

Report to Council



Date: November 14, 2012
File: 1340-40
To: City Manager
From: Public Art Coordinator
Subject: Public Art Program Review

Recommendation:

THAT Council receives for information, the report dated November 14, 2012 from the Public Art Coordinator with regard to Public Art Program Review;

AND THAT Council approves the Public Art Framework and supports the Action Items set out in the report dated November 14, 2012 from the Public Art Coordinator;

AND FURTHER THAT Council approves the transfer of \$220,000 from the Public Art Reserve Fund for public art projects related to the Bernard Avenue Revitalization and the Library Parkade Expansion, as set out in the report dated November 14, 2012 from the Public Art Coordinator.

Purpose:

To make recommendations for changes to the Public Art Program for Council consideration and to approve funding from the Public Art Reserve Fund for public art projects to be undertaken in 2013.

Background:

In late 2011, staff engaged a consultant to evaluate the Public Art Program. The purpose of the evaluation was to respond to the Program's challenges as set out in the Council Report dated May 9, 2011:

<http://www.kelowna.ca/CityPage/Docs/PDFs/%5CCouncil%5CMeetings%5CCouncil%20Meetings%202011%5C2011-05-09/Item%204.03%20-%20Methodology%20for%20Review%20of%20the%20Public%20Art%20Program.pdf>.

More specifically, it was to define a framework and a set of recommendations for moving forward based on the findings of the review.

In reviewing the City's Public Art Program, the consultant looked at best practices and innovative ideas in a number of municipalities having public art programs, with emphasis on BC municipalities of similar population. Pertinent City staff were consulted. As well, workshops and surveys were held with the local arts community and with City of Kelowna Public Art Committee alumni to receive input on how the Program could be improved. The results of the investigation are a series of new and revised initiatives for the delivery of public art.

Revised Goals and Key Directions have been developed for the Program (Appendix A) that were used to inform the Action Items. The following Action Items are being presented for Council's endorsement and are described in more detail in Appendix B of this report:

- A. That a strategic planning process be initiated that would include:
 - A Program Plan with a three-year time frame; and
 - A Maintenance and Conservation Plan;

- B. That the project delivery process be streamlined by:
- Creating an Individual Project Plan for each public art project identified in the Program Plan;
 - Revising the current protocol of requesting Council approval of individual public art projects while retaining Council's overall responsibility for the governance of the Public Art Program; and
 - Reviewing the current proposal call process with the aim of creating a more artist-Friendly format;
- C. That the Public Art Program engage the most qualified expertise by:
- Establishing an Artist Selection Panel for the purpose of evaluating artist submissions in response to each proposal call;
 - Providing the Artist Selection Panel with information from a Technical Review Team comprised of pertinent staff from various departments; and
 - Assigning responsibility for the contract administration phase of each public art project to the City's Design and Construction Services staff;
- D. That more community input be provided by:
- identifying opportunities for public input in conjunction with the formulation of the 3-year Program Plan, and in the preparation of Individual Program Plans for public art projects identified in each Program Plan;
- E. That local artists be supported by:
- Creating a roster of local artists to help ensure that local artists are aware of City of Kelowna public art opportunities;
 - Helping to educate local artists with regard to the City's proposal call process; and
 - Initiating at least one project in the range of \$15,000 to \$30,000 in each three-year term of the Program Plan;
- F. That the Program be enhanced and diversified by:
- Creating a Temporary Art Program; and
 - Working with property owners to identify public art opportunities in conjunction with private-sector developments;
- G. That necessary housekeeping initiatives be undertaken to:
- Revise Council Policy 274 to reflect the recommendations in this report pending Council's consideration; and
 - Place a moratorium on donations of public art until staff can complete the tasks identified in this report.
- H. The overall impact of the proposed program revisions will be to:
- Provide clarity regarding the components of the program;
 - Improve the efficiency of public art delivery for the City and the artist;
 - Increase public involvement in the program; and
 - Increase the avenues for partnership in the delivery of the program.

