stages of their careers to make public art through establishing a set of processes and procedures that allow for innovation, that value the artists and the artistic process.
43. A public art policy exists to use City resources wisely to develop, display and maintain public art projects in a strategic and cost effective manner.

Challenges and Funding

44. As with any new programs or policies there are resources required to ensure its successful implementation. The Department of Culture and the Barrie Public Art Steering Committee were proactive in reviewing possible challenges including the ones identified by Hill Strategies and Ontario Arts Council. These challenges include but are not restricted to, clarity on need, assembling adequate finances, clearing regulatory hurdles, ensuring maintenance and sustainability and demonstrating performance metrics.
45. A great example of addressing financial hurdles was recently demonstrated in the success of the Mady Centre fundraising initiative. Many developers and business owners have donated generously to this project and it is on this premise we believe there exists public and corporate support for public art.

46. The Department of Culture has consulted widely with appropriate City Departments. Their feedback and suggestions were instrumental in formulating a best for Barrie approach to the Policy.
47. The Department of Culture held a community consultation session and took into consideration the recommendations made by members of the arts community and the general public. Suggestions were incorporated into the policy.
48. The Barrie Public Art Steering Committee did significant research in preparation for writing the policy. They reviewed the practices of other Canadian and American cities and some in the United Kingdom and Australia and found 1% to be the minimum contribution on all capital projects to a Public Art Reserve. The committee recommended 1.5%. Staff in this report are recommending 1%.
49. Some municipalities chose to designate an agreed upon amount annually to their operating budgets. For example, one Canadian municipality began with allocating \$50K annually increasing this amount in increments of \$25K per year for five years at which time they would re-evaluate the municipal contribution.
50. Other municipalities have funded their programs by creating a reserve fund for contributions through the provision of increased densities and height for new developments.
51. There are several ways in which a public art program may be funded and these are based on the nature of the municipality, its financial status and its vision for the future.

ENVIRONMENTAL MATTERS

52. As outlined in the policy in 3.1 all art work will be evaluated prior to being accepted for any negative environmental impact. Once approved the artist must submit a maintenance plan and/or conservation plan prior to the artwork being installed. The plans will include a maintenance dossier, shop drawings, manufacturer's lists, key contacts, maintenance and/or conservation specifications and budgets. The Department of Culture will be responsible for the maintenance, insurance and care of the art work. In an effort to build longevity into its public art planning and processes all public art competitions and donations will include a maintenance fund in the budget for its conservation. This will ensure the proactive and wise use of public funds and avoid costly preservation procedures or environmental challenges that result from neglect.

ALTERNATIVES

53. There are two alternatives available for consideration by General Committee:

Alternative #1

General Committee could decide not to approve the Public Art Policy or the Public Art Reserve.

This alternative is not recommended as it will result in many missed opportunities, to enhance and beautify our public spaces and to provide opportunities for living artists to create public art. The City of Barrie will also lose the opportunity to have a fair and equitable process to respond to requests from artists, donors and organizations to place art work on City-owned land.

Alternative #2

General Committee could decide to fund the Public Art Reserve from only public/private donations and Section 37 benefits.

Although this alternative is feasible, staff believe that in order to build momentum and support from private sector for public art, that the municipality needs to fund this initiative.

FINANCIAL

54. The Public Art Policy calls for the funding of the commissioning, creation, and maintenance of public art projects from a dedicated Public Art Reserve. If approved, financial resources will be allocated to the aforementioned Public Art Reserve from several sources.

Capital Plan

55. Staff recommends that an allocation of 1% of the cost of a new municipal facility or a major facility renovation over one million dollars be included in the project's budget and be utilized as one of the funding sources for the public art reserve (excluding water and waste water facilities).
56. Staff believes that funding public art, through a dedicated reserve, is a strategic imperative notwithstanding that directing these funds to the Public Art Reserve reduces funds available for the maintenance and replacement of other assets. This approach is recommended as it will build momentum and attract donations from public and private interests for the commissioning and creation of public art.
57. At the time of Capital Plan approval, the funds identified in a project budget for a new facility and/or major facility renovation, would be transferred to the Public Art Reserve.
58. An example of an application of this would be the new fire station and training facility, estimated to cost \$15 million. The 1% allocation to public art would represent \$150,000. which would be directed from the project budget to the Public Art Reserve, to be used for the commissioning and creation of public art.

Section 37 of Planning Act – Community Benefits

59. Section 37 of the Planning Act permits the City to authorize increases in permitted height and/or density through the zoning by-law in return for community benefits, provided that there are related Official Plan policies in place.
60. The Planning Services Department's work plan for 2012 includes resources to review Section 37 of the Planning Act and to identify the community benefits that could be negotiated in exchange for increases in permitted height and/or density. A staff report is planned for this Fall that will identify those potential benefits as well as the required policy changes to the Official Plan.

Donations

61. The City of Barrie will create and manage a donor programme that will provide stewardship and mentoring to individuals, families and businesses who seek to donate to the City of Barrie's Public Art Program. A donor program will ensure that those passionate about the evolution of their City find a fit that can be realized through increasing the City's artistic assets in the public sphere.

Public Art Reserve

62. Public art commissioned on City land by the City of Barrie is funded by several means. All of these funds regardless of origin will be held in the Public Art Reserve to be used with Council's approval to fund and maintain Public Art approved by the Barrie Public Art Committee through its processes. The City of Barrie is responsible for the maintenance of all public art in the City's collection, whether commissioned or donated. Therefore any design or donation proposal must include ten per cent (10%) of the value of the artwork or art commission for future maintenance. These funds will also be held in the Public Art Reserve, from which the Department of Culture draws annually approved sums for cleaning and restoring the City's public art.

LINKAGE TO 2010-2014 COUNCIL STRATEGIC PLAN

63. The recommendations included in this Staff Report support the following goals identified in the 2010-2014 City Council Strategic Plan:
- Strengthen Barrie's Financial Condition
 - Create a Vibrant and Healthy City Centre
 - Improve and Expand Community Involvement and City Interactions
64. A Public Art Policy has the potential to endow a city with a vibrant and artistic texture making it more interesting and enjoyable to live in, work in and visit. By creating an attractive and exciting city new people will be encouraged to relocate to Barrie as they will see the municipality as one that is memorable. New residents will not only strengthen the city's financial position but will provide greatly needed services. If the new residents are professionals, such as doctors, this would be of great benefit to our municipality and would more adequately serve residents needs.
65. Public art programs can contribute significantly to the development of cultural tourism. Public art projects enhance, enliven and enrich public spaces and public experiences. Strategically placed installations will beautify our downtown core and build an inspiring and healthy city centre.
66. Public art programs provide life-long learning opportunities where the arts are a significant vehicle for developing learning opportunities outside of the formal education sector. These inclusive opportunities will request and encourage the participation of the community. It is imperative when implementing a public art policy that the art should be reflective and meaningful to its residents. Public art is a way of telling our stories, stories that are unique to Barrie and this can only happen if the community of Barrie and the City work together to create a dynamic public art program.

