

City of Burlington, Ontario

Public Art Master Plan

2009-2018



TABLE OF CONTENTS

| | |
|-------------------------------------------------|----|
| Public Art Master Plan - Executive Summary..... | |
| What is a Public Art Master Plan? | 1 |
| What is Public Art? | 2 |
| Definition of Public Spaces | 2 |
| Placemaking and Civic Identity Building..... | 3 |
| A Vision for Public Art in Burlington | 5 |
| Vision..... | 5 |
| Guiding Principles..... | 5 |
| Burlington Context..... | 6 |
| Public Art Inventory..... | 10 |
| Civic Collection..... | 11 |
| Development of the Plan | 12 |
| Consultation and Findings..... | 13 |
| The Consultation Process | 13 |
| What We Heard and Learned | 14 |
| Framework for Public Art Program | 15 |
| Types of Public Art..... | 15 |
| Scale..... | 16 |
| Themes | 17 |
| Location..... | 19 |
| Summary of Framework..... | 19 |
| Site Selection Guidelines | 19 |
| Opportunities and Priorities | 20 |

| | |
|--------------------------------------------------------------------------------|----|
| Potential Sites and Projects By Ward..... | 22 |
| Governance & Roles and Responsibilities..... | 33 |
| Management of the Public Art Program..... | 37 |
| Guiding Documents | 37 |
| Internal Staff Resources..... | 37 |
| Funding Strategy..... | 39 |
| Analysis of Cost Categories..... | 39 |
| Background: Public Art Reserve Fund..... | 39 |
| Potential Sources of Funds..... | 40 |
| Proposed Budget | 45 |
| Investment..... | 46 |
| Summary of Costs | 47 |
| Recommended Strategies for Implementation..... | 49 |
| Appendices..... | 50 |
| Appendix I - Public Art Policy..... | 50 |
| Appendix II - Public Art Inventory - City of Burlington..... | 59 |
| Appendix III - Civic Collection Listing - City of Burlington..... | 60 |
| Appendix VI - List of Key City of Burlington Documents..... | 66 |
| Appendix VII - Funding Case Study - City of Vancouver Public Art Program..... | 67 |
| Appendix VIII - Funding Case Study - City of Winnipeg Public Art Program | 70 |
| Appendix IX - Funding Case Study - City of London Public Art Program..... | 72 |

PUBLIC ART MASTER PLAN 2009-2018

WHAT IS A PUBLIC ART MASTER PLAN?

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

The Public Art Master Plan (PAMP) addresses art, which is owned by the City of Burlington and sited in public spaces. “Public space” is understood as municipally owned areas¹, frequented by the general public, including but not limited to parks, road allowances, tunnels, boulevards, streets, courtyards, squares, bridges, building exteriors, foyers, concourses, and publicly accessible interior areas. The works may be permanent, temporary or mobile.

The PAMP distinguishes and provides guidance for a Public Art Program for the City of Burlington. The Plan includes:

- ✓ an appropriate definition of public art and public space
- ✓ identification and prioritization of potential sites, themes and types of public art within the City’s six wards;
- ✓ estimated range of costs for the proposed public art projects
- ✓ a funding model
- ✓ a description of best practices on current strategies in use for funding public art in other municipalities
- ✓ a plan for the administration of a Public Art Program

A supplementary Implementation Manual accompanies the Plan to provide procedures, templates, and process details.

¹ Therefore, the plan does not address art owned by others and sited on privately owned land such as the ceramic murals within Joseph Brant Hospital or the metal wall relief at Bunton's Wharf. Nor does the PAMP address art owned by others and located on city owned land such as the orange sculpture *Rebecca* owned by the Burlington Art Centre.

WHAT IS PUBLIC ART?

Starting from the most abstract definition, public art may be considered “a process of engaging artists’ creative ideas in the public realm”². More concretely, public art has the following elements:

- an original work of art
- placed in a publicly accessible location
- created with the intention of reflecting and/or engaging the community

Public art can take a variety of forms and media; it may have functional as well as aesthetic qualities; it may be integrated into its site, or it may be a discrete piece.

What is most important is its purpose. Public art is a force for placemaking – for expressing and evoking connections among people and places that are meaningful to community and civic life. Individual artworks may interpret the natural or human history of a site. They may connect new development and populations to historic buildings and older communities, or may serve neighbourhoods by expressing shared experiences and aspirations. Public art may aim to give hard-edged urban infrastructure a sense of human connection, or may inject a sense of play that makes passers-by smile involuntarily. In all instances, this is art with a social purpose: artists employ their creativity, skills, aesthetic sense, and intuitive connections to create places within community spaces.

DEFINITION OF PUBLIC SPACES

For the purpose of the City of Burlington’s Public Art Master Plan,

“Public space” = municipally owned³ areas available and frequently used by the public and can include, but is not limited to, parks, open space, trail systems, waterways, road allowances, tunnels, boulevards, streets, courtyards, squares, bridges, building exteriors, foyers, and publicly accessible interior areas.

² *ixia*, Public Art Think Tank, UK

³ The PAMP excludes land, facilities or sites not owned by the City of Burlington. Therefore, community-used spaces such as Royal Botanical Gardens, school grounds, Joseph Brant Museum site, Burlington Public Libraries, GO stations, and others are excluded from the Plan. However, LaSalle Park, leased from the City of Hamilton, is included as it is wholly maintained by the City of Burlington and Burlington owns all buildings and amenities on the site.

PLACEMAKING AND CIVIC IDENTITY BUILDING

Over the past twenty years in Canada, public art has been recognized as a significant tool for building livable cities, for urban beautification, and for economic development. A successful Public Art Program makes public space more attractive, interesting, and comfortable, resulting in benefits for both residents and visitors.

Beyond these tangible results, the process of creating public art within a framework that includes community input can lead to far-reaching social benefits. As it has been described, this is not simply about *creating something for the community*; instead, it is about *creating community*.

The benefits of an effective Public Art Program can include:

Developing a sense of place: Burlington has undergone dramatic changes within the living memory of its citizens. Public art that is created for a specific site can explore the layers of history and evoke an awareness of tradition or identity, leading to a fuller sense of connecting with and belonging to that place. Public art in new neighbourhoods can link tradition with the new areas and develop additional places of meaning and civic importance.

Developing a sense of community: The process of developing public art can create a focus for the community. By promoting community discovery and awareness, a public art project also fosters social connections and public discourse. Engagement throughout the process and a sense of personal investment in the resulting artwork tends to create a strong community pride and ownership, with the demonstrated results of increased responsibility and care for public spaces.

Demonstrating and strengthening appreciation of the value of culture, heritage, and creativity: Culture is increasingly recognized as one of the four pillars of a sustainable community, and the values outlined in the City of Burlington's Cultural Strategy are translated into direct experiences by a Public Art Program. Unlike many other art forms, public art is accessible to all, and available for repeat visits that give viewers the opportunity to study, interact with and reflect upon the artist's intention. In a parallel track, this enhanced public appreciation of culture's value can provide new opportunities and partnerships for artists and cultural businesses and strengthening of the cultural community.

Enhancing opportunities for economic development, including

tourism: The levels of economic stimulus resulting from a strategically planned Public Art Program begin with the businesses that contribute to project realization (including design, fabrication, engineering, lighting, etc.), but the impact quickly spreads through the improved appearance of public spaces, which can generate positive publicity and increased use. Many centres have used public art as the anchor for new tourism or revitalization strategies, and public art can help visitors navigate a city. The cumulative positive impact can add value to capital investments, thereby benefiting citizens and businesses.

Developing civic pride and identity: Public art adds value to public spaces and creates places of civic distinction. It makes the space more attractive, more welcoming, safer, and possibly more functional, but, above all, it marks the space itself as worthy of attention and investment. The public art process invites diverse voices and experiences in a way that builds social connections. By reflecting a community's values, and its past, present, and future, public art can embody and symbolize a community's sense of identity. Public art that is successfully integrated into the fabric of the community creates places of public meaning and cause for public pride, thereby establishing a treasured legacy for the citizens of Burlington.

A VISION FOR PUBLIC ART IN BURLINGTON

VISION

Public art will contribute to Burlington’s unique and vibrant community identity by affirming a sense of place, strengthening connections between people and place, and celebrating the social, historical, cultural, and natural environment. Through the creative vision of artists, public spaces will become focal points for dialogue and delight, attracting visitors and residents, and creating a sense of civic pride. Burlington’s Public Art Program will be realized through processes that engage the community, foster neighbourhood sustainability, and stimulate excellence in the built environment.

GUIDING PRINCIPLES

- context of **social purpose**; enhancing social connections; contributing to health of community
- **accessibility**, through:
 - placement in public space
 - content
 - community knowledge and experience as context for creation
- commitment to **artistic merit** through qualified adjudication and selection
- **community engagement** through a process that elicits public input early, and stimulates an artistic process that reflects and interprets people’s experience and aspirations
- artistic content that addresses **Burlington’s context** of landscape, history, and cultures
- **integration** into City fabric through functional pieces and integration into infrastructure, as well as independent site-specific artworks
- **diversity**, through:
 - artists (emerging and established)
 - selection committee members
 - media, scale and style of artwork
 - traditional media and experimental forms

- **balance** of major works which serve as City landmarks and community-oriented works
- **distribution** across the City
- long-term **care** of public art works

BURLINGTON CONTEXT

Over the past decade, the City of Burlington has established a policy context in which a Public Art Program can thrive. Specific foundational steps include:

- 2003 ~ Public Art Citizens Advisory Committee (PACAC) established
- 2004 ~ Public Art Reserve Fund established
- 2005 ~ Art in Public Spaces Policy approved
- 2006 ~ 10-Year Cultural Strategy approved
- 2007 ~ PACAC Terms of Reference changed to Council advisory
- 2008 ~ Inventory of City-owned art completed and photographed
- 2008 ~ Public Art Master Plan process initiated

Beyond these specifics, the concept of Public Art finds a sympathetic context within the City's broader policies and plans. The **Official Plan** (most recently approved by the Regional Municipality of Halton in December 2008) articulates Guiding Principles which seek to create "an attractive, livable community", to foster "a unique, vibrant and strong community identity," and to promote Burlington as a "people place." The strong emphasis on Design (Part II, Section 6) reiterates the City's commitment to "a high standard of design and architecture," which "preserves, enhances and connects natural features and landscapes," "enhances heritage features," and "strengthens and enhances the character of existing distinctive locations and neighbourhoods." Clearly stating that "Design opportunities to enhance the quality of the public realm shall be encouraged as part of the design of all municipal undertakings," the Official Plan acknowledges the need to recognize gateways and landmarks, and identifies a wide scope of potential applications, including streetscapes, intersections, and linkages of public areas.

This breadth of view is reinforced in the Official Plan's consideration of the Downtown Mixed Use Centre (Part III, Section 5.5) and the Downtown Core Precinct (Part III, Section 5.5.8). Celebrating the "unique qualities" that give the Downtown a "primary role as the City centre for cultural, governmental, civic and waterfront activities", the Plan requires "a high standard of design ... in order to provide a sense of place, compatibility with existing development, and a sense of pedestrian scale and comfort."

The need to link the Downtown with the waterfront is emphasized, particularly through pedestrian walkways and street furnishings. The Plan identifies the waterfront as a prime location for public art (Part II, Section 9.4.2.f, g), and emphasizes the use of water imagery in the Downtown. Finally, the Plan states that “Indoor and outdoor public spaces shall be planned that have symbolic meaning and ceremonial and cultural purposes.” (Part III, Section 5.5.11.r)

All of the above aligns well with a Public Art Program which enshrines social purpose, placemaking, and community engagement at its core. In addition, the Official Plan also articulates a commitment to Public Art (Part II, Section 7.0) as follows:

7.1. Principle

- a) Art in public spaces, within our urban and rural parks, civic squares, gateways, open spaces and along our trails, bikeways and waterfront, will provide many benefits for residents and visitors of all ages. Benefits can include:
 - (i) enhanced civic pride and identity;
 - (ii) enhanced tourism and economic development opportunities;
 - (iii) site beautification;
 - (iv) enhanced cultural vibrancy;
 - (v) new opportunities for the local cultural community;
 - (vi) encouragement of community dialogue; and
 - (vii) a lasting legacy for future generations.

7.2. Objectives

- a) To manage cultural resources in a way that contributes to increased cultural vibrancy and diversity in the community.
- b) To increase the amount of publicly visible art throughout the City.

7.3. General Policies

- a) The City will manage a City-wide Public Art Program that will make art more visible throughout the City, in accordance with the Art in Public Spaces Policy.
- b) The City will consider the concept of establishing cultural clusters or districts that can create a critical mass of cultural activity in specific geographic areas.

7.4. Public Art Policies

- a) A citizens' advisory committee shall advise and assist the City in the development of the Public Art Program, including guidelines for the acquisition and siting of public art.
- b) Council may consider the implementation of a percentage-for-art capital-based funding program for public art.
- c) The City will encourage the inclusion of public art on properties under the jurisdiction of the city, its agencies, boards and commissions. Council may require a public art component in specific types of municipal capital projects.
- d) The City will encourage the inclusion of public art in all significant private sector development across the City, using applicable planning tools and processes. Private sector developers will be encouraged to follow the best practices established by the City for the acquisition and selection of public art. The City will provide assistance in the application of these practices.

