



FINAL PELHAM PUBLIC ART MASTER PLAN

Town of Pelham

October 2016

The Planning Partnership
Jane Perdue



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1 Introduction

1.1 Study Purpose

This Public Art Plan was initiated in response to specific opportunities for public art as part of the ongoing development of the East Fonthill Mixed Use Centre. The Public Art Plan for the Town of Pelham is intended to provide direction to the municipality with respect to the location, selection and management of public art. Framed around a process of broad based consultation with the community, an analysis of precedents and opportunities for locating public art in the municipality shaped the Public Art Plan. Methods of selecting, acquiring and commissioning art are described to provide the municipality with a full spectrum of options to consider. The Public Art Plan provides direction to Town staff regarding managing the collection of public art, roles and responsibilities, funding sources and the public art selection process.

The Town has a sound planning framework that sets the context for the Public Art Plan. The Official Plan, Cultural Master Plan, Downtown Master Plan for Fenwick and Fonthill and the East Fonthill Mixed Use Centre Site Master Plan all recognize the importance of public art in place making and enhancing the character and identity of the Town. Public

art will, for example, define important civic/public facilities and places, identify important gateways and give special recognition to key streets.

The Town and Friends of the Greenbelt Foundation recently organized a very successful community event to paint a Greenbelt Street Mural in Ridgeville. The event clearly demonstrated the interest in the community for initiatives linked to public art.



Paint the Pavement (Community Event) - Pelham, community-based temporary event

1.2 Study Area

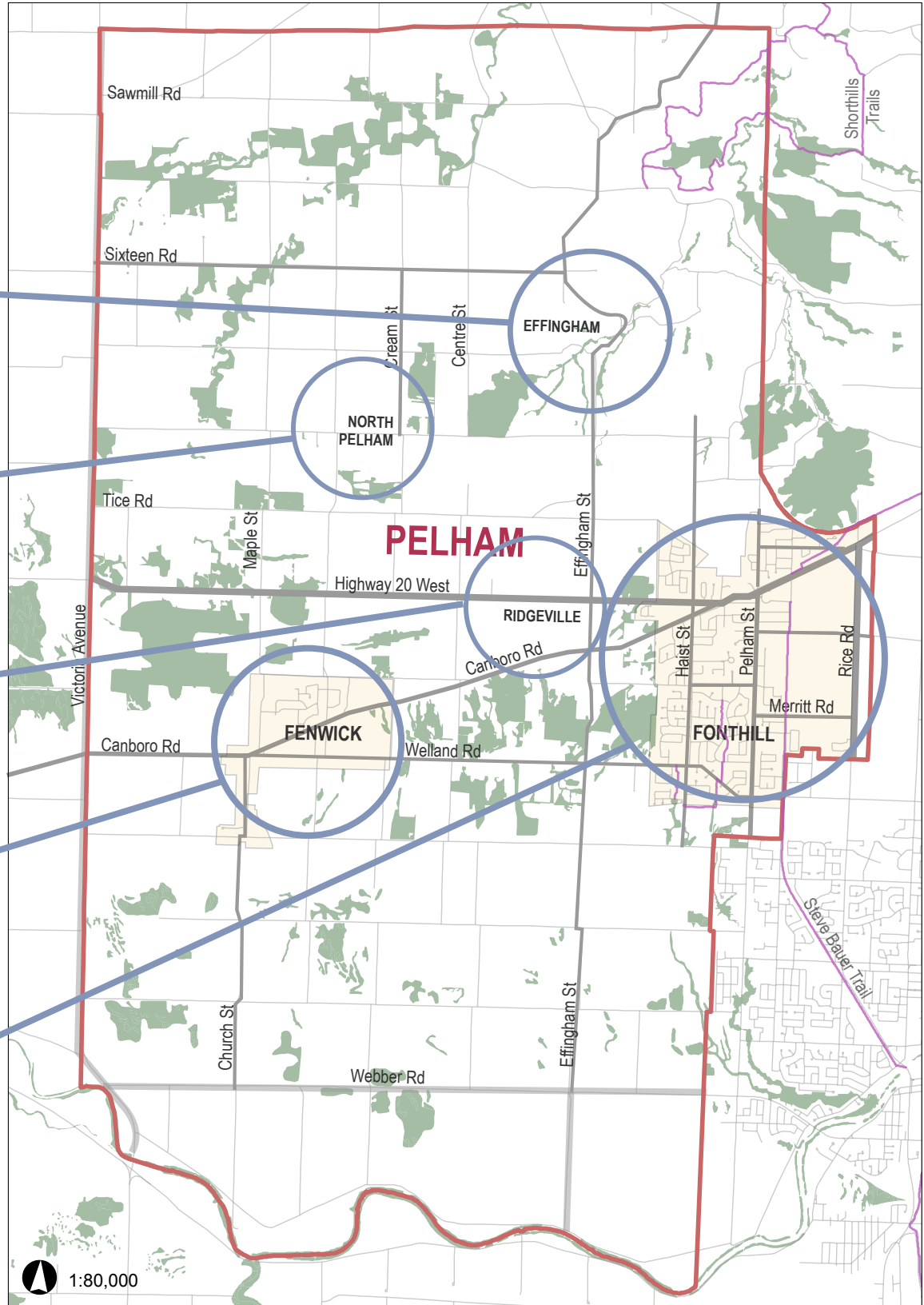
Effingham

North Pelham

Ridgeville

Fenwick

Fonthill



1.2 Study Process

The Public Art Plan was prepared over the course of three phases.

1

Analyze key public art opportunities and precedents

- site visit
- mapping
- policy analysis
- research existing conditions

2

Engage the community

- public workshop
- one-on-one interviews
- web survey
- social media

3

Write the Public Art Plan

- public art definitions + types
- sites
- art selection, acquisition + commissioning methods
- collections management
- implementation

20 Context

The Town of Pelham is a lower-tier municipality located in the heart of Niagara Region. Situated in the geographic centre of the Niagara Peninsula, at the highest point on the escarpment in this area, Pelham is mid-way between Lake Ontario and Lake Erie and has a landscape characterized by rolling hills, including a portion of the Niagara Escarpment. Pelham has a population of approximately 16,600 persons (2011 Census) and contains two primary settlement areas within its 125 square kilometres land area. However, Pelham retains strong links to its rural and agricultural roots.

Formerly part of Welland County, the Town of Pelham was created in 1970 through the amalgamation of the five villages of Fonthill, Ridgeville, Effingham, North Pelham and Fenwick. While now part of a unified whole, each village still retains its own distinct character, creating a strong sense of place and distinguishing it from the others. The strong identity of the five villages is characterized in the Town logo, which reflects their diversity even while forming part of a cohesive whole. The merging of the five villages has given the Town diverse interests, including agriculture, aggregate resources, economic development and the provision of housing. As a result, the Town represents a contrast between rural and farmland areas and its urban communities.

The Town has a history of active public engagement with committed individuals, groups and organizations working to improve their communities. This vibrant and creative town has great potential to showcase its communities through a Public Art Plan.



