



# 6 recommendations for implementation

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## 6.1 final recommendations

Building on the momentum and community interest generated through the Public Art Master Planning Process, the City must continue to be proactive to ensure that this momentum is maintained. The Public Art Master Plan will be a key tool and framework in identifying and initiating new public art projects.

The following is a series of recommendations that are aimed at assisting the City of Hamilton in developing and implementing a successful and engaging public art program over the long term. The recommendations presented are not listed in order of priority. Each recommendation includes a projected timeline to facilitate the development of a workplan that would inform and support the overall implementation of the Public Art Master Plan. The designated timelines are intended to commence upon Council approval of the Public Art Master Plan and are defined as follows:

**Immediate Priority – Ongoing Implementation:**

Recommendation to be initiated immediately. Once initiated, implementation of the recommendation will continue to be an ongoing priority.

**Immediate Priority:** Recommendation to be initiated immediately to within 2 Years.

**Short Term Priority:** Recommendation to be initiated within 2 – 5 Years.

The final 22 key recommendations for the Public Art Master Plan are as follows:

**1. Establish a Cross Departmental Steering Team, initiated by the Culture Division, to oversee the implementation of the Public Art Master Plan. (Immediate Priority - Ongoing Implementation)**

Though the Public Art Master Plan is a Corporate initiative requiring the participation and support of multiple City Departments, many of the recommendations contained within the Public Art Master Plan fall directly within the current operations and responsibilities of the Culture Division. Therefore, the Culture Division should assume the lead role in initiating the development of a Terms of Reference for a Cross Departmental Team to further identify strategies and delineate responsibilities related to the implementation of the Public Art Master Plan.

**2. Prioritize sites to build on current or upcoming planning initiatives. (Immediate Priority – Ongoing Implementation).**

Planning initiatives, such as the Dundas Driving Park redevelopment program, and the recently approved Downtown and Community Renewal Community Improvement Plan represent important opportunities for potential linkages with the Public Art Master Plan.

**3. Conduct preliminary meetings with relevant stakeholders to assess the viability and feasibility of potential public art projects in the short and long term. (Immediate Priority - Ongoing Implementation)**

In addition to assisting in project prioritization, working in close collaboration with stakeholders will ensure continued buy-in from the community and may help to establish community partnerships for the implementation of public art projects.

**4. Conduct a comprehensive examination of each of the potential sites that were identified and prioritized for public art in the Public Art Master Plan before initiating a public art project. (Immediate Priority – Ongoing Implementation)**

The public art examples provided for the prioritized sites in the Public Art Master Plan represent high-level guidelines and a preliminary evaluation and understanding of the site's potential. The examples provided do not limit the potential types and scales of public art and applicable budgets that should be considered as the project site advances.

As such, each prioritized and potential site should undergo a comprehensive examination to determine the full range of opportunities for public art, whether permanent or temporary, that could be created, including the potential for multiple projects on the proposed site.

**5. Include public art in the Official Plan for the City of Hamilton Plan. (Immediate Priority – Ongoing Implementation)**

An Official Plan is a policy document that establishes the general land use objectives for a municipality and directs future development and planning initiatives. Cities such as Toronto have recognized the important contribution public art makes to the identity and character of a city and have included public art policies and related master plans in the city's Official Plan.

**6. Include public art in other City of Hamilton planning documents and urban design guidelines when planning the public realm. (Immediate Priority - Ongoing Implementation)**

Many of the City's existing Secondary Plans and Urban Design Guidelines specify appropriate locations for public art and other public realm enhancements. The City needs to ensure that objectives and strategies are aligned and that plans are consistent in their recommendations for new public art installations.

**7. Establish a formal process between the Community Services Department, Planning and Economic Development Department, and the Public Works Department to ensure that public art is considered at the beginning of the planning and capital improvement process. (Immediate Priority - Ongoing Implementation)**

The Culture Division must continue to collaborate with other relevant City Divisions in the public art process to identify opportunities for collaborative initiatives, to leverage additional capital funds and ensure the technical feasibility of new public art projects.

**8. Initiate partnerships with other public institutions in the development of public art projects on publicly accessible lands. (Immediate Priority – Ongoing Implementation)**

The City should identify public institutions and explore the possibility of partnerships in the development of new public art projects. Given the funding realities of the current Public Art Program, the City needs to be creative with its resources, and, as much as possible, work with local partners to leverage additional public art project funds.

**9. Develop public art projects with local cultural organizations. (Immediate Priority - Ongoing Implementation)**

Hamilton has a rich and diverse pool of cultural organizations that can play an important role in the development and implementation of public art. The Culture Division needs to link with organizations to develop working partnerships that will aid in identifying, promoting and implementing new public art project opportunities.

**10. Initiate partnerships with the private sector in the development of public art on privately owned, publicly accessible lands. (Immediate Priority – Ongoing Implementation)**

The City should develop policies and procedures to encourage the commissioning of public art projects on privately owned, publicly accessible lands as part of all new, large scale private construction projects.

