



Strathcona County

Public Art Plan 2014 – 2019

June 24, 2014

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Strathcona County Public Art Plan

Executive Summary

The Public Art Plan for Strathcona County is based on the belief that public art enhances and helps define a community's image. Art makes public spaces more welcoming and creates a deeper interaction with our environment -- the places where we work, live, shop and seek recreation.

The Public Art Plan provides a five-year plan for integrating art into the public environment. The Plan is both a roadmap for the community for how public art can enhance Strathcona County's public places, architecture and landscape, and a set of processes to put that plan into action.

The Plan was developed through a community planning process involving a number of artists, Permanent Art Collection Advisory Committee members, the public and Strathcona County Council. It identifies the benefits of public art in the urban and rural fabric.

The Plan provides:

- A definition of public art;
- A vision for public art and principles and goals for guiding future public art projects;
- An administration and management structure and guidelines;
- Acquisition, donation, de-accessioning, record keeping, maintenance and conservation procedures;
- A funding model;
- A public awareness strategy; and
- Monitoring and evaluation recommendations.

Twenty-eight recommendations are made, as follows:

- Recommendation 1:** That Council approve the Strathcona County Public Art Plan, its Vision, Principles and Goals.
- Recommendation 2:** That a unified collection, The Strathcona County Public Art Collection be created.
- Recommendation 3:** That the goals of the current Permanent Art Collection continue to be supported through an Annual Acquisition Program.
- Recommendation 4:** That the Public Art Advisory Committee be created.

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- Recommendation 5:** That the processes for building a public art portfolio be adopted, including methods for artist engagement, artist selection, accepting donations and the Annual Acquisition Program.
- Recommendation 6:** That the Guidelines for De-accession of Public Art be adopted.
- Recommendation 7:** That an inventory of the Public Art Collection be created and maintained.
- Recommendation 8:** That a Conservation Plan for the Public Art Collection be created.
- Recommendation 9:** That the condition of the current collection be assessed.
- Recommendation 10:** That as additions are made to the Collection, maintenance plans be provided and added to the Conservation Plan.
- Recommendation 11:** That as additions are made to the Collection, funds are allocated for the future maintenance and conservation of the work.
- Recommendation 12:** That an appropriate environmentally controlled storage space be constructed funded through the capital budget process.
- Recommendation 13:** That public art projects be sited according to Public Art Plan criteria.
- Recommendation 14:** That when large sites are being developed and multiple pieces of public art will be incorporated, designated public art sites will be identified during the design process.
- Recommendation 15:** That creative strategies for the incorporation of public art projects in rural Strathcona County be developed.
- Recommendation 16:** That the Public Art Advisory Committee develop a list of priority sites for future public art installations
- Recommendation 17:** That funding for the Annual Acquisition Program be continued.
- Recommendation 18:** That the Public Art Fund be created.
- Recommendation 19:** That a Public Art Coordinator position be created.
- Recommendation 20:** That a Percent for Public Art Program be approved.
- Recommendation 21:** That a process for the Percent for Public Art Program be created, defining roles and responsibilities.

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- Recommendation 22:** That expenditures for public art projects be guided by the Public Art Plan Guidelines for Expenditures.
- Recommendation 23:** That strategies be developed to promote a Community Public Art Program.
- Recommendation 24:** That strategies be developed to promote a Private Sector Public Art Program.
- Recommendation 25:** That strategies be developed for incorporation of Temporary Public Art Installations/Exhibits.
- Recommendation 26:** That methods of raising public art awareness be implemented including:
- creating a unified identity for the collection,
 - communication plan,
 - expanding the public art webpage,
 - developing smart phone applications,
 - using social media,
 - creating educational public art tours,
 - unveiling the Annual Acquisition Program purchases,
 - using temporary public art, and
 - developing an internal awareness and education program.
- Recommendation 27:** That annual reports on the progress of the Public Art Plan be presented to Council.
- Recommendation 28:** That the Public Art Plan be reviewed every five years.

Making Strathcona County's first Public Art Plan was a journey of dedication, collaboration, and common purpose. The resulting plan is an expression of the community's views and will provide the framework to allow public art creation and the accompanying creative spirit to flourish and grow over the next five (5) years.

1 Introduction

Public art is recognized as an integral component in Strathcona County's pursuit of a vibrant, livable and healthy place in which to live, work and visit. Over the last two decades, Strathcona County has developed its Permanent Art Collection through purchase, direct artist commissions and community donations. Successful public art collections must be supported by a strategic management framework of initiatives and actions that create awareness, promote engagement and ensure longevity through responsible stewardship.

The Strathcona County Public Art Plan formalizes a framework to support and enhance the County's cultural uniqueness and identity, and to better profile and support the County's culture through public art planning. This Plan was developed through a community planning process involving artists, arts and cultural organizations, community representatives and the general public. The Strathcona County Public Art Plan identifies the benefits of public art in the community's urban and rural fabric and provides a vision, principles and goals for future development of public art in the County. The Plan lays out recommendations, guidelines and procedures for decision makers and artists when developing a public art collection in an inclusive, fair and creative manner.

Commonly used public art terms are defined in **Appendix 1**.

Appreciation is extended to the following Strathcona County Departments and community organizations whose representatives participated in the various stages of the Public Art Plan development:

- Arts & Culture Council of Strathcona County, representing both organizations and individuals
- Art Society of Strathcona County
- Strathcona County Museum and Archives
- Strathcona County Council
- Strathcona County Permanent Art Collection Advisory Committee
- Strathcona County Engineering and Environmental Planning
- Strathcona County Planning and Development Services
- Strathcona County Recreation, Parks and Culture
- Strathcona County Gallery @501
- Strathcona Wilderness Centre

2 Public Art Explained

Public art refers to works of art that have been created, sited or staged in a public space that is accessible to all. Public art has the ability to define a community by sharing noteworthy stories, animating local traditions, transforming the landscape and expressing community values and aspirations. Public art can be integrated into an environment as a functional form (e.g., seating, tree grates, lighting, fences, signage and architectural elements) or it can be exhibited as a discrete element (e.g., sculptures, paintings, murals, mobiles and projections).

Public art can be:

- Created by professional artists and/or community members;
- Installed temporarily or permanently; and
- Funded by civic governments, other levels of government, the private sector, the community, grants or a combination of funding sources.

2.1 Value of Public Art

Strathcona County believes that public art enhances the quality and ambiance of the community's built and natural environment. Public art not only invests a space with "place making" qualities and culture; it also has the capacity to interpret the historic, social, cultural and narrative nuances that distinguish districts and localities.

Successful public art plans help communities develop and express their unique sense of place and character.

Public art provides value to communities, including:

<i>Artistic Value</i>	Public art can be experienced and interpreted in different ways.
<i>Social Value</i>	Public art is meant to express the value of the community's cultural aspirations and identity. It relates to the history and heritage of the local area and helps build social capital. Appreciation of the work of art comes from both the local and visiting community.
<i>Environmental Value</i>	Public art enhances the local environment both visually and conceptually and does not jeopardize it.
<i>Economic Value</i>	Public art helps generate employment for local artists and adds value to public spaces for people who live and invest in the area. Public art generates interest and can attract tourism.

2.2 Types of Public Art

Public art can be categorized in three ways and may include permanent or temporary installations:

1. **Municipal public art** is created by professional artists, paid for through public funds and is freely available to all. It applies to the public realm, which includes but is not limited to, municipal infrastructure, existing and new civic buildings, parks, streets, plazas and other public areas.

Municipal Public Art is the most highly profiled type of public art in most communities. The presence of this type of public art is a demonstration of municipal leadership and commitment to initiating and facilitating the creation of public art as an integral component of a community's capital projects.

2. **Community public art** is focused on the local community's belief system. Community public art applies to artwork created through the engagement of adult and youth residents, and may be supported by municipal funding.

Community public art often has a community-based design that allows residents to participate in their community or neighbourhood's overall look and feel. Hence, the joint experience of their community by residents and artists becomes part of the public art's installation and design. Residents may be involved in the creation of the artwork.

3. **Private sector public art** applies to public art created as part of new housing and/or commercial development, usually by professional artists; but it can also include design/structural elements incorporated into a building's design. This type of public art is paid for by the private sector, and the artwork is accessible for enjoyment by the general public.

3 Developing the Plan

Several methods were used to prepare the Plan and gather the thoughts of Strathcona County's community members regarding public art. This methodology has produced a tailor-made, unique Public Art Plan for Strathcona County.

In 2011, Kari Huhtala and Associates were hired to assist in the creation of this community plan. They provided information on public art programs in other communities and compared Strathcona County's strengths and weaknesses with those of other communities. Kari Huhtala and Associates also facilitated public focus groups, interviews, surveys and community blog information and discussions.

3.1 Review of Existing Documents and Public Artworks

In order to prepare for the completion of this plan, the consultants first reviewed Strathcona County's key corporate and department documents and plans, and the Permanent Art Collection Guidelines and procedure documents. In addition, the consulting team travelled throughout the County to view the County's existing public art legacy. A thorough assessment of Public Art Plans in other similar communities was also completed.

3.2 Citizen Engagement in Public Art Planning

Five methods were used to inform and engage citizens in the development of the Public Art Plan.

3.2.1 Focus Groups and Interviews

Two focus sessions were held and five Council interviews were conducted in June 2011.

The focus session participants included local arts organizations, artists, County administration and elected officials.

The discussion revolved around the following questions:

- What does the term *public art* mean?
- Why do communities have public art, and what are the benefits?
- How will Strathcona County's Public Art Plan influence the community?
- What are the strengths and weaknesses of Strathcona County's Permanent Art Collection Program?
- What does Strathcona County need to do to develop and grow its collection of public art?
- How can existing public art pieces best be protected and preserved?

3.2.2 Public Art Plan Webpage

In April, 2011, the Public Art Plan webpage was established. The webpage introduced:

- The topic of public art and clarified what it is;
- The benefits of public art to a community;
- Why the public art plan was being developed; and
- How the community could get involved in the plan-making process.

As the plan developed, further updates were included: community views and survey comments, the draft plan, accompanying appendices and toolkits. The Public Art Plan webpage can be viewed at:

http://www.strathcona.ca/departments/Recreation_Parks_and_Culture/Arts_Culture/public-art.aspx

It is expected that the webpage will continue to be a resource link between the County, the community and artists as the public art program collection develops and grows.

3.2.3 Public Art Blog and eNewsletter

A public art blog and eNewsletter (**Appendix 2**) were set up to inform and support community discussion about public art in general and public art installations in other communities. It also provided updates as the Public Art Plan was being developed. Included were articles on public art development, specific artworks and artwork development.

A series of interesting articles were placed on the Public Art Plan webpage to depict and showcase the importance of public art in communities and the variety of ways in which public art can be developed and financed (i.e., public, private, nonprofit and community resources).

3.2.4 Public Art Surveys

Two sets of surveys were undertaken. The first survey was conducted between June and August, 2011. The questions presented were similar to those presented at the community and administration focus group sessions and Council interviews. The second survey was posted online between September and October, 2011. The survey questions related to the draft plan and sought community comment on the vision, goals and actions presented.

A summary of the focus group discussions, Council interviews, public blog discussions and survey responses are presented in **Appendix 12**.

3.2.5 Draft Public Art Plan Review

In February 2013, a draft document was circulated to various County departments, members of the Permanent Art Collection Committee and community organizations for questions, comments and suggestions.

4 Strathcona County Public Art Plan

Recommendation 1: That Council approve the Strathcona County Public Art Plan, its Vision, Principles and Goals.

A successful public art program can help communities interpret their environment and develop a sense of pride and ownership for their public and distinct places. Strathcona County already has made significant accomplishments in the area of public art. To further build its arts and cultural heritage, the development of a Public Art Plan will serve as a guide for future public art initiatives.

The Public Art Plan provides a foundation for the effective development, management and stewardship of public art by:

- Articulating a clear definition of public art;
- Providing a vision for public art in Strathcona County;
- Providing leadership and guiding principles that ensure consistent Public Art Plan implementation;
- Outlining a management framework that identifies consistent processes, roles and responsibilities;
- Clarifying funding strategies, mechanisms and opportunities;
- Ensuring sound stewardship of all public art assets held in trust for the citizens of Strathcona County; and
- Creating an awareness in the community of public art and its value.

4.1 Public Art Vision

To inspire, celebrate and preserve Strathcona County's cultural spirit and identity through the creation and installation of art in public places

4.2 Guiding Principles

These principles guide the implementation of the Public Art Plan:

- **Transparent management and implementation process:** processes that are equitable and respectful for all involved parties;
- **Community input and engagement:** Community engagement and public input and involvement in public art initiatives;

- **Sustainability and responsibility:** Sustainable funding, responsible management and appropriate maintenance and conservation procedures;
- **Accessibility:** Visual art opportunities and initiatives that are accessible to the public;
- **Diversity of opportunities:** A wide range of public art creation opportunities: from local to international artists and emerging to established artists, incorporating a variety of artistic disciplines;
- **Standards for acquiring and removal:** Acquisition and de-accession criteria for all forms of public art;
- **Copyright:** Acknowledgement of artist copyright ownership, moral rights and transfer rights through individual artist contracts.

4.3 Public Art Goals

The presence of public art in Strathcona County will:

- Support and enhance the community's unique sense of place;
- Contribute to the quality of life for residents and visitors;
- Stimulate enjoyment of creative works;
- Celebrate the community's natural and cultural heritage; and
- Create personal and community dialogue.

5 Public Art – A Unified Collection

Recommendation 2: That a unified collection, The Strathcona County Public Art Collection be created.

Recommendation 3: That the goals of the current Permanent Art Collection continue to be supported through an Annual Acquisition Program.

Strathcona County has been developing its Permanent Art Collection since 1987. In addition, there are several examples of art in public places and wall murals that have been created through the initiative and involvement of the private sector, Strathcona County, the Strathcona County Permanent Art Collection Committee and community groups. Strathcona County's website currently identifies the Mayor's Art Collection, the Permanent Art Collection, the Youth Art Collection as well as Major Public Art Commissions. Strathcona County's public art should identify itself as one collection – The Strathcona County Public Art Collection. All works currently described under the various collections would become part of the Strathcona County Public Art Collection.

However, the Permanent Art Collection and Youth Art Collection were created so the municipality could support the work of local and emerging artists. In order to continue to foster the artists of Strathcona County, the Public Art Collection should continue to acquire art through an Annual Acquisition Program using the current Permanent Art Collection procedures. The Permanent Art Collection Advisory Committee would be renamed the Public Art Advisory Committee and its responsibilities broadened as described later in this document.

6 Administration and Policy

The administrative structure that supports the implementation of the Public Art Plan should:

- Provide an impetus and flexible framework for incorporating public art, at the planning stages, into new or existing capital projects;
- Develop stable administration and project funding mechanisms to ensure that resources are available to manage, create, preserve and inventory public art works;
- Establish guidelines for accepting gifts/bequests of public art and for de-accessioning public artworks;
- Achieve the full cooperation of municipal departments in developing and implementing public art initiatives;
- Inform and involve the community and the artist throughout the planning and development process;
- Incorporate the ideas and work of various artists and artistic disciplines in the public realm;
- Advance capital project goals and other municipal objectives, such as community economic development and tourism;
- Ensure that support mechanisms (e.g. funding and artwork curatorial procedures) are established to maintain and conserve existing public art pieces and installations;
- Encourage the private sector to incorporate public art into its developments; and
- Create awareness of, and support for, public art in the community.

