



**PUBLIC ART POLICY
FOR THE
SHELBURNE COUNTY ARTS COUNCIL**

This policy was created by the Shelburne County Arts Council. It is meant to guide efforts by SCAC to create a public art program for the community, including the towns and rural areas of Shelburne County. The Arts Council invites local municipalities and others to adopt, adapt and otherwise use this policy for their own purposes.

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SECTION 1: INTRODUCTION

Well over 50 Canadian municipalities now have public art policies and programs with more municipalities of all sizes developing their own because so many have come to understand the many benefits. Works of public art in public spaces engage people and provide an opportunity for dialogue and social interaction that is at the heart of a vibrant community. Public art demonstrates that a community is proud, interesting, inclusive and informed. A Public Art Policy helps to create visible works of art and sets high aesthetic standards for all types of building projects. Further, it fosters an environment that promotes creativity, the pursuit of excellence in cultural experiences, public access to those experiences and the preservation and enhancement of diverse cultural identities. Public art can reaffirm or reveal a sense of place in a symbolic and visually stimulating way by evoking some aspect of the social, natural, cultural, physical, political, economic or historical context of the site and/or the community. Different public art sites provide artists with the ability to engage fully in adding richness and variety to our built environment.

DEFINITIONS, BENEFITS, PRINCIPLES AND GOALS

1.1 Definitions

Public Art - A professionally created work of art – permanent or temporary – in any medium planned and installed or executed to be sited or staged in the public realm and accessible by all.

Works of public art may be permanent acquisitions or temporarily on loan, and may be characterized as aesthetic, functional, interactive, or any combination of these, and created using any material or any combination of media.

Art that does not leave a lasting record of its creation (i.e. ice sculptures) is considered temporary art, and is not subject to this Policy. Furnishings, such as benches, light standards, and signage, are exempt from this policy unless a design component is commissioned. Plaques and memorials – while important to our community – are not considered public art for the purposes of this policy.

Public art may include, but is not limited to:

- Sculptures
- Murals
- Special engineering or architectural features of existing capital projects that contribute aesthetically to their surroundings

- Fountains or water features that contribute aesthetically
- Hard and soft landscaping components
- Street and road components that contribute aesthetically
- Community public art related to neighbourhood beautification.

Artist refers to the designer and/or creator of a work of art and can include, but is not limited to, professional artists, graphic designers, collaborative teams, architects, and landscape designers.

Public Space refers to the space that is available and frequently used by the public within the public domain and can include, but is not limited to, parks, trail systems, open space, waterways, roads, bridges, gateways, street spaces, exterior and interior public areas associated with municipally-owned buildings and civic squares. Art installed on private property that is meant to be seen from public spaces such as sidewalks may also be included in a community inventory of works.

Art Loans refers to artwork that is borrowed by a municipality, business, non-profit or citizen through a loan agreement for a defined period of time from a lender who owns and retains ownership of the artwork.

De-accessioning refers to the process of permanently removing a piece of Public Art from a site or from a permanent art collection.

Acquisition refers to the formal process used to accept an artwork into a public art collection or as a stand-alone work.

Permanent Art Collection refers to public artworks acquired, maintained and preserved (usually by a municipality) and exhibited in the public domain for the benefit of this and future generations.

Community Art is created collaboratively in a partnership between an artist and a self-identified community. Community members actively participate in the creation of the art. The artistic process is of equal importance to the artistic product.

1.2 Benefits of Public Art

Research shows **public art is a significant component of any local economy**. In the study *Public Art in Urban Regeneration: An Economic Assessment*, public art is found to **improve the competitive advantage** of a municipality, **attracting professionals to live and work** in the area and making it a **more desirable place to locate businesses**. Further, arts bring **economic development and revitalization** to neighbourhoods. A recent study by Ryerson University found that: "*cities that thrive in the 21st century will be those that pay attention to developing a true diversity of human creativity. That means more (and more accessible) public art*". (Source: Halifax Public Art Policy)

To summarize the potential benefits, a strong public art program...

