

Session Name: Public Art & Temporality

Date: November 6, 2018

Notes

Topic – Public Art & Temporality	Key themes or ideas shared, questions & discussion
<p>How can cities support annual temporary initiatives? What support do you have? What support do you want TO SEE?</p>	<p>Artist in residence program – exhibit them as temporary. \$10 K commission – open calls allowed for 6 artists (1k each); small cities can't fund properly. Operating Budget</p> <p>Partner with other divisions (Parks, Growth & Development); output will be in community development</p>
<p>What are the opportunities to use the Operating Budget?</p>	<p>Only do temporary 2 art exhibits; don't have 1%; use capital operating budget; Council approves design & budget; causes issues.</p> <p>Do a call – do pop-ups, still engage the community, bring the art to the people, want to redefine “temporary”</p>
<p>What is the cap for temporary? Is it sustainable?</p>	<p>Majority use capital operating budgets to fund</p> <p>Starting to do some temporary – vinyl-wrapped generator – new</p>
<p>How long should it last? What is maintenance cost? We are trying to figure this out? Don't know what the answer is</p>	<p>Need to know your community; need to be able to justify; Council's appetite for it. At least with permanent it appreciates with time; addition to collection; temporary not easy to explain; what is it bringing to the community? How is the community being engaged?</p> <p>It's difficult for city employees to understand Carfac rates for artists as well; look at it as an expense; should be looking at impact to community</p>
	<p>How it builds social infrastructure</p> <p>Talk about economic gain; in the end you will be attracting people to neighbourhoods</p>
	<p>Most effective when called Placemaking not temp art; more impactful; artists receive positive feedback; it's about creating identity, community</p> <p>In Oshawa – 20 yr old murals – assessing condition- is it representative of community- no longer pertinent – end of life – how to deaccession it properly?</p>

What defines public art's length?
How do we decide; what about maintenance for it? Should we extend temporary art works? I.e. Blue Trees Can we re-paint them? No – it was meant to be temporary?

What makes temporary art successful? Importance of it? It can be more risky? Things we can do that we can't we permanent.

Is turning temp to permanent mean success?

In Mississauga – we have the two collections (temp/permanent – some last a day, week, years.

How do you document the temps? Are they part of their collection?

Have process for it – it wasn't the artists it was the politicians

Examples of success? Why? :

Piece by Piece – different 8-10 parks, hired artists, folded cranes (connected to sister city in Japan), marketing, all installed in Trafalgar Park, meant to be temporary, instructors-led; connected community; they participated and it's on display; buy-in from participation; a simple project

Canoe in Victoria Park – it's permanent – aluminum canoe, well loved, was meant to be temporary; people can stand on it; should we restore it? Major? Filled with concrete, it's heavy.

The idea of the community being involved – that's what is important. Have Placemaking Strategy – murals from community initiatives; have grants (City of Peterborough) trying to determine definition of public art for us. Artists in Residence as well. I think the community aspect, the debate should spur it.

Community engagement is the big thing; that makes or breaks temp public art project. Town of Ajax; Impact Ajax goes to successful projects - Maple Leaf Mystery – taught painting that included a maple leaf – encouraged community to try to find them – hundreds submitted feedback – incredible – only up for a month as a C150 project – it had an end

Ottawa _ Gatineau – our most unusual works are most successful – Giant Campbell Soup cans in a park – people took selfies; Unicorn in plexi glass - Art in the Capital

Art in the Courtyards – partnerships– reproductions on the walls – successful people are surprised, buy their coffee going to work, surrounded by exhibit – visitors – when you find art in unusual places it is a winner. Lasted two years – first one year, then we left it in the winter, mounting system is working

Waterloo - NO

We document it internally but not part of collection; we have records/social media AJAX the same

Social media is the way to document it – teasers – want them to come and experience it, engage with it

Cdn Heritage – has a permanent page and temporary page on web site

Saskatoon doing a good job – publish a glossy book – good model

Back to funding – In Mississauga
Commissioning Structure – under
\$10 K manage; over 10K open
call

In London – collection of public art – Museums vs City –owned; put together a walk and did them together; we did a petit nuit blanche – not documented – feel under public programs – have photos in archives at Museum London (electronically).

