

Framework for a Public Art Program



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Culture Division
City of Mississauga
July 2010



The City of Mississauga is committed to the creation of a stimulating, healthy and productive city as it moves forward into the 21st century. The following report is a framework for developing the City Public Art Program. It articulates city-wide goals while inviting the public and private sectors to work together in creating a beautiful and meaningful city.

This document was prepared by the City of Mississauga Culture Division and Planning and Building, building on the previous Policy Framework written in 2006 by Commissioner of Planning and Building, Ed Sajecki; working with Director Marilyn Ball; Design Manager Wayne Nishihama, and Designers Andrew McNeil and Michael Karowich and the document's review by Karen Henry, Consultant in 2008.

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Front Cover Illustrations:

Top Left

Diana Thater, *Off with their Heads*, 2007, Osram Art Projects, Seven Screens, Munich, Germany, photo: Stephan Kausch; from www.DavidZwirner.com

Bottom Right

Julian Opie, *Six Escaped Animals*, New York, 2001; www.publicartfund.org

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1 Objectives and Recommendations

This report discusses the policies necessary to establish a city-wide public art program. Recommendations are highlighted with background information and rationale provided to support them, including an analysis of other municipal programs in North America, and opportunities for initiatives to occur in Mississauga. Policies for a comprehensive public art program in both public and private realms, the tools and mechanisms needed to secure public art and funding, and the necessary requirements to administer the program are also discussed.

1.1 Goals and Objectives

The goal of a Public Art Program is to make Mississauga a place where people choose to be, as stated in the vision statement for the 2009 Strategic Plan. Public art enhances the quality of life for residents and visitors by contributing to the identity and unique character of the city and its various destinations: the historic villages, Lake Ontario waterfront, the Credit River Valley and Downtown. Incorporating public art into the experience of the city has the power to create a compelling, enriched environment and a place people will want to live in and return to.

Incorporated in 1974, the City of Mississauga is a young city. In less than forty years, the City has grown from a collection of villages to the sixth-largest in Canada, largely through suburban development. The Strategic Plan identifies that although Mississauga is built out to its urban edge, the city currently has tremendous urban design opportunities to develop a unique identity, as it is entering a period of second generation growth (2009 Strategic Plan, Drivers for Change, #2).

For this reason, as well as to make the most of limited resources, it is recommended that when implementing a Public Art Program effort should be concentrated in two areas: an integrated approach with public art infused into public infrastructure, and a program of temporary works that stimulate public dialogue and allow time for Missis-



Michael Snow, Counting Sheep, projection, Nuit Blanche, Toronto, 2006
Photo: S.Fraticelli; Source: www.ccca.ca

sauga's identity to mature before prominent locations for public art are filled with permanent artwork.

1.2 Guiding Principles for Public Art in Mississauga

The City of Mississauga can take the lead in promoting public art by adopting principles to guide the development of a public art program and policies. The following principles should be vetted through a public input process, and form the foundation of an active program.

- Build a culturally rich environment for residents and visitors, and strive to be recognized as a municipal leader of art in public places.
- Support and encourage a wide range of public art initiatives that reflect the diversity of communities, and respond to the natural, social and built environment on public and private lands.
- Support the building of civic identity and pride by achieving high standards of excellence in the selection and commissioning of public art.
- Support diverse approaches to public art including permanent and temporary works, integrated art and design collaborations and new media practices.

1.3 Recommendations

In order to ensure that the highest standards for public art are achieved, the City needs to endorse a planning process that encourages the integration of public art into the early design stages of major new development, and encourages collaboration between the public, governments, private sector and design communities.

The principles and goals need to be supported by a workable public art program with a clear mandate, supportive administrative structure and funding mechanisms for implementation. The following recommendations will assist this process.

1. Endorse public art through various tools offered through the Planning Act including:
 - amending the appropriate sections of the Mississauga Plan to include public art policies;
 - endorsing public art through Section 37 agreements; and
 - endorsing the identification of public art opportunities and guidelines when developing Area and District Plans, Master Plans and Urban Design Guidelines. Where public art provision is indicated in the plans and guidelines above, a plan for siting of artwork can be a condition for site plan approval.
2. Establish the City's Public Art Program and funding structure within the Culture Division that contains the following components developed in collaboration with relevant city departments and agencies:
 - a Civic Public Art Program with funds from the City capital budget to cover a minimum program (\$200,000 annually), extra funds leveraged from fundraising efforts and extra public art provision through use of an integrated approach to public art in public infrastructure projects where applicable;
 - a Private Sector Public Art Program focusing on a percent for public art model from private developments using planning tools and mechanisms (as in Recommendation #1) where relevant; and
 - a policy and evaluation process to consider donations, acquisitions and gifts of art.
3. Create a Public Art Master Plan to guide the City's Public Art Program over a period of at least 3-5 years. This document will be written in collaboration with relevant departments and agencies and will be integrated into planning policies and urban design guidelines.

The Public Art Master Plan would include:
 - an inventory of potential sites for temporary and permanent installations of public art;
 - an inventory of existing public art and monuments; and
 - an inter-departmental maintenance schedule and plan.

4. Establish a Public Art Reserve Fund to be managed in accordance with the Public Art Master Plan. The fund will enable the following:
 - enable the pooling and/or accrual of potential civic and private development contributions as well as gifts and donations from public and private groups and individuals;
 - 10% of funding will be earmarked for Public Art maintenance and conservation. Only artworks in the City of Mississauga's Public Art Inventory, deemed the property of the City, would be covered under this fund.
5. Approve the founding of a non-partisan Public Art Commission of art and design professionals to oversee the practices of the Public Art Program.
6. Establish standards and guidelines that follow North American best practice for the acquisition and de-accessioning of public art.
7. Develop education and promotional strategies to:
 - increase public awareness of public art, architecture and urban design in the city; and
 - increase the support for public art from local businesses and private developers.
8. Establish adequate staffing levels within the Culture Division and ensure that project management staff have skills in management and art curatorial practices.



Raphael Lozano-Hemmer, Relational Architecture 11, Venice Biennale, 2007, photo Antimodular Research; www.lozano-hemmer.com

2 Foundations of a Public Art Program

2.1 Mississauga Plan Policies and Overview

The vehicle that allows the City to devise and implement a policy on public art is the Mississauga Official Plan. In the 2005 Mississauga Plan (currently under review) public art is identified as one way of creating 'Visual Interest' (3.15.10.4).

"Public art should be promoted as an integral component of public works, land development and open space planning."
General Policies, Mississauga Plan 2005

Policies for City Centre recommend that public art be a component in the design and development of a broad range of elements including:

'...streetscapes, commercial buildings, parks, open spaces, the Cooksville Creek Greenbelt, the private realm, connections and linkages to public streets, architectural and landscape features, and development that abuts the central pedestrian system.'
City Centre District Policies, Mississauga Plan 2005



Stacy Spiegel, Pool of Knowledge, 1998, Living Arts Centre, Mississauga

2.2 City Council Initiative

In response to City Council's initiative (prioritized in 2005 by the City's Leadership Team), this report re-affirms the original goals of the August 14, 1990 report recommending the establishment of a Public Art Program while, concurrently, recommending updated policies to better fit with the city's needs in the new millennium.

The main goal of this City Council-endorsed initiative is to enhance the quality of life in the city by means of public art that is relevant to the community. It should be done in a manner which humanizes the physical environment, promotes growth of a culturally informed public, heightens the city image and identity, and creates a legacy by which future generations can judge its cultural objectives.

2.3 Mississauga Arts Review Task Force

On December 14, 2005, the Mississauga Arts Review Taskforce reported to City Council on the 'state of the arts program' in the city. The report explained that the arts scene in Mississauga was fragmented and under funded. It needed to be consolidated and implemented under one administrative umbrella to effectively coordinate the city-wide directive to re-vitalize the arts, and generate grassroots support and long-term funding from both the public and private sector. The mandate of the taskforce was to comprehensively review the whole arts scene and its communities, and to identify the issues that plague its vitality and development.

The task force recognized the importance of public art within the broader framework of art in the community, and concluded that the need for City public art policies and program is imperative, and should be facilitated under a comprehensive administrative and funding structure of the (then proposed) Culture Division.

