



KINGSTON PUBLIC ART MASTER PLAN

2014-2019

FINAL DRAFT May 2014



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1.0 PURPOSE OF A PUBLIC ART MASTER PLAN



"I would like to see Kingston differentiate itself artistically from other cities through the support that local artists would get to present and show high quality work. I think this public art plan has enormous potential to invigorate artists and involve community. I would look forward to seeing initiatives that encourage cutting edge contemporary art, temporary art, and public art festivals."

comment from the Public Art Survey

A strong public art program can foster creativity and innovation in a community, encourage both public and private support, and animate the public realm through activities that benefit artists, residents and visitors alike.

The purpose of the Public Art Master Plan is to systematically assess the City's current and future needs and provide an illustrative and usable framework to guide its actions over the next five years.

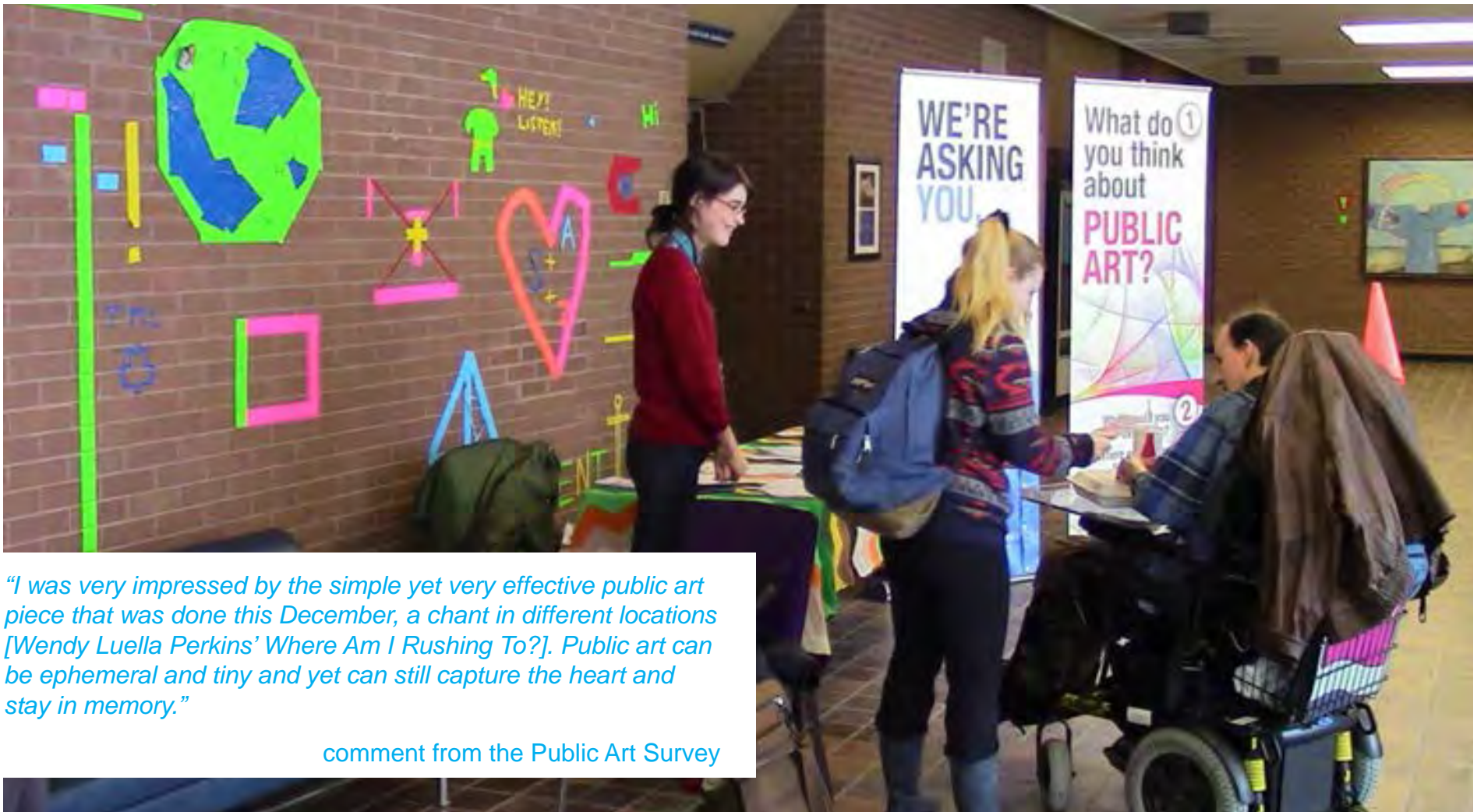
The Master Plan should provide a roadmap for the community—a vision for how public art can enhance public places, architecture, and landscapes—along with a set of policies and processes required for the development of a City of Kingston public art program.

The Public Art Master Plan will:

- provide staff with a framework needed to develop and maintain public art within a municipal context and support activity in the community
- align with collections management policy being developed for donations, acquisitions and de-accessioning
- create consistent standards for public art in public realm, civic initiatives and private sector projects



2.0 CONSULTATION



"I was very impressed by the simple yet very effective public art piece that was done this December, a chant in different locations [Wendy Luella Perkins' Where Am I Rushing To?]. Public art can be ephemeral and tiny and yet can still capture the heart and stay in memory."

comment from the Public Art Survey

The consultation process for the Public Art Master Plan involved: 15 City staff in 6 departments, 13 external arts, design and development stakeholders, 100 attendees at the Public Art Forum, 8 local artists making 5 interventions across Kingston that engaged more than 3000 people, 300 children plus their caregivers at Art Zoo and 217 respondents to the public survey!

Stakeholder meetings

Arts Advisory Committee's appointed Public Art Working Group

Meeting dates: 16 Oct, 13 Nov & 17 Dec 2013 & 9 April 2014

Attendees:

- Lynne Kenney, Arts Advisory Committee member
- Karen Dolan, Executive Director, Kingston Arts Council (KAC)
- Shayne Dark, Artist
- Jan Allen, Director, Agnes Etherington Arts Centre
- Jocelyn Purdie, Artist and Swamp Ward Window curator
- Sunny Kerr, Artist and Curator
- Harry Symons, Artist

Design and Development community

Meeting date: 18 Feb 2014

- Youko Leclerc-Desjardins, Kingston Visitor Services
- Bruce Downey, Hughes Downey Architects
- Mac Gervan, Developer & Kingston Municipal Heritage Committee
- Margo Watson, FoTenn Consultants
- Neal Ritchie, Kingston Home Builders Association
- Suzanne Fast, Suzanne Fast Design

Kingston City Staff consultations

Meeting dates: 17 Oct, 14 Nov & 18 Dec 2013, 18 Feb, 10 April & 8 May 2014

Attendees:

- Shirley Bailey, Manager, Heritage and Urban Design
- Kristine Hebert, Parks and Open Space Coordinator
- Cynthia Beach, Commissioner, Corporate and Strategic Initiatives
- Chris Wicke, Senior Planner
- Ying Gilbert, Marketing Administrator – Transportation Services
- Damon Wells, Director, Public Works
- Neal Unsworth, Manager, Parks Development
- Mark Van Buren, Director of Engineering
- Sheila Kidd, Director of Transportation Services
- Jeremy DaCosta, Manager of Transit
- Paul Roberston, City Curator
- Sarah Forsyth, Civic Collections Technician
- Philip Healey, Manager, Enterprise GIS Services
- Colin Wiginton, Acting Cultural Director
- Annalee Adair, Manager, Community Engagement and Education

Public Art Forum

To kick-off the work on the Public Art Master Plan, the City teamed up with the Agnes Etherington Arts Centre to hold a Public Art Forum attended by more than 100 members of the public on 16 October 2013. The Forum was lead by Annalee Adair, the City lead on the Public Art Master Plan with panellists giving their

perspectives on public art including: artists Shayne Dark and c.j. fleury, Julie Dupont, Manager of the City of Ottawa's Public Art Program and Helena Grdadolnik, Associate Director of Workshop Architecture, the consultants leading the master planning process in Kingston.





Public Art Workshop at Art Zoo

Workshop Architecture ran an interactive public art workshop in Portsmouth Harbour as part of Art Zoo on Family Day, 17 February 2014. 4000 people attended Art Zoo and more than 300 children took part in the public art activity accompanied by their parents, grandparents or guardians. The city's budding artists created drawings and sculptures of their public art ideas and placed them around a 1:10,000 map of Kingston.



What do
you think
about
**PUBLIC
ART?**

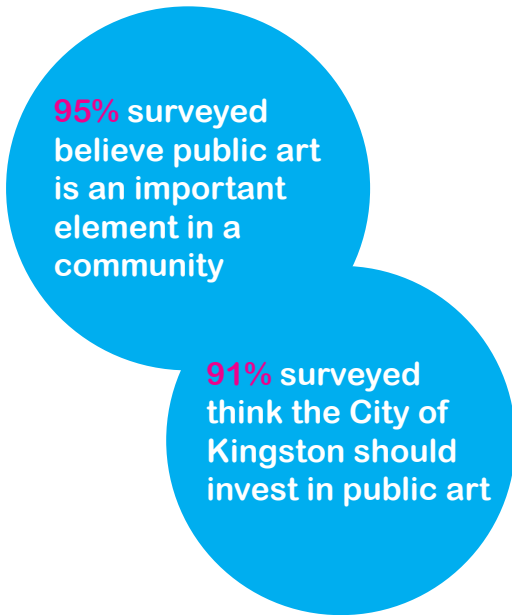
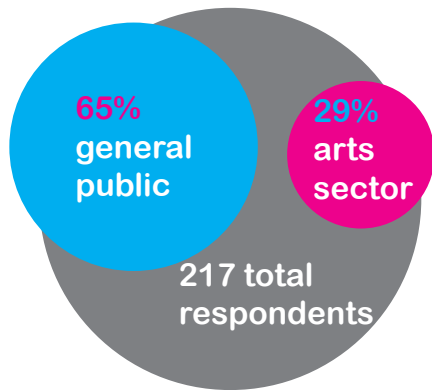
Public Art as Public Consultation

To engage a wide Kingston audience for their input into the Public Art Master Plan the City, in partnership with Kingston Arts Council, initiated a program of 5 non-permanent art works in the public realm by local artists. From Dec 2013 to Feb 2014, over 3000 people experienced the following works of art: 1. Aleksandra Bragoszewska, Alison Gowan & Alison Gayle, To the Sound of Little Animals Snoring; 2. Ben Darrah, Accidental Landscape; 3. Wendy Luella Perkins, What Am I Rushing To? (10 locations); 4. Jane Kirby & Erin Ball, Unexpected Flights at Frontenac Mall; 5. Mark Reinhart, Duct Tape.

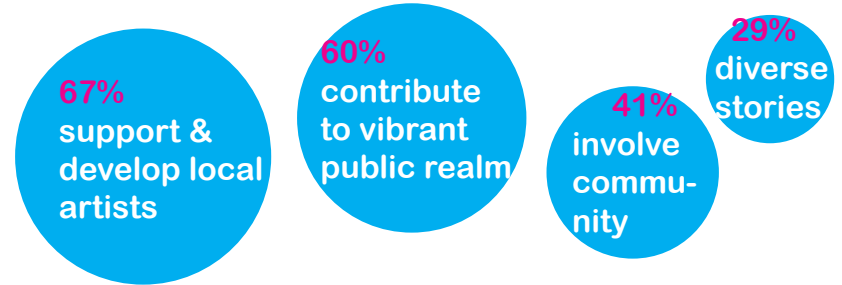


Public Survey Results

217 members of the public answered either the online or paper copy survey to share their feedback on a Kingston public art program.



