

Town of Georgina
Public Art Policy & Plan
2014

TOWN OF GEORGINA
PUBLIC ART PLAN
2014

PREPARED BY COBALT CONNECTS

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TOWN OF GEORGINA PUBLIC ART PLAN

INTRODUCTION

For centuries communities have been placing art and cultural icons in our environment to commemorate events, recognize achievements and more simply to beautify the landscape in which we live. Whether it's a small town or a major urban centre, art in public space is a part of defining who we are and where we are.

It was in the in late 1960s and 70s though that 'public art' came to be something different than just placing objects along the streets and in the parks of our given communities. The civil rights movement gave way to a different understanding of the role of civic space and civic identity that led to, among other things, the creation of "public art".

This shift started a movement that has been used to empower communities to use art as a way to define space, explore and share identity, create and develop connections, and tangibly show our values in the public realm collectively.

By extension this has made public art a key component in branding and tourism development, urban planning and neighbourhood design, improved development of social cohesion and most importantly as a tool for cultural expression.

Since public art happens in the spaces managed by our local governments, this has meant municipalities have taken on the task of administering and defining how public art will unfold in their communities. The Town of Georgina has taken that step by beginning this process through the creation of a Public Art Plan.

In May of 2013 the Town of Georgina contracted Cobalt Connects to develop the Public Art Plan. After consultation with the community, staff and potential partners we are pleased to present this document for your consideration.

WHAT IS PUBLIC ART?

Public Art is the process of placing art in the public realm. The art can take on a variety of forms (i.e. mural, sculpture, performance, audio, video, etc.) or genres (i.e. abstract, classical, pop, etc.) and can be permanent, temporary or ephemeral. Public art works can also be functional or non-functional.

Permanent	Works intended to last 20+ years
Temporary	Works intended to last for a shorter defined time period (i.e. temporary mural program with 5-year lifespan)
Ephemeral	Works with a very short or undefined time period (i.e. environmental works that degrade over time, or performance art that is only experienced in the moment)
Functional	Public amenities designed entirely or in part by an artist (i.e. a public art bike rack, park bench or bus shelter)
Non-Functional	A purely artistic work that has no common use

What distinguishes Public Art from other art forms is the role of public engagement. Typically, community members are consulted at some stage of the project – be it to identify project goals or themes, determine location or to provide input on proposed designs. In all cases, public art involves connecting public stakeholder’s values to the creation or acquisition of work that is to be sited in an accessible and relevant location. This connecting and engaging element of public art can be cultivated through the planning process, on juries and selection committees, as active collaborators with artists creating the work, or through public appreciation.

In most cases Public Art is placed on publicly owned land, more specifically land that is owned by the commissioning body (i.e. lands owned by the Town of Georgina). In some cases public art is also placed on non-municipally owned lands when a key community partner is involved such as a school board, port authority, or escarpment commission, etc.

THE PUBLIC ART PROCESS

As noted earlier, public art is both a process and an outcome. Due to this unique relationship, the process through which a project moves takes time, excellent communication, and a collaborative approach. Throughout this section we'll explain the standard components to a public art process.

Internal Planning

Before any public art project opportunity is made public an internal planning process should occur. This process would be managed by municipal staff and aligns all of the internal stakeholders on what their role may be in the process. This team should include representatives from culture, planning, legal, parks & recreation, operations and financial services. Each of these departments hold knowledge, resources and expertise that can substantially change a public art project.

This team should ultimately be the body that is assessing opportunities for public art, and determining which move forward based on a number of factors. The site and project selection process will outline in greater detail the process through which these decisions can be made.

See the **Management and Leadership** section on page 17 for more information on the role of staff and the municipality.

Site / Project Selection

Site selection has a major impact on the outcomes and success of a public art project. After a broad list of potential sites has been created, each site should be put through a basic site selection matrix to determine its feasibility and alignment with the public art program.

Cobalt has developed a four-stage process of site evaluation that considers the following:

Phase One – Mandatory elements

- City owned land or long-term partner
- Highly visible site
- Accessible (physically accessible)
- Site capacity (environmental capacity to host a work)

Phase Two – Site Alignment

- Site allows for public art opportunities consistent with vision outlined in Public Art Plan
- Site reflect goals outlined Cultural Plan

- Does not conflict with long-term transportation / infrastructure planning
- AODA compliant

Phase Three – Qualitative Evaluation

- Site usage (level of public use of the site)
- Complementary infrastructure (site has other amenities that make it attractive to the public and encourage engagement)
- Cultural Context (site has meaning and value to the community)
- Strategic Context (geographic equity, socioeconomic equity, etc.)

Phase Four – Project Delivery

- Timeline for site is not limited
- Permitting is possible
- Security issues can be addressed
- Financial capacity is available to execute project

This process can be as simple or rigorous as one would like. We recommend running all potential sites through this at a basic level before proceeding with further planning as it may help ensure resources are not wasted on sites which cannot move to completion.

Important to note is that the selection matrix is linear. Skipping steps, or considering them out of order can cause a number of complications that diminish the value of the tool. Most often this happens with financial considerations, in that a project is not fully explored because it is determined that the resources are not available before one determines what is actually appropriate or feasible. Running multiple projects through the matrix can provide short-term wins, and projects which require long-term planning and partnership, which will prove useful as the implementation of your plan moves forward.

Please refer to Appendix A for a full copy of the Site Selection Matrix.

Budgeting

Once a project has been taken through the matrix and a sense of feasibility and scale have been determined one can begin creating a budget. The matrix will have revealed a number of key factors that effect the budget – potential physical scale, unique factors for installation, materials choices, high or low cultural impact, time, etc. These all play into the budget for a public art project.

Major elements to consider in a project budget include:

- Maintenance reserve – has a set amount (ie. 10%) been designated for long-term maintenance

- Artist – has an appropriate amount been set for the artists fee and materials
- Signage – once a work is complete it should include a permanent sign putting the work in context (\$500-\$2000)
- Communications – this can include engaging the public, advertising the REOI/RFP, thanking partners or sponsors, launch event expenses, etc.
- Permits & Services – construction permits, municipal or regional service installations (hydro, water, telecom)

Once you recognize the elements are typically included in a project budget it can get wilted away quite easily. Key for municipalities to see where there internal resources can augment a budget. Do operations staff have storage space? Forklifts and machinery useful in installation? Will the engineering department design footings? Every item the municipality can remove from the artists budgetary obligations mean more money will go into materials and the artistic work.

For more information on sources of funding refer to the Funding section on page 7.

Public Engagement

The role of meaningful public engagement is growing in importance for many programs across the country. It cannot be something that is simply done at the beginning of a planning process and is forgotten about as the program becomes more established and staff/partners become more familiar with the operations. Public engagement must be cultivated and maintained to ensure that the resulting projects have lasting impact in a community. There are a number of ways in which public engagement can be incorporated into a project. In our opinion, the more you use, the better the results:

Project Vision

Once a site has been deemed feasible, it is essential to build a strong vision for what the public art project will achieve. This should not focus on what the artwork will look like but rather what the desired outcome will be. How will the artwork affect the space? How will the community perceive it? What role will it play in the space? This is often best achieved through a facilitated session with either a community steering committee or as part of a wider community brainstorming session.

This end result will be project vision statement that can be used in Calls for Submission documents and other project materials.

Below is a sample vision statement for a public art project recently completed for the Burlington Performing Arts Centre (BPAC) in Burlington, Ontario:

“Short-listed artists will be requested to develop a full Concept Proposal. The proposed artwork should be responsive to both the architecture of the BPAC building and the role this facility plays in the community. In particular, the artwork should:

Capture the sense of anticipation, movement and energy that attracts the public and artists to live performance;

Symbolize the momentum exemplified in the development of the Burlington Performing Arts Centre, Burlington’s vibrant downtown core, active lifestyle and the growing contemporary culture celebrated by its citizens;

Ignite the community’s imagination and engagement in public space”

Artist / Project Selection

There are a variety of opportunities to engage community members through the selection of the artwork itself. For example, most public art programs will have an outside jury review artist applications and recommend the winning commission. The jury is usually comprised of a mix of artists / arts professionals, project stakeholders and community members. Another opportunity for engagement would be to invite the broader community to provide input and feedback on proposed artwork designs. For example, the jury may select a short-list of artists to develop preliminary artwork design concepts. These concepts could then be put on public display (either online, in person, or a combination) for feedback and comment. This information can then be used to inform the jury’s final selection (along with other factors including artistic merit, technical components, budget, timeline, etc.).

Creation of Work

A qualified artist should lead all public art projects. However, in recent years we’ve seen an increase of public art being created in partnership with residents. This can be through simple engagement opportunities that give an artist a more direct connection to the community before designing their work, or it can literally mean hands-on, co-creation of work. Each project will be different but seeking out opportunities for engagement is encouraged.

This is also a place where many communities fail to think about effectively engaging their business and education communities. The Town of Georgina has businesses that specialize in all sorts of things ranging from welding and metal fabrication to botany and horticulture. Working to integrate these potential partners into your plan can extend a limited budget and engage members of the community often overlooked in the cultural sector.

Installation & Celebration

Finally, once the piece is moving to its final stages of completion be sure to engage the community in the installation and celebration of the work. Citizens rarely get to the process of making the art so an installation event can be an exciting opportunity. Make celebrating the art, artist and community a point of pride.

Ongoing

Most communities stop planning for engagement at the point of installation, but public art often lives in a community for decades. Planning ongoing engagement events is an excellent way to unify a community and to continue the education process surrounding public art. For example, a public art program could produce an annual series of public art talks, produce public art maps or walking tours, or a variety of other opportunities to encourage ongoing conversation and connection to the program.