2.4 Culture Master Plan

Public art is identified as one of the priorities in Mississauga's Culture Master Plan (2009). In Strategic Direction 6: Identify Cultural Nodes and Create an Artful Public Realm, the document states that public art can potentially have, "*a significant impact on reflecting the character and identity of Mississauga.*" (p.75)

The Culture Master Plan proposes that new public works projects be seen as opportunities to create public works as public art: "*Mississauga is a relatively new city and much of its important public infrastructure is yet to be built (e.g. the Bus Rapid Transit (BRT) system; the Light Rapid Transit (LRT) system). Many of the intersections of major roadways in Mississauga are not yet fully developed and the City has yet to develop major portions of its waterfront and large sections of its park system. All of this undeveloped public realm is an incredible opportunity to create public works that are artful. This sense of artfulness should be extended into the realm of private sector development as well as has occurred recently with design competitions for residential developments.*" (p.75)

In the Implementation Plan, two initiatives related to public art are included: 21. *Create an Artful Public Realm* and 22. *Establish a Public Art Program* based on recommendations #40 and #41 in the Culture Master Plan (p.83, 2009).

2.5 Our Future Mississauga: Strategic Plan

A public art program will contribute to all of the five pillars of the Strategic Plan (2009), but most directly to the pillar "Connect" where public art will assist in realizing the following five strategic goals: Build Vibrant Communities, Create Great Public Spaces, Create a Vibrant Downtown, Celebrate Our Community and Nurture "Villages".

Also, public art installations are one of the Cool Indicators identified in the Action Plan for Our Future Mississauga: "*Number of public art installations will track growth in the arts.*"



Tanya Mars, *In Pursuit of Happiness*, Nuit Blanche 2006, photo: Lorne Fromer; www.ccca.ca/nuitblanche

3 Defining Public Art

3.1 Overview

The role of art in the public realm is as old as civilization itself. Historically, it consisted of 'monuments to power' being of an imperial, mythical, religious, or a military nature. This is evident throughout the urban landscape of cities around the world. Today, the medium finds itself under the jurisdiction and close scrutiny of a new order; the public itself. Public art has evolved and continues to move closer to becoming an integral component in the design of civic spaces.

Just a few generations ago, the role of the artist in the public realm was confined to providing finished studio sculpture that was placed in pre-designated spaces around a building site. The development of more socially-engaged art practices has led to the renaissance of contemporary art as a contributor in the design of, and interaction with the built environment. More recent developments in public art include performance art, light and sound, artist's collaborations in designed environments, video, the written word, text messaging and interactive communications. The common element that unites them is their role as public stimulators of the mind and senses encountered in the city. Site interpretation and integration, as well as advances in building technologies, such as rounded surfaces and integrated LED screens, has evolved the discussion of public art.

Over the last three decades, public art has afforded visual artists a significant role in the creation of appealing and exciting public spaces, due in large part to the proliferation of city-sponsored public art programs. Municipal driven public art programs have supported interdisciplinary design teams that now include the artist. Subsequently, public art has been incorporated into the broader context of urban design objectives.

Public art is now understood as works created for specific sites, responding to a series of conditions, including building forms and



Jenny Holzer, Necessary and Impossible from Middle Earth by Henry Cole, Barbican Art Gallery, London, 2006; www.barbican.org.uk



Streetsville Memorial, Mississauga

elements, landscaping, historical events and cultural and community identities, and interpreting contemporary life. Public art contributes appreciably to the experience of urban space, making it a rich and engaging experience.

3.2 Public Art Benefits

Works of public art can define Mississauga as a place like no other. They can: lend the city a unique identity in the public imagination; offer landmarks for exploring the city; and help contribute to the character of a neighbourhood. Public art offers opportunities for participation and interaction while challenging and stimulating social cohesiveness.

Successful public art embraces those elements that constitute the physical and social environment in unique ways. Public reaction can be considerably mixed, as a new work appears and encounters debate. These counterpoints create vigorous discussions on the 'message' in the artwork, and even the role of public art in the city. As evident in other cities, long-term success usually depends on the extent in which freedom of thought and expression is encouraged, when opening the doors to artistic interpretation and creativity. In



Cecile Dupaquier, Dialogue with the passengers, 2000, Lyon, www.art-public.com; luminous lite boxes, each with two letters, beside the tramway. In sequence they propose a sentence such as "You hesitate?", "You remember?."

time, people become attached to these unique manifestations in their city, and all that they imply. Public art should stimulate community response and encourage dialogue, resulting in a healthy and vibrant community while evoking a sense of identity and pride in its citizens.

Public art assists in developing identity and character of a given neighbourhood, community, and collectively, the city. Public art can tell the story of a city's people, places and events while playing on social, political or historical themes. It can offer interesting and engaging alternatives for the commemoration of individuals, groups or events, sometimes resulting in the creation of landmark focal points and destination places in the city.



Susan Point and Kelly Cannell, Storm Sewer Cover, Vancouver, 2004; www.vancouver.ca/publicart

Successful public artwork can also attract visitors to a neighbourhood. Unquestionably, public art contributes to the quality of life in the city by influencing its cultural appeal, economic development and even tourism value. Public art can even address principles of CPTED (Crime Prevention Through Environmental Design) in their design and placement of public art installations.

Public art can stimulate the public and private sectors by creating common planning and design objectives when developing plazas, parks and open spaces, and streetscape elements. In cities with



Elizabeth Ballet, *Interlace* 2001, Pont Audemer, France, photo: Jean Antoine; www.art-public.com

successful public art programs, the private sector has embraced public art as a vehicle to enhance their own image in the marketplace, while providing amenities for their employees and residents to enjoy. Public art can increase the marketability and economic value of a project, and is often used as a 'branding' tool.

3.3 *Public Works as Public Art*

Around the world, the development of streetscapes and transit systems moving large numbers of people have proved to be popular sites for public art, with opportunities to interact with a cross section of the population. As transit infrastructure is built in Mississauga, public art can be incorporated at major nodes and along transit lines. Much of Mississauga's public transport infrastructure is yet to be built (e.g. the Bus Rapid Transit and Light Rapid Transit systems). Many of the intersections of major roadways in Mississauga are not yet fully developed and the City has yet to develop large sections of its waterfront and park system. The City currently has an incredible

opportunity to create public works that are artful.

In order to make the most of the current investment in parks and large-scale infrastructure projects, the preferred approach is to select an artist, or arts group, to work closely with the designers of public projects. The artists should be introduced into the design process at the earliest stage possible, preferably hired at the same time as the other consultants. This collaboration will result in the integration of art and infrastructure throughout Mississauga.

3.4 *Temporary Public Art*

Temporary works of public art can last a few days or several years. The works' intention is often to provoke public discussion and make people look at their surroundings in a new way. It is an opportunity for everyone to explore the potential of an area before decisions are fixed — this is particularly pertinent to the city as it is currently undergoing an important stage of physical redevelopment. A Public Art Program with opportunities for temporary work can also help support the development of Mississauga's identity and arts scene. With temporary commissions, local emerging artists and art groups can be given more opportunities to create work in high-profile locations than they may have for permanent installations in the same place. Also, the public art program can benefit by bringing in high-profile artists from outside the city who will interest national and international media.

Nuit Blanche in Toronto is one very successful example of short-term temporary installations in parks and public spaces, as well as private buildings. The Public Art Fund project in New York is an example of longer-term temporary projects that are installed for up to several years depending on the project.

4 Public Art Precedents in North America

4.1 Overview

In 1959, Philadelphia became the first city in North America to implement a public art program. In that same year, Canada established a federal program for commissioning artwork by founding the National Capital Commission in Ottawa. There has since been a proliferation of public art programs; over three hundred are in operation across the continent. Most are government led, affecting a variety of venues such as capital projects, while others are led by re-development authorities targeting urban revitalization. Generally, funds are acquired through 'percent for art' policies that include contributions from private sector developers, special grants and levies programs. Some private programs for public art, such as Creative Time in New York, founded in 1974, also exist. Newer models in the US include public/private partnerships, for example 4Culture, which manages projects for King County and Seattle and the Houston Framework in Texas.

4.2 Vancouver

The Vancouver Public Art Program, in operation since 1990, is the largest in Canada, and operates with contributions from both public and private sectors. The program has recently undergone a comprehensive review, and is in the process of change.

In Vancouver, the Public Art Committee is made up of art professionals, developers and architects, and advises on planning while monitoring professional practices. The Committee, in conjunction with relevant City staff, reviews policies and proposals for selection processes or donations before making recommendations to the Managing Director of Cultural Services.



Tom Burrows, Three Herons, 1998,
www.vancouver.ca/publicart

The Civic Public Art Program governs and manages public art opportunities on municipal facilities and properties, civic infrastructure, parks and other public open spaces. Public art consultants are retained as project managers to liaise between various municipal bodies, the community, artists and the Public Art Committee. Selection may be through open calls for credentials, proposal calls, limited calls or invited submissions. The municipality funds the civic program by allocating \$1 million of the City's capital budget over three years. The recent program review recommends that this be raised to 1% of the City's annual capital budget. Expanding opportunities for artist-initiated projects, residencies and temporary projects are also being encouraged for the future.