Objectives for a public art program



Funding options to consider for a public art program



More than 75% of public survey respondents said that they would like to be involved with public art through a public art walk/talk or through attending a temporary public art event!

Overall Consultation Summary

Many of the same trends and priorities were mirrored by the internal and external stakeholders and the public survey responses. The following is an overall summary of the consultations. The text notes where there were any divergences between the feedback received.

Priorities and objectives:

- Contributing to making a high-quality, vibrant public realm
- Bringing cultural provision to under-served areas across Kingston
- Telling the full Kingston story, building on the current heritage focus in a way that is contemporary and inclusive

Two further priorities that came from the public survey

- Develop local emerging artists and arts groups from a variety of art forms
- Involve the community in creative place-making

The Public Art Working Group discussed how to support and develop artists and arts groups, but also maintain a high standard for the artwork overall. The consensus was that there needed to be an approach to balance artists that may have more skills and experience, with ensuring there are points of entry in the program for a range of artists and artforms and a plan to further develop artists' skills through training and mentorship opportunities.

Site selection

The following were the main considerations regarding siting for public art from the stakeholder meetings:

- A problem of clutter was identified in the Downtown Action Plan. Public artforms such as integrated work, art platforms or temporary public art would not add to the clutter and the last two could add to Kingston's tourism appeal.
- A public art program should look at under-served places including suburban/rural areas where it could make a big impact.
- City staff identified the need for a clear rationale for how to allocate investments and resources for public art, including mechanisms/criteria for how to prioritize which capital projects are selected for a public art component.
- Transportation infrastructure could be a way to get public art around the entire city. Low-cost, big impact approaches could be used such as bus shelters. An RFP for shelters is in process but is very complex. In the short term it may be simpler for the City to rent ad space for public art.

From the public survey the highest priorities for siting were:

- Sites allow for a variety of public art experience (62%)
- Sites are easy to reach by public transportation, walking and/or cycling (46%)
- Sites are located in highly visible/publicly active areas (45%)
- Sites are visited by a diversity of people from all ages and cultures (40%)

Funding options

All possible forms of funding for the program were supported including: from the City, from private developers (through encouragement and appropriate planning tools), through partnerships and donations.

Comments that were voiced regarding funding from the public survey and the Public Art Working Group:

- Ensure that under-funded non-profit organizations were not to be relied on for funds as much as other kinds of support and expertise.
- Ensure that artists were paid for their efforts.

City staff voiced the following funding considerations:

- As budgets are already set for the next few years, it may be more effective to build to the targeted 1% of the City capital budget through a stepped approach.
- In looking at integrating public art into City capital projects, appropriate funding amounts and appropriate projects/ locations for public art in a project needs to be ascertained.
- Consider staff workload and project timelines in how the program is implemented.
- Regarding using planning tools for public art, there may be more potential to ask for public art provision where a full block or a larger area is coming under approval rather than a single building.
- Culture could be added to circulation list for all planning policies and Site Plan Applications.

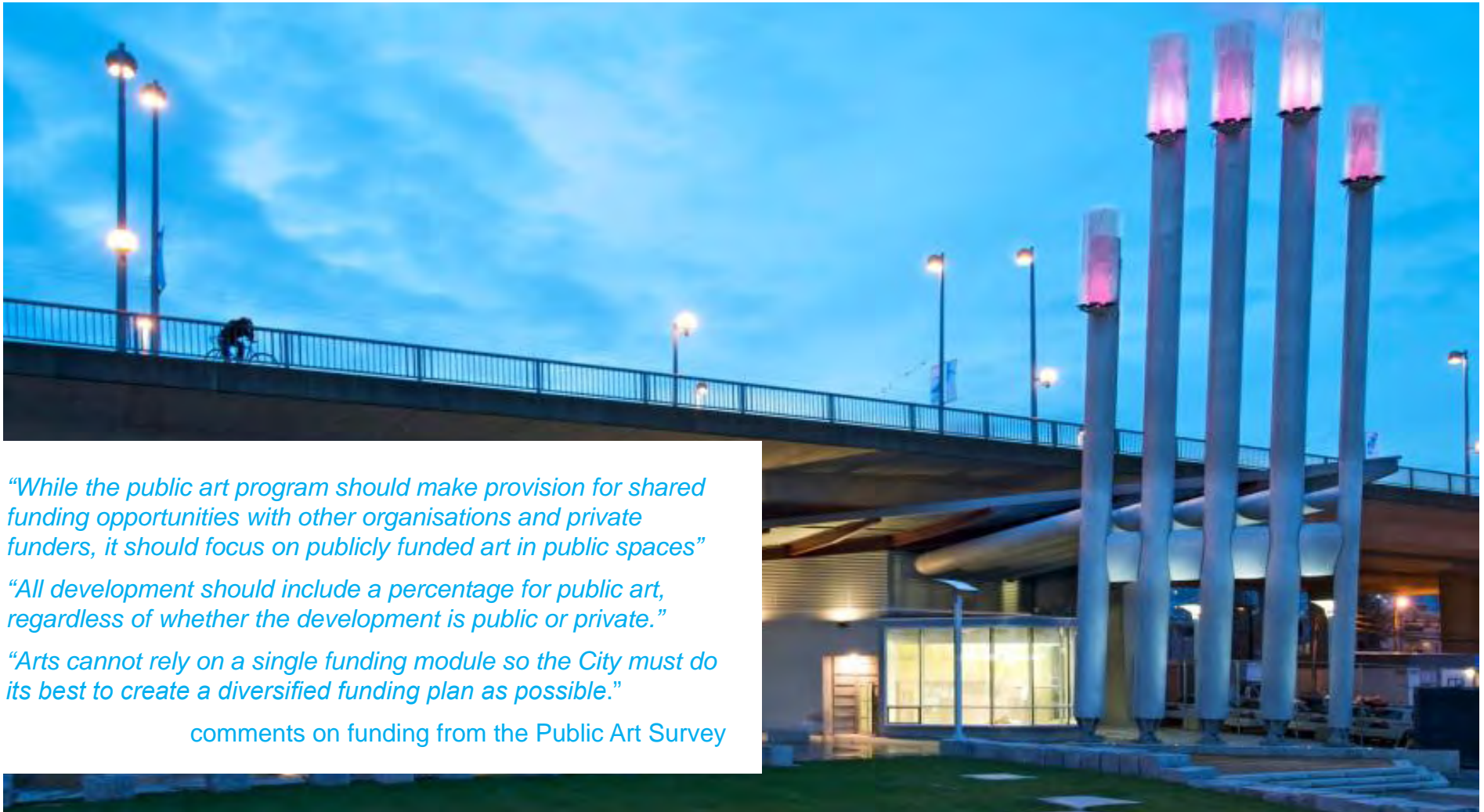
Other ideas that came up in the external stakeholder meetings with the Public Art Working Group and the Design and Development community were as follows:

- Consider a by-law for a hotel tax or sponsorship from Downtown Kingston! BIA or Kingston Accommodation Partners.
- Consider ways to encourage developers to invest in public art and to demonstrate to developers ways that public art can add to the financial value of their project.
- It will be more important to work with planning controls/ incentives in areas outside of the core. Downtown Kingston has a lot of art and other texture and many developers downtown already see value in raising the bar.

The Public Art Working Group thought it was important the City make clear to the arts community what the suite of offerings for public art would be. This may include:

- creating an approval process for artist- or curator-led initiatives
- assisting with/reducing red tape for approved artist- or curator-led initiatives
- a variety of funded commissioning opportunities, training and workshops for artists.

3.0 RECOMMENDATIONS



“While the public art program should make provision for shared funding opportunities with other organisations and private funders, it should focus on publicly funded art in public spaces”

“All development should include a percentage for public art, regardless of whether the development is public or private.”

“Arts cannot rely on a single funding module so the City must do its best to create a diversified funding plan as possible.”

comments on funding from the Public Art Survey

Recommendation A: Establish a framework for a Public Art Program in Kingston.

A1. Approve the following Vision, Mandate and Principles for a Public Art Program in Kingston.

Vision:

Kingston will be known as a hub of creative place-making with an innovative program of public art that recognizes and builds on the City's diverse history, engages its community and inspires its future leaders.

Mandate:

To organize and leverage City and community, business and institutional resources, knowledge and experience to support creative place-making in communities across Kingston through contemporary and innovative public art.

Key Objectives:

- Contribute to a vibrant, high-quality public realm in Kingston.
- Engage the community in creative place-making across the entire City: downtown, suburban, rural and natural areas.
- Celebrate and promote Kingston's identity, including building on the City's complete history, diversity and geography, while imagining new futures.
- Invest in the development of artists from a wide range of disciplines through a variety of training and commissioning opportunities.

Guiding Principles:

- Strive for artistic excellence.
- Cultural equity.
- Collaboration with artists, communities, municipal departments, other levels of government and the private sector.
- Follow best practices.
- Be responsive to community needs.
- Be risk-taking, creative and innovative.
- Be transparent, accessible and inclusive.
- Be unique to Kingston.
- Cultivate the local arts sector, including a wide variety of art forms and practices.
- Prioritize sites based on potential impact, both high profile and under-serviced areas.
- Encourage investment in the program from a wide variety of sources.

A2. Establish a City of Kingston Public Art Program with the following scope including five main areas of focus.

1. Public Art Capital Projects

Integrating public art into the City's capital planning and budgeting process including new and renewed facilities, parks and infrastructure. This work will become part of the Civic Collection.

2. Temporary Public Art, Street Art and Public Art Platforms

Developing opportunities for diverse cultural expression in civic spaces, places and neighbourhoods through the commission and exhibition of works of temporary public art from a variety of art forms including street art, and establishing one or more public art platforms to exhibit a rotating display of art in a public venue. This work will not become part of the City Collection.

3. Community Arts, Public Engagement and Education

Engaging communities in developing Kingston's story and creative place-making across the City. Community members will be involved in the public art program through art-making, consultation, education and promotions. This work will not become part of the City Collection.

4. Artist and Arts Sector Development

Investing in artist, curator and arts administrator training and development including mentorships and workshops for emerging artists from a wide variety of disciplines. The development program will help to increase the quality and diversity of cultural output, create employment opportunities, attract and retain talent locally.

5. Public Art Development Program

Encouraging provision of public art in significant development projects through the urban design and land use planning process. Culture staff will offer assistance to private developers and other public entities in acquisition of public art where needed.

The following is not included in the scope of the City of Kingston Public Art Program:

- community exhibition and display spaces operated by Cultural Services
- fine art operated by Cultural Services
- special events
- archaeological, archival and museum collections/exhibitions
- commemorations that are not created by an artist and/or sited in public space
- graffiti management

Examples of public art



Public art with work by poets (right) and photography (right) can be included in a public art program.

Public art can be integrated (left) or temporary (right).



Public Art Platforms include digital information screens, transit advertising and a physical podium.

A3. Approve the Public Art definitions.