Staff have prepared a Program Plan to be in effect for the remainder of the current Council term. The details of that Plan are set out in Attachment C. Pending Council's endorsement of the recommendations set out in this report, the highest priority item for implementation is establishing the Artist Selection Panel to assist in the evaluation of upcoming proposal calls for artwork along Bernard Avenue, in conjunction with the Library Parkade, and the submissions expected under the 2013 Community Public Art Program.

A follow-up Program Plan will be drafted in the latter part of 2014. It will be assembled with community consultation and presented to the incoming Council in early 2015. It will include

anticipated budgets and timelines for delivery of public art installations proposed for that 3-year term, as well as the other Action Items identified in this report.

Existing Policy:

Chapter 9 of the Official Community Plan (OCP) 2030 can be viewed at the following link: <http://www.kelowna.ca/CityPage/Docs/PDFs//Strategic%20Planning/2030%20OCP/Chapter%209%20-%20Arts,%20Culture%20and%20Heritage.pdf>.

Further direction is set out in the Cultural Plan: <http://www.kelowna.ca/CM/Page2774.aspx> and Council Policy 274: <http://www.kelowna.ca/CityPage/Docs/PDFs/Council/Policies/Cultural%20Policy%20-%20Pol-274.pdf>.

Financial/Budgetary Considerations:

There will be four funding sources for the Public Art Program: 1) the Annual Allocation, 2) as a component of Council-approved capital projects, 3) the Public Art Reserve Fund, and 4) the Maintenance and Operations budget.

1) Annual Allocation

Public Art has been funded each year from an allocation from general taxation as part of the Annual Capital Budget. Council policy (Objective 9.1, OCP 2030 Policy 2) states that the Annual Allocation should be funded at a minimum of \$100,000, to a maximum of 1% of the City's annual capital budget from taxation. It is recommended that this policy continue.

Due to revisions to the City's Tangible Capital Asset policy, a change is required to the funding source. This change is for the public art Annual Allocation to be transferred from the Capital to the Operating Budget. As public art is not considered municipal infrastructure by financial definition, this change would be consistent with the City's policy with regard to the funding of infrastructure projects. Additionally, it would allow the programs and initiatives outlined herein to be charged to the Annual Allocation, thereby giving more flexibility in meeting Program goals through the ability to fund Program subcomponents such as the Community Art Program, as well as staff and consultant time.

2) Component of Council-Approved Capital Projects

Integrated artworks that are a component of larger infrastructure projects, e.g., parks, streetscapes, buildings, utility projects, etc., will be included within the overall project cost as part of the Annual Capital Budget. These projects will be identified well in advance for Council consideration as part of the 3-year Program Plan.

3) Public Art Reserve Fund

The Public Art Reserve Fund will continue to support the program for special one-time expenditures and/or used to supplement larger budget projects identified in the 3-year Program Plan. Examples of special projects include artworks for high-profile locations or for marking significant community events such as the 150th anniversary of Confederation in 2017. Any unspent funding from the Annual Allocation would continue to be put into the Public Art Reserve Fund at year end.

Two projects to be funded from the Public Art Reserve Fund have been identified as set out in Attachment C of this report. The total amount of both projects is estimated at \$220,000.

4) Maintenance & Operation Budget

The fourth funding source will continue to be the on-going Maintenance & Operations budget that funds maintenance and conservation of the public art collection.

Personnel Implications

Staff responsibility for the Public Art Program will rest with several City departments. The four main divisions include Infrastructure Planning, Cultural Services, Design & Construction Services,

and Real Estate and Building Services. It is estimated that the equivalent of a 0.75 FTE across the departments will need to be funded from the annual public art operating budget.

External Agency/Public Comments:

Individuals who sat as members of the most recent Committee as well as alumni of earlier Public Art Committees were consulted in preparation of the Program Framework.