Artist Engagement

Once the internal process is clear, and the public has had an opportunity to become engaged in setting the vision of the project it's time to engage potential artists. Below we'll explore the various tools used to connect with artists and a number of resources to assist in that process.

Call for Submissions

Calls for Submissions are the standard process by which artists are invited to apply to a particular public art project. They are the industry standard and typically include the same basic elements that allow an artist to determine if they should pursue a project. The Call for Submissions is the public relations tool that leads an artist to a more detailed Request for Expressions of Interest (REOI) or Request for Proposals (RFP) document.

A Call for Submissions should include:

- Brief overview of the public art project
- Budget
- Deadlines for submission

- Project timelines (i.e. date of completion / installation)
- Preferred medium (i.e. sculpture, video, mural, etc) – if applicable
- Site / location details
- Information about the commissioning body
- Contact information for questions
- A link to the full REOI/RFP for the project

Calls for submission can be distributed in the same a way a standard press release would be to local and regional media.

Single vs. Multi-Stage Projects

Public art projects can solicit artist participation in a few different ways, but the most common are either single or two-stage processes. A single stage process releases an RFP with specific criteria and asks artists to respond with a concept work based on the RFP contents, and likely an optional site visit. A two-stage process releases an REOI to attract artists whose practice aligns with the project, then goes through a juried short-listing process, and finally releases an RFP to only the short-listed artists selected.

The industry is quickly moving to make the two-stage process the standard for a number of reasons. The two-stage process allows the interested artists and jury members to form a closer relationship as the short-listing process often includes an interview, reference checks and greater dialogue. It also adheres much closer to professional arts industry practice by only asking an artist to create new work (including concept ideas) when there is a fee being paid. Short-listed artists in a two-stage process should always be paid a fee commensurate with the level of design detail required for the concepts they are asked to develop.

REOI – Requests for Expressions of Interest

Requests for Expressions of Interest are often released as the first part of a two-stage competition. An REOI typically asks artists to submit: samples of their artwork, qualifications, and an expression of interest statement. It does not require the artist to submit an artwork design proposal. An REOI process often leads to the jury selecting a short-list of candidates who then move on to stage two (RFP) where they will develop a detailed proposal (usual for a modest fee).

This process often attracts a larger volume of applicants than an RFP as the application process is simpler and less time consuming.

RFP – Requests for Proposals

The Requests for Proposals is the formal document that contains specific details about the project

all of the detailed elements of the project that the commissioning body needs all applicants to adhere to. This is not a contract, but a detailed description of the process and expectations you have on the artist.

The Request for Proposals most often is asking for an artist to respond with a specific work in mind for a specific site. This means the RFP must contain a lot of specific information and is often created in concert between cultural, purchasing and legal staff within the commissioning body. Once a standardized RFP is created, future RFP should not deviate greatly in style and format, which means it will become an increasingly easier task to complete.

An RFP should include the following elements:

- Information about the commissioning body
- Clear objectives for the work
- Detailed site information including site maps, drawing, engineering information, and any technical considerations (ie location of services, safety distances, etc)
- Technical parameters (size, weight, materials, above/below ground factors, etc.)
- Clearly defined explanation of the jury process going forward
- A full project timeline – submission date, selection date, fabrication timing, installation date, etc
- All financial information (total contract value, payment schedule if known, etc)
- Insurance, WSIB and employment requirements
- Detailed list of requirements and a Check List (all of the items and information you want the artist to submit including formats and methods of submission)
- Eligibility criteria
- Standardized application form (basic contact info)

Public Meeting / Question Period

Most public art processes include a public meeting or question period where responding artists can ask specific questions about the project. A public meeting is a huge advantage for local artists as they will be encouraged to visit the site, ask questions in person and clarify their ideas. These meetings are also extremely useful for municipal staff as they give you an indication of how artists are responding to your Call and any areas of concern well in advance of the project being executed.

Resources

Below is a list of recommended distribution partners for Calls for Submission, RFPs and REOI. Many of these resources are free but those that charge are well worth the small investment.

Akimbo – a Toronto-based online resource for distributing information to the arts community in Canada and Internationally. The site charges a small fee of approximately \$100 to send out a call. Well worth the investment.

Public Art Online – a UK based service similar to Akimbo. While the service is UK based artists from all over the world subscribe and see Canadian calls regularly via this service.

Public Art Network / ListServe – is a US based online resource for all things public art. It's a great resource for Calls and RFPs.

City of Vancouver, Calgary and Edmonton – all have incredible public art programs and will distribute information to their mailing lists for other communities.

Arts Councils and ASOs – York Arts Council, arts councils throughout the province and Arts Service Organizations (ie Cobalt Connects, CARFAC Ontario, etc) will gladly distribute Calls for Submission for free.

Jury Process

The jury process is arguably the most important part of the public art process. At the jury table a decision will be made to select one work or artist over another and can set in motion a process that leaves a legacy in a community for decades to come. So it is imperative that a clear, transparent, non-political and supportive process be created for the jurying of work.

The process for ensuring a successful jury is reliant on all of the previous stages of this process being well documented and clear. If the visioning work, Call for Submissions and subsequent RFP/REOI are well managed the jury session should be exciting and empowering for those participating.

The jury's primary job is to weigh the submissions from artists against the requirements of the RFP. A detailed jury process document should be created and given to each member so the expectations and rules are clear. A well designed jury package should include:

- Composition (who is allowed to be on a jury, what skills are required, who can vote and who only provides advice)
- Conflict of Interest Statement
- Evaluation Principles
- Assessment Criteria (with a formal scoring process)
- Feedback

Cobalt Connects has provided a Jury Procedural Manual and Assessment Criteria we created for their program. This can be augmented to meet the specific conditions in the Town of Georgina.

In a jury session each member of the jury is given the exact same information to consider. This will include all of the information submitted by artists in the RFP/REOI process, as well as any relevant municipal documents. The actual jury session will range in duration depending on the number of submissions.

Ultimately you want a jury session to be a conversation within a framework. Each facilitator (likely a staff person) has a different method for running a jury session but a typically process would follow the path below:

- Jury members are all sent written information well in advance so they can pre-read the responses and understand the process
- Once together for the session the facilitator would review the process and the conflict of interest policy
- Each jury member should sign a conflict of interest form
- If visual information has been submitted the group would review this information and score the work accordingly as individuals
- With these scores in hand the facilitator will assist in narrowing the selection with the scores (a top 5 list is great)
- From here forward the jurors should have detailed conversation about the applicants and the proposed work – this conversation will inform the facilitator about how certain elements of various applicants are being considered by the jury)
- Through dialogue the jury should come to consensus. If not ask each juror to score the remaining options again and decide based on score.
- Staff are then delegated to move ahead with contracting

A major note for all juries is that elected officials and staff should not be voting members. The decision should be made by community members with staff acting as facilitators. This ensures that the process never becomes politicized and that the municipality is not making aesthetic choices that could come back as negative elements of the overall program.

Contracting

In all cases no matter the scale of the work a contract should be issued for all public art projects. The contract is meant to be an understanding between the artist(s) and the Town and ensures that both parties understand their obligations.

Each community will create their own contract based on the scale of the project but it essentially is a contractual version of the RFP elements.

There are a number great online resources for starting a first public art contract. The best example is the version created by the Americas for the Arts, which can be found for free at the link provided (<http://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/tools-resources>). This contract covers the essential clauses and has been vetted by artists and administrators.

One of the most often complained about portions of a public art process for artist is the contract as municipalities tend to add countless pages of legal language. Whenever possible simplify contracts and provide an opportunity for dialogue with an artist in the contracting phase. Start a relationship that is built on mutual understanding.

De-accessioning

De-accessioning is the process of officially removing a work from a collection. De-accessioning can occur for a number of reasons (unexpected damage, age, poor maintenance, major infrastructure change to an area, etc) and should be considered very carefully. In all cases of de-accessioning the artist and a medium specific conservationist should be consulted.

Depending on the severity of the issue de-accessioning can mean the City releases the work back to the artist, the City may dispose of the work, or the City may move the work if the environment is causing the principle damage. All of these options affect the artists morals right for the work and should engage them in the dialogue. Moral rights refer to an artists' right to ensure the integrity of their work – even once in the care and control of someone else. If the change your making through de-accessioning has the potential of altering the integrity of the work, the artist has the right to be engaged in that process.

COMPARABLE COMMUNITIES

As part of the review in creating this public art plan Cobalt Connects reviewed the plans of a number of comparable communities, and communities in close proximity to the Town of Georgina. This review was done with an eye for uncovering effective management structures, funding models, decisions making practices and to understand the scale of programs in comparable communities.

The communities reviewed were: Halton Hills, Peterborough, Haldimond County, Richmond Hill, London, and Barrie.

While not all communities reviewed had fully developed public art policies, all were addressing the issue in various planning documents (Urban Design, Community Improvement Plans, Strategic Plan, Cultural Plan) and presented the following key findings with respect to public art. By taking on the task of creating an official Public Art Plan the Town of Georgina is tangibly showing its dedication to fostering local culture.

Funding Structures: All communities except Haldimond County are operating on a 1% program, which allocates 1% of the City's annual capital levy to public art. Each has a slightly unique interpretation of how a public art project meets a full budget, but all have set \$10,000 as a project minimum. Barrie and London both have extensive public art programs with external partners assisting in fund development and management. The most applicable policies we discovered were Halton Hills and Richmond Hill. Halton Hills structure uses the 1% levy and a Council approved direct investment fund that can top up small-scale projects. Richmond Hill also uses the 1% program but also makes reference to donors and community partners, which we feel are vital to a program in smaller communities.

See page 20 for a full explanation of the 1% program.