Beyond the Official Plan, the City of Burlington's most recent **Strategic Plan (*Future Focus Seven, 2007 – 2010*)** also affirms Council's commitment to a Public Art Program. Within the Responsive Community section, under Goal 2 (*City and community services, programs, parks and facilities contribute directly to the exceptional quality of life enjoyed by Burlington citizens*), a Strategic Action is outlined as: "Support and celebrate the arts, culture and heritage assets and resources of the community, including international relationships"; one of the related Initiatives states: "Build community capacity and support the ongoing development of the arts and cultural sector utilizing the Cultural Strategy and Public Art Plan to set priorities."

The **Downtown Urban Design Guidelines**, approved by Council on 10 October 2006, also look to a Public Art Program that "creates character and identity, contributing to the overall spirit and success of a location." (Section 4.2.6) Possible locations include "public plazas, street intersections, courtyards, gardens and institutional or public building sites," and subject matter could celebrate "historic events and figures of local, national and international relevance." The Guidelines also specifically address murals (Section 4.3.3), suggesting they should follow the same criteria and selection process as public art and be permitted on a limited basis. Again, the Guidelines emphasize the quality of streetscapes, the pedestrian experience, and linkages between the downtown and the waterfront.

The **Art in Public Spaces Policy**, approved in 2003 and amended in 2005, represents the City of Burlington's most complete articulation to date concerning Public Art (cf.

Appendix I). Its core policy statement declares: “The City of Burlington believes that Art in Public Spaces, throughout the community, will bring many benefits for residents and visitors of all ages, within our urban and rural parks, civic squares, gateways, open spaces and along our trails, bikeways and waterfront.” Its definition of scope as applying to city-owned land and buildings and its commitment to community-based process have informed and guided the development of the Public Art Master Plan. The Art in Public Spaces Policy has been recast as “Public Art Policy” to reflect the changes required for implementation of the Public Art Program (Appendix I).

Finally, the **10-Year Cultural Strategy** approved in 2006 offers a comprehensive and future-oriented context for the Public Art Master Plan. Declaring the desired outcome as “increased cultural vibrancy for Burlington”, the Cultural Strategy outlines the following as guiding principles:

- culture as a defining characteristic of urban growth and development
- culture as a strategic tool for community growth and development

Furthermore, the document describes the following values as inherent to the Cultural Strategy:

- inclusive and accessible
- community-driven with municipal leadership
- progressive and diverse
- integrated and visible
- flexible and responsive
- achievable and sustainable

In looking to effective implementation, the Cultural Strategy identifies as a key element further investment to implement the Art in Public Spaces Policy.

Thus, as indicated by the above summary, the City of Burlington has developed a thoughtful and far-reaching policy context that shapes the development of the Public Art Master Plan.

PUBLIC ART INVENTORY

The Public Art Policy guides the creation of a new Public Art Master Plan and Program for the City of Burlington, it includes acquisition and maintenance for a Public Art Inventory of existing and new works created for, or located in, public space.

Permanent, temporary or mobile works acquired by the City of Burlington for the Public Art Inventory may include the following:

- sculptures;
- murals;
- memorials or monuments
- fountains or water features that contribute aesthetically to their surroundings;
- hard and soft landscaping components; which are not a mere extension of the landscape architecture and;
- architectural features that contribute aesthetically to their surroundings.

In 2008 an Inventory Sub-Committee of the Public Art Citizens Advisory Committee worked with City staff to update the inventory of art in public spaces owned by the City of Burlington. Staff subsequently undertook to have all works photographed. A complete listing of all works of art in the Public Art Inventory is attached as Appendix II and works in the Civic Collection is attached as Appendix III.

Works of possible relevance to the Public Art Master Plan and the Public Art Policy include:

| Artist | Title | Description | Location |
|----------------------|--------------------------------|-------------------------------------------------------------------------------------------------|------------------------|
| ----- | <i>Burlington War Memorial</i> | Sculpture: WW II soldier commemorating losses | North of City Hall |
| Van den Berg, Gerard | <i>Louise</i> | Sculpture: stone bench; gift from twin city, Apeldoorn, Netherlands | Spencer Smith Park |
| Lutkenhaus, Almuth | <i>The Lady of the Lake</i> | Sculpture: female figure atop Centennial Fountain; donated by Burlington Lions Club | Spencer Smith Park |
| Kitamura, Seibo | <i>Peace Memorial Statue</i> | Sculpture: male figure; gift from twin city, Itabashi, Japan | City Hall, lower lobby |
| Archambault, Louis | <i>Winged Man</i> | Sculpture: bronze non-representational: a gift from The Canadian Federation of University Women | Central Library |
| Justine Giuliani | <i>Labyrinth</i> | Labyrinth | Central Park |

*The above listing reveals a traditional Public Art Inventory, acquired largely for commemorative reasons and by gift. It is interesting to note that *The Lady of the Lake* seems to have acquired a symbolic status, indicated by its frequent appearance in documents issued by the City of Burlington.

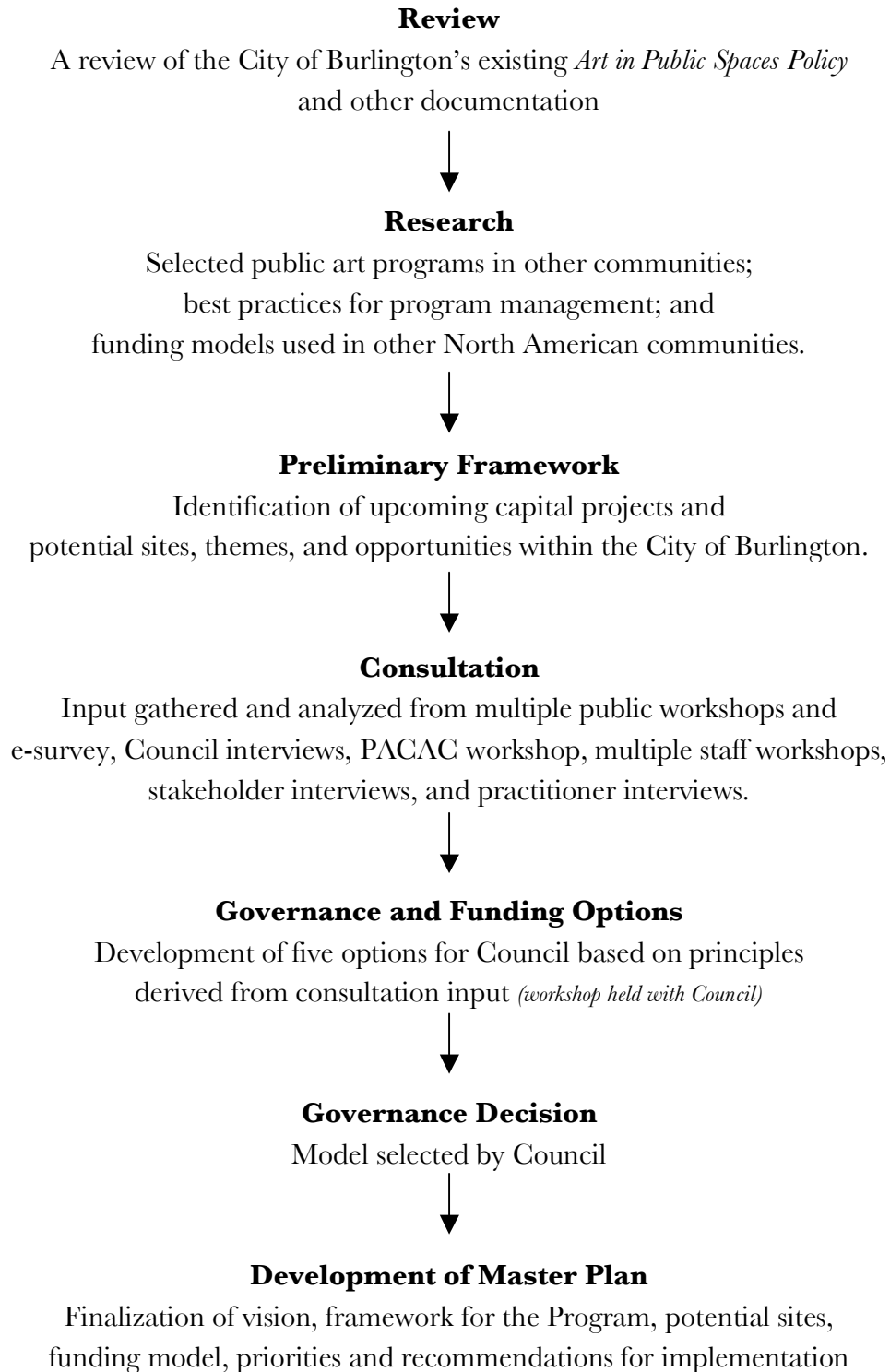
CIVIC COLLECTION

The City of Burlington currently has several paintings and limited edition prints. Works of this nature would be considered as part of the City’s Civic Collection and is owned, maintained and conserved by the City.

Although not included in the Public Art Policy (see PART 1: Item 1.4 Exclusions), the Civic Collection should be properly maintained and conserved.

DEVELOPMENT OF THE PLAN

The Public Art Master Plan development process ran from July 2008 to May 2009 and included the following phases of work:



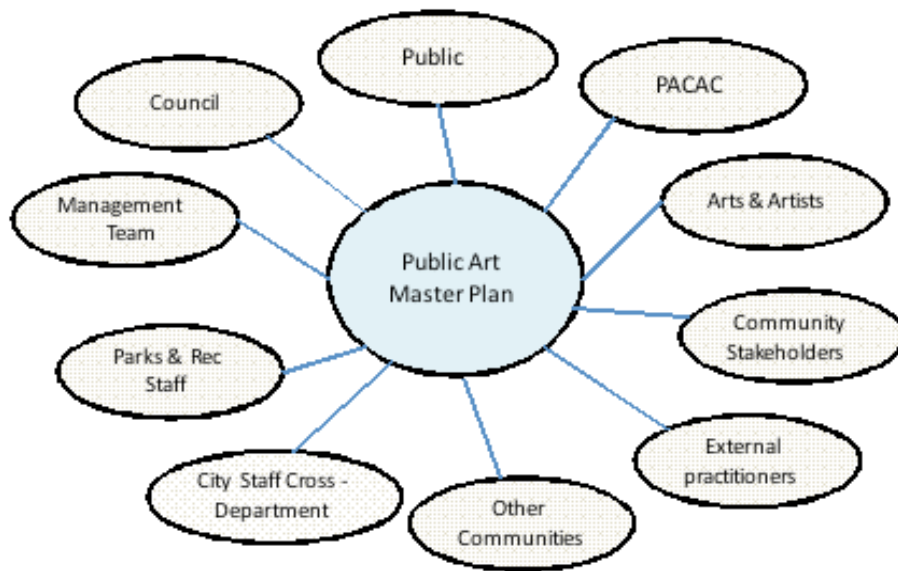
The consulting firm Carrie Brooks-Joiner & Associates was engaged to develop the Master Plan. A Steering Committee (Appendix IV) comprised of City of Burlington staff and representatives from the City’s Public Art Citizens Advisory Committee and The Burlington Art Centre oversaw the process.

CONSULTATION AND FINDINGS

THE CONSULTATION PROCESS

Consultations were held with the public in workshop and electronic survey formats, City of Burlington Council members, City of Burlington staff across multiple departments, PACAC, community stakeholders, with other municipalities, and external practitioners (Appendix V). Over 220 people participated in the consultation process.

Consultations



WHAT WE HEARD AND LEARNED

Highlights:

- Council members suggested the current governance model for the Public Art Program and its division of roles and responsibilities between Council, staff and PACAC is not optimal for achieving growth in the City’s Program
- Decisions regarding aesthetics and quality of art should be made by a qualified external body
- A different division of responsibilities between Council, staff and the public would provide a balance between expertise and accountability within a Public Art Program
- The Art in Public Spaces Policy has gaps in certain areas such as: roles and responsibilities, decision making processes and what is the difference between a “Civic Art Collection” and “Public Art Inventory”
- The funding formula must have multiple sources of funding which can be leveraged when acquiring public art
- There is acceptance of a broad range of forms of public art
- Public art should be throughout the city for the enjoyment of all Burlington; not just clustered in the core
- There is a high degree of interest and support for public art in Burlington among those who participated in the consultation process

FRAMEWORK FOR PUBLIC ART PROGRAM

The development of a Public Art Program that embraces community engagement encourages flexibility, creativity, and responsiveness within an agreed framework. Among the elements that comprise this framework are:

- **Type:** gateway markers, public gathering points, passageways, functional works
- **Scale:** major landmarks through a continuum to more neighbourhood-oriented works
- **Theme:** content appropriate to site and community interest, yet in total addressing full range of City's potential and citizens' interests
- **Location:** equitable distribution across the City while recognizing locations appropriate for landmarks

TYPES OF PUBLIC ART

Public art may be classified as to purpose as:

- **Gateway markers:** an announcement of arrival into a city or a neighbourhood
- **Public gathering places:** civic squares, parks, community facilities, or other places where people gather
- **Passageways:** routes followed by all modes of transportation (including pedestrian and cyclists), and their intersections
- **Functional:** may be integrated into all of the above, or may be adapted to serve other infrastructure needs

Public art projects may also be regarded as:

- Stand-alone sculptures or elements
- Functional pieces in the urban environment
- Integrated with buildings, landscape
- Infrastructure

The media in which artists realize these projects, either through permanent or temporary artworks, include:

- sculpture
- murals, façade or pavement treatments
- functional art including street and trail infrastructure (bike racks, benches, lampposts, trash receptacles, manholes, water fountains, etc.)
- functional play structures for physical and water play
- transportation infrastructure (bus shelters, pedestrian bridges, etc.)
- interpretive features (signs or banners)
- environmental installations involving landscape, light, water, sound or digital media

SCALE

The scale of a piece of Public Art describes prominence, impact, and (usually) cost. The scale does not restrict artwork's ability to evoke meaning or sense of connection. A well-rounded public art collection has a mix of major-scale and minor-to-medium scale works to reflect the range of appropriate spaces within the municipal boundary and resources available.