1. Builds a visually rich community,
2. Provides arts experiences freely accessible to all,
3. Endows a community with a vibrant artistic character making it a stimulating and enjoyable place to live, work and visit,
4. Helps tell the story of the community,
5. Helps communities identify what holds them together, makes them unique and fosters pride of place,
6. Enlivens & enriches public spaces and experiences,
7. Pulls citizens closer together through interaction,
8. Showcases & celebrates professional (including local) artists,
9. Enhances appreciation for the arts,
10. Inspires community, neighbourhood and business revitalization,
11. Improves the community's image and identity,
12. Plays a role in attracting creative workers and businesses,
13. Increases a community's visibility, draws and retains visitors,
14. Contributes significantly to the development of cultural tourism,
15. Allows for the possibility of a diversity of voices,
16. May change how residents see their community,
17. Can influence community design, improving the layout of open spaces, streets, parks and related requirements for setbacks and streetscaping for the benefit of all,
18. Can foster grassroots initiatives and may reduce vandalism,
19. May increase property values,
20. Fosters a culture of public art creation and investment.

1.3 Principles, Purpose and Goals of a Public Art Policy

The purpose of a public art policy and program is to encourage and guide the creation of innovative and high quality works of art for the community.

Ensuring that professional artists are involved in the creation of public art is a key principle in the commissioning, acquisition, installation, management and maintenance of art. Further, a public art program must seek to engage artists and foster the exploration of their interests and provide challenging opportunities for artists to be creative, if it is to be seen as artistically legitimate and produce the highest quality original work for the community.

A policy and program ensures that engagement processes are open and fair and that they meet professional standards. A policy

and program protects public art and its continued creation as a valuable part of the community's built environment, makes space available for art and retains its position as a priority in the development of the community's streetscape and wider profile.

A policy and program will outline and keep updated potential funding sources, sites and procedures. It can serve as a guide to private and public developers of publicly accessible art.

1.4 Promoting Public Art and Educating Public Audiences

It is important that citizens learn about the art on their streets and even become involved in it, whether at the time of creation or after installation. There are many ways to improve public interaction with public art. Here are some strategies that SCAC will work to follow:

- Artist competition calls will be made public;
- When there is a minimum of five pieces of public art, SCAC will develop walking and driving tours available on paper and on line;
- Access to this policy will be made public by posting it on the SCAC website and promoting its presence as a resource for the community;
- SCAC will celebrate public art and its creation by various means including newspaper articles, websites, social media, posters, and public forums.

SECTION 2: PROCESSES AND PROTOCOL

It is vitally important to the integrity of any public art program and ultimately to the acceptance of projects by the public that processes of procurement be (and are seen to be) fair and transparent. Here is how those goals can be achieved.

2.1 Commissions

The Shelburne County Arts Council intends to commission innovative public art works that are of the highest quality, are relevant to their prospective community and context, and enrich the experience of residents and visitors. SCAC will carry out its work through equitable and objective selection processes with valuable input from community members and guidance from professional artists.

2.1.1 Placement and Installation

The installation of all art will be carried out with consideration of the following factors:

- visibility and accessibility,
- public safety,
- interior and exterior traffic patterns,
- suitability to location/site (form, content, materials),
- consistency with the function of the existing facility or site,
- users and interaction of users with works of art through:
 - i. appropriateness to physical characteristics of a site,
 - ii. relationship to the social and cultural identity of the immediate local community,
- landscape design,
- environmental assessment.

2.1.2 Artist Selection Process

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

- Open Competition: A competition that is broadly advertized—provincially, nationally and internationally—and open to any artist interested in submitting materials for consideration according to the guidelines established in the “call to artists”.

This is the process most favoured by SCAC and adhered to whenever the project budget and timeframe allow.

- Invited/Limited Competition: In a limited competition, a select number of artists are recommended by a selection panel, program staff or public art consultant and invited to submit materials for consideration. Limited competitions may be staged when a project requires a specific art form, or there are pressing time restrictions on its completion or when SCAC wants to target a specific group of artists, particularly local artists.
- Direct Selection: The commission of a work by an artist or the purchase or loan of an existing work of art, as recommended as a curatorial choice by a selection panel. A direct selection may be warranted when there is a single clear choice or a sole source in terms of the artistic solution for a project. A direct selection may also be appropriate where there is a time constraint or an extremely limited project budget.

The form of competition to be used for a particular project is determined by SCAC in consultation with public or private groups involved or affected by a project.

2.1.3 Selection Panels

SCAC will create a Selection Panel for each project. The role of the selection panel is to measure the artist's present proposal and past work against the general goals of the Public Art Policy (*outlined in Section 1.3, above*) and the specific objectives of the commission at hand.

A selection panel shall consist of

- 3 to 5 members.
- A majority of recognized visual arts professionals.
- Representatives from the community.
- Someone to provide an opinion on technical aspects of a proposal.

SCAC shall avoid appointments to selection panels that create conflicts of interest.