Internal Circulation:

City Clerk

Manager, Building Services

Manager, Cultural Services

Director, Communications

Director, Land Use Management

Manager, Financial Planning

Manager, Parks & Public Spaces Projects, DCS

Senior Buyer/Purchasing

Considerations not applicable to this report:

Legal/Statutory Authority

Legal/Statutory Procedural Requirements

Technical Requirements

Communications Considerations

Alternate Recommendation

Submitted by:



P. McCormick, Public Art Coordinator

Approved for inclusion:



R. Cleveland, Director, Infrastructure Planning

cc: General Manager, Community Sustainability
Director, Recreation & Cultural Services
Director, Land Use Management
Director, Real Estate & Building Services
Director, Regional Services
Director, Policy and Planning
Director, Communications
Director, Financial Services
Director, Design & Construction Services
Director, Corporate Services
City Clerk

Attachment A - Public Art Framework

Program Goals

The provision of public art is supported by the City of Kelowna Official Community Plan and the City's Cultural Plan. Recognizing that public art is not an end in itself but a means to achieving more encompassing objectives, the goals of the Public Art Program are to:

- Give expression to the community's collective identity;
- Celebrate diversity and inclusiveness;
- Help engage citizens in civic life through the enhancement of safe and culturally-enriching places to socialize and enjoy public events;
- Contribute to the creation of an urban environment that stimulates creativity and innovation, and helps to attract and sustain a creative workforce;
- Help develop the local economy by nurturing local artists and other arts-related businesses and by attracting cultural tourists.

Key Program Directions

The Key Directions of the Program build on the Guiding Principles set out in the City of Kelowna Cultural Plan. They are intended to optimize efficiencies along with the impact and value generated by the expenditure of public monies. These directions are to:

1. Make efficient use of resources;

The delivery of public art is a demanding process and consumes considerable resources, both monetary and with respect to staff time. The ability to efficiently and effectively deliver public art therefore depends upon identifying opportunities well in advance so that appropriate resources can be allocated. The early identification of necessary resources also helps assure reliability and predictability in the planning and provision of those resources.

2. Build support for the Program;

A highly functioning Public Art Program is essential to the creation of dynamic urban environments. However, this role and a recognition of public art's other longer-term contributions to Kelowna's quality of life are not always understood or appreciated by all citizens. Proactive initiatives are often necessary to underline the value of public art and to focus on the broader objectives public art is intended to achieve.

3. Empower local artists;

Although artists from other locales can bring an invaluable, objective perspective to a community, maintaining a strong representation of local artists within the collection is also important. This local component helps ensure that local values and aspirations find meaningful expression. Support to help local artists maintain a competitive edge also makes good economic sense in that their success means dollars are attracted to Kelowna via their commissions from other communities.

4. Enhance the diversity of the collection.

The City's public art collection is comprised of 55 installations. The collection is rich both in terms of the number of artworks for a community of Kelowna's population, as well as in terms of the

diversity of the artworks, which range from the very literal to the more abstract, from the playful and whimsical, to the more formal and serene.

The opportunity exists to diversify the Program to incorporate a range of media which offers the benefit of a more stimulating urban experience that extends the appeal of the Program across a broader range of the community. Pursuing this direction would be in keeping with the objective of attracting that component of the workforce that thrives on stimulating urban environments and the creative spin-offs that come from that engagement. Moreover, it would be to the City's advantage to consistently strive to enhance the range of the Program particularly as it applies to cultural tourism, with an aim to maintaining and enhancing Kelowna's reputation within this discerning cohort that seeks authentic and memorable travel experiences.

Attachment B - Action Items

The following initiatives are proposed to achieve the vision of the Public Art Program:

A. Engage a strategic planning process;

- i) A master plan (Program Plan) for the Public Art Program would be initiated to determine appropriate locations for permanent public artworks. The Program Plan would have a three-year horizon and be reviewed and updated annually. It would ultimately be coordinated with Council's three-year term. Expected budgets, timelines for initiation through to installation, and other variables would be set out. In essence, as much information as possible would be gathered at this stage to determine the scope of each project and in so doing, allow for greater budget certainty and the allocation of staff and associated resources in a timely way.

By bringing a high level of consistency and predictability in the application of Program resources, the City would solidify its reputation within the public art community, both local and beyond, as a municipal client characterized by professional standards and a strong commitment to its Public Art Program. This process, along with clear procedural requirements related to proposal call submissions and expectations with regard to contract administration would in turn help to attract high-calibre talent in response to proposal calls.