- **major-scale:**
 - conceived as landmark for entire city
 - may involve broader (more abstract) themes
 - often requires siting that allows for vistas
 - cost for commissioning: minimum \$250,000⁴
- **small - medium scale:**
 - usually more human-size
 - can relate to specific site and/or neighbourhood, often with a specific theme
 - may involve a number of smaller related works
 - may include artist-led community art initiatives
 - cost for commissioning: \$10,000 to \$100,000

⁴ For example, Michael Snow's piece *Audience* on the exterior of the Rogers Centre was commissioned for approximately \$1M.

THEMES

Potential themes that artists may be asked to address are limitless and will continually be enriched by community input through the Public Art Program. Alternatively, artists may be asked to offer themes in response to the site and place. The following offers a preliminary categorization of possibilities for Burlington:

Local History: First Nations, early European settlement, waves of immigration (from the United Empire Loyalists on), 1812, agriculture, industrial development, transportation, political development

Natural Environment: the Niagara Escarpment, Lake Ontario, the watercourses and greenlands that connect them, past and current native species

Diversity of local cultures: ethnocultural traditions, arts, education, religion, sports, leisure

Neighbourhood identity: diversity/cohesiveness, local history, natural history, site specific features

The Future: optimism, hope, and inspiration

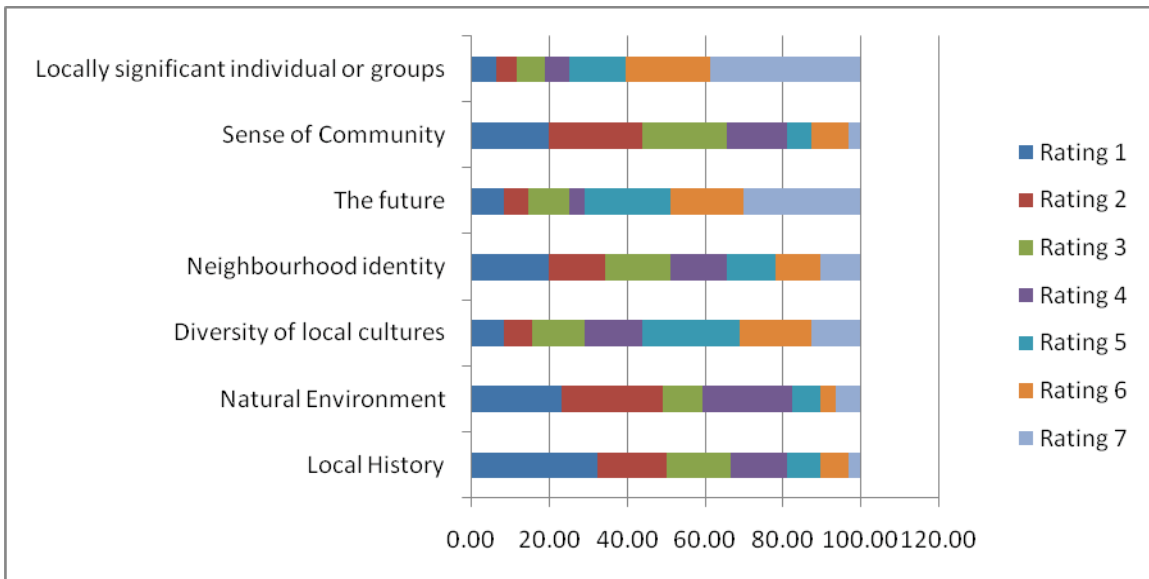
Sense of Community: inclusiveness, equality, opportunity, caring

Locally significant individual or groups: aboriginal peoples, United Empire Loyalists

THEMES

As part of the public consultation process, the themes were explored within the public consultations to gauge interest and significance to the Burlington community:

Within the electronic survey, “local history” ranked first, followed by the “natural environment” and equal ranking for “sense of community” and “neighbourhood identity”. Ranking lowest was “locally significant individual or groups”.



Specific themes that were suggested by respondents include “early industries and occupations” and could be part of *neighbourhood identity* or *local history*; and “aboriginal history” and “early settlers” were given as examples of *locally significant individual or groups*. More abstract themes of “humanity” and “beauty, imagination, style, vision” were also suggested.

It was also strongly suggested by respondents that it is appropriate not to have a theme for a work and that works “for art’s sake” should be considered. One respondent wrote “Just plain beautiful art that has no specific theme. One must at times just consider pure aesthetic beauty” and another suggested, “visually exciting concepts executed by talented artists”. It was noted that “Thematic requirements are only one aspect of any public artwork. The artist's work should be the paramount consideration.” The idea that public art should evoke emotion and thought was frequently noted: two comments include “something that will evoke an emotion or elicit a comment” and “creates interest and provokes thought” and it was suggested that pieces be “understood at some level by many people”.

LOCATION

Within the Public Art Master Plan, the issue of location – that is, geographic distribution – is also an important factor. A balance must be provided between equitable distribution across the City and a recognition of appropriate locations for landmark pieces that have meaning for the entire City.

Elements for consideration include:

- the right of all citizens and all neighbourhoods to have access to public art
- recognition of the unique stories in all areas of Burlington that can inspire, and be interpreted by public art in different types of sites (such as parks, transportation corridors, municipal buildings, etc.)
- acknowledgment of gathering points and centres appropriate for placement of landmarks that symbolize collective experience and aspirations

SUMMARY OF FRAMEWORK

Over time, the Public Art Program should provide opportunities to address all of the above elements – type, scale, theme, and location -- in order to provide a rich and varied experience for all citizens. Public art projects are realized within this framework at a pace and rhythm determined by:

- Opportunities: projects, initiatives
- Resources: budget, partnerships, human capacity, time

SITE SELECTION GUIDELINES

The consideration of sites for Public Art in Burlington:

- recognizes the importance of placemaking
- recognizes right of all citizens and all neighbourhoods to have access to public art
- acknowledges gathering points and centres appropriate for siting of landmarks that symbolize collective experience and aspirations
- recognizes unique stories in all areas of Burlington that can inspire, and be interpreted by, public art
- incorporates different types of sites (such as parks, transportation corridors, municipal buildings, etc.)

Within the consultation process respondents had the opportunity to suggest four key sites anywhere in the city for public art either through attaching an adhesive dot on a map within a workshop, identifying sites in an interview-setting, or by listing sites as part of the on-line survey. In summary, sites throughout the city and a wide variety of types of sites were identified by participants as potential key locations for public art.

Overwhelmingly, sites mentioned included parks and open spaces (mostly Central Park and Spencer Smith Park, but almost all City parks were mentioned), the waterfront areas (including the pier and Spencer's Landing) and the downtown core. Other frequently mentioned sites included arenas and other recreation facilities, bike and walking paths, major interchanges, the Performing Arts Centre and City Hall.

Many suggestions included lands or facilities not owned by the City of Burlington and thus are not considered within the Master Plan: Burlington Art Centre, Brant Museum, RBG, GO Stations, Village Square, schools and malls.

OPPORTUNITIES AND PRIORITIES

The priority locations for Public Art were selected based on:

- potential impact for placemaking, storytelling and site enhancement
- visibility
- ability to leverage committed municipal capital investment

The priority locations are offered as a range of realistic sites from which final sites can be selected within the initial 10 years of the program. The list is not definitive. Additional opportunities may arise and additional sites and types of public art can be added within

the framework of the Master Plan. The list is intended to flag opportunities at this time and to encourage the inclusion of public art in citywide planning processes.

In terms of a ten year outlook, there are several signature projects, which have tremendous potential for enhancement from the addition of public art and to which the City is committed and include:

- Performing Arts Centre*
- Upper Middle Rd Underpass (underway)
- Appleby Ice Centre expansion*
- Alton Community Centre*
- Alton neighbourhood parks development* (North, Doug Wright and Palladium)
- Sherwood Forest Park redevelopment*
- Mountainside Park redevelopment*
- Pan Am Games (pending award 2009 Q4)

(* initiatives included in the City of Burlington *2009 Capital Budget & 2010-2018 Capital Forecast*)

Key gateways, parks, traffic corridors, facilities and amenities which should also be considered priority sites include:

- Burloak Waterfront Park
- Appleby Line Sidewalk & Stairs*
- Brant Street QEW Underpass
- Brant Street Rail Underpass
- Guelph Line Rail Underpass
- Tansley Woods Centre
- Lowville Park

Bus shelters, Bike racks Transit Signal Boxes and Play Structures:

- City wide*

POTENTIAL SITES AND PROJECTS BY WARD

| SITE | GREEN SPACE, PARKS, TRAILS, STREAMS, WATERFRONT | MUNICIPAL FACILITIES OR INFRASTRUCTURE | NEIGHBOURHOOD/GATHERING PLACES | TRANSPORTATION CORRIDORS INTERSECTIONS | LANDMARK AREAS OR SIGNIFICANT SITES | OPTIONS FOR PUBLIC ART PROJECTS | POTENTIAL THEME | WARD | PRIORITY | CAPITAL PROJECT NUMBER | CAPITAL PROJECT TITLE | CAPITAL PROJECT YEAR |
|-----------------------------------------|-------------------------------------------------|----------------------------------------|--------------------------------|----------------------------------------|-------------------------------------|---------------------------------------------------------|--------------------------------|------|----------|------------------------|----------------------------------------------|----------------------|
| LASALLE PARK AND PIER ZONE | | | | | | | | | | | | |
| LaSalle Park & Pier | x | | | | x | Functional pieces, play structure, water play structure | Aboriginal history | 1 | | | | |
| LaSalle Park & Pier | x | | | | x | Site Furnishings | Aboriginal history | 1 | | PO-PR-101 | Park Repair and Renewal | 2009-2018 |
| Maple Park | x | | | | | Graffiti wall, bike racks, sculptural along Maple Ave | Youth, local history | 1 | | | | |
| New City Park | x | | | | | Functional pieces, gateway, sculptural, landscape, | Natural history , escarpment | 1 | | | | |
| Valley Inn Bridge @Spring Gardens Trail | x | x | x | x | x | Trail gateway, surface treatment | Natural history, local history | 1 | | RD-BG-948 | Valley Inn Trail Implementation (City Share) | 2010 |

| PLAINS ROAD VILLAGE VISION ZONE | | | | | | | | | | | | |
|---------------------------------|---|---|---|---|--|-------------------------------|------------------------------------------------|---|---|-------------|-------------------------------------|----------------|
| West Gateway | | | | | | Bus shelter at RBG | Agri-cultural, horti-cultural, natural history | 1 | | | RD - TR-272 | 2009-2018 |
| Plains Rd E/ QEW Under-pass | | | x | | | Surface Treatment | Rail history | | | | | |
| Plains Rd E & Plains Rd W | | | x | | | Functiona l | Agricultura l History | 1 | | | | |
| King Rd Under-pass | | x | | x | | Surface Treatment | Agricultura l History | 1 | | RD-RA-1108? | North South Ca-pacity Improve-ments | 2010 & 2012-18 |
| Kerncliffe Park | x | | | | | Gateway, functional | Natural history | 1 | | | | |
| Hidden Valley Park | x | | | | | Func-tional, picnic structure | | 1 | | | | |
| Westbury Park | x | | x | | | Play struc-ture(s) | | 1 | x | PO-PD-138 | Play-ground im-prove-ments | 2012-2018 |
| Aldershot Park | x | | x | | | Play struc-ture (s) | | 1 | x | PO-PD-133 | Play-ground Im-prove-ments | 2009-2018 |
| Shadeland Ave | | | | x | | Sidewalk addition | agricultural history, natural history | 1 | | RD-RL-877 | Sha-deland Ave | 2009 |