Comfort Maple - Pelham



creative niagara

Niagara Region Official Plan

The **Niagara Region Official Plan** identifies place making and planning for culture as integral to the ability of communities to attract and retain residents, visitors, businesses and creative workers. *Chapter 10 – Creative Niagara* outlines how cultural assets are essential to the quality of life in Niagara Region and how fostering *Creative Places* plays a critical role in creating a sense of place. To this end, the Region commits to “*supporting art in public places*” (s. 10.D.2.1.c) and “*encourages the creation of public art that reflects its creativity, cultural diversity and history*” (s. 10.D.2.4). More specifically, the Regional Official Plan directs local municipalities to incorporate public art in public facilities at the time of design, redesign or construction and encourages the development of policies to enable the use of Section 37 of the *Planning Act*, listing public art and public cultural facilities as a community benefit. The Region also commits to promoting public art through working with local municipalities to identify important sites and opportunities for public art installation and through incorporating public art and gateway features along Regional Road right-of-ways and on Regional property when appropriate and economically viable.

public art
“ can help establish a unique identity and enhance the quality of the public realm in ways that conventional streetscape elements cannot ”

Downtown Master Plan for Fenwick and Fonhill

Pelham Official Plan

The **Pelham Official Plan** identifies public art as important for inclusion within *Downtown* public spaces and suggests that public art may be established in parks, gateways and at the terminus of view corridors to revitalize public lands and buildings. *Section A.2.7 – Cultural Heritage* identifies the need to conserve and enhance the Town’s cultural heritage resources, recognizing the role they play in enhancing the Town’s character, fostering civic pride and attracting economic development.

Downtown Master Plan for Fenwick and Fonthill

The **Downtown Master Plan for Fenwick and Fonthill** provides more specific direction for public art. The Plan states that *“public art provides an opportunity to celebrate and showcase local arts and culture, and can help establish a unique identity and enhance the quality of the public realm in ways that conventional streetscape elements cannot”* (s. 3.7). The Plan recommends that public art be sited in highly visible locations, including installations that serve as accents to the downtown, as orienting elements or as focal points in public open spaces.

Cultural Master Plan

Pelham’s **Cultural Master Plan** references public art as an important component of furthering cultural development in the Town. In particular, the Plan suggests incorporating public art along existing commercial main streets, as part of new municipal facilities and through partnerships with the private sector. The Cultural Master Plan directs the Town to develop a Public Art Strategy as a short term action in the implementation plan.

East Fonthill Mixed Use Centre Site Master Plan

The **East Fonthill Mixed Use Centre Site Master Plan** recognizes that *“a rich and varied selection of public artworks throughout a town enhances the sense of place and belonging which defines a healthy community environment”* (s. 3.1.4) and that *“public art provides the opportunity to communicate the story of Pelham, its history, cultural heritage and natural heritage”* (s.3.1.4). To better implement public art in Pelham, the Master Plan recommends the development of a public art strategy to provide a framework for the ultimate establishment of a public art plan. This would involve providing guidance for administering and funding public art as well as for selecting, placing, maintaining and preserving artworks.

“ public art provides the opportunity to communicate the story of Pelham, its history, cultural heritage and natural heritage ”

East Fonthill Mixed Use Centre Site Master Plan

3.0 What We Heard

3.1 Consultation Process

The consultation process for the Pelham Public Art Plan involved a number of approaches, including one-on-one interviews with key stakeholders, a well-attended Public Workshop and a web survey. Through these approaches, input was received from a range of individuals and groups, including residents, business owners, community group representatives and Councilors. Social media was also used, with twitter and facebook posts allowing the consultant team to reach a wider audience for project updates and advertising events. Participants provided valuable feedback with regards to the current context for public art and future opportunities. This feedback helped to shape the vision and principles guiding this Public Art Plan process.



Summerfest - Pelham

Community Workshop questions

1. What is your vision for public art in Pelham? (locations, themes, types of public art)
2. What programs or processes need to be in place to support public art?
3. What's the first thing you would do with respect to public art in Pelham?

“ Art should represent what kind of community do we see ourselves as, **what kind of community are we striving to become** ”

“ It’s important that public art is **user friendly** - it can’t be untouchable ”

Community Workshop - April 29, 2015

One-on-One Interviews

One-on-one interviews were held with art organization representatives and other key stakeholders to gather feedback regarding existing art programming and aspirations for public art in Pelham. Participants provided information on the current context for art in Pelham, organizations which could further contribute to the promotion of public art and the rich cultural heritage that could be reflected in future artworks. During these conversations, an emphasis was placed on creating opportunities for local artists to create public art which reflects the community character. In particular, artworks should be dynamic and interactive to attract visitors to the area and be located at a wide range of sites, such as municipal buildings, parks, streetscapes, active transportation routes and local businesses. Finally, participants highlighted the need for a transparent, accountable process for art commissioning and dedicated maintenance funding for existing works.

Community Workshop

A public workshop was held during the evening on April 29, 2015 to introduce the Pelham Public Art Plan project and gain feedback from community members. The workshop opened with a presentation by the consultant team, followed by discussions with participants regarding their vision for public art in Pelham. Through this event, community member discussions focused on key themes such as: processes, involvement, identity, places, dynamic and communication.

Online Engagement

Feedback was received online from a web survey linked to the Town’s website (pelham.ca/news/details/public-art-plan-your-input-is-encouraged). Twitter and facebook were also used to advertise public consultation events. Through this engagement process, respondents identified Pelham as a vibrant, diverse community with strong ties to its rural roots and its context within the beautiful Niagara Peninsula. Respondents also further emphasized the need to locate public art in central, highly visible public locations, while respecting the natural environment, and for the Town to take a leadership role in establishing the necessary administrative processes.

“ public art should be located anywhere that will **welcome people and create a ‘sense of home’** ”

Community Workshop - April 29, 2015

3.2 Key Themes

The key themes that became apparent through consultation consisted of the following:

- 1 public art should be a source of civic pride
- 2 ensure Pelham showcases high quality public art
- 3 ensure Pelham uses an open and transparent process to select, acquire and commission public art
- 4 ensure the community is engaged through the selection, acquisition and commissioning of public art
- 5 provide a wide range of public art opportunities
- 6 ensure sustainability of programs and ongoing funding for public art

4.0 Vision

The Town of Pelham seeks to achieve public art that contributes to the public realm, making it a rich and engaging experience. Pelham's public art should **reflect its five historical communities**, each distinctive in character and setting. **Original works of art** will reference site context and scale, cultural or social histories of its particular location.

The public art should be a **source of civic pride** for Pelham's urban and rural sites, with high quality works of art that will engage the residents and visitors to the region.

A **range of public art opportunities** will be identified and planned for short and long term implementation, from temporary to permanent works. All public art will be selected in an **open and transparent process** with local community input.

50 Public Art Definitions + Types

WHAT IS PUBLIC ART?

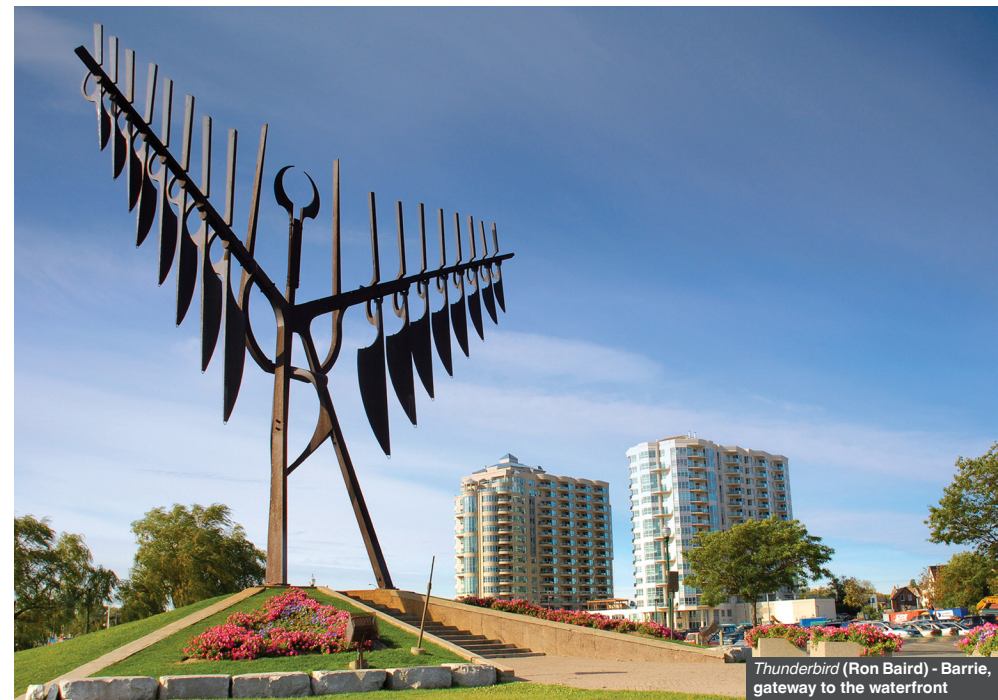
Public art can be defined as original works of art, permanent or temporary, that are accessible to the public. The art should be aesthetic, and may be functional or commemorative as well as free standing or integrated into a site. The art should be commissioned, acquired or donated to the Town of Pelham in an open and transparent process.