Perhaps more importantly, the proposed process would apply a keen eye to the identification of future projects. The aim of this scrutiny would be to select those projects that would have the most potential to further the goals of the Public Art Program, recognizing that some public art opportunities have more merit in this regard than others. More intense consideration of potential projects would result in more efficient use of available resources and help optimize the attainment of Program goals.

As part of the process to strategically identify public art projects, a notable direction is to deliver public art principally as a component of future civic infrastructure. Although the retrofitting of existing public spaces with public art wouldn't be precluded, this approach would result in more efficient use of staff resources (see C iii) below), and more integrated, context-sensitive public art that better meets the goals of the Program.

- ii) The public art collection represents a significant investment of public money. Like all City-owned assets, it needs to be maintained and its value protected. As such, it is recommended that in conjunction with the Program Plan, a Maintenance and Conservation Plan be established. This sub-component of the Program Plan would set out a procedure and a timeline for the inspection and maintenance of the artworks in the collection, including the engagement of specialized conservation expertise.

The Maintenance and Conservation Plan would be overseen by the Public Art Coordinator with the assistance of Civic Operations staff. It would set out the scope of work to be undertaken in each year of the Program Plan's term and be integral to the Program Plan process. In specifying a scope of work each year, resources aimed at maintenance and conservation could more accurately be anticipated and allocated, especially as the collection grows in number and value. This information would be incorporated into the long-term Corporate Asset Management Plan.

B. Streamline the project delivery process;

- i) An Individual Project Plan would be developed for each public art project identified in the Program Plan. The Individual Project Plan would be overseen by the Public Art Coordinator. Its purpose would be to:
 - a. Formalize a work plan from initiation to installation;
 - b. Identify the opportunities and challenges of each project;
 - c. Outline specific objectives and measurables for the development of each proposed artwork;
 - d. Identify required resources including staff, consultants, and budgets and in particular identify roles and responsibilities of each party;
 - e. Develop a public communication / engagement strategy; and
 - f. Set out the parameters and process for artist solicitation and selection and to ensure consistency with City protocols regarding the procurement of goods and services.
- ii) Implement an efficient and effective governance model;

City Council would retain responsibility for the governance of the Public Art Program. It would continue to set the strategic direction of the Program through review and approval of the Program Plan at the beginning of each three-year term. It would also review and approve the allocations requested by staff in conjunction with the annual operating and capital budgeting process. Additionally, a consolidated annual report will be provided by staff, summarizing all Program-related activity. In order to streamline the process to match other City infrastructure project processes and to be consistent with the City's Purchasing Policy, the tendering for individual public art projects would no longer be presented to Council for its consideration.

- iii) Review the current proposal call process;

The ability to elicit interest from high-calibre artists depends to a great extent on the format used to solicit proposals. If the process is perceived to be onerous, requiring a considerable amount of time and energy on the proponent's part, many artists, especially established artists that have greater ability to pick and choose and who have the benefit of private-sector patronage will choose not to respond. This is not in the interests of the City's Public Art Program which seeks the best-available talent.

As well, some municipalities are breaking ground with submission processes that emphasize image-based responses, recognizing that public artists are typically more adept at communicating visually than with language and text-based media as per typical industry standards for proposal call submissions. These approaches moreover, are helping to streamline the evaluation process, allowing evaluation committees to more fully gauge the degree to which submissions meet evaluation criteria.

C. Engage the most qualified expertise;

- i) Appropriate expertise should be engaged in the evaluation and selection of public art submissions. With this objective in mind, it is recommended that a team of individuals be convened on an as-needed basis specifically for the purpose of adjudicating submissions. This approach follows on the best practices of other municipalities that have successful public art programs. The track record indicates that with this approach, more focus is achieved around the

evaluation of submissions and less energy is expended on maintaining a standing committee mandated to oversee a comprehensive, multi-faceted program that can more efficiently be administered by staff. There would henceforth be no advisory committee to Council on public art.