Site Selection: In each of the community's relevant plans site selection is addressed. All recognize that the placement of public art must be accessible, on municipally-owned land, and that works selected for those sites must have a relevant context to their given location. Again London and Barrie provide greater detail on the specific selection process and qualitative factors that should play a role (ie. volume of people that visit a site, proximity to public transit, gateway spaces, relationship with roadway projects, etc). Haldimond County's plan only addresses public within the context of streetscaping and beautification as opposed to stand-alone projects – so the focus is entirely on functional, wayfinding or placemaking efforts and sites that match connection with BIAs and CIPA zones. Richmond Hill's site selection process is likely the most relevant to consider as they provide the basic assessment criteria (city owned land, safe, accessible, etc) and add factors such as geographic equity, and alignment with

urban planning and design initiatives – ultimately integrating public art into other structures instead of making it a stand alone effort.

See Appendix A for a detailed site selection matrix.

Priority Site Selection: A specific concern staff asked us to search for was the issue of how to determine which sites to allocate public art to first in a community. For the most part this process, the act of generating a list and prioritizing it would be the first act of real public engagement once a plan is adopted by the community. While we addressed creating a list of potential sites during our session in Georgina (see Appendix B) it was more focused on understanding the values that were driving the selections – not making the choices themselves. We would also strongly recommend not including a firm list of priority sites in your plan as it can have the effect of locking in the process for a period of time, which will alienate community stakeholders who join the process after the plan is created.

The priority selection process was focused on five factors:

- Areas of high traffic and engagement
- Areas of community-wide cultural value or ‘collective heritage’
- Areas of ‘well defined neighbourhood value’
- Projects that generate impact (high level of community partnership, enhance the collections value, generate positive association with the program or community)
- Budget Considerations (projects that link to existing funding, donors, etc. that enable them to move forward with lower municipal contributions)

MANAGEMENT & LEADERSHIP

Management and leadership of a public art program within a municipal structure is often delegated to a Culture or Infrastructure related department, and can often incorporate external services from within the broader community. In the case of communities the scale of Georgina the leadership must be a shared process in order to maximize engagement, leveraging of resources and funding opportunities, and to ensure broad community buy-in.

This sense of shared leadership and ownership was reflected in the consultation session feedback that directly asked about local management. The following partners were noted as key to the ongoing leadership of public art in Georgina:

- Town staff (Culture Division, Operations Division)
- BIAs in all communities
- Local artists & arts/ cultural organizations (GACAG, Purple Turtle Arts Festival, Historical Society, First Nations community, Horticultural Society, etc)
- Engaged Local businesses (Briars, Home Hardware, etc)
- Education Institutions (Secondary Schools, Georgina Trades Training Inc., Seneca College, etc)
- Residents

The Hour-Glass Effect

All too often public art processes take on what we call an hour-glass effect of public engagement. A large group of people are engaged at the beginning (our public art consultation day). Then a smaller group (staff and Council) refine the plan and begin enacting the program. An even smaller group of people are then engaged on a project steering committee and ultimately selecting the work. Finally a piece is installed and the larger public are invited back to engage in the work. While this process seems logical it can result in a project that goes askew only at the very end – at a point when decisions cannot be reversed or even augmented.

Based on the sentiment from the community consultation day Georgina should adopt a fully engaged and collaborative approach to public art planning and execution. Within a smaller community like Georgina fewer public art projects are going to happen each year. So it is essential that each one be a success. The best way to ensure success is through effective ongoing consultation and engagement.

Municipal Strength

Public Art management is an opportunity for municipalities to tangibly show residents their strength as an institution. Effective Public Art management requires skill in communication, legal, finance, infrastructure planning, technical

services, engineering, natural assets management, etc. – all skills and expertise held by a municipality. In very few cases have we ever seen a public art process where a municipality contracts out the entire management process of public art. Even in cases like the Edmonton Arts Council, likely the strongest externally managed program in the country, the municipality still plays a strong role with key skills and services.

The following Town departments will likely play a role in Public Art:

Financial Services:	Public Art Reserve Fund Management Contract Payments Donor Receipting
Purchasing:	Issuing RFP/REOI processes Contracting selected artists
Engineering:	Site selection vetting Inspection of plans for approval
Parks & Facilities:	Site selection process
Culture & Recreation:	Program oversight and Internal leadership
Planning & Building:	Integration into planning processes Site inspection and processing (permits) 1% program implementation

FUNDING

Public art is rapidly being embraced by a variety of communities across Canada, both large and small, urban and rural. This has prompted funders and municipalities to explore a variety of approaches to the funding of public art. As with art, there is no one size fits all approach to funding. Instead, each community must honestly evaluate its goals and resources in order to develop an appropriate funding strategy.

This report will outline the core mechanisms used by municipalities to fund public art and will also explore some of the more emerging / progressive approaches that could be considered. We will then evaluate Georgina's specific goals and resources and make recommendations to assist in the creation of a tailored funding strategy that will meet the needs of the Town and its residents.

Potential Funding Sources

Municipally Directed Funds

The most common source of funding for municipal public art projects comes from the municipality itself. This allows the municipality the greatest amount of control over site selection, workflow and other key issues. Money can be assigned through a variety of methods including:

- An annual allocation of a fixed amount (i.e. Council assigns \$20,000 per year to be allocated to public art through its annual budgeting process)
- Contributions are linked to capital projects (i.e. Council approves a budget to build a new arena and a portion of the budget is allocated towards a public art project)
- On a project-by-project basis (i.e. Council approves one time spending of \$25,000 towards the development of partnership project with Seneca College)
- Partnerships with other departments (i.e. the Parks & Recreation Department has a budget available for new benches, this money is leveraged to commission public art benches)

Note, some municipalities choose to work with an arms-length agency to deliver their public art programming. This allows the municipality to draw on the expertise of professionals in the field and also to remain neutral in the jurying and selection of the artwork itself. This relationship can take a variety of forms. For example, the City of Burlington has a contract with Cobalt Connects to deliver a set number of projects per year. Cobalt is paid an annual administration fee. Council also approves an annual contribution towards the public art reserve and approves public art expenditures on a project-by-project basis. Another example would be the Winnipeg Arts Council, which is funded by the City of Winnipeg to deliver arts programming, including public art, for the city. No matter what the arrangement is, municipalities following this approach must set aside funds for both the creation of the artwork and the administration.

“Percent for Art” Program (Section 37)

Section 37 of the Planning Act allows a municipality or region to permit zoning variances (i.e. increased height, density, etc.) in exchange for funds directed towards “facilities, service or other matters” that benefit the community. As such, the private sector can choose to direct their funds towards public art. This is often seen as a desirable option for developers as the public art will enhance their development while also providing benefit to the wider community.

The standard requirement is 1% of the overall project budget. However, it is up to each municipality to determine its own formula. Some municipalities (Richmond Hill uses 1.5%) are now increasing the amount to 1.5-2% to reflect inflation of materials, greater conservation requirements, etc. The monies may be applied to a public art project located on or near the development site itself (must be publicly accessible) or a more general area near the site (i.e. a downtown district, etc.).

Partnerships with Local Businesses

Local businesses and/or Business Improvement Associations often get engaged in public art projects as a way to encourage community involvement or to enhance a commercial district. For example, the Liberty Village BIA in Toronto funds a program called BENCHmark which commissions artists to transform old wooden benches into public art pieces. A BIA may also be able to rally its members to work towards a community fundraising goal to fund a specific public art project.

Service Clubs

Service clubs have long been supporters of cultural programming and citizen-driven public art. Instilled in many of these organizations is a strong sense of local pride, which often translates well to public art and beautification projects. As such, service clubs will often direct funds derived from their community fundraising activities towards a public art project that resonates with its members and the community.

The Town of Georgina has a wide variety of service clubs including:

- Belhaven Women’s Institute
- Lions Club (Keswick & District, Keswick Lakeside)
- Kinette Club (Keswick, Sutton)
- Kinsmen Club (Keswick, Sutton)
- Knights of Columbus
- Malone Masonic Lodge
- Optimist Club (Keswick)
- Lioness Club (Pefferlaw & District)
- Lions Club (Pefferlaw & District, Sutton West, Udora/Leaskdale)

Service Clubs are typically very open organizations and allow community projects to present to them at weekly or monthly meetings. They also tend to make one-time contributions instead of annual gifts.

Corporate Sponsorship

Corporate sponsorship from our experience is truly about marketing, more so than philanthropy. Regardless of scale, public recognition is the key. Corporate sponsors typically engage in public art in three ways: as part of an event for a temporary project, as part of a project within physical proximity to their head quarters or primary clients, or as part of an industry-wide campaign to a more general fund. It is extremely rare to see a corporation participate in a municipal program as a sole contributor outside of the developer community.

Attracting corporate contributors is a marketing effort – so it must be planned, targeted, timely and well articulated to meet with positive results. Campaigns of this nature will require professionally designed print materials and dedicated staff time to see contacts through the process.

Cobalt likes the ‘5 I’s’ process to cultivating corporate support: Identify, Inform, Interest, Involvement, Investment. A shotgun approach to sponsor development is ineffective and impersonal. Using the 5 I’s process we ensure that the sponsor is right for the Town, and visa versa.

Donations

Donations to a public art program can take on a variety of forms (see below). No matter the source/type of the donation, the municipality must take great care and consideration to ensure that the donation is acceptable to the community and fits within the parameters of its public art program.

Cash Donations: Cash donations can be directed towards a specific project or could be pooled in a general Public Art Reserve. This will be highly dependent on the donor and his/her goals.

Large Philanthropic: Tends to be relationship driven. The donor will have a specific relationship with a community, a site or a moment in time that motivates them to step forward with a contribution. The key is having established yourself, or your project, as the ‘go to’ source to receive that donation. This makes attracting a large donor a long-term communication activity.