Types of Public Art

There are three broad types of public art that can be considered based on the specific characteristics, function, scope and intention of each selected site. Within these types, art may be used to fulfill a variety of roles, including as a gateway feature, temporary installation, linked to special events, environmental, memorial and/or to provide a particular function (e.g. seating or trail) in a publicly accessible space.

1 Independent Sculpture or Discrete Element

The artwork has been created independently from the site, but may be acquired for a particular location, if the scale and context are appropriate.



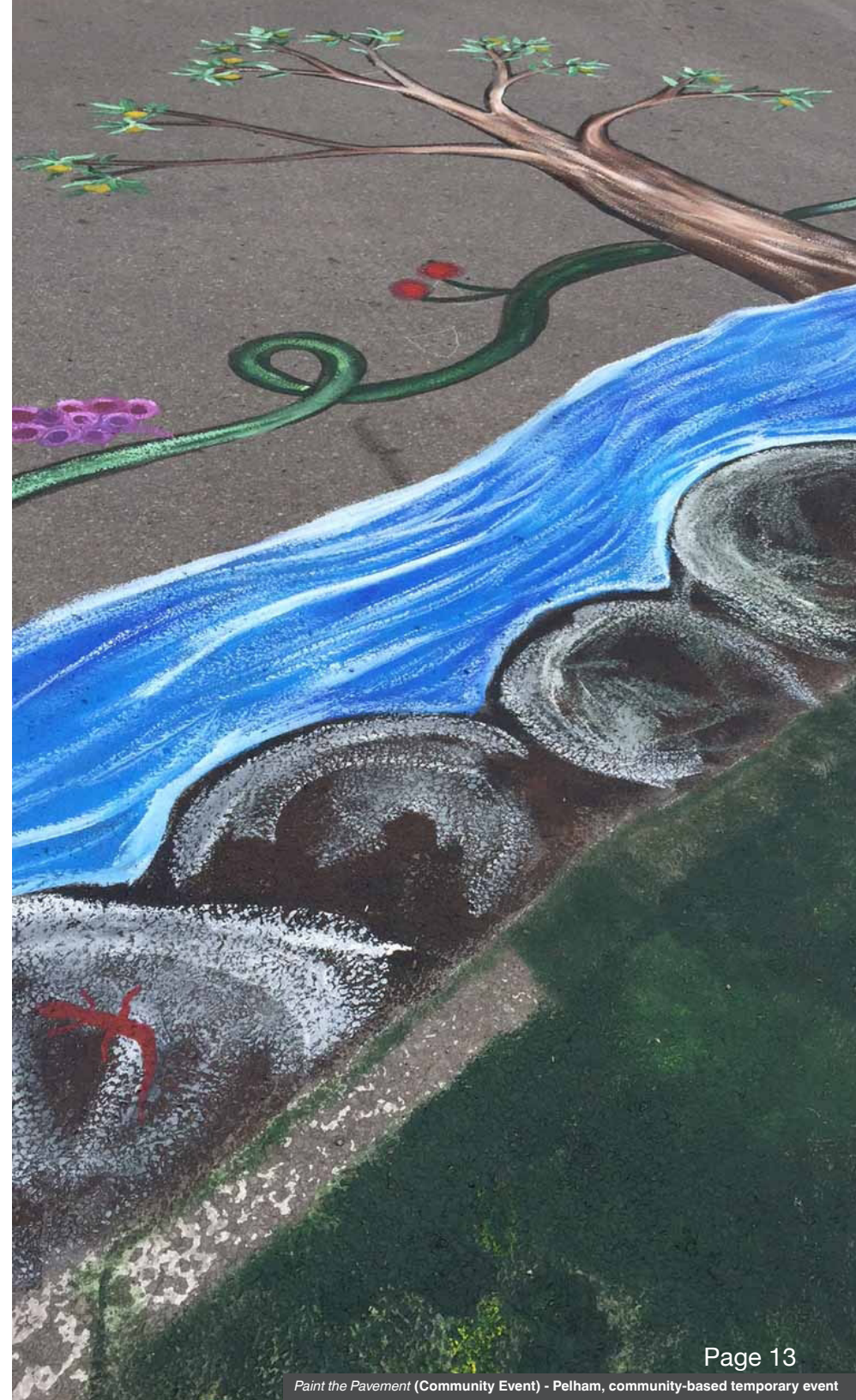
Thunderbird (Ron Baird) - Barrie, gateway to the waterfront

2 Site Specific

The artwork reflects or references elements, site context and scale, cultural or social histories of its particular location. This form of public art allows artists to respond directly to a particular location, creating art with meaning and relevance.

3 Integrated

The artwork is directly integrated within the physical architecture or structure of the site. Integrated artworks may be functional and part of the design of open space, infrastructure projects, built form and building façades, windows, surfaces, streetscape or landscape features etc. This form of public art is most successful when an artist is involved early in the design process.



1 Independent Sculpture or Discrete Element



Bear (Tim Hawkinson) - San Diego



Hill Arches (Henry Moore) New York



Hammering Man (Jonathan Borofsky) Frankfurt, kinetic art



Wind Sculpture Weathervane (Al Garoto) Suwanee, kinetic art

2 Site Specific



Harvest Dome 2.0 (Alex Levi & Amanda Schachter) - New York, environmental art



Memorial to Commemorate the Chinese Railroad Workers in Canada (Eldon Garnet and Francis LeBouthillier) - Toronto



Horizons (Neil Dawson) - Auckland

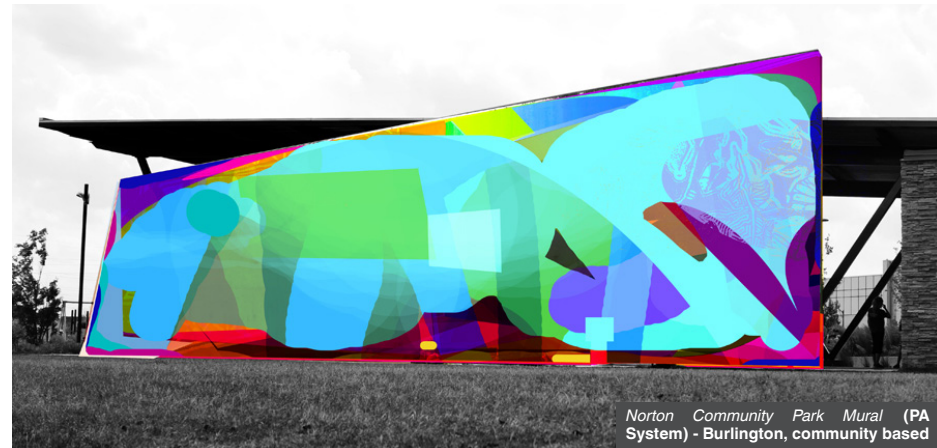


A Departure (Ilan Sandler) - Lethbridge



Ontario Veterans Memorial (Allan Harding MacKay & Phillips Farevaag Smallenberg) - Toronto