The Private Development Program secures development contributions currently pegged at \$0.95 per buildable square foot. However, a review currently underway is recommending that the amount be raised to 1% of the construction value, in order to secure a greater contribution for public art. Public art is required of developments when rezoning is confirmed. The artist/art selection process varies from open competitions to limited invitations, depending on the size of development. The preferred option is to integrate the artist with the design team at the earliest possible stage. Commissions for public art sponsored by private developers are required to be sited on public lands, or at least be accessible to the public. Developers must retain a public art consultant to coordinate competitions and juries, and are bound by public art guidelines. The developer must have a public art consultant and preliminary plan in order to get their development permit. The artwork commitment must be completed before an occupancy permit is issued. The Public Art Committee reviews all aspects of the developer's public art plan, including location, budget, jury and artist selection.

Developers currently have three options for fulfilling their public art commitment; full participation in a juried public art process, defer 100% of contribution to the Public Art Reserve to be utilized on public lands, or partial participation where up to 60% of the contribution can be utilized for artwork on-site while deferring the balance to the Reserve. This may soon be reduced to just the first two options.

The Community Public Art Program was established to encourage neighbourhood organizations and residents to work with artists to create artworks on significant neighbourhood sites. These projects were adjudicated in an annual competition, and generally tend to be modest in size and budget (\$15-25,000 per installation). The Community Public Art Program is currently on hold, with a plan to develop community-engaged art and artist-led projects as part of the Civic program.

Ten percent of the budget for each public art project is allocated to the Public Art Maintenance Fund for ongoing maintenance of the artwork.

4.3 Toronto

The City of Toronto Public Art Program is likely the most relevant to Mississauga, as they share common governing provincial legislations such as the *Planning Act*, the *Municipal Act* and the Ontario Municipal Board.

In 1981, an Arts Selection Committee was formed to work closely with Toronto City Council, on the review and selection of art installations. By 1986, it was replaced by an arms-length Public Art Commission. Amalgamation in 1997 expanded the Commission's jurisdiction to include the other cities and boroughs in its region. Currently, it is comprised of nine members, including one city councilor, and three visual artists, with the balance made up of residents with expertise in public art. The public art program is strongly affiliated with the Urban Development Services Civic Improvement Group, which secures public art funding through one of three mechanisms available:

- One percent of the annual City Capital Budget,
- One percent of the value of construction from private sector development utilized on site, or
- A combination of the two, where the contribution is deemed unsuitable for total utilization on-site; thereby pooling the money until a more suitable site and project is found on public lands within the ward.

Key public art policies in the Official Plan recommend that the following components of the City Public Art Program be established;

- Public Art Master Plan to identify locations and prioritize proposals,
- Public Art Trust Fund used for ongoing maintenance of art

- installations on public lands,
- Tax-deductible program to encourage private donations that help implement the Master Plan,
- City initiatives for public art on public landholdings, and
- A one percent levy on the construction value of all capital works, including private development projects where Section 37 of the *Planning Act* can be implemented, to be committed solely for public art.

The public art program has been divided into two: the Culture Division of the Economic Development Department takes the lead in preparing a Civic Public Art Master Plan governing initiatives on public lands; the Planning Division of Urban Development Services continues to work with developers to secure one percent of the construction value for each development to fund public art. Both coordinate with the Public Art Commission to review art plans and development.



Fast Wurms, Turtle Pond, 1997, Toronto Convention Centre

The entrenchment of clear public art policies in the Official Plan demonstrates that mechanisms to develop new and intelligent amenities can be sought despite cumbersome province-wide regulations that govern and inhibit the municipality's abilities to create its own funding policies.

4.4 Seattle

In 1973, Seattle City Council passed a civic ordinance committing one percent of their capital improvement budget for the commission, purchase and installation of public art. Capital improvement projects for parks, utilities, civil structures, roadwork and streetscapes are earmarked for contributions. There is no requirement for private development though there are occasional public/private partnerships. The Public Art Program is managed by the Office of Arts and Culture which purchases and commissions works for the Portable Collection as well as the Permanently Sited works. The one percent contributions are funneled into the Municipal Arts Fund which also funds staff positions. The Public Art Program employs nine people, including project and collection management staff. The budget for 2007 was \$2.9 million. The Municipal Art Plan is developed by staff working with Planning and other departments, and the Public Art Advisory Committee. The PAAC consists of representatives from both the Arts and Design Commissions, including artists and architects. The Committee advises on the development of art opportunities, approves selection and concept proposals and oversees budget expenditures. It also reports to the Seattle Arts Commission who approves the Municipal Art Plan, gifts or the de-commission of artworks from the public art collection.

The municipality oversees the maintenance of all commissioned artworks through their Municipal Art Collection Program. They also maintain an updated inventory of artists' portfolios.

4.5 Chicago

An internationally distinguished art collection has graced the downtown plazas since 1967 (although Chicago artists have been busy since the 1930s through their mural installations depicting pre and post-Depression American life). The Chicago Department of Cultural Affairs' Public Art Program was established to implement the city's Percent-for-Art Ordinance, enacted in 1978. The ordinance was updated in 2007, increased from 1% to 1.33% of the construction budgets for municipal buildings, to be levied for the acquisition of artworks for these buildings, 50% of which must help nourish Chicago-area artists. Public art exists in every city neighbourhood, including police and fire stations, transit stations, branch libraries and other municipal buildings.

The City recently cancelled the Public Art Committee, with much public outcry, and now manages the selection process through the Department of Cultural Affairs staff. Projects with budgets under \$10,000 are generally direct commissions. For other projects, a neighbourhood public forum is convened to help define the opportunity. A minimum of three artists are then invited to apply, or there may be a public call for artists. Another public forum is held to present one or more artists/proposals for public feedback. After this, staff makes a recommendation to the Commissioner of Cultural Affairs, who then selects the finalist based on criteria of quality and appropriateness.

The City maintains an open registry to which artists may submit slides. The City's Conservation Policy ensures that its collection of artworks is maintained by a staff person who examines it on a regular basis. The Public Art Program coordinates the maintenance or conservation of the artwork in cooperation with the agency that houses the artwork, and those responsible for maintenance or renovation of the site.



Artworks in Millennium Park, Chicago, by Jaume Plensa, Anish Kapoor, Frank Gehry,

4.6 Calgary

A Canadian city comparable in size to Mississauga is Calgary. Started in 2004, the City's Public Art Program is a Council-approved system of processes that guide City commissions, acquisitions and the management of its visual art pieces and collections.

A Public Art Board was created to provide expert community input into public art processes. It is responsible for promoting awareness of public art, recommending and advising on public art policies, guidelines, plans and issues, and providing input to the Public Art Master Plan, as well as ensuring that established criteria for all public art project plans are met.

Council approved one percent of all capital upgrade and growth projects over \$1 million would be designated for the commission, purchase and installation of public art.

4.7 *Richmond BC*

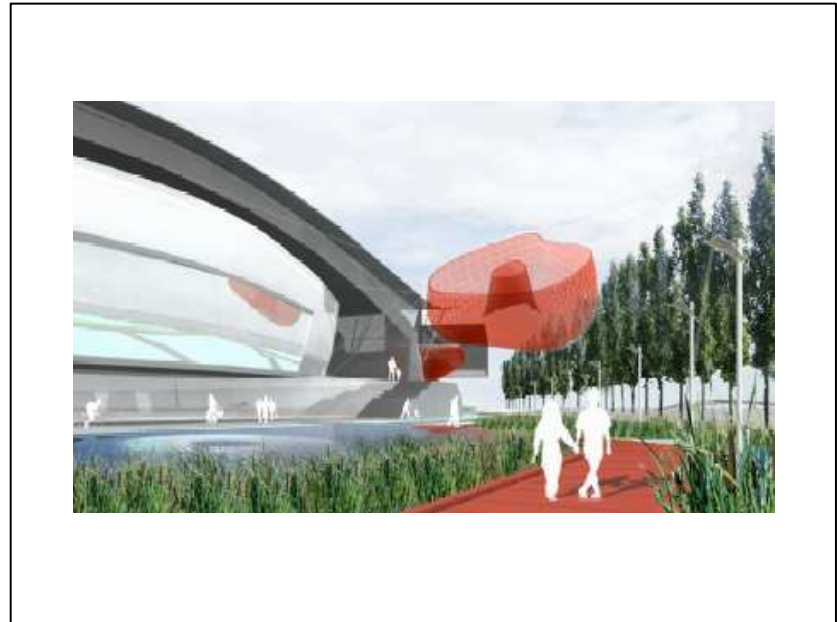
Like Mississauga, Richmond, British Columbia is part of a larger urban complex. The Public Art Program was established in 1997.