Community-Based Fundraising: Tends to be geared towards a larger number of small donations coming from a variety of donors. This is likely the fastest changing area in the fundraising scene. While face-to-face fundraising and knocking on doors is still absolutely worth the energy, online and social networking sites have amped up the potential in community based fundraising.

Kickstarter (<http://www.kickstarter.com>) , Indigogo (<https://www.indiegogo.com>) and a number of other sites have generated millions in small, personal contributions to art, design and community- building projects.

Well-executed online campaigns can raise \$10,000+ but they need some targeted resources to make them effective:

- Clear and direct message
- Obvious benefits to the community
- Video (all good campaign have a compelling video)
- Strong social network ready to launch the campaign collectively
- Success event (48 hours before the closing date of the campaign)

Donations of Works of Art: The donation of artwork to a public art program is far less common than cash donations, since fewer people/organizations have the cultural capacity or space to amass a collection to then donate. Donations of real work tend to come from living artists late in their career, estates, or collectors (i.e. Tannebaun's) and institutions as they divest themselves of collections to make room for more acquisitions or other priorities.

Attracting artwork donations is difficult as the network engaged with those who have collections is harder to reach. Meaning, we can market the opportunity to donate capital to a program widely and reach a general audience – to reach the audience of private collectors is more specialized and personal.

When accepting an artwork donation, consideration must be given to installation and ongoing maintenance costs. Is the donor providing a cash donation to assist in the installation and long-term maintenance of the artwork or will the Town need to provide these funds? Are there any immediate conservation issues that need to be addressed? If the funding is not available to address these issues, the donation should not be accepted (this may be an appropriate avenue for community-based fundraising).

Grants

Government Grants

Beyond municipal funding there are very few opportunities for government funding in the world of public art. The majority of funding opportunities are project specific and would have to be part of a long-term approach. Funding from the Ontario Arts Council and Canada Council are focused on the collaborative process of creating work, not the creation of permanent works.

In general, the Town of Georgina would not be eligible for these grants on its own but would require a non-profit organization to apply as the lead partner. Grants from the Ontario Arts Council or Canada Council tend to take upwards of 6

months for approval. On the positive side being able to apply for OAC/CC funding with confirmed municipal support would put any applicants in good standing.

The following granting streams could be used towards a public art project:

Canada Council	
Visual Art – Community Collaboration in the Arts	up to \$15,000

Ontario Arts Council	
Visual Arts Project	up to \$15,000

Foundation Grants

The Vital York Foundation currently does not have designated funds dedicated to culture or visual art in Georgina. Beyond existing funds, Vital York can play a more structural role within a fundraising strategy by providing a repository for the development of a more broad public art fund (i.e. Friends of Georgina Public Art Fund).

This function can also be done via a Trust within the City financing structure but optically an external fund provides some legitimacy and a sense of it being arms-length from the municipality. For example, Vital York holds the Mayor's Endowment Fund for the Arts – Richmond Hill. The purpose of this fund is to support art activities that take place within the Town of Richmond Hill and applications are juried through Vital York rather than the Mayor's office.

Additionally community groups or businesses can independently set-up funds within Vital York. For example, BMW Group Canada has an employee fund with Vital York that allows employees to actively raise money and participate in giving to their community. So in this respect, Vital York may be able to play a key role as a community networker directly connected to neighbourhoods or high net-worth donors who may wish to direct funding towards public art.

MAINTENANCE

Regardless of the scale of the work or its intended duration maintenance must be taken into consideration. Without proper maintenance plans for public art the investment of resources can be wasted. Maintenance is another area where municipalities can utilize their existing strengths to enhance a public art program, and show care for cultural development.

Long-term planning

Long-term planning for public art is financial, administrative and technical process. For each piece created through a municipal program, whether it is a newly commissioned work, donation or acquisition a maintenance plan and reserve fund should be created.

A maintenance plan should outline the following items:

- The fabrication process and materials used to create the work
- Any and all part which require timed and specific maintenance (ie waxing bronze sculptures, graffiti coating murals, clearing out debris traps, etc)
- A timeline for maintenance (what happens monthly, annually, every 10 years, etc)
- Specific individuals with expertise (is there a local fabricator familiar with the materials or processes used? Is the artist willing to perform regular maintenance?)
- Specific maintenance materials (cleaning products to use/not use)
- A document of maintenance issues for which the artist must be consulted (if an item break off, gets discoloured, is heavily vandalized, etc)

A maintenance reserve should be:

- A specific budget fund tied directly to the specific piece (not a general fund for all public art). This is to protect the long-term life of each work.
- Valued at no less than 10% of the original value of the work
- In cases of donated work the fund should be valued at no less than 10% of the appraised value of the work
- Accessible quickly (ideally not require Council approval) should a piece need maintenance attention quickly to avoid public risk

POLICY CONSIDERATIONS

Financial Considerations

Cash Donor / Sponsor Ratios

The notion of a fixed donor ratio for cash contributions is somewhat problematic. With projects that range from \$10,000 to \$150,000 assigning a fixed ratio means sponsors can only contribute to projects within a set range. Meaning my small business cannot contribute \$500 to the \$100,000 project in my neighbourhood as I don't meet the benchmark.

But when a donor specifically wants to be the sole donor to a project we do feel that the 1/3 ratio is the minimum we should accept.

Cash Donor / Sponsor Involvement

In every case a donor or sponsors involvement in a given project must be managed. A donor's influx of capital, interest or resources can often send a project on different timeline and scale than proposed. If a donor came to the Town and said she had \$100,000 to contribute towards a project in Keswick we would likely go for it – knowing that if we didn't we would likely lose the contribution.

At the same time we can't have donors dictating the location, timing and scale of projects regardless of whether they are in sync with our community-based planning or not. Nor can we abandon projects in process for those with a financial incentive.

We also feel that it's important that not all projects are open to sponsor/donor engagement. Having corporate support for a War Memorial would clearly be inappropriate from a social perspective as an example.

Exclusions

Like all other City programs we should consider a list of exclusionary sectors that we will not accept as sponsors. This may include but is not limited to:

- Alcohol
- Gaming
- Tobacco products
- Corporations under litigation with the City
- Other corporations that present a reputational risk

Management Considerations

With limited financial resources and public art expertise the Town should consider whether it wants to contract out the management of public art, or keep it internal.

The two primary reasons for externalizing public art management are typically to avoid conditions on local procurements policies and to provide effective management where current staffing doesn't allow public art specific expertise.

Municipal procurement policies typically do not allow for the town to make local residency a factor in an RFP/REOI process as it contravenes the municipal act – while an external body can make this stipulation. This allows local artists a greater opportunity in receiving a local commission which is likely the top complaint of artists.

External project management can be done on a per project basis with organizations like Cobalt Connects or the York Regional Arts Council, as well a numerous for profit public art consultants.

GEORGINA'S PUBLIC ART PROGRAM

In the process of cultural planning and public art policy development local values and goals are of great importance. If one views public art as the physical embodiment of a community's culture, it's of paramount concern that the outcomes reflect the local population – *not just in the end product but also the process.*

Through this consultation we have developed the following vision statement for the Town of Georgina public art program:

The Town of Georgina's Public Art Program will promote:

- Environmental engagement and stewardship
- Multi-generational involvement (youth, adults, seniors, and the mixed engagement of these demographics)
- Geographic equity
- Recognition of local cultural assets, talent and groups
- Engaged community partnerships focused on cultural development

This vision aligns nicely with the key vision from the 2012 Cultural Plan:

Culture in Georgina arises from a unique landscape and a balance of urban and rural life. Cultural expression and celebration in Georgina contributes to the local economy, to personal growth and community well being; it transforms our communities by fostering creativity, the imagination and a shared vision of a better future.

Curatorial Focus – Environmental Responsiveness

Setting itself apart from other programs the Town of Georgina's Public Art program will adopt a curatorial focus of "Environmental Responsiveness" that aligns itself with the Cultural Plan and strong sense of environmental stewardship in the community.

The curatorial focus aims to focus the use of resources, the placement of works and the kinds of partnerships that are required.

The curatorial focus will:

- Align with cultural plan UNESCO recommendation
- Align with site list created by consultation participants
- Encourage the program to work directly with its natural amenities
- Provides focus for seeking additional funding
- Attract a specific body of experienced artists who will be drawn to the focus on environmentally responsive works and processes
- Link to local festivals and events

- Link the program to school curriculum
- Create unity in the collection
- Give the collection a genuine tourism potential
- Allow the program to be unique in all seasons
- Create potential for unique partnerships (ie. Sececa College, OCAD Environmental Design program, etc)
- Lead the program to embrace temporary or ephemeral works

Management

The Town of Georgina's Public Art Program will be managed by a cross-departmental team under the leadership of the Culture Division. It is proposed that participation from legal, financial services, planning, engineering, parks and recreation services, and operations all have representation on the team. This will ensure that site selection, contracting, public engagement and cultural engagement have equal footing in the management process, which will yield the greatest opportunities and success.

Should external assistance be required it is recommended that the Town of Georgina engage the York Regional Arts Council as they present the greatest knowledge base within close proximity to the Town.

In addition to the staff complement for the management of public art we would also recommend that the community develop a standing jury for the program. The jury would be comprised of residents from each of the amalgamated communities Keswick, Jackson's Point, and Sutton (and the other smaller communities as you see fit), as well as representatives from key local institutions (ie. School Board, CACAG, etc). Having representation from all the communities for all projects will ensure the full community supports all of the projects as they move forward – no one works in isolation.

Project Management

Town staff will manage all aspects of the project from public consultation to contracting, installation to long-term maintenance. All of the skills required are within the existing staff body to effectively manage a public art project. It will simply take effective communication and a cross-departmental focus to deliver positive results.