Attachments: Appendix 'A' – Barrie Public Art Policy
Appendix 'B' – Barrie Public Art Steering Committee (2010-2012)

CITY OF BARRIE PUBLIC ART POLICY

JUNE 2012

CITY OF BARRIE PUBLIC ART POLICY

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INTRODUCTION: THE IMPORTANCE OF A PUBLIC ART PROGRAMME AND PUBLIC ART POLICY

A public art programme has the capacity to:

- Strengthen local communities where artistic and cultural activity is key to expressing personal and social identity
- Achieve lifelong learning where the arts are a significant vehicle for developing learning opportunities for people outside the formal education sector
- Promote health and wellbeing where involvement in the arts can promote the development of self-esteem and personal growth
- Endow the city with a vibrant and vigorous artistic texture making the city stimulating and enjoyable to live and work in and to visit
- Enhance, enliven and enrich public spaces and public experiences
- Enhance and augment the distinctive identity and "sense of place" of the city as a whole, and as a complexity of diverse and distinctive communities
- Make a crucial contribution to generating a poetic dimension to the city—that quality that elevates cities from the mundane to the memorable
- Foster a positive civic identity that is internationally recognized and esteemed for the value it accords to nurturing a culturally rich and dynamic environment
- Contribute significantly to the development of cultural tourism
- Form an invaluable and meaningful cultural heritage that will foster an understanding and appreciation of our identity, history and aspirations for generations to come
- Provide a sustainable framework for the care and conservation of this unique cultural heritage
- Provide an avenue through public art for many voices from diverse backgrounds to join together to reach a common understanding and address community differences; in the process, community perceptions can shift, breaking down barriers that limit and separate neighbours, unleashing creativity and opening many possibilities for the future

The aim of this public art policy is:

- To encourage the creation, recognition and preservation of Barrie as a city, distinctive and enjoyable for the richness, vitality and diversity of its artistic texture
- To encourage the growth of a culturally informed public
- To ensure a commitment to excellence, innovation and diversity in keeping with the aesthetic and cultural significance of the city's public domain and the dynamic and experimental nature of contemporary art practice
- To nurture the city as a creative environment in which opportunities for artists and their role in the community can flourish and expand
- To encourage a greater contribution by artists to the design and development of the public domain by implementing collaborations between artists, planners, architects, landscape architects and urban designers in all Council capital works projects
- To encourage and facilitate the provision of public art and the adoption of integrated art, design and planning processes by all levels of government and the private sector
- To recognize that Barrie consists of a number of diverse communities and, where appropriate, identify and involve communities in the creative planning process thereby encouraging civic pride
- To increase understanding and enjoyment of public art and an awareness and appreciation of diverse artistic environments

SECTION 1: DEFINITIONS, VALUE, PRINCIPLES AND GOALS

1.1 Definitions of Public Art, Public Space, Visual Artist, Other Visual Arts Professionals, Public Art Committee and Public Art Master Plan

Public Art

Public art can be defined most simply as visual art that exists in the public realm. It includes all works that are commissioned or purchased by or donated to the City to be located in publicly accessible spaces. Public art may be functional as well as aesthetic, free standing or fully integrated into the structure of a site. This definition includes:

- permanent installations in all media;
- artists' collaborations on architecture, landscaping or amenity design; and
- temporary installations in all media located in the public sphere.

It does not include:

- directional elements;
- art objects that are stock items or mass-produced;
- art objects that are portable or easily moved; and
- playground equipment, statuary projects, landscape architecture, landscape gardening, fountains and greening projects unless these elements are integral to the work of art itself or a collaboration among design professionals including at least one artist.

Public Space

Public space is defined as an area accessible to and frequented by the general public and owned and operated by the City of Barrie. This includes, but is not limited to, the City's parks and squares, boulevards, streets, bridges, as well as the architectural facades, concourses and foyers of City-owned facilities.

Visual Artist

A professional visual artist is a person who has specialized training in the artistic field (not necessarily in academic institutions); is recognized as a professional by his or her peers; has produced an independent body of work and has maintained an independent professional practice for at least three years following the completion of specialized training in the field; and has had at least three public presentations of their work in a professional visual arts context over a three-year period.

Other Visual Arts Professionals

A visual arts professional, in this context, is a person who is recognized as a professional curator in the visual arts, visual arts critic, visual arts educator, architect or landscape architect; possesses skill, training (formal or informal) and experience in the applicable discipline; is active and committed to his or her practice; has a minimum three-year history of public presentation, public projects and/or publishing in this discipline; seeks payment for his or her work in this discipline; and is recognized by his or her peers as a visual arts professional.

Public Art Committee

The Barrie Public Art Committee is an arms-length Volunteer Advisory Committee for the City of Barrie's Department of Culture comprised of professionals from Barrie and Simcoe County that recommend policies on public art in public places in the city of Barrie. (See Section 4.2)

Public Art Master Plan

A Public Art Master Plan for the City of Barrie provides a ten-year plan for integrating art into the civic environment. The Plan is both a roadmap for the community—a vision for how public art can enhance Barrie's public places, architecture, and landscapes—and a set of processes to put that plan into action. The Public Art Master Plan lays out the priorities of the new works of public art.

1.2 Value of Public Art

The value of public art must include its social value as a means through which to express, reflect and enjoy our city. Public art works make walking through the City's streets and open spaces an interesting and thought-provoking experience for people living, working and visiting. It contributes to the identity and character of a place by marking out an area as unique within the city, and supports economic development.

Public art programmes have long been central to the development and revitalization of major urban centres like Toronto, Chicago or New York, and smaller cities like Barrie. Whether small neighbourhood pleasures or large icons, public art works can make a city known more widely, encourage cultural tourism and play a critical role in a city's cultural development.