| BEACH STRIP ZONE | | | | | | | | | | | | |
|-------------------------------|---|---|---|--|---|--------------------------------------------------------------------|---------------------------------------------------------------------|-----|---|-----------|---------------------------------------|-----------|
| Beach Strip | x | | x | | x | Functional Benches/ Bike racks/ Shade structures / play structures | Local history, natural history | 1 | | | | |
| DOWN TOWN CORE ZONE | | | | | | | | | | | | |
| Performing Arts Centre | | x | | | | Sculpture, Wall/floor mural/ treatment, functional pieces | Music, arts, inspirational | 2 | x | FB-BD-528 | Burlington Performing Arts Centre | 2009-10 |
| Downtown Core | | | | | | Bike rack Project (2009/10) bus shelters | Local history, industrial history, music, leisure, water, community | 2 | x | | | 2009-2018 |
| City Hall | | x | | | x | Door replacement, entrance enhancement | Local history | 2 | | FB-BD-525 | Facility Repair & Renewal (City Hall) | 2010-2018 |
| CULTURAL DISTRICT ZONE | | | | | | | | | | | | |
| Cultural District | | | | | x | Gateway, street banners, functional pieces | Music, arts, inspirational | tbd | | | | |

| SPENCER SMITH PARK ZONE | | | | | | | | | | | | |
|---------------------------------------|---|---|---|--|---|------------------------------------------------------------------------|---------------------------------------------------------------------|---|--|------------|---------------------------------------|-----------|
| Spencer Smith Park Wash-room Facility | x | x | | | | Wall treatment | Local history, industrial history, leisure, water community | 2 | | PO-PD-1171 | Spencer Smith East Wash-room Facility | 2009 |
| Spencer Smith Park Gazebo | | x | x | | | Replacement of structure | Local history, industrial history, leisure, water, community, music | 2 | | | | |
| Waterfront Centre | | | x | | | Exterior Furnishings | Local history, industrial history, leisure, water community | 2 | | FB-CC-1107 | Waterfront Centre- Repair & Renewal | 2009-2018 |
| Discovery Landing Pond | x | | x | | | Sculpture, Wall/floor mural/treatment, functional pieces | Local history, industrial history, leisure, water community | 2 | | | | |
| Waterfront Pier | | | | | x | Light Sculpture on pier, sculptural piece in water, functional benches | Local history, industrial history, leisure, water community | 2 | | | | |

| CENTRAL PARK ZONE | | | | | | | | | | | | |
|-----------------------------|---|---|---|---|---|------------------------------------------------------------------------------------------------------------------|-----------------------------------------|---|---|-----------|--------------------------|-----------|
| Central Park | x | | x | | | Functional benches, enhance west seating area adjacent to library, sculpture garden/ feature New Street frontage | Local history, community, neighbourhood | 2 | | | | |
| Seniors Centre | | x | x | | | Exterior Wall Treatment | Local history | 2 | | | | |
| Labyrinth | x | | | | | Phase II | Wellness | 2 | | | | |
| Leighland Park | x | | x | | | Play structure | | 2 | x | PO-PD-136 | Play-ground Improvements | |
| Central Public School | x | | x | | | Play structure(s) | | 2 | x | PO-PD-133 | Play-ground Improvements | 2009-2018 |
| Brock Park @ BAC | x | | x | | x | Functional Bike racks and benches | Local history | 2 | | | | |
| Brant Street QEW Under-pass | | | | x | | Surface Treatment & railings | | 2 | x | | | |
| Brant Street Rail Underpass | | | | x | | Surface treatment, railings | Rail history, industrial history | 2 | x | | | |
| Guelph Line Rail Underpass | | | | x | | Surface treatment, railings | Agricultural history, local history | 2 | x | | | |

| | | | | | | | | | | | | |
|------------------------------------|---|---|---|--|---|---------------------------------------------|-------------------------------------|---|---|-----------|--------------------------|--|
| Thorpe Park | x | | x | | | Play structure (s) | | 2 | x | PO-PD-137 | Play-ground Improvements | |
| Lowville Park | x | | | | x | Gateway, functional benches, play structure | Early Settlers, Natural Environment | 3 | x | | | |
| Roly Bird Park | x | | x | | | Gateway, fence/barricade | | 3 | | | | |
| Duncaster Pedestrian Bridge | | x | | | | Structure, surface treatment | | 3 | | PO-PR-101 | Park Repair and Renewal | |
| Duncaster Park Bike Trail Entrance | | x | | | | Gateway | | 3 | | | | |
| Cavendish Pedestrian Bridge | | x | | | | Structure, surface treatment | | 3 | | PO-PR-101 | Park Repair and Renewal | |

| MOUNTAINSIDE PARK ZONE | | | | | | | | | | | | |
|---------------------------------------|---|---|---|--|--|---------------------------------------------------------------------------------------------------------------------------------|--|---|---|-----------|-----------------------------|--|
| Mountain-side Park & Community Centre | | | x | | | Play structures, water play structures, benches, bike racks, gateway, wall enhancement, and sidewalk treatments re. Master Plan | | 3 | x | | 2013 - arena revitalization | |
| Amherst Park | x | | x | | | Play structure (s) | | 3 | x | PO-PD-133 | Play-ground Improvements | |
| Kilbride Public School | x | | x | | | Play structure (s) | | 3 | x | PO-PD-135 | Play-ground Improvements | |
| BRANT HILLS ZONE | | | | | | | | | | | | |
| Brant Hills Park & Community Centre | x | | x | | | Gateway, interior sculptural, exterior sculptural | | 3 | | | | |
| Brant Hills Park | x | | x | | | Play structure (s) | | 3 | x | PO-PD-133 | Play-ground Improvements | |
| NELSON PARK ZONE | | | | | | | | | | | | |
| Nelson Park | x | | x | | | Functiona l art | | 4 | | | | |
| Nelson Recreation Centre | | x | | | | Benches, gateway, exterior or interior wall treatments | | 4 | | | | |

| | | | | | | | | | | | | |
|-------------------------------------|---|---|---|---|--|------------------------------------------------------------------------------------------------------------------------|--------------------|---|---|------------|---------------------------------------|---------|
| Mainway Arena | | x | | | | Benches, gateway, exterior or interior wall treatments | | 4 | | | | |
| Centennial Bikeway | x | | | | | | | 4 | | | | |
| Tansley Woods Centre | x | x | x | | | Gateway at intersection, functional internal and external benches, traffic circle sculptural, library entrance gateway | | 4 | x | FB-CC-858 | Tan-sley Woods CC - Repair & Re-newal | 2009-18 |
| SHERWOOD FOREST PARK ZONE | | | | | | | | | | | | |
| Sherwood Forest Park | x | | | | | Re: P&R Master Plan | Achievement, Youth | 5 | x | | | |
| Burloak Waterfront Park | x | | x | | | Gateway | | 5 | x | | | |
| Burloak Dr Sidewalk & Multiuse Path | | | | x | | Surface Treatment | | 5 | | RD-SW 718 | Burl-oak Dr Sidewalk | 2009 |
| Appleby Ice Centre | | x | | | | Interior Wall/floor mural, exterior Wall treatment, banners, functional benches, water fountain | | 5 | x | FB-AA-628 | Apple-by Ice Centre Expansion | 2010 |
| Orchard Community Park | x | | | | | Re: P&R Master Plan | | 5 | | | | |
| Appleby Line Sidewalk & Stairs | | x | | | | Surface Treatment, Staircase, Noise | | 5 | x | RD-SW-1205 | Pedestrian Access Stairs (Path- | 2010 |

| | | | | | | | | | | | | |
|--------------------------------|---|---|---|---|--|--------------------------------------------------------------------|----------------------------|---|---|------------|--------------------------------------------------------------------------------|-----------|
| Appleby Line Sidewalk & Stairs | | x | | | | Surface Treatment, Staircase, Noise Wall | | 5 | x | RD-SW-1205 | Pedestrian Access Stairs (Pathfinder Park – Apple-by Line Underpass Sdwk/Path) | 2010 |
| Fairview St. Multiuse Pathway | | | | x | | Surface treatment | | 5 | | RD-SW-258 | Fair-view St. Multiuse Pathway | 2009 |
| Fothergill Woods Park | x | | x | | | Play structure (s) | | 5 | x | PO-PD-134 | Play-ground Improvements | |
| Palladium Neighbourhood Park | x | | x | | | Functional Benches/ Bike racks/ Shade structures / play structures | | 6 | x | PO-PD-90 | Alton Park-land | 2009-2011 |
| Doug Wright Neighbourhood Park | x | | x | | | Functional Benches/ Bike racks/ Shade structures / play structures | Doug Wright's body of work | 6 | x | PO-PD-90 | Alton Parkland | 2009-11 |
| Millcroft Park | x | | x | | | Functional Benches/ Bike | | 6 | | | | 2009-11 |

| | | | | | | | | | | | | |
|-----------------------------------|---|---|---|---|--|--------------------------------------------------------------------------------------------------------------------|--------------------------|---|---|------------|-------------------------------------------------|---------|
| Norton Community Park | x | | | | | Functional Benches/ Bike racks/ Shade structures / play structures / skateboard/bike park structure/ graffiti wall | | 6 | x | PO-PD-90 | Alton Parkland | 2009-11 |
| Ireland Park | x | | | | | Functional Benches/ Bike racks/ Shade structures / play structures / pedestrian bridges | | 6 | | | | |
| Alton Community Centre (proposed) | | x | x | | | re: Master Plan, Gateway @ Tim Dobbie Dr. | | 6 | x | FB-CC-7 | Alton Community Centre Construction | 2009-11 |
| Underpass Upper Middle Rd | | x | | x | | Surface treatment | | 6 | x | | | |
| Dundas St Sidewalk | | | | x | | Surface Treatment Northampton Blvd to Appleby Line | | 6 | | | Appleby Line & Dundas St. Sidewalk (City Share) | 2009 |
| Fire Station No 8 | | x | | | | Wall treatment, sculpture, gateway | Local History , memorial | 6 | | FB-FI-1026 | Station No. 8 Design/Construction | 2009-10 |

| BIKE PATH ZONES | | | | | | | | | | | | |
|--------------------------------------|---|--|--|--|--|-----------------------------------|-------------------------------------------------------------|-----|---|-----------|--------------------------|--|
| Centennial Bikeway | x | | | | | Gateways | | 2,4 | | | | |
| CITY WIDE ZONE | | | | | | | | | | | | |
| Bus Shelters | | | | | | Structure | Local history, industrial history, community, neighbourhood | all | x | RD-TR-272 | Transit Shelter | |
| Traffic Calming | | | | | | Structure, surface treatment | | all | | RD-TC-268 | Traffic Calming Projects | |
| Bike Racks | | | | | | Structures | | all | x | | | |
| Pan Am Games (pending award 2009 Q4) | | | | | | Street banners, functional pieces | | all | x | | | |
| Traffic Boxes | | | | | | Exterior surface treatment | Local History, Natural Environment, neighbourhood identity | all | | | | |

Governance & Roles and Responsibilities

The early consultations with individual members of Council revealed a unanimous view that Council members desired a different division of roles and responsibilities between Council, staff and PACAC to support expertise-based aesthetic decisions regarding public art and to assess quality.

Questions regarding current roles and responsibilities as described in PACAC's terms of reference and in the *Art in Public Spaces Policy*, coupled with the consultants' mandate to review the existing Art in Public Spaces Policy, supported review of ideal roles and responsibilities with PACAC members and city staff. The input consistently suggested that an external body (with greater authority and autonomy than the current PACAC model) assume the management of the Public Art Program on behalf of the City. This view was contrary to the governance model in place and on which the Public Art Master Plan and Implementation Manual were to be built.

The consultation input suggested that a review of governance model options would be beneficial and that there were key factors that should be considered in determining governance. These included:

- Need for arms length decisions
- Accountability
- Expertise in the review and selection process; and
- Maximization of funding opportunities.

Council approved an expansion of the scope of the Plan to include a review of governance models and development of related funding strategies. These governance models would differ in the roles and responsibilities for Council, staff and an external body, the ability to leverage external funding and the necessary commitment of municipal resources to effectively implement and manage the Program in Burlington.

A Governance Workshop was held in the format of a Special Meeting of the Community and Corporate Services Committee on March 2, 2009. PACAC served as a delegation.

Five Governance Models (see Appendix VI for all reports, presentations and handouts to Council during the development of the Plan) were presented and discussed:

- #1 – Current governance
- #2 – Current governance plus jury
- #3 – Advisory with increased responsibilities plus jury
- #4 – External with some delegated responsibilities
- #5 – External with full delegated responsibilities

Council formally approved Option #4 on April 14, 2009. In summary, the new governance model moves the management of the Public Art Program to an external body and clarifies the role of Council and municipal staff. Council retains the responsibility to review and approve the Public Art Policy and budget for the Public Art Program. Municipal staff coordinates maintenance, communication between city departments, and approves sites. The External Body assumes responsibility for approval of projects and pieces, manages the new arms length jury review and commissioning processes, fundraising and donations, and recommends sites and projects for consideration.