3 Integrated



6.0 Art Selection, Acquisition + Commissioning Methods

6.1 Criteria to Select Public Art

The criteria used for commissioning a public artwork will vary depending on the art selection method, project objectives and project site. It is important to establish consistent criteria for each public art project to ensure that the proposals are evaluated through a fair process and which will create a sense of openness for the community. In **selecting an artist or group of artists** to complete an artwork, criteria should include an evaluation of:

- ▶ the artist(s) capability in the public art field
- ▶ proof of experience with public art
- ▶ success of past work
- ▶ ability to work well with a design team (if required)
- ▶ ability to complete projects within budget and on time

In evaluating **specific art proposals**, criteria should include:

- ▶ the appropriateness of the work with the site and community contexts
- ▶ artistic quality
- ▶ durability of the artwork

It is important that the selected public art commissioning processes provide a range of opportunities for local, national and international artists. A special emphasis should be placed on creating opportunities for artists from the community or Niagara Region which will support the local creative economy and take advantage of the closer links between artists and context. This may also be accomplished by promoting joint projects between local artists and artists from outside the region, thereby creating mentorship opportunities.

6.2 Art Selection, Acquisition and Commissioning Methods

There are a number of approaches through which the Town may commission public art. By making use of some or all of these approaches, a wide range of opportunities will be made available for artists at all levels of skill and experience, contributing to a diverse collection of public art. This will also provide the Town with the flexibility to respond to new public art opportunities as they occur.

While the processes include varying criteria and audiences, generally they all begin with the release of a competition brief which will detail the project goals, art expectations, selected site, restrictions and community context.

a) Town-Initiated

In considering Town-initiated approaches to commissioning public artworks, maintaining transparency and accountability

are imperative throughout the process to build public trust and support. Especially for public art which is integrated and part of a larger undertaking, the earlier a Call for Public Art is launched within the development or design process, the greater the opportunities for the public art to influence the project. The following summarizes the options for Town-initiated public art commissioning processes, broadly categorized as open and invited.

Open Commissioning Approaches

Open commissioning approaches involve a process where artists of all skill and experience levels are welcome to participate without restriction.

Request for Qualifications (RFQ)/Request for Proposals (RFP)

- ▶ Entails the wide circulation and advertisement of the RFQ/RFP



Reflect on Here (Broken City Lab) - CAFKA.11, Kitchener, public institution

- ▶ An RFQ does not include providing a concept, sketch or maquette
- ▶ Only those participants who meet the qualifications are included in the subsequent RFP where more detailed information is required
- ▶ An RFP process includes compensation for the selected short list of artists with the submission of a conceptual design sketch or maquette for the public artwork
- ▶ Submissions to a RFP are reviewed by the Art Selection Panel (see section 6.3) and a single winner is chosen and granted the commission

Artists on Planning and Design Teams

- ▶ Offers an opportunity to commission public art in collaboration with an architect, landscape architect or other professional consultants on the team
- ▶ An open design competition with a RFQ or a RFP may be issued, requiring that an artist be included on the team; an appointed member of the Public Art Committee (see

section 9.3) could assist the Town in the review of the artists' credentials

- ▶ The inclusion of an artist at the onset of a project ensures that the public art will be integrated in a timely fashion
- ▶ At the least, the public art process (see Chapter 9) must parallel the design phase of the project
- ▶ While the commissioning of public art may not always be the primary objective of a project, the inclusion of an artist on the design team could enhance the result

Ideas competition

- ▶ Circulation of a one-stage call for artists to submit ideas for public art, including the design, intent and location of the proposed work
- ▶ May also request ideas for public art themes or ongoing art initiatives
- ▶ May choose to provide compensation for idea submissions
- ▶ Often successful in generating innovative additions to a public art program
- ▶ No commitment to implement winning idea



Value Village Clothing Drive - Seattle, event-based installation



Open design competition:

- ▶ The most democratic way of engaging a wide range of artists to participate in a public art commissioning process
- ▶ Typically includes providing a concept for the public artwork without compensation
- ▶ More experienced artists are less likely to participate in competitions which require a proposal without compensation
- ▶ Enables the participation of less experienced artists
- ▶ May include multiple stages to select the winner

Invited Commissioning Approaches

Invitation and limited competitions

- ▶ Invitations sent to a small number of artists, based on reputation and experience, to participate in the competition
- ▶ Artists are paid to develop a proposal for a specific site
- ▶ This approach can be employed for time-sensitive

projects as the Town can quickly engage an artist with experience working through the public art process

- ▶ Artists are evaluated with specific criteria by an Art Selection Panel

Direct commissions

- ▶ May be used in very specific circumstances where either an artist is invited to create a site-specific public artwork, or the Town may make a direct purchase of an existing artwork

b) Private Developer Commissions

Private developers are encouraged to participate in the public art process, where public art may be secured through development approvals. Developers may also choose to make a monetary contribution to the Town's public art reserve fund, when established (see section 9.1). Public art commissioned by a private developer must still be commissioned through a process supported by the Town and the developer must have an agreement with the ultimate property or building owner

(i.e. condominium) to own and maintain the public artwork. A private developer may commission public art if:

- ▶ It is located on privately owned, publicly accessible lands
- ▶ The artwork and location align with public art locations (see Chapter 7)
- ▶ The artwork and location align with urban design and planning objectives
- ▶ The art is permanent and accessible to the public

c) Temporary Art

The criteria for temporary public artworks, interventions and installations will be specific to the site, context, budget and expectations of the project. Temporary commissions require slightly different considerations than permanent installations with regards to ongoing maintenance and materials and therefore involve unique commitments from the artist and Town. For instance, there may be increased flexibility on the durability of materials. However, safety and durability should still be considered within the relevant timeframe as the artwork will be placed within the public realm.

The following are additional considerations that should be kept in mind when commissioning temporary public art.

- ▶ Projects should be approached with consideration of their ephemeral nature
- ▶ Fabrication budgets are more modest than permanent structures
- ▶ Allow artists to experiment and develop their ideas on how to engage the public

d) Community-Based Initiatives

Members of the community, schools, art organizations and other groups are encouraged to propose public art projects. In considering community-based public art initiatives, community engagement should be associated with the project and an artist could be involved to facilitate the process and provide artistic expertise.

On June 12, 2015 the Town of Pelham and the Friends of the Greenbelt Foundation organized a community public art event to paint a Greenbelt Street Mural in Ridgeville. The mural, located on the intersection of Canboro Road and Effingham

Road, contributed to building a sense of community and creating a traffic calming measure. It also serves to highlight the connection between Fonthill and Fenwick. This initiative demonstrates the opportunities available for community-based public art.

e) Donations

Donated artworks may add great value to the Town's public art collection. However, donated artworks must be reviewed carefully to ensure that they are consistent with the vision and principles of the Public Art Plan and include a maintenance endowment to ensure costs are not transferred to the Town.

Donation Review

All proposed donations must be assessed by the Pelham Public Art Committee (see section 9.3) which will make recommendations to Council through a staff report. The Committee will also recommend possible locations for the artwork should the donation be accepted.

Staff and the Pelham Public Art Committee will assess the potential donation based on detailed criteria, including:

- ▶ that the artwork is of high quality,
- ▶ the proposal reinforces Pelham's urban design and planning objectives,
- ▶ relevance to the vision of the Pelham Public Art Plan,
- ▶ durability, and physical condition of the artwork,
- ▶ suitability for installation in the public realm, the proposed locations and compatibility with programming function of the proposed location,
- ▶ authenticity, provenance, legal title, absence of restrictions,
- ▶ accompanying maintenance endowment to ensure Pelham's care of work,
- ▶ compatibility with Pelham's public art collection,
- ▶ compatibility with existing artworks in the vicinity, and
- ▶ community support and interest.