Collection Management

One of the first tasks will be to create an inventory of the existing collection. Maintenance and conservation of existing works must take priority over the creation of new works. This shows the program is dedicated to protecting an artists work and sets the right tone for moving forward. A budget allocation may need to be made to the reserve fund to

deal with conservation and maintenance issues for works created prior to the Public Art Plan.

Financial

A public art program must have some form of financial commitment. Even if the intent is to source additional funds – confirmed funding from the municipality will improve chances for other funders to join exponentially.

The Town of Georgina's Public Art Program will be funded utilizing the following mechanisms:

- An annual investment of \$20,000 by the Township into a Public Art Reserve Fund
- Development of a 1% program for all major infrastructure projects
- Establish a local Public Art Trust account within the municipality to receive public/corporate cash donations to the program
- Seek environmental focused funding from Foundations (ie. TD Friends of the Environment Fund)
- Seek education focused funding from Foundations (Ontario Endowment for Youth in Recreation & the Environment)
- Create partnerships with local bodies to act as funding and execution partners (ie. GACAG) to ensure local artists have opportunity to access program

As noted in the Management section, a one time funding allocation may need to be made to conduct a conservation report and maintenance fund for works already owned by the Town. It is recommended that all works have a maintenance fund in the value of 10-15% of the works commission value.

Scale of the Program

The scale of the program will grow over time as a greater number of stakeholder groups are involved, resources are leveraged and partnership opportunities are developed.

Initially the program will focus on one annual commission with a target value of \$10,000. The remainder of the funds will be used to ensure quality public process, to develop a maintenance reserve, and to build a public art reserve that can play an impactful role in future partnerships.

With the focus on environmentally responsive works the Town of Georgina will invest staff time, in-kind resources, and upto 50% of the annual budget on developing the partnership with Seneca College. This opportunity reflects all of

the values of the vision statement, and has the potential to develop into an extremely unique program in the Province worthy of investment.

Partnerships

With limited resources partnership are going to be of great importance, but we feel that the uniqueness of the environmental focus will bring some early wins and partnerships not expected with a smaller community.

Of particular interest is the partnership developing already with Mark Jones, Chair of the School of Creative Arts at Seneca College. Seneca is already in discussions with the community about a residency program that would bring Seneca students to the community for a summer residency focused on creating works aligned with a natural heritage theme.

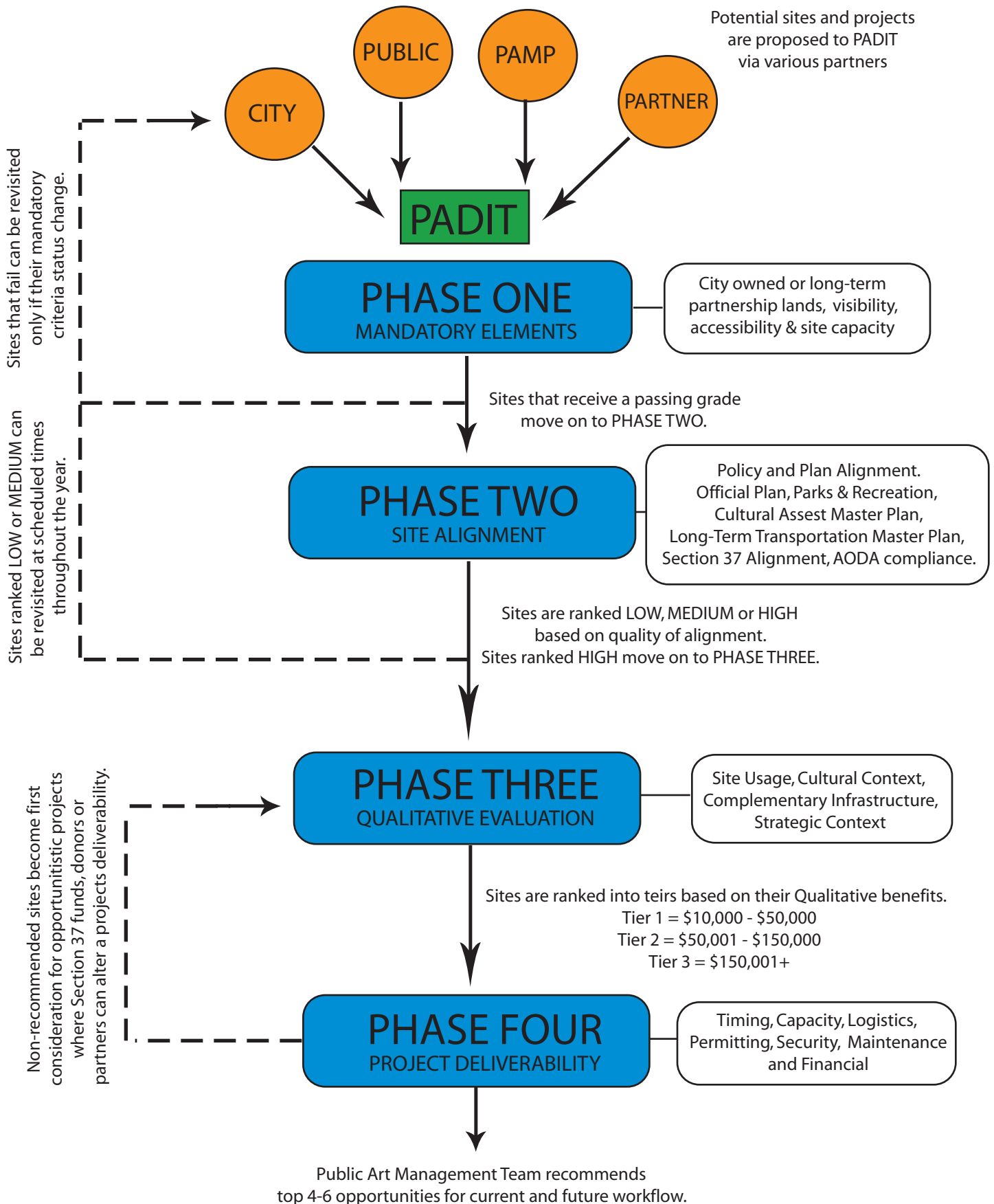
A similar could be set-up with Guelph University which has a great studio arts program and environmental programs, as well as Ontario College of Arts & Design to name a few.

These partnerships, especially ones that bring young talent to a community, are highly competitive and rare in Canada. The Town should consider what it can offer to ensure this program moves ahead and is successfully implemented as it has the potential to grow and become a point of cultural and educational pride for the region.

On a more modest level partnership should be sought with a long list of local groups. The service clubs already mentioned are logical starts for local funding opportunities. The CTTI school would be a highly advantageous partnership if it could offer skilled trades or studio space to contracted artists.

Burlington Public Art Site Selection and Project Decision Making Flow Chart

Potential sites and projects are proposed to PADIT via various partners



SITES FOR CONSIDERATION PUBLIC CONSULTATION 2013

Physical Opportunities or Restrictions

Museum at Park
Briars Resort Historical Building
Pefferlaw - was the center of bootlegging
Georgina Island Nature Trail
Black River way from Lake to High St
Ravenshoe Forest
The Roc property
Maskinonge River
Black River
Pefferlaw River
Lake Simcoe (Routes of Steamships)
North Gwillimbury Park
Trail south of highschool along old rail tracks
York region forest tract
Morning Glory nature reserve
Metro Rd Forest (near Crates Willow Beach)
Belhaven Hall
Virginia Beach First Nations Boat Launch & Dock
Baldwin Dom
Keswick Schools
Skate park
SPS, SDHS
Muddy Mea (excavation & stone yard)
Library

People, places, gateways, icons

Jacksons Pt. Early Wharf/storage/steamers/railway/tourism c.1820-1920
Johnston's Dam & Mill Site, Pefferlaw
Railwaylands at Pefferlaw Rd & Station Rd (former railway station in center of town)
original 'downtown' streets i.e., Simcoe ave in Keswick, High St in Sutton
Lake Simcoe Junction Railroad
Holmes Pt Beach - Pefferlaw
Estonian Camp, Udora
Entry way(s) into Georgina. Also interesting 'junctions' between regions of Georgina
Jackson's Point Parkette
Peers Mill, Udora
Red Barn
Georgina Public Libraries - Keswick, Sutton, Pefferlaw
York Radial (Metro Division) 1907-1936
Gateway to Sutton at 48 & High St
Places in the water - literally in the water between the mainland and First Nations Islands
(Shalie Island, Fox Island, Georgina Island)
Georgina Arts Centre
Briars Resort
Black River - from Lake to High St

SITES FOR CONSIDERATION PUBLIC CONSULTATION 2013

De La Salle
Russian Church
Willow Beach
Stage Route via Bellhaven
Stephen Leacock Theatre
Lake - off shore installation
Crates Marina
Fair Grounds
Marina/Ferry/Cooks bay early fur trade & first nations communication route
Future location of 'community hub' for Georgina
Stephen Leacock Farm
Pefferlaw River Walk
Catering Road - Early First Nation & Settler Trade Road Follows Shoreline of Ancient Lake
Algonquin
St. George's Church
Reed Farm (Heritage Tree The Trading Tree)
Millitary Museum
Roche's Point (previously Keswick) early 1820's capital designate

Hwy #48 (North/South) forms boundary of former Georgina & North Gwillimbury Townships
Jersey - on stage line, eery 'hot spot' government met often
Cooke's United - community garden on Pefferlaw Rd
Provincial Park



Request for Expressions of Interest
Public Art Opportunity - City of Burlington
Mountainside Recreation Centre

Deadline: April 29th, 2014
Budget: \$20,000 CAD (maximum, all inclusive)

For more information: (905) 548-0111
kim@cobaltconnects.ca
www.burlingtonpublicart.com

Artist Opportunity

The City of Burlington invites professional artists to submit an Expression of Interest to create a permanent public artwork for the Mountainside Recreation Centre (2205 Mount Forest Drive, Burlington, ON). This competition is open to all Canadian artists and the artist fee is \$20,000 Canadian (maximum, all inclusive).