6.1 Administrative Structure

Recommendation 4: That the Public Art Advisory Committee be created.

The Public Art Plan will be administered by Recreation, Parks and Culture (RPC) in consultation with other County departments and a newly established Public Art Advisory Committee.

The Public Art Advisory Committee (PAAC) will be a Council-appointed advisory committee that falls under the auspices of Recreation, Parks and Culture. The PAAC Terms of Reference are presented in **Appendix 3**.

The purpose of the Committee will be to:

- Foster an awareness and enjoyment of public art by Strathcona County residents;
- Provide advice on the Public Art Plan and its implementation to RPC and Council;

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- Advise on the processes and procedures by which the community is consulted on and informed about public art and its location, in keeping with Strathcona County's Public Engagement Framework (Public Engagement Policy GOV-002-025);
- Contribute to the development of policies and goals for the identification of public art projects and selection, placement, maintenance, de-accession of public art works throughout the County;
- Act as a resource to County Council, administration, citizens and developers of land and projects in Strathcona County relating to public art;
- Review Requests for Proposals and respond to proposals from artists;
- Assist administration with the Annual Acquisition Program and make recommendations to Council;
- Investigate sources of funds available to Strathcona County for the purpose of supporting public art initiatives;
- Advise RPC on administration, management and disbursement of funds in the Public Art Fund.
- The PAAC may perform a consultative role in terms of location and design for monument projects that fall under the direction of County departments.

Recreation, Parks and Culture will work directly to:

- Implement, manage and monitor the Public Art Plan;
- Act as liaison between artists, other municipal departments, developers, engineers and design professionals;
- Oversee the artist selection process, contract negotiations, fabrication, site planning and preparation, shipping, insurance and installation of commissioned artwork;
- Implement public information and communications strategies;
- Create and maintain an inventory of the Public Art Collection and a roster of selected artists and support materials;
- Provide policy recommendations to Council;
- Provide budget recommendations through the annual budget process;
- Conduct the Annual Acquisition Program for the Public Art Collection; and
- Fulfill administrative functions necessary for the Public Art Collection, its committees and processes.

Recreation, Parks and Culture will engage the Public Art Advisory Committee in the following processes:

- Following public art commissioning guidelines, guidelines for accepting gifts of art and guidelines for de-accession;
- Identifying criteria and mechanisms to determine appropriate locations and site characteristics for public art installations;
- Identifying potential themes and specific locations where public art should be installed over the short term (2 - 5 years); and
- Presenting an annual report to Council on the Public Art Plan.

6.2 Process for Building a Public Art Portfolio

Recommendation 5: That the processes for building a public art portfolio be adopted, including methods for artist engagement, artist selection, accepting donations and conducting the Annual Acquisition Program.

The Public Art Collection will be built by seeking out artists to engage in the installation of new commissioned and major capital public art projects, by accepting donations and through the Annual Acquisition Program.

6.2.1 Artist Engagement

Artists may be invited to engage through any one of the following:

- Calls for artists (requests for proposals, requests for qualifications and expressions of interest, request for portfolios, participation in Annual Acquisition Program);
- Direct invitations; and
- Other community public art initiatives.

A Call for Artists is an opportunity notice that gives artists the information they need in order to apply for a project. Issuing a Call for Artists is a standard practice in the public art field. The process, administered by Recreation, Parks and Culture, ensures that all Calls for Artists are consistently applied, transparent in decision-making and that artists are considered in a fair manner.

Direct invitations to artists may be issued for projects that have specific requirements that may be suited to the work of already identified artists.

A community may initiate a project in consultation with Recreation, Parks and Culture and following guidelines for installations in public places. The art may be created by the community under the direction of a professional artist or the work may be commissioned.

6.2.2 Artist Selection Guidelines for Commissions

Appendix 4 outlines the Artist Selection Guidelines for Commissions. The recommended selection process uses an adjudication panel to select the best artist/artwork for commissioned public art projects. Included is information about typical forms of artist selection and calls, adjudication panel composition, selection criteria and technical reviews.

6.2.3 Annual Acquisition Program

The goal of the Annual Acquisition Program is to strategically support the work of Strathcona County artists and emerging Strathcona County artists (youth in grades 10-12). It is recommended that this program continue on an annual basis, however, it may be

recommended from time to time that the funding be allocated to a specific public art project.

The guidelines for selection of works through the Annual Acquisition Program are included in **Appendix 5**.

6.2.4 Donations of Artwork to the County

All offers of art work to the County in the form of a gift, donation or bequest, will be reviewed by the Public Art Advisory Committee as per the conditions outlined in the Donations Guidelines (**Appendix 6**). The Committee will in turn make recommendation to Recreation, Parks and Culture and Council.

The Donations Guidelines have been established to evaluate proposed voluntary public art gifts from private sources and determine artistic merit, proposed siting, relevance, durability and financial implications prior to acceptance of a donation.

6.3 De-accession Guidelines

Recommendation 6: That the Guidelines for De-accession of Public Art be adopted.

De-accessioning is the process of removing existing artwork from the Public Art Collection. The Guidelines for De-accession of Public Art (**Appendix 7**) recognize that over time there may be reasons to remove artwork. Reasons for de-accessioning may include, but not be limited to

- Situations where artwork has been damaged beyond reasonable repair;
- The work cannot be properly maintained;
- The artwork is determined to be of inferior quality relative to the quality of other works in the collection;
- Where artwork is deemed inappropriate or requires removal because of new developments in the direction of the Public Art Collection;
- Where the site is no longer appropriate for the installation;
- Where there is significant and persistent adverse reaction to the artwork from a variety of individual sources, that has continued for a period of a minimum of five years from date of installation;
- Where a building that incorporates a public artwork into its structure is sold or demolished;
- The work is not or is rarely on display; or
- Where public safety is an issue.

The Public Art Advisory Committee may establish an adjudication panel to review any proposed de-accessioning of public art and forward a recommendation on the review findings to Recreation, Parks and Culture and Council for consideration.

6.4 Public Art Inventory

Recommendation 7: That an inventory of the Public Art Collection be created and maintained.

An inventory of all the public artworks in Strathcona County is very important to the long-term management, maintenance and monitoring of the Public Art Collection. Where possible, information about existing and new artwork should be gathered as part of the Public Art Collections inventory. This information will be stored in a computer database that is backed up regularly.

This inventory will provide access to information about Strathcona County's public art and public art program to visitors, residents, researchers and anyone who has an interest in the arts.

Information collected about an artwork should include:

- Title of the work, theme and/or story behind the work
- Artist name
- Location (map) and site conditions
- Artist statement about the work
- Descriptive information (measurements, materials, etc.)
- Date of completion
- Images of the artwork
- Insurance value and any associated documentation
- Appraisal information if applicable, maquette, location and photographs of the installation (close-up and context)
- Progress photographs of the artwork creation
- Fabrication/construction methods
- Schedule of conservation/maintenance treatments on the work
- De-accessioning information if applicable.

The inventory will include information on temporary installations and de-accessioned artwork and act as an archival record of these installations.

6.5 Conservation, Maintenance and Restoration

Recommendation 8: That a Conservation Plan for the Public Art Collection be created.

Recommendation 9: That the condition of the current collection be assessed.

Recommendation 10: That as additions are made to the Collection, maintenance plans be provided and added to the Conservation Plan.

Recommendation 11: That as additions are made to the Collection, funds are allocated for the future maintenance and conservation of the work.

Recommendation 12: That an appropriate environmentally controlled storage space be constructed, funded through the capital budget process.

An ongoing process to assess the physical condition of the public art that the County owns should be formalized for the entire Public Art Collection. A Conservation Plan should be created and included in the Public Art Inventory. The Conservation Plan will ensure that newer artwork in the Collection remains in good condition through maintenance and that catch up conservation is completed on older works.

The complete current collection should be assessed over the next two years and condition reports prepared to determine changes to the artwork and any cleaning, maintenance or restoration required. It will be necessary for some concerns to be addressed immediately while others may be earmarked for completion in future years. This Conservation Plan and timeline will provide budget guidance for future restorations.

When artwork is acquired through both purchase and donation, the artist will submit a maintenance plan for inclusion in the Conservation Plan.

As described in Section 7 below, funding for ongoing maintenance and conservation work will be held in the Public Art Fund. Public art projects will allocate 10% of their budget to maintenance and conservation. Incidental maintenance that is part of Strathcona County operating budgets, including graffiti and site clean-up, will not be funded from this fund.

When suitable locations cannot be found for the display of particular works of art, the work should be stored in an environmentally controlled location. Such a location should be constructed to maintain the integrity of the Public Art Collection.

Appendix 8 outlines the guidelines for conservation, maintenance and restoration of the Public Art Collection.

6.6 Public Art Location

Recommendation 13: That public art projects be sited according to Public Art Plan criteria.

Recommendation 14: That when large sites are being developed and multiple pieces of public art will be incorporated, designated public art sites will be identified during the design process.

Recommendation 15: That creative strategies for the incorporation of public art projects in rural Strathcona County be developed.

Recommendation 16: That the Public Art Advisory Committee develop a list of priority sites for future public art installations.

Beyond the Annual Acquisition Program, the location of the Public Art Collection is not prescribed, but rather one that happens as opportunities arise as part of municipal infrastructure development, private sector construction and through community involvement as the County changes and grows.

As part of the process to develop the Public Art Plan, criteria have been developed to provide guidance for the location of future public art installations:

- **Visibility:** Sites that provide landmarks and are situated in highly visible areas throughout the community, including urban and rural centres, facilities, spaces, plazas, corridors and hubs. Some act as gateways to the greater community while others are of a more local nature.
- **Cost:** The cost of implementation and maintenance of the site should be considered.
- **Ease of Implementation:** Sites that require relatively little effort to access and service are assigned higher priority than sites that require significant effort (i.e., property acquisition), because of their ability to be realized within a relatively short timeframe with minimal capital investment.
- **Capital Projects:** Sites that are being improved by Strathcona County departments as part of their annual capital plans.

Large site developments may have multiple sites identified during the design process that will serve as current and future locations for public art. This was done during the Centre in the Park design process (**Appendix 9**).

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The type of public art chosen may be dictated by the location chosen:

- Public parks, plazas and squares often integrate art as part of the design or act as a location for permanent or temporary installations.
- Neighbourhood parks may be best suited for community based artwork that has been initiated at a grass roots level.
- Corridors such as highways and arterial roads can often be high profile locations for public art that can be appreciated as one passes by.
- Community gateways with signage can use public art to identify the community and mark its entrances.
- Public art can be integrated into the design of the capital project itself, rather than hung on walls or displayed in spaces.
- Urban and rural nodes such as major developments can provide high-profile locations.

Rural locations for public art may present challenges due to lack of visibility, access by fewer residents and security issues. Creative solutions may include choosing higher traffic areas such as community centres, schools, commercial locations and recreation areas. Temporary or travelling installations may meet the goals of the public art program, with lower financial costs to match access by fewer residents. Community art projects with an investment of time by residents in the project may create a greater sense of “ownership” and guardianship.

The Public Art Advisory Committee will develop a list of priority sites for future public art projects in Strathcona County.

7 Funding

Recommendation 17: That funding for the Annual Acquisition Program be continued.

Recommendation 18: That the Public Art Fund be created.

Recommendation 19: That a Public Art Coordinator position be created.

Recommendation 20: That a Percent for Public Art Program be approved.

Recommendation 21: That a process for the Percent for Public Art Program be created, defining roles and responsibilities.

Recommendation 22: That expenditures on public art projects be guided by the Public Art Plan Guidelines for Expenditures.

Funding for the Strathcona County Public Art Collection can be provided by the municipal government, other levels of government, the private sector, the community, grants or a combination of funding sources. This section of the Public Art Plan will address municipal funding and mechanisms for administering funding.

7.1 Annual Acquisition Program

The County should continue to support the work of local artists through its Annual Acquisition Program. When major public art projects are anticipated, the Public Art Advisory Committee may choose to recommend the allocation of Annual Acquisition Program funds to the project.

7.2 Public Art Fund

Strathcona County will establish a Public Art Fund for the purpose of receiving public, private and community funding contributions for public art. The Fund may accept donations or bequests from public and private sources.

The Public Art Fund will accumulate until such time as there is a sufficient amount to initiate a public art project. The Public Art Advisory Committee may make recommendations and suggest priorities for use of the Public Art Fund.

The Public Art Fund will also be the repository for funds that have been allocated to maintenance and conservation of the Public Art Collection.

7.3 Staffing

In order to support the Public Art Plan, a Public Art Coordinator position should be created. This aligns with the County's new Strategic Plan and Cultural Pillar. If approved, this position will be incorporated into the Cultural Services Branch of Recreation, Parks and Culture. The Public Art Coordinator will play key roles in implementing the Public Art Plan: overseeing public art projects, funding processes, programming and awareness and the Public Art Inventory and Conservation Plan.

7.4 Percent for Public Art

Funding is a critical issue in the success of any public art strategy. The Percent for Public Art provides a sustainable and responsive approach for costs associated with:

- Implementation of the Public Art Plan;
- Planning, design, fabrication, installation and purchase of public art for new and existing public spaces, facilities and infrastructure;
- Management, administration, outreach and programming of the Public Art Collection; and
- Maintenance and conservation of the Public Art Collection, which will allow for continued public access and enjoyment of these artworks.

Through the Percent for Public Art, Strathcona County will allocate funds equivalent to 1% of each County capital works project with a budget in excess of \$500,000, to the purchase or commission of public art (e.g. a \$1,000,000 project would allocate \$10,000 to public art). Artworks exceeding \$250,000 will be taken to Council for approval.

The Percent for Public Art will apply to new building construction; additions and renovations to existing buildings; parks and open space projects; plazas; major street reconstruction/streetscape projects and engineered structures.

The percentage is based on construction costs and excludes costs such as administration, professional and legal fees, building demolition, relocation of tenants, contingency funds, land acquisition, environmental testing, permits and furnishings. Equipment projects are exempt, as are below ground services, drainage, wastewater and paving projects.

Recreation, Parks and Culture will work with other County departments to identify projects in the Five Year Capital Plan that will be required to include the percent for public art. Where public art is to be incorporated into the capital works project, the funding shall reside with the initiating department as part of the overall capital project budget. If the location of the construction is not suitable for placement of public art or if the amount is insufficient for a public art project, the funds shall be placed into the Public Art Fund. Funds may also be split with a portion of the funds spent on public art on site and the remainder allocated to the Public Art Fund.

The successful implementation of the Percent for Public Art program will require the development of a process that defines the steps to be taken and the roles and responsibilities of each project partner including the department responsible for the capital project, Recreation, Parks and Culture and the Public Art Advisory Committee. The development of this process is recommended to happen soon after the establishment of the Percent for Public Art.

All public art projects shall allocate 10% of the public art project funds to the Public Art Fund for maintenance and conservation purposes and Public Art Plan administration (e.g. a \$10,000 public art project will allocate \$1000 to the Public Art Fund).