Donation Proposal Process

All proposed donations must be in a written submission to the Town of Pelham and include a detailed description of the artwork, including photographic imagery (if artwork is existing) or illustration (if artwork is proposed). The submission must detail the relevance of the artwork to the Town's public art collection and the rationale for its inclusion. If possible, the

submission should also address the above criteria for a more effective assessment.

6.3 Art Selection Panel

An Art Selection Panel should be established for each public art installation. The composition of the Panel should assure a majority of art expertise. The role of the Art Selection Panel is to evaluate art proposals using the specific objectives and criteria of the commission. The Panel will then provide its recommendation to Council for final approval with technical comments provided by Town staff.

Composition

- ▶ Depending on the scope of the project, panel members may be local, national or international art professionals.
- ▶ A majority of panel members should be recognized/qualified visual arts professionals, which may include artists, curators, art critics, art educators, architects and landscape architects.

- ▶ Should include local community representation with interests in the site, which could include a neighbourhood or community association representative, a business owner or a resident.
- ▶ Panel members must not be in a conflict of interest.
- ▶ Panel members should not include Town staff or Councillors. Town staff will provide technical assistance to the Panel.
- ▶ Depending on potential themes that may be associated with public art commissions, panel members may also include individuals in related fields such as historians or environmental professionals.

Size

- ▶ The Art Selection Panel should consist of three or five members.
- ▶ While the ultimate objective of the Panel is to reach a unanimous decision, members may be divided in their evaluations, so the panel should have an uneven number of members to enable a majority vote.



Tree Cathedral (Giuliano Mauri) - Bergamo, Italy, temporary installation

Compensation

- ▶ Panel members should be offered a modest honorarium for their time spent evaluating the art proposals and recommending their selection.

If there are no staff resources with specific public art experience, a public art consultant may be retained to oversee each competition. Responsibilities would include writing the competition brief, overseeing the call for artists and convening the Public Art Selection Panel. The public art consultant would work closely with Town staff and the Art Selection Panel to achieve public art results that meet the Public Art Plan's vision.

70 Sites + Opportunities for Public Art

This chapter identifies a number of locations suitable for public art. Many specific sites have been identified in existing planning and design documents. It is not the intent to limit potential public art sites to only those identified in this chapter. As the Pelham public art program grows, more capital opportunities will evolve.

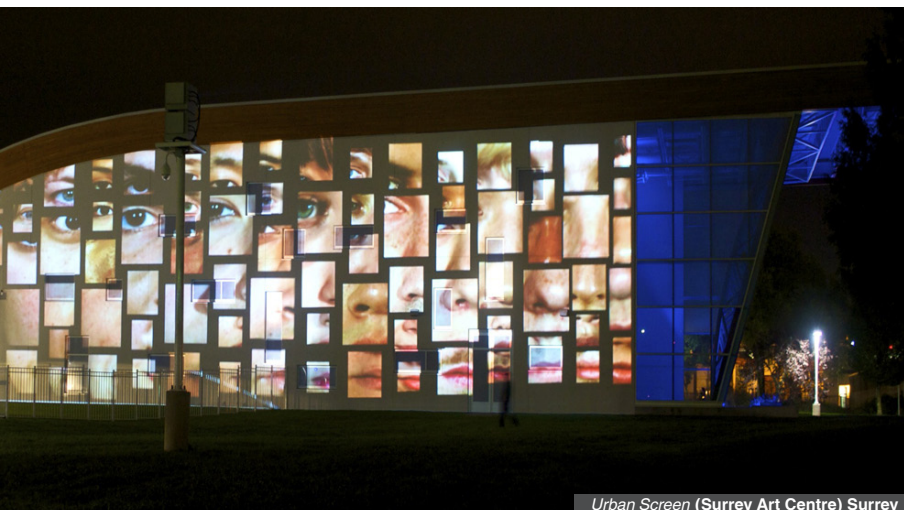
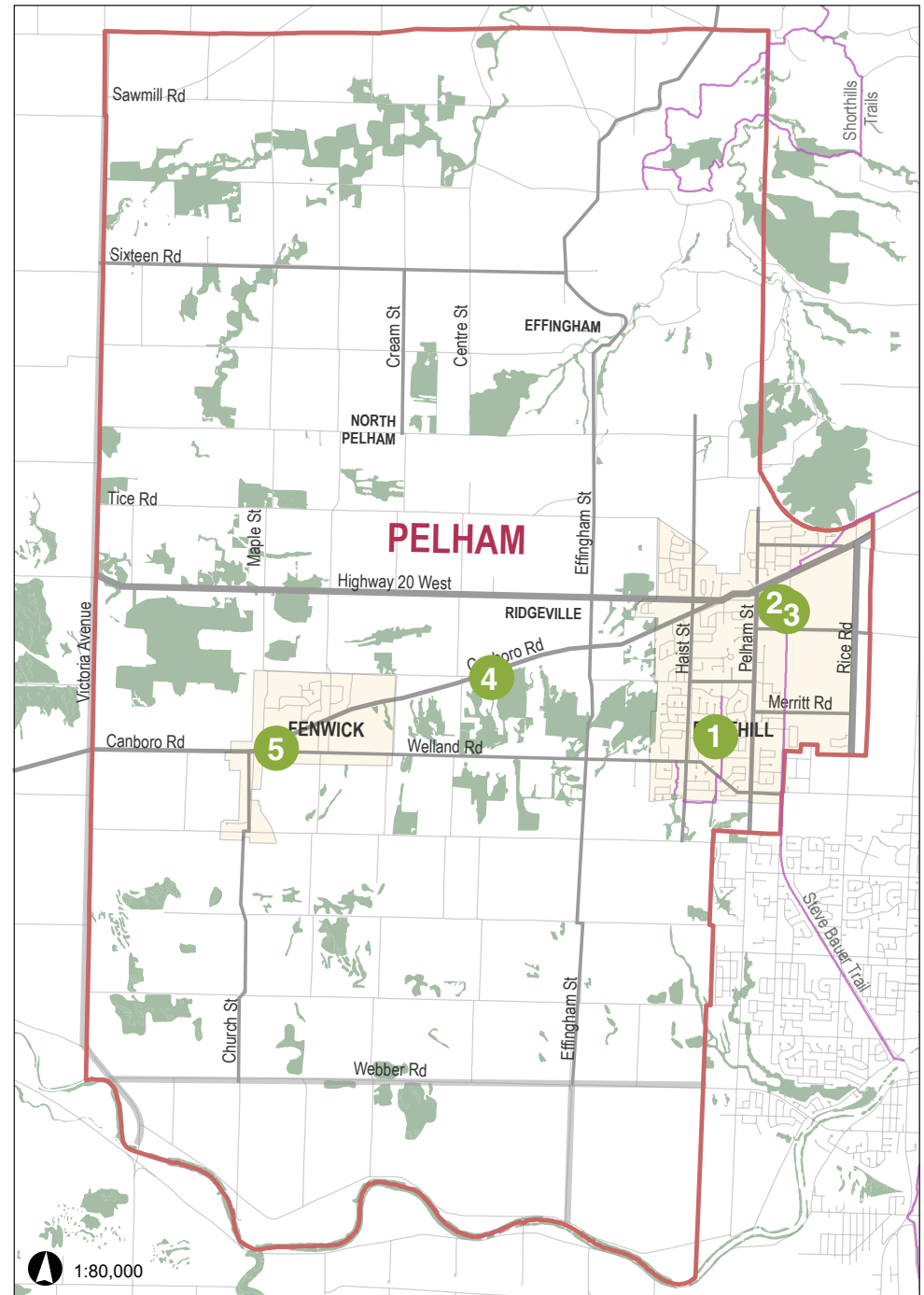


7.1 Town-wide Scale

a) Public Institutions & Civic Facilities

Public institutions and civic facilities are integral to upholding a sense of identity for the Town, acting as critical gathering points and centres of service provision. As places of public interaction, they play an important role in place-making and therefore offer key opportunities for public art to foster increased civic pride.