An overview of the tasks and responsibility areas for the current governance model and the approved model follow:

| | GOVERNANCE OPTIONS | Option #1 Current governance structure | Option #4 External arms-length body with some delegated responsibility |
|---------------|---------------------------------|--------------------------------------------------|----------------------------------------------------------------------------------|
| Policy | Approve Public Art Policy | Council | Council |
| | Develop Public Art Policy | Staff | Staff/External |
| | Recommend Public Art Policy | Staff | Staff with External endorsement |
| Budget | Approve acquisitions budget | Council | Council |
| | Approve program admin budget | Council | External body |
| | Approve annual Service Contract | - | Council |
| | Develop and administer budget | City staff | External body |
| | | | |

| | | | |
|-------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------|--------------------------------------------|
| Collection Development | | | |
| | Aesthetic review | PACAC | Jury |
| | Recommend pieces for acquisition (or removal), commissions and competitions (open and by invitation) for public art | Staff/PACAC | External body |
| | Approve pieces of Public Art for purchase/commission/loan | Council | External body (unless Council undelegates) |
| | Coordinate Expression of Interest and/or Request for Proposal process (e.g. applications, jurying, maquette or electronic rendering requirements, notifications, implementation and installation requirements) | City staff | External body |
| | Identify potential sites and projects for future public art installations | Staff/PACAC | External body |
| | Approve sites | Council | City Staff |
| | Ensure that all recommended art is compatible within related city-projects, priorities and adjacent properties | City Staff | City Staff |
| | Co-ordinate maintenance, insurance and inventory | City Staff | City Staff |
| | Oversee all aspects of each project including quality assurance, contracts, timelines and installation | City Staff | City Staff |
| Fundraising | Approve fundraising strategy associated with a piece of public art | Council | External body |
| | Liaise with and develop private and corporate donors of Public Art and Public Art funding | Council | External body/Council |

| | | | |
|------------------|--------------------------------------------------------------------------------------------------------|------------------------------------------|---------------------------------------------------------------------------|
| | Investigate and apply to Federal, Provincial, or other sources of funding | City Staff | External body |
| | | | |
| Promotion | Promote awareness of the Public Art Program and Collection | Council PACAC City Staff | Council External Body City Staff |
| | Communication Plan development and delivery | City Staff | External body City Staff |
| | Foster partnerships with the public, arts and business sectors, educators and all levels of government | Council | External body Council |
| Other | Council Representation | Council appoints one Councillor to PACAC | Council may have opportunity for representation on Board of External body |

MANAGEMENT OF THE PUBLIC ART PROGRAM

GUIDING DOCUMENTS

Burlington's Public Art Program is guided by four key documents: the Public Art Policy, the Public Art Master Plan, an Annual Workplan, and the Contract for Services:

- The **PUBLIC ART POLICY**, adapted from the Art in Public Spaces Policy, sets out the framework for the governance and management of Burlington's Public Art Program.
- The **PUBLIC ART MASTER PLAN** establishes a long-term vision for the Public Art Program and offers priorities to guide the actions of the program, and a list of potential art projects derived from a review of capital plans and community input.
- The City's **ANNUAL WORKPLAN AND BUDGET** will confirm available resources, needed services to support the PAMP, outline scheduled monitoring and maintenance of the Public Art Inventory, and based on interdepartmental discussions, flag upcoming projects and initiatives for consideration for public art.
- The **CONTRACT FOR SERVICES** with an external body will outline the role of the external body and city staff in the management and delivery of the Public Art Program; confirm projects and resources.

The number of projects Burlington can complete will directly relate to the program's available financial resources for acquisition, maintenance and contracted program management services, internal staff resources, existing multi-year project commitments, and project schedules.

INTERNAL STAFF RESOURCES

Successful implementation of Burlington's Public Art Master Plan requires staff with a range of skills and knowledge, which will be found across multiple departments and coordinated at a single source. Interdepartmental cooperation and information sharing is vital to identifying and realizing opportunities for the integration of public art.

At this time, the lead for the Public Art Program is based in the Parks and Recreation Department. The involvement of Transit & Traffic, Roads & Parks Maintenance, Engineering, Planning & Building are key and staff from other departments will be involved in the program on an ad hoc basis.

COUNCIL

COMMUNITY SERVICES

Development &
Infrastructure
Corporate Services
Strategic Initiatives

PARKS AND RECREATION

Transit & Traffic
Roads & Parks Maintenance
Planning & Building
Finance
IT Services
Human Resources
Clerks Department
Fire
Engineering
Environment & Energy

EXTERNAL BODY

Funding Strategy

In order to ensure effective implementation of the Public Art Policy and the Public Art Master Plan, resources must be allocated. Issues to be considered include:

- clarity of process, with reasonable predictability to allow for efficient integration into capital and community planning
- mechanisms appropriate to City budgeting process
- determination of minimal level of resources, below which the Public Art Program is ineffective
- potential leverage of other sources

ANALYSIS OF COST CATEGORIES

The costs to be covered in a successful Public Art Program include the following:

- overall program management, including planning, budgeting, reporting, and communications
- art acquisition project management, including:
 - project development
 - community outreach
 - artist selection
 - art commissioning (artist fees, materials, fabrication, site preparation, transport of completed work, installation, lighting, signage, documentation, other engineering or legal fees, applicable taxes)
 - ongoing maintenance

BACKGROUND: PUBLIC ART RESERVE FUND

As a first step towards realization of a Public Art Program, in 2004 Council established the Public Art Reserve Fund for the purpose of funding future expenditures related to the acquisition, installation, deaccessioning, maintenance, preservation, restoration, and collection management of public art. (By-Law 89-2004). In 2004, the Fund was allocated \$25,000 from the tax rate stabilization reserve

- In 2006, the Public Art Reserve Fund received \$25,000 in one-time funding from the operating budget, plus \$150,000 in developer contributions (Section 37 Community Benefits Funding)
- In 2007, \$35,000 was transferred from the Public Art Reserve Fund to the operating budget to support the development of the Public Art Plan
- In 2009, \$50,000 allocated to the Public Art Reserve Fund from the tax rate stabilization reserve fund.
- In 2009, \$30,000 of capital project MP0012 was allocated towards Functional Bicycle Rack Project, with \$20,000 remaining.

Current balance: \$186,578 +

In addition, the following funds have been identified and are pending:

- \$40,000 (2007: LJM Developers Canada Ltd. -1940 Ironstone Drive)
- \$75,000 (2008: Oakwood Retirement Communities Inc. - 4100 Upper Middle Road Phase 1)
- \$75,000 (2008: Molinaro Group - 551 and 569 Maple Avenue)

POTENTIAL SOURCES OF FUNDS

City of Burlington

Since the scope of the Public Art Master Plan envisages application only to publicly owned lands and buildings (at least during the initial establishment of the program), it is logical that the primary source of funds should be the City of Burlington – a pattern consistent with government-sponsored public art programs in North America.⁵ (See Appendices VII, VIII, and IX for case studies from Vancouver, Winnipeg and London).

Potential municipal sources include:

| | |
|------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Operating budget | <ul style="list-style-type: none">▪ annual allocation through usual budgeting process▪ may be appropriate source for program management costs |
| Capital budget | <ul style="list-style-type: none">▪ most appropriate source for acquisition of capital assets▪ contribution from the annual capital budget <p>Note: A common municipal practice in Public Art Programs is a Percent for Art: an amount equal to 1 – 2% of the annual capital budget allocated to a municipality’s Public Art Program⁶. The Percent for Art funding practice is determined from upgrade and growth projects, excluding land purchase, moveable equipment, and maintenance budgets.</p> <p>It is used successfully in other communities using a five-year rolling average from the capital plan to establish funding levels, thereby providing continuity and avoiding fluctuations in annual capital budgets.</p> |

⁵ Revenue sources for government public art programs in the United States were comprised of 92% government, 7% private, and 2% earned revenues (Americans for the Arts, *Monograph*, March 2004.)

⁶ One percent concept introduced in North America by Philadelphia in 1959; current rates range from 1% (Toronto, Kitchener, Markham, Windsor, Calgary, Peterborough) to 1.2% (Red Deer), 1.25% (Medicine Hat, Surrey), 1.33% (Portland, Oregon), 1.5% (Atlanta, Georgia), 2% (Sacramento, California).

| | |
|----------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Section 37 | <ul style="list-style-type: none">▪ Section 37 of the Planning Act empowers municipalities to permit increases in heights and densities in exchange for “facilities, service or other matters” and provides one mechanism by which developers can be encouraged to voluntarily participate in municipal public art programs. Actual source of funds is private, but activation is City decision▪ unpredictable source; reactive to private initiatives |
| Designation of existing revenue stream | <ul style="list-style-type: none">▪ precedents include: hotel/motel art tax, parking revenues, proceeds from sale of City land |

Government and Foundation Grants

Formal grant programs that provide assistance for art acquisition are rare (Canada Council for the Arts Acquisition Assistance for Art Museums and Public Galleries; acquisition assistance under the Cultural Property Export and Import Act), and in general the City of Burlington’s Public Art Program would not be eligible for these programs.

However, granting councils have a number of programs, which encourage interaction between professional artists and community (for example, the Canada Council for the Arts’ Artists and Community Collaboration Program in Visual Arts; the Ontario Arts Council’s Artists in the Community/Workplace, Arts Education Projects, Visual and Media Arts Projects and the Ontario Trillium Foundation). Again, the City of Burlington is not an eligible applicant to these programs. However, if the program is managed by an arm’s length non-profit organization, then more possibilities are available, particularly through action as a catalyst or facilitator for artist/community interaction.

Similarly, public and private foundations generally do not support art acquisition; however, a pro-active stance by a non-profit organization could discover potential sources of support, particularly for projects that address broader social agendas.

In summary, government and foundation grants do not offer any secure source of funding. With creative leadership, the Public Art Program may generate ancillary project funds from these sources.

Private Sector: Donations

Potential private sector donations may be categorized as follows:

- | | |
|-------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Donation of works of art: | <ul style="list-style-type: none">▪ usually from individual or family▪ must accord with overall Public Art policy and plan▪ care required with regard to fit with community▪ implications for installation and maintenance |
| Donation to Art Reserve Fund: | <ul style="list-style-type: none">▪ can be developed over time with success of Public Art Program▪ recommend establishment of endowment to ensure perpetuity▪ requires ongoing promotion (e.g., Thunder Bay’s Trust Fund for Art in Public Spaces)▪ caution re: competition with Burlington Art Centre |
| Donation to Specific Project: | <ul style="list-style-type: none">▪ volunteer leadership required▪ focused philanthropic ask▪ caution re: competition with Burlington Art Centre |
| Community-based Fundraising: | <ul style="list-style-type: none">▪ tied to community-based art project▪ usually small donations and breadth of number of donors▪ can increase community sense of ownership▪ example: Dunlop Art Gallery’s (City of Regina) acquisition of R. Yuristy’s <i>Elephant</i> assisted by support from school children |

Private Sector: Support of Public Art in Private Projects

At this point the scope of the Public Art Master Plan applies only to publicly owned lands and facilities, and support from private developers is triggered only through Section 37. However, in accord with the Official Plan it is possible to foresee the eventual expansion of the program into private projects as well. At such time, precedent exists for a number of incentives that encourage coordination with public art objectives.

Summary of Findings

From the above review of practices in other communities, it is recommended that the funding strategy for the City of Burlington's Public Art Program comprise the following:

1. The City's operating budget support costs of program management
 - in order to ensure a smooth transition to program management by an external arm's length body, the operating budget as funding source offers clarity, flexibility, and accountability
2. The City provide an annual core allocation to the Public Art Reserve Fund through the capital budget. A percent for art formula is an option to consider.
 - in those cases when art is integrated into a capital project, it is important that the allocation for Public Art be viewed as an enhancing bonus to the capital project
3. The City continue to allocate Section 37 community benefits funds to the Public Art Reserve Fund for the next five years
 - at this point, program evaluation can determine (i) whether funds from other sources are available to sustain the Public Art Program; (ii) whether Section 37 equivalents can support the extension of the Public Art Program into private holdings
4. Once in place, dedicated Public Art Program management team investigates augmentation of funds for public art through grants from arts councils, government programs, and foundations
 - An interim assessment should be undertaken in the third year of program operations, followed by an evaluation with recommendations for future directions in the fifth year

5. Public Art Program management team, in collaboration with appropriate City officials, investigates promotion of donations to public art, including community-based fundraising and corporate involvement
 - An interim assessment should be undertaken in the third year of program operations, followed by an evaluation with recommendations for future directions in the fifth year

Proposed Budget

Like many other public endeavours, a Public Art Program is capable of growing to use virtually all resources allocated to it. Therefore, this initial budget aims to provide a reasonable and prudent framework according to which a Public Art Program can be established, with an indication of a level of resourcing below which the program becomes meaningless.

Conversely, there will be opportunities, including funding from non-municipal sources, that will enable the Public Art Program to soar beyond this basic financial framework. The Public Art Master Plan provides the conceptual framework and identified priorities to ensure that any windfall will serve to advance a coherent vision and plan.

Note: Consultations during the development of this Plan indicated broad support for the integration of Public Art into overall urban planning through the use of functional works of art (such as benches, lighting, etc.) However, when Public Art is integrated into existing capital budgets (for example, when it is determined that planned bike racks offer an opportunity for Public Art), the balance between the original level of service (e.g., the number of bikes to be housed) and the Public Art project is to be attained through full deployment of the original capital budget enhanced by the allocation of funds from the Public Art Reserve Fund. For the purpose of this budget, only the component drawn from the Public Art Reserve Fund is included.