7.5 Guidelines for Expenditures

Expenditures for public art projects should be guided as follows:

- 10% of the project funds will be allocated to the Public Art Fund for maintenance and conservation purposes and Public Art Plan administration (including promotion, legal or other indirect expenses, including the adjudication panel selection process).
- 90% of funds allocated for the public art project will be used to pay the cost of design, fabrication, installation and maintenance of public art works.

The following project elements are ineligible for public art funding:

- Directional elements such as signs or colour coding, except where these elements are integral parts of the original work of art or public art project;
- Art objects which are mass-produced of standard design such as playground equipment, fountains or statuary objects;
- Reproductions, by mechanical or other means, of original works of art, except in cases of film, video, photography, printmaking or other media arts, unless under special circumstances;

When the following project elements are an integral part of the original work of art or are the result of collaboration among design professionals, including at least one artist, they eligible for public art funding:

- Decorative, ornamental, architectural or functional elements; and
- Landscape architecture and landscape gardening.

8 Programs and Initiatives

Recommendation 23: That strategies be developed for a Community Public Art Program.

Recommendation 24: That strategies be developed to promote a Private Sector Public Art Program.

Recommendation 25: That strategies be developed for incorporation of Temporary Public Art Installations/Exhibits.

Programs and initiatives are recommended to encourage a well-developed public art program that will impact and involve the broadest spectrum of the community.

8.1 Community Public Art

The Community Public Art Program will support art projects involving community groups and artists of all disciplines. Artists and communities working collaboratively can explore issues, ideas and concerns, voice community identity, express historical and cultural spirit and create dialogue through art. The projects could have an educational aspect (i.e., recycling, multiculturalism, historic event, etc.) or be part of a local festival, celebration or commemoration.

The Community Public Art program goals are to:

- Foster community, neighbourhood and rural identity by highlighting local sites through art works.
- Support residents taking leadership in local art projects, while respecting the creative role of artists or other design professionals and including the diversity of cultures and interests among residents.
- Encourage the creation of temporary or permanent artworks having both artistic merit and community benefit.

The end product need not be a permanent work of art but should leave a visual legacy for the general public. The project could include:

- A public event such as an exhibition, performance, play, concert, reading or dance;
- A visual artwork such as a mural, banners, landscape feature, signage, bench, etc;
- Documentary artworks such as books and videos; or
- Audio or electronic media.

Project criteria:

- Projects proposed must be publicly accessible and located or performed on public property.
- Projects should demonstrate the support of the local community and document significant community involvement.
- Projects should demonstrate the capacity to be undertaken and completed within an approved time frame.

Community public art projects may be funded in part or in whole from the Public Art Fund. Community partners should investigate or provide matching funds where possible, or contribute an equivalent amount through time/participation, labour, materials or contributions in-kind.

The final artwork, if any, will become the property of the County, unless the County has agreed otherwise.

In order to encourage this initiative, there is a need to develop guidelines and a formalized process for application and approval of community art projects. In addition, strategies for implementing and promoting community Public Art need to be developed.

8.2 Voluntary Private Sector Public Art Program

The goal of a Voluntary Private Sector Public Art Program is to encourage developers and other private funders to stimulate the cultural spirit of the community and enhance their developments through the inclusion of public art.

It is recommended that strategies be developed to promote a Voluntary Private Sector Public Art Program. This could include

- A campaign to promote public art and the benefits of including public art in private developments;
- Creating an awareness of the variety of opportunities for incorporating public art, including community art projects;
- Creating an understanding of the most effective procedures for selecting and incorporating public art into a project;
- Defining the level of assistance available to the private sector from Recreation, Parks and Culture and the Public Art Advisory Committee (e.g. defining a public art project and its parameters, explanation of adjudication process, recommendations of potential members of panels, suggestions of artists that may be suited to a particular project, technical assistance, etc.);
- Exploring future directions for encouraging private sector public art, including development considerations and a percent for art program for the private sector.

The private sector is also encouraged to support other public art projects through sponsorships and partnerships

8.3 Temporary Public Art Installations/Exhibits

Temporary Public Art refers to installations, performances or any other manner of artistic intervention in the public realm where the duration of exhibition or presentation is clearly defined.

Temporary Public Art can:

- Animate civic spaces, inspire investment in these spaces and in general promote a critical dialogue about art and public space;
- Offer opportunities to a community or artists to engage the public without being concerned about building a permanent installation;
- Be created for a specific occasion, have a specific time frame or be an event which is temporary in nature (i.e., a community sculpture program);
- Be created or installed in unexpected places (i.e., building lobbies, traffic circles, intersections, small public spaces, etc.);
- Be used as a method of exposure of residents to artwork that is less conventional in nature;
- Benefit a particular cause or pique public awareness of an important issue; or
- Simply add momentary beauty to a site.

Temporary public art can be located on public or private land and be funded by public or private sources. Strategies for the encouragement of Temporary Public Art Installations/Exhibits should be created.

Appendix 10 presents examples of temporary public art initiatives undertaken in Vancouver, Nanaimo and Saskatoon.

9 Public Art Awareness

Recommendation 26: That methods of raising public art awareness be implemented including

- creating a unified identity for the collection,
- expanding the public art webpage,
- developing smart phone applications,
- using social media,
- creating educational public art tours,
- unveiling the Annual Acquisition Program purchases,
- using temporary public art, and
- developing an internal awareness and education program.

Promoting the Public Art Collection is a key initiative in raising awareness about and support for public art. As part of increasing awareness, it will be important to make connections and collaborate with community groups (both rural and urban), heritage organizations, businesses, galleries, facilities and those offering art programs to the community.

As awareness tools are created, investigation of copyright implications will be required.

9.1 Unified Identity for the Collection

A unified Strathcona County Public Art Collection will be created. Information and promotional material should incorporate this name change.

9.2 Public Communication Plan

The Communication Plan for the Public Art Collection includes a variety of methods. As projects are approved any number of communication tools may be used to share information with our residents.

9.2.1 Public Art Webpage

The public art webpage will be further developed to include the following:

- Photos and descriptions of work in the Collection (as now posted on the Strathcona County website),

- Curated virtual “shows” of the Collection,
- Information on the Annual Acquisition Program,
- Information on public art projects and Calls for Artists,
- Information on Voluntary Private Sector Public Art initiatives,
- Self-guided tours of the Collection that can be downloaded and printed,
- Links to Strathcona County’s tourism site, and
- Links to other municipal art collections (e.g. Reno NV) to inspire and educate.

9.2.2 Smart Phone Applications

Smart phone applications will be developed that can be used to tour the Public Art Collection. They could include details about each of the works, the artists and locations.

9.2.3 Use of Social Media

A variety of social media tools should be used to create awareness about the collection, the Public Art Plan and new and emerging initiatives. Current examples would include Facebook and Twitter.

9.2.4 Educational Public Art Tours

A wide variety of tour opportunities should be explored.

A pamphlet could be created to be used in the Centre in the Park/Broadmoor Lake area for a walking tour. Other tours that involve a driving component could be developed.

An educational art tour could be undertaken annually to showcase artworks owned by the citizens of Strathcona County and to foster the community’s appreciation of the achievements of public artists.

Tours would promote looking, thinking, touching and talking about the artworks. They would provide outreach and learning opportunities, for all ages, about the Strathcona County’s public art program. Tour booklets could be available on-line and designed to be flexible, to grow and accommodate new projects or artworks.

Key tour benefits would include:

- An overview of a broad range of styles and media in the works of diverse local, regional, and nationally-recognized public artists;
- An appreciation of different types and styles of artwork;
- Encouragement for participants to express their thoughts and ideas about art and their community; and
- Learning how public art can tell stories about the County’s past, present and future.

Potential participants would include: Public Art Advisory Committee, Strathcona County Museum and Archives, Strathcona County Art Gallery @501, Strathcona County schools, community arts and cultural organizations, etc.

9.2.5 Unveiling of Annual Acquisition Program Purchases

Enthusiasm for public art can be encouraged through a raised profile of the unveiling of the Annual Acquisition Program purchases. It could be tied into another major art event or festival to reach a broader audience.

9.2.6 Temporary Public Art as Public Awareness

Temporary public art projects can be used to create interest and conversation around less conventional public art, without a long term commitment. Temporary art projects can also be used to take art into less conventional locations which may not be suited to a permanent installation.

9.2.7 Internal Education and Awareness

To encourage support for public art and an awareness of the creative possibilities within a public art program, information will be shared with key stakeholders within Strathcona County. Possibilities include “Lunch and Learn” opportunities for County employees, art education topics incorporated into regular meetings and communications and an email newsletter distribution. Topics include how public art can

- increase quality of life,
- further municipal initiatives, and
- grow with the community.

10 Public Art Plan Monitoring and Evaluation

Recommendation 27: That annual reports on the progress of the Public Art Plan be presented to Council.

Recommendation 28: That the Public Art Plan be reviewed every five years.

The Public Art Advisory Committee, along with Recreation, Parks and Culture, will manage and implement the Public Art Plan goals, policies, procedures and administrative resources, and recommend changes as required.

The Public Art Advisory Committee should present an annual report to Council on the implementation of the Public Art Plan.

The Public Art Plan should be reviewed every five years and the findings and new recommendations presented to County Council.

Appendices

Appendix 1:	Public Art Terms
Appendix 2:	Public Art Plan Blog and eNewsletter Example
Appendix 3:	Public Art Advisory Committee (PAAC) Terms of Reference
Appendix 4:	Artist Selection Guidelines for Commissions
Appendix 5:	Annual Acquisition Program Guidelines
Appendix 6:	Donation Guidelines
Appendix 7:	Guidelines for De-accession of Public Art
Appendix 8:	Conservation, Maintenance and Restoration Guidelines
Appendix 9:	Centre in the Park Public Art/Donor Recognition Program
Appendix 10:	Temporary Public Art Examples
Appendix 11:	Implementation Plan
Appendix 12:	Summary of Focus Group Discussions, Council Interviews, Public Blog Discussions and Survey Responses
Appendix 13:	Plan References

Appendix 1: Public Art Terms

Artist's Fee includes the total fee for the artist's time and costs associated with the art design, fabrication and installation, as well as other aspects of the work which may be required from the artist. It is the responsibility of the shortlisted artists to create a budget based on the RFP, including a break-down of their fees, materials, installation, etc. Other work that may be required of the artist includes:

- Public presentations to community groups, stakeholders or Council
- Liaising with engineers and fabricators
- Managing subcontractors for fabrication and installation
- Collaborating with other artists, architects or design professionals
- Developing reports and project evaluations
- Completing funding applications or seeking project sponsorships.

Call for Artists is an invitation that gives artists the information they need to know in order to apply to be considered for a project. Issuing a call for artists is a standard practice of the public art field.

Community Public Art (or neighbourhood public art) is focused on the belief system of the community. It has a community-based design that allows people to express their concerns and goals about the development project and creation of community participation. Hence, people's experience of their community becomes part of the art design (e.g. street banner program, fence art, etc.). Projects are guided by land use bylaws as well as the guidelines for installation of art in public places.

Copyright is a set of exclusive rights granted to the author or creator of an original work, including the right to copy, distribute and adapt the work. Normally when buying art, the commissioning party doesn't acquire rights to reproduce the work of art in other forms or images.

De-accessioning is the process of removing existing installations of artwork from the public collection.

Discrete Public Art is not integrated with the site either in a physical or conceptual manner. Usually this type of public artwork only relates to the site from a location and scale point of view and is often created off-site and moved into place.

Integrated Public Art becomes part of the urban infrastructure of a space. It reflects the social, cultural, architectural and historic nuances of the space thereby creating a sense of place.

Semi-integrated Public Art derives its conceptual inspiration from some aspect of the site and displays a heightened degree of physical and conceptual integration. These works may exist in a number of locations provided that all possess the same requisite physical and conceptual conditions.

Maquette a scaled model of a public artwork created as part of a proposal process. It is best practice to compensate artists asked to create a maquette, for time and materials required to develop the design or to provide a detailed design and construction plans to demonstrate that the artwork is appropriate and properly constructed within the budget and timeframe. The maquette is usually quite revealing, as it helps put scale and quality to sketch proposals and assists the adjudication panel in making an informed decision.

Municipal Public Art is public art which is professionally created and presented to citizens and visitors and is publically funded. It applies to the public realm, which includes but is not limited to municipal infrastructure, civic buildings, parks, streets, plazas and other public areas.

Private Sector Public Art refers to public art created as part of new housing and/or commercial development. The artwork is located in an area that is accessible for enjoyment by the general public.

Professional Artist is an individual critically recognized as an artist by his/her peers and who

- Has demonstrated skill, training and/or experience in an artistic discipline;
- Can demonstrate an ongoing commitment to his or her art practice.

Public Art is a creative work of visual art that is accessible to all.

Public art is:

- Distinctive; it enhances a community and place, celebrates an area's past, present and future, and engages and stimulates response from viewers,
- Created both by artists and by community members,
- Encompasses a broad range of art from permanent to transitory and traditional to modern, and
- Defined as publicly accessible original art that enriches a community as it evokes meaning in the public realm.

Public art can take a variety of forms and takes into consideration the site's location and context and the audience. It may possess functional as well as aesthetic qualities.

Public art can be:

- Created by professional artists or community members;
- Installed temporarily or permanently; and
- Paid for by civic governments, the private sector, the community, grants, other levels of government or a combination of funding sources.

Public Realm includes places and spaces, such as building facades, parks, plazas, public open spaces and streets, which provide physical or visual access to the general public.

Appendix 2: Public Art Plan Blog and eNewsletter Example

Help Develop the Public Art Plan for Strathcona County (Strathcona County Website)

A Public Art Plan for Strathcona County

Now is the time for Strathcona County to formalize our public art interest through the development of a plan that sparks community participation, provides leadership in public art planning, complements and/or develops the character of Strathcona County and provides accessible opportunities for everyone to experience public art.

Are you aware of the public art pieces that already exist in Strathcona County?

Did you know when you visit the library you'll see painted murals and a slumped glass wall at the top of the stairs? There are examples of public art in your community.

You'll find several public art commissions in our community in both the rural and urban settings. These include murals, sculptures and community commissions:

http://www.strathcona.ca/departments/Recreation_Parks_and_Culture/Arts_Culture/Art-collection.aspx:

- Millennium Place features a variety of themed murals that depict the natural flora and fauna of the region as well as historic places, sports and recreation.
- The Strathcona Olympiette Centre, Ardrossan Recreation Complex, Sherwood Park Arena/Sports Centre and the Moyer Recreation Centre all feature life-size murals that tell a story of their community.
- Broadmoor Lake Park is Sherwood Park's feature urban parks that comes to life with festivals and serves as a community gathering place for many. This park feature two art pieces: one is a sculpture and the other a legacy community tile project.
- The new Strathcona County Library features two of the newest public art commissions including a slumped glass wall at the top of the staircase and a painted mural overlooking the main lobby.
- County Hall has enjoyed the staircase mural that gives the building its character for over 30 years.
- Heritage Mile runs along Broadmoor Boulevard and features public art and historical markers.

Here are some questions for you...

- Thinking of other communities you have visited, are there public art pieces that you identify with that community/town/city?
- What are some of the most impactful pieces you have noticed or enjoyed in your travels?

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- What did you like or not like about them?
- What are the benefits you see in having public art in your community?
- What do you think public art says about your community?
- Are there characteristics about our community that could be illustrated through public art?
- Is there something special about our community that could be identified as public art?