Selected individuals would form an Artist Selection Panel to evaluate artist submissions received in response to each proposal call. Panel members would be pre-qualified through a Request for Qualifications from the community-at-large.

Qualifying individuals would be expected to have knowledge of the proposal call process and to possess skills that would help assure the successful attainment of Program goals. Artists, curators, art consultants, architects, and landscape architects could be included. As well, individuals with a particular knowledge or familiarity pertinent to a project, e.g., a community representative, facility user-group representative, or property-owner representative (see F. iii) below) as well as representatives of the project design team could be added to the Artist Selection Panel on a project-by-project basis. The aim would be to have five members on any Panel, but could vary from as high as seven to as low as three members depending upon the scope of the project.

- ii) The Artist Selection Panel's review would be supplemented by input from a Technical Review Team comprised of staff from pertinent departments. The composition of the team would depend upon the particulars of each project and would be assembled by the Public Art Coordinator. The Technical Review Team would identify any concerns or limitations related to proposed artworks particularly with regard to their constructability, public safety, and long-term maintenance. This information would be taken into consideration by the Artist Selection Panel in its evaluation of the proponent submissions.
- iii) Similar to the delivery of other infrastructure projects, the City's Design and Construction Services division (DCS) would assume responsibility for contract administration once a successful RFP proponent was determined. This responsibility currently falls to Infrastructure Planning staff. However, as DCS typically oversees construction of the City's infrastructure projects, efficiencies could be realized by utilizing its specialized expertise.

The potential for streamlined utilization of resources would be particularly effective with regard to future capital projects where public art is anticipated as an integral component of the project. In these instances, the project manager from Design and Construction Services would be ideally positioned to coordinate the public art component as one of many concurrent activities leading to completion of the overall infrastructure project.

D. Engage the community;

- i) Providing more opportunities for public input will help build support for the Public Art Program and facilitate greater buy-in with regard to individual public art projects.

The first opportunity would be at the Program Plan stage where community input could be solicited in setting the public art agenda for the coming three-year term. This input would allow the community to help prioritize potential public art projects as well as to comment on their nature and scope.

Once projects were confirmed within the Program Plan, the Individual Program Plan for any particular project would also set out at which point in the process more specific public input would be of value. This input could be in the form of workshops, online surveys, and/or other means of receiving community input and for identifying those aspects of any proposed project

that are of the most concern and/or interest to the community. The input could be used in setting the evaluation criteria for the project's proposal call.

Facilitating greater awareness of the merits of the Public Art Program generally would also help build support within the community. To this end, a Community Communications Plan could be developed. This formalized strategy would bring within its scope the Public Art Brochure and management of the information on the collection that is currently available on the City website.

The aim of a Community Communications Plan would be to consistently and proactively reinforce the message that the Public Art Program provides longer-term benefits to the community and is a key component of the City's cultural strategy. It would work in conjunction with the community consultation strategies established at the Program Plan and Individual Program Plan stages.

A Community Communications plan is not part of the recommendations being put forward in this Report but is being identified as a longer-term item for implementation as such time as staff resources are available.

E. Implement an Artist Support Program aimed at local artists;

Local artists are well represented in the City's public art collection having contributed 25 out of a total of 55 installations. Many of these artworks have been created under the Community Public Art Program which provides funding for artworks that meet the terms of the Program (<http://www.kelowna.ca/CM/AssetFactory.aspx?did=11921>).

This program brings together local artists with non-profit agencies that provide services within Kelowna. It is proposed to continue to function according to its current scope and format, with the exception that Cultural Services staff will now be responsible for overseeing all aspects of Community Public Art Program projects from application through to installation. In carrying out the evaluation and selection of projects under the Community Public Art Program, Cultural Services staff would engage the assistance of an Artist Selection Panel and a Technical Review Team.