- **Public Art** is a work in any media created by an Artist that has been planned and executed with the specific intention of being sited or staged in public space, often incorporating elements of site specificity, community engagement and collaboration and acquired following the City of Kingston's established processes. A work of Public Art can be integrated into a building, infrastructure, landscape or public space or it can be comprised of one or more distinct elements.
- **Public Space** is defined herein as any space on or within City property accessible to the general public, or any space that is accessible to the general public and approved by the City as a viable public art project site.
- An **Artist** is someone who:
 - is recognized as a professional practicing artist by other artists working in the same field;
 - has completed basic training (formal or informal) in their field;
 - spends a significant amount of time practicing their art; and;
 - seeks payment for their work.

Further definitions can be found in **5.0 Glossary**.

Recommendation B. Establish an organizational structure for a Public Art Program with clear roles and responsibilities.

B1. Approve the creation of a part-time contract Public Art Coordinator and direct the Community Engagement and Education Manager in Culture Services (herein “the Manager”) to manage the Public Art Program in collaboration with the City Curator and Collections Manager and with assistance from the Public Art Coordinator.

The Manager is responsible for the day to day management of the Public Art Program including:

- Reporting on the Public Art Program to the senior staff, Council, the Arts Advisory Committee and its Public Art Working Group;
- Chairing the Interdepartmental Public Art Group;
- Participating in capital planning meetings regarding the inclusion of public art in key City projects;
- Overseeing the Public Art Program development and budget;
- Managing the Public Art Coordinator and consultants, contractors or additional resources;
- Reviewing City strategy, planning documents, site plan/ development applications, and/or developer agreements to advise on potential for public art opportunities;
- Providing advice, input and information to public or private developers regarding their provision of public art; and
- Participating in peer group meetings (e.g. municipal staff public art roundtables) to ensure consistency with other municipalities and to benefit from emerging practices.

City Curator and Civic Collections Technician

Works with the Manager and the Public Art Coordinator on matters related to acquisition, management, care and interpretation of the City of Kingston Public Art Collection.

The Public Art Coordinator position will be part-time contract (up to 24 hours/week). The Public Art Coordinator is responsible for the following:

- Coordinating the Interdepartmental Public Art Group;
- Assist in the development of public art projects and programs including terms of reference;
- Manage art acquisition processes, including coordinating Art Selection Committees and technical reviews;
- Manage artist contracts and payments;
- Be the primary liaison and coordinator between the artist, City departments, communities and agencies;
- Liaise with City staff to coordinate public art projects and programs including the departments represented in the Interdepartmental Public Art Group as well as Communications, Finance, Legal and others as necessary;
- Liaise with the arts sector, community members and program partners (e.g. local organizations, private sector and other levels of government);
- Liaise with the City Curator and Civic Collections Technician on matters related to acquisition (donations), documentation, management, conservation and interpretation of the City of Kingston Public Art Collection; and
- Assist with the development of community outreach, education and communication plans.

B2. Approve the continuation of an Interdepartmental Staff Public Art Group to meet up to six times per year to provide advice and coordination of the public art program across City Departments.

Designated staff from the following Departments and/or Divisions representing capital are directed to participate as needed to ensure success of the program:

- Public Works
- Engineering
- Recreation and Leisure Services (including Parks Development)
- Facilities Management and Construction Services
- Planning and Development
- Real Estate
- Transportation Services
- Cultural Services

Additions or revisions to the members of this group may change accordingly to meet program requirements.

The role of this group would be to:

- Give input into public art plans, policies and terms of reference for public art projects and programs
- Representatives in the group would act as staff liaisons in their departments and advise the Public Art Coordinator about significant capital projects and plans at the earliest point to ensure that public art can be incorporated where appropriate, including within appropriate private developments
- As needed, representatives in the group (or another appropriate staff member from their department) would act as technical advisors on Art Selection Committees and advise on, assist in coordination, and give approvals for, the development of public artwork from concept to installation.

B3. Approve the establishment of a Public Art Working Group as a sub-committee of the Arts Advisory Committee to include its members and community representatives, to be appointed on an annual basis.

The Public Art Working Group will be used on an as needed basis to:

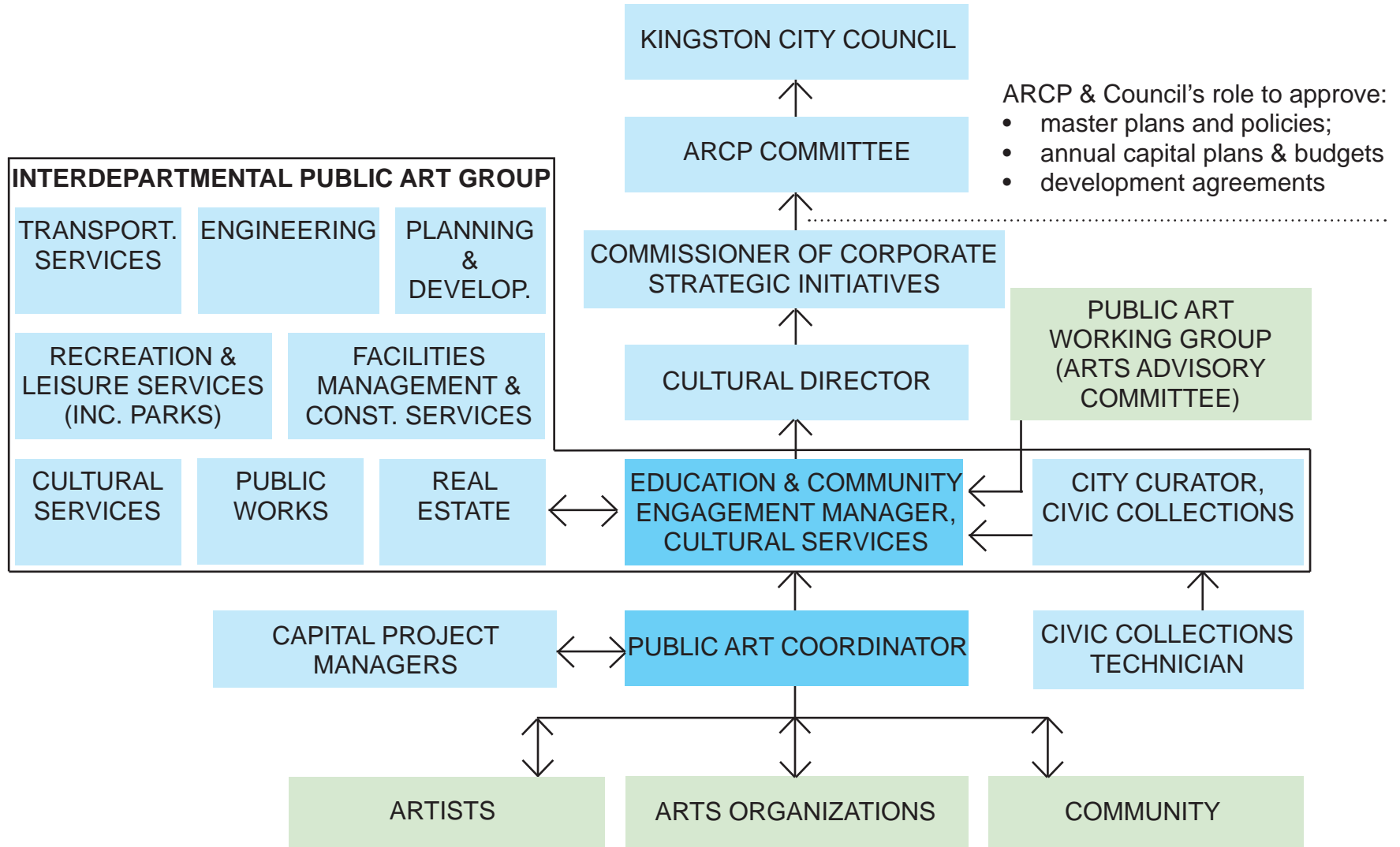
- Review acquisition and de-accession processes, policies, plans, and donation requests in order to make recommendations to staff; and
- To nominate individuals to be members of Art Selection Committees.
- Approve the establishment of a Public Art Working Group to be a subcommittee of the Arts Advisory Committee to be appointed on an annual basis

B4. Approve the role of Council and Committees of Council.

Mayor and Councillors are elected by the citizens of Kingston to govern the City. Council and Committees of Council are arms-length of any acquisition processes, but their role is to perform the following functions or empower staff to do so on Council's behalf:

- Review and approve the City of Kingston's Public Art Master Plan and Policies.
- Approve Municipal Capital Plan allocations and annual Capital Budgets.
- Approve negotiated agreements with private developers that may contain sections related to the provision of public art, where applicable.

Diagram B: Public Art Program Organizational Structure



Recommendation C: Establish a selection process for public art projects.

C1. Agree the following project selection processes including site criteria, site types and guidelines.

Site selection criteria:

1. The City selects sites for public art that are accessible, visible, compatible with the site's current and potential uses, compatible with surrounding sites and adjacent public art. Sites must be able to accommodate work, be safe and meet all required standards.

2. Public art will be located in a diversity of sites across the City and will not be concentrated in any one site or area.

3. The City will prioritize sites where capital project schedules are compatible with a public art commission and the projects are of a high profile. The site selection will be balanced with some opportunities for smaller-scale projects.

Sites that best fit the criteria above will be prioritized to fit within the funding available for the Public Art Program.

Site types and guidelines:

Site types for City capital projects are listed below. The following pages contain guidelines for each of the eight types:

1. Park renewal
2. Park redevelopment
3. Minor facility renovation, addition or new build
4. Medium-sized facility renovation, addition or new build
5. Major facility renovation, addition or new build
6. Major infrastructure projects