2.1.4 Project Management

Ideally, an arts consultant will be hired or drafted as a volunteer for each competition or the SCAC board will appoint the Executive Director to carry out the work. In cooperation with the SCAC board, this consultant will create the Request For Proposals (RFP), coordinate the competition for artist submissions, arrange for community consultation (with the public and professional artists),

create and assist a Selection Committee and otherwise oversee the commissioning process through to the completion of the work.

Artist submissions will consist of a professional CV, samples of previous work, and a detailed proposal for the completion of the current project, including the role of the artist.

The RFP will be publicly posted. Proposals submitted to each competition will be evaluated by a technical review team, as well as by the Selection Committee. If the Committee does not have the required skills to assess technical aspects of the project, the consultant will otherwise arrange for a technical review to ensure safety and stringent adherence to laws, by-laws, government policy, and any other technical requirements.

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

From time to time, an individual or group may wish to make a gift of art to the community through SCAC. Any gift of art will be processed by the SCAC Board of Directors for review and consideration to ensure the integrity of the donation process, the desired location of the artwork, any conditions accompanying the gift, the meeting of specific aesthetic and technical criteria, and a cash donation or provisions agreed upon towards future maintenance and conservation of the artwork. The board may assemble an ad hoc committee to meet these requirements.

2.2.1 Criteria

- suitability of the donation as determined by SCAC's mandate;
- quality of the artwork, based on a professional assessment of the work, detailed written proposal, drawing and/or model, or photographs;
- suitability of the theme of the artwork to a public venue;
- appropriateness of the artwork to the site, in the case where a site has been identified;
- appropriateness of the process for selecting the artist/artwork;
- qualifications of the artist based on documentation of past work and the artist's professional qualifications;
- financial implications based on the costs of the project's implementation, the installation of the work, and the ongoing maintenance of the artwork;
- provision by the donor for ongoing maintenance of the artwork;
- absence of restrictive conditions imposed by the donor;

- susceptibility of the work to wear and vandalism and potential danger to the public;
- suitability of the artwork to the technical requirements of installation in a public space;
- durability of the work under outdoor environmental conditions of public display; and
- ease of maintenance and repair.

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

If the donation in question is a finished work, the piece will first be reviewed by an art conservator or qualified individual to assess the condition and feasibility of preservation in a public location. If the work is deemed feasible to include in the community's collection maintenance program, SCAC, in consultation with anyone appointed from the relevant municipality, will review the piece against the above selection criteria and with consideration to possible locations. If the decision is to accept the work, SCAC will work out the installation details with the donor and the municipality.

If the donor is proposing the commission of a new work not yet in existence, the proposal will be reviewed by SCAC and a municipal appointee. Acceptance depends on the degree to which the work meets the above criteria.

2.3 Procurement

Work purchased for the community's public art collection should be original and made specifically for the community through a commissioning process. Procuring public art in this way will increase the likelihood that the artwork will complement the community's identity.

From time to time, existing artwork may be considered for purchase. In such cases, the artwork to be purchased, donated or otherwise acquired must be put through the same kind of rigorous process that commissioned work would undergo, thus applying the same standards to all public art, regardless of method of procurement.

SCAC intends to provide and leverage funds for the commissioning, purchase and installation of public art for the community on an on-going basis.

2.4 Temporary Public Art Projects

SCAC intends to encourage the creation of temporary works of public art for the community as well as permanent works. Temporary public art can achieve several goals. Because of its temporary nature, such art can be

more challenging, experimental and innovative to test sensibilities, sites and concepts. Temporary public art can generate intense discussion in the community about art, public art and particular uses of art, as well as larger questions of community identity and representation. It can test the scope and scale of public art, and the results can be brought to bear on future projects and guidelines. It can involve the community in its creation while creating a celebratory festival atmosphere. It can be much less expensive to commission and create, given that materials do not have to last. It allows artists to hone their skills, as well as concepts they may be developing.

SCAC intends to solicit, review and advance temporary public art projects from time to time.

SECTION 3: MANAGEMENT OF THE COMMUNITY'S PUBLIC ART COLLECTION

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

It is the responsibility of the artist to submit at the time of installation a maintenance and conservation plan. Such a plan should include but not be limited to a description of recommended routine maintenance practices, a list of parts and manufacturers, key contacts, maintenance and conservation specifications and budgets.

Responsibility for the work of public art will include all future maintenance and conservation required to keep the work in good condition and to decommission it when conservation becomes impossible.