INVESTMENT

The investment in a successful Public Art Program of modest size includes the following:

1. overall program management, including planning, budgeting, reporting, and communications

Est. Cost = \$50,000 minimum⁷ (contract for services)
Source: Operating budget

- 2(a) public art acquisition project management, including project development, community outreach, artist selection, art commissioning (artist fees, materials, fabrication, site preparation, transport of completed work, installation, lighting, signage, documentation, other engineering or legal fees, applicable taxes)

Major project
\$250,000 minimum

Small/medium project
\$10,000 – 100,000 each

Proposed rate:
1 major project every 4 years
2 – 3 small/medium projects per year

Est. annual cost: \$65,000 for major project
\$75,000 – 100,000 for a mix of project sizes

2(a) annual cost: \$140,000 - \$165,000

Source: Capital Budget allocated to the Public Art Reserve Fund, plus ancillary revenues (Section 37, grants, donations)

- 2(b) ongoing maintenance, calculated @10% of art acquisition costs

Est. annual cost: \$14,000 - \$16,500

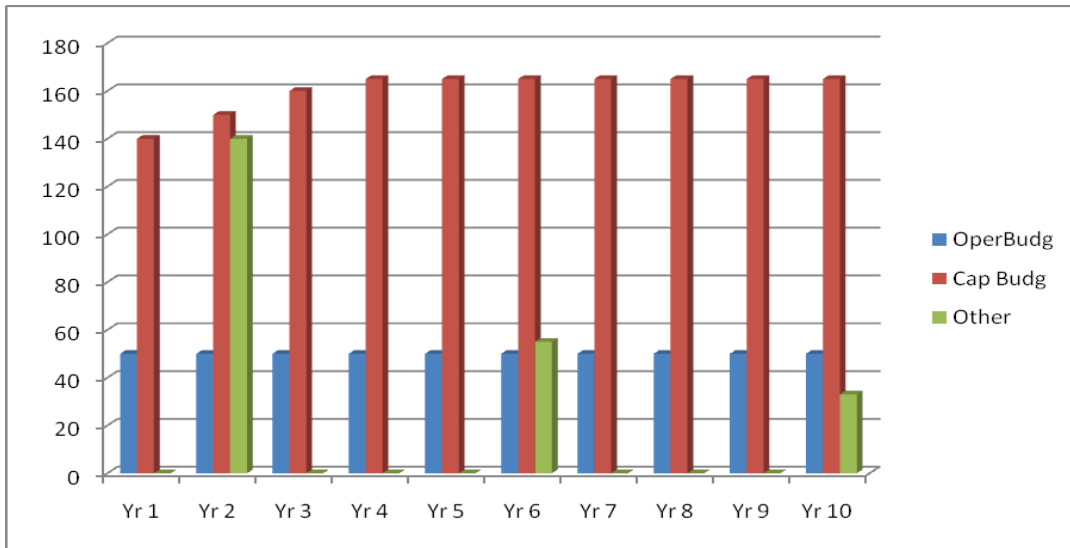
Source: Capital Budget allocated to the Public Art Reserve Fund

⁷ Based on 50% of full-time Public Art Manager plus benefits, as advertised by City of Hamilton, and administrative support, the scope of which would be variable depending on the number of projects and could be shared with City Department(s)."

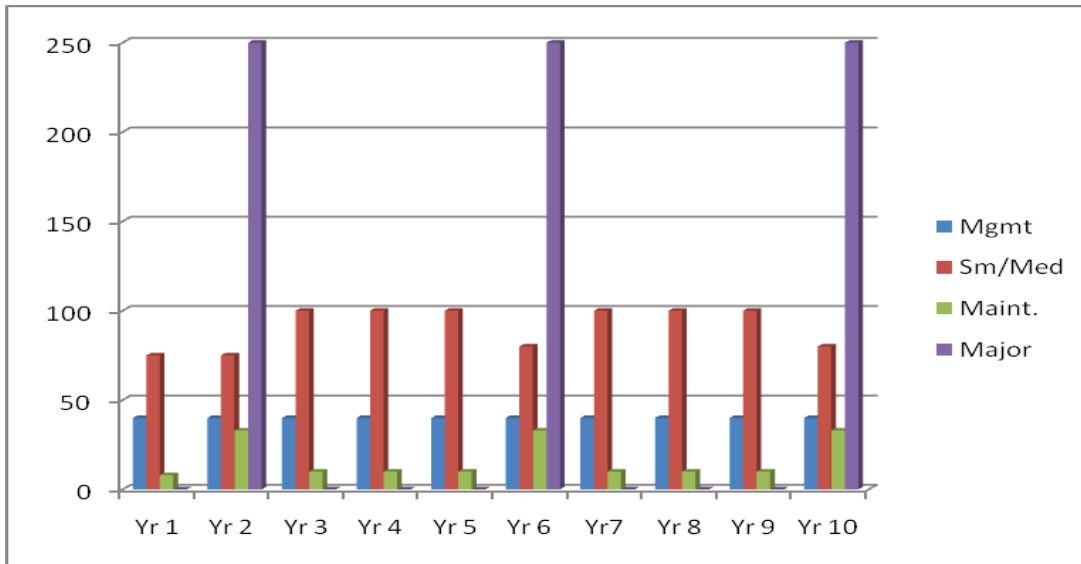
SUMMARY OF COSTS

For planning purposes, the above outline proposes an annual cost to the operating budget of \$50,000 and an annualized cost to the Public Art Reserve Fund of \$154,000 – 181,500.

Annual Municipal Investment by Source



Rhythm of Expenditures on Public Art Projects



| SUMMARY | | |
|-------------------------------------------------------------------------------------------------------------------------------------|----------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Acquisition of Public Art</p> <p>One major project every four years</p> <p>Two - three small/medium projects per year</p> | \$140,000 – 165,000 | Public Art Reserve Fund, funded primarily by annual contribution from Capital Budget, plus ancillary revenues (Section 37, grants, donations) |
| <p>Maintenance of Public Art</p> | \$14,000 – 16,500 | Public Art Reserve Fund, funded primarily by annual contribution from Capital Budget |
| <p>Program Management</p> | \$50,000 minimum | Operating budget |
| <p>Total</p> | \$204,000 -231,500 minimum | |

Recommended Strategies for Implementation

City of Burlington Council

1. Approve the Public Art Policy
2. Approve annual maintenance budget to address the care of the current collection and future acquisitions
3. Approve annual base operating budget for the Public Art Program
4. Approve annual base acquisition budget for the Public Art Program
5. In future years, build on a successful Public Art Program by expanding it to encourage and facilitate Public Art in private projects

City of Burlington Senior Management

6. Establish and support a cross departmental public art staff team to support the Public Art Program and to integrate the Program across departments, public realm planning processes, programs and initiatives
7. Ensure inclusion of the Public Art Program in key municipal planning initiatives

Parks and Recreation Department

8. Confirm attributes, assess and identify potential External Body to manage the Public Art Program on behalf of the City of Burlington
9. Negotiate, confirm and manage the Contract for Services with External Body
10. Implement collections management system to document new public art projects and link internal resources
11. Assess condition of existing Public Art Inventory
12. Develop and implement annual collections care maintenance plan for the Public Art Inventory
13. Lead a Public Art Master Plan review every three years: 2012, 2015 and 2018
14. Develop a Civic Art Collection Policy for Council approval

APPENDICES

APPENDIX I - PUBLIC ART POLICY

CITY OF BURLINGTON ~ PUBLIC ART POLICY

Vision

Public art will contribute to Burlington's unique and vibrant community identity by affirming a sense of place, strengthening connections between people and place, and celebrating the social, historical, cultural, and natural environment. Through the creative vision of artists, public spaces will become focal points for dialogue and delight, attracting visitors and residents, and creating a sense of civic pride. Burlington's Public Art Program will be realized through processes that engage the community, foster neighbourhood sustainability, and stimulate excellence in the built environment.

Public art is a force for placemaking – for expressing and evoking connections among people and places that are meaningful to community and civic life. Individual artworks may interpret the natural or human history of a site. They may connect new development and populations to historic buildings and older communities, or may serve neighbourhoods by expressing shared experiences and aspirations. Public art may aim to give hard-edged urban infrastructure a sense of human connection, or may inject a sense of play that makes passers-by smile involuntarily. In all instances, this is art with a social purpose: artists employ their creativity, skills, aesthetic sense, and intuitive connections to create places within community spaces.

The Public Art Policy incorporates a process for the evaluation and selection of potential artworks in public spaces throughout the City. The policy is intended to provide City of Burlington Council, City staff and the community with a clear and consistent framework for decision-making and to ensure that a lasting legacy for future generations will be created through a sustainable Public Art Program.

PART 1 OBJECTIVE, GUIDING PRINCIPLES, DEFINITIONS AND EXCLUSIONS

1.1 Objective

The Public Art Policy guides the development and implementation of the Public Art Master Plan and Program. The policy is intended to provide Council, staff, the arts and general community with a mechanism through which the City of Burlington assesses and acquires pieces of Public Art for municipally owned public spaces through purchase, commission or donation.

The City of Burlington or its designate will;

- manage cultural resources in a way that contributes to increased cultural vibrancy and diversity in the community;
- increase the amount of publicly visible art throughout the City;
- manage a City-wide Public Art Program that will make art more visible throughout the City and encourage public engagement.

1.2 Guiding Principles

- context of social purpose; enhancing social connections; contributing to health of community
- accessibility, through:
 - placement in public space
 - content
 - community knowledge and experience as context for creation
- commitment to artistic merit through qualified adjudication and selection
- community engagement through a process that elicits public input early, and stimulates an artistic process that reflects and interprets people's experience and aspirations
- artistic content that addresses Burlington's context of landscape, history, and cultures
- integration into City fabric through functional pieces and integration into infrastructure, as well as independent site-specific artworks
- diversity, through:
 - artists (emerging and established)
 - selection committee members

- media, scale and style of artwork
- traditional media and experimental forms
- o balance of major works which serve as City landmarks and community-oriented works
- o distribution across the City
- o long-term care of public art works

1.3 Definitions

- o Public Art:
 - an original work of art
 - in a publicly accessible location
 - created with the intention of reflecting and/or engaging the community
 - works may be permanent, temporary or mobile

Public Art is located in “Public space” and can take a variety of forms and media; it may have functional as well as aesthetic qualities; it may be integrated into its site, or it may be a discrete piece.

- o Artist:

A person who is critically recognized as an artist, possesses skill, training and/or experience in his or her artistic discipline; is active in and committed to his or her art practice, has a history of public presentation; and who is not exempted by the Conflict of Interest provision included in this Policy.
- o Public Spaces:

Municipally owned areas available and frequently used by the public and can include, but is not limited to, parks, open space, trail systems, waterways, road allowances, tunnels, boulevards, streets, courtyards, squares, bridges, building exteriors, foyers, and publicly accessible interior areas.
- o Public Art Inventory:

Original art created for, or located in, public space including; permanent, temporary or mobile works acquired by the City of Burlington. The Public Art Inventory may include;

 - sculptures;
 - murals;

- memorials or monuments
 - fountains or water features that contribute aesthetically to their surroundings (i.e. not spray pads);
 - hard and soft landscaping components; which are not a mere extension of the landscape architecture and;
 - special engineering or architectural features of existing capital projects that contribute aesthetically to their surroundings.
- External Body:
A body that is external to the workings of the Corporation of The City of Burlington.
 - De-accessioning:
The process of permanently removing a piece of art from the City's Public Art Inventory.

1.4 Exclusions

This policy does not include the following;

- art on private lands;
- directional elements such as signage, except where these elements are integral parts of the original work of art or public art project;
- landscape architecture and landscape gardening except where these elements are an integral part of the original works of arts, or are the result of collaboration among design professionals including at the least one artist;
- easily moveable art works such as paintings, drawings, models and books.

PART 2: ACQUISITION, PURCHASE, COMMISSION, DONATION AND LOAN

The City of Burlington through its Public Art Policy will create an atmosphere that encourages and supports the development of Public Art throughout the City.

The City of Burlington may delegate some or all responsibility for the administration of Public Art works for the City of Burlington to an external body. This may include site selection, acquisition, de-accessioning, maintenance and restoration of public art, as well as fund development.

2.1 Acquisition:

The City or its designate may acquire works of art for the City of Burlington's public art inventory through:

- 2.1.1 Purchasing an existing piece of art or commissioning a piece of art through a competition or proposal call
- 2.1.2 Accepting a donation of an existing piece of art, where the ownership is transferred to the City from an individual, organization, group, corporation, or other municipality
- 2.1.3 Each piece of art that is being considered for acquisition or donation to the City's Public Art Inventory will be evaluated according to the following criteria:
 - 2.1.3.1 Relevance to the Public Art Policy
 - 2.1.3.2 Relevance to the City of Burlington's natural or built environment, cultural heritage, and/or history
 - 2.1.3.3 Quality of the piece of art
 - 2.1.3.4 Suitability of the artwork for display in a public space
 - 2.1.3.5 Authenticity of the artwork
 - 2.1.3.6 Condition of the artwork
 - 2.1.3.7 City's ability to maintain and conserve the artwork
 - 2.1.3.8 Ethical and legal considerations regarding ownership

2.2 Purchase or Commission:

The City or its designate may elect to purchase works of art, which would become a part of the City's Public Art Inventory. Public Art may be purchased, or artists may be commissioned to produce artworks for purchase. In all cases, purchase or commissioning will involve a fair and transparent process, at which time it will be determined whether an Expression of Interest or a Request for Proposal will be issued, depending on the nature of the artwork. The criteria for selection will be available to all participants prior to the commencement of the acquisition.