**Diagram C1.1:
Project Selection Process**

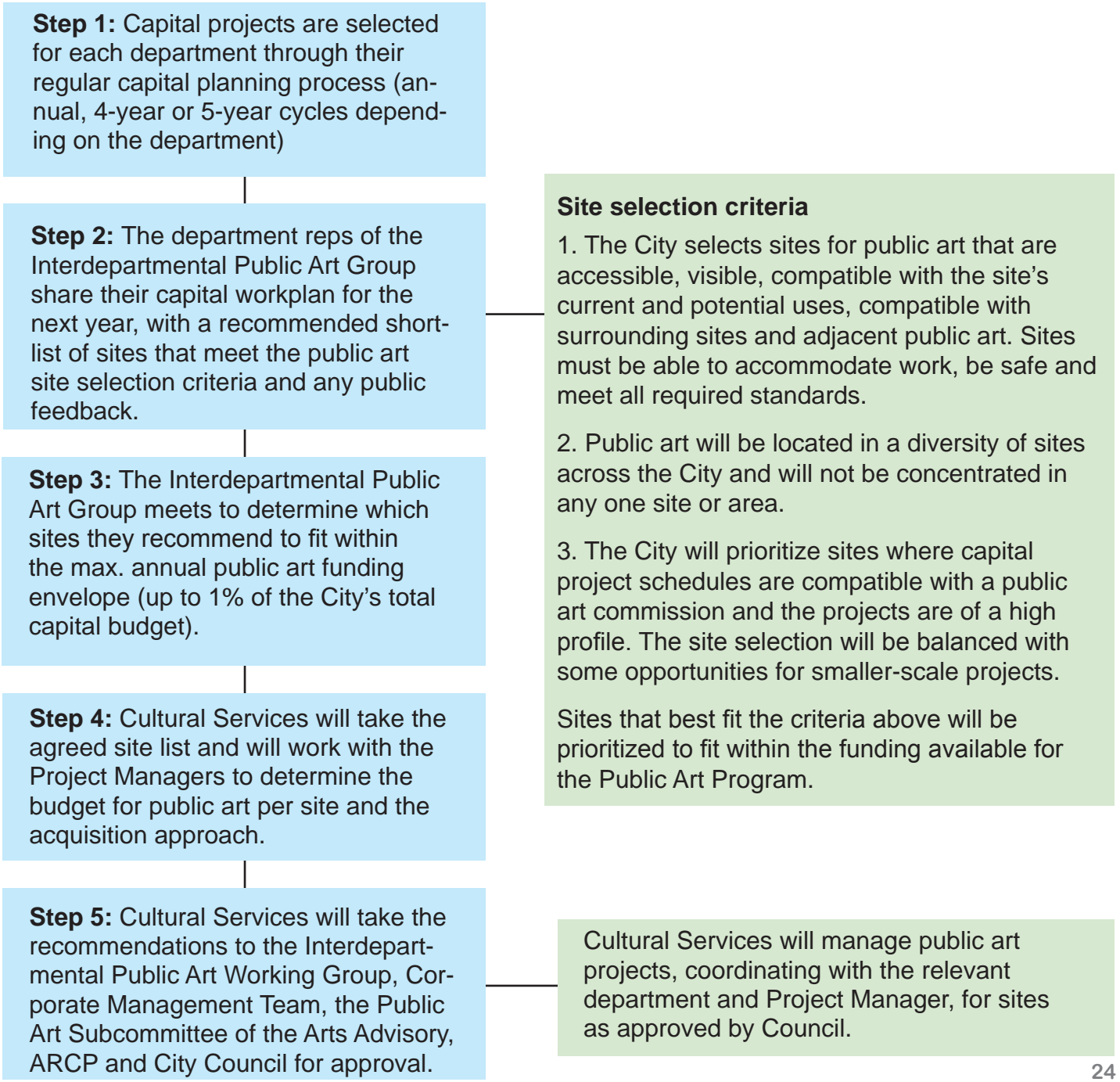


Diagram C1.2: Process for Artist-Initiated or Community-Initiated Requests for Public Art

Step 1: City staff or Council receive a request for funding/permissions for public art in a City building/space from an artist, curator, community member and/or organization. All requests are to be referred to the Public Art Program.

For Donation requests, refer to the process outlined in Recommendation E1, p. 45.

Step 2: The Public Art Program will inform the requestee of the City process: an annual call for both artist/curator-initiated and community-initiated projects.

Step 3: Where the requestee chooses to enter the application process, the Public Art Program staff will advise on their application, in coordination with other departments as appropriate.

Acquisition Criteria to be considered:

- Artistic excellence and originality
- Compliance with competition requirements
- Appropriateness to the site and community context (includes site selection criteria)
- Maintenance requirements, durability and resistance to vandalism
- Budget estimates and value

Site selection criteria

1. The City selects sites for public art that are accessible, visible, compatible with the site’s current and potential uses, compatible with surrounding sites and adjacent public art. Sites must be able to accommodate work, be safe and meet all required standards.
2. Public art will be located in a diversity of sites across the City and will not be concentrated in any one site or area.
3. The City will prioritize sites where capital project schedules are compatible with a public art commission and the projects are of a high profile. The site selection will be balanced with some opportunities for smaller-scale projects.

Sites that best fit the criteria above will be prioritized to fit within the funding available for the Public Art Program.

Step 4: Successful applicants will be selected by a jury who will receive a technical review of relevant departments’ input and who will review applications against set criteria based on the Public Art Program and Policy and City priorities. Successful applicants will receive assistance with permissions and other red tape and may receive full- or match-funding, if funding is available.

Step 5: Applicants who are not successful will be given feedback. They will be welcome to apply again in the next round of the program.

Site Type 1 | Park Renewal

description of site type

Annually many parks across the City of Kingston receive upgrades under \$500,000 in value to various elements that may include new playground structures, renewed pathways and other minor landscaping work.

Parks in this category may include:

- urban parkettes
- neighbourhood parks
- trails

art suggestions

Parks both large and small can play a very important role in a community and would benefit from small-scale works of public art. The art could be integrated into the use and design of the parks such as within the pathways, signage, storm water treatment ponds, landscape forms, or play equipment. The art would typically be renewed on the same cycle as the park elements.

public art precedents

Below: Land/Mark by Jacqueline Metz & Nancy Chew, Winnipeg; Right: Art in park fence, London, UK (top); Permission Series of art signs by TIMEANDDESIRE, Toronto (bottom).



suggested budget range

\$5,000 to \$10,000 per park

art opportunities and acquisition

The size and cost of the public art would be modest and could provide opportunities for emerging artists or experienced artists in other media who have not previously worked in the public realm (e.g. poets or photographers). The art could also be a result of an artist-in-residency program or an artist, curator or community-initiated call.



Site Type 2 | Park Redevelopment

description of site type

A number of parks in Kingston are slated for redevelopment and new parks may be created over time. Parks range from urban squares to waterfront trails and local green spaces.

Parks in this category may include:

- community parks
- waterfront parks
- regional parks
- urban squares

art suggestions

Parks play a very important role in a community and art is one element that can support &/or add to the reasons for visiting. The art could be integrated into the design approach of the park overall or into specific functional/aesthetic elements (e.g. splash pad/planting plan). Art could also be a stand alone element in the space. The art may be renewed on the same schedule as the park.

public art precedents

Below: Elevated Wetlands by Noel Harding, Toronto; Right: Reticulated Gambol play structure by Young & Giroux, Toronto (top); Planting by Azuma Makoto, Roppongi Hills, Tokyo, Japan (bottom).

suggested budget range

\$50,000 to \$200,000+ per park

art opportunities and acquisition

Due to their high profile and the large amount of public consultation, these projects will require an experienced public art professional. The art could be acquired through a two-stage open call or by including an artist on the design team.



Site Type 3 | Facility - Minor Work

description of site type

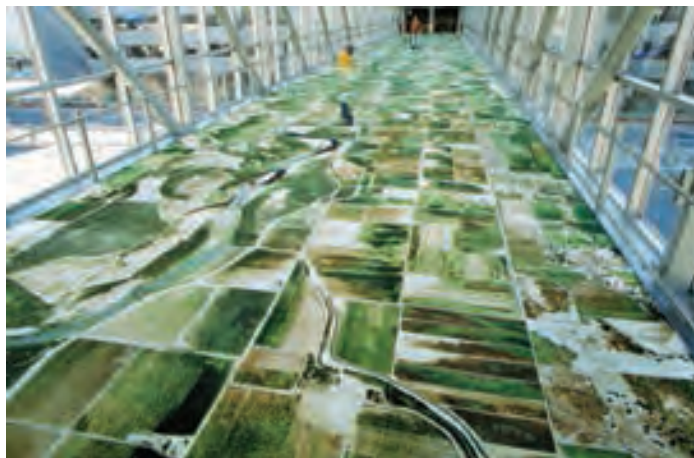
Minor public facility renovations, additions and/or new builds under \$500,000 in value which may include work such as flooring replacements, facade improvements, accessibility upgrades, small park pavilions, landscape and entrance features, and bike parking facilities.

art suggestions

As public facilities can play an important role in a community these sites would benefit from small-scale works of public art. The art could be integrated into the finish materials (e.g. floor patterns/wall tile) or distinct elements (e.g. railings/bollards). Alternatively artwork could be distinct (e.g. wall/ceiling-mounted in a publicly area), but should have minimal or no coordination (e.g. electrical/foundations). The budget will not likely cover distinct exterior work.

public art precedents

Below: Flying Carpet (integrated into carpet of Sacramento Airport pedestrian bridge) by Seyed Alavi, Sacramento, USA; Right: Sentinels, artist-designed bollards by Simon Taylor, Canberra, Australia.



suggested budget range

\$5,000 to \$10,000 per project

art opportunities and acquisition

The size and cost of the public art would be modest and could provide opportunities for emerging artists or points of entry for experienced artists in other media who have not previously worked in the public realm (e.g. poets or photographers). The art could also be a result of an artist-in-residency program or an artist/curator/community-initiated call.



Site Type 4 | Facility - Medium-Scale Work

description of site type

Medium-sized public facility renovations, additions and/or new builds from \$500,000 to \$2 million may include work such as a renovation or addition to a museum, community centre or arena as well as new or renovated parking structures and transit projects.

art suggestions

Including public art in key facilities across the City could bring provision of art into communities that are less served by Kingston's rich collection of cultural material. The art could be integrated into the finish materials or distinct elements (e.g. glazed facade). Alternatively interior/exterior art-work could be distinct, but any coordination should be timed to fit with the full project's construction schedule.

suggested budget range

\$10,000 to \$50,000 per project

art opportunities and acquisition

Due to the size and coordination needed, these projects may require an artist who is experienced in working on construction projects and/or in the public realm. The art could be acquired through a proposal call or by including an artist on the design team.

public art precedents

Below: Parking garage mural by Craig and Karl, Sydney, Australia; Right: Seating by Carlos Cruz-Diez, Caracas, Venezuela (top); Fourth Plinth art platform, Trafalgar Square, London, UK (bottom).



Site Type 5 | Facility - Major Work

description of site type

Major public facility renovations, additions and/or new builds over \$2 million may include work such as creation of a new cultural centre, a major overhaul of a community hub, or the construction of a new recreation centre or parking structure.

art suggestions

Including high-profile and distinctive public art in and around key facilities across the City can help to continue to define the City as a cultural hub. The art could be integrated into the design of the building and its surroundings. Alternatively interior/exterior artwork could be stand alone, but related to the site with any coordination timed to fit with the full project's construction schedule.

suggested budget range

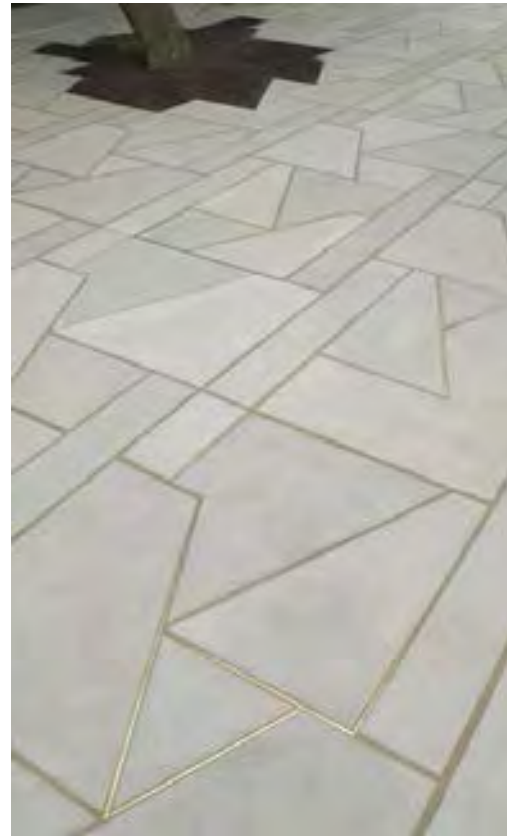
\$50,000 to \$200,000+ per project

art opportunities and acquisition

Due to their high profile and the size, coordination and public consultation needed, these projects will require an experienced public art professional. The art could be acquired through a two-stage open call or by including an artist on the design team.

public art precedents

Left to right: Sparrow by Myfanwy MacLeod, Vancouver; We are still and reflective by Martin Boyce, Munster; Waterfall Light Show, Katharine Harvey, Toronto.