When SCAC adds a work of public art to the community's collection, it will include in the project budget an amount of no less than 10% of total procurement costs for maintenance. Such funds will either be deposited or invested in such a way as to make them available when they are needed for the maintenance or decommissioning of the work in the future.

Alternatively, SCAC may pay these funds to another body such as a municipality that agrees to take over responsibility for the artwork.

3.1.1 Public Art Inventory

SCAC will keep a Public Art Inventory based on works it installs. The inventory will include a list of artworks, each accompanied by a detailed description, its fabrication, site conditions, conservation and maintenance plan, and visual documentation of the artwork in situ. The Public Art Inventory Records will be updated when new works are acquired and following routine inspections, maintenance and conservation.

3.1.2 Artist Input

During the artist's lifetime, the artist will have the right to approve all major repairs and restorations, provided that the Artist can be readily reached and will not unreasonably withhold approval for any repair or restoration of the work. If the Artist unreasonably fails to approve any repair or restoration, SCAC will have the right to supervise significant repairs and restorations, to the extent practical. The artist, during the artist's lifetime, will be given the opportunity to make or personally supervise significant repairs and restorations and

will be paid a reasonable fee for any such services, provided that SCAC and the artist will agree in writing before the work begins. All repairs and restorations will be made in accordance with recognized principles of conservation.

3.1.3 Collection Evaluation and Insurance

SCAC will either determine if it can maintain insurance coverage for the art collection on its own or work with another entity such as a municipality to maintain insurance coverage. The policy should protect the collection against all risks of direct physical loss or damage, while in transit and installed on location, and while in storage or on display. In some cases, insurance coverage may not be required due to the nature of the artwork itself.

Note: The public art collection is not evaluated as a whole; individual pieces are evaluated for insurance purposes, but appraisals may become out of date due to changes in the art market and the state of the work. Each piece as acquired should be appraised based on market value and re-evaluated as needed. Members of SCAC and of any Public Art Committee (whether of SCAC or of another entity such as a municipality) will also be covered by municipal or another insurance policy that indemnifies them against legal responsibilities for their actions, providing that they are not guilty of wrongful acts or gross negligence.

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

De-Accessioning is the process by which an artwork is removed from the community's collection. It may involve the relocation, removal or disposal of an artwork provided that these actions are not in conflict with the terms on which the work was acquired. Clear motives for building the collection and the careful inclusion of a maintenance program at every stage of commissioning reduce the possibility for de-accessioning. All recommendations for de-accession are reviewed by a committee struck for that reason and approved by the SCAC board.

3.2.1 Criteria

The following should be taken into consideration when determining whether an artwork must be removed from the community's collection:

- the artwork has been damaged and/or has deteriorated beyond feasible repair;

- the continued satisfactory condition or security of the artwork cannot be realistically guaranteed; it is too costly to maintain or insure;
- the artwork endangers public safety;
- profound alterations of the site have occurred which affect the integrity of the artwork; and
- the site is no longer accessible to the public and an alternative appropriate site can no longer be found in the community.

3.2.2 Evaluation Methodology

If an artwork in the community's public art collection is considered for de-accession, the following will be taken into consideration when making a decision:

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

3.2.3 De-Accession Methods

If the issues that prompted the reassessment of the artwork cannot be resolved, SCAC will appoint a non-partisan panel of art professionals and community members to determine the most appropriate method of de-accession:

3.2.3.A Removal of the work from the collection by means of selling, trading or gifting the work. Fair market value of the work is established through independent professional appraisal. Proceeds from the sales of any public art will go to SCAC's Public Art Fund (toward future acquisitions or other costs related to the community's public art collection) with a percentage payable to the artist based on recommendations established by CARFAC (Canadian Artists Representation), an organization for the rights of visual artists.

3.2.3.B Destruction of the work is carried out in a way that respects the integrity of the original commission and the interests of the community.

SECTION 4: GOVERNANCE

4.1 Shelburne County Arts Council

The Shelburne County Arts Council initiates and carries out a public art program for the community, including administration, consultation, artist selection, commissioning, contract negotiations, site selection and preparation, by-law observance, art acquisition, shipping, installation, maintenance and de-accessioning of individual works, support for and promotion of the public art collection, and the encouraging of a positive atmosphere about the collection and art in general. While community consultation is vital to the process of carrying out public art projects, SCAC retains the right of final determination on the suitability of all projects it commissions.