An artwork proposal is not requested at this time. Artist applications will be reviewed on the basis of artistic merit, professional qualifications, and experience. Short-listed artists will be required to participate in an interview with the Selection Committee to determine the finalist.

Background: Mountainside Recreation Centre

Built in 1969 Mountainside Arena was the City of Burlington's 4th public arena – giving it more public arenas than Hamilton and Oakville at the time. The \$200,000 arena replaced a volunteer managed outdoor ice-pad that served the community for decades. Joined by the Lion's Club Pool, play structures and a 9-acre wooded lot, the site is a point of pride and engagement for the whole community.

Over the past several years, the Mountainside Recreation Centre has been undergoing a major transformation. It has received numerous improvements including a new playground, multi-use court with skate features, tree planting, reforestation, trail installations, and splash-pad and pool-deck enhancements. The Recreation Centre including the arena and pool buildings are now being redeveloped. The existing arena will be demolished and a new facility will be constructed over the course of 2013/14 (due to reopen in Fall 2014).

Z.A.S. architects are leading the site redevelopment and have been heavily influenced by the incredible grounds surrounding the facility. The sense of open space, wooded lots and the embrace of nature on the site has been reflected in the architecture.

Artwork Goals

The Mountainside Recreation Centre site is multifaceted and allows for many opportunities for public art. It is the intent of the Steering Committee to allow the selected artist time to fully explore the site and its uses prior to developing an artwork concept. As such, the nature of this Call to Artists is open ended. The commissioned artwork can be in any medium and sited in a number of different locations throughout the property (interior and exterior spaces are available).

A Steering Committee comprised of City staff, Councillor Taylor, residents and artists have determined the following to be the overall goals and vision for the work:

- Be responsive to how the community uses the site, facility and amenities
- Bring people and nature together
- Unite the elements of the park including the arena & pool, wooded lot and natural environment, surrounding neighbourhood, play areas and open vistas
- Celebrate both the historical use and new life of the site

Artwork Design Parameters

The artwork must adhere to the following design parameters:

- Fabricated using materials that are highly resistant to theft, vandalism and weathering
- Fabricated with materials that will not have a negative environmental impact on the site
- Does not pose a risk to public safety (i.e. no sharp points, does not allow climbing to restricted areas, no slip hazards, etc.)
- Does not interfere with sightlines of entry way, roads or safety routes on site
- Compliment the design aesthetic of the architecture if placed in close proximity to the building
- Meets all Ontario building code standards; selected artist will be required to submit drawings certified by an engineer licensed to operate in Ontario)
- If light, video or sound are the predominant medium that it be considered with respect to the proximity of the residential community surrounding the park, and the natural environment

Budget

\$20,000 CAD is the total amount available for all related expenses of this public art project. This includes (but is not limited to) artist fees, site preparation, technical consultation, fabrication, insurance, installation fees, storage, permit fees, travel, all applicable taxes, etc.

Eligibility

This competition is open to professional artists* (Canadian only). Artist collectives and/or artist-led teams are also encouraged to apply. The selected artist must be able to travel to Burlington, Ontario, Canada for a minimum of **three visits**: at least one public engagement session in the planning phase, one technical consultation meeting, and one visit to manage the installation of the artwork and to engage in public dialogue (i.e. artist talk / launch event).

** A professional artist is an individual who has specialized skills and/or training in his/her artistic discipline (not necessarily in academic institutions), has a history of public presentation and is critically recognized as an artist.*

Selection Process

An independent Selection Committee comprised of project stakeholders, community members and arts professionals will review all applications.

Selection Criteria

The Selection Committee will review applications based on the following criteria:

- Qualifications and professional experience of artist(s)
- Artistic merit of previous work (as expressed in digital images submitted)
- Demonstrated ability to meet deadlines, budgets and success in executing projects of the scale outlined in this document.
- The artist(s)' responsiveness to the site and approach to the project (as outlined in the Expression of Interest Statement submitted)

Two-Stage Process

This competition is a two-stage process. In **Stage One**, the Selection Committee will review the applications based on the Selection Criteria outlined in this document. A short-list of a maximum of 5 artists will be selected for Stage Two.

The artists selected for **Stage Two** will be invited for an interview with the Selection Committee. The interview process is meant to give the process a sense of personal connection, and an opportunity for the artist to more effectively express their practice and approach to the project.

At the end of Stage Two, the Selection Committee will recommend the successful artist based on the merits of the EOI package and interview. The successful artist will then enter into a contract with the City of Burlington for the artwork creation and installation phase of the project.

Original Work: The artist must guarantee that the artwork is original and does not violate the copyright of any other person.

Cobalt Connects manages the City of Burlington's Public Art Program. Guided by the Public Art Policy, Cobalt Connects works in cooperation with City staff to develop and implement the Public Art Master Plan.

Please note, the Selection Committee, Cobalt Connects and the City of Burlington reserves the right to choose to not recommend any application, proposal or finalist and to terminate or re-advertise any project.

Estimated Project Timeline (2013-14)

Deadline	Activity
March 12, 2014	Expression of Interest released
April 29, 2014	Deadline for Stage One: Expression of Interest
By May 30, 2014	Selection Committee reviews applications, selects short-listed artists for Stage Two: Interviews
By June 30, 2014	Short-listed artists interviewed and final artist selected
By August 2014	Artist is contracted and begins site exploration
September through January December 2014 March 2015	Site exploration Concept work presented to Steering Committee for feedback Final concept is presented for technical approval
Late Summer/ Fall 2015	Work is installed. Public Launch.

Application Deadline and Receipt

All applications are due on or before **Tuesday April 29, 2014 at 4:00 PM**. Incomplete applications or those received after the deadline will not be accepted. Faxed or emailed applications will not be accepted.

All applicants will receive notice via email or mail that their application has been received. It is the responsibility of the applicant to ensure that his/her application has been received by CoBALT CONNECTS. If you do not receive verification within one week of submitting your application, please contact kim@cobaltconnects.ca or 905-548-0111.

Loss or Damage: While every precaution will be taken to prevent loss or damage, the City of Burlington, Cobalt Connects and Selection Committee shall not be liable for any loss or damage, however caused.

Application Requirements

Applications are due on or before April 29, 2014 at 4:00 PM.

Please submit **FIVE COMPLETE COPIES** of all written materials on letter-sized paper (8 ½ X 11"). Please do not bind, staple or use cover sheets / folders / binders. **Only 1 copy of materials submitted on CD/DVD is required.**

1. **Application Form:** Signed application form (page 7)
2. **Expression of Interest Statement:** submit a brief statement outlining your interest in this project (**2 pages maximum**). Please include the following information:
 - Your approach to creating artwork for the public realm
 - How the goals of this project align with your artistic practice
 - How your specific skills and experience bring value to this project
3. **Curriculum Vitae:** outline recent qualifications and artistic activities.
4. **Visual Documentation:** CD/DVD of up to **20 images** of artwork, depicting a minimum of two completed projects. Please note the following:
 - All images must be in JPEG format, minimum of 150 dpi for an image that is approximately 6" X 9"
 - Do not embed images in documents such as Word or PowerPoint or compress files (i.e. WinZip, Stuffit, etc.)
 - Clearly label files and do not use any special characters, symbols, periods, etc. (i.e. \$, %, &) in the file name
 - Original artwork or slides will not be accepted
5. **Documentation List:** A list of all visual documentation. Please include: title of artwork, materials, dimensions, date and location of artwork (if applicable).
6. **References:** name, address, phone number and email for **3 references** who have been directly involved with your artistic practice and/or past public art projects.

Please note, application materials will not be returned

Application Form

All applications are due on or before **April 29, 2014 at 4:00 PM**. Incomplete applications or those submitted after the deadline will not be accepted. Faxed or emailed applications will not be accepted.

Name _____

Address _____

City _____ **Province** _____

Postal Code _____ **Country** _____

Phone (day) _____ **Phone (evening)** _____

Email _____ **Website** _____

CHECKLIST

Submit **FIVE COMPLETE COPIES** of all written materials on letter-sized paper (8 ½ X 11"). Please do not bind, staple or use cover sheets / folders / binders. **Only 1 copy of materials submitted on CD/DVD is required (Artwork Samples).**

- Signed application form (this page)
- Expression of Interest Statement
- Curriculum Vitae
- CD/DVD of Artwork Samples
- Image List
- References

- I would like to receive notice of future Calls For Artists and program updates. Please add me to the Burlington Public Art mailing list (optional)

The applicant is in agreement with the Eligibility and Selection Criteria, as outlined in this document:

Signature of applicant _____ Date _____

Send Submissions to:
CoBALT CONNECTS
ATTN: Mountainside Public Art
195 James Street North, Unit 211
Hamilton, Ontario L8R 2L2

Contact Us
Kim Selman
Public Art Manager
T: 905-548-0111
C: 905-515-9334
E: Kim@cobaltconnects.ca
W: www.burlingtonpublicart.com



Request for Proposals
Public Art Opportunity - City of Burlington
Norton Community Park Mural Project

Deadline: Monday July 28, 2014
Budget \$19,000 CAD (maximum, all inclusive)

Proposals must be received on or before **Monday July 28, 2014 at 5:00 PM** for the design, development, creation, delivery and installation of a permanent, exterior public artwork that will be installed on the community shelter building located at Norton Community Park. Proposals should be addressed to:

Kim Selman
Cobalt Connects
#211 – 195 James St. North
Hamilton, ON L8R 2L2

OR VIA EMAIL: kim@cobaltconnects.ca

Proposals will be publicly displayed for residents to provide comment and feedback that will inform the jury's decision-making process. If required, a technical review team will review applications to provide input on technical / conservation matters. An independent jury comprised of project stakeholders, residents, students and arts professionals will select the winning proposal.