Please post your comments, ideas and visions about the future of public art in Strathcona County. We want to hear from you.

Appendix 3: Public Art Advisory Committee (PAAC) Terms of Reference

Committee Mandate

The Public Art Advisory Committee is an advisory committee to Recreation, Parks and Culture with membership appointments made by Strathcona County Council's Boards & Committees Selection Committee.

The Public Art Advisory Committee is responsible to:

- a) Foster an awareness and enjoyment of public art by Strathcona County residents;
- b) Provide advice on the Public Art Plan and its implementation to RPC and Council;
- c) Advise on the processes and procedures by which the community is consulted on and informed about public art and its location, in keeping with Strathcona County's Public Engagement Framework (Public Engagement Policy GOV-002-025);
- d) Contribute to the development of policies and goals for the identification of public art projects and selection, placement, maintenance, de-accession of public art works throughout the County;
- e) Act as a resource to County Council, administration, citizens and developers of land and projects in Strathcona County relating to public art;
- f) Review Requests for Proposals and respond to proposals from artists;
- g) Assist administration with the Annual Acquisition Program and make recommendations to Council;
- h) Investigate sources of funds available to Strathcona County for the purpose of supporting public art initiatives;
- i) Advise RPC on administration, management and disbursement of funds in the Public Art Fund.
- j) The PAAC may perform a consultative role in terms of location and design for monument projects that fall under the direction of County departments.

Committee Structure

Appointments of Members

- a) The Committee is to consist of:
 - Five regular public members at large
 - One alternate public member at large (to fill a vacancy created by the absence or resignation of a public member).
- i. Members should have an interest or expertise in art, architecture, planning, building construction, cultural tourism or history; and
- ii. Members should not be County employees.
- b) A minimum of two members should be visual artists. Other members should represent a variety of professions with expertise in public art, including some of the following:
 - i. Artists
 - ii. Art Administrators
 - iii. Art Historians

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- iv. Art Conservators and Curators
- v. Architects
- vi. Landscape Architects
- vii. Design Professionals
- viii. Engineers
- ix. Business Representatives
- x. Community Representatives

Recreation, Parks and Culture Liaison & Committee Support

The PAAC will be assigned a RPC administrative liaison to assist in the management of the Public Art Plan.

The following support will be provided to the Committee:

- secretarial: agendas, minutes, typing, photocopying, mailing
- advertising, website administration
- records of purchases and locations of acquisitions.

Committee Chair

The Public Art Advisory Committee shall hold an Organizational Meeting each January.

- At the Organizational Meeting, the Committee will elect a Chair and Vice Chair from among its members.
- The Chair shall preside over all meetings for the Committee.
- In the absence of the Chair, the Vice-Chair shall preside over meetings and shall exercise the same responsibilities that the Chair would exercise.
- At the Organizational Meeting, the Committee will determine their Regular Meeting schedule for the upcoming year.

Recreation, Parks and Culture will give at least twenty four hours notice prior to a Committee meeting. Committee agendas and minutes shall be distributed one week prior to the meeting.

Quorum for the Committee shall constitute three voting members (regular or alternate) and the Administrative Representative.

A member of the Committee who is absent from three consecutive meetings, without valid reason shall be deemed to have resigned from the Committee.

Conflict of Interest

Participants in Strathcona County's public art processes, including County employees, PAAC members and their advisors or representatives must declare any direct or indirect benefit to themselves, or their respective employers, partners, families or associates which may arise from the County's acquisition or de-accession of any public artwork or related activities, and will be required to remove themselves from such processes.

Appendix 4: Artist Selection Guidelines for Commissions

Overview

- 1) The Public Art Advisory Committee (PAAC) seeks to ensure a fair, informed and competitive artist selection process.
- 2) Depending on the site opportunities and overall budget, local, national and/or international artists may be considered for a public art project.
- 3) Acquisition of artworks and the selection and commissioning of artists and artists' proposals, including gifts of artwork are generally directed through an adjudication panel process. The ad hoc, independent panel may be composed of art professionals, architects, designers, etc.
- 4) The adjudication panel's role is to select the best artist and/or artwork that meets the public art project's design parameters, theme and location conditions.
- 5) All panel recommendations and findings are reported to the PAAC.
- 6) The process undertaken by the adjudication panel must ensure artists and artworks are selected on their own merit by a process informed by expertise and community awareness, free of personal bias or influence.
- 7) Anyone employed by the proponent or involved in the project development team (e.g. architect, landscape architect, engineer) should not apply to be the artist of the artwork.
- 8) The PAAC, in conjunction with Recreation, Parks and Culture may designate some projects as suitable for artists new to public art.

Forms of Artist Selection

- 1) *Request for Qualifications (RFQ)* – A call to artists to submit their credentials and qualifications to be considered for a public art project.
- 2) *Request for Proposals (RFP)* - An artist call soliciting a concept proposal for a public art project.

Types of Artist Call

- 1) Depending on the site opportunities and the budget allocation, artists may be selected through an invitational competition, an open competition or a direct commission.
 - *Open Call* – A widely publicized RFQ or RFP with no specific recipient list;
 - *Invitational Call* – An RFQ or RFP with a predetermined recipient list of specific and qualified artists;
 - *Direct Selection* - After consulting with curators and/or other art and design professionals, an invitation to submit a project proposal is issued to a specific artist or artist team.

- 2) Calls are assessed thoroughly to provide unique public art opportunities. The parameters outlined in the call ensure that the Public Art Collection remains diverse with regards to artistic mediums, disciplines and methods, and that a varied group of artists are engaged.

Public Art Adjudication Panels

- 1) Each public art adjudication panel is unique with its own objectives and terms of reference. While there are many different types of panel, the majority of public art panels are one of two types:
 - a) Selection Panel: The adjudication panel reviews multiple submissions (dependent on the form of the call) and recommends one artist or a shortlist of artists.
 - b) Review Panel: The adjudication panel reviews a single submission to ensure that it meets with the goals and objectives of the public art program and the terms of reference specific to the project or opportunity. This panel also reviews the method in which the submission was chosen to ensure that it meets with the goals and objectives of the public art program.
- 2) Public Art Adjudication Panels may take curatorial considerations into account and assess the Public Art Collection as a whole when making recommendations on new public art projects.

Adjudication Panel Composition

- 1) An adjudication panel will be comprised of no less than three and usually no more than five members.
- 2) Adjudication Panels include artists, art professionals and design professionals (i.e. architects, landscape architects, engineers, urban designers and planners).
- 3) An adjudication panel shall not include any person from the PAAC, Strathcona County employees, or County Council; nor respective partners, employees or families of the aforementioned.
- 4) In community projects, the community has the right to appoint a representative to the adjudication panel.
- 5) The adjudication process may provide for neighbourhood input or representation and adjudication panels should reflect community diversity.
- 6) The composition of an adjudication panel should have a majority of its members with professional art experience.
- 7) RPC will maintain a list of candidates for adjudication panels, with input and periodic review by the PAAC.
- 8) Non-voting advisors may be included as needed to supply technical information or community advice. Typical panel advisors might be: community residents, project staff and technical staff.
- 9) PAAC members may attend adjudication panel meetings as observers.

- 10) Art dealers are usually not allowed to participate on adjudication panels due to potential conflict of interest.
- 11) Adjudication panel composition and terms of reference for each panel will be set by RPC or the County's project team prior to commencement of the project or as early in the project development stage as possible. The PAAC will review the terms of reference.
- 12) Adjudicators and/or others involved in the adjudication process may be paid an honorarium.

Selection Criteria

Artists and artists' proposals will be selected for recommendation to the PAAC by the adjudicators' majority vote on the basis of:

- 1) Artist's qualifications and proven capability to produce work of the highest quality;
- 2) Artist's capacity to work in demanding environments with communities and other design professionals, where applicable;
- 3) Appropriateness of the proposal to the project terms of reference and Public Art Plan goals;
- 4) Artistic merit of the proposal;
- 5) Degree to which the proposal is site appropriate and technically feasible;
- 6) Potential maintenance concerns or costs;
- 7) Degree to which the proposal is sensitive to community standards;
- 8) Probability of successful completion; and
- 9) Environmental sustainability of the proposed artwork.

An adjudication panel may determine that none of the submissions fulfill the project criteria. In this case, the selection process may be re-opened.

Artists that are currently under contract with the County for a public art project may be ineligible for other projects until the current contract is deemed complete.

Technical Review

- 1) Recreation, Parks and Culture will act as a resource to adjudication panels, providing technical review and analysis of proposed materials, construction, scale, costs, durability, public access, environmental sustainability and safety, as they relate to the ability of the County to maintain and accommodate the proposed artworks.
- 2) Recreation, Parks and Culture, in conjunction with participating County departments, will ensure all recommended proposals are reviewed prior to final selection for safety and liability, compliance with County by-laws and requirements, technical feasibility, environmental impact, cost, maintenance and other aspects as needed. Final selection will not be made or announced until any question on these issues is resolved.

Appendix 5: Annual Acquisition Program Guidelines

ARTISTS ELIGIBILITY:

- Present residents of Strathcona County;
- Artists, not resident, but who have a strong tie to the County and have contributed to the enrichment of art in the County and the larger arts community (This category to be at the discretion of the Committee and reviewed on an individual basis).
- Senior high school aged resident artists of Strathcona County (grades 10-12), are eligible to submit under the Youth category;
- Where special funds are made available to the County it is recommended that the Public Art Advisory Committee (PAAC) be responsible for the commission of either a local or an Alberta artist, through an open competition. Where appropriate, preference will be given to local artists.
- Artists using any media (watercolor, oil, fibre, sculpture, etc.) would be allowed to submit.
- Artists whose work is purchased for the Collection are not eligible to submit to the Acquisition Program in the year following the purchase of their artwork. There is no waiting period for artists submitting artwork to the Youth category.
- Artists submitting work to the Youth category may choose to loan it to Strathcona County for the period of one year, rather than offer it for purchase.

FINANCING:

- The County will establish funds annually for the Acquisition Program.
- The Public Art Advisory Committee will submit financing recommendations to County Council through the annual budget processes.
- In the event that art of suitable quality is unavailable for purchase, any unused funds should be recommended to carry forward to the next year.
- Donations of money will be handled as outlined in Strathcona County's Municipal Policy Handbook (Donations Policy FIN-001-016).

PURCHASE PROCEDURES:

- Purchases will be made with available budgeted funds.
- Interested artists will apply to the Committee by completing and submitting:
 - Annual Art Acquisition – Submission,
 - Artists Background – Information,
 - Liability Release and Indemnity Form,

Statutory Declaration (residents or ratepayers without identification)

These forms must be signed by the artist and filed with the Committee.

- Submissions will be requested through local newspapers, posters and Committee members meeting with organized local visual arts groups to promote the Annual Acquisition Program. A deadline will be given for final submissions.

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- Donations of art would be accepted subject to meeting the Donation Guidelines of the Public Art Plan.
- The Committee will not normally accept artworks that have special stipulations or conditions attached to the purchase or donation.

CRITERIA FOR PURCHASING ART:*

- A maximum of two individual items or one series (maximum of three pieces) of work may be submitted for consideration by each artist.
- Only original artwork created within the past 2 years will be considered.
- All two dimensional artworks must be framed and ready to hang. Artists are encouraged to adhere to Strathcona County's Museum Standards for Matting and Framing Artwork. Artists whose work is recommended for acquisition will be expected to matt and frame their artwork at their expense, pursuant to the standards identified above.
- Recommendations for selection will be made by an independent three member adjudication panel with the final purchase being made by the PAAC, subject to Council's final approval.
- Art may not be purchased if none of sufficient quality is submitted.

*Items submitted under the Youth category, particularly those works on loan to Strathcona County, may not be required to meet these criteria.

PURPOSE OF THE ADJUDICATION PANEL:

- The adjudication panel shall consist of three (3) different members each year.
- Adjudicators will be appointed on an "ad hoc" basis.
- The Committee will try to draw upon a wide variety of non-residents with different strengths and backgrounds in visual arts.
- The adjudication panel will examine and make their selections for the Collections, based on:
 - authenticity
 - quality of materials
 - presentation
 - aesthetic quality
 - innovation
 - technical competence.
- The adjudication panel will be given a list of museum standards of presentation.

PUBLICATIONS:

- Forms and brochures explaining the Committee's policies.
 - Annual Art Acquisition – Submission form .
 - Artists Background - Information form.
 - Documentation for all submissions and for selected artworks–
 - Brochure outlining purpose, acquisition procedures, etc.
 - Submissions standards sheet.
 - Public Art Collection Loan Agreement.

PROCEDURES REGARDING DISPLAY OF THE ACQUISITIONS:

- Artwork purchased using public funds shall be displayed in locations visible to the general public, e.g. department reception areas.
- The most appropriate location for artwork will be determined, using the following criteria as a general guideline and taking the following factors into consideration:
 - security
 - environmental conditions
 - users' eligibility
 - length of display
 - suitability of location.
- To further promote Strathcona County artists, the Public Art Advisory Committee may temporarily loan artwork from the Collection to other public not for profit organizations associated with Strathcona County. Some examples include Alberta Health Services and the Strathcona County Information and Volunteer Centre.
- All artworks on loan to organizations other than Strathcona County's municipal departments will require a signed Public Art Collection Loan Agreement, accompanied by proof of "all risks" insurance coverage for the artwork(s) identified in the Loan Agreement for the duration of the loan period.
- The above documentation will be recorded in the Public Art Inventory and kept in the PAAC's files.

Appendix 6: Donations Guidelines

Project Identification

1. Strathcona County will consider gifts of artwork for placement at County-owned sites on the following basis:
 - The donation contributes to and enhances the County's Public Art Collection;
 - The donation meets a high standard and is appropriate and meaningful to the community;
 - The donation successfully completes the procedure for reviewing proposed gifts of artworks to the County; and
 - The donation is made with the understanding that no County funds will be required for production, siting, installation or ongoing maintenance of the work without prior approval of County Council.

The County will not accept a gift of artwork until all funds for its development, siting and maintenance have been secured.

2. The County will consider the following types of donation proposals:
 - An already completed work of art;
 - A commissioned artwork by a specific artist or artists; and
 - A commissioned artwork by means of a public competition, as described in the Public Art Plan.
3. Donations of creative or innovative public art projects are welcomed and encouraged. (eg. provision of a site and/or an endowment for an artist residency, public art symposium, a changing exhibition of public art, sculpture garden, etc.).

Role of Sponsor

1. A donation of artwork must have a sponsor, who will present the proposal.
2. The sponsor's principal role is to state the intent of the donation and where applicable, will be responsible for raising or providing the funding for its production, acquisition, installation and maintenance.
3. Community groups or corporations can act as sponsors, provided that they are capable of demonstrating community support for the proposal, which reinforces the public nature of the proposal.

Donation Proposal

1. All offers of artwork proposed for sites under County jurisdiction must be made in writing and submitted to the Public Art Advisory Committee (PAAC).
2. The sponsor will be asked to submit a detailed proposal for consideration.
3. The proposal will contain (where applicable):
 - A rationale for the intent and purpose of the proposed gift;
 - A brief statement about the proposed artwork and theme from the artist;
 - A project time line;

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- Project ownership, transfer to the County and stakeholder responsibilities;
- A site plan showing the installation of the work in relation to the site;
- Visual presentation of the work on the proposed site(s), including drawings, photographs and models of the proposed work with scale and materials indicated;
- A detailed budget, with projected costs for the project, including: materials, installation, documentation, construction, maintenance, insurance, etc.;
- Funds committed to date and proposed source(s) of funds;
- Anticipated maintenance required for the artwork;
- Artist's resume and any additional supporting material.