The Municipality implemented a 'one percent of capital works' program committed to public art. Private development is encouraged to make contributions to a Public Art Reserve though there are no clear incentives. The Public Art Reserve is to be used for at least one community-based and one artist-led project each year. Gifts of art to the city are also encouraged. A Public Art Planner from its Heritage and Cultural Services is responsible for the administration and coordination of all public art proposals and works, with public art consultants for larger projects, such as the Richmond Oval, with its \$5.3 million public art budget.

A City Council endorsed Public Art Commission, consisting of eight voluntary members with an art or design background, monitors public art projects and advises on policy, planning, education and promotion. The commission assists in the preparation of an annual Public Art Program Plan.

4.8 *San Francisco*

The San Francisco Arts Commission oversees the design review of all public construction projects, including the Public Art Program, community arts and education, a public gallery and the civic art collection. The Commission has numerous committees and members with relevant expertise including the Visual Arts Committee responsible for reviewing public art projects. The Visual Arts Committee consists of 5 people who review the site and selection process, including the make up of panels overseeing compliance with professional standards. It reviews concept proposals, and the



Rendering, Janet Echelman, Water Sky Garden, Richmond Oval, in process 2008

completed installation before recommending acceptance of the work into the collection to the Commission. The Committee also approves placement of temporary works on public lands.

The San Francisco Public Art Program, established in 1969, has developed over time, three main sources of funding:

- 1) The civic program identifies the public art contribution at 2% of the construction budget which covers the combined city and county area, and includes infrastructure like hospitals and transit. Subsequently, the civic program has substantial budgets.
- 2) Private developments in the downtown area are required to contribute 1% of construction costs to public art. This was previously administered by the Planning Department, but without

an art review. It is now reviewed by the Visual Arts Committee of the Arts Commission.

- 3) Projects initiated in the City's Redevelopment Agency can be 1% or 2%, depending on their nature. Such project arise as part of an agreement, in exchange for exceptions to zoning within an area.

4.9 San José

Mississauga and San José share a similar history. Both began as small settlements that exploded in the post-war era, with each now bordering on topping one million in population within the next generation.

The San José Arts Commission, through its subcommittee, the Public Art Committee (PAC), oversees the Public Art Program. An advisory committee comprised of artists, arts and design professionals and urban planners assists the PAC.

Funds to support the Public Art Program are provided by municipal ordinance that specifies 1% of City capital improvement project budgets, 2% of the San José Redevelopment Agency projects, and 1% of certain eligible private development projects' budgets be set aside for the commission, purchase, and installation of artworks.

The San José Public Art Program strives to select artists versus specific artworks, so that each artwork that is added to the City's collection is unique and specifically designed for its site. Community outreach is extensive, and involvement is encouraged at all levels. Prior to selecting an artist to develop a design, individual communities are consulted to define broad goals to be achieved with the artwork.

The City also conducts an annual Artist Training Workshop to help area artists understand the fundamentals of working as public artists.

4.10 Public/Private Partnerships

Recent developments in the US include examples of cities contracting all or part of their public art programs to private non-profit groups with curatorial and management expertise.

a) The Cultural Arts Council of Houston and Harris County (CACHH) works closely with the *Houston Arts Alliance*, a non-profit society that works on a consulting basis, to manage the investment of the Hotel Occupancy Tax, and foster the growth and development of the nonprofit arts sector in the City. The Civic Art + Design program of the Houston Arts Alliance initiates and manages civic art enhancement projects with principle funding from the City of Houston's "Percent For Art" ordinance, as well as from the County. The Houston Framework, an initiative of the CACHH, is a planning approach to public art and urban design for the region, involving the Arts Alliance and other public and private players. It creates long-term strategies for integration, to provide Houston and Harris County with civic art and urban design that enhances the local environment.

b) *4Culture* in the state of Washington is a tax-exempt public corporation that began as a department in King County, and now operates as a cultural service agency for the County. Experienced public art staff work on a consulting basis to plan and manage projects and partnerships between the County and others.

c) In 2002, the Winnipeg Arts Council in Canada evolved from the former Arts Advisory Council to become a separate arms-length agency responsible for managing the City's granting and public art programs. The Public Art Program is supported by an annual allocation from the City capital budget.

5 Civic Context and Opportunities

5.1 Overview

Incorporated in 1974, the City of Mississauga began as an amalgamation of towns, villages and rural townships, to facilitate the need to develop new residential communities as alternatives to the denser and older communities in urban Toronto. In less than thirty years, the green-fields that originally dominated the landscape have all but disappeared. The socio-political and cultural landscapes have also evolved, and the City now seeks a greater level of sophistication in civic expression, representation and celebration.

Mississauga has already laid the foundations for an energetic and inclusive art community, and can boast some remarkable achievements within its existing cultural infrastructure. The following lists the City's institutional achievements that provide potential opportunities to foster the development of a public art program to further enrich its cultural infrastructure.

5.2 Cultural Institutions

Art institutions are a natural alliance for public art, and could play a significant role in promoting and participating in the development of a public art program.

- The Art Gallery of Mississauga, housed in the Civic Centre, currently functions as a curator-led facility for a limited collection of artwork and would be a natural partner for public art initiatives.
- Many theatre facilities have sprung up over the last three decades - Meadowvale Theatre, Burnhamthorpe Library Theatre and the Adamson Estate – and their audience base of artistic-minded patrons may possess the interest and passion to champion the cause for public art.
- The McEwan House is the home for Visual Arts Mississauga, which would be a natural promoter of public art.
- The Living Arts Centre is Mississauga's largest arts facility with

three performance halls, an exhibition hall and art studios at the core. The centre draws the largest audience for art in the city, and could play a key development role.

Other cultural facilities such as the Blackwood Gallery at the University of Toronto are also resources. Sheridan College have now established themselves downtown and could be a strong partner. By drawing on their professional resources and existing patron base and outreach programs, these organizations could help define opportunities, promote competitions, and create public awareness through education programs.

5.3 Planning and Urban Design Initiatives

a) City Centre District

Planning policies recommending the installation of public art on both public and private lands are clearly stated for the City Centre, through the district policies incorporated in the Mississauga Plan. Public art policies focus on the creation of a strongly defined urban



Tom Benner, The Wise Ones, 1998, Mississauga

core encouraging the development of an animated street life, engaging parks, and active squares and open spaces. Planning policies are supported by a comprehensive set of urban design guidelines, detailing the role of public art and its physical placement within the streets and open space system.

Though the policies and guidelines bring some clarity to the requirement of public art in the district, they need to be elaborated to clarify the roles and responsibilities of developers and the processes they should employ. This will need to be clearly outlined in the Public Art Master Plan. As learned from other municipalities, fundamental to a successful public art program is the active engagement of private sector development guided by clear public policies.

b) Neighbourhood Character Areas and Public Participation

Many new communities that have emerged over the last thirty years, to add to the older and established communities like Port Credit, Streetsville, Meadowvale, Cooksville and Clarkson. There are stories to tell of their experiences and heroes that can be illuminated through public art, educating residents of their long and colourful histories, as well as engaging with more current realities of immigration and change.

Public groups should be encouraged to seek out public art opportunities in their communities. Groups such as Heritage Mississauga, local business improvement associations and resident ratepayer groups would form that ideal base in their respective communities.

5.4 Corporate Districts

Mississauga has a notable reputation for attracting high-end corporations, including Greater Toronto Area high technology firms seeking alternative business environments. A number of business parks, such as Meadowvale Business Park, Sheridan Research Centre and the Airport Corporate Centre, and including those around Lester B. Pearson Airport, offer distinct settings to encourage firms with common interests to locate near each other.

Corporations in these business parks have a responsibility to their employees and community to provide not only excellent employment standards, but also good living and working environments. It is in their best interests to contribute to the quality of life in Mississauga, by commissioning public art on their properties or contributing to a public art reserve fund, to help sponsor opportunities off-site, but in the public realm.

5.5 Mississauga Urban Design Awards

The Mississauga Design Awards promote quality urban design by awarding civic recognition to projects and individuals that exemplify the highest standards when executing design principles. The awards recognize efforts to improve the quality of life for new residents in office, industrial and residential communities, and for innovative and creative execution. Architects, landscape architects, designers, engineers, planners, developers, consultants, owners and participating members of the general public are eligible. The design awards are ideal vehicles for recognizing and promoting public art (and artists) that meet these standards.

5.6 Mississauga Urban Design Panel

A selected panel of distinguished design professionals are asked to participate in the review of significant development proposals (i.e., context, size, visibility, etc.) throughout the city, in order to ensure that the highest level of urban design is achieved. Public art is also a key contributor in making spaces interesting, animated and attractive. The 'panel' review process is an ideal vehicle for identifying opportunities for a public art component in such significant proposals, where it is appropriate.