The value of public art must include its impact as a significant economic driver. Public art is identified as a mechanism that improves the competitive advantage of a municipality, attracting professionals to live and work in the area and making it a more desirable place to locate businesses. Arts bring economic development and revitalization to neighbourhoods. "Cities that thrive in the 21st century will be those that pay attention to developing a true diversity of human creativity. That means more (and more accessible) public art." – Ryerson University study

1.3 Principles and Purpose of a Public Art Policy

A Public Art Policy for a city facilitates the creation and acquisition of quality public art and ensures that professional artists are involved in its creation. The primary aim of a public art policy is to foster innovation and quality works of art.

A Public Art Policy for a city ensures that the process for commissioning, acquiring and managing public art works is open, equitable and fair and meets professional standards; it also outlines funding sources to create and maintain public art. Such a policy protects and maintains public art as a valuable part of the built environment and makes space for public art available and a priority in the development of the city's streetscape.

A Public Art Policy ensures that a strong public art collection for the city evolves from the Culture Plan for that city.

A Public Art Policy encourages the allocation of a percent for public art in the budgets of all significant public and private sector developments across the city. For developers who choose not to implement their percent for art within the bounds of their own development, a public art policy promotes a Public Art Reserve Fund as the recipient of a pool of revenue drafted from developers for public art programmes for redistribution to key sites in the city and for the conservation and maintenance of these public artworks.

Art commissioned for the publicly accessible spaces of private developments goes through the city's Public Art Committee and is subject to the commissioning processes and policies of that committee.

1.4 Goals of a Public Art Policy

The goals of a Public Art Policy are interpreted in the commissioning process to ensure the innovative quality and integrity of the City's selection of artists and projects and maintenance of artworks. The goals of a Public Art Policy for the City of Barrie are:

- To ensure the artistic merit, quality and integrity of the artworks owned by the City of Barrie and intended for public spaces;
- To provide a range of opportunities for artists at various stages of their careers to make public art through establishing a set of processes and procedures that allow for innovation, that value the artists and the artistic process, that respect the creative rights of artists and defines standards and establish criteria for the selection of Public Art.
- To enhance the community's sense of ownership and value by commissioning works that are site-specific and encouraging awareness of collective heritages, neighbourhood identities and the value of creativity and creative processes in urban living;
- To ensure that all artworks in the City of Barrie collection will be part of a coherent programme of maintenance, conservation and preservation;
- To build upon existing relationships between the City, artists and arts organizations and community members in order to improve the opportunities for citizens to participate in the arts in the course of their daily lives, encourage civic discussion about public art and make possible the expression of a variety of cultural voices;
- To recognize and stimulate a high calibre of urban design by enhancing the aesthetic quality of the built environment and incorporating original artworks into the infrastructure of the City;
- To promote Barrie as a *Creative City* recognized nationally as valuing the arts and as a destination for cultural tourism, while acting as a stimulus for economic development; and
- To use City resources wisely to develop projects in a strategic and cost effective manner.

1.5 Promoting Public Art and Educating Public Audiences

The City of Barrie's Department of Culture will provide opportunities for the public to learn about and become involved with the art in their streets through:

- Publicized artist competition calls;
- Public art walking and driving tours made available to the public (e.g. on the City's website);
- A publication promoting the integration of art into urban revitalization; neighbourhood renewal projects and plans of subdivisions;

- The Barrie Public Art Committee will aid the City of Barrie in developing a Public Art Plan to guide an overall strategy for public art sites and programming in Barrie; and
- All of the above information as well as the Public Art Policy and Public Art Plan will be posted on the City of Barrie's website.

SECTION 2: PROCESSES AND PROTOCOL

2.1 Commissions: Artist Selection Processes, Selection Panels, Project Management, Projects Initiated By Community or Arts Organizations

The City of Barrie endeavours to commission innovative public art works that are of the highest quality, are relevant to their prospective community and context, and enrich the urban experience of Barrie's residents and visitors. The City aims to carry out this ambition through equitable and objective selection processes with valuable input from community members and guidance from relevant art professionals.

2.1.1 Artist Selection Process

The process by which an artist is selected for a commission has a significant impact on the project's success. The City of Barrie operates competitions as its primary form of artist selection. Depending on requirements specific to the project, the competition may be open, limited/invitational, or by direct selection. Following are definitions of these three forms of competition:

- **Open Competition:** A competition that is broadly advertized—provincially, nationally and internationally—and open to any artist interested in submitting materials for consideration according to the guidelines established in the "call to artists". This is the process most favoured by the City of Barrie and adhered to whenever the project budget and timeframe allow.
- **Invited/Limited Competition:** In a limited competition, a select number of artists are recommended by a selection panel, programme staff or public art consultant and invited to submit materials for consideration. Limited competitions may be staged when a project requires a specific art form, or there are pressing time restrictions on its completion.
- **Direct Selection:** The commission of a work by an artist or the purchase of an existing work of art, as recommended as a curatorial choice by a selection panel. A direct selection may be warranted when there is a single clear choice or a sole source in terms of the artistic solution for a project. A direct selection may also be appropriate where there is a time constraint or an extremely limited project budget.

The form of competition to be used for a particular project is determined by the Barrie Public Art Committee in consultation with City staff and the art consultant, should there be one contracted for the project.

2.1.2 Selection Panels

The role of the selection panel is to measure the artist's present proposal and past work against the general goals of the City's Public Art Policy (*outlined in Section 1.4, above*) and the specific objectives of the commission at hand. In order to establish the efficiency of the process and the quality of discussion, the number of participants on a selection panel or jury will comprise not less than three and not more than five in a number while respecting the need to involve stakeholders and a breadth of informed perspectives.

Qualified selection panels are chosen comprising a majority of recognized visual arts professionals as well as representatives of the community with interests in the site. These selection panels select short-listed and winning artists for public art projects for properties under the City of Barrie's jurisdiction.

Selection panel members are recognized visual arts professionals, as defined in Section 1.1, and include practicing professional artists, curators, art critics, art educators, architects and landscape architects. Art dealers and art consultants are not allowed to participate on selection panels.

Members of the Barrie Public Art Committee are not allowed to sit on any selection panels or juries during their tenure on the Committee but may recommend jury members to the Department of Culture or the Public Art Consultation.

2.1.3 Project Management

For the majority of permanent commissions and projects initiated through the City of Barrie's Capital Programme, an external public art consultant is contracted by the Department of Culture to co-ordinate the commission. Municipal staff members devise the request for proposals from art consultants with input from the Barrie Public Art Committee. The request for proposals is publicly posted. Proposals submitted to each competition are evaluated by a technical review team.