- 1 Pelham Arena
- 2 Pelham Town Hall
- 3 Fonthill Public Library
- 4 Old Pelham Town Hall
- 5 Maple Acres Public Library

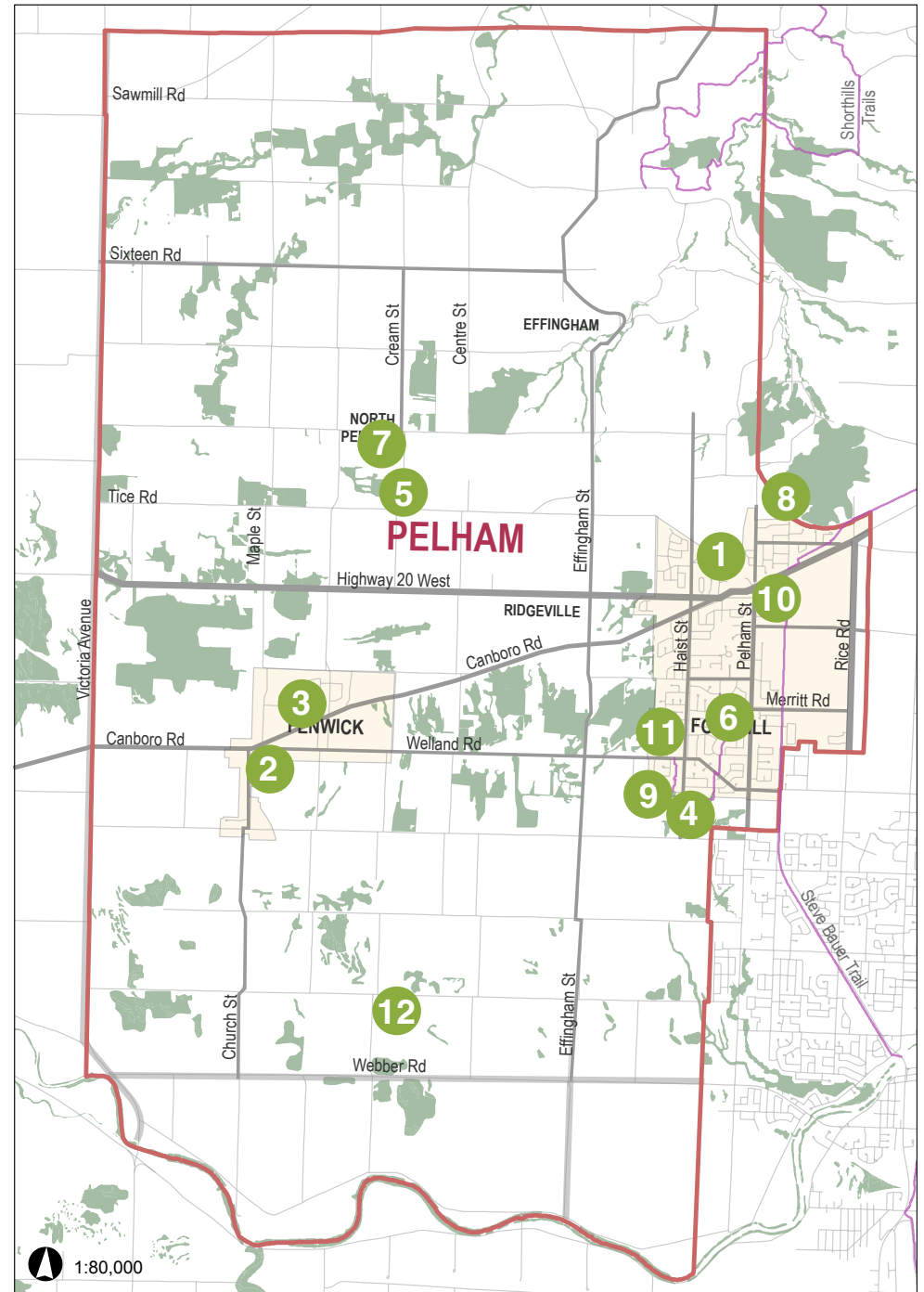


Urban Screen (Surrey Art Centre) Surrey

b) Parks and Open Space

As important recreational destinations, parks and open spaces play a significant role in the daily lives of residents. These spaces host community events and public gatherings and also play a role in connecting residents of all ages to the surrounding community. In particular, greenspaces provide linkages to Pelham's natural heritage and facilitate healthy lifestyles. These public spaces provide opportunities for public art installations which can provoke reflection on environmental issues, provide interactive elements to engage with children and families, be integrated with the design of the park such as benches, paving and pedestrian bridges and celebrate the community's past, present and future.

- | | | | |
|---|-----------------------------|----|----------------------|
| 1 | Marlene Stewart Streit Park | 8 | Hunleston Park |
| 2 | Centennial Park | 9 | Pelham Corners Park |
| 3 | Cherry Ridge Park | 10 | Peace Park |
| 4 | Harold Black Park | 11 | Rolling Meadows Park |
| 5 | North Pelham Park | 12 | Harold S. Bradshaw |
| 6 | Woodstream Park | | |
| 7 | The Comfort Maple | | |



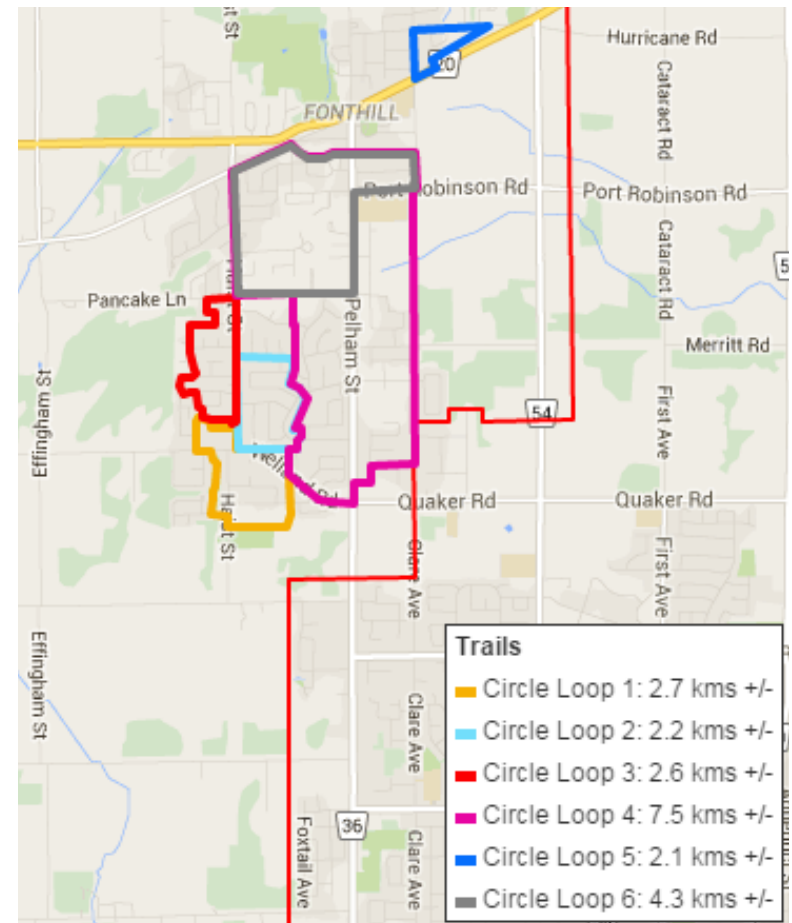
Sudeley Bench (Pablo Reinoso) Paris



High Trestle Trail Bridge (David B. Dahlquist)
Des Moines River Valley in Iowa

c) Trails

Pelham is fortunate to be home to a number of multi-use and cycling trails allowing visitors and residents to embrace active transportation in exploring both the urban centres and rural areas. For instance, the Steve Bauer Trail network enhances linkages throughout Fonthill and to greenspaces. Public art can be integrated as a way to further activate trail networks, referencing active transportation themes and the surrounding context as users pass through. Special treatment of the trail at key access points, seating, bridges and gateways are examples of how public art could be located along the trail network.