Daniel Buren, *Twenty-five Porticos: The Colour and its Reflections*, 1996, Tokyo, Japan; www.danielburen.com

6 Planning and Development Tools for Securing Public Art

6.1 Overview

The municipality has a number of tools at their disposal that allow it to request public art amenities, in order to better plan new communities.

6.2 Mississauga Plan

The 2005 Mississauga Plan falls short of achieving any real substance for public art city-wide. Opportunities were missed throughout the city's development in the last decade in the absence of strong official plan policies. The Mississauga Plan is currently under review, the intent is for public art to be included throughout the document and integrated into its core goals and objectives, as a means of contributing to place-making, city/community identity, character, vitality and visual interest.

General policies must affirm the importance of public art as an amenity when discussing the open space system, city nodes and corridors, the environment, the waterfront experience, transportation modes, urban design, community uses and heritage. Public art policies should be tailored to suit the nature of uses and physical context of each. The Mississauga Plan should be updated to include a definition of public art where it is applied, who is obliged to provide it, and details of the public art policies, inclusive of mechanisms for funding, to reinforce its importance.

6.3 Section 37

The mechanism commonly used by municipalities in Ontario to secure public art is through Section 37 of the *Planning Act*, which is executed when additional densities or heights are requested by the

developer, and the city is willing to consider an Official Plan Amendment or Re-zoning. The City of Mississauga has only recently utilized this tool to achieve public benefits in exchange for additional height and density, including additional amenities. The Planning and Building Department negotiates the development package which goes to City Council for approval. (Note: There are no height restrictions in downtown Mississauga. This will impact the City's ability to use this tool downtown.)

6.4 Holding Zone

A requirement for public art as a desired public space amenity or land use may be considered for specific sites when a holding zone is imposed on lands. The 'H' designation can remain in place until development proposals accommodate these requirements to the satisfaction of the zoning that governs it.

6.5 Urban Design Guidelines for the Public Realm

Urban design guidelines primarily serve to influence district character and future development. Generally, guidelines indicate the type and nature of public amenities in the public and private realms, while providing direction on placement and themes, including the potential for public art.

Public art can play a significant role in the evolution of the parks and open spaces that characterize our neighbourhoods, districts and regional landscape. Urban design guidelines are an important vehicle to encourage and guide the siting and nature of artwork on public or private lands.

Working with appropriate jurisdictions, Urban Design Guidelines for public art should be developed in relation to the Public Art Program and Master Plan to help define:

- what is appropriate in various sectors; what parks and open spaces should remain as-is, and which ones require public consultation, opportunities for public art, and technical guidelines.
- an inventory of spaces that could accommodate sculptural works,

memorials and/or donated works. The guidelines can define the steps necessary for donating a work of art, and the criteria and process for consideration and acceptance.

Urban Design Guidelines, guided by the Public Art Master Plan that will be developed, need to include the discussion of the potential for public art in the area. Where the appropriate guidelines are in place, public art can be a consideration during the site plan review process and a condition of site plan approval.

RECOMMENDATIONS

1. Endorse public art through various tools offered through the Planning Act including:
 - amending the appropriate sections of the Mississauga Plan to include public art policies;
 - endorsing public art through Section 37 agreements; and
 - endorsing the identification of public art opportunities and guidelines when developing Area and District Plans, Master Plans and Urban Design Guidelines. Where public art provision is indicated in the plans and guidelines above, a plan for siting of artwork can be a condition for site plan approval.

7 The Proposed Mississauga Public Art Program

7.1 Overview

A comprehensive Public Art Program should encourage a diverse range of opportunities for artists: temporary and permanently-sited artworks, site-specific artworks that are distinct from their surroundings and art that is integrated into public works projects. The Program should engage a variety of stakeholders in the City, specifically in the Downtown area, including new areas. The Public Art Program should be composed of two primary streams: the Civic Public Art Program and the Private Sector Program.

7.2 Civic Public Art Program

The establishment of a Civic Public Art Program will demonstrate the City's commitment to sponsoring public art projects on public lands. The program will encourage opportunities for public art and encourage the City to work with stakeholders, as well as with existing and new public building and infrastructure projects. Consideration should be given to the integration of public art into the design of buildings, bridges, road works, landscaping and streetscape elements.

The City will need to dedicate funds from its own capital budget to develop a Public Art Program. The two methods commonly used to fund a Civic Public Art Program by other Canadian municipalities are:

- a) Levy a percentage (which ranges from 0.5% to 2%) against hard and soft capital project construction budgets. This can be an overall percentage on the capital base or can be applied to projects of a minimum size. This amount can be used on the project site, or can be pooled towards overall program plans and costs; or
- b) Allocate a fixed amount from the City's annual capital budget for public art projects.

Allocating an annual capital investment from the City's capital budget to cover the minimum costs of developing and maintaining a public art program is recommended with additional funding for an expanded program to be secured by fundraising through sponsorship, grants and donations. Further public art provision can also be sought by establishing an integrated public art approach for high profile and large-scale City capital projects as is currently being piloted on the BRT project.

The minimum annual capital budget that would allow enough funds and activity for a Public Art Program to develop and grow is \$200,000. This would allow a \$180,000 budget for temporary and permanent acquisitions (two to four small to medium acquisitions per year at \$10,000 to \$75,000 each and one major permanent art



Ron Benner, *Trans/Mission: Still Life*, 2004, Grosvenor Lodge, London, Ontario

work commissioned every four years, minimum \$250,000) as well as approximately 10% set aside for maintenance (\$20,000) as is typical in other municipalities. A Public Art Reserve Fund would need to be established in order to pool funds for larger commissions and to reserve the maintenance funds.

The overall program will be administered by a Public Art Coordinator through the Culture Division. The primary staff position and a marketing budget should be funded from the operating budget.

To encourage a range of opportunities, the program staff will need to partner with community groups, corporations and businesses, local artists and art organizations to initiate or support temporary or permanent public art projects. The Public Art Coordinator will be responsible for finding opportunities to leverage funds from private sponsorship, grants and donations. For example, an artist-in-residence may be engaged to work with a community to explore their environment, hear their stories and devise a creative means to express them. This could involve from story-telling workshops with local people to provide inspiration for the artists work or actual participation in the making of the work by community members lead by the artist. A provincial or national arts council grant can be sought to cover the costs along with matching funds from the local B.I.A. or ratepayer group.

Development planning processes generally already include consulting with communities, and these processes can also include public art, helping to define opportunities, priorities and associations for artworks. The Civic Public Art Program can partner with the Planning and Building and Community Services Departments in these situations.

7.3 Private Sector Public Art Program

The Private Sector Public Art Program will encourage the private development industry to include public art in their developments. Recently there have been a number of examples of developers voluntarily instigating public art commissions and design competitions in residential developments downtown. All developers stand to benefit and should be encouraged to consider public art as a commitment to developing a more livable community.

Developers are subject to design review and zoning requirements, and often request concessions. Through planning policies that support public art, there may be opportunities to use planning tools and mechanisms to attain funds or the provision of art in the public realm. The principle mechanisms available to secure public art from the private sector is through the site plan approvals process and Section 37 of the *Planning Act*. With appropriate policies in the Official Plan, municipalities are allowed to secure additional public amenities, through 'bonusing' provision, in exchange for additional concessions. Public art should be included in the City's list of desirable amenities for Section 37 agreements.



Susan Point, West Seattle Pump Station, 2003

The City should advocate for the inclusion of public art in all developments, regardless of scale. For developments with greater than 10,000m² (100,000 sq.ft.) in gross floor area, with the exception of non-profit organizations and social housing, a percent for public art guideline should be introduced. The standard in North American municipalities with public art policies is a 1% allocation for public art from a project's construction budget. A 1% allocation should be considered, however, given the current economic climate, the City of

Mississauga staff recommend that the program start with a minimum 0.5% contribution level at this time, to be reviewed in 2 years.

The Planning and Building Department (as overseers of the development process) will alert the Public Art Coordinator of development opportunities. All proposals will be administered through the Culture Division, but co-ordinated by the Planning and Building Department as part of the development application review process. The Planning and Building Department will provide resources and advice to the applicants on the commissioning process to ensure consistent process and excellence in art outcomes.

The dollar amount of the contribution that may be required would be determined by the City's Building Division when calculating the value of construction for building permit fees on relevant projects. Once the service index is applied to the proposed gross floor area of the project, the percent for public art should be factored into the final sum. The calculation should include the gross costs for construction per square metre for the various building types such as residential, commercial, industrial and other types, as well as unit construction costs for open space development.