4.2 Support to Municipalities, Businesses, Individuals and Groups

SCAC will offer input to any individual, group or body interested in public art and its acquisition. Such guidance can come in the form of private discussions, presentations, and public consultations. SCAC may provide information about artists and sites in the community, as well as procedural advice such as that outlined in this policy about site identification, acquisition, competitions, contracts, insurance, maintenance, funding, promotion and community debate. We can provide samples of calls for proposals from other jurisdictions, samples of promotional brochures and so on. If the required expertise is not available on its board, SCAC will seek and attempt to supply that advice from the community and elsewhere.

SCAC offers its expertise and that of others to ensure the consistency, integrity and quality of public art in our community.

4.2.1 Sub-Committees

SCAC may, by resolution of the board, establish sub-committees to undertake ongoing or time-limited tasks. Subcommittees are comprised of three or more board members and up to three additional citizen members who reside, work or own a business in the community. Citizen members represent a broad range of individuals with experience in public art including visual arts professionals (visual artists, architects, landscape architects, curators, arts educators and art historians.) The advice of experts from outside the community will be sought as needed.

4.2.2 Conflict of Interest

SCAC board members and sub-committee members may participate in public art processes such as specific public art

projects, proposals, and commissions, provided there is no conflict of interest. In other words, no board or committee member shall stand to benefit directly from public art projects. If so, they must declare such a conflict of interest and excuse themselves from all related proceedings. If a member is in a conflict of interest as determined by the board and will not excuse themselves, the SCAC board shall remove them from all proceedings related to the conflict.

SECTION 5: FUNDING

It has become the standard practice in most jurisdictions with public art programs to create a reliable, consistent core of long-term sustainable funding through allocation of a small percentage of a municipality's capital budget program. This funding is supplemented by grants, donations, competitions, sales, advertising and other sources of funding for specific project purposes.

SCAC will work with local municipalities to establish such a practice. In the meantime, SCAC will go ahead with its public art program by accessing other sources of funding.

5.1 Capital Programs

As part of the annual budget process, municipalities can approve allocations of funds to a particular program of public art projects and/or to a public art reserve fund. In this way, municipalities will be able to build a public art collection over time. It is a common practice in many jurisdictions to allocate no less than one percent (1%) of the cost of new municipal buildings and significant municipal renovation projects to the public art reserve fund and encourage the inclusion of public art in all significant private sector developments. Others levy a flat rate such as \$100 per square meter for new residential and/or commercial construction.

SCAC will seek to work with municipal governments to integrate the commissioning and installation of public art into capital projects.

See samples of capital levy models from other jurisdictions in the Appendices.

5.2 Grants

When possible, SCAC will apply for grants to support its on-going public art program to carry out specific objectives as they are identified such as commissioning and installing a work for a special occasion or as part of a multi-stage strategy.

SCAC will develop and maintain a list of granting programs available for the acquisition and installation of public art as an appendix in this document. With the approval of the SCAC board of directors, this information will be made available to any person or group which requests it.

5.3 Fundraising

From time to time and when required, SCAC will carry out fundraising activities to support specific projects and the long term requirements of the collection. Fundraising may include local, community based activities as well as broader efforts such as those available through on-line crowd sourcing, applications to private foundations, and agreements with individuals who wish to give back to the community in the form of art acquisition.

5.4 Donations

SCAC will manage a donor program that will provide stewardship to individuals, families and businesses who seek to donate to the community's collection of public art. A donor program will ensure that those passionate about the evolution of their community find opportunities to participate in increasing the community's artistic wealth.

5.5 Public Art Reserve Fund

SCAC will establish a Public Art Reserve Fund, which will be used to commission and maintain public art on an on-going basis. All funds regardless of origin will be held in this fund.

5.6 Competitions and Sales

One model for developing a public art gallery is to hold competitions. An organization like SCAC can hold a competition to create a temporary outdoor gallery of public art. From that competition, works of art can be sold with a percentage of revenue going to the Arts Council. The winning piece may be selected for permanent exhibit in the community and paid for with funds from sales. A model for this kind of acquisition can be found in places like Kingsbrae Gardens in New Brunswick. Another is in Elora, Ontario.