This consultant works directly with staff members of the Department of Culture who facilitate all aspects of the project through the City. The public art consultant co-ordinates the competition for artist submissions, community consultation, assembles and manages the selection panel, and oversees all aspects of the commissioning process through to the completion of the public art work. The artist's brief, call for submissions, and jury composition are devised in consultation with City staff and are all reviewed by the Barrie Public Art Committee.

2.1.4 Projects Initiated By Community or Arts Organizations

Public art projects proposed by external community or arts groups must be reviewed by the Barrie Public Art Committee against the criteria in 2.2.1. Proposals should outline the role of the artist in the project, identify a lead organizational contact and potential site(s) for the work.

2.2 Donations/Official Gifts: Criteria; Finished Work; Commissioned Works; Procedure

Official gifts of art are directed to the Barrie Public Art Committee for review and consideration to ensure the integrity of the donation process, the desired location of the artwork, any conditions accompanying the gift, the meeting of specific aesthetic and technical criteria, and a cash donation or provisions agreed upon towards future maintenance and conservation of the artwork.

2.2.1 Criteria

- suitability of the donation as determined by the guidelines and mandate of the Barrie Public Art Committee;
- quality of the artwork, based on a professional assessment of the work, detailed written proposal, drawing and/or maquette, or photographs;
- suitability of the theme of the artwork to a public venue;
- appropriateness of the artwork to the site, in the case where a site has been identified;
- appropriateness of the process for selecting the artist/artwork;
- qualifications of the artist based on documentation of past work and the artist's professional qualifications;

- financial implication based on the costs of the project implementation, the installation of the work, and the ongoing maintenance of the artwork;
- provision by the donor for ongoing maintenance of the artwork;
- absence of restrictive conditions imposed by the donor;
- susceptibility of the work to wear and vandalism and potential danger to the public;
- suitability of the artwork to the technical requirements of installation in a public space;
- durability of the work under outdoor environmental conditions of public display; and
- ease of maintenance and repair.

These criteria as well as relevance of the subject matter to the City of Barrie guide the evaluation to ensure the integrity of the process.

2.2.1.A ***If the donation in question is a finished work***, the piece will first be reviewed by an art conservator or qualified individual to assess the condition and feasibility of preservation in a public location. If the work is deemed feasible to include in the City's collection maintenance programme, staff, in consultation with the Barrie Public Art Committee will review the piece against the above selection criteria and with consideration to possible locations. If the piece is deemed eligible to become part of the City's collection, and a suitable location can be agreed upon, staff will submit a report to the Parks Planning Department and Leisure, Transit and Facilities Department with a recommendation of acceptance of the gift by the City of Barrie. City of Barrie Council will then consider the recommendation of these departments. If the decision is favourable, the staff committee will work out the installation details with the donor or their designate.

2.2.1.B ***If the donor is proposing the commission of a new work not yet in existence***, the proposal is reviewed by the Barrie Public Art Committee and staff of the Department of Culture. The proposal may then be accepted conditionally, based on a process for commissioning undertaken in collaboration with the donor for which precedent can be found in the City's Public Art Policy.

2.2.2 Procedure

The offer to make a donation of an official gift of public art or the installation of an artistic tribute to acknowledge a significant historic event should be sent in writing to the City of Barrie's Department of Culture to bring to the Barrie Public Art Committee for consideration.

The submission should include a detailed description of the gift (Appendix i, Public Art Donation Process Information), the relevance of the subject matter to the City of Barrie and contact names for follow up.

2.3 Procurement

Work purchased for the City of Barrie's collection must be considered to be of high standing within its artistic field, both conceptually and aesthetically, and with regard to technical execution. The City of Barrie seldom purchases pre-existing artworks for its public art collection and does not acquire work with the intent to profit on disposal at a later date.

In some cases the City of Barrie may, in lieu of purchasing a work, acquire it as part of the City's collection by assisting the artist or possessing organization in receiving a tax credit for the fair market value of the work. In order to do this the City must be able to prove to

the federal government that the artwork is of national importance and that the City is prepared and able to maintain it as such.

2.4 Temporary Public Art Projects

The City of Barrie provides a venue for innumerable artistic projects. The City's Department of Culture will continue to work with a variety of arts organizations to produce challenging and innovative public art projects on a temporary basis. Temporary visual art projects provide opportunities to artists to experiment with the scope and scale of artwork and serves to increase public awareness of contemporary artistic practice and ideas about the public realm.

From time to time, the City of Barrie will allocate funds specifically for temporary projects and will provide support for projects initiated by artists, arts organizations or communities.

A Sub-Committee of the Barrie Public Art Committee will be developed to review and recommend temporary public art projects (visual arts specific).

SECTION 3: MANAGEMENT OF THE CITY OF BARRIE'S PUBLIC ART COLLECTION

3.1 Maintenance and Conservation: Public Art Inventory, Evaluation, Insurance

It is the responsibility of the City of Barrie to maintain all permanent works of art within the Public Art Inventory, in accordance with the approved maintenance plan and/or conservation plan required for each piece. Development of the maintenance plan and/or conservation plan is the responsibility of the artist and will be submitted to the City at the time the artwork is installed. The plans will include, but not be limited to, a maintenance dossier, shop drawings, manufacturers' lists, key contacts including the artist, maintenance and/or conservation specifications, and budgets. The City will be responsible for the care and maintenance of the artwork, in accordance with the approved maintenance plan. In an effort to build longevity into its public art planning and processes, all public art competitions and donations will include a maintenance fund in the budget for the conservation of the public artwork.

The City's Public Art Maintenance Programme establishes a treatment and maintenance programme that is proactive and uses public funds wisely by avoiding costly preservation procedures that result from neglect. A Public Art Conservator, a qualified, professional trained in art conservation, will be contracted by the City of Barrie's Department of Culture to participate in the technical review of the proposed artwork prior to the acquisition. The Public Art Conservator assesses the sustainability of the artwork in situ and associated long-term maintenance costs. The City of Barrie's Public Art Maintenance Programme is two-fold: one programme involves the routine maintenance and inspection of all works in the City's collection according to a pre-determined schedule; and the second programme identifies all artworks in need of capital or restorative conservation and categorizes the collection in terms of high, medium and low priority projects for restorative maintenance. The Public Art Conservator implements the public art conservation plan by conducting the inspection of all artworks owned by the City, identifying restoration needs and overseeing conversation activities.