The developer may enter into the necessary agreements with the City to choose to integrate public art into their proposed development in publicly accessible (physically or visually) locations. In this case, they can manage the contribution minus the administration fees and 10% payable to the City's Public Art Reserve Fund for maintenance of artworks on public land. Where the artwork is on private land the responsibilities for maintenance and conservation will rest with the developer, this will be included in the terms and conditions of the development agreement. The developer will need to follow City guidelines and process for public art commissioning, including the creation of a public art plan and selection process that will be reviewed by the Public Art Commission (see section on PAC) to ensure professional standards.

Alternatively, the developer may choose to contribute the funds to the Public Art Reserve Fund rather than pursue an artwork for the site. This fund is managed by the City for public art projects, with 10% of the cost for public art commissions on public lands earmarked within the fund for maintenance.

Further details on how the Private Sector Public Art Program will be implemented including priority sites and areas and processes will be outlined in the Public Art Master Plan and applicable corporate and planning policies.

7.4 *Donations, Gifts, Acquisitions and Exhibitions Policy*

Donations of public artworks or funds towards a commission generally come forward from groups or individuals who have a specific person or event to commemorate. It is not always in the City's best interests to acquire the work; these opportunities should be considered carefully and in consideration of public art program principles, expertise and responsibilities. When a donation is accepted or an artwork acquired, it becomes part of the City collection permanently and will need to be maintained by the City in perpetuity, unless de-accessioned. The City needs to ensure that the work is of excellent quality, and an appropriate and fair use of public space. A clear evaluation process must be established. All proposals should be administered by the public art program and engage the Public Art Commission.

All such artworks or opportunities must be subject to the guiding principles of the Public Art Program, and reviewed against acceptance criteria to determine the worth to the city. The Public Art Commission, cognizant of the existing collection and proposals on city property, will review the proposed donations before recommending approval. Community involvement may be sought, with regard to the requested siting of the work, and the donor should be required to provide 10% of the value to the Public Art Reserve Fund for maintenance. Opportunities for the placement of donations will require coordination and approval by various City departments. All proposals for donations, gifts and acquisitions of art need to be



Liz Magor, LightShed, 2004, Coal Harbour, Gift to Vancouver from Grosvenor; www.vancouver.ca/publicart

coordinated in conjunction with the objectives stated in City's Public Art Master Plan.

7.5 *The Public Art Master Plan*

A Public Art Master Plan should be developed to identify the potential and priorities for civic public art and upcoming private developments. The plan should act as a guideline, and be consistent with the Mississauga Plan. It should cover at least 3-5 years and be reviewed annually. The Master Plan should be prepared with representation from city departments and agencies through an Interdepartmental Planning Committee prior to recommending it to the Director of Culture, who will present it to City Council for approval. The planning process could also contribute to a list of potential venues for donations.

The authors of the Master Plan should remain cognizant of the vast range of opportunities to create public art, whether it's along a ravine path, embedded in the brickwork of a new fire station, artists' video on public screens, interactive light works on city streets, or the design of a bus shelter relevant to local cultures. At the same time, the master plan should provide a broad framework within which the singular opportunities can develop with more research and artists' input.

Departments and agencies working in the City of Mississauga, such as the Region of Peel, the school boards, GO Transit, Mississauga Transit and the Ministry of Transportation should also be consulted through the planning process regarding opportunities for public art. For example, the TTC has demonstrated their commitment for many years by sponsoring public art on both the Sheppard and Spadina subway lines. Such regional agencies should be encouraged to identify and incorporate art proposals into their projects, either on their own or in partnership with the City, and should comply with the standards and procedures outlined in this Public Art Policy framework and endorsed by City Council.

a) Interdepartmental Public Art Planning Committee

A good public art program needs to be integrated into the operational and planning structure for the City. One way to do this is with an Interdepartmental Planning Committee that should include representation from the Planning and Building and Community Services, Corporate Services, and Transportation and Works departments; all of which undertake work that might intersect with public art. The role of this committee would be to have input into the Public Art Master Plan, and to assist with coordination of the resulting associated activities in their own departments. Representatives on the Committee would act as staff liaisons in their departments and advise the Public Art Coordinator about significant capital projects at the earliest point to ensure that public art can be incorporated where appropriate. All projects will be administered by the Public Art Coordinator through the Culture Division, working closely with the relevant department staff.



Leah Dector and youth, Watch Your Step, Roundhouse Community Centre, Vancouver, 2002; www.vancouver.ca/publicart

RECOMMENDATIONS

2. Establish the City's Public Art Program and funding structure within the Culture Division that contains the following components developed in collaboration with relevant city departments and agencies:
 - a Civic Public Art Program with funds from the City capital budget to cover a minimum program (\$200,000 annually), extra funds leveraged from fundraising efforts and extra public art provision through use of an integrated approach to public art in public infrastructure projects where applicable;
 - a Private Sector Public Art Program focusing on a percent for public art model from private developments using planning tools and mechanisms (as in Recommendation #1) where relevant; and
 - a policy and evaluation process to consider donations, acquisitions and gifts of art.
3. Create a Public Art Master Plan to guide the City's Public Art Program over a period of at least 3-5 years. This document will be written in collaboration with relevant departments and agencies and will be integrated into planning policies and urban design guidelines.

The Public Art Master Plan would include:

 - an inventory of potential sites for temporary and permanent installations of public art;
 - an inventory of existing public art and monuments; and
 - an inter-departmental maintenance schedule and plan.
4. Establish a Public Art Reserve Fund to be managed in accordance with the Public Art Master Plan. The fund will enable the following:
 - enable the pooling and/or accrual of potential civic and private development contributions as well as gifts and donations from public and private groups and individuals;
 - 10% of funding will be earmarked for Public Art maintenance and conservation. Only artworks in the City of Mississauga's Public Art Inventory, deemed the property of the City, would be covered under this fund.

8 Public Art Commission

8.1 Overview

In order to demonstrate an open, fair and credible process when securing public art, a voluntary, professional and non-partisan Public Art Commission should be established. It must display objectivity while providing professional expertise when guiding the components of the public art program. Public art proposals are submitted to the Public Art Commission for review and comment on the proposed selection process, budget allocations and concept proposals. The Commission needs to collectively represent a vision for public art in the City, and must function at a high level of professionalism and civic leadership, willing to champion the cause for public art.

8.2 Mandate of the Public Art Commission

The Commission reports and recommends to the Public Art Coordinator. The Culture Division will provide administrative support, including procedural assistance, as well as liaise with other city departments and agencies to coordinate their input when necessary. The Public Art Commission should be mandated with the following responsibilities:

- Provide guidance and advice to the City, developers, public agencies, community groups and individuals in the creation of public art on public and private lands.
- Advise staff in the planning and prioritizing of public art opportunities through capital projects.
- Evaluate and advise City Council on proposed donations of artwork and initiatives on public lands.
- Review and endorse the City Public Art Master Plan.
- Review and approve terms of reference for developer art plans prior to execution of development agreement/building permit.
- Approve the art selection process, including the composition of juries.

- Review concept proposals and recommend completed work.
- Ensure that approved public art proposals are properly implemented.
- Examine issues and opportunities that may affect the City Public Art Program.
- Assist in promoting public awareness of Mississauga's Public Art Program, its goals and objectives, the role of the Commission, and assist in educating artists and community groups about the program.

8.3 Composition and Qualifications of Public Art Commission

The Public Art Commission should be a lean and effective group of 7 to 11 individuals consisting of a majority of visual arts professionals such as artists, curators, gallery directors, art consultants and others



Pipilotti Rist, Open My Glade, Public Art Fund, NY, 2000; www.publicartfund.org



Evan Penny, Bay Street, Toronto

with knowledge of contemporary visual art practices. The remaining positions should include architects, landscape architects, designers, arts educators, historians, developers and citizens with interest in contemporary art and the city. While the preference would be that the majority of people should be from Mississauga, there is no reason not to draw on the larger circle of expertise in public art in the GTA, as the relevant expertise in Mississauga develops.

Members may apply to advertised vacancies, and recommendations should be sought from city and regional leading visual arts organizations. Terms of appointments should be 2 to 4 years for a limited number of terms, and staggered to ensure consistency but allow for injection of fresh ideas.

8.4 *Conflict of Interest*

The Public Art Commission must adopt clear Conflict of Interest guidelines. Commission members and family members are not eligible for art commissions (private or public) or involvement during their tenure.

RECOMMENDATION

5. Approve the founding of a non-partisan Public Art Commission of art and design professionals to oversee the practices of the Public Art Program.

9 Selection of Artists/Artwork

9.1 Overview

The quality of the selection process will affect the art outcomes. Selection is generally by a panel of practicing art professionals with representation from key project design staff and the local community. Selection may be on the basis of artists' credentials or by the development of proposals. Selection most typically takes the form of a request for qualifications, but it may also be an open competition or a request for proposals (one or more stages), an invited call or, in rare cases, direct selection may be justified.