Ajax – formal public art process includes Council approval; work around – unveiled a mural with a local business; getting the artwork commissioned fiscally responsible; pushed the envelope; engaged the community; commission artwork at the same time, with limited budgets.

We say NO to everything in Waterloo– permits etc. We just started called it temp art program, artists apply, I would go through all the red tape myself (\$1500 permit/Cttes of Council, charge for everything). Created a series of staff champions, secret club, order pizza – Culture Ninjas – get a \$1pin – feels elitist; been able to mobilize the Nay Sayers. We now have a track record – we do cool things – get kudos – we are supporting artists – it’s a work around. Will send buttons if you contact me (Sonya P. from Waterloo)

Waterloo – very siloed – underestimated – need staff support

Ajax – have a new public square – don’t have those issues – have a wall mural – operations takes care of it

Kitchener does this as well

Peterborough – two of us – there is a mind set with staff – with Parks- not just Council; need to see validity; need internal support; our temp art comes from residencies/specific project requests

London – I am interested in how you manage such a small staff. In Oakville – only two people –Most have shared structures and teams (with Recreation, EDO etc.)

In Innisfil – zero staff – it’s done on the side

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<p>Let's talk about Temp vs permanent Public Art – start the conversation</p>	<p>All focussed on engagement</p> <p>We have a program that encourages emerging artists; did a small nuit blanche – lighting installs</p>
<p>Do your cities have a definition of temp art</p>	<p>We do – Public Art Policy - lasting less than 1 year; we were getting donations – needed to set parametres</p> <p>We do in Niagara Falls – we needed to define it as well</p> <p>We do lots of murals – they won't last very long; cost of maintaining it</p>
<p>Any community push back?</p>	<p>We do – it's in our arts contract to extend life span; every year we re-evaluated; no push back from community because we avoid murals</p> <p>Started mural projects – we did – permissions – now we have contracts</p> <p>Niagara Falls – we did – pianos in the streets; ownership over one of the pianos came into question – moved the piece into the library to avoid the issue – it is still there</p> <p>We did – report to council – put a piece into storage, nobody missed it</p>
<p>Anyone do a De-commissioning funeral – acknowledgement of the loss?</p>	<p>Anyone want to buy any pieces? We did murals on hoarding in Union Station – meant to be temporary (6 months) so well received, people wanted to buy the boards; we documented this</p> <p>We have seen this in banners</p>
<p>How do you capture/record them/part of the collection or not?</p>	<p>On our web site; we don't deaccession it; keep them separate; developing a slide show</p> <p>You could share with local archive...</p> <p>Toronto – Nuit Blanche – only 12 hours – we do want to find a home – spent a lot of money – looking to develop a program – art to home – finding homes for temp art works understanding that they are not built to be permanent – but</p>

Do you approach temp art as site specific?

maybe we can find an indoor location?

Could also tour them to different locations across the country...

Would need specs on the installation...we do have all the documentation, engineering, we could share with other cities

Could this change the intent of temp art?

They are site specific – very transformative, responding to the location 50% of the time

Niagara - Usually come with events; meet with artist at the site and they do become site specific

We use temp public art to solve a problem – huge generator - hideous, awful colour, first thing you see at the side of a building; did a vinyl wrap (intent: 2-5 years) commissioned an artist that will tie into the community (classes, workshops); very successful – very fun thing you see now – a bandaid! It solved the mismatched coloured eye sore; it wasn't planned – became a solution to solve a bad situation

Halton Hills - Our new public art master plan will test our plan with temporary first – interested in everyone's thoughts, will be our first call

Is anyone strategically planning to do more temporary?

Hamilton – micro-branding – call for temp art we could facilitate in our downtown, do it annually. We don't have the capacity to do it – community driven – heading in that direction

New West – photography festival – baseball diamond fencing used – making it about the place; used colours in mural piece – people loved it; across from the hospital – very colourful – will come down – positive piece for the community

Any Council challenges?

We did have a problem with one Councillor – just because its temporary doesn't mean it doesn't take work – there is still a process – appropriate locations – approvals, staff time to consider

Show there is value to it – the beauty of it is that it is temporary – don't want to miss it

Public Art Festival – meant to be once – still talk about it – resonated with them as a success – ask when will we do it again

Toronto - Nuit Blanche was only meant to be done once! 365,000 people came

How do you build in sustainability? And still be spontaneous? Consistent funding? How is it taken seriously?