Site Type 6 | Major Infrastructure Projects

description of site type

Infrastructure projects over \$2 million may include the following:

- streetscapes
- gateways
- major corridors
- bridges

art suggestions

Artists could help transform public works into public art, but the art should be integrated where possible to make sure it is part of the whole design solution and not an after-thought. With Kingston's connection to the water, art incorporated in a new bridge could help make an iconic landmark. Design of new/ revised streetscapes are very functional, but they also have a large aesthetic impact on people's experience of a city. It's important to ensure the art is unique to the place and is integrated in a way that doesn't impede any of the functions of the space. If a streetscape is being implemented over many blocks, one artwork or art approach could span the distance.

suggested budget range

\$50,000 to \$200,000+ per project

art opportunities and acquisition

Due to their high profile and the size, coordination and public consultation needed, these projects will require an experienced public art professional. For this site type, having an artist on the design team is recommended in most cases.

public art precedents

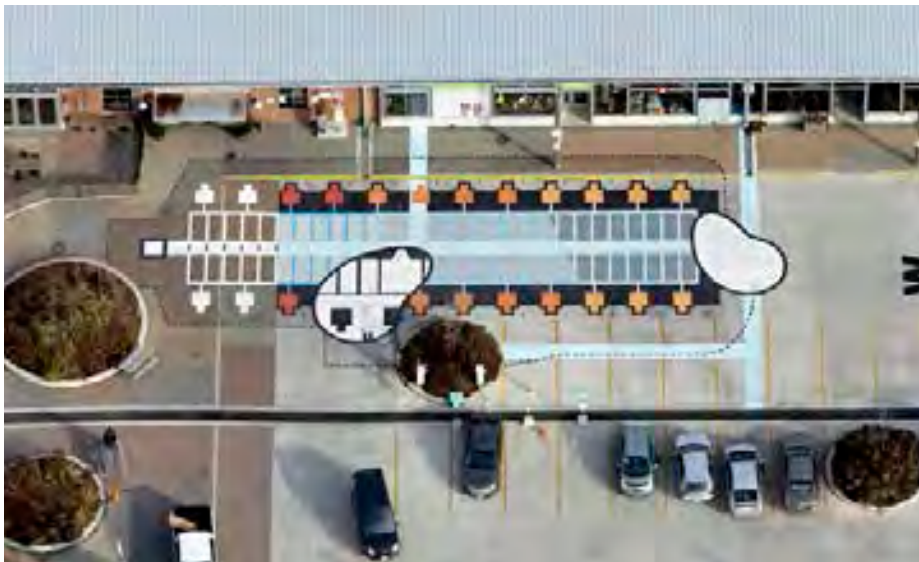
Left: Flume by Simeon Nelson, Kent, UK; Right: Streetwalk (benches and lighting) by Charlie Davidson, Sunderland, UK (top); Manhole cover by Kelly Cannell and Susan Point from the Ironclad manhole competition, Vancouver (bottom).



Examples of public art



Artists can help to cover a temporary transit works yard (top left); create waterfront features (top right); create places of contemplation along trail systems (bottom right); and interpret the heritage of a site through temporary street art (bottom left).



Recommendation D. Establish a standardized process for a consistent and co-ordinated approach to funding and provision of public art in Kingston to be comparable with the level of other municipal public art programs in Ontario.

Ontario municipalities with public art programs typically invest 1% of their annual capital budgets towards public art projects (see Diagram D1). In a few cases (e.g. Burlington and Mississauga), municipalities set a minimum budget amount under which it would not be possible to manage a program. They then consider further investment on an annual basis. This approach allows flexibility as well as assurances that there is enough resource in place to embark on a public art program.

Table D1: Funding comparison of Ontario municipalities with public art programs

Municipality	City budget for public art
Ontario - small to medium size (population to 250,000)	
Barrie	1% (projects over \$1 million)
Burlington	\$200,000 min. annual budget
Guelph	budgeted annually
Kitchener	1% (projects over \$100,000)
Oakville	budgeted every five years
Peterborough	1%
Richmond Hill	1.5% (projects over 500 sqm)
St. Catharines	budgeted annually
Thunder Bay	1%
Waterloo	1% (City & Region)
Windsor	1% (consider on per project basis)
Ontario - medium to large size (population over 250,000)	
London, ON	1%
Markham, ON	1%
Mississauga, ON	\$100,000-\$200,000 annually
Ottawa, ON	1% (projects over \$2 million)
Toronto, ON	\$250,000 annual + 1% of transit capital

Note: percentages are calculated on construction budgets.
Source: based on data within municipal public art policies available online.

D1. Incorporate a public art allocation as a line item in the annual capital budget beginning in 2015 and increase the allocation on an incremental basis to reach \$250,000 of City budget by 2019.

As the Public Art Program is new, a stepped approach is recommended to building up and funding the program with the goal of \$250,000 of the City capital budget by 2019.

Up to 10% of the annual public art budget may be allocated for project management costs and another 10% will be put into the Public Art Reserve Fund for future maintenance and conservation (see D5 below).

The funding will be used for public art projects integrated within significant and appropriate capital projects as selected annually by the Interdepartmental Public Art Group (see **Recommendation C, Diagram C1.1: Project Selection Process**). For best results and coordination, public art shall be included within the capital budget and project planning process at the earliest possible stage.

Furthermore, had this policy been in place, funding for public art would have been included at the capital approval stage of the following significant capital projects: Lake Ontario Park, Wally Elmer Community Centre, Tett Centre, John Counter Boulevard, and University Boulevard. For this reason, within the annual funding envelope, we recommend integrating one key site per year -- starting with the Wally Elmer Community Centre in 2015 as it is currently live, and we can establish efficiencies.

D2. To build the capacity to develop and establish a public art program, request a minimum annual operating budget of \$125,000 beginning in 2015 as subject to budget.

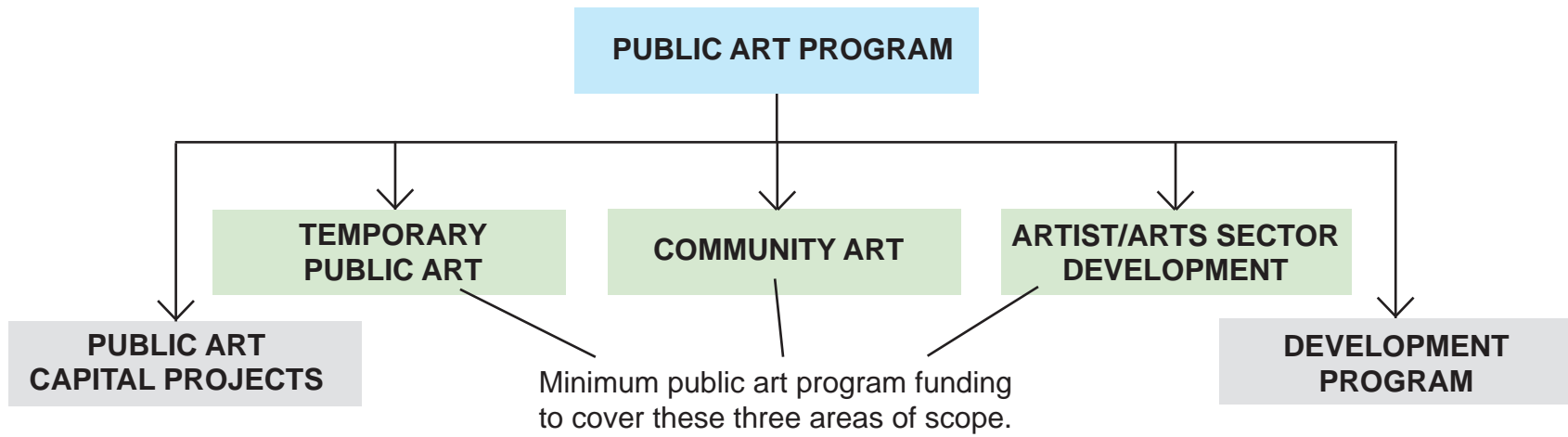
The \$125,000 allocation will cover at a minimum a core public art program in Cultural Services to deliver on three of the five areas of scope listed in A2 above: (2) Temporary Public Art, (3) Community Art, and (4) Artist/Arts Sector Development. This minimum allocation will not cover public art capital projects. The Development Program would not be covered through City funds.

This core program will help to animate a range of spaces across the City of Kingston and may include the following:

- an annual call for local artist-initiated and community-initiated public art projects;
- artist workshops and development opportunities;
- art platforms for the temporary exhibit of art in public spaces (e.g. City Hall niches, transit ad space) and site specific performance art.

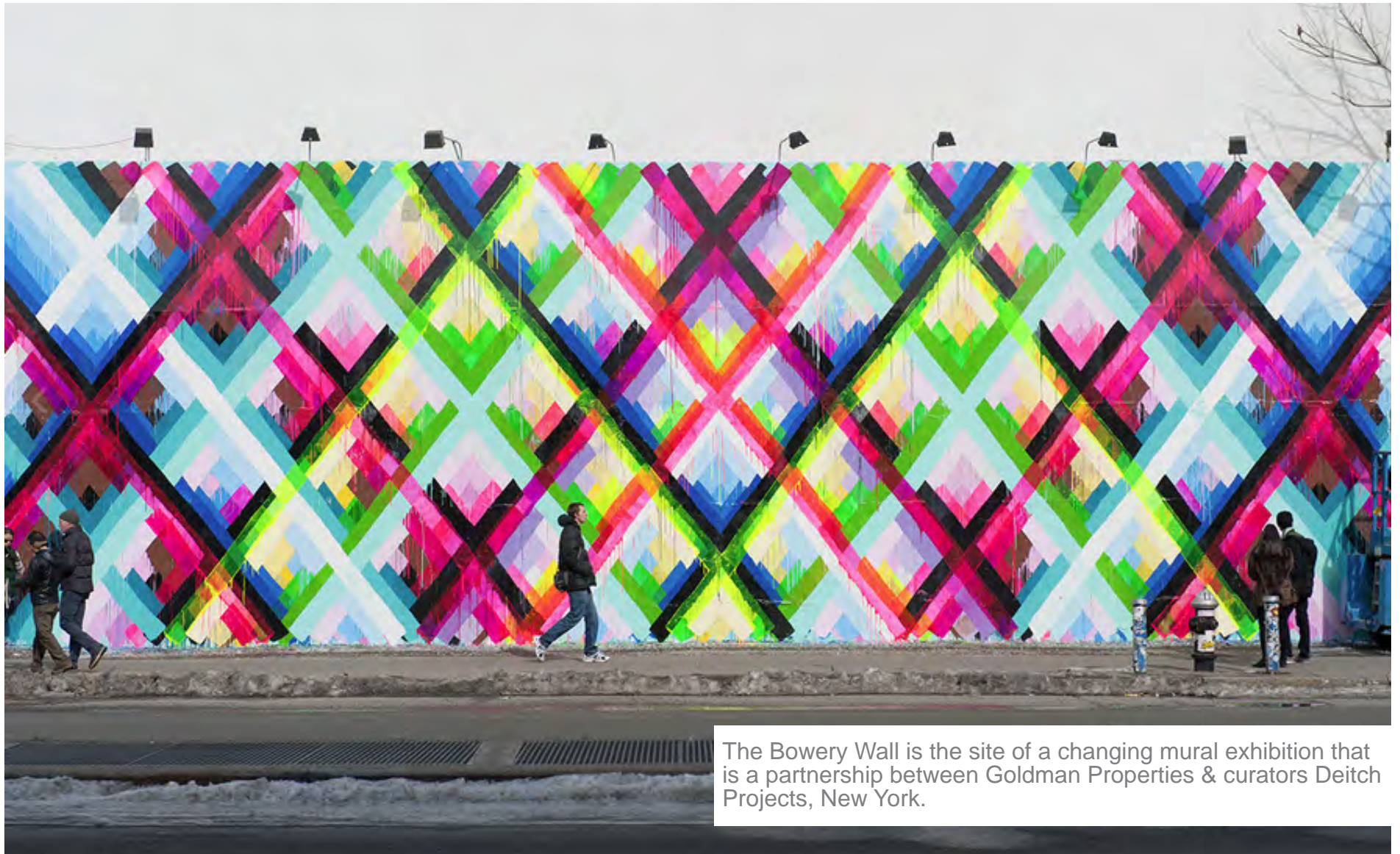
The program will be developed to meet Kingston's arts sector and community needs and requests.