Donation Review Process

All proposals for gifts of artwork must follow a three-stage review process:

- a) Review by RPC and the PAAC;
- b) An independent assessment and review by an adjudication panel; and
- c) A presentation of recommendations and findings from the adjudication panel to the PAAC for review and recommendations, followed by a report to County Council for approval.

If, at any stage, the County decides against accepting the proposal, administration will notify and provide a rationale to the sponsor.

Donation Review Criteria

1. All stages of the Donation Review Process will be based on, but not limited to, the following criteria:
 - **County Sites:** Gifted public artwork must be located on sites under the County's jurisdiction (e.g. County-owned, County-managed).
 - **Theme:** A stated theme of the artwork, which is consistent with the goals, objectives and mandate of the Public Art Plan and/or other relevant County plans, must be identified.
 - **Relevance:** Works of art must be appropriate for the proposed site and its surroundings, and/or complement surrounding architecture, topography, history and the social dynamic of the particular community in which the art will be placed.
 - **Artistic Excellence:**
 - The work of art shall merit placement in a County public place.
 - The artist will demonstrate the ability and potential to execute the proposed artwork, based on previous artistic achievement and experience.
 - In the case of a donation of an existing work of art, the quality and value of the work(s) must be supported by documentation from an independent professional evaluator.
 - The artwork must enhance the Public Art Collection.
 - **Physical Durability:** The artwork will be assessed for long-term durability against theft, vandalism and weather.

- **Maintenance Costs:** depending on the scale and value of the artwork, maintenance costs may be deemed to be too high in the long term.
- **Public Safety:** The artwork will be assessed for any public safety concerns.
- **Environmental Sustainability:** Consideration will be given to the environmental impact and sustainability of the proposed artwork.
- **Legal:** Consideration will be given to the proposed terms of donation, legal title, copyright authenticity, artist right to reproduce, liability and other issues as deemed appropriate.
- **Other considerations** may include (but are not limited to): sponsorship, acquisition terms and procedures, and ability to de-accession, if required.

Acceptance and Registration of the Artwork

1. If the proposal is accepted by County Council, a formal agreement will be negotiated outlining the responsibilities of each party (the County, the sponsor, the artist and outside contractors, where applicable). The agreement will address project funding, insurance, siting, maintenance, project supervision, vandalism, the right of removal or transfer, public safety and other issues as necessary.
2. The County will be the owner of the artwork and reserves the right to move, alter or de-accession the work to meet public safety or other County concerns. Any such change will be made in consultation with the artist and sponsor.
3. The completed and installed artwork will be registered in the Public Art Collection together with all accompanying documentation.
4. Donations may be eligible for an official receipt for income tax purposes as per the Strathcona County Donations Policy (FIN-001-016). In the event that an official receipt is requested, an independent appraisal certificate will be required.

Appendix 7: Guidelines for De-Accession of Public Art

De-accessioning is the process of removing existing artwork from the Public Art Collection. These guidelines recognize that over time there may be reasons to de-accession artwork. The de-accession criteria are outlined in section 6.3 of the Public Art Plan.

Summary of De-accessioning Process

- 1) From time to time the PAAC will review the Public Art Collection to determine those works that might warrant de-accessioning.
- 2) A de-accessioning review may also be directed by County Council or by Recreation, Parks and Culture (RPC).
- 3) RPC and the PAAC will conduct the de-accessioning review and make recommendations, which will be forwarded to County Council;
- 4) Council, by majority vote, can order the de-accessioning of the artwork.

Eligible Artworks

Works eligible for consideration for de-accessioning through this policy include all artwork in the Strathcona County Public Art Collection.

Sequence of Action to De-accession

The Public Art Advisory Committee:

- 1) Determines that an artwork meets one or more of the criteria established in the Public Art Plan.
- 2) Informs the artist, if still alive, and the donor, if applicable, that the artwork is being reviewed for de-accessioning. They will further be advised of the final result of the de-accessioning process. If a donor has received a charitable receipt, the work cannot be returned to the donor.
- 3) An adjudication panel may be convened to consider a recommendation to de-accession a work of art. If the adjudication panel votes to recommend de-accessioning of a work of art, that recommendation will be forwarded to the PAAC.
- 4) Acting on recommendations from the PAAC, County Council considers de-accessioning the artwork. If Council votes to de-accession a public artwork, the PAAC shall consider the following courses of action, (in order of priority) to de-accession the identified artwork:
 - a) The artwork will be offered for trade with Alberta based public institutions for artwork(s) of comparable value.
 - b) The artwork will be offered at no cost to other appropriate Alberta public non-profit or government custodial institution.
 - c) In the event that no appropriate Alberta public institution is willing to accept custodial responsibility for the artwork, the materials may be offered for public sale.

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- d) Sale will be through auction, art gallery or dealer resale, or direct bidding by individuals, in compliance with County policies governing surplus property.
- e) If the work has deteriorated or is damaged beyond repair, or cannot be transferred (e.g. a mural) or is deemed to be of negligible value, the work will be destroyed. Documentation of the work will remain in the Public Art Collection Inventory as an archival record.

Funds from the sale of de-accessioned public art shall be contributed to the Public Art Fund.

Appendix 8: Conservation, Maintenance and Restoration Guidelines

Recreation, Parks and Culture, or its designate, will oversee the maintenance, conservation and/or restoration of the Public Art Collection.

- 1) A Conservation Plan for each work should be created and included in the Public Art Inventory. The Conservation Plan will ensure that newer artwork in the Collection remains in good condition through maintenance and that catch up conservation is completed on older works. This Conservation Plan and timeline will provide budget guidance for necessary restorations.
- 2) Basic cleaning and maintenance work may be carried out in consultation with the Public Art Coordinator or other trained personnel, by a collaboration of municipal departments. Direction shall be provided when works are sited.
- 3) Should artwork maintenance or conservation work be required, the initial maintenance information that was provided by the artist will be reviewed and followed.

If extensive restoration work is required, the County may retain the services of the original artist to undertake the required work. Should the original artist not be available, a qualified artist/conservator will be hired to restore the work according to the intent of the original artist's work. The subsequent restoration work may require an amendment to the original artwork maintenance plan.

- 4) When artwork is acquired, the artist will be asked to submit a maintenance plan at the time of completion. The timeline for review, inspection and implementation of maintenance procedures for new works will be added to the Conservation Plan at this time.

The artist must submit:

- A detailed list of exact types, brands and colours of materials used (if possible);
- A summary of cleaning instructions; and
- An artwork conservation plan, including an inspection and maintenance program.

Any conservation, restoration or maintenance responsibilities provided by the artist must be clearly explained in the contract and agreed upon before the work becomes a part of the Public Art collection.

- 5) Complete records of inspections, cleanings and condition of the works will be kept on file in the Inventory.
- 6) Funding for ongoing maintenance and conservation work will be held in the Public Art Fund. Public art projects will allocate 10% of their budget to maintenance and

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conservation. Incidental maintenance that is part of Strathcona County operating budgets, including graffiti and site clean-up, will not be paid for from this fund.

Artwork that is donated to the County will include an artist prepared maintenance plan and may include a funding contribution, the amount of which will be negotiated as part of an acceptance agreement.

Appendix 9: Centre in the Park Public Art/Donor Recognition Program



Public Art / Donor Recognition Program

LEGEND	
EXISTING PUBLIC ART	
1	Cross Section
2	Prarie Walk
3	Library Plaza Sculptures
4	Cenataph
DONOR RECOGNITION OPPORTUNITIES	
5	Existing Clock Tower Seat Wall
6	Festival Place Entry Plaza
7	Curved Wall on Library Plaza
RETAIL / BRANDING OPPORTUNITIES	
8	Access, parking, and development
9	North end of Agora Plaza
PROPOSED PUBLIC ART	
10	Community Centre Entry Plaza
11	Commerical
12	Agora Plaza
13	Civic Centre Entrance
14	Bedford Entrance
15	Festival Plaza
16	Festival Place
17	Festival Place
18	Festival Way Roundabout
19	Festival Way / Salisbury Comp Median



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Centre in the Park Public Art and Recognition Program



Existing Public Art

	Description	Location	Type	Notes
1	Cross Section	Volunteer Plaza	Sculpture	Conceptual Design complete
2	Prarie Walk	Prarie Walk	Sculpture, Sound, Natural	Installed
3	Library Plaza Sculptures	Library Plaza	Sculpture	Installed
4	Cenataph	Front Entrance to Civic Building	Monument	Installed

Donor Recognition Opportunities

	Description	Location	Type	Notes
5	Existing Clock Tower Seat Wall	Volunteer Plaza	Wall mounted	Existing seat wall location has space for additional plaques and recognition
6	Festival Place Entry Plaza	Festival Place	Monument or public art mounted	Donor recognition or other recognitions associated with Festival Place
7	Curved Wall on Library Plaza	Library Plaza	Wall mounted	The curved brick wall on the council chambers offers an opportunity for both public art and recognitions.

Retail/Branding Opportunities

	Description	Location	Type	Notes
8	Access, parking, and development	South entrance at Sal Comp and pos	Sign structure, possibly part of the traffic control arm structure	Signage on Sherwood Drive to direct traffic to parkade, commercial, and internal sites
9	North end of Agora Plaza	Agora Plaza	Sign structure	Signage for retail tenants. Branding of the development.

Proposed Public Art

	Description	Location	Type	Notes
10	Community Centre Entry Plaza	Community Centre	Sculptural, Interactive, Interpretive	An opportunity to celebrate the civic activities. The close proximity to Volunteer Plaza would require some coordination with Cross Section.
11	Commerical	Commercial Site	Sculptural, Interactive, Interpretive	Sculptural elements to mark key entrances, internal art walk, and seating areas. Art should be diverse and fit the scale of the development. Dramatic and interesting to match the vibrancy of mixed use retail area
12	Agora Plaza	Agora Plaza	Sculptural, Interactive, Interpretive	The Agora Plaza is programmed open space directly connected to the Agora. The qualities of the Agora (community gathering, sharing, etc) are elements that should influence the art. The scale should fit within the light fixtures and lower scale of this space.
13	Civic Centre Entrance	Civic Centre	Sculptural, Interactive, Interpretive, urban design	The entrance to the building off Sherwood Drive could be refreshed to pull the CITP urban design through the building to Sherwood Drive. Bold and dramatic art would highlight this entrance and be visible from Sherwood Drive.
14	Bedford Entrance	Bedford Village sidewalk	Sculptural, Interactive, Interpretive, urban design	The Bedford entrance is opportunity to hightlight a building entrance and introduce art into the north portion of the road system.
15	Festival Plaza	Festival Plaza on the western edge	Sculptural, Interactive, Interpretive, informative	This is an opportunity to bring programming from Festival Place into the Plaza. This art should celebrate the performing arts and provide an opportunity to announce upcoming events.
16	Festival Place	Festival Place entry plaza - north edge	Sculptural, Interactive, Interpretive, informative	This art can further celebrate the performing arts or introduce the linkage to Broadmoor Lake
17	Festival Place	Break out space on north side of Festival Place	Sculptural, Interactive, Interpretive, informative	This art is visible from within the building and should introduce the natural elements of Broadmoor Park

Appendix 10: Temporary Public Art Examples

There are a number of ways in which a Temporary Public Art program could be implemented. Here are a few examples:

- Terracotta Warrior Public Art Project - Vancouver

In 2012, the British Columbia Lions Society for Children with Disabilities/Easter Seals announced their newest art project, "The Terracotta Warriors". This limited-edition temporary public art project ran from April 2012 to October 2012. The BC Lions Society developed a limited edition of Terracotta Warrior sculptures to be sponsored by individuals or organizations and painted by local artists, similar to the BC Lions Society's previous temporary street art projects: "Orcas, Bears and Eagles ... in the City." These sculptures were displayed on the streets throughout the duration of the project.

Local artists, in partnership with sponsoring individuals or organizations, created unique designs and applied them to the surface of 7 foot custom formed fiberglass Terracotta Warriors. The Terracotta Warrior became the artist's canvas. Once the work was complete, the Terracotta Warriors were displayed in prominent public spaces around the participating cities. A "Terracotta Warrior Map" was created and distributed throughout participating communities showing the location, sponsor and artist.

Similar temporary projects have been held in numerous cities around the world.

- Vancouver International Sculpture Biennale

Beginning in 1998, sculptures from around the world have appeared as temporary exhibits in parks around Vancouver. Originally sponsored and funded by Buschlen Mowatt Galleries, these exhibits are now part of the Vancouver International Sculpture Biennale.

The Vancouver Biennale is a bi-annual open-air art exhibition that brings sculpture, new media and performance works by celebrated and emerging international artists to Vancouver and surrounding area public parks, beaches and urban plazas. Pursuing the theme in-transit-ion, the 2009-2011 exhibitions further situated art along bike routes, on buses, at the Vancouver International Airport and at new Canada Line rapid transit stations.

Recently, the Vancouver Park Board entered into an agreement with the Biennale to enable a number of 18-month exhibits to take place in parks over the next 10 years. There is a two month period on either side of the 18 month exhibition allowed for the installation and de-installation of these works.

- Temporary Public Art Installation – City of Nanaimo

A new piece of temporary public art to grace the Nanaimo downtown waterfront is “Gates of Opportunity” by Samuel and Deryk Houston. The piece is constructed of hot-rolled steel with polished chrome. The abstract sculpture has been described as a contemporary take on the old idea of a city gateway. Modern in both design and material, this gate without doors invites the viewer to consider a familiar space in a new way: for example, “What does “Gates of Opportunity” say about downtown Nanaimo and the Harbourfront?”

This artwork is part of the Temporary Public Art 2012 program presented by the City of Nanaimo and The Nanaimo Art Gallery. The piece is currently being auctioned on-line and will be available in May 2013.

- Saskatoon – Placemaker Program

The Urban Design Section of the City of Saskatoon oversees this program for the enhancement of civic spaces through public art in designated areas of the city: Downtown, Broadway, and Riversdale Business Improvement Districts and River Landing.

Artists are invited to apply to the program which supports approximately 20 installations annually. The City selects up to 5 pieces for an installation period of three years. Artists are paid \$3000 at the time of installation and \$1500 at the beginning of the third year.