Questions may be directed to:

Kim Selman
E: kim@cobaltconnects.ca
T: 905-548-0111
C: 905-515-9334

Artist Opportunity

An Expression of Interest (EOI) was released in April 2014 for the creation of a permanent public artwork for the exterior of the community shelter building located in Norton Community Park (4275 Dundas Street, Burlington, Ontario). 25 submissions were received and in June 2014, an independent jury comprised of residents and artists / arts professionals selected 3 artists to move forward to Phase 2: Request for Proposals. The following artists were selected:

Alexa Hatanaka & Patrick Thompson www.alexahatanaka.com
Charles Johnston www.c5artworks.com
Lesia Mokrycke www.lesiamokrycke.com

The short-listed artists are invited to submit formal proposals to design, develop, create, deliver and install a permanent public artwork that will be installed on the exterior wall of the community shelter building located in Norton Community Park.

The implementation of the selected public artwork will begin after Phase 2 of the competition is complete. Subject to the timetable for creation and installation of the mural provided by the selected proposal, and subject to any City requirements, it is anticipated that the installation of the selected mural will take place in late September / early October 2014. This is subject to change, at the City's reasonable discretion and also for circumstances beyond the City's control.

Background: Norton Community Park

Norton Community Park is located at the northeast corner of Tim Dobbie Drive and Dundas Street in the Alton Community of Burlington, Ontario (4275 Dundas Street). This park features a community pavilion and washroom facility with a large wall that will serve as the location for the mural. In addition, the park includes: two illuminated artificial turf sports fields, a skate park, playground, two half-court basketball courts, pathways and open space areas.

Norton Community Park is located directly across the street from the new HABER Recreation Centre. This facility is the city's largest community construction project made possible through a unique, three-way partnership between the City of Burlington, Halton District School Board and Burlington Public Library. Located on one site in the fast-growing Alton community, this fully accessible building is home to a sports and recreation facility, featuring eight competition-sized gyms, a three-storey public high school and an integrated public library branch.

Project Goals

A Steering Committee comprised of local residents and artists/arts professionals came together with City staff and Councillor Lancaster to define preliminary goals for this project (as per the initial Expression of Interest document).

The concept development process and finished artwork should:

- Include community members in both the concept development and installation process. In particular, participation of local students is encouraged. The Public Art Managers will assist in the coordination of all public consultation
- Unite the diverse demographics of the community including the growing ethnic representation, established and emerging neighbourhoods, seniors, youth and young families
- Recognize the wide range of cultural and social practices of the site users and neighbourhood (i.e. arts, sports, education, leisure activities, etc.)
- Represent the Alton community within the larger context of the city of Burlington
- Provide an engaging site for community interaction and pride

Following the development of the initial Expression of Interest document, a group of approximately 20 art students from the adjacent high school (Dr. Frank J Hayden Secondary School) has been assembled to participate in this project. Two students are participating on the jury and the full group should be engaged in the execution of the mural itself (please see Contents of Proposal, Community Engagement Plan section for more detail).

Additional consultation with the jury and youth revealed a desire for the mural to have the following qualities:

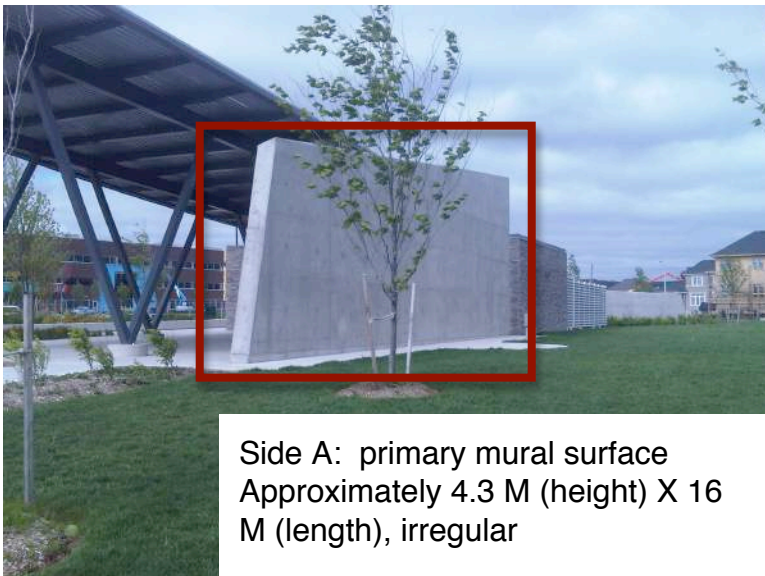
- Bold, vibrant colours
- Reflect the spirit of youth, energy and liveliness
- Organic shapes and forms
- Subject matter should not be too literal in nature (i.e., do not want a generic sports themed mural or other themed / clichéd imagery)
- Forward looking; reflect current and future use of site as community gathering place

Artwork Design Parameters

General Information

The artwork must adhere to the following design parameters:

- Cover a predominant portion of Side A of the wall (refer to images below). The dimensions of the wall are approximately 4.3 metres (height) X 16 metres (length), irregular
- Mural elements may be carried over to Side B of the wall if desired (OPTIONAL)
- Fabricated using materials that are resistant to weathering, vandalism and theft
- Mural may be applied directly to the concrete structure onsite, or a substrate that can be securely affixed to the structure



***larger files of the above photos will be sent to all proponents via email**

Materials and Methods of Construction

The mural may be applied directly to the concrete structure or to panels that can be securely affixed to the structure. Acceptable panels include: Aluminum Composite Panels (trade names: Dibond, Alucobest, Alucobond), Medium Density Overlay / sign board (trade name: Crezone). Alternative media (i.e. brick, mosaic, sculptural, metallic or ceramic pieces) may be proposed provided the materials used are durable, easily maintainable and highly resistant to theft, vandalism and weathering. All materials used are subject to approval by the Technical Advisory Committee.

RFP Honorarium

An honorarium of \$500 CAD will be paid upon completion of the Concept Proposal. Any and all additional costs incurred by each artist in preparing the RFP submission are the sole responsibility of the artist.

In order to receive payment for the honorarium, the artist shall submit an invoice via email to: kim@cobaltconnects.ca

The invoice may be addressed to the following:

Angela Paparizo

Cultural Planner, General Manager's Office
City of Burlington
426 Brant Street, P.O. Box 5013
Burlington, Ontario, L7R 3Z6

Budget

\$19,000 CAD is the total amount available for all related expenses of this public art project (exclusive of the honorarium paid to short-listed artists as part of the selection process). This amount is the total remuneration that will be paid to the successful artist under and in accordance with this RFP. The amount of \$19,000 CAD includes all costs relating to the design, development, fabrication and installation of the public artwork (other than applicable HST). This includes (but is not limited to): artist's fees, site preparation, technical consultation, fabrication, insurance, installation fees, storage, permit fees, travel and transportation, all applicable taxes, and any other costs associated with the installation that the City does not agree (in its discretion) to assume.

Selection Process

Two-Stage Process

This competition is a two-stage process. In **Stage One**, the selection committee selected 3 artists to be placed on the short-list and to move on to **Stage Two: Concept Proposal**. Short-listed artists will have approximately 3 weeks to complete the Concept Proposal. The proposals will then be presented to the public for comment and feedback.

At the end of Stage Two, the selection committee will recommend the successful artist based on the merits of the Concept Proposal, technical feasibility and public feedback. The successful artist will then enter into a contract with the City of Burlington for the artwork creation and installation phase of the project.

The selected artist must be able to travel to Burlington, Ontario, Canada for a minimum of two visits: one technical consultation meeting, and one visit to manage the installation of the artwork and to engage in public dialogue (i.e. artist talk / public engagement event).

Cobalt Connects manages the City of Burlington's Public Art Program. Guided by the Public Art Policy, Cobalt Connects works in cooperation with City staff to develop and implement the Public Art Master Plan.

Selection Criteria

The selection of artwork will be based on the following criteria:

- Artistic merit of the Concept Proposal
- Technical Feasibility: if required, the Concept Proposals will be reviewed by a technical advisory committee (non-voting position) to provide feedback regarding technical feasibility and any ongoing maintenance concerns
- Community Engagement Plan: the artist's plan to integrate community members into the execution of the project; in particular youth from Hayden Secondary School
- The artist(s)' responsiveness to the site and approach to the project. The proposed artwork is appropriate for the public art collection, reasonable in scale, material, form and content with the surrounding environment and goals of the project
- Public Feedback: the selection committee will take public comment and feedback into consideration when making the final selection
- Qualifications and professional experience of artist(s)
- Demonstrated ability to meet deadlines, budgets and success in executing projects of the scale outlined in this document.

General Provisions

Artist Agreement

The successful artist will be required to enter into an agreement with the City of Burlington. As part of this agreement, the successful artist is required to provide to the City a General Liability Insurance Certificate, adding the City of Burlington as additionally insured up to \$2 million and a current WSIB Clearance Certificate or letter of exemption from the Workplace Safety Insurance Board before any work begins. If these cannot be provided the City may award the commission to the second highest scoring artist or cancel and re-issue the call.

Copyright

By making a submission to this Request for Proposals, the artist guarantees that all designs / artwork submitted are their own original creations and do not infringe upon the copyright of any other individual or group.

Materials provided to the City of Burlington as part of the artist's submission to this Request for Proposals becomes and will remain the property of the City of Burlington and may be used for community consultation, to promote this project and the City's Public Art Program in general.