Diagram D2: Public Art Program scope covered by the Minimum Allocation



D3. Encourage the development of partnerships, grants and sponsorships from local organizations and businesses to further support the development of public art in public spaces.

The City will encourage public art initiatives from the community through the development of partnerships with local organizations and businesses and through offering Cultural Services staff advice and assistance where appropriate and where projects meet the Public Art Program goals and priorities. Opportunities for the placement of public art will require coordination and approval by various City departments.



The Bowery Wall is the site of a changing mural exhibition that is a partnership between Goldman Properties & curators Deitch Projects, New York.



Public art donated by the business community (left) and in a private development (right).

Table D4: Comparison of planning tools used by Ontario municipalities for public art

Municipality	Private development contributions
Ontario - small to medium size (population to 250,000)	
Barrie	Considering use of Section 37
Burlington	Encourage through planning tools
Guelph	Encourage through Section 37
Kitchener	Encourage voluntary participation of 1%
Oakville	No mention in policy
Peterborough	Encourage contributions
Richmond Hill	Use of Section 37
St. Catharines	No mention in policy
Thunder Bay	No mention in policy
Waterloo	City encourages 1% through Site Plan Approval (SPA) discussion
Windsor	No mention in policy
Ontario - medium to large size (population over 250,000)	
London, ON	Encourage 1% through Section 37 and/or SPA
Markham, ON	Encourage 1% through negotiation during planning
Mississauga, ON	Encourage 1% through Section 37 and/or SPA
Ottawa, ON	Encourage contributions and use of Section 37 where applicable
Toronto, ON	1% through use of Section 37, S45 (9) conditions, S51 (25) + (26)

Note: percentages are calculated on construction budgets.

Source: based on data within municipal public art policies available online.

D4. Encourage the inclusion of public art within significant developments across Kingston.

Encourage public art in developments through the various tools offered through the Ontario Planning Act with a goal of up to 1% value including:

- Endorsing the identification of public art opportunities and guidelines when developing Area and District Plans, Master Plans and Urban Design Guidelines. Where public art provision is indicated in the plans and guidelines above, a plan for siting of artwork can be a condition for site plan approval.
- Develop assessment criteria for planners to identify potential site/development projects for the inclusion of public art in assessing site plan applications and planning policy development.
- Endorsing provision of public art in exchange for agreed concessions (e.g. extra density through Section 37 or reduction in zoning requirements where it is warranted);
- Encouraging public art in all public and private developments through offering Cultural Services staff advice and assistance for public art commissions.

D5. Establish a City of Kingston Public Art Reserve Fund.

Use the Public Art Reserve Fund to:

- Enable and encourage the pooling and/or accrual of potential private development contributions as well as gifts and donations from public and private groups and individuals.
- Earmark 10% of project budgets for the collection's maintenance and conservation. Only artworks in the City of Kingston's Public Art Collection will be covered under this fund.

Recommendation E. Establish a Public Art Policy with standards and guidelines that follow North American best practice for the acquisition and management of the Public Art Collection.

E1. Agree the following acquisition criteria and processes.

Conflict of interest

Kingston Council and staff, Kingston's Arts Advisory Committee members, and all members of an Art Selection Committee shall declare a conflict of interest, pecuniary or any other interest, and remove themselves in all cases from a juried selection process, or any decision regarding the acquisition of public art in which he or she is involved either directly or indirectly.

Acquisition types:

1. The selection and commissions of public art involve artists at the earliest possible stages and be undertaken through a range of fair, open and informed processes.
2. Public art can be acquired through the following processes:
 - a) RFPs/RFQs;
 - b) Open competitions;
 - c) Invitations and limited competitions;
 - d) Direct commissions;
 - e) Artists on design teams;
 - f) Artist residencies;
 - g) Community Art;
 - h) Direct purchase
 - i) Alternative approaches; and
 - j) Development initiatives.

Acquisition criteria:

1. Public art acquisitions shall be reviewed by an Art Selection Panel. The selected winning scheme shall be recommended to the City staff.
2. Art Selection Panels will consider the following criteria when selecting an artist:
 - The vision, mandate and objectives of the public art program overall, and the specific aims in the project/program brief
 - Artistic excellence of previous work
 - Relevant experience and ability to complete the project within the project parameters
 - Interest in and understanding of the public art opportunity and the context
 - Ability to work with design team, project team, and/or community group, as appropriate
3. When evaluating specific art proposals, Art Selection Panels will use the following criteria:
 - Artistic excellence and originality
 - Compliance with competition requirements
 - Appropriateness to the site and community context
 - Maintenance requirements, durability and resistance to vandalism
 - Budget estimates and value

Art Selection Panel:

An Art Selection Panel must be established for each acquisition or donation over \$5,000 in value, but they may also be established for works of a lesser amount. The Art Selection Panel will be responsible for selecting an artist for a commission or an artwork for purchase following the Acquisition Criteria above.

Art Selection Committee members shall be independent of the City and Council. Qualified Art Selection Panel members include recognized arts and design professionals such as practicing artists, curators, art critics, art educators, architects and landscape architects. Local representation with interests in the site could include a neighbourhood or community representative from a local association, a business representative or a resident.

It is understood that any member will not be in a conflict of interest. Depending on the scope of the project, the Art Selection Panel usually consists of three or five members, with the majority being qualified art and design experts. While the ultimate objective of the panel is to reach a unanimous decision, members may be divided in their evaluations and as such, a panel will consist of uneven numbers to enable a majority vote. Depending on the scope of the competition, invited members may be local, national or international art professionals.

The Art Selection Panel shall recommend a competition winner to City staff. All recommendations will remain confidential until the City announces the results. Relevant City staff and other experts may attend the adjudication session as applicable to the project, but they will be non-voting advisors. The Art Selection Panel shall be offered modest honoraria for their time spent evaluating the art proposals and recommending their selection.

Remuneration:

1. It is the practice of the City to pay artists for their work as per the Canadian Artists Representation (CARFAC) Minimum Fee Schedule.

2. It is the practice of the City to pay artists for their time to submit proposals where there is an artist selection process of two stages or more. The CARFAC Minimum Fee Schedule will be used to determine an appropriate amount to be paid to all short-listed artists.

3. It is the practice of the City to pay arts professionals and local representatives on an Art Selection Panel for their time reviewing submissions as per the CARFAC Minimum Fee Schedule. However, the project design representative on the panel is not paid if this is already included in their scope of work. City staff and representatives from any organization partnering on the project are also not paid.

Artist contract terms:

1. In creating standard agreements with artists, it is important to note artist moral rights, and to take into consideration practices in the arts sector which differ from other professional service providers or suppliers.

2. When the City of Kingston contracts an artist for a public art commission, the artist agreement will include, but not be limited to the following:

- Scope of work (may be design services only, or design, fabricate and/or install)
- City's and Artist's obligations, appropriately apportioning risk and responsibility
- Timelines
- Ownership, maintenance and conservation obligations
- Intellectual Property, Copyright and Artist Moral Rights
- Artist recognition
- Warranty and insurance (as appropriate)
- Payment schedule

3. In cases where the artist is not contracted directly to the City, but is a sub-contractor (e.g. for integrated artworks or artist on a design team) or for developer-provision of public art, then the City should stipulate that the contract must include terms related to intellectual property rights, ownership, and maintenance obligations as appropriate.

Donations:

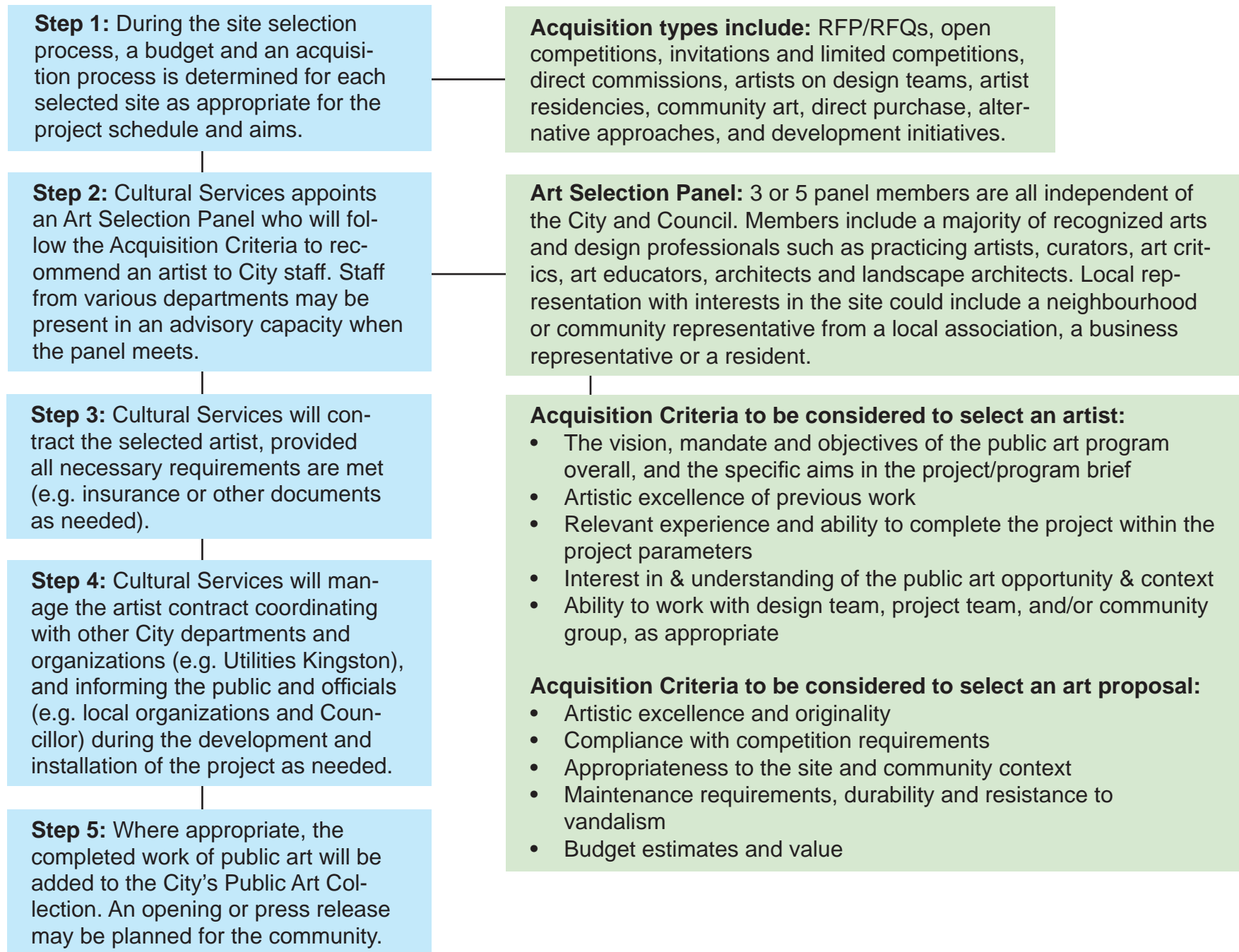
1. The following criteria will be used by a Public Art Working Group, a subcommittee of the Arts Advisory Committee, to assess proposed donated artworks:

- Artistic excellence;
- Compatibility with the City's civic collection policy, public art collection and objectives of the public art program;
- Suitability to the context and programming function of the proposed location;
- Authenticity and provenance;
- Absence of restrictive conditions imposed by the donor and any conflicts of interest;
- The physical condition, durability and maintenance requirements of the artwork.