3.1.1 Public Art Inventory

The Public Art Conservator regularly updates the Inventory of Outdoor Art and Monuments owned by the City. These records include a detailed description of the artwork, its fabrication, site conditions, conservation and maintenance plan, and visual documentation of the artwork in situ. The Public Art Inventory Records are updated when new works are acquired and following routine inspections, maintenance and conservation.

3.1.2 Collection Evaluation and Insurance

The City of Barrie's maintains insurance coverage for the art collection as a distinct entity. The policy will protect the collection against all risks of direct physical loss or damage, while in transit and at all City owned/leased locations, and while in storage or on display. The public art collection is not evaluated as a whole; individual pieces are evaluated for insurance purposes, but appraisals may become out of date due to changes in the art market and the state of the work. The City of Barrie's public art collection is to be insured as property of the City of Barrie for vandalism, liability and theft, and each piece as acquired should be appraised based on market value and re-evaluated as needed. The members of the Public Art Committee will also be covered by the municipal insurance policy that indemnifies them against legal responsibilities for their actions, providing that they are not guilty of wrongful acts or gross negligence.

3.2 De-Accessioning: Criteria, Evaluation, Methods (Removal, Destruction)

De-Accessioning is the process by which an artwork is removed from the City of Barrie's collection. It may involve the relocation, removal or disposal of an artwork provided that these actions are not in conflict with the terms on which the City acquired the work.

Clear motives for building the collection and the careful inclusion of a maintenance programme at every stage of commissioning reduce the possibility for de-accessioning. All recommendations for de-accession are reviewed by the Barrie Public Art Committee and must be approved by City Council.

3.2.1 Criteria

Assessment to determine whether a piece is to be removed from the City of Barrie's collection would be based on one or more of the following considerations:

- the artwork has been damaged and/or has deteriorated beyond feasible repair;
- the continued satisfactory condition or security of the artwork cannot be realistically guaranteed; it is too costly to maintain or insure;
- the artwork endangers public safety;
- profound alterations of the site have occurred which affect the integrity of the artwork; and
- the site is no longer accessible to the public and an alternative appropriate site can no longer be found on City property.

3.2.2 Evaluation

The potential de-accession of an artwork from the City of Barrie's public art collection is evaluated with consideration of the following:

- the original acquisition contract between the artist or benefactor and the City of Barrie, and other contractual agreements pertaining to the acquisition of the work and its potential removal;
- all written correspondence, publications or press material concerning both the art world and public opinion of the artwork and its reassessment;
- discussion with the artist or benefactor;
- advisement of impartial, relevant professionals (i.e., curators, artists, conservators, art historians, architects, landscape architects, engineers, etc.); and
- the quality or significance of the piece and its relation to the public context.

3.2.3 Methods

Failing resolution of the issues prompting reassessment, the Barrie Public Art Committee will appoint a non-partisan panel of visual art professionals and community members to elect the most appropriate from the following methods of de-accession:

- 3.2.3.A **Removal** of the work from the collection by means of selling, trading or gifting the work. Fair market value of the work is established through independent professional appraisal. Proceeds from the sales of any public art will go the Public Art Reserve Fund, with a percentage payable to the artist based on recommendations established by CARFAC (Canadian Artists Representation).
- 3.2.3.B **Destruction** of the work is carried out when a mode can be established that respects the integrity of the original commission, and the interests of the City of Barrie and its public.

SECTION 4: GOVERNANCE

4.1 **Barrie City Council**

The Barrie City Council approves all public art programmes and policies initiated by the Barrie Public Art Committee. The Barrie City Council approves the final acceptance of all public artworks commissioned by or donated to the City of Barrie as endorsed by the Barrie Public Art Committee, as well as annual budgets for the maintenance and cleaning of the City's public art collection.

4.2 **Barrie Public Art Committee: Mandate, Sub-Committees, Membership, Appointment, Conflict of Interest, Reporting, Administration**

The terms of reference for the Barrie Public Art Committee draw on the terms developed for the public art advisory bodies of other municipalities. City staff members seek the advice of the Barrie Public Art Committee or its designated sub-committees prior to submitting reports dealing with public art on City property to City Council.

4.2.1 **Mandate**

The Barrie Public Art Committee provides expert community input on the City of Barrie's public art policies and procedures, giving guidance and advice to City departments, agencies, sponsors, boards and commissions from the earliest stages of public art projects proposed for City-owned lands and potential donations to the City. Specifically, the committee reviews, develops and recommends public art policies, competition guidelines for public art commissions and temporary public art projects; reviews and recommends proposed donations of artwork to the City of Barrie; recommends artwork to be de-accessioned; recommends processes and systems to fund, maintain/conservate, document, interpret and promote public art projects; and provides advice to City staff on the management and promotion of the City of Barrie public art collection.

The Barrie Public Art Committee promotes awareness and understanding of the importance of high-quality public art.

The Barrie Public Art Committee encourages the development of public art in the city of Barrie and develops the master plan for public art for the City of Barrie, including a review of existing and future development in Barrie while identifying public art opportunities.

The Barrie Public Art Committee offers its expertise to private sector public art commissions to ensure the consistency, integrity and quality of public art in Barrie.

4.2.2 **Sub-Committees**

The Barrie Public Art Committee may, by resolution, establish sub-committees to undertake ongoing or time-limited tasks. Subcommittees are comprised of three (3) or more members of the Barrie Public Art Committee and the advice of outside experts is sought and utilized as needed.

4.2.3 Membership

The Barrie Public Art Committee is comprised of two (2) City Councillors and six (6) citizen members who reside, work or own a business in the City of Barrie or the Simcoe County region.

Citizen members represent a broad range of individuals with experience in public art including recognized visual arts professionals (visual artists, architects, landscape architects, curators, arts educators and art historians) as well as urban planners.

Members are drawn from all parts of the City and the Simcoe County region.

4.2.4 Appointment

Citizen members are appointed for two (2) years and until their successors are appointed. A maximum of two terms may be served in succession. Retirement and starting dates for citizen members coincide with the calendar year. Any member who misses three (3) meetings in succession, without approval from the Committee Chair, will be deemed to have resigned.

The Council Members on the Barrie Public Art Committee are appointed by Barrie City Council in accordance with Council's practice and procedural by-law.