Reserved Rights and Privileges of the City

The City of Burlington, Cobalt Connects and the selection committee reserves the right to choose to not recommend any application, proposal or finalist and to terminate or re-advertise any project.

Contents of Proposal

Proposals are due on or before 5:00 pm Monday July 28, 2014. Proposals may be submitted in hard copy or digital format. Please do not bind or staple any written materials. All proposals must include the following:

1. **Artwork Concept:** A written outline of the artist's concept for, and description of the proposed artwork concept (not to exceed 1000 words). This should include:
 - Full written description of the proposed artwork
 - The artist's approach to this public art project, stating how the proposed concept is intended to be interpreted and understood by the City and by the general public
2. **Community Engagement Plan:** A small group of art students (approximately 20) from the adjacent high school, Dr. Frank J Hayden Secondary School, have been recruited to participate in this project. The intent is to provide students with a 'hands on' experience working with a professional artist(s) and to encourage a connection between the artwork and the student population / wider community. The students' availability will be dependent on their class schedules and related activities. As such, this plan should outline targeted opportunities for engagement rather than ongoing assistance with mural installation (i.e. students should not be viewed as 'free labour').

Proponents may propose additional community engagement beyond student involvement if desired. The Public Art Managers will act as a liaison between the artist(s) and community members and will provide general project support and coordination. All costs and materials related to community engagement must be accounted for in the general project budget (with exclusion of meeting room rental). Please include the following information (not to exceed 1000 words):

- a) **Outline:** detail how you plan to engage students / community members.
 - b) **Safety Statement:** the safety of community members is of utmost importance. Please explain how you will create a safe work environment with respect to material handling on onsite safety precautions.
 - c) **Assistance / Resources:** outline which aspects of the Community Engagement Plan will require coordination assistance and/or resources from the Public Art Managers / City staff.
 - d) **Timelines:** please note key dates that you anticipate community engagement will be conducted.
3. **Materials List:** A description of the materials and other physical elements that make up the proposed mural. This includes the artwork itself, support structure, and any other special requirements for installation. Specific information regarding the following should be included:
- The durability and suitability of all materials to an outdoor, heavily used public environment
 - A general outline of ongoing maintenance considerations (i.e., what regular maintenance is required, how often, etc.)
 - A general statement regarding the appropriateness of the materials with regards to public safety and vandalism deterrence
4. **Fabrication and Installation:** A brief description of the fabrication, transportation (if required) and installation process, including a list of equipment required for site work. Please include a preliminary timeline for fabrication and installation process.
5. **Preliminary Budget:** The budget for this project is not to exceed \$19,000 (CAD, maximum, all inclusive). Please include a preliminary budget breakdown.
6. **Preliminary Artwork Concept:** Please submit a digital file containing a rendering / sketch of what the proposed artwork will look like. Please include all applicable measurements relating to scale and artwork dimensions. Please note the Concept Proposals of all 3 short-listed artists will be put on public display for residents to provide comment and feedback. The Public Art Program will prepare standardized presentation boards using the information submitted in this RFP. Please note the following:
- All images must be in JPEG format, minimum of 150 dpi for an image that is approximately 6" X 9"
 - Do not embed images in documents such as Word or PowerPoint or compress files (i.e. WinZip, Stuffit, etc.)
 - Clearly label files and do not use any special characters, symbols, periods, etc. (i.e. \$, %, &) in the file name
 - Original artwork or slides will not be accepted

RFP-Related Questions and Enquiries

Any questions, concerns need for clarification, requests for site tours and other enquiries of any kind are welcome:

Contact Us

Kim Selman,
Public Art Manager
T: 905-548-0111
E: kim@cobaltconnects.ca
W: www.burlingtonpublicart.com

Send Submissions to:

Kim Selman
Cobalt Connects
195 James Street North, Unit 211
Hamilton, Ontario L8R 2L2

OR VIA EMAIL:

kim@cobaltconnects.ca



“NAME” Public Art Project: Jury Handbook

Date:

Time:

Location:

Thank you for agreeing to participate as a jury member for the Mountainside Public Art project. Your knowledge and expertise will help to make this project a success! We appreciate your time and dedication to this project. Enclosed in this package, you will find the following:

1. **Jury Handbook:** The Jury Handbook (this document) outlines the adjudication process for the Mountainside Public Art project.
2. **Conflict of Interest & Confidentiality Agreement:** Please sign the enclosed Conflict of Interest & Confidentiality Agreement and return it on the date of the jury session.
3. **Expression of Interest:** The Expression of Interest is the document that was provided to artists to guide the preparation of their applications. This document outlines project scope and application criteria and is provided for your information.
4. **Application Materials:** In order to prepare for the jury session, we have enclosed all of the written materials submitted with the nominations. Artwork samples will be presented and scored on the date of the jury session.
5. **Evaluation Form:** Please score the nominations according to the instructions listed on the Evaluation Form. This is a preliminary score only. The final decision and score will be decided collectively at the jury session.

Please bring all nomination materials and evaluations forms with you to the jury session. Thank you again on behalf of the entire Burlington Public Art team. We look forward to seeing you at the jury session. Please do not hesitate to contact us if you have any questions in the meantime.

Contact:

“insert staff contact info”

Overview

This competition is a two-stage process. In **Stage One**, the jury will review the applications based on the Evaluation Criteria outlined in this document. The selection committee will then recommend a short-list of **three artists** to move on to Stage Two. References of the short-listed artists may also be called at this point.

The artists selected for **Stage Two** will be asked to develop a Concept Proposal for the artwork consisting of: artist statement, preliminary design drawings, draft budget and community engagement plan. An honorarium of \$500 will be paid upon completion of the Concept Proposal. Short-listed artists will have approximately 5 weeks to complete the Concept Proposal. The proposals will then be presented to the public for comment and feedback.

At the end of Stage Two, the jury will reconvene to recommend the successful artist based on the merits of the Concept Proposal, technical feasibility and public feedback. The successful artist will then enter into a contract with the City of Burlington for the artwork creation and installation phase of the project.

Conflict of Interest

On the date of the jury meeting, jurors will be required to disclose any conflicts of interest and will sign a confidentiality form. The Public Art Managers and City staff members are bound by the same conflict of interest and confidentiality guidelines.

The following are excluded from being jury members on any City public art project:

- Artists that are competing for the commission/purchase for which the jury was formed.
- Anyone who represents or shares a household with an artist being considered for the commission.
- Staff of Cobalt Connects, Board of Directors or members of his/her household.
- Staff of the City of Burlington or members of his/her household
- Members of Council or members of his/her household
- Employees or principals of a trade or professional firm (i.e. engineers, architects, landscape architects, etc.) under contract with the City of Burlington. Such individuals may be required to act as technical advisors to the jury.
- A donor contributing cash or in-kind contributions towards a public art project.

Stage One: Evaluation Criteria & Process

STEP 1: Jurors will be provided with a jury package in advance of the adjudication session. The jury package will contain copies of all written materials (i.e. Expression of Interest Statement, CV, Image List, References)

Jury members should carefully review and score the Expression of Interest Statement and CV prior to the jury session. **This is a preliminary score only.** The final score and short-listed artists will be determined collectively at the jury session. To ensure a consistency of presentation, artwork images will not be included in the package and will be scored at the jury session.

STEP 2: On the date of the jury session, the jury will evaluate the artwork images. After all of the materials are reviewed, jurors will be given time to tally their scores. As a starting point, jurors will share their scores with one another. This information will provide a basis for applications to be eliminated or remain on the table for further discussion.

STEP 3: Working using a process of elimination and discussion, the jury will select 3 artists to be short-listed for this project. References have been provided with each application and can be checked, at the request of the jury, to assist in the decision making process. The jury is encouraged to make the final selection by consensus. Should consensus not be achieved in a reasonable timeframe (as determined by the facilitator), a decision will be made by majority vote.

Evaluation Form

STEP 1: Score written materials	
Professional Experience (CV) The artist's qualifications and professional experience are appropriate for the scale and complexity of the project	5 points
Expression of Interest Statement Responsiveness to the site and context of the project. The EOI statement clearly articulates: <ul style="list-style-type: none">○ The artist's approach to creating artwork for the public realm (with a particular focus on community engagement).○ How the goals of this project align with the applicant's artistic practice○ How the artist's skills and experience bring value to this project	5 points
STEP 2: Score Artwork Images	
Artistic Excellence (Artwork Images) Quality of work, originality, excellence and appropriateness of artistic expression to the proposed project	10 points
TOTAL AVAILABLE POINTS	20 points



City of Burlington Public Art Program Jury Conflict of Interest & Confidentiality Agreement

Date:

Project:

Jury Member:

As a participant in the Public Art Jury selection process for the Mountainside Public Art Competition, I hereby understand that my name and a brief description of my qualifications may be released to the public.

In the interest of confidentiality and of executing a fair and equitable process, I hereby agree that, unless required by law or by City policy:

- I will maintain strict confidentiality of the applicant evaluation and selection proceedings and the security of all documents pertaining hereto
- I will not hold discussions with or divulge/accept information on any aspect of the evaluation of applicants from anyone other than authorized facilitator and participants in the artist selection process
- I will keep my evaluation and the evaluation of other jury members confidential from anyone other than authorized participants in the artist selection process
- If any representatives of the applicants and/or proposed subcontractors for the applicants attempt to communicate with me regarding the subject of the artist selection process, I will direct them to contact the Public Art Manager: Kim Selman, 905-515-9334, kim@cobaltconnects.ca

CONFLICT OF INTEREST

- Any jury member who represents or shares a household with an artist being considered for a commission/purchase/donation must withdraw from the jury.
- Direct or in-direct financial gain due to the selection of a proposal for this public art project

Signature: _____

Date: _____