Sources: Public Art Policies and Information

SCAC drew upon the Public Art Policies of a number of jurisdictions in the creation of this document, in particular that of the City of Barrie, Ontario, which used a similar method that incorporated best practices from over 20 jurisdictions in Canada:

1. Barrie, Ont.
2. Brampton, Ont.
3. Canmore, Alberta
4. Elora, Ont.
5. Guelph, Ont.
6. Halifax, NS
7. Montague, PEI
8. New Westminster, BC
9. Peterborough, Ont.
10. Red Deer, Alberta
11. Sarasota, Florida
12. Saskatoon, Man.
13. St. Catharines, Ont.
14. United Kingdom (Report on "Public Art, the Community Infrastructure Levy and Planning Obligations")
15. Victoria, BC
16. Vancouver, BC

Montague, PEI

Because Montague PEI is a small town and nearby, SCAC and those in our community interested in public art for small municipalities would do well to consider Montague a model for the development of a public art program. For example, the Montague program (which is on-going) suggests that a variety of art in a range of media – sculpture, mural, mosaic – makes for a robust public art collection. The Town of Montague itself is very supportive of public art (although council was initially skeptical of the value of public art and of their current program.) The Town now watches for funding opportunities like Canada 150 to add to its collection. The Town seems to "think big" when it comes to public art in that works are of excellent quality while remaining within a scale that suits the community. Some of the commissioned artists live in the community. Others live elsewhere in PEI – the bottom line is that excellence is the determining factor when commissioning artists.

Appendix I: Grant Sources

Grant Name: Commissioning
Program: Grants to Organizations and Small Groups
Granting Body: Arts Nova Scotia
Deadlines: March 15 and October 15
Amount: Up to \$3000 for up to 100% of costs
Website: artsns.ca
Notes: While the maximum amount granted under this program is low, it can supplement a project and perhaps leverage other funds.

Grant Name: Creation
Program: Grants to Individuals
Granting Body: Arts Nova Scotia
Deadlines: May 15 and December 15
Amount: Up to \$12,000
Website: artsns.ca
Notes: Individual artists commissioned to create original works of public art can apply for time to create that art.

Grant Name: Community Cultural Projects
Program: Culture and Youth Activities Program
Granting Body: NS Dept of Communities, Culture and Heritage
Deadlines: February 15, June 15 and October 15
Amount: Up to \$5000 for up to 50% of costs
Website: cch.novascotia.ca
Notes: This program is open to applications that explore and/or celebrate a community's identity by promoting and displaying community arts and/or cultural expression. Many public art projects share this goal.

Grant Name: Project Grants
Program: Project Grants to Visual Artists
Granting Body: Canada Council for the Arts
Deadlines: December 1
Amount: Up to \$20,000
Website: canadacouncil.ca
Notes: The Project Grants to Visual Artists program supports professional visual artists and collaborations. Grants cover artists' subsistence costs as well as the direct expenses for a period of independent research, creation, and/or production of artworks for public exhibitions in Canada and abroad.

Grant Name: Project Assistance
Program: Artist and Community Collaboration Program
Granting Body: Canada Council for the Arts
Deadlines: April 15
Amount: Up to \$1,000 up to 75% of costs
Website: canadacouncil.ca

Notes: The Artists and Community Collaboration Program (ACCP) awards project assistance grants to Canadian, non-profit organizations and collectives with a primary mandate in the contemporary visual arts. Artists and community collaboration is an arts process that actively involves the work of professional artists and non-arts community members in creative and collaborative relationships. Activities and projects are joint undertakings in which the process of collaborating is equally important to the art created, and where there is shared decision-making and ownership of project results.

Appendix II: Potential Sites

The following is a list of potential sites where public art could be located in the future. This list is by no means complete. They are merely suggestions by people interested in this topic. SCAC will continue to build the list as new sites are suggested and/or investigated. Nor is this list prescriptive – these sites are merely suggestions. They have not been cleared through any community consultation process or with the appropriate authorities.

Generally, almost any site can be a site for public art, particularly if the art is performance based or in other ways meant to be temporary. For example, a performance art piece or a sculpture made of tree branches are by nature temporary works. In addition, recent public art paintings like crosswalks modified to look like fish bone or center lines painted like a zipper are demonstrating ways in which even public streets can become sites for permanent works of art.

However, when it comes to sites for permanent sculptures, a list of more conventional sites can be useful. Here is a list to generate further ideas:

Shelburne

1. At the end of the Yacht Club parking lot near the launching ramp.

This site is already in use as the site for the sculpture by Brad Hall for the Whirligig and Weathervane Festival. However, it could be used again.

2. The wharf and land next to the Sea Dog Saloon on Dock Street.

This site is very visible, but has limited space. There are neighbours and site lines to consider. It can be windy here. The wharf itself could be used as it is in, for example, Halifax. There is a ramp beside the wharf, which might or might not be of use when installing a piece.