The Committee Chair and Vice-Chair are citizens elected by the Barrie Public Art Committee for a twelve (12) month term. Any citizen member of the Barrie Public Art Committee can serve as a Chair or Vice-Chair for up two (2) years consecutively, if re-elected.

To ensure a broad range of input, membership calls for the Barrie Public Art Committee are made through the local media and community organizations with an interest in public art. Following the membership recruitment process, candidates are selected by a Nominations Committee comprised of the City Council members of the Barrie Public Art Committee; the Chair and Vice-Chair of the Barrie Public Art Committee; and one other member selected from the Barrie Public Art Committee.

Recruitment profiles for members of the Barrie Public Art Committee help guide the nomination process. Members of the Barrie Public Art Committee should reside in, work or own a business in the City of Barrie or the Simcoe County region and appropriately represent a diverse range of backgrounds, visual arts related professions and geographic locations across the City of Barrie and/or the Simcoe County region.

The list of candidates selected by the Nominations Committee will be submitted to the Department of Culture and the Barrie City Council.

The Barrie Public Art Committee can make in-term appointments to the Committee.

In year one, an ad hoc committee of visual arts professionals will act as the Nominations Committee and develop a slate of six citizen members to be invited to join the Barrie Public Art Committee. To facilitate rotation of no more than 50% of the committee members, three of these citizen members will be appointed to stand for a one-year term, and three members will be appointed to stand for a two-year term. The citizen members may stand for election for a second two-year term.

4.2.5 Conflict of Interest

Members of the Barrie Public Art Committee may participate on selection committees or juries for specific public art projects, proposals, or commissions, provided there is no conflict of interest.

Citizen members of the Barrie Public Art Committee are disqualified from directly or indirectly benefiting from their participation on the Committee during their tenure.

Citizen members of the Barrie Public Art Committee are not disqualified from submitting to City of Barrie public art projects during their tenure but shall declare a pecuniary interest if the project is under discussion by the Committee and leave the room during the discussion.

Citizen members may continue to participate in a public art project that was initiated prior to their appointment to the Barrie Public Art Committee but shall declare a pecuniary interest if the project is under discussion by the Committee and leave the room during the discussion.

At the discretion of the Barrie Public Art Committee the citizen member that declares a pecuniary interest may be asked to withdraw from the committee or resign.

4.2.6 Reporting

The Barrie Public Art Committee provides relevant information to the Department of Culture for its reports to Barrie City Council.

Department of Culture staff members seek the advice of the Barrie Public Art Committee or its designated sub-committee prior to submitting reports dealing with public art on City property to City Council.

Reports concerning public art on City land are prepared by the Department of Culture for presentation to City Council.

4.2.7 Administration

The Barrie Public Art Committee meets a minimum of four (4) times a year or at the call of the Chair.

The Barrie Public Art Committee primarily uses the consensus model for decision-making.

The meeting quorum is five (5) Barrie Public Art Committee members and includes both citizen and City Council members.

4.3 Municipal Staff Responsibilities

The Department of Culture manages all issues relating to public art on City-owned lands. Culture division staff:

- Develop, manage, audit, maintain and promote the City of Barrie's public art collection and programme;
- Oversee the art consultant and artist selection processes, contract negotiations, site planning and preparation, installation, insurance and maintenance of commissioned or donated public art works;

- Mediate between the art consultant, artist or donor, community groups, staff of other municipal departments and the City's agencies, boards and commissions;
- Provide advice and support to artist and community initiated temporary projects;
- Provide primary administrative support for the Barrie Public Art Committee;
- Report policy recommendations to City Council; and
- One staff member of the Department of Culture will attend the Barrie Public Art Committee meetings and act as liaison between the Committee and the City of Barrie.

SECTION 5: FUNDING

5.1 City of Barrie Capital Programme

The City of Barrie should adopt a policy of annually dedicating funds for public art in conjunction with the City's capital construction programme. Allocation of funds should be approved annually by Barrie City Council for a programme of projects submitted as part of the year's budget process.

The City of Barrie will allocate no less than one percent (1%) of the cost of new municipal buildings and significant municipal renovation projects over one million dollars to the public art reserve fund and encourage the inclusion of public art in all significant private sector developments across the City of Barrie. The Department of Culture works with all relevant City of Barrie departments, agencies, boards and commissions on the integration of public art in capital projects.

5.2 Bonusing

The City is in the process of reviewing Section 6.8 of the Official Plan which provides the policy framework for bonusing development applications. These applications seek to increase height and density beyond what is prescribed in the zoning by-law in exchange for the provision of facilities, services or other matters set out in a site specific by-law where the need for such facilities, services or other matters has been identified by the City. Bonusing policies are commonly used for the provision of public art in municipalities where such policies are laid out in the Official Plan.

5.3 Donations

The City of Barrie will manage a donor programme that will provide stewardship to individuals, families and businesses who seek to donate to the City of Barrie's Public Art Program. A donor program will ensure that those passionate about the evolution of their City find opportunities to participate in increasing the City's artistic assets in the public sphere.

5.4 Public Art Reserve Fund

Public art commissioned on City land by the City of Barrie is funded by several means. Through the City of Barrie Capital Programme, whereby 1% of all new or significantly renovated municipal building projects is dedicated to Public Art, through Bonusing and through donations. All of these funds regardless of origin will be held in the Public Art Reserve Fund to be used with Council's approval to fund Public Art and Maintenance approved by the Barrie Public Art Committee through its selection and recommendation processes. The City of Barrie is responsible for the maintenance of all public art in the City's collection, whether commissioned or donated. Therefore any design or donation proposal must include ten per cent (10%) of the value of the artwork or art commission for future maintenance. These funds are also held in the Public Art Reserve Fund, from which the Department of Culture draws annually approved sums for cleaning and restoring the City's public art.

In the case where unforeseen design flaws result in accelerated and unanticipated degeneration of a work, the Public Art Conservator develops a treatment programme

that will address and remedy the unforeseen damage and draw funds specifically for that programme from the Public Art Maintenance Fund.

During the Artist's lifetime, the Artist will have the right to approve all major repairs and restorations, provided, however, that the Artist can be readily reached and will not unreasonably withhold approval for any repair or restoration of the work. If the Artist unreasonably fails to approve any repair or restoration, the Department of Culture will have the right to supervise significant repairs and restorations, to the extent practical. The Artist, during the Artist's lifetime, will be given the opportunity to make or personally supervise significant repairs and restorations and will be paid a reasonable fee for any such services, provided that the Department of Culture and the Artist will agree in writing, prior to the commencement of any significant repairs or restorations. All repairs and restorations will be made in accordance with recognized principles of conservation.