Appendix 11: Implementation Plan

Recommendation	Responsibility	Incremental Timeline	Incremental Cost
Approval of the Strathcona County Public Art Plan	Council	2014	
Creation of a unified collection	RPC	2014	
The goals of the Permanent Art Collection Program continue to be supported through an Annual Acquisition Program	RPC/PAAC/Council	2014 & ongoing	
Creation of the Public Art Advisory Committee (PACC)	RPC	2014	
Adopt the processes for building a public art portfolio	RPC/PAAC	2014	
The Guidelines for De-accession of Public Art are adopted	RPC/PAAC	2014	
Update and maintain the Public Art Collection inventory	RPC/Public Art Coordinator	2014	
Create a Conservation Plan	RPC	2015	
Assess the condition of the current major public artworks	RPC/PAAC/Public Art Coordinator	2015	\$10K (estimated)
As additions are made to the Collection, maintenance plans are provided and added to the Conservation Plan	RPC/PAAC	2014 & ongoing	
As additions are made to the Collection, funds are allocated for the future maintenance and conservation of the work	RPC/PAAC	2014 & ongoing	
Construction of environmentally controlled storage space	RPC	By 2018	TBD
Public art projects be sited according to Public Art Plan criteria	RPC/PAAC	2014 & ongoing	
When large sites are being developed and multiple pieces of public art will be incorporated, designated public art sites will be identified during the planning process	RPC/PAAC/Planning & Development	2014 & ongoing	
Creative strategies for the incorporation of public art projects in rural Strathcona County are developed	RPC/PAAC/Public Art Coordinator	2015 & ongoing	

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Development of a list of priority sites for future public art installations	RPC/PAAC	2015	
Annual funding for the Annual Acquisition Program is continued	RPC/Council	2014 & ongoing	
The Public Art Fund is created	RPC/Council	2014	
A Public Art Coordinator position is created (pro-rated for 8 months in 2014)	RPC/Council	2014	\$80k includes salary, benefits and workstation etc.
Percent for Public Art Program is approved	Council	2014	
The administrative process for the Percent for Public Art Program be created defining roles/responsibilities	RPC/ County departments	2014 & 2015	
Expenditures for public art projects be guided by the Public Art Plan Guidelines for Expenditures	RPC/PAAC	2014 & ongoing	
Development Community Public Art Program process and strategies for implementation	RPC/PAAC/ Public Art Coordinator	2014 & 2015	
Development of Private Sector Public Art Program strategies, process and strategies for implementation	RPC/PAAC/ Public Art Coordinator	2014 & 2015	
Development of strategies for incorporation of Temporary Public Art Installations/Exhibits	RPC/PAAC/ Public Art Coordinator	2016	
Methods of raising public art awareness be implemented including <ul style="list-style-type: none"> • creating a unified collection for the identity, • expanding the public art webpage, • developing smart phone applications, • using social media • creating educational public art tours, • unveiling the Annual Acquisition Program purchases, • using temporary public art, and • developing an internal awareness and education program 	RPC/PAAC/ Public Art Coordinator	2014-2019	\$8K
Annual reports on the progress of the Public Art Plan be presented to Council	RPC/PAAC	2015 & annually	
The Public Art Plan is reviewed	RPC/PAAC	2019	

Appendix 12: Community Engagement

Summary of Focus Group Discussions, Council Interviews, Public Blog Discussions and Survey Responses

A. Compilation of Feedback: Focus Groups and Interview Sessions

These sessions were held June 1st and 2nd, 2011, Strathcona County Hall Meeting Room 352, and Recreation, Parks and Culture Meeting Room.

WEDNESDAY JUNE 1, 2011

1:1 CONSULTATIONS			
Jacque Fenske	Councillor Ward 5	11:30 – 12:00 p.m.	Meeting Room 352
Roxanne Carr	Councillor Ward 2	1:00 – 1:30 p.m.	Meeting Room 352
Brian Botterill	Councillor Ward 3	1:45 – 2:15 p.m.	Meeting Room 352
Peter Wlodarczak	Councillor Ward 4	2:15 – 2:45 p.m.	Meeting Room 352

AD HOC STEERING COMMITTEE:	3:00 – 4:30 P.M.	RPC BOARDROOM
Carol Gibney	President, Arts and Culture Council	
Peter Alexander	Engineering and Environmental Planning	
Joyce Perkins	Planning and Development Services	
Sonja Marinoske	President, Art Society	
Teresa Koslo	Manager, Cultural Services	
Chris Munn	Cultural Development Liaison	

THURSDAY JUNE 2, 2011

1:1 CONSULTATIONS			
Vic Bidzinski	Councillor Ward 1	8:30 – 9:00 a.m.	Meeting Room 352
Mayor Linda Osinchuk		9:00 – 9:30 a.m.	Meeting Room 352

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FOCUS GROUP MEETING:	10:00 - 12:00 P.M.	RPC BOARDROOM
Brenda Barry Byrne	Curator, Gallery@501	
Nancy Childs	Manager, Central Services	
Terry Fuga	Manager, Indoor Services, Standards and Infrastructure	
Jean Funk	Strathcona Wilderness Centre Supervisor	
Cindy Hanson	Manager, Outdoor Community Services	
Sue Hutton	Marketing, Recreation, Parks and Culture	
Teresa Koslo	Manager, Cultural Services	
Kristene Miller	Recreation Programmer, Gallery	
Chris Munn	Cultural Development Liaison	
Russ Pawlyk	Director, Recreation Parks and Culture	
Don Polinski	Manager, Outdoor Services, Maintenance and Infrastructure	

1. Definitions of Public Art

Consider definitions of Public Art on the following page; what does the term “Public Art” mean to you? Consider the following in your response:

a. What does it include?

Responses:

- Like Lethbridge’s definition – enriching community, lasting legacy lots of our public art is community based – honouring our volunteers – we need to keep in mind what our community is about – it has to mean something to the people that live here
- I like Nanaimo – past present future
- In realm of public facility – murals in recreational facilities, statues in parks
- Mayor’s collection, art acquisitions – things we already have – commissioned and those pieces that have been developed by members of the community – want more of a play interactive element of public art – all encompassing – created by artist, public, community
- Don’t think of permanent collection as public art – for me it is installation or outdoor art – shifting now into sound art – my view is more progressive – murals are public art – but should stand the test of time created by artist or at least envisioned by artist - commission piece – need to pay artists
- 12 entries to Strathcona County – entry way signs are points of entry – gives identity – Public Art can shape our identify in our community – we have a lot of industry, as we go through our branding process some themes could be pulled out for future works
- I don’t know what you call egg cartons hanging from the ceiling – I don’t like that stuff – erotic art is pornography to me – I don’t like avant-garde either
- Woodworking is art – I look at joints, fixtures, mitering...whether or not its decorative or functional – I like glass art too
- Sculptures, water features, murals, paintings – not just outside – as broad as you can find it

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- financial restrictions will determine what can be accepted as public art
- Creates discussion – that discussion adds to the vibrancy of the community
- I think there are some beautiful things – very limited in rural area – there is a cry and a need for it. Murals have been there before the arena project
- Murals depict a story
- Flower beds are public art – want to see more
- Ice sculptures are public art – that has made things more special because we have winter
- Fireworks too – spectacular because skies are so dark
- The fountain here at Broadmoor – visual + sound
- Sculpture, paintings, the medium not as important as where the art is placed.
- All mediums could include sounds and movement
- Anything in a public facility indoor or outdoor.
- Sculptural pieces you can climb on in parks.
- Variety – temporary works – enjoying engagement. Something happening in time – creative experience. Connecting to something in our community or challenging the viewer.
- Anything in a public facility indoor or outdoor.
- Diversity – themes not specific here for Strathcona County.
- Experiential.
- Things for people to see as they walk by.
- From a community identity point of view – entrance signs.
- Experiential – engage people into thought.
- Interpretive – links to different types of interpretation.
- Performance, sound bigger than visual.
- Encourage tradition, also changing, evolves over time – temporary or permanent.

b. Who makes it?

Responses:

- Anybody in the community that makes art can make public art
- I think it should include everything – not limited. One of the descriptions says local artists – does this mean it is only local artists (Kari – artists shouldn't have barriers) – outside artist could be somebody from outside the country/province, etc
- Including outside artists means it pushes the standards and raise the bar locally
- Belongs to the people, of the people – not just commissioning a “known” artist
- Spontaneous, should engage our residents in creation, representing the community
- not into going with school kids designing/creating public art – that is a different kind of public art
- Anybody can make it – anybody who has a talent
- Anybody can make public art at the request of the community to ask for something – whether or not it is deemed –

c. What form does public art take?

Responses

- It doesn't take 1 form – anything that is an accepted art form can be public art
- Forms – Clover Bar playground resident theme bugs and butterflies. Look around us and feel happy in our community. Should come from inside out – be pervasive, throughout our community
- Should push the cross-over between urban rural communities
- Use elements of industry in public art – something indirect
- Needs to be integrated into planning parks and long-range indoor/outdoor – make it a part of architectural design – streetscape/building
- I like whimsy – you walk down by Sidney by the Sea – you come upon a figure and it is a bronze statue – not a real person
- Not just standard traditional type of work – also can see need for temporary installations that engages community and that community can interact with - it's not just about the piece – it's about citizens engagement with past/history or something that challenges viewers
- What we have done so far – don't want prescriptive type of plan want artist to have freedom – like active art (piano stairs) that encourages people to move – plan needs to embed vision – most important part – plan needs to take you in a direction
- Contrast between themes and diversity – we don't have a theme that is self-evident
- 2% that some communities do – allows community to build diversity in Public Art Collection
- Experiential – prime design is to engage people into experience – interpretative – linked to different types of experiences – should encourage more than visual art – Lethbridge definition frightens me. Should be changing/evolving over time public art is integral to the design process – don't need to have same type of signs – Tree Museum (Ontario) integrates art into natural landscape – should have continuity over a short or long period of time
- I never thought of manhole covers as art – I thought of benches, lamps to make community unique (“ground-scape”)
- Art is entirely personal – some pieces I don't like at all
- Can include all forms, visual, painting, sculptures, photography
- Integrate into planning – into design
- Installation or outdoor art/sound – should be able to stand test of time. Artist piece.
- Commissions – pay what it's worth.
- Graffiti is not art – we can prevent this by developing graffiti walls

2. Benefits of Public Art

a. Why do communities have public art? What are the benefits?

Responses:

- Set the community apart – active art – interactive, encourages movement.
- For beauty reasons too
- Helps social aspect, helps identify us, but can bring a sense of place and build community pride
- Sometimes it fills in the holes in places too
- Public doesn't have to know anything about art to appreciate tangible benefits of public art. Arts communities evoke feelings of pride in a community – look at St Albert – when times got tough, the community said they wanted it – even when council said we can't afford it. Viewing public art doesn't cost people anything to look at – it just evokes a good feeling
- Public art makes a community – or a spot in that community unique
- Economic driver. "Kassel" in Germany. Biennale (Venice) – many purposes/benefits.
- Mindset/mood has shifted enough now because people have travelled enough to see the benefits of public art – e.g. Chicago's Millennium Park, Toronto City Hall plaza caused a stink – it comes down to how the site is programmed at same time. Most communities trying to differentiate my spot vs. your spot. Most communities get tied up in branding...people look to see or get engaged by walking/riding and going to a unique space
- Benefit can increase if council supports it
- Public art – attracts tourists – everybody wants to go there. If you are interested in it, people will go to where they like the art
- Creates a sense of ambience, sense of well-being, security. If you live in a beautiful place, it is different than living in the inner city
- Can inspire ourselves to a higher level
- Celebrate ourselves in a fun way
- Love functional art...benches – do something different something that engages people
- Can do it neighbourhood by neighbourhood or by businesses – trying to work with Super Store – get real to help us to put murals on their back wall for benefit of seniors living in complex behind building. (Art society painted mural on side of London Drugs) – need to build strong business culture
- Need autonomy from Edmonton – unless we look different feel different, we can get absorbed into that large metropolis years down the road. We can do that through public art.
- Commemorative, tells a story – residents can live in community visually
- Care and respect for your community, pride of community, provides community identity
- Thought provoking, stimulate discussion that some people won't have otherwise
- Tells a story, creates conversation (good/bad) create identity for a community, when you think of cities that have public art, you remember the pieces you saw when you visited those communities – the history and pockets of different types of

public art – it is something that intrigues you – it touches the soul – maybe public art touches the soul of the community

- Very subjective – everyone is going to have their own experiences with it – you can't guess what the possible reactions are going to be – so you need to tie this into education should challenge the viewer through variety, history and the standard type of pieces – we have open to push that to grow – to teach us – connects with our values – builds values – we have obligation to respect artist's stories and to work with community - we don't want to be scared of bringing in pieces that get conversation going – don't need to play it safe with standard things that you see in other small communities
- Public art can be an economic driver – e.g. sculpture symposium, contemplative pieces and pieces that engage children – so public art can serve many purposes/many benefits
- Tourism could benefit – bird watching is best type of tourism – public art could bring another type of tourist here. Art could be 4th pillar of sustainability – also creates focal point for gathering points – a focal point
- It can bring people together from different places, creates conversation and builds tolerance and sense of respect; promotes legitimacy of art in community – it's also about place-making to some degree
- There are a lot of ugly buildings, utility boxes – murals can spruce these up. Statues in Winnipeg, bowling gardens in Florence – brings in tourists
- It shows a cross section of the artistic community
- Shows diversity of community in that we aren't just looking at Bateman
- Attractive and appealing – pretty sterile without art
- Portrays a sense of belonging – it just feels good for it to be there
- Struggle with community identify, public art will help shape how people feel about our community.
- Some of County branding may help shape.
- Marks a place and time.
- Tells us about our community. Makes us unique.
- Adds to the interest of community and neighbourhoods.
- Beautification.
- Corporate investment.
- Bring people together from different perspectives. Set tone for the future. Place making
- Care and respect for community, community pride, identity engagement.
- Subjective – people have own experiences and personal responses
- Use as education – value of art, creation, links.
- Challenge the viewer, get discussion going.
- Have an opportunity to grow as community and reflect or values, creative voice.
- Piece is the artist's voice or story coming out.
- Practical – beautification of some pretty ugly places e.g. buildings, utility boxes, benches, signal boxes.
- Tourist attractions.

3. Influence of Public Art

a) How has Strathcona County's public art influenced the community in terms of:
Physical identity and image?
Emotional well-being and cultural viability?
Social and economic welfare?