Beyond continued support for the Community Public Art Program, there is an opportunity within the Public Art Program to more proactively and formally support public art created by local artists:

- i) The first step would be to help insure that local artists are aware of the opportunities. A roster of local artists would be established. The artists on the Local Artists Roster would be notified of City-initiated projects as they are posted. This would be in addition to posting projects through the usual channels utilized by the City's Purchasing division. The roster could also be made available to not-for-profit agencies intending to apply for funding under the Community Public Art Program.
- ii) The second step would be to educate local artists with regard to the proposal call process. This component would help artists, particularly emerging artists to hone their skills as they apply to making submissions in response to proposal calls as well as in understanding the requirements and expectations with regard to contract administration. Potentially, the lessons learned would benefit local artists in making submissions, not only in response to City of Kelowna proposal calls, but in response to those issued by other public- and private-sector agencies. The opportunity to partner with UBCO's Faculty of Creative and Critical Studies in promoting the City's Public Art Program to local artists would be explored.

- iii) The third step would be to set aside at least one project in the range of \$15,000 to \$30,000, in each 3-year term.

Although the City's purchasing protocols prohibit restricting proposal calls on the basis of proponents' geographic locations, by limiting the budget and scope of selected projects, greater numbers of local artists as opposed to non-resident artists could be expected to respond. A relatively stronger response from local artists would be due to the likelihood that the allocated budget wouldn't be sufficient to attract artists from more distant locations given that travel costs would need to be funded from the project budget.

F. Take steps in new directions to diversify and enhance the Program;

- i) The first of these opportunities would be a program whereby artworks would be on display for a limited time in high-profile locations within Kelowna's urban centres. The Temporary Art Program could also utilize permanent sites ("platforms" and "urban screens") created specifically for the purpose of displaying a range of two-dimensional media including digital images. By introducing public art that is temporal in nature, a dynamic rhythm of new and exciting artworks could be introduced within the urban environment.

The Temporary Art Program would support the development of Kelowna's public art scene and enhance the Public Art Program's profile by providing opportunities for local, national, and international artists to feature their work through on-going temporary installations.

The particulars would need to be determined but preliminary discussions with the Kelowna Art Gallery indicate that the program could be operated by the Gallery under an agreement with the City, the rationale for this partnership being that the Kelowna Art Gallery has the expertise to efficiently operate the program.

- ii) Kelowna is a growing community and much of that growth is initiated by the private sector. This growth impacts the character and quality of Kelowna's public realm. The second opportunity is therefore to encourage developers to voluntarily include public art as a component of proposed private sector projects. There is currently little emphasis on public art in conjunction with development projects due to limited staff resources, but when an opportunity arises that is consistent with Program goals, staff would consider offering the City's assistance.

As such, Land Use Management staff would work with the Public Art Coordinator to identify potential public art opportunities at the permit application stage. Should a viable opportunity for a public artwork present itself, the applicant would be notified and Public Art Program resources, such as access to the Local Artists Roster, funding on a cost-sharing basis, and access to the City's artist selection process could be made available. The terms and conditions including guarantees of public access to an artwork and any commitment of City resources would be set out in an agreement between the City and the applicant.

By leveraging public dollars with those of the private sector, the goals of the Public Art Program could be more fully realized. Building on the direction set out in the Cultural Plan and pending Council's endorsement, staff would prepare a terms of reference for this component of the Public Art Program and report back to Council.

G. Undertake Housekeeping Items

Lastly, in conjunction with the above initiatives, the following initiatives of a housekeeping nature are proposed:

- i) Align Council Policy 274 with the proposed Program directions;

Council Policy 274 sets out the City's Cultural Policy. Pending Council's consideration of the recommendations in this report, Staff would revise the section of Council Policy 274 as it applies to Public Art and report back to Council.

ii) Place a moratorium on the acceptance of public art donations;

Because donated artworks typically cannot be anticipated, they fall outside the strategic planning process and result in the diversion of staff resources and Program funding from projects that legitimately fall within the scope of the Program Plan, e.g., staff experience indicates that, with the acceptance of donated artworks, it falls to the City to find locations for those artworks as well as funding for installation and maintenance.

A moratorium on donations of public art would be in effect only until staff could complete the tasks identified in this report.