Steve Bauer Trails Network



River Horizon Arch (Bounnak Thammavong) Decorah



Art Bench (Robert Connolly) Plumbridge

d) Gateways & Corridors

Designing clearly defined gateways enhances orientation and creates a sense of arrival for communities. Gateway features are generally the first and last elements of a community that visitors see and therefore they have the opportunity to establish the community character and leave a lasting impression. Gateways may also play a role in framing an area and defining where adjacent communities begin and end. Public art can contribute to creating memorable gateway areas by expressing important community themes and drawing attention through various scales and materials. Potential gateway areas located outside of the “Greater Downtown Fonthill” area include:

- 1 Corner of Welland Road & Canboro Road (Downtown Master Plan - Fenwick)
- 2 Canboro Road, east of Maple Street (Downtown Master Plan - Fenwick)

As part of the design of the streetscape along key corridors, public art can add special place making features integrated in the design of, for example, seating, lighting and fencing.



Downtown Master Plan - along Pelham Town Square



Downtown Master Plan - south on Maple Avenue towards Canboro Road

Examples of Sites for Public Art

Gateways



Community (Jeff Lindeneau) Escondido



City Gateway Illuminated Sculptures (Julia Rowley) Wolverhampton



Aspen Gateway (Don Rambadt) Jackson

Corridors



Cultural Loop Streetscape (Gary Moore) Delray Beach



Abundance Fenced (Michael Nicoll Yahgulanaas) Vancouver



READ Bike Racks (DERO) Rochester

7.2 Downtown

Fonthill is an important commercial and civic core within the Town. As directed by the East Fonthill Secondary Plan, the Downtown Master Plan for Fenwick and Fonthill and the East Fonthill Mixed Use Centre Site Master Plan, the Town is moving forward with planning for the “Greater Downtown Fonthill” which incorporates the historic downtown with the planned mixed-use centre to the east. Together, the Town envisions the “Greater Downtown Fonthill” area “reinforcing visual connections with continuity in street-oriented built form and consistent streetscaping, as well as views to gateways, public art and other landmarks across both areas” (Downtown Master Plan) and creating “a sense of identify and continuity with the community through design treatments that residents and visitors can recognize” (East Fonthill Secondary Plan). Through these existing plans, a number of sites for public art have been identified:

- 1 Peace Park** (Downtown Master Plan) - formal gathering space and focus of the community. Public art should be located to visually enhance and connect the park to other open spaces, emphasizing its importance as the civic centre.
- 2 Town Hall Plaza** (Downtown Master Plan) - proposed to create formal plaza area to allow for a vibrant and attractive pedestrian space and event venue between Pelham Street and Pelham Town Square. Public art will add visual interest and further prominence to this space.
- 3 Gateway at corner of Regional Road 20 & proposed road connecting to Peace Park** (Downtown Master Plan) - proposed to help signal entrance to the historic downtown. Public art can serve to reflect the unique culture and history of the area while considering night and winter visibility through lighting and vertical expression.



Kent Town Square Plaza (The Portico Group) Kent



Trade Deficit (Joseph Roche) Denver



Grand Junction

- 4 Gateway on Regional Road 20 at Marlene Stewart Streit Park (Downtown Master Plan) - western entrance to the historic downtown. Public art can serve to reflect the unique culture and history of the area and/or the natural heritage of the adjacent park while considering night and winter visibility through lighting and vertical expression.
- 5 Corner of Pelham Street and Regional Road 20 (Downtown Master Plan) - major historic downtown intersection where public art can contribute to creating a sense of place and visual interest.

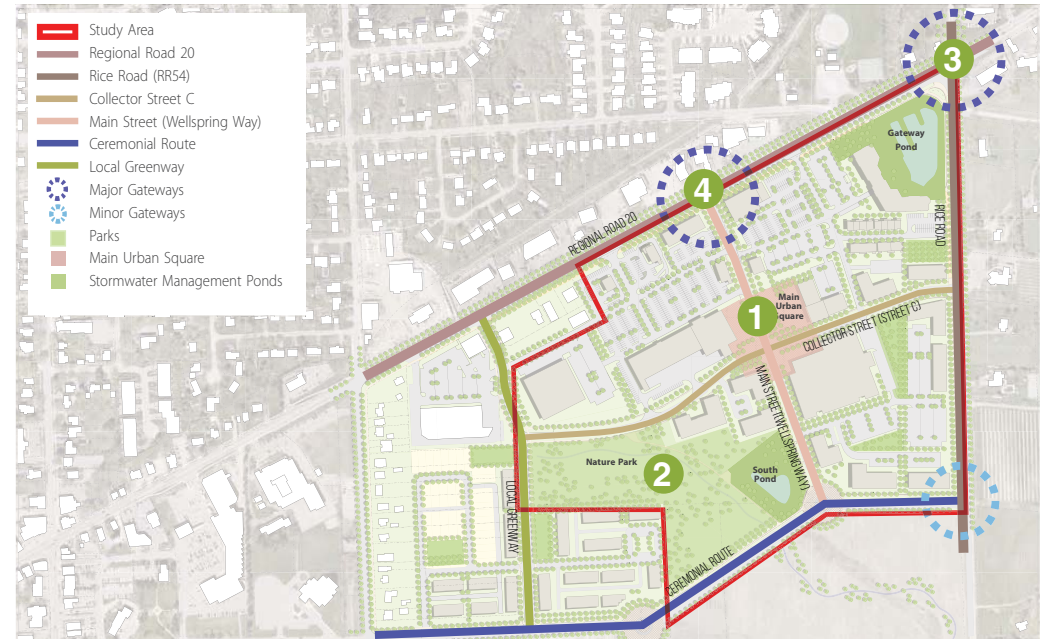


Downtown Master Plan (Fonthill)

7.3 East Fonthill Mixed Use Centre

- 1 Main Urban Square** (East Fonthill Mixed Use Centre) - intended to be the community focus and to serve the larger community for special events and programmed activities. Public art can serve to establish its identity as a animated and creative public space.
- 2 Nature Park** (East Fonthill Mixed Use Centre) - natural centrepiece of the neighbourhood which will provide opportunities for environmental art in developed open space/parkettes.
- 3 Major Gateway at Regional Road 20 and Rice Road** (East Fonthill Mixed Use Centre) - eastern gateway into Pelham and “Greater Downtown Fonthill” where public art can create a sense of arrival. Potential public artworks may also link to the adjacent Gateway Pond (stormwater management facility).
- 4 Minor Gateway at Regional Road 20 and Wellspring Way** (East Fonthill Mixed Use Centre) - gateway south into the Mixed Use Centre. Public art can serve as a gateway feature linking to the Main Urban Square visible to the south.