3. The streets of Shelburne.

Streets can be made into works of art. For example, strips of white paint used to mark a crosswalk could be painted in the form of a fishbone or in rainbow colours.

4. The intersection of King and Water Streets.

The location of the former Esso gas station and across the street at the parking lot are prime sites for public art. For example, some sort of gateway could improve a bland looking parking lot into an interesting feature at the busiest intersection in town.

5. Graham's Park.

The location of the old high school where there is now a water park and a skate park for children could be a great location for public art that could, for example, celebrate children and/or be available as part of a playground.

Appendix III:

Material Selection Guidelines for Outdoor Artworks

Artwork being considered for the community's public art collection will be assessed from a maintenance and conservation perspective to determine the piece's durability outdoors and potential maintenance costs to SCAC and/or the community.

SCAC will try to keep its commissioning processes relevant to contemporary art practices by considering new materials or media after thorough research.

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

Appendix IV:
Public Art Donation Process Information

When public art is donated to the community rather than commissioned or otherwise built, the following information is needed to determine if candidate locations within the community would be suitable for the proposed art donation. Note, gathering similar information can be useful when artwork is commissioned.

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

Appendix V:**Technical and Conservation Manual Information**

To be able to maintain and repair artwork, SCAC needs detailed information on all materials, methods, fabricators and suppliers used in its production. Upon completion of the project, the following information must be submitted and stored in a permanent Technical and Conservation Manual.

Artwork Title:
Artist's Name:
Address:
Home Telephone: Cell:
E-mail: Website:
Location of Artwork:
Installation Date:
Primary Materials: 1. 2. 3. 4. 5.
Notes on methods used to achieve finished product that are in addition to the information on the "Materials and Processes Sheet" (Appendix IV):

Include with the above information:

1. The completed "Materials and Processes Sheet" (Appendix IV)
2. Additional product information supplied by manufacturers, including any maintenance recommendations.
3. Drawings and/or photographs illustrating the fabrication and installation process.
4. All engineer-approved drawings, where applicable.

**Appendix VI:
Materials and Processes Sheet
(one sheet for each primary material)**

Artwork Title:
Primary Material:
Application:
Fabricator:
Telephone Number:
Address:
Supplier: (list product names and sources of materials)
Found materials and source/location:
Fabrication methods: (list all techniques and methods used)
Surface applications: (mechanical, chemical, coatings)

Pigments and paint samples: (list all pigments used and proportions; list colour codes available on commercial products; provide paint/colour samples where applicable)

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

How do you recommend maintaining this material?

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

Is there any other information required to ensure that this piece is properly conserved?

Completed by:

Date:

Appendix VII: Sample Capital Levy Models

Guelph, Ontario

Funding

Funding to support the Public Art Policy will be provided through the establishment of a Public Art Reserve Fund. For the years 2012 – 2014, funding to the reserve will come from the allocation of \$100,000 of the previous year's operating surplus, if there is a surplus available. This funding model will be re-evaluated at the end of the initial three year period. A minimum of 75% of all funds collected must be used for the design, fabrication, installation and documentation of public artworks or community art projects chosen through an objective jurying selection process. Funds ranging up to 25% will be apportioned to the governance and administration of the selection process, collection, inventory, insurance, staffing, legal requirements, de-accessioning of works and the overall policy review. Funding may also be provided through the Public Art Reserve Fund for community art projects... Development contributions to the Reserve will be encouraged through Section 37 of the Ontario Planning Act. Municipal contributions to a Public Art Reserve Fund will also be used to leverage funding from other governmental and private sources.

Halifax: HRM Public Art Policy

Proposed Funding Framework

The proposed policy establishes a funding framework for Public Art in support of the 3 strategies of direct purchase, public art commission, and facilitating new community art projects. The framework is described below:

a) Establishment of an annual Public Art Operating Budget

The Public Sector Accounting Board (PSAB) specifies that because the future value of public art is indeterminable, it cannot be valued as an asset and therefore cannot be included in the Capital Budget. Therefore, it must be expensed to the Operating Budget no later than April 1, 2009. Public art acquired by HRM through direct purchase or commission will range in scale from small projects to very large. Because of the scale and costs, major art works will need to be planned over several years, and funded through an allocation from a public art operating budget and the Heritage & Culture Tourism (Q312) and Parkland Development (Q107) Reserves. The public art projects funded through the operating budget will be

directed primarily to municipally owned lands and in areas deemed priority, such as the waterfronts, regional streetscapes, parks, cultural spaces and plaza, cultural precincts as defined through the HRM by Design, other secondary planning strategies, etc.