Responses:

- Installed public art or collection – two cannot compete - look at staircase – no credit to county but developer installed that piece – and it was pretty avant-garde at the time, but now look at it because everyone knows about it and is proud of it. We are going to do PUBLIC ART in a big way – it's all about community pride – building it one little bit at a time. It's about courage – you've got to go out on a limb every once in awhile
- Lots of people have to get involved – there is a lot of benefit if you put the effort behind it. If you are looking at a kick off piece –
- the county is looking at overhauling the entranceway signs – doesn't have to be done in a traditional way
- Most admin government doesn't like surprises, but public will accept it once they see it
- You can design a sign so that it changes every 3-5 years
- If you are going to have progress, you need to take a risk. The work done on the Heritage Trails instills a sense of pride – I love it
- Want more – new community centre has been a place where we've started to make our mark – there is so much opportunity
- Embracing art more – we aren't doing anything wrong, but we can improve
- We are letting the bushes cover up sculpture – “to protect it from vandals” – need not to protect the work so the people can't even see it. Can't allow the odd incidence to push us to an extreme
- We have a great Arts council – we have lots of facilities here to nurture the creative spirit in our community
- I like the fact that artists are welcoming young people into their studios – we need to open the doors to the young people
- So far been a benefit – bit of a fluke though – we have 1 individual that has promoted/financed it along heritage mile – but it wasn't planned for – we need to plan for it and support it.
- May have increased perception of diversity in community – we are not diverse – for a long time sport dominated landscape and now art is coming to the forefront
- Creates awareness of art community but also for permanent art collection. Some of the outdoor stuff – it is actually now used in some of our marketing materials. Now public art has a place in planning – it is now at the front end – rather than at the end of the process – not just an add on. It has influenced council – the permanent collection was a shock at first – but now they are interested in what we are getting – council has matured as a result – murals in rural communities are a

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point of pride – now there is an expectation – look at the library – we had to add something into it council now is mature – they trust the professionalism and maturity of community members to make decisions around performers in Festival Place or what is included in permanent collection or what goes into the Art Gallery

- It's a very grassroots beginning – I like controversial art because it develops a discussion – negative art drives people to learn - it's a good time to develop a plan
- There are different types of controversy – economic or about the subject itself – it is an evolutionary process because people want to not waste the dollars
- Need to be careful of labeling something as controversial – so it does not set up community expectation – it speaks to our responsibility to educate/engage community
- Need to come up with creative funding/partnership strategies so we don't take 60\$K community dollars
- Need to incorporate costs into building costs – how much more does it cost to make the wall artistic or to put a piece of glass instead of window
- We need to be aware of value of the piece – that requires education – not just get fixated on cost
- Builds memories and connection to a community – all aspects have function
- What is cultural age of this community – the permanent art collection – started with a safe approach – so are murals – very safe – are we teenagers – they are controversial – we have matured and these collections show that – we need to look at bedroom community – lots of blue collar workers. We have moved from nowhere – our stairwell was closed to community viewing after hours – strange
- Pride of people that contributed to permanent collection – prestige
- Broadmoor Lake Park is a jewel – it is beautiful now because of the trees – they are part of the art – we see more acceptance of the park – it was quite controversial at the time of building
- Visual language – where are we in the spectrum? Millennium Place and murals creates experiences – our community is changing demographics and public art might be a way to help redefine our community; the community should speak to you – right now the community is not speaking to me
- We have a platform – visual arts are in place in collections – public gallery – also we have strong ability to host events – we can combine events and arts together + include tourism.
- The ability to have community conversation – we have strong planning, strategy and sustainability – we have developed an ability to live with ambiguity and move forward – we don't always agree but that is OK – it is time to look into an integrated look at art
- I don't think many people know about public art – before I got on council, I didn't know anything about it – right now we have \$5,000 committed (but this is permanent collection)
- To correct this – use venues that we already have – we aren't promoting through these –

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- Enhance public art on web page – put info out in communications piece – use councillor’s newsletter to let people know about public art and permanent collection; do tours
- History shows that over time culture is the only thing that survives – it is a way to connect with the past and to tell the story
- After a while I don’t think people see it
- Rural areas – tells about the history.
- Shows we are greater than hockey and sport.
- Creates points of interest.
- Our responsibility to engage in art, understand and find its own way in
- Grassroots beginning – timing is a good for a plan – controversial. Art creates discussion.
- People inform it with their own experiences.
- Increased the perception of diversity in the community.
- Increased awareness of art, art is now used in our marketing material.
- Art has increased in discussion at planning table. The influence of art has really changed the attitudes. Matured and changed. Community pride. An expectation of art. Stretches people.
- Maturity, professionalism, juries have made people at council feel comfortable and even relinquish control.
- Curious about what the consultants think is “cultural age” of this community? We’ve taken a safe approach.
- Look at the community – bedroom community – safe approach to acquisition.
- Plan to move us to be more social.
- Visual language – our art is very safe. Controversial art.
- How do we carry our residents through the growth?
- Community is changing, growing with cultural diversity.
- Create the unexpected.
- Re-define community – teach community about visual language. The community is not “talking to me”.
- Art has been functional. This is providing a platform.
- Art in place and art gallery opening have been positive.
- Strength in event hosting provides opportunities for exposure to art.
- As a community we can move forward even in disagreement.
- Trials master plan OSRFS – community gather spaces.
- Art Gallery is a great new foundation piece, to take the “temperature” of the community response.

4. Strengths/Weaknesses of Public Art

a. Weaknesses

Responses:

- Budget

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- Don't get all the submissions you want because they know we are working with a small budget
- It's a challenge because we have unique urban/rural community – you can go to any kind of meeting – challenged to bring it together -we answered a question about “do we need a main street? Years and years went by and now look at it!
- Where do you put public art – everybody has to be included - it is a challenge here because of urban rural split
- If you are going to entice artistic community you need to have some core funding available to let artistic community know we are invested
- Not many people in the departments here are not attached to art, and outside of Recreation Parks and Culture – with exception of a few in planning – awareness is starting to creep up totem pole.
- Need more info on web, design award recognition to raise profile of public art
- Engineering and Environmental Dept trying to get through Urban Tree Policy to save trees as development just wants to take them all down. They can do this for wetlands when they develop it – they can do trade-offs like they do with trees in wetlands
- Once municipality kicks it off, the private sector will get involved – but they need to see County take a lead
- not enough local information on the public art
- More variety. Integrated into architecture.
- I want more variety – we have a lot of statues – more out in public places, integrated into architectural

b. Strengths

Responses:

- We have a good start on the Permanent Art Collection and the public art in the library space has added to the profile and brought attention to public art
- We have opened gallery, hired curator
- Trails master plan – as part of this – there are community gathering spaces – maybe public art could be part of this
- We've come a tremendous distance in past 5 years particularly –
- Art gallery is a new foundation place – something that has to be embedded in plan – perhaps art gallery has a key role to play in key growth – we can test temperature of communities tolerance for new art
- I would never go look at public art unless I had to go into a building or a place anyway
- It's a great idea ('Heritage Mile' street) but it has been forced on us as a municipality – all the advertising makes it really tacky
- Like the arm's length way to make decisions – good that council does not have to make decision – good – council avoids controversy – it has to be so much a part of our everyday life that people will accept it – there has to be an education process beforehand

- It should be acceptable when a public art piece goes in a public building built by private sector – it is suitable that these people have decision-making rights
- There should be a story readily available about the public art – not have to go online because people won't do that
- We are an urban/rural area – can't forget rural area –if you forget them, it will breed dislike for urban area and why people won't go out to rural. It doesn't have to be changing and temporary in nature (e.g. bale art)

5. Development of Public Art

- a. What does Strathcona County need to do to further develop and grow its collection of public art? Consider the following in your response:**

What should be included?

How should it be funded?

Where should it be located?

How can existing artworks best be maintained and conserved?

Responses:

- Let's develop partnerships between cultural centres and women's shelters (for example) to bring beauty into others' lives
- Go out to wilderness centre and look at landscape and outdoor spaces in a whole different way to create experiences (e.g. astronomy fair)
- Deal with creative soul/contemplative spaces – engage people in a spiritual way but there were physical needs provided for that encouraged people to hang around
- Take public art from 'public art' into a process how we "live our community" being the music/being the art rather than playing the music or just viewing the art
- Ice sculptures melt out but kids play in them over the winter – they disappear with no maintenance – really explore snow and ice opportunities that disappear
- Plan has to have an implementation strategy attached to it – it has to have a schedule attached to it
- Municipal bylaw is needed to include space for public art in land use planning
- Incorporate Percent for Public Art Program.
- Plan implementation to embed the vision. Vision first then plan takes you toward that.
- Mechanics – it's about how the piece where it is going – how does it get there, who funds, how is it located
- It always comes down to having a department as a primary contact for the maintenance of the piece if there is no agreement with the artist – I am a landscape artist with a BFA – the more public art the better
- It has to get past a point of [public art] being an add on. The more cost share opportunities that exist that happen will let pa grow – not sure what the province is doing (Teresa – province will fund the artist directly)

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- All too often pieces that are in the landscape – you have to put in the budget what it is going to take to make it work, rather than relying on % of build – because this is the first thing that goes when people see the sticker price
- If you are going to have collection (indoors/outdoors) it needs to be someplace where people can celebrate it – place some importance, make a big-to-do about current collection
- Have we catalogued information on collection – needs to be put up on website – need a catalogue of public installation pieces and out on the ground and heritage mile – should be mapped where they are and where they will be throughout county
- Need a plan to purchase, maintain, and preserve it. It can't be provided with municipal dollars - need corporate based interests to play a role in that – cost sharing agreements needed re install and maintenance
- Developers can mark their place in this community by contributing to it
- In order to get money for growth, you need to show the benefits – need to understand what an asset it is to the community
- Need to think outside the box – too much of what has always been done
- Need to include the youth – Kari talked about the ball with children's handprints and how this artwork project got greater community participation and involvement over the artwork building process
- In house, we need to acknowledge the role that culture can play – we need to link with each other, talk, put elements of common interest in each other's policies
- best municipal example we have of integrating activities is sustainable urban neighbourhoods – nothing is defined yet on how we get there – we need a plan on how to get there– there is talk but not much walk – need to strengthen inter-departmental relationships – they have lots of good ideas – look at how they got the art gallery from original exhibition space
- how do we get an art academy in Strathcona – they didn't used to exist but now they are successful (like sports academies) – we need to get young people involved now
- Create more partnerships with Chamber and businesses
- We want them to take more ownership – I think the Chamber is too standalone. Want community and chamber to stand together – one of their goals could be to raise the profile of culture in their life
- There has to be a strong connection/bond between rural/urban areas
- Engineering elements should be involved in structural elements
- When people come into this centre, we want people to smile – it is all about the experience
- Children's library – the theme – the community's living room.....need to adopt a theme – want to create that feeling of security through developing a themethe community is 'home'
- Funding has to be a blend – I want to see developers step up to plate, business community, schools where and when they can, public funds (limited funds available) – ultimately the funds come from taxpayers

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- Churches now reaching out more too – they have a lot of land where they built a community garden (and that is beautiful too) – we need to reach out to partners.
- We do have a barrier – when we are looking at innovative partnership – largest barriers are risk liability and bureaucracy – we need to be more open flexible to what partners can bring to table (skills but not cash is example of what not for profits can bring to table)
- I have no problem with adding artistic elements on lamp standards, welcome signs, etc.
- Lots of private places have public art adjacent or on their property – I have no problem with that
- Some people think spending money on public art is a waste
- Heritage Mile Society – County should fund it to a degree – but given the issue of raising tax dollars gets some people upset
- Recently there was a report that came to Council about a percentage allocation toward public art. Councillor Peter Wlodarczak to check further. Did this initiative come from facility services?
- Community groups – like arts and cultural group – can go ahead and develop art too
- Fund has to make dollars available for temporary art
- Currently no funding available for public art – should be based on projects (e.g. 1 % of building costs) – developer has right to select piece of art (or maybe support a piece in community + in their building. Don't see anything beyond that.
- Need a maintenance conservation plan – very important part of donation policy
- Need to get insurance
- Art to me signifies the maturity of a community – we are now at the stage where we can celebrate that time
- Travelling component might be a part of public art
- I want the painted ponies that tell the story – because we are working on Horse Capital of Canada – I want to see the ponies – and what they put on those ponies. Because the horses already exist – tell story of Navajo because there are so many urban people that own horses and stable them in rural areas – horses are great tie-ins for the community.
- More funding – Percent for Public Art program.
- Partnership development/public/private.
- List the public art as an asset.
- Should be integrated into the planning for the County.
- Create a core group of County departments that meet quarterly to discuss public art and how it fits into various departments and their planning.
- SWC: Look at landscape and outdoor spaces in a different way.
- Growth – engage people spiritual way.
- Take public art from being “public art” piece into a process by which we live our community.
- we need more resources into it – we need to convince community of value – we are a sports community – do need to provide more information to people so they

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know where the community pieces are – because of nature of bedroom community

- New growth provides opportunity – new residents may be more open to new ideas
- Need to play a leadership roles in architectural design – like City of Edmonton – it doesn't include artists – but we should do this – incorporate it right into building – embed changes architecture into actual costs – need to take leadership step – rather than going 2% for public art – embed it endorse it – all dollars spent here are on functionality – because we don't have a downtown – more big box working with developers might not work – its cookie cutter
- We have strengths in our additional foundation but want to get creative about how we bring artists work in and what type we bring in. Get something that really is creative and engages community members
- How are we going to share this art plan with our community – where these pieces are located people are still discovering
- Do some more pieces on a seasonal basis – create a space that you go to every year that changes woven grasses, ice – you can participate in it or contemplate it; engage youth –urban alley in back of gallery –then see what public thinks about it
- More engaging and inclusive – we need to be – we need to come up with a good campaign – an opportunity to develop new medium – don't think about just old way – we need to figure out a way to engage the youth we need an art garden – create a gathering place, quiet place – integrating outdoor, environment and art
- We need to meet people where they are – we are building people where they are – customizing Josephburg playground – chicken barn because it represents their area – they view this as adding creative to the park with the few dollars they have – we can take people along on the next step
- We want to address urban art (a planned process –intentional) – we've been talking about this – it is not graffiti – that is vandalism
- We need to expect art into fees paid by developers – the currently pay \$750/lot for trees etc so why not include art in that or add \$50
- We can connect programming to public art – to enhance experience – making art being creative and linking way
- Environmental art – artistic statement
- Need interpretation/education at beginning – need to link artist and educator together – how does it relate to viewer – form follows function – good at that in municipalities
- Let's focus on processes of community – the relevance and rationale – it has to be about process rather than object focus – interpretation and education are core part of the planning process.
- Need to showcase and promote program
- We need to spend more dollars on private art collection – amount has never changed since I've been on council

Compilation of Feedback: Online Survey

1. Are you a resident of Strathcona County?

Responses: – 88.9% of respondents (n-18)

2. What does the term 'Public Art' mean to you? To answer this question you might consider: what should/should not be included as Public Art? Who makes Public Art? What form might Public Art take?

Responses

- Public art to me means art that is visible in everyday situations. You drive or walk to the mall, you may go past something, but not just something that looks "pretty" but a piece of work that [makes] you stop and think. A work that holds your eye and makes you want to come back and see it again next time you go to that place. Something that is interactive with the viewer whether physical interaction where the viewer can go up to the work and touch it or climb on it or a visual interaction where we stay focused on this piece because there is a visual communication between the viewer and the art. White gallery cube art is not my definition of public art. You go and see this art in the galleries. The artist specifically makes these artworks for the white plinth it stands upon or the white walls the work hangs upon. If the artwork does not hold your attention for more than 10 seconds without thinking "Oh, I'll have to come back and look at that more closely, or oh I want to see more art in this style" then it makes you think is it worth having in a permanent spot if it is not the best art that could be displayed here? Anyone can make public art, whether it is urbanism paintings like those of Swoon's or a sculpture such as Tania's "Spirit of the Future" sculpture by Festival Place. Public art can be anything from murals to abstract metal sculptures to installations of reflected light. The work needs to speak to its public.
- To me public art means art that is visually accessible in places frequented by the general population. It is not confined within the walls of a traditional art gallery. It is basically an outdoor art. Generally speaking I think of it as sculptural or graphic (e.g. murals). However, it may also be functional, as in a bench. I prefer to see it as more inclusive rather than exclusive. An artist, any artist, may create public art.
- Public Art for display may include a variety of media from paintings and pieces of sculpture to installations that are displayed inside or in public areas outside. There are other types of Art including performance art. I would like to see Public Art done by County Residents that are of high quality and a variety of types and styles. I would also like to have other Alberta works considered, but choosing art should be well supported by both qualified judges and sufficient funding to attract high quality work. There should be a variety of cultural works represented too. I support some Native work, but it is important not to have reverse discrimination, so works that have other ethnic groups that have helped build the Province should also be included. The art works may be contemporary, but we should also

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welcome works that may originate from other collections that may have historical significance. It would also be helpful to stage art in many and diverse venues.