2. The following information must be provided by the potential donor when submitting a donation proposal:

- Info about the artwork including photographs of the artwork (if existing) or illustrations (if proposed);
- Maintenance and conservation plan, including the condition of the work and any repairs needed;
- Site and installation requirements of the artwork;
- Projected budget for installation and ongoing maintenance of the artwork;
- Legal proof of the donor's authority to donate the work.

Diagram E1: Acquisition Process



E2. Approve the collection management, maintenance, conservation and de-accession processes.

Collection management:

1. Collection management standards shall be implemented to address:

- The Civic Collection Policy
- The goals of the public art program
- Requirements for the documentation of artwork
- Responsibilities and methods of care of collection (including maintenance and conservation)
- Proposed methods of donations, de-accessions and disposals

2. Funds will be earmarked within the Public Art Reserve for the collection's maintenance and conservation

3. A public art inventory process shall be established, maintained and updated regularly. This will catalogue:

- Information about the artist and their intention
- Information about the artwork's materials and construction
- Maintenance requirements
- The value of the artwork
- Documentation of the artwork.

Maintenance and conservation:

10% of each of the following will be directed towards the Public Art Reserve Fund to be earmarked for maintenance and conservation of the public art collection as a whole:

1. The value of a public artwork acquired or accepted as a donation
2. The cost of all municipally developed public art
3. The value of any public artwork acquired by the City through the development process

De-accession process:

1. The de-accessioning of artwork only be considered upon the acceptance of a detailed background and rationale report.
2. De-accessioning will consider technical, legal and financial implications.
3. De-accessioning will be undertaken in a respectful and documented manner, with all attempts made to contact the artist or the artist's family prior to de-accessioning.

Diagram E2: Public Art Collection Maintenance/Conservation Responsibilities and Process

Step 1: Work in the Public Art Collection will be maintained and conserved as per the Maintenance Plan agreed by the artist and the City at the time of the art's creation (where applicable) and to meet conservation standards & best practices.

STAND-ALONE ART

Step 2A: Collections Management will create a Public Art Collection inventory to list locations and maintenance procedures for each work. This will be provided to relevant departments for info when complete.

Step 3A: Collections Management to be notified if staff/public notice vandalism or other maintenance needs on a work of art.

Step 4A: Where there are costs, Collections Management will cover this through the Public Art Reserve Fund.

Step 5: Collections Management will manage a regular condition assessment of all work in the City's Public Art Collection. This assessment will ascertain any required conservation in order to create a schedule and budget for the work. Funds for conservation work will be requested from the Public Art Reserve as required.

Step 6: Where a work in the Public Art Collection is damaged beyond repair or the restoration is cost-prohibitive, Collections Management will consult with the Public Art Working Group and can initiate the procedures for whether a Work should be considered for de-accessioning and disposal.

Step 7B: Where a building/space that includes integrated art is undergoing renovations/redevelopment, the relevant department shall alert Collections Management for info.

ART INTEGRATED INTO A BUILDING/SPACE

Step 2B: The relevant department to be provided with an inventory of integrated art in the buildings/spaces they maintain. The inventory will include maintenance procedures for each work as agreed with the department when the art is created. Maintenance to be equal to the service level of the rest of the facility.

Step 3B: The relevant department to clean and maintain the artwork as per the work's Maintenance Plan.

Step 4B: The department to contact Collections Management where there are any questions regarding appropriate maintenance and cleaning procedures for the integrated art.

Stand-alone public art is not a physical part of a building, structure or landscape.



Integrated public art forms a physical part of a building, structure or landscape. If the site were to be redeveloped, the art would be as well.



4.0 IMPLEMENTATION TIMELINE

“Sites should be diverse, varied and accessible.”

“At present, most of the public art I’m aware of is located downtown or on Queen’s campus, which leaves large portions of the city disconnected from Kingston’s cultural and artistic communities.”

comments from the Public Art Survey



4.0 Implementation Timeline

CITY OF KINGSTON PUBLIC ART PROGRAM - IMPLEMENTATION PLAN 2014-2019						
Recommendations	Actions	Department lead	Timeframe in years			
			1	1 to 3	3 to 5	ongoing
Recommendation A. Establish a framework for a Public Art Program in Kingston.						
A1. Agree a Vision, Mandate and Principles for a Public Art Program in Kingston.	a) Vision, Mandate and Principles for a Public Art Program in Kingston drafted for Council approval.	Cultural Services	•			
A2. Establish a City of Kingston Public Art Program with five main areas of scope.	a) Develop the City of Kingston Public Art Capital Projects: Integrate public art into the City's capital planning and budgeting process including new and renewed facilities, parks and infrastructure.	Cultural Services with departments managing Capital projects		•		•
	b) Develop a Temporary Public Art Program: Develop opportunities for diverse cultural expression in civic spaces, places and neighbourhoods through the acquisition and exhibition of works of temporary public art from a variety of art forms including street art, and establishing one or more public art platforms to exhibit a rotating display of art in a public venue.	Cultural Services	•			•
	c) Develop a Community Arts Program: Engage and involve community members in the Public Art Program through art-making, consultation, education and promotions.	Cultural Services	•			•
	d) Develop artist, curator and arts administrator training and development including mentorships and workshops with points of entry for emerging artists from a wide variety of disciplines.	Cultural Services		•		•
	e) Develop a Public Art Development Program: Encourage provision of public art in significant development proposals through the urban design and land use planning process, and assist private developers and public entities in acquisition of public art.	Cultural Services	•			•
A3. Agree the public art definitions.	a) Public Art definitions drafted for Council approval.	Cultural Services	•			

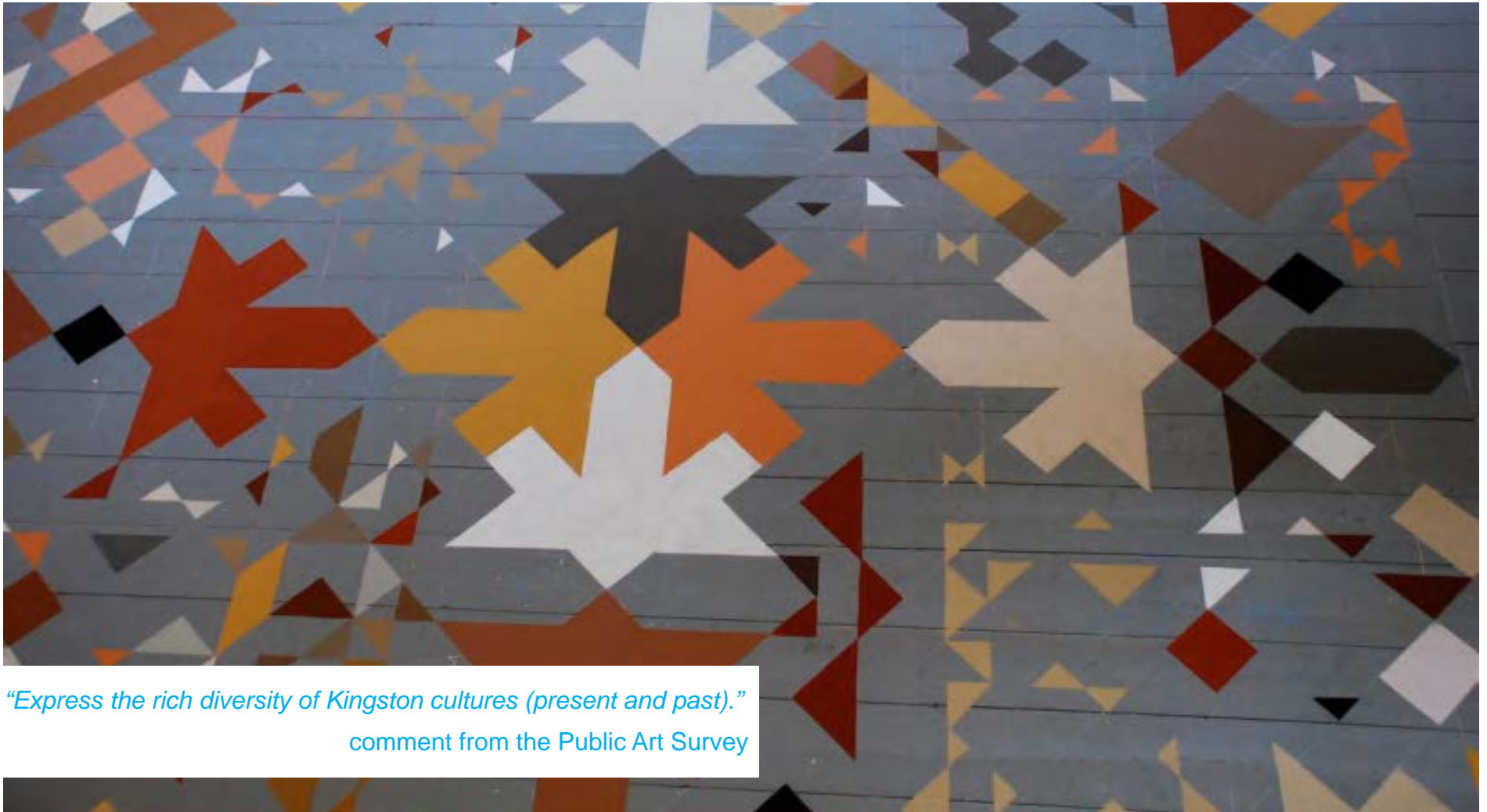
Recommendations	Actions	Department lead	Timeframe in years			
			1	1 to 3	3 to 5	ongoing
Recommendation B. Establish an organization structure for a Public Art Program with clear roles and responsibilities.						
B1. Approve the creation of a part-time contract Public Art Coordinator and direct the Community Engagement and Education Manager in Culture Services to manage the Public Art Program in collaborations with the City Curator and Collections Manager and with assistance from the Public Art Coordinator.		Human Resources	•			
B2. Approve the continuation of an Interdepartmental Staff Public Art Group to meet up to six times per year to provide advice and coordination of the public art program across City Departments.		Public Works, Parks, Recreation and Real Estate and Land Development, Transportation Services	•			
B3. Approve the establishment of a Public Art Working Group as a sub-committee of the Arts Advisory Committee to include its members and community representatives, to be appointed on an annual basis.			•			
B4. Approve the role of Council and Committees of Council.		Council	•			

Recommendations	Actions	Department lead	Timeframe in years			
			1	1 to 3	3 to 5	ongoing
Recommendation C. Establish a selection process for public art projects.						
C1. Agree the following project selection processes including site criteria, site types and guidelines.		departments managing Capital	•			