Attachment C - Program Plan (2013-2014)

The Program Plan for the next two years, coinciding with the time remaining in the current Council term is set out below.

Projects - 2013

Community Public Art

Project Description: an annual grant, as described in this report;

Amount: up to \$15,000.00;

Funding source: Annual Allocation;

Procurement method: application-based process;

Public consultation strategy: workshops and staff liaison with prospective applicants.

Bernard Avenue Revitalization

Project Description:

Public art is an integral component of the proposed streetscape as identified in the preliminary design phase of the project. In that phase, carried out with extensive consultation with Downtown stakeholders, the importance of creating a distinctive sense of place was emphasized. Public art was in turn set out as a means by which to help achieve this place making goal.

In the detail design phase, staff along with the consultant chose three public art installations, all in conjunction with the custom-designed poles that will flank Bernard Avenue. The first of these is the plates that will bracket each of the 23 pedestrian-scaled light poles along the street. There are two plates per pole, for a total of 46 plates. The second installation will be the banners that will be attached to each of the gateway poles. There will be eight poles with one, two-sided banner per pole. The third installation will be one plate on each of the gateway poles that will be inscribed with the word "Welcome" in the English and in Sylix languages.

Staff are preparing proposal calls for the light pole plate and banner installations. In order to coordinate with the construction contract for Bernard Avenue, an invitational RFP will be sent up to 5 selected artists. From among those submissions, one artist would be chosen to design and fabricate the light pole plate designs, and one artist would be chosen to design the gateway pole banners. It is expected that each artist would create a series of designs for their respective installations (as opposed to one design being applied to each plate and each banner).

Due to the small budget for the gateway plates, this component will be sole-sourced to a local artist based on that artist's previous experience on similar projects.

The following budgets have been established:

Amount:

Light pole plates	\$65,000.00
Gateway Banners	\$35,000.00
Gateway Plates	\$20,000.00
Total	\$120,000.00

Funding source: Public Art Reserve Fund;

Procurement method: as described above;

Public consultation strategy: as described above.

Other Projects

Other public art projects for 2013 could be identified through the capital budgeting process. Additionally, pending the availability of staff resources, other initiatives identified in this report could be undertaken. It is expected that these initiatives would be funded from the Annual Allocation.

Projects - 2014

Community Public Art Program

Project Description: an annual grant as described in this report;

Amount: up to \$15,000.00;

Funding source: Annual Allocation;

Procurement method: application-based process;

Public consultation strategy: workshops and staff liaison with prospective applicants.

Library Parkade Expansion

Project Description: The expansion of the Library Parkade to provide up to 175 additional stalls will begin construction in spring, 2013. The expansion will extend the existing building to the Ellis Street frontage. As such, the parkade, when completed will occupy a critical location in the Cultural District, marking the entrance to what is expected to be a major east/west axis and view corridor to the lake, once the existing RCMP facility is demolished. Although the scope of the public art component will only be determined through the design process, it will help assure a sensitive fit of the building to its physical context and to maintain and enhance the Cultural District's identity and sense of place.

Amount: up to \$100,000.00;

Funding source: Public Art Reserve Fund;

Procurement method: open RFP;

Public consultation strategy: As part of the Library Parkade design process.