Temp artists – are they still fresh – want to be there? Are they getting compensated fairly in your communities?

How do you define your temp audience? Certain types?

out, Mayor Miller said this is my jewel – here we are 13 years later

Toronto sign – meant to be two weeks – still there – it is now falling apart; staff need to maintain it. It is managed through the Mayor’s office.

Evergreen – 101 days – ventures – some are art projects

We have an evening temp art - they(politicians) just want more – don’t have a realization of time, money

Our master plan is funded – temp/permanent comes out of that pool- there will be a life cycle; no a huge budget

Nuit Blanche – how much longer? Talk about it all the time – expanded out to another location this year (Scarborough) – it refreshed it and it became more about the art again – won’t be over for awhile – if we stop it what will replace it? We need to be part of the conversation.

Events have a life cycle – a natural evolution – new ones emerge

Hamilton - Get community partners/sponsors – once you have money – then they want to do it.

NO – but for Lumen – exhibition fee – not commissioning new works – our intent is not to – Carfac fees – very different than permanent; it will be interesting to see if we can keep this going; we don’t have budget

Toronto – in line with Carfac- bottom standard; sometimes we negotiate based on emerging vs established artist

Niagara – local vs tourist aspect – locations that will work – that residents see the work as well as tourist – need to balance (tourism/local regional)

Originally Lumen Festival – art, light and tech was the theme/audience – really about creating an opportunity; trying to engage local audience; became family audience

Beaker Head – similar – tech meets art – aligning to STEM – became more family oriented

Nuit Blanche – responsibility to cater to everyone – we have adult ones – the G rated ones; use signage effectively – but for the most part family

	<p>New program – starting in our highest visibility areas then filtering out into the community</p>
<p>Any spur offs/unplanned?</p>	<p>Needs to be programmed well; needs some context, Artist talks, brochures, tour</p>
<p>Questions?</p>	<p>Toronto – indigenous focus is now making its way into our work; tech sector EDIT – great show; yes it is going there</p>
	<p>Is there a rolodex of artists that will work throughout Canada? NO</p> <p>Would that be of value – to publicize the calls? Hard enough to get my local ones?</p> <p>We use CCNC list serve – can re-post it?</p> <p>We look at artists from other cities and their works</p>
	<p>Toronto – we don't pick the artists – we lean on curators - We have an advisory ctte; we want to be armslength from that; would be beneficial to have a data base of artists that we know get it.</p> <p>Hamilton – we keep a list of the good ones; we use social media; newsletter;</p> <p>Akimbo</p> <p>Have a whole room of people you can re-connect with and ask; different cities have different restrictions.</p>
<p>Anything else on your mind?</p>	<p>Do you guys have special dispensation? Do you work with private properties? Anyone have a process? Any private development process?</p> <p>Toronto – planners are like lawyers – have a process – advice - someone that is excited about the project – we are held to a higher standard – have to do it right – public safety is heightened – so much we need to take care of to make it happen – lots of downloading</p> <p>Need interdepartmental team/champions – staff we work with it.</p> <p>Director of Public Works sits on our ctte – been lucky</p> <p>Mississauga - Public Art Advisory Group – having success – have a policy on the books</p> <p>Any temp art done by developers?</p> <p>Yes in Mississauga – Rogers 10-year development – looking at how we can work</p>

<p>How you are funding projects?</p>	<p>with them.</p> <p>Hamilton – neighbourhood improvement – really great – not advertising - more engagement; proposing artwork that would be functional to close the street.</p> <p>In Toronto - Hoarding Construction – overseen by buildings – developers build it in; Looking at taxing developers who do the hoarding. It’s a great opportunity – low risk</p> <p>Mississauga – Winter trees – wrapped in burlap – engaged artists to wrap them</p> <p>Just installed artist mural on construction hoarding in the downtown</p> <p>We painted City trucks – another great project</p> <p>Multi-use trail – temp – 10-year plan for asphalt – changed the surface and perception</p> <p>Section 37, percentage; dedicated capital funding, private sponsorships (Toronto- mostly, this saved us)</p> <p>1% - not mandatory – how did you do it? it’s about showing examples; a lot of them (developers) are interested as it adds character; it was our Commissioner of Planning that Championed it.</p> <p>Hamilton – it’s building the culture; we keep talking about it</p>
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<p>Do we need a public art policy for public art?</p>	<p>YES</p> <p>We have it in our plan; not taken any steps yet; our policy includes temp and permanent</p>
<p>How do you define it?</p>	<p>Not meant to be there for a long time (have a program that supports 4-6 months per year); strongly believe in temp art; it can be</p>

Are Citizens upset with taxpayer money going to temp art?

transformational

Tough sell for our leaders – where should I start with the permanent or the temp?