The sooner opportunities for public art are identified, the greater the chance for it to successfully influence the project, and flourish in the context of the development. When commissioning artwork, criteria should be established to ensure that the artwork is high in quality and relevant to the context. Competition guidelines will assist the Public Art Commission and staff when initiating and evaluating proposals for artwork.

The method of choice for selecting the artist should suit the size and scope of the project. A more direct approach to selecting an artist may be more practical for smaller projects. A terms of reference and schedule is required for each process.

9.2 Open Competition or Request for Proposals

Open competitions or Request for Proposals (RFPs) are widely advertised in newspapers, industry periodicals and/or internet sites. The competition or RFP can be a single stage or multiple stages. If the latter, the first stage of the competition may either focus on an art proposal or on the artists' credentials. The competition may or may not be anonymous, depending on the circumstances. The artist may be selected in the first phase, or a shortlist may be announced for interviews or the development of

concept proposals.

This process is the most thorough, however it may be time consuming and it requires communications with many people, and lots of staff and panel time to go through proposals. Open calls tend to wear out the artist base due to the time involved and the uncertainties of the process. This option should only be used for extremely high-profile and/or large commissions.

9.3 Request for Qualifications

A request for qualifications (RFQ) is advised when the project requires a fairly experienced artist with specific skills. In some instances, an RFQ may be limited to artists with very specific skills or experience, or a particular cultural background such as aboriginal artists. In this case, the call would be also be circulated in specific communities.

The standard requirement for RFQs is a written expression of interest supplemented by a curriculum vitae, professional references and a portfolio of related works. Generally the selection panel would meet twice, once to shortlist artists and once to interview the short-listed artists, after which the selection is made. Alternatively, the short-listed artists may be commissioned to produce maquettes (concept sketches or models).

Energy is focused and productive in RFQs, and artists have an opportunity to address the objectives fully and work closely with relevant staff and, in some instances, stakeholders when developing their concept.

9.4 Invited Calls and Direct Selection

Invited calls and direct selection processes should only be used where there is a very short timeline and/or a fairly specialized opportunity. A panel can be asked to advise and recommend artists for an invited call or a single artist or arts group who is then given the

commission.

Invited calls or direct selection for smaller projects can be facilitated by establishing a pre-approved list of artists that have been selected every 2 to 3 years through an open competition and selection panel. A smaller panel should also be convened for each specific instance to review portfolios and confirm the selection. For efficiency and overview, the same core panel members can adjudicate all such opportunities over a period of time, adding a representative of the specific area/project in each instance.

Artist-initiated projects may also be considered and would follow a process similar to that outlined in direct selection above.

9.5 Terms of Reference

Terms of reference are prepared for every competition brief developed through consultations with key players, and sometimes the public. These detail the selection criteria, development process and schedule, and often identify the selection panel. The scope should specify the expected artistic excellence, the nature of the opportunities for the site, specific skills required, and the ability of the artist/artwork to meet technical and maintenance standards. Each competition brief contains the public art objectives that are unique to the circumstances, site characteristics and community context.

9.6 Selection Panel Composition

The Public Art Coordinator generally develops a list of potential selection panel members to be reviewed by the Public Art Commission, in order to maintain integrity and professionalism in the selection process. The Commission may also recommend potential panel members. The panel composition should consist of a majority of artists/art professionals knowledgeable in public and/or contemporary art. A design team member and prominent community member can also be considered for the panel, which is usually 5 members but may range from 3 to 7. There may also be advisors to

the panel for technical or specific cultural expertise.

Arts professionals may be local or may be invited from elsewhere if the competition is national or international in scope. They should be paid professional fees for their time while reviewing submissions. However, the project design representative on the panel is not paid if this is already included in the scope of work for the project; the local citizen representative may be a volunteer or may be paid.

RECOMMENDATION

6. Establish standards and guidelines that follow North American best practice for the acquisition and de-accessioning of public art.

11 Education and Promotion

11.1 Overview

The public, staff and private sector stakeholders need to be educated and inspired about the possibilities for public art, urban design and architecture. Forums, workshops and seminars, and making information about the program accessible will foster greater understanding of public art and how one can actively participate.

11.2 Promotional Strategies

The following promotional strategies should be considered:

- Develop a dedicated space on the Culture Division website, informing the greater public of upcoming events and details of opportunities. The site should promote the public art program, inform people about the components, and the artworks in progress and completed.
- Utilize local and national newspapers, relevant websites and listservs as well as networking to announce new competitions.
- Include recognition of a public art component in the Mississauga Urban Design Awards.
- Create print material such as postcards and brochures with images of the artworks, user-friendly guides about the program and self-directed walking tours.
- Artworks developed through the Public Art Program should be promoted and celebrated.

11.3 Education

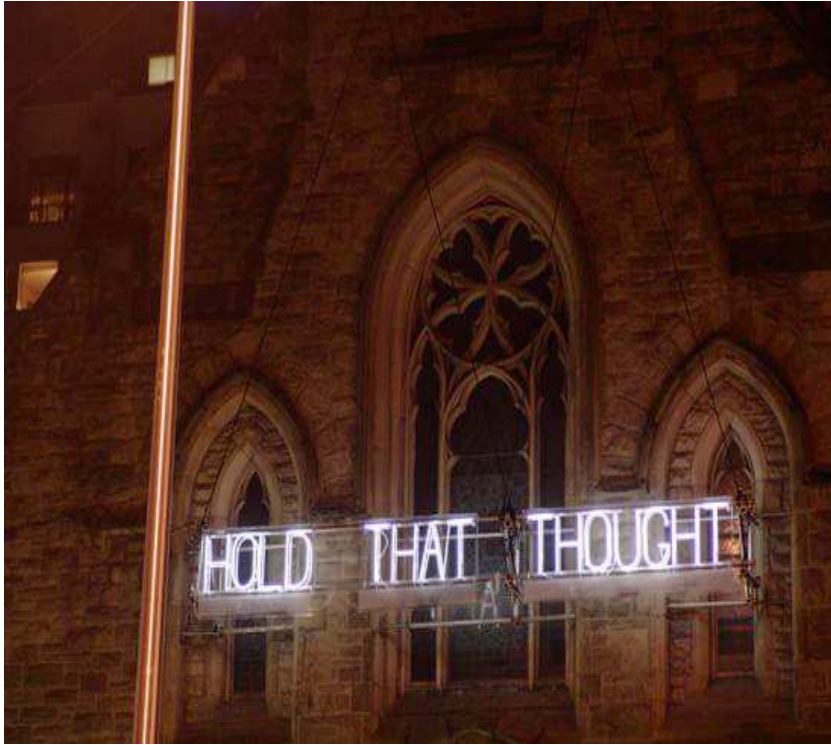
The Culture Division has only recently been established, with the implementation of this policy framework, education opportunities will need to be pursued to bring the artists, staff, City Council, business and residents up to speed with this emerging and dynamic form of expression in the public realm, and to make them familiar with how

the program works.

- Develop workshops and forums for local artists and other sectors about the various programs, the selection process, the types of artwork possible, the resources and skills necessary;
- Develop resources and an advisory service for private developers to promote inclusion of high quality public art projects on private land;
- Invite public input on how and where they see the potential for public art;
- Create opportunities for emerging artists in Mississauga to work with experienced public artists or consultants on art proposals and commissions;
- Conduct forums for City staff and Councillors to make sure everyone understands how the program works, how City departments can be involved, the value of peer assessment, partnerships, and the potential of public art;
- Partner with the Planning and Building Department when conducting public consultations to include discussions of public art potential, and information about the Public Art Program;
- Produce a series of lectures by public artists and forums on art in public space; and
- Create a program of temporary installations to contribute to awareness and dialogue.

RECOMMENDATION

7. Develop education and promotional strategies to:
 - increase public awareness of public art, architecture and urban design in the city; and
 - increase the support for public art from local businesses and private developers.



Kelly Mark, Hold That Thought, Nuit Blanche, Toronto, 2006;
photo: Jodi Lewis, www.ccca.ca/nuitblanche

10 Management of the Public Art Collection

10.1 Overview

Most cities begin by acquiring monuments and public artworks on an ad hoc basis. As more opportunities arise, it becomes important to start an inventory of the existing works, while beginning to plan for the collection as a well-considered process with a long-term vision.

Once the artwork has been accepted as part of the municipal public art collection, it is the City's responsibility to conserve and manage it. Like all collections, it is important to establish good records and information regarding the work, and to establish clear policies and procedures for maintaining it.

10.2 Registration

A database of records regarding the artwork will be an invaluable resource, both internally and for the public. The database should include development information, the materials and scale of the work, where it is, information about the artist, an artist's statement about the work, photographs, and can also include maintenance information. This information serves as a document of the program activities, and as a resource for review and maintenance.