DEMONSTRATION PLAN FOR PUBLIC REALM



East Fonthill Mixed Use Centre Site Master Plan

7.4 Rural Centres

Encompassing five distinct historic communities, Pelham has the opportunity to reflect the unique identities of the four smaller centres through public art. Fenwick, North Pelham, Effingham and Ridgeville have all developed characters strongly linked to their agricultural and village roots. Public art provides a means to showcase their individual identities while also highlighting what links them together. Examples of sites for public art include:

- ▶ lookout point at the north end of lookout street
- ▶ corner of Effingham Street and Canboro Road
- ▶ corner of Victoria Avenue and Highway 20 West
- ▶ corner of Canboro Road and Welland Road



7.5 Criteria for all Locations

When selecting sites for permanent or temporary public art installations, the following four criteria should be considered by the Town. These criteria are intended to ensure that physical, environmental, social and cultural factors are considered and that the needs of the public and all other relevant parties are addressed. These criteria will allow future public art investments to enhance Pelham's public realm and contribute to achieving its vision as set out in this Plan.

a) Accessibility

- ▶ available for the community to view and engage with at a meaningful level
- ▶ situated in areas of high pedestrian traffic so that it is equitable in allowing access by the greatest number of people
- ▶ clearly visible and physically accessible by the general public, even if located on private lands
- ▶ if placed in interior public spaces, these should be accessible and free of charge at least during standard business hours (preferably weekends as well)

b) Site Capacity

- ▶ physical qualities must be conducive to public art installations and the ongoing maintenance of such work
- ▶ public safety as assessed by structural, installation and maintenance personnel
- ▶ the structural integrity, physical constraints and environmental considerations of the potential site must be assessed before a work is commissioned. The creativity and intentions of the artist should not be compromised by the limitations of the site
- ▶ artworks should not obstruct windows, entryways or desirable sightlines. They should not divert pedestrian, cyclist or vehicular circulations (unless specifically intended to do so and with the Town's stated permission)

c) Enhancement

- ▶ should enhance the public realm
- ▶ consideration of the surrounding built and natural environments
- ▶ artworks will serve to anchor their sites in the landscape and/or streetscape, and develop a place of convergence and activity
- ▶ public art should reside where it can thrive within the greater context of the Town

d) Compatibility

- ▶ should not diminish the impact of any other built or natural features, and should not be located where it is overwhelmed by its surroundings or where art negatively alters the experience of the place
- ▶ should be considered in relation to already established works and should respect the integrity of existing pieces
- ▶ consideration for the surrounding built and natural environments and their intended uses

8.0 Collections Management

8.1 Purpose of Collections Management

Public art that is well cared for demonstrates civic pride and the ongoing commitment of the Town to its Public Art Plan. Managed public art retains its value and preserves its original intent. A **collections management plan** guides both preventative and restorative actions and addresses:

- ▶ Goals of the collection
- ▶ Methods of commissioning public art
- ▶ Responsibilities and methods for the care of the collections, including maintenance and conservation
- ▶ Requirements for the documentation of the artwork
- ▶ Proposed methods for the relocation or removal of artwork, if required

8.2 Maintenance of Public Art

Maintenance of public artworks is crucial for preserving value and ensuring that the piece continues to be available for public appreciation in the years to come. Maintenance includes

cleaning and ensuring the safety of the work on an ongoing basis. Routine and cyclical maintenance should be overseen by a conservator who can advise on ongoing measures such as the removal of accumulated dirt, the maintenance of protective surfaces, mechanical and technical requirements, and the resurfacing/painting of artworks. If possible, the artist who created the original artwork in question should be involved in its repair, storage or protection and work should be conducted by professional staff.

Ideally, an annual **conservation budget** should be established, which would be used to maintain, preserve and protect the public art collection. In addition, a portion of the project funds for each public art commission should be dedicated to a maintenance reserve held in anticipation of future preservation costs, repairs from vandalism and/or site context changes. It is recommended that this portion total 10 percent of the project costs.

Upon completion of a public art commission, the artist should be required to provide the Town of Pelham with a **maintenance manual** that includes:

- ▶ Specific materials and sources used in the execution of the artwork
- ▶ Method(s) of fabrication, including diagrams and names of fabricators
- ▶ Installation specifications (method, description, drawings of structural support, company and persons involved in the fabrication)
- ▶ Method and frequency of maintenance including routine maintenance equipment, cyclical maintenance requirements, and recommendations and cautions about possible negative influences (climate, pollutants, sunlight etc.)

8.3 Inventory

An inventory of Pelham's public art collection should be maintained to assist in the overall evaluation of the Public Art Plan implementation and to support collections management efforts. This inventory should be updated upon the acquisition of each new artwork.



Speech Bubbles (Evi K. Hui & Olivier Mayrand) - Toronto, functional streetscape piece

Records of each artwork should include:

- ▶ Artist's name
- ▶ Year completed
- ▶ Location
- ▶ A detailed description of the piece
- ▶ Construction process
- ▶ Materials used
- ▶ Site conditions
- ▶ Conservation requirements
- ▶ Photographs of the installed work
- ▶ Whether the artwork is associated with a larger project (i.e. private development, public space redevelopment, streetscape)

If feasible, this inventory record may be combined with the maintenance manual provided by the artist upon completion of each public art commission.



9.00 Implementation + Administration

An effective Public Art Plan requires a sound strategy for funding, a clear definition of roles and responsibilities, and a consistent process. Pelham's Public Art Plan sets the framework for planning, acquiring, commissioning, implementing and maintaining public art in the municipality.

9.1 Funding

Funding to implement public art is typically secured by allocating a percentage (1%) of the capital cost of municipal projects – new community centres, recreation buildings, civic buildings, streets, parks, trails, etc. If on any project, 1% generated is not sufficient to support a public art project, the municipality may establish a public art account to collect and pool funds to be directed to other sites that offer more promising art opportunities.

Other sources of funding could include:

- ▶ allocation of a portion of the Town's annual budget to public art;
- ▶ contributions from other partners such as the Region;
- ▶ grants from government agencies; and,
- ▶ donations.

The private sector should be encouraged to contribute to the Public Art Plan by providing land, public art (consistent with the Public Art Plan) or money.

Pelham will be responsible for the conservation and maintenance of all works of art owned by the Town, whether commissioned or donated. As described in Chapter 6, any commissioned works or accepted donations will have an accompanying maintenance endowment, which is usually 10% of the budget for the public art project.

9.2 Roles and Responsibility

Interdepartmental collaboration is necessary to ensure that the Pelham public art program is successful in achieving the vision for public art. While all departments are encouraged to participate, the recommended lead on the public art program is the Recreation, Culture and Wellness Department. A staff member should be assigned the role of coordinating public art in Pelham. Responsibilities will include:

- ▶ facilitating the Public Art Committee (see below) and Public Art Selection Panels (see section 6.3)
- ▶ identification of site opportunities
- ▶ facilitation of competition for art selection
- ▶ liaison with municipal departments
- ▶ liaison with Council
- ▶ community and stakeholder outreach to promote the Public Art Plan to the community
- ▶ compile and maintain an inventory of public art
- ▶ build and maintain a database of public artists
- ▶ over see public art installation by artists

9.3 Public Art Committee

It is recommended that a Public Art Committee, an independent, volunteer group of citizens be organized to provide advice to Council on all matters related to public art. This includes advising staff and Council on the art selection methods, processes and viability of art projects. The Committee is not the Art Selection Panel (as described in section 6.3), but instead will make recommendations on the composition of the art selection panels as well as acquisitions and donations. One or two of these members may be asked to represent the town by serving on Art Selection Panels.

The Public Art Committee should be comprised of residents with an interest/skill in visual arts, urban design, architectural, curatorial, arts education, art criticism/writing, heritage as well as leading community business members.

9.4 Process Chart

The overall process for securing and implementing public art is summarized in the following diagram.