Appendix I Public Art Donation Process Information

Phase one:

The following information is needed to determine if a City of Barrie location would be suitable for the proposed art donation.

1. What are the dimensions of the proposed sculpture?
 - a. height
 - b. width and depth
 - c. area of base
 - d. weight
2. What is the material of the sculpture? Is it resistant to outdoor urban Canadian conditions (acid rain, smog, snow, frost, salt, etc.)? This will be followed up with more specific questions regarding the surface texture of the sculpture.
3. How was this piece fabricated and where? Was there a foundry or fabricator associated with the piece? Please provide details.
4. What kind of foundation does the sculpture require (both above and beneath the surface of the ground)? Please provide foundation and installation drawings for review.
5. How will the sculpture be affixed to the foundation?
6. What is the proposed site for the sculpture?
7. What is the projected budget for the installation of the artwork?
 - a. cost of shipping and/or storage
 - b. cost of site preparation
 - c. cost of installation
8. Are you willing to provide 10 % of the value of the artwork as maintenance money?
9. Please provide photograph(s) and technical drawings of the work as well as photographs of other works by the artist and the artist's resume.

Appendix ii Material Selection Guidelines for Outdoor Artworks

Artwork being considered for the City of Barrie's Outdoor Art and Monument Programme will be assessed from a maintenance and conservation perspective to determine the piece's durability outdoors and potential maintenance costs to the City.

The City of Barrie will endeavour to keep its commissioning processes relevant to contemporary art practices by considering new materials or media after thorough research.

The materials selected can make a significant difference regarding the lifespan of an artwork in the outdoor environment. Material selection alone, however, is not the only determining factor; quality of workmanship, fabrication and finishing methods, design details and siting all play a significant role in an artwork's durability.

Appendix iii Technical and Conservation Manual Information

Artwork Title:	
Artist's Name:	
Address:	
Telephone Number: Home	Cell:
E-mail:	
Location of Artwork:	
Installation Date:	
Primary Materials:	

To be able to maintain this artwork in the future, it is necessary that the City of Barrie have detailed information on all materials, methods, fabricators and suppliers used in its production. Please provide, upon completion of the project, the following information in the form of a Technical and Conservation Manual.

List in order of prominence all materials used in the artwork and outline methods and materials used to achieve the finished product. Use the sheets provided and photocopy as needed. Use one sheet for each material.

Primary materials to be described:

1. _____
2. _____
3. _____
4. _____

Additional information to be included:

1. All product information supplied by manufacturer and fabricators, including maintenance recommendations.
2. Drawings and/or photographs illustrating the fabrication and installation process.
3. All engineer-approved drawings, where applicable.

Information on Materials used in Artwork
(one sheet for each primary material)

Artwork Title:	
Primary Material:	
Application:	
Fabricator:	Telephone Number:
Address:	
Supplier: (list product names and sources of materials)	
Found materials and source/location:	
Fabrication methods: (list all techniques and methods used)	
Surface applications: (mechanical, chemical, coatings)	
Pigments and paint samples: (list all pigments used and proportions; list colour codes available on commercial products; provide paint/colour samples where applicable)	

Provide details on any other materials used in association with this material: (e.g. screws, caulking, compound, mortar, etc.)

How do you recommend maintaining this material?

Over time, what is unacceptable to you, in terms of the appearance of this material?

Is there anything else the City of Barrie needs to know to ensure that this piece is properly conserved?

Completed by:

Date:

Appendix iv Sources: City Public Art Policies Reviewed

Public Art Policies from the following cities were reviewed by the Barrie Public Art Steering Committee and considered in light of the formulation of this public art policy for the City of Barrie:

1. Burlington
2. Calgary
3. Cochrane
4. Collingwood
5. Halifax
6. Kitchener
7. London
8. Ottawa
9. Nanaimo
10. Peterborough
11. Port Moody
12. Prince George
13. Saanich
14. St. Albert
15. St. Catharines
16. St. Johns
17. Toronto, Urban Design
18. Victoria
19. Winnipeg
20. Windsor
21. Munster

September 24, 2012

BARRIE PUBLIC ART STEERING COMMITTEE (2010 to 2012)

Description:

Arms-Length Volunteer Advisory Committee comprised of professionals in public art practice from Ontario to formulate and recommend policies on professional sculpture in public places in the City of Barrie.

Committee Composition:

- Executive Director, Maclaren Art Centre (chair)
- Experienced Public Art Officer
- Visual Arts Educator (Georgian College Faculty)
- Professional Artists Experienced with Major Public Art Commissions
- Curator/ Conservator
- City Councillor
- Representative from the City of Barrie Culture Officer (liaison)
- Architect

Committee Members:

- Carolyn Bell Farrell (Barrie), Chair; Executive Director, Maclaren Art Centre; Curator; Member, Art Committee for Public Places, City of Toronto, 2001 to 2007
- Niall Donaghy (Hawkestone), Artist; Assistant Curator/Exhibition Technician at the Maclaren Art Centre in Barrie
- Ted Fullerton (Tottenham), Artist; Visual Arts Educator, Georgian College; Curator, Campus Gallery, Georgian College
- Marlene Hilton Moore (Hillsdale), Artist; Visual Arts Educator, Georgian College (retired)
- Onalee Groves, Culture Officer, Development; City of Barrie
- Lynn Strachan (Barrie), City Councillor, Ward 2, liaison with City Council

Committee Advisors:

- Mary Anne Barkhouse (Minden), Artist; Member of the Aboriginal Curatorial Collection
- June Clark (Toronto), Artist; former Public Art Officer, City of Toronto (retired); former Community Arts Officer, City of Toronto
- Gordon Hatt (Kitchener), Director, The Contemporary Art Form, Kitchener and Area (CAFKA); Former Director/Curator, Rodman Hall; Curator, Cambridge Galleries
- Gerry Pilon (Barrie), Architect, Principal, and President of Salter Pilon Architecture Inc.

Objectives:

- a) Develop the Terms of Reference for the City of Barrie's Public Art Committee: committee composition and representation (profession/qualifications), tenure, recruitment and nomination process, etc.); outline specific roles and areas of responsibilities, reporting relations, standing committees, etc.
- b) Develop and recommend key public art policies and guidelines for donations of artwork to the City of Barrie, public art commissions and temporary public art projects; review relevant models/policies from other cities.
- c) Develop a good set of working policies that would support the quality of future public art commissions in Barrie, to be shared with other communities.