Recommendations	Actions	Department lead	Timeframe in years			
			1	1 to 3	3 to 5	ongoing
Recommendation D. Establish a standardized process for a consistent and co-ordinated approach to funding and provision of public art in Kingston to be comparable with the level of other municipal public art programs in Ontario.						
D1. Incorporate a public art allocation as a line item in the annual capital budget beginning in 2015 and increase the allocation on an incremental basis to reach \$250,000 of City budget by 2019.		Finance		•		•
D2. To build the capacity to develop and establish a public art program, request a minimum annual operating budget of \$125,000 beginning in 2015 as subject to budget.		Cultural Services	•			•
		Cultural Services		•		•
D4. Encourage the inclusion of public art within significant developments across Kingston.	a) Endorse the identification of public art opportunities and guidelines when developing Area and District Plans, Master Plans and Urban Design Guidelines. Where public art provision is indicated in the plans and guidelines above, a plan for siting of artwork can be a condition for site plan approval.	Planning with Cultural Services	•			•
	b) Develop assessment criteria for planners to identify potential site/development projects for the inclusion of public art in assessing site plan applications and planning policy development.	Planning with Cultural Services	•			•
	c) Endorsing provision of public art in exchange for agreed concessions (e.g. extra density through Section 37 or reduction in zoning requirements where it is warranted);	Planning with Cultural Services	•			•
	d) Encouraging public art in all public and private developments through offering Culture Services staff advice and assistance for public art commissions.	Planning and Cultural Services		•		•
D5. Establish a City of Kingston Public Art Reserve Fund	Establish a Public Art Reserve Fund to pool/accrue public art contributions and to reserve 10% for the collection's maintenance and conservation.	Finance	•			

Recommendations	Actions	Department lead	Timeframe in years			
			1	1 to 3	3 to 5	ongoing
Recommendation E. Establish a Public Art Policy with standards and guidelines that follow North American best practice for the acquisition and management of the Public Art Collection.						
E1. Agree the acquisition criteria and processes.		Legal, Finance and Purchasing departments	•			
E2. Agree the collection management, maintenance, conservation and de-accession process.		Public Works, Parks, and Recreation and Facilities	•			

5.0 GLOSSARY



“Express the rich diversity of Kingston cultures (present and past).”
comment from the Public Art Survey

Public Art definitions

Public Art is a work in any media created by an Artist that has been planned and executed with the specific intention of being sited or staged in public space, often incorporating elements of site specificity, community engagement and collaboration and acquired following the City of Kingston's established processes. A work of Public Art can be integrated into a building, infrastructure, landscape or public space or it can be comprised of one or more distinct elements.

A **Work of Art** is a work in any media created by one or more Artists.

Public Space is defined herein as any space on or within City property accessible to the general public, or any space that is accessible to the general public and approved by the City as a viable public art project site.

An **Artist** is someone who: is recognized as a professional practicing artist by other artists working in the same field; has completed basic training (formal or informal) in their field; spends a significant amount of time practicing their art; and seeks payment for their work.

An **Established Artist** is an artist who has an extensive body of work, a history of national and/or international presentation and who has achieved wide recognition by their peers.

An **Emerging Artist** is an artist in the early years of their career who may have had some previous professional exhibitions, commissions, presentations or installations.

A **Local Artist** is an artist who lives in Kingston or within 150km from the centre of the city, or can demonstrate a strong connection to Kingston.

Civic Collection definitions

Civic Collection shall be defined as the artefacts, archives, and works of art belonging to the Corporation of the City of Kingston.

Public Art Collection shall be defined as the works of public art belonging to the Corporation of the City of Kingston. The Public Art Collection is part of the City of Kingston Civic Collection.

Types of Public Art

Art that is **Site-specific**, whether long-term or temporary, functional or aesthetic, stand-alone or integrated and in any media, is an original work that is created in response to the immediate context.

Integrated public art forms a physical part of a building, structure or landscape. If the site were to be redeveloped, the art would be as well.

Stand-alone public art is not a physical part of a building, structure or landscape.

Temporary Public Art is an original work by an artist that is created for a specific occasion, time frame or event and which is situated at a particular site on a temporary basis

A **Public Art Platform** is a place in public space reserved for the regular and temporary exhibit of new works of art. The art platform can take many forms including a physical podium (e.g. Trafalgar Square's fourth plinth), a sanctioned street art wall or a digital screen. The art platform could be dedicated exclusively to public art or shared with other content (e.g. Times Square Screens' Midnight Moment, or transit ad space used for public art programming). To ensure success for an art platform, there should be a regular funding stream or an endowment in place for new works of art before it is established.

Community Art is an artistic activity led by an artist based in a community setting involving community members, who contribute a variety of talents, to design and create a public art piece. The content of the artwork usually reflects local issues that have been identified by people within the community. Community Art helps people articulate their goals to build a strong place for the community.

Street Art is an urban style of temporary public art on walls, sidewalks and roadways that is sanctioned and permitted. It is distinct from graffiti which is not-sanctioned or permitted and is a form of vandalism.

Non-sanctioned Public Art is work that is initiated outside the Public Art Program scope and did not follow the City of Kingston's established processes. Therefore works are not sanctioned and will not be included in the Public Art Collection.

A **Commemoration** is a work that is designed to honour a particular idea, individual or to commemorate a particular event. If a Commemoration is created by an artist and sited or staged in public space, it will also be a work of Public Art.

Artist Engagement Methods

Artist on design team: Artists can be contracted to collaborate with architects, engineers and designers during the early stages of the design of a building, infrastructure or master plan. As a member of the design team, the artist can contribute to the overall design process, may identify specific opportunities for integrated artwork, or be responsible for a distinct area of design in consultation and coordination with the other team members. An artist should be selected based on the quality of their work, but also their experience and desire to work in a collaborative approach. Artists should be compensated for their time to attend

meetings and develop their ideas. They may also be responsible for a distinct art budget, or they may be contributing ideas that fall within the full project budget managed by the prime consultant.

Artist residency: A residency is when an artist works closely with a host organisation, often over an intensive period of time, to create work. Artists can be invited to reside on a full or part-time basis and in some cases accommodation or studio space is offered.

Artist-initiated: At certain times, it may be of benefit to invite artists to propose their own ideas for small-scale temporary or permanent public art projects. A call could ask artists to respond to a specific topic of community interest or importance; encourage artists to address topics that motivate their work; or ask for proposals for a proposed area with no specific site selected.

An **Artist Mentorship** is an opportunity for an emerging artist to work with an established artist, on a project relevant to their area of work and interest. Mentee artists should be selected by the established artist together with an art professional or administrator. Both the mentor and the mentee should be duly compensated for their time. The goal is to develop productive matches that help to develop emerging artists' professional skills and experience.

Artist Engagement Terms

Acquisition is the acquiring of public art through commission, purchase, donation, gift or bequest.

De-accession is the formal process to permanently remove an object from the Public Art Collection.

Copyright grants the author of a work the sole right to reproduce, distribute, display, and alter their works of art. It expires 50 years after the artist's death. It may be assigned or licensed to another individual or institution and/or it may be assigned exclusively or jointly. Copyright also extends to the use of images of the artwork for promotional or educational purposes. Licenses for the City's right to reproduce images of artworks for non-commercial purposes should be included in an artist's contract.

Artist's Moral Rights include the right to the integrity of the work in regard to associations or modifications. They include the right to be associated with the work as its author by name, pseudonym or the right to remain anonymous. Moral Rights are non-transferable and endure even after copyright has been assigned. The rights may be waived by the artist agreeing to not exercise them in whole or in part, but this is something that should only be asked for in very specific and rare circumstances.

Examples of violation of Moral Rights may include:

- An act or omission performed on the artwork that affects the honour or reputation of the artist; and
- Changing the colour of the artwork or adorning it with additional elements.

Taking steps to restore or preserve the artwork would not be included as long as this work is performed in good faith. Also, changing the location of the work does not generally constitute a violation, but in the case of works of public art, the exact siting may be considered part of the work, so this should be clarified in the contract.

6.0 IMAGE LIST



“Present challenging artwork that opens up public dialogue.”

“Public art that contributes to creation of cycling paths, better pedestrian walkways, building community and gathering spaces = success!”

comments from the Public Art Survey

Cover: Kosso Eluol, Time by Kingston.

p.3 top to bottom: Pollution by Yvon Kotic, Kingston; A Minute of My Time by Micah Lexier, Agnes Etherington Art Centre, Kingston.

p. 4: All You Ever Wanted by Christine Dewanker, temporary installation in Douglas Fluhrer Park, Kingston. Photo credit: Margaret Asselstine.

p.5: Sir John A. Macdonald by George Edward Wade, Kingston.

p.6: City staff conducting consultations during the Duct Tape participatory art project lead by Mark Reinhart at the Duncan MacArthur Hall, Queen's University, Kingston. Photo credit: Kingston Arts Council.

p. 8: Public Art Forum, Agnes Etherington Arts Centre, Queen's University, Kingston. Photo credit: Agnes Etherington Art Centre.

p. 9: Public Art Workshop run by Workshop Architecture at Art Zoo, Portsmouth Harbour, Kingston.

p. 10, 1. To the Sound of Little Animals Snoring by Aleksandra Bragoszewska, Alison Gowan & Alison Gayle; 2. Accidental Landscape by Ben Darrah; 3. What Am I Rushing To? (Wolfe Island Ferry Terminal) by Wendy Luella Perkins; 4. Unexpected Flights (at Frontenac Mall) by Jane Kirby & Erin Ball; 5. Duct Tape by Mark Reinhart. Photo credit: Kingston Arts Council.

p. 14: False Creek Energy Centre, artists: Pechet and Robb, architects: Walter Francl Architecture, Vancouver.

p. 17, left to right from the top: Urban Poetry Art by Robert Montgomery, UK; Gardiner Streams by Katharine Harvey, Toronto; Flying Carpet by Seyed Alavi, Sacramento International Airport, Sacramento, USA; The Way Things Are temporary installation by Chris Hanson and Hendrika Sonnenberg, Halifax; Synthesis video art by Marcin Ignac and Lorenzo Oggiano, Pattison One Stop TTC screens, Toronto; David Then and Now by Micah

Lexier, bus shelters, Winnipeg; Alison Lapper Pregnant by Marc Quinn, Fourth Plinth, Trafalgar Square, London, UK.

p. 26-31: Images as listed on page.

p. 32, clockwise from upper right: Landsdowne Fence Streetscape by Scott Eunson & Marianne Lovink, work to cover a temporary transit yard, Toronto; Pier, Jorge Pardo, Munster; Stacks by David Harper, Stone Quarry Art Park, Cazenovia, New York, USA; Underground Kilns by Dan Bergeron, temporary parking lot mural about the site's history, Evergreen Brickworks Toronto.

p. 37: Temporary mural by Maya Hayuk on the Bowery Wall, New York City, USA.

p. 38: Metamorphosis by Stefan Duerst, commissioned with funds donated by Kim Donovan, Kingston (left); Shift by Carl Tacon, One St. Thomas Condo, Toronto (right).

p. 47: Red Tide installation by Shayne Dark, Machlachlan Wood-working Museum, Kingston. Photo credit: Shayne Dark.

p. 52: Murabba Domina by Elvira Wersche, temporary public art made of soil from around the world, Netherlands.

p. 56: Unexpected Flights (at Frontenac Mall) by Jane Kirby & Erin Ball. Photo credit: Kingston Arts Council.