As well, parts of the data can be made available to the public on the website, making the City's collection accessible. The program can be searchable by neighbourhood to create local maps of the artworks for schools, residents and visitors. It can provide information about the artist, including other works in the collection, and about the artwork for those who are curious. A good registry becomes a resource for curators and other public art professionals worldwide.

10.3 Conservation and Maintenance

Outdoor artwork is exposed to severe conditions and pollution throughout the year, which will affect the artwork over time. Even indoor artwork can suffer from direct sunlight conditions and lack of adequate maintenance. Any artwork is also subject to acts of vandalism and accidents.

Standards should be established to include long-term care of public art, starting with a comprehensive inventory of the collection, its material composition, site placement and condition. It should include all artworks under City jurisdiction.

Responsibilities and obligations for the maintenance and conservation of artworks on private lands are included in the terms and conditions for each development agreement. Each building owner is responsible for artworks on their property.



Henry Moore, *Vertebrae*, Seattle, c1960

Maintenance of artwork may require skills beyond normal maintenance of city property. When this is the case, the maintenance and conservation duties need to be outsourced to art conservation professionals. The city should maintain a list of such resources. Responsibilities for conservation can also be managed through partnerships with museums or other art professionals to manage this aspect. The City of Burlington has such an arrangement.

Each artwork should have a maintenance manual supplied by the artist at the time of completion. This should list details of materials and sources, relevant skilled trades people, and anticipated maintenance schedule and needs.

As discussed, 10% of the public art contribution for each art project will be directed to the Public Art Reserve Fund, earmarked to cover future conservation and maintenance costs for all pieces in the public art inventory. A 10% contribution should also be sought from donors of any public artwork. The technical evaluation of any public art proposal should consider the anticipated maintenance cost over time.

10.4 Management and Responsibility for Art Maintenance

The long-range care of the collection should be managed by the Public Art Coordinator in the Culture Division working with the departments who maintain and oversee aspects of the public realm such as the public facilities, structures and infrastructure.

Departments that need to take responsibility of maintaining public art within their jurisdiction are as follows:

- Transportation and Works for public art installations in the street allowance.
- Corporate Services for installations located on public land holdings.
- Community Services for installations integrated with park structures and elements.

An interdepartmental group could define the schedules for inspection and responsibilities for general maintenance. When the artwork requires conservation, this should be reviewed by the Public Art Coordinator in regard to special requirements of the artwork and/or agreements with the artist. When an artwork requires conservation over and above general maintenance, the artist or conservation specialist should be consulted.

10.5 De-commissioning

On rare occasions, the de-commissioning of a public artwork may be necessary if the condition has deteriorated substantially, public safety is at risk, or the circumstances of the use of the space have changed. A process needs to be developed to evaluate the condition of the artwork and the circumstances before acting to remove it. The artist must be notified and any stipulations in the contract considered. The Public Art Commission needs to identify when de-commissioning should be considered, and develop the evaluation criteria which should apply. De-commissions are generally very sensitive, requiring extensive dialogue between citizens, donors, the artist, Council and experts in art maintenance and restoration and artist rights must be considered before a decision can be reached.

RECOMMENDATIONS:

6. Establish standards and guidelines that follow North American best practice for the acquisition and de-accessioning of public art.

12 Administration and Staffing

12.1 Overview

The Culture Division should administer the Public Art Program and liaise with groups and individuals who are stakeholders.

At least one new staff position needs to be created immediately and positioned in the Culture Division, with a second staff position added when the program grows in size. Staff will assume responsibilities for the policy implementation and the program's development and delivery including: drafting the Public Art Master Plan with relevant departments; coordination of development initiatives, responding to art proposals and commissioning new work; managing the Public Art Reserve Fund; and supporting the Public Art Commission. Incumbents should have strong administrative skills, be conversant with contemporary public art, and have a working knowledge of city planning and urban design.

The public art program affects a number of City departments and agencies within the municipal administration, and needs to be able to engage with all key public bodies and City departments. Public art staff will liaise closely with the Development and Design Division in the Planning and Building Department, who also interacts with both public and private sector programs. Other City departments involved in planning, maintenance and infrastructure will also be involved.

12.2 Responsibilities

The Public Art Coordinator(s) needs to perform the following administrative functions:

- Draft policies and procedures to be reviewed by the Public Art Commission;
- Manage effective involvement in reviewing potential art projects, in city capital improvement plan;



Raphael Lozano-Hemmer, Pulse Front, 2007, Toronto Harbourfront, photo Antimodular Research; www.lozano-hemmer.com

- Coordinate the Interdepartmental Public Art Planning Committee and the development of the Public Art Master Plan,
- Coordinate with City staff and inform public agencies and private developers of their obligations and processes, review preliminary developer-proposed art plans, selection processes and juries, working with their public art consultant,
- Facilitate reports to the Public Art Commission on the progress of both private and public sector public art initiatives,
- Facilitate contract negotiations and payment to artists for City commissions,
- Liaise with other departments and consultants to facilitate technical reviews of concept, fabrication, and installation,
- Develop the City's Public Art Program and manage program budgets,
- Prioritize and oversee the work of consultants and/or project managers where necessary,
- Assist with the planning of dedication ceremonies,
- Provide administrative support for temporary projects,
- Coordinate policies, procedures and information on City Public Art Programs,
- Prepare and circulate agendas, reports, minutes and correspondence for the Public Art Commission and others as necessary,
- Monitor fiscal administration of the City's Public Art Master Plan,
- Manage the documentation, registration and conservation activities for the art collection, and
- Develop education and promotion strategies for the public art program to increase private sector and citizen awareness and encourage and develop local artists.

12.3 Staff Support

Support staff will be needed for on-going registration, accounting, and to assist with public relations.

Project Management Consultants or Staff

Public art can encourage the development of a new set of skilled consultants and trades people who work specifically in public art. Mississauga has the advantage of being able to draw on the resources of the GTA. Project managers with art backgrounds could be trained locally through mentorship opportunities with experienced professionals. An active program will require consultants to work in the private and public sector.

As the program develops, project managers may be hired on contract as needed. These project managers should have knowledge of contemporary artists and practices in public art. They should also have good consultation and organization skills. Consultants or project managers may craft opportunities and develop terms of reference, manage selection processes and assist in project development and production.

12.4 Budget Allocations

Primary program staff should be covered by municipal core allocations. A portion of the capital budget should be allocated for projects. Where they are required, project management staff can be funded from a portion of the public art capital cost allocations as these work directly on the development of artwork.

A portion of the private development percent for art contribution may also be allocated to the city for administration much like the Planning program charges costs for development permits, etc.

RECOMMENDATION

8. Establish adequate staffing levels within the Culture Division and ensure that project management staff have skills in management and art curatorial practices.

13 Next Steps

13.1 Overview

This report concludes that Mississauga needs to implement a framework for a public art policy to establish a Public Art Program that engages the public and the private sector in the process. This report recommends a consistent funding base from the City's annual capital budget to cover a program's minimum costs, with the potential to leverage further funding for the program from planning tools and mechanisms, fundraising through sponsorship, grants and donations and an integrated approach to public art on high-profile and large-scale public infrastructure projects. A commitment to the administrative support necessary through the Culture Division to liaise between departments, agencies and developers is essential. The program needs to have a long-term vision and include registration, maintenance and conservation of the collection. Commitment and a vision for public art will help Mississauga live up to its 2009 Strategic Plan vision statement as 'a place where people choose to be'.

13.2 The Next Steps

The first step is for City Council to approve the Framework for a Public Art Program. Once ratified, the steps required to institute the City Public Art Program should include the following:

- Establish the terms of reference for the Public Art Commission and put out a call for candidates to the Commission.
- Review the policies relevant to the Official Plan, to ensure appropriate tools are available to secure public art.
- Establish the Public Art Coordinator position to coordinate the development of policies, procedures and planning.
- Establish the Public Art Commission.
- The Public Art Coordinator convenes the Interdepartmental Public Art Committee and develops the City's first Public Art Master Plan.
- The Culture Division submits the Public Art Master Plan to Council

for approval.

- Develop a series of lectures, workshops and education opportunities for staff, Council, private developers and local businesses, resident associations, artists and public.

The city program can develop through first focusing on the foundations:

- An inventory of artworks and registration system, and
- Establishing the working framework for the operations of the program within the city.

Initial civic projects can focus on opportunities for integrated artwork within public infrastructure projects and partnerships with existing production budgets. Over the next few years, the program can grow into something everyone in the city can be proud of with a dedicated annual capital budget and staff, a continued commitment to integrating public art in significant civic projects and the establishment of a private developer public art program.

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