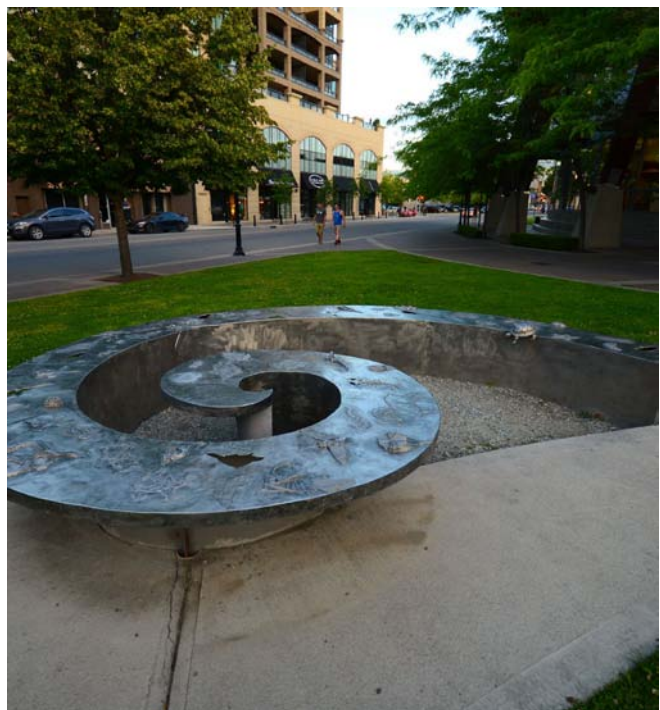
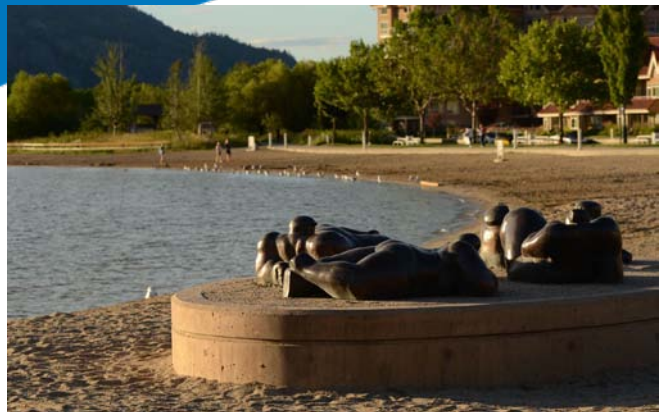
Other

Other public art projects for 2014 could be identified through the capital budgeting process. Additionally, a project in the \$15,000.00 to \$30,000.00 range aimed at local artists could be initiated. It is expected this project could be in the Rutland Urban Centre. An artwork to mark the entrance to Lions Park is a prime candidate. These projects would be funded from the Annual Allocation.

PUBLIC ART PROGRAM REVIEW

October 29, 2012





PROGRAM FRAMEWORK - GOALS

- 1) Express collective identity
- 2) Celebrate diversity and inclusiveness
- 3) Engage in civic life through culturally-enriching places
- 4) Create an urban environment that stimulates creativity
- 5) Develop the local economy

PROGRAM FRAMEWORK - KEY DIRECTIONS

- 1) Make efficient use of resources
- 2) Build support
- 3) Empower local artists
- 4) Enhance the diversity of the collection

ACTION ITEMS

- A. Strategic planning
- B. Streamlined project delivery
- C. Qualified expertise
- D. Community engagement
- E. Artist support
- F. Diversification of the collection
- G. Housekeeping

ACTION ITEMS

A. Strategic planning

- 3-year Program Plan
- Maintenance and Conservation Plan

ACTION ITEMS

B. Streamlined project delivery

- Individual Project Plans
- Updated governance model
- Proposal call process review

ACTION ITEMS

C. Qualified expertise

- Artist Selection Panel
- Technical Review Team
- Design and Construction Services

ACTION ITEMS

D. Community engagement

- Program Plan
- Individual Program Plans

ACTION ITEMS

E. Artist Support Program

- Local artist Roster
- Artist education
- Annual project

ACTION ITEMS

F. Diversification of the collection

- Temporary Art Program
- Assistance to private sector

ACTION ITEMS

G. Housekeeping

- Council Policy 274
- Moratorium on donations

BUDGET CONSIDERATIONS

Funding Sources

- Annual allocation
- Capital budget
- Public Art Reserve
- Maintenance and Operations Budget

PROGRAM PLAN - 2013-2014

- ▶ **Community Public Art**
- ▶ **Library Parkade Expansion**
- ▶ **Bernard Avenue Revitalization**

GATEWAY POLES



LIGHT POLE



PROGRAM PLAN - 2013-2014

- ▶ Library Parkade Expansion
- ▶ Bernard Avenue Revitalization

PUBLIC ART PROGRAM REVIEW

October 29, 2012