2.3 Donation:

All donations of existing artworks considered for the Public Art Inventory will be subject to a juried process. All donations will have an accompanied maintenance plan, provided by the donor, in accordance with the maintenance policy and to the satisfaction of the City or its designate. All donations must be unencumbered. No work of art will be accepted if the donor requires the City to locate the work of art in a specific location in perpetuity.

The donor is responsible for meeting Government of Canada criteria to receive a tax credit for the work of art. Donated Public Art works will normally include a funding donation for the maintenance and conservation/restoration of the work being donated, the amount of which will be negotiated as part of an acceptance agreement.

2.4 Loan:

The City may secure on a temporary basis works of public art for display in public spaces (e.g. City Hall), which are not owned by the City. All artworks to be displayed in public spaces will be evaluated against the following criteria:

Relevance to the Public Art Policy

- 2.4.1 Quality of the piece of artwork
- 2.4.2 Suitability of the artwork for display in a public space
- 2.4.3 Condition of the artwork
- 2.4.4 City's ability to safely display and conserve the work
- 2.4.5 Exposure provided for Burlington artists
- 2.4.6 Promotion of Burlington's cultural heritage
- 2.4.7 Degree of fit with existing mandates or programs in public exhibition spaces

In the event that unsolicited works of art are found in public spaces, the City, at its discretion, may require these works to be removed, at the owner's expense. Ownership of Public Art works loaned for a defined period of time will remain with the owner.

PART 3: SITE SELECTION, INSTALLATION, MAINTENANCE, STORAGE AND INSURANCE

3.1 Site Selection:

The City of Burlington or its designate will coordinate the site selection of appropriate locations for the installation of public art on municipally owned public space. Identification through a Public Art Master Plan will allow for the strategic placement of public art in Burlington.

3.2 Installation:

The Artist(s) is generally responsible for the installation of all works of art that the Corporation has acquired. All contractual requirements with the Artist(s) will be overseen by the City; and are identified, in advance, through the agreement of purchase, commission, donation or rental contract. All acquired works will be condition reported upon receipt, and any problems found will be referred to the artist/lender for resolution.

3.3 Maintenance:

It is the responsibility of the City of Burlington to maintain all permanent works of art within the Public Art Inventory, in accordance with the approved maintenance plan and/or conservation plan required for each piece. Development of the maintenance plan and/or conservation plan is the responsibility of the artist and must be submitted with the proposal at the time it is being reviewed and considered through the Public Art Program. The plans will include, but not be limited to, a maintenance dossier, shop drawings, manufacturers' lists, key contacts including the artist, maintenance and/or conservation specifications and budgets. The City will be responsible for the care and maintenance of the artwork, in accordance with the approved maintenance plan. City staff or its designate will monitor the existing inventory for maintenance requirements. The appropriate City department will undertake an inspection of the artwork according to a pre-determined schedule. The City may choose to retain a qualified professional to undertake the inspection, if deemed necessary.

3.4 Storage:

The City will ensure appropriate short-term and long-term storage, as needed, for all works within its Public Art Inventory. This does not include new works being created by an artist.

3.5 Insurance:

All permanent, temporary or mobile public art works owned by the City through purchase, commission and/or donation are the property of the City and are insured under the City's Insurance Policy.

PART 4: AGREEMENTS AND DE-ACCESSIONING

4.1 Agreements:

The Artist will enter into a written agreement with the City of Burlington following the approval of the acquisition of the Public Artwork. This agreement will address the artist's obligations, which will include, but not be limited to:

- Materials
- Timelines
- Installation
- Maintenance and/or Conservation plans
- Warranty
- Copyright
- Payments to sub-contractors

4.2 De-accessioning:

The de-accessioning of Public Art will only occur after a comprehensive assessment is undertaken by the City of Burlington or its designate.

Public Art work may be de-accessioned under any of the following situations:

- The Public Art is deteriorating and restoration is not a feasible solution
- The Public Art is no longer relevant to the City's Public Art Inventory
- The Public Art is discovered to have been stolen, or was offered to the City for acquisition using fraudulent means.

The City of Burlington and its designate will be responsible for preparing a report providing the justification for recommending de-accessioning and the method of disposal.

In the event of accidental loss, theft or vandalism, the City retains the right to determine whether replacement or de-accessioning of the artwork is appropriate.

The de-accessioned art may be moved, sold, returned to the artist or destroyed, with any monies received through the sale of the work(s) being placed in the Public Art Reserve Fund for new acquisitions.

PART 5: CONFLICT OF INTEREST

5.1 Conflict of Interest:

Staff of the City of Burlington, members of Council, any directly related citizen committee, staff, board and members of related committees of any external designate, and members of the Jury Selection Panel shall declare a conflict of interest and remove themselves in all cases from a juried selection process where a project comes before the committee in which he or she is involved either directly or indirectly.

PART 6: COMMUNITY ENGAGEMENT AND AWARENESS

6.1 Community Engagement:

The City of Burlington or its designate will be responsible for ensuring that the community has the opportunity to engage with public art through:

- providing opportunities for community input and involvement
- including community art projects led by professional artists when appropriate
- expanding the level of knowledge of the City's Public Art Inventory in the community

6.2 Community Awareness:

The City of Burlington or its designate will be responsible for ensuring that the community is aware of any public art components in association with buildings or any installations or de-accessioning in outdoor public spaces (e.g. parks and open spaces) as part of the City's normal business practices. When appropriate official unveilings will be undertaken in order to allow all citizens of Burlington to take part in celebrating new additions to our Public Art Inventory.

PART 7: ENCOURAGING PUBLIC ART

7.1 Encouraging Public Art

The City of Burlington will:

- *encourage the inclusion of public art on properties under the jurisdiction of the city, its agencies and boards. Council may require a public art component in specific types of municipal capital projects.*
- *encourage the inclusion of public art in all significant private sector development across the City, using applicable planning tools and processes. Private sector developers will be encouraged to follow the best practices established by the City for the acquisition and selection of public art. The City will provide assistance in the application of these practices.*

APPENDIX II - PUBLIC ART INVENTORY - CITY OF BURLINGTON

(current: May, 2009)

| Artist | Title | Description | Location |
|---------------------|-------------------------|-------------------------------------------------------------------------------------------------|------------------------|
| Almuth Lutkenhaus | The Lady of the Lake | Sculpture: female figure atop Centennial Fountain; donated by Burlington Lions Club | Spencer Smith Park |
| ----- | Burlington War Memorial | Sculpture: WW II soldier commemorating losses | North of City Hall |
| Gerard Van den Berg | Louise | Sculpture: stone bench; gift from twin city, Apeldoorn, Netherlands | Spencer Smith Park |
| Seibo Kitamura | Peace Memorial Statue | Sculpture: male figure; gift from twin city, Itabashi, Japan | City Hall, lower lobby |
| Louis Archambault | Winged Man | Sculpture: bronze non-representational; a gift from The Canadian Federation of University Women | Central Library |
| Justine Giuliani | Labyrinth | Labyrinth | Central Park |

Appendix III - Civic Collection Listing - City of Burlington

The listed 18 works in chart below are displayed at City Hall, 426 Brant Street, Burlington

(current: May, 2009)

| Artist | Title | Description, if applicable | Type |
|-----------------------|----------------------------|-------------------------------|-------------------------------------------|
| Gerry Puley | Downtown Burlington | | original painting |
| Gerry Puley | Burlington City Hall | | original painting |
| John Newby | Marching in Time | Scenes of the Teen Tour Band | Limited edition Giclee Print. Watercolour |
| John Newby | Marching in Time | Scenes of the Teen Tour Band | Limited edition Giclee Print |
| David Craig | Yesterday, Today, Tomorrow | | original oil painting |
| Elizabeth Wilkes Hoey | The Brant House Circa 1865 | | original painting |
| Tom Sachade | Burlington Waterfront | | painting- watercolour on canvas |
| M.E. Patricia Kirby | White House | White house with two children | reproduction print |
| Unknown | Untitled | Scenes of Burlington | painting |
| William Biddle | Untitled | General store in winter | reproduction print |
| John Newby | Twilight Magic | Merry-go-round at night | reproduction print |
| Brian Darcy | Untitled | Old farm house in winter | reproduction print |

| | | | |
|------------------|------------------------------|---------------------------------------------|--------------------|
| Wolf Lowry | The Telegraph Office | The Telegraph Office, Brant St., circa 1922 | reproduction print |
| William Biddle | The Junction | Train station | reproduction print |
| Phillip Monaghan | Lighthouse, Burlington Canal | Lighthouse at end of Canal pier | reproduction print |
| Wolf Lowry | Ireland House | | reproduction print |
| Greg Douglas | Images of the Season | Skating change room | reproduction print |
| Ron Haynes | La Salle Pavilion | La Salle Pavilion and Park, 1996 | reproduction print |

Robert Bateman Reproduction Prints

In 1999, Canadian painter Robert Bateman offered to give the City of Burlington one of each of his prints.

Upon completion, the City would own all 479 of Bateman’s works in print format. Mr. Bateman has generously donated wildlife prints over many years and the collection currently numbers 299.

The management of the print collection (framing, display and storage) is undertaken by the Burlington Museums at Ireland House, through an annual contract with the City. Ireland House stores and manages the City’s collection of framed and unframed prints in a purpose-built storage unit.

Framed prints rotate through displays at City Hall.

Appendix IV - Project Leadership

Project Steering Team Members

Marilyn Barnicke Belleghem, PACAC (Chair)

Duane Cornelius, PACAC (Vice-Chair, 2008)

Oliver Barkovic, PACAC (Vice-Chair, 2009)

Ian Ross, Executive Director, Burlington Art Centre

Pam Eddenden, Recreation Planner - Culture, Parks & Recreation

Chris Glenn, Manager of Business & Community Development Services, Parks & Recreation

Marilyn Lagzdins, Planning Department (until March 2009)

Mariana Iglesias, Planning Department (May 2009)

PACAC Members 2008

Marilyn Barnicke Belleghem (Chair)

Duane Cornelius (Vice Chair)

Karen Brouwers

Ian Ross

James Hart

Les Armstrong

Catherine Disbrow

Oliver Barkovic

Marnie Linder

Councillor Carol D'Amelio

Staff Resources

Deb Caughlin, Manager of Committee Services, Clerks Department

Pam Eddenden, Recreation Planner – Culture, Parks & Recreation

PACAC Members 2009

Marilyn Barnicke Belleghem (Chair)

Oliver Barkovic (Vice Chair)

Duane Cornelius

Karen Brouwers

Ian Ross

James Hart

Les Armstrong

Catherine Disbrow

Marnie Linder

Scott Arbuckle

Councillor Carol D'Amelio

Staff Resources

Deb Caughlin, Manager of Committee Services, Clerks Department

Pam Eddenden, Recreation Planner – Culture, Parks & Recreation

Appendix V - Consultations

Public

- Public consultation (33 participants)
- Arts & Artist Consultation (27 participants)
- PACAC workshop (9 participants)
- Public E-survey (107 responses)

City of Burlington

- Parks and Recreation Staff Workshop (4 participants)
Janet Lunn - Director, Parks & Recreation
Rob Peachey - Manager, Facilities, Parks & Open Space
Catherine Talbot - Manager of Enterprise Services
Chris Glenn, Manager of Business & Community Development Services
- City Management workshop (6 participants)
Bob Carrington - General Manager Corporate Services, Corporate Services Division
Italo DiPietro - Manager of Infrastructure & Data Mgmt, Engineering Department
Allister McIlveen - Manager of Parking & Traffic Signal Systems, Transit and Traffic
Tracie Legg - Manager of Programs, Parks & Recreation
Chris Glenn - Manager of Business & Community Development Services, Parks & Recreation
Steve Zorbas - City Treasurer

One-on-One Interviews conducted with:

- City of Burlington
 - Mayor Cam Jackson
 - Councillor Rick Goldring
 - Councillor Peter Thoem
 - Councillor Carol D'Amelio
 - Councillor Jack Dennison
 - Councillor John Taylor
 - Councillor Rick Craven
 - Roman Martiuk, City Manager
 - Leo DeLoyde, General Manager, Development and Infrastructure Division
 - Bruce Krushelnicki , Director of Planning
 - Kim Phillips, City Clerk
 - Marilyn Lagzdins, Coordinator of Planning, Planning Department
 - Chris Glenn, Manager of Business & Community Development Services, Parks Recreation
 - Pam Eddenden, Recreation Planner - Culture, Parks & Recreation
- Community Stakeholders
 - Marilyn Barnicke Belleghem, Chair, PACAC
 - Barbara Teatero, Director, Burlington Museums
- External
 - City of North Vancouver
 - City of Winnipeg
 - City of Vancouver
 - City of Saskatoon
 - City of Toronto
 - City of Hamilton
 - City of London
 - London Arts Council
 - Winnipeg Arts Council

APPENDIX VI - LIST OF KEY CITY OF BURLINGTON DOCUMENTS

All documents listed can be found on the City of Burlington's website
www.burlington.ca

- a. Public Art Reserve Fund By-Law (#89-2004)
- b. PR-18-09-1 – Background Information Regarding Public Art Workshop
- c. PR-18-09-2 – Public Art Master Plan Governance Workshop, March 2, 2009 PowerPoint presentation
- d. PR-18-09-3 – Governance Options Financial Implications Handouts to Community & Corporate Services Committee (“C&CS), March 2, 2009
- e. PR-18-09-4 - March 10 report to C&CS “Strategies and Opportunities for Implementing Public Art Program Governance Options”
- f. PR-18-09-5 – March 18, 2009 letter to C&CS from PACAC
- g. PR-54-08 - Interim Report
- h. PR-54-08 Appendix A – Public Art Master Plan Consultation Process
- i. PR 28/06 Resolutions re - Public Art Plan resolutions

APPENDIX VII - FUNDING CASE STUDY - CITY OF VANCOUVER PUBLIC ART PROGRAM

Summary

Recognized as a leader within the Creative City Network, the City of Vancouver initiated one of the first public art programs in Canada. The Public Art Program incorporates contemporary art practices into planning and development processes under civic jurisdiction. Implementation of the three components – the Civic Public Art Program, the Private Sector Public Art Program, and the Community Public Art Program – has resulted in over four hundred public art installations (including over sixty community public art projects). The City of Vancouver has received international attention for the integration of public art into the civic fabric.