Schedule of Work:

- a) Identify and approach potential committee members
- b) Develop a work plan for the committee with a critical path
- c) Schedule monthly/bi-monthly committee meetings

- d) Secure and review sample public art policies from other cities well as materials for formulating an introduction to public art, its value and its impact
- e) Submit policy recommendations to the City of Barrie's Department of Culture

Meetings:

- a) In-person at the MacLaren Art Centre in Barrie over 18 months, January 2010 to June 2011
- b) City of Barrie to cover mileage reimbursement for committee members and hospitality

BIOGRAPHIES OF VISUAL ARTS PROFESSIONALS

Carolyn Bell Farrell is a senior arts professional with over twenty-five years experience in museum and art gallery management. She assumed the position of Executive Director of the MacLaren Art Centre in July of 2007. She is a Vice-President of the Board of OAAG, Chair of the Fine Arts Advisory Committee of Georgian College, and a member of the Advocacy Committee of CAMDO. Prior to working for the MacLaren, she was the artistic and administrative head of the Koffler Gallery in Toronto for nine years. As a curator, her practice focused on site-specific installations and public art projects. She was a founding member of the City of Toronto's "Art Committee for Public Places," responsible for all public art on public land, and was active on the committee from 2001 to 2007 as well as the subcommittees responsible for the master plan for public art for North York and temporary public art projects. Bell Farrell is a graduate of the University of Toronto and the Banff Centre School of Cultural Management.

Niall Donaghy is a practicing artist based in Hawkestone, Ontario. He holds a MFA from York University, a BFA from Nova Scotia College of Art and Design, and a diploma from Fanshawe College. Donaghy has participated in solo and group exhibitions nationally, and has completed several public art commissions. He has worked in numerous university art galleries and artist-run centres, and most recently as a technician at the MacLaren Art Centre in Barrie. Niall teaches at Georgian College and was the recipient of a 2009 Barrie Arts Award for Emerging Artist.

Ted Fullerton is the Programme Coordinator of the School of Design and Visual Arts, Georgian College in Barrie and Director/Curator of the Campus Gallery at Georgian College. He graduated from the Ontario College of Art in 1976. As a visual artist, Fullerton works in a variety of different media (drawing, printmaking, painting and sculpture) exploring the human form in an allegorical context. He has exhibited across Canada as well as in England, Australia, Spain and Yugoslavia, and his work is represented in many private and public collections. A survey of his work in sculpture was exhibited at the new 7 acre sculpture park created at the Alton Mill in Alton, Ontario, in late 2012. Fullerton's major sculpture commissions include those for the City of Kitchener, Animanimus 1999, and the Davenport Architectural Corp in 1998. He was inducted into the Royal Canadian Academy in 2009.

Marlene Hilton Moore is a sculptor who exhibits her work in solo and group exhibitions throughout Canada. Her work is in the collection of the Canada Council Art Bank, Sir Wilfred Laurier University, Agnes Etherington Art Gallery, University of Winnipeg, and many other public and private collections. She is a recipient of numerous public art commissions and awards. Her most recent Commissions, "Orenda" and "Passage" have been installed in Toronto in 2002. Additionally in 2002 she has received a Canada Council for the Arts New Media and Audio Grant. Hilton Moore resides in Hillsdale and in 2010 retired from teaching at Georgian College's School of Design and Visual Arts in Barrie.

ADVISORS

Mary Anne Barkhouse is a member of Nimpkish band, Kwakiutl First Nation. A graduate of the Ontario College of Art & Design, she works with a variety of materials and processes to examine environmental concerns and indigenous culture through the use of animal imagery. A member of the Royal Canadian Academy of Arts, her work has been featured in exhibitions across Canada including solo shows: *The Reins of Chaos*, Ottawa Art Gallery, Ottawa; and *Boreal Baroque*, a touring exhibition that opened at the Robert McLaughlin Gallery, Oshawa. Barkhouse is the recipient of a Chalmers Arts Fellowship and several Canada Council Grants. Her work can be found in the collections of the Art Bank of the Canada Council for the Arts, Museum of Anthropology at UBC, Macdonald Stewart Art Centre, the Banff Centre and the Department of Indian and Northern Affairs.

June Clark was born and raised in Harlem, and immigrated to Canada in 1968. She completed her BFA and MFA at York University in Toronto, specializing in photography and print-media. Her most recent material based work is concerned with contemporary social and cultural issues. Clark has exhibited nationally and internationally, with residences at the Studio Museum in Harlem in 1996/97 and the Canada Council Paris Studio in 1993, 1994 and 1995/96. From 1999 to 2000, she was the Community Arts Liaison Officer for the Toronto Arts Council, and from 2000 until her retirement in 2003, she was a Cultural Affairs Officer for the City of Toronto, with specific responsibilities for art in public places.

Gordon Hatt is the executive director of the Contemporary Art Forum of Kitchener and Area (CAFKA), a biennial exhibition of contemporary art in downtown Kitchener and surrounding communities. Prior to assuming this position, he was Director/Curator at Rodman Hall Arts Centre in St. Catharines from 2004 to 2007 and before that the Curator of Temporary Exhibitions at Cambridge Galleries, Cambridge, Ontario. He recently curated the exhibition *Modular Nature* at the Art Gallery of Mississauga and was one of the curators of the 2008 edition of Toronto's *Nuit Blanche*. Hatt's recent writing includes a history of the Torontonienesis collective and critiques of the work of Montreal artist David Spriggs and Toronto artists Katharine Harvey and Marla Hlady.

Gerry Pilon is a principal and the president of Salter Pilon Architecture Inc., a mid-sized architectural firm based in Barrie that has been actively designing and shaping the built environment of the area for over 50 years. The firm's most recognizable projects in the Barrie area include the Royal Victoria Hospital (original and the Phase One Redevelopment currently under construction), Victoria Village in Barrie, and the OPP General Headquarters in Orillia. Gerry was born and raised in Barrie, and pursued his architectural studies at the University of Waterloo, where he obtained a Bachelor of Environmental Studies and then his Bachelor of Architecture degree. He studied and worked abroad with stays in Rome Italy, New York, Chicago and Boston. Gerry returned to Barrie in 1991 when he joined W. M. Salter and Associates. He became a principal of the firm in 1997.