- To me 'Public Art' means having art pieces visible in our community. These pieces can have the ability to showcase our community, its people, and its history. Public art also has the ability to spark debate and discussion and engage citizens in their community.
- Thought provoking . . . interesting . . . relevant . . . local artists . . . tasteful art forms . . . in public spaces.
- To me "public art" means just that, the public display of visual artwork throughout Strathcona County. I consider all the statues around festival place, the fire station and police station, the mural on the side of the arena, even the architecture of the new library all visual displays of artwork, all representing the community in a visually pleasing form. I love the identity and culture that these artworks give the county. Also, it really makes the county look good. Great artwork makes the county look great, like a true community.
- All types of art should be included. Public art should be sought from local, provincial and national artists, as well as groups and organizations. Forms of public art are only limited by current artistic practices.
- Public Art means art that is available for all to see at any time. The maker of public art can be anyone, but should go through a adjudication process to ensure that the work will fit the space where is to live; consider the audience and make sure that is sound in terms of materials
- Art that is freely accessible for all to enjoy in the public realm
- I believe that every community should include artworks of a public nature in their neighbourhoods. Be proud of the artists in your community and share their commitment to art.
- Professional artists make public art. Architects and other professionals should not be included as art makers as they are absorbing much needed employment for professional artists and sculptors. Artists and sculptors may be hired to head projects that include novice public participants. Public art may include almost any media, including permanent and temporary installations. Public art may be 2D or 3D and indoor or outdoor. Public art should not be confused with playground equipment regarding safety standards, unless it is meant for playground use. Injury is possible anywhere on anything, not just public art.
- A piece of work that is created by artists that speaks to what the community is about, local/historical events or of an issue that affects us all. Public Art in Strathcona County should not be limited and include all forms of art: visual, sculpture, sound/light installation, mixed media etc. I think that anything of merit should be included in the public art program.
- I suppose my view of public art would be large scale installations in areas that have access to the whole community and increase the county's profile to visiting tourists and dignitaries. Works should be chosen for their relevance to our county present and past. Local artists should be presented whenever possible. This will also serve to strengthen the county's image and depth. For outdoor installations,

the usual would be sculpture as well as mosaic, and metal. We have a beautiful Art Gallery, but it is probably not visited by most of the general public, so some other public indoor locations could house works that are not weather tolerant. It would be nice to create an Arts district that encouraged more people to walk around and take in what the county has to offer.

- Art of any kind (music, paintings, theatre, etc.) by residents of or visitors to a community that is supported at least in part by the community. By support I mean facilities are available and subsidization may be provided to certain groups depending on criteria that may relate to things such as residency and the nature of the group (amateur, professional).
- Paintings/sculptures/quilts made by local artists reflecting the uniqueness of the County
- Art that is available to the public eye, in public spaces -including sculptures, architecture, murals, displays, performances. It should include the visual arts as well as the performing arts- and audio art - like the wind chimes in Edmonton. I think the art should be produced by local artists - from the County and made available in all public buildings as well as on external walls on commercial buildings.
- Public Art in public places - can trigger conversations, questions, can be thought provoking. Calls attention to our community. Enhances and makes beautiful spaces which the public can enjoy every day. Public Art should not focus on any one political view nor should it reflect any one specific religion.

3. How does Strathcona County benefit from access to Public Art?

Responses:

- A greater understanding and variety of art throughout the public's eye. I have lived in Sherwood Park all my life and for the amount of people here, the amount that think about any kind of art is sparse. Many of the older crowd 60/70 + enjoy looking at art but what I have found by experience of talking with this crowd is that they are lacking understanding or possibly just the experiences of seeing more abstracted mixed media and contemporary art forms. I find they do not understand it; however I am also not sure that they have had very much exposure to these types of art. I think it would be great for the community to try and get a more of a public art section because it would give more exposure and hopefully help those who want the experience and exposure, to have that.
- It creates a more habitable community (and therefore has a positive effect on property values).
- Strathcona County can be the steward of the resources available in our County by encourage the collection, preservation, and even be an instigator for the creation of more art. It is very important to show that the County supports more than just sports and athletic endeavours in the County. As there are spectators for sports, there are also spectators for Art. It is important to encourage the creation of Artworks and preserve them for future generations. Art work is also a means to

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demonstrate the values that Residents appreciate. Opportunities to experience Public Art can be part of the draw that brings people to the County and encourages people to choose Strathcona for their home. Sherwood Park is well known for its athletics programs - not so much for encouraging the Arts.

- Strathcona County can benefit from public art because it can provide more reasons for people to get out of their houses and their cars and interact as a community. It also celebrates the arts and culture in the community which promotes both of these for a well-rounded economy and community.
- We can create, establish and form what "our community" stands for to Strathcona County residents, businesses and tourists.
- It makes the county look great, visually appealing, cultured, sophisticated, and like a close-knit community. Public art makes public places much more inviting and friendly.
- As well as its aesthetic value, public art can be educational, thought-provoking, commemorative, etc.
- If we have public art that is pleasing, people will remember the piece and hopefully associate that piece with our community.
- Joy it brings people, colour, education, understanding of social issues, interactivity, create interest in our communities
- The more art shown in public places show more support for the arts in other areas, and benefits the community
- Strathcona County benefits from access to public art because it elevates the level of interest in a community. It creates a discussion point for people. Art is nourishing to the human soul. Art also can create awe and respect.
- I think that it is important for the community to be more aware of Public Art. I think that the county website should have more information regarding the works that are already on display in the county i.e., where it is, who created it, the why it was created, medium, artist statement and the process of creating it so that people have a better understanding to why it was created and how it was created to have a better understanding.
- It would improve our image to be considered less as a bedroom community with no real culture or tourist attractions of our own. We are good at supplying people with commodities and sports areas, but we could offer more than that. It may also inspire our citizens to pursue the arts, which is beneficial long term for their spiritual health and wellbeing.
- Public Art may improve pride in the community, enhance the richness of the community, allow local efforts to be appreciated (i.e., you don't have to drive to the big city and neither do the artists need to go elsewhere to have their work appreciated), and allow residents a chance to develop their creativity.
- Enrichment. Makes buildings more attractive.
- A sense of pride in our local culture, an identity, or uniqueness that makes us more than just a bedroom community of Edmonton. A way of keeping the community knot together and proud of what it can do - prevents vandalism, graffiti, bad upkeep of premises, etc.

- County residents can enjoy art on a daily basis. Public Art is accessible to everyone. Galleries can sometimes be intimidating, public art is non-threatening.

4. What are strengths of Strathcona County's Public Art program?

Responses:

- The permanent art collection is a definite strength in providing local artist exposure. However, I saw the recent youth pieces and the ones from 2010 and personally was only impressed by about half of them. The judging does not seem as strict as it could be. If you do not accept 10 pieces in to collection that year that is ok you do not need them. The judging should not be much different to that of the permanent collection. Gallery@501. I believe this is going to be a big jump for Strathcona County to get used to. Especially some of the upcoming exhibition. I'm sure many people have been to some and already gone what is that? But the more the public goes to the more critical they will become and they soon will have enough exposure that they may begin to understand some of this contemporary art in more of a critical thought process of what makes good art and why is this good. Hopefully word spreads more but they are new and I'm sure people will soon find out about the gallery art classes and also more people find out about Smeltzer Centre. But these classes are great :)
- Until the art centre was set up in the new building, the art collection was not that visible in the county. There are many artists willing to participate in the growth of the collection. The Library has some beautiful large work. The Smeltzer Centre has been used well.
- Allows for a show casing of our talent and messages of our community to stand out in a public space. A visual representation of what Strathcona County is to residents, businesses and tourists.
- The visual pieces in Sherwood Park are spectacular. I especially love the sculptures around the Festival Place area.
- I don't think Strathcona County has a comprehensive public art program at present.
- The strengths will be if a solid public art plan is place that will guide the new acquisitions and the strength we have now is that we do have some public art
- Art throughout the County, brings art into the community in various places, is reflective of the community and creates discussion and educates.
- The public art program strengths are a good budget, and a good adjudication panel. The art is visible in much of the county buildings.

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- The fact that you are doing it.
- The community has many talented artists and the planned events are well represented.
- I am not aware of the details of the current program however art in the County seems to be evident at many venues.
- Features local artists. Variety of mediums and ages of artists.
- The acquisition program and its displays in public buildings are excellent. Murals such as in County Hall and the library are wonderful.
- The biggest strength is this survey - asking for public input. Hopefully the survey results will be taken seriously.

5. What are the weaknesses of Strathcona County's Public Art program?

Responses:

- I believe the schools can do more. If you get more art into the schools, the kids will make it happen. More advertisement and a better art section on the web page. Frankly I think the layout is not good at all. I have been on the site many times to look at the art in the permanent art collection and gallery info (which yes I understand they will have their own site soon enough) but this survey for example...I have never noticed this. If you wish to have more response to this survey, you need to make it more visible. Advertisement for the art community is key to spreading word, even if it is little brochure and piece of paper in everyone's mail box once a year, people read those bright coloured pieces of paper.
- Very low funding and support for the size of the County and number of residents. It would be good to advertise more what is available for viewing.
- Being irrelevant to the community, because we don't know what we stand for. Community has a lack of passion to the arts. Possible vandalism target.
- It might be good to branch out more, out of the Festival Place area and to place more art in other (possibly older) parts of the county to add new life to them.
- The fact that there isn't one.
- We have a collection, but there has been no action to create a Percent for Public Art program that will allow the collection to evolve into more than paintings and few sculptures...and bring art into the fabric of the community in terms of construction and streetscape.
- Not enough - geographically spread out is both a weakness and strength, would like to see more art and more variety, are there enough funds for public art?

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- The Strathcona County public art weaknesses are that all artists are considered equally. I believe the difference between a professional artist who has made art their career and has an art education should be differently in the permanent art collection than hobby painters. This difference would be obvious to an adjudication panel who chose the art because the professional artists have websites, one man shows, public art commissions, etc.
- Strathcona County's Public Art Collection does not have work in it from some of our more noteworthy artists in our community. I think that our national and international recognized artists should be a part of our collection. I am not sure why they are not.
- The public has to seek out the art that has been collected by the County. Most are not aware of its existence, or where to find it. Many people see it in the same light as hobbies. We are not reaching our own community, and have no presence in the province.
- None that I'm aware of.
- We need more sculptures around the County - in parks like the family sculpture on Broadmoor, or the volunteer one on the corner of Baseline. Encourage busking around Festival Place and the walkway. Encourage more commercial firms to put murals up, like Montana's and the refinery have.
- Need to have more media coverage - very few people know there is a Public Art Program. Involving the youth more would also be of benefit - they are the future tax payers / funding.

6. What does Strathcona County need to do to further develop and grow its collection of public art? You might consider the following in your response: What should be included? How should it be funded? Where should public art be located? How can existing artworks best be maintained and conserved?

Responses:

- More installation work. The sculpture installations recently done this summer at centre in the park the entrance across from all high schools, by Roy Mills, Catherine Burgess and Walter Jules is FABULOUS. It is fantastic when the light hits it at different times of day. It is visual interactive with the viewer through pattern shape and light is also a part of it whether intentional or not.
- The basic principle is that public art should be inclusive rather than exclusive. Public art should be funded by tax dollars. Exterior public art should be placed in areas of maximum visibility, e.g. parks, walkways, perhaps even in roadway meridians, malls, etc. Much of the existing public artworks might be contained in a Strathcona County art gallery.

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- I would like to see a broader collection of art to include more fabric artists, sculptors, etc. I love the paintings and they are easy to display but there could be more done. The program should be funded by the County and art work should be display in County Buildings and loaned to other interested venues. It would be nice to circulate the work. Some of it hanging in private offices does not receive exposure to the general public - I don't have any idea how often things are circulated. I am not an expert on conservation, but I am sure you have lots of information available. Ask St. Albert or other neighbouring municipalities what they are doing.
- Local talent. Recognition of our talented youth and their teachers. Recognition of youth that may have gone on to post-secondary and have been able to capture and interesting message of what our community stands for. Funded by businesses, government and residents, but these three groups have to be engaged and understand the benefits of supporting art in a community. Public art is best located in safe public spaces both in-side and out-side locations. Existing art is best maintained with a small budget for security, cleaning, rotation, so works are kept in pristine condition. This budget would be included and created at the same time as the collection budget and not left as an afterthought.
- Public art should grow and continue to place more artworks throughout the county, but not too many all at once. It should be gradual and spread out, slowly collecting. That way projects are really thought out and they are all well made for the area they are designed for. If money is being spent on them, they should be high quality, right? Art should start branching out and maybe being installed in the older public parts of Sherwood Park. I'm not sure how to maintain the current artwork, perhaps keep it clean from any graffiti?
- I think the County should consider adopting a policy similar to the Percent for Public Art Program used by the City of Edmonton and other communities. I'd like to see more art in recreational facilities - sports and art are not mutually exclusive. All new buildings, public and private should be encouraged to support a public art program. Schools are also under-utilized as sites for public art. Existing public art can best be maintained by making public art a higher priority in the community.
- Find out from the community and the people of the County. Locations in consultation with community, plan and budget for the conservation and maintenance. Variety.
- Children's exhibits on a rotating basis, up and coming artists, and current artists. It could be funded by donations or taxes, or as a loan to be recovered over years. It should be located everywhere you could see it. How about a park for just such a thing to display art.

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- What should be included is painting, sculpture, drawings. It should be funded however it has been funded up until now. The county could possibly consider a lease program for the art and rent some of it out. It should be located in county buildings and displays. Art is maintained fairly easily in Alberta; just keep it indoors not in direct sunlight or in a highly humid environment and not under pressure from another work of art. There are bins that can be used to stand paintings up on their ends, much like books. Sculpture can be on bookshelf type storage. A little dust does not hurt artwork as far as I know.
- I think that we need more public art outside and in our community. I think that Strathcona County should have a percent for art built into all new County building construction.
- All arts should be considered. Performing arts can be showcased also. Beyond the percentage of the budget that would be in place currently, there would be Provincial and Federal grants, and corporate and private donations. All public buildings and outdoor areas could display the appropriate mediums. I think that an Arts centre or area would have the most public draw. This could become a place where art is not only displayed but also where it could be created, with space for guilds or individuals to work. Art should be displayed in the conditions that it requires, with consultation from artists and the experts.
- Love the rural murals. Fund through grants and County support. Locate in public buildings and parks.
- Expand the variety of art to include things like audio art and fibre art Funded from County taxes - everyone benefits Try a "tour" of art, like the Bookmobile, where it goes around to all the community rinks, facilities, etc. or portions of the collection are displayed for periods of time in GARC, Fultonvale, Millennium Place, etc. I don't know how to conserve and maintain things, but it is a necessary component if the collection is to grow.
- I don't mind my tax dollars funding public art. Perhaps more focus on art done by high school students. Would it be feasible to have more displays at community centres and the library? The County/media is very supportive of all the sports events - more attention to the arts would benefit the community and the artists as well.

Appendix 13: Plan References

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