In 2007-08 the first comprehensive review of the program since inception was undertaken, leading to some programming refinements and increase in resources. New emphases include: integrating public art planning into all public realm planning processes; providing more opportunities for artists; and establishing an ongoing interdepartmental public art staff team comprised of representatives of the Engineering, Planning, Facilities, Parks, Finance, and Cultural Services Departments.

Background

The Public Art Program for Civic and Private Development was adopted by Council in 1990. Its beginnings date to 1986 when City staff and a committee of citizens developed a Donations Policy to review gifts offered by national pavilions at the close of Expo 86. Planning for the routine incorporation of art into public places began in 1987, leading to Council's approval in 1990. The original citizens' committee was formalized as a Public Art Advisory Committee in 1991, and in 1994 program revisions clarified the private sector process, provided a budget for community projects, and established public art reserves to fund projects and artwork maintenance. The first artworks produced under the Public Art Program were installed in 1993, and the first private-sector artwork appeared in 1994.

Governance

Responsibility rests with the City's Cultural Services Department, a component of the Community Affairs Group (which also includes the Planning Department, Social Development, Development Services, and Licenses and Inspections). The Public Art Committee (appointed by Council) serves in an advisory capacity to City Council, staff, and others on the implementation of the City's Public Art Program and policies. Originally, decisions with regard to artistic selection were largely the purview of selection

panels; however, the most recent program revisions have streamlined procedures to also include invited competitions, curated commissions, and a pre-qualified artist roster as well.

For most of the program's history, it has been managed by a full-time Public Art Program Manager, assisted by a temporary part-time Project Manager. As a result of the recent review, an additional Senior Public Art Manager has been added, and a full-time permanent Project Manager position has been created but remains unfilled due to a hiring freeze.

Program Structure

There have been three components:

- 1) **Civic Public Art Program:** commissioned artwork for new or existing City buildings, utility works, parks, and other public spaces.
- 2) **Private Sector Public Art Program:** Private-sector developments which require rezoning greater than 150,000 ft^{arc} required to contribute a fee to public art. Although the commissions are sponsored by private developers, title is transferred to the City upon completion; ten percent of the project budget is allocated to the Public Art Maintenance Reserve for the ongoing maintenance of the artwork. Developers have three options for fulfilling their public art commitment:
 - Option A is full participation in the juried public art process;
 - Option B allows the developer to pay 100% of the required art budget to the Public Art Reserve for allocation by the Program;
 - Option C is a 60/40 percent split whereby the developer can use 60% of the required budget to develop artwork to be sited on the private development land, the choice is at their discretion, and 40% of the budget is paid to the City's Public Art Reserve.
- 3) **Community Public Art Program:** invites neighbourhood organizations and residents to collaborate with artists or other design professionals to create permanent art works for significant neighbourhood sites.

Following the recent review, the last category has been replaced by a new program: Artist Initiated Projects, which invites artists to propose artworks based on their own ideas and practices, at sites of their choosing or at sites identified by the City; or draws on curatorial expertise to work with the community and

commission artworks. In 2010, six artist projects of the first type will be funded, and one project of the second type will be undertaken. In 2010 these projects will be part of the Olympic and Paralympic Public Art Plan.

Funding

The Public Art Program was initially funded by \$1 million in the 1994-96 Capital Plan, an amount that has been renewed in all subsequent Capital Plans. Approval has been given to increase this to \$2 million in the 2009-11 Capital Plan, with an intended further increase to \$3 million in the 2012-14 Capital Plan.

The Private Sector Program was initially funded through a development fee of \$.95 per revenue generating square foot contributing to a development's Floor Space Ratio (FSR) calculation. This applies only to rezoning over 150,000 sq. ft. This fee was recently adjusted to reflect changes based on the Vancouver Construction Price Index. It is now \$1.81 per sq. ft. and will continue to fluctuate based on that index. A further recent change would see 2% of the total budget for each project allocated to the Public Art Reserve to assist in defraying City costs to administer the program.

In the past the Community Public Art Program was funded by \$75,000 annually (drawn from the funds allocated under the Capital Plan); applicants were encouraged to seek additional funding from other granting agencies.

In September 2008 City Council approved a further \$2 million for the Olympic and Paralympic Public Art Plan.

Other

The City of Vancouver offers comprehensive information about the Public Art Program, including program descriptions and completed projects, at:

<http://vancouver.ca/publicart>

Services include a Public Art Registry, as well as the opportunity to subscribe to a Public Art listserv.

A recently published book, *Public Art in Vancouver: Angels Among Lions*, by John Steil and Aileen Stakler, profiles more than 480 pieces of public art in and around the City of Vancouver.

APPENDIX VIII - FUNDING CASE STUDY - CITY OF WINNIPEG PUBLIC ART PROGRAM

Summary

The Winnipeg Arts Council manages a Public Art Program for the City of Winnipeg funded through an annual grant from the City's capital budget. Since its inception in 2005, the Public Art Program has initiated seven major public art projects, three Artist in Residence programs (each including a public art commission), two functional art projects (in collaboration with business associations), and nine sets of community art projects. The Public Art Program is particularly noteworthy for the quality of community input and engagement.

Background

The City of Winnipeg had undertaken public art projects (such as Catherine Widgery's *River Arch*, 1999) on an individual basis. In 2001 the Winnipeg Arts Council was directed by City Council to develop a Public Art Policy for the City. The Winnipeg Arts Council formulated the Mayor's Task Force on Public Art and hired a Policy Co-ordinator to develop a policy and program for public art in Winnipeg, which City Council approved in principle in 2003 and then formally adopted in October 2004. The Public Art Program is managed by the Winnipeg Arts Council and funded by an annual grant from the City.

Governance

The City of Winnipeg approves funding to the Winnipeg Arts Council for the Public Art Program, approves the Public Art Program spending plan provided by the Winnipeg Arts Council, reviews and approves proposed sites for public art projects, and assumes ownership of artwork (including responsibility for maintenance, insurance, and upholding contractual agreements with the artists).

The Winnipeg Arts Council manages the Public Art Program, including recommending viable sites, selecting artwork for approved sites, and disbursing program funds approved by City Council. The Winnipeg Arts Council appoints a Public Art Program Manager, and also names a Public Art Committee that serves as a volunteer advisory board. The Public Art Program Manager and the Public Art Committee assemble a Selection Panel of three to five qualified individuals for each public art project.

Funding

The Public Art Program is funded by the City of Winnipeg through an annual grant from the capital budget (which may be multi-year, up to five years in duration), conditional upon the Winnipeg Arts Council providing an annual or multi-year spending plan for approval. With this funding, the Winnipeg Arts Council maintains a Public Art Program

Fund for the acquisition, creation, and installation of public art, and for costs related to administration and implementation of the Public Art Program, including honouraria. The City maintains a Maintenance Reserve Fund that represents a minimum of 10% of total cost of approved projects, which is set aside annually to be used for ongoing maintenance.

Since 2005 the City's capital budget has included \$500,000 each year to implement the Public Art Strategy.

Program Structure

Major projects: have been developed in concert with municipal buildings (New Millennium Library), parks (Vimy Ridge Memorial Park, Assiniboine Park, Bishop Grandin Greenway), infrastructure (Waterfront Drive, Redwood Bridge, University of Winnipeg Gateways and Transit); project costs range from \$70,000 to \$200,000

Functional projects: calls for artist-designed bike racks and poster boards were developed in collaboration with the Downtown BIZ and the Exchange District BIZ respectively; artists received \$1500 per design

Artists in Residence: to date three projects have been initiated in which an artist receives a fee for a public residency (six months to one year, depending on the site) plus a public art commission; locations include the City of Winnipeg Archives, the Living Prairie Museum, and the St. Boniface Museum; total projects costs range from \$33,000 to \$50,000

WITH ART: collaborative art projects between community groups and artists; maximum \$16,000 per project.

Comments

Images of completed projects as well as program descriptions and application forms for all projects are available at www.winnipegarts.ca/public.html

APPENDIX IX - FUNDING CASE STUDY - CITY OF LONDON PUBLIC ART PROGRAM

Summary

The City of London's Public Art Program is a recent introduction, outlined in a policy approved in November 2007. Intended to "contribute positively to London's urban space by providing landmarks, defining meeting places, injecting humour, speaking of history and reminding us of greatness," the program applies to municipally owned public space through two program streams: large scale public artworks and smaller community art projects. London's Public Art Program is administered through the London Arts Council.

Background

Research into a possible public art program began about six years ago through the interest of citizens and the London Arts Council. These expressions of interest informed the deliberations of the Creative City Task Force (2005), whose favourable recommendations were reflected in the City's four-year Strategic Plan, approved in September 2007. The City of London Public Art Policy was approved in November 2007, and funding for implementation was included in the 2008 operating budget.

In 2008, the first year of operation, three Community Art Projects were selected for funding: a mural project, an outdoor bench project, and a temporary project (chalk painting). It is expected that the first large scale public art project will be undertaken in 2009.

Governance

Under the policy, responsibility rests with the City's Culture Office (newly established within the Chief Administrative Officer's Department) "or its designate." Within three months of policy approval, the City signed a contract with the London Arts Council to administer the program. In accord with the Public Art Policy, the London Arts Council administers a Public Art Program which includes: jurying to review and select proposed public artworks, prioritizing work to be done based on available funding, and reporting to the Culture Office of the City of London on approved selections for creation. Site selection and approval rests with the City and is coordinated through the Culture Office with input from the London Arts Council.

While the London Arts Council has responsibility for administering the selection process, the City retains direct responsibility for implementing the realization of public art projects, including contract administration with the artist.

Funding

Funding for the Public Art Program is provided through the City's operating budget, based upon an amount equal to 1% of the rolling five-year average of the eligible capital budget (municipal buildings, parks, industrial parks, and bridges). In 2008 the budget request was for \$320,000, of which Council approved a budget of \$160,000. Of this amount, 10% was transferred to the Public Art Maintenance Reserve Fund, and 10% was transferred to the London Arts Council as a fee for service to administer the Public Art Program.

According to the policy, the funding is scheduled to be increased annually by the operating budget target factor, and will be reviewed by Council (through the Culture Office) every five years.

Program Structure

Large Scale Public Art Projects: approved sites are provided to the London Arts Council; an Expression of Interest is issued for a specific site; the resulting EOIs are reviewed by the London Arts Council's Public Art Jury and selections are made; a proposal request is sent to selected Artist(s) by the London Arts Council; a final proposal is selected; the artist enters into a contract with the City to create the Public Art work.

Community Arts Projects: the original program provided grants (maximum \$10,000) to individual artists and community groups within the City of London for the creation and production of artwork that is accessible to a large public audience; responses to the annual call for submissions are reviewed and awarded through a volunteer Community Arts Project Jury; the program is now under review, with the recommendation that the grant ceiling per project be removed.

Comments

Although the Public Art Program is restricted to municipally owned property, the policy states that "the City of London believes in encouraging the inclusion of outdoor art in privately-owned space across the city." The London Arts Council has been an active facilitator of discussions with private interests.

The \$16,000 contract to the London Arts Council for administration of the Public Art Program is in addition to other transfers from the City to the LAC (\$75,000 to administer the City's Community Arts Investment Program, LondonArts.ca, and various other initiatives).

City of Burlington,
Ontario

Public Art Master Plan

2009-2018

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