b) Establishment of an annual Community Art Operating Budget which includes grants

The cost of community art projects are much less than commissioned and purchased public art works. As such, several community art works will be created on an annual basis. Consequently, a new operating budget is proposed to support community art projects. The community art program would include the existing school youth mural program and youth restorative justice programs, as well as a new grants program which would involve new community art initiatives not specifically delivered by staff. A Community Art granting system will be developed utilizing existing operating funds and/or an allocation from the Heritage & Culture Tourism (Q312) Reserve. Grants could provide opportunities to community groups and other agencies to retain a professional artist to work with the community to create new community art. An artist-in-residence type of initiative would be a component of the community art grant program.

(The Artist-in-Residence Program (AIR) is based on principles of community cultural development whereby professional artists work as animators and facilitators with community volunteers to identify neighbourhood or community artistic opportunities. They develop projects involving community members that leave a legacy of creative practices or permanent artwork. Professional artist could be located at HRM facilities for an extended period of time, where the artist will facilitate artistic activities with the community to enhance quality of life. It should be noted that 'residency' is a conceptual term only, referring to the artist's commitment to work in a specific geographic community or with a specific community of interest)

c) Allocation of 1% of the total capital cost of new or renovated facility projects

HRM currently supports the development of new or renovated publicly accessible facilities through a capital budget program. Each new or renovated facility has a defined capital budget. The proposed policy requires that the capital planning process for any new or renovated publicly accessible facility occupying 25,000 square feet total area or more must integrate public art. Specifically, 1% of the total capital cost of a new or renovated

publicly accessible facility in excess of the first 25,000 square feet would be allocated to fund new public art projects for that facility. The 1% contribution will be calculated annually and will be based on the approved Capital budget for new publicly accessible facilities. The contribution will be included as a onetime amount with the Operating Costs of Capital for each project.

d) Allocation of 1% of cash-in-lieu collected through parkland dedication

As land is subdivided in HRM, either a portion of the subdivided land is dedicated for parkland use, or cash in lieu can be provided to HRM. The cash in lieu is deposited into a parkland reserve account and used to enhance parkland throughout the municipality. The proposed policy requires that, as of the date of adoption, 1% or 2% of the respective 5% or 10% Parkland Contribution through the subdivision process be allocated in support of new public art. In order to comply with the requirements of the Municipal Government Act, the focus of this program will be used to provide new art works to enhance parkland.

Developers who chose to create parkland as part of their development may also choose to provide Public Art as a component of the development. This in turn would be calculated as part of the overall contribution. This policy does not represent a new development fee, it simply directs a portion of existing fees to public art.

e) Allocation of 1% of the total capital cost of new private development projects

Private Developers will be encouraged to provide Public Art as part of any new development exceeding 25,000 square feet in total area. The ability to negotiate public art in private developments will be enabled through land use planning policy. Specifically, the Land Use tool of density bonus will be utilized to enable HRM to require public art at an appraised value of no less than 1% of the total construction costs in excess of the first 25,000 square feet. In the event that public art cannot be included on the new private development, a developer will be required to provide a 1% cash-in-lieu contribution based on the total construction costs in excess of the first 25,000 square feet. This policy does represent a new development fee. However, it would be in exchange for a development bonus. Such a policy will require further public consultation and a public hearing before it is implemented.

** Exclusions to all 1% Public Art private development contributions are those buildings/areas dedicated to use by formally constituted non-profit societies providing child care, neighbourhood and*

needs-based housing, government assisted housing, or providing needs-based social programs.

Appendix VII: Sample Municipal Public Art Committee

A Public Art Committee might be charged with the following responsibilities:

- Creating the goals, objectives, themes and guidelines for the Public Art Program.
- Determining the specific roles of each member of the committee.
- Making recommendations to Council for priority projects, site selection, and artist selection.
- Making recommendations for the Public Art Program budget.
- Establishing a Public Art Fund to insure that unspent funds accumulate over time rather than get absorbed back into municipal operating funds.
- Developing the Standard Operating Procedures to govern all public art projects and selection processes.
- Determining and acting upon the best methods of procurement.
- Issuing calls to artists.
- Overseeing process and implementation.
- Maintaining the public art collection.
- Developing and maintaining a Public Art Program webpage, printing a walking guide and engaging in other promotional activities.
- Receiving and approving applications for community group-driven public art projects.

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