I see temp art as a lead-in; even if they hate it, it has an end date; more interactive; hoping to use temp to make the case for permanent

Burnaby – start with what you have in your community – do an inventory of what is already there and then look at opportunities

How long is temporary?

Murals – could last 20-30 years; people consider it temporary; what is considered temporary? We do keep them and maintain them.

I have noticed that calls for murals are considered temporary – maintenance is the issue? I think it depends on the materials – I.e. tile lasts longer than paint) What is considered a mural?

Depends on the community. In Collingwood, community upset when a long-standing mural came down.

Should materials dictate if temporary?

Orillia – manage both - The call should define it; length, details in the contract; usually a five year caveat so we can remove it if we need to

Is Land Art considered temp art? It's a festival – more of an event; we are questioning this? This can go into temp Landscape Art projects; there are artists that declare “land” as his art pieces. (Peter von Tiesenhausen). Usually not permanent.

What makes temp art projects successful? Any examples?

Burnaby – providing a structure in a park, working with high school spring project to develop three wraps that will be installed on the structures, partnering with us; it is community arts development (using them) as they work with the schools already.

Who is responsible for doing temp art – cities, communities? Role for funding? Any experiences?

Burnaby – it is in the park – so it city-property – working with school – city is able to take the lead role

Nuit Blanche – did any one participate?

They do it in Edmonton; done by not-for-profit org with city support. In our small municipality, we don't have an organization that could do it

Leasing art from artists – we have done it in Saskatoon for a long time;

Who are we trying to represent with temp art?
Which groups?
Communities? Youth want to be engaged in the art?

How can we facilitate projects like these? Temp projects?

call it a Placemaker program – funding comes from the parking meters – mostly sculptures – re-evaluated as it was a temp program. Had pieces left over. We put out a call; they wrapped them in white wrap – worked with artist – shifted how people looked at it. The art became active again. We did consultation before – which pieces were their favourites? Now – we are back to this program; people love these projects; there are different ways to approach. We see murals as temporary.

They can live on permanently in digital format

Our policy talks about temp pieces that are more innovative

Mexico City has several temp installations – goal to get a deeper appreciation of the culture

Challenges for artists – what support do they need?

Navigating public places – permitting – sometimes it is just done; Toronto has made a lot of improvements to make it easier for community groups to do these projects. Mostly safety concerns

There is a lot of red tape for community groups – i.e. 2-hour program; textile workshops/picnic – to do the permitting process, portapotties, what is required to do it in a park for a short event? Resources are needed for the permitting process – they may not have the infrastructure to support this process; makes it harder for grass roots orgs

For guerilla type projects – just do it and leave. Hope that you don't get in trouble.

We are a charity; we can't go rogue.

The list of things is long- for example waste diversion is important but for a 2-hour event is necessary?

In our municipality – we have two streams – smaller vs larger events (low risk/high risk); this cuts the red tape. We asked what can we do as a dept. to help these things happen? Roll out the red carpet not the red tape!

We have artists that would do more but don't want to get in trouble; temp art is a more accessible format for artists; opens possibilities; deterred by the process; could bring lots of mixed medias to spaces.

Is there a responsibility for municipalities to provide space?

We hear this regularly....

Everything takes time; we can understand that in municipalities – even a contract needs to be reviewed by legal.

It's not simple – you want to be responsive but we have a responsibility to maintain it, safety etc. city is always contacted when things go wrong

Orgs don't understand this...artists need to be paid fairly; we don't have all the answers

Orillia - When we re-design our parks; we install the infrastructure needed (water, electricity); we need to try to create these opportunities. Need to work together internally as well as with artists to build relationships. How do we make this happen? Try to create a working arrangement.

Artists need to understand there is a process; we are always willing to work with them and partners.