New construction presents a tremendous opportunity for the design and installation of art works that can be financed as part of an overall construction budget.

**11. Develop and maintain a registry of local businesses involved in the fabrication of public art. (Immediate Priority - Ongoing Implementation)**

Hamilton has an unprecedented number of local industrial fabricators specializing in a vast array of materials. These local industries have been involved in the fabrication of public art pieces throughout the world. Hamilton's local industries represent a unique resource that the City should capitalize on in the construction of new public art works. The use of local fabricators also has potential economic spin-offs for local industry and the city more broadly.

**12. Adopt and implement the following four typologies for public art: site specific, integrated, semi-integrated and discrete. (Immediate Priority - Ongoing Implementation)**

In understanding the possibilities for public art projects, the Public Art Master Plan establishes four general public art typologies based on the relationship of the artwork to its site and surroundings. These typologies are generally recognized within the public art community and should be used to inform future public art opportunities. The four public art typologies are:

**i. Site Specific Public Art.** Site-specific public art is created specifically for and in response to unique characteristics of the site such as the site use (current or past), history (cultural and social), the landscape or built form conditions, or any other considerations that are related to the specific locale.

**ii. Integrated Public Art.** Integrated public art is literally integrated into the site and inseparable from the area. Integrated public art is conceived and fabricated as part of the built form or integrated into the open space.

**iii. Semi-integrated Public Art.** Semi-integrated public art is conceived for one site but could be effectively transposed to another site with the same conditions.

**iv. Discrete Public Art.** Discrete public art is created as a unique object independent of the site where it is located.

**13. Establish a temporary public art program supported by an annual budget allocation. (Immediate Priority - Ongoing Implementation)**

Temporary installations have the ability to generate considerable excitement, energy and interest in the city, with obvious spin-offs for local businesses and tourism. The City should dedicate a budget to fund temporary public art projects.

**14. Develop and maintain an artist registry. (Immediate Priority – Ongoing Implementation)**

In order to respond to the range of potential public art project opportunities, in terms of project scale, budget and permanency, the Culture Division should develop an artist registry.

The artist registry does not replace a public call; however is a resource for identifying professional artists, artisans and designers of various media to create works of public art.

The artist registry could also be used as a public resource, open to organizations interested in commissioning art projects. The City should look at examples of similar registries such as the one currently maintained in Chicago.

**15. Consider a range of public art opportunities for local, national, international, emerging, junior and senior artists. (Immediate Priority - Ongoing Implementation)**

Reflecting the range of potential public art project opportunities, in terms of project scale, budget and permanency, the Culture Division should ensure public art opportunities for local, international, emerging and senior artists.

**16. Establish an annual conservation and maintenance fund for new permanent public art projects. (Immediate Priority - Ongoing Implementation)**

The City should establish a sustainable source of funding for the long-term conservation and maintenance of new permanent public art projects.

It is recommended an annual contribution to a Public Art Conservation/Maintenance reserve be established as a funding source for the conservation and maintenance of public art. It will be necessary to increase the annual reserve contribution as new public art projects are completed and the City's inventory of public art increases over the years.

Notwithstanding, temporary public art installations do not require a maintenance allocation. Further, maintenance of projects that are integrated into or as part of the public infrastructure, such as utility

covers, benches or lighting standards, should, where possible, be financed through the Public Works Department annual operating budget. Any proposed maintenance should be conducted in consultation with the City's Senior Conservator.

**17. Employ the Crime Prevention Through Environmental Design (CPTED) Principles when developing public art projects. (Immediate Priority - Ongoing Implementation)**

CPTED is a pro-active crime prevention strategy based on the application of design principles in the built environment that create environments less conducive to crime. The principles of CPTED<sup>1</sup> are:

- > **Natural Surveillance** – The placement of physical features that maximizes natural visibility e.g. the strategic placement of park benches.
- > **Natural Access Control** – The deterring of access to a target and creating a perception of risk to a potential offender through the design of space, and to provide people a sense of direction and indication as to where they are and are not allowed e.g. lawns, sidewalks and topographical features<sup>2</sup>.
- > **Territorial Reinforcement** – The defining of borders of controlled space so that users of an area develop a sense of proprietorship e.g. strategic use of bollards and signs.

**18. Develop a plan, supported by an annual budget allocation, to promote public art in Hamilton through the Art in Public Places Program. (Immediate Priority – Ongoing Implementation)**

The City should develop a plan to promote public art that could include strategies such as linking public art to festivals and events, walking tours, having public art profiled in a comprehensive way on the City's website (and linked on Tourism Hamilton's website), and printed publications used by Tourism Hamilton and the Planning and Economic Development Department.

**19. Establish an Arts Section within the Culture Division. (Immediate Priority)**

In order to fully implement the City of Hamilton's Art in Public Places Program, of which Public Art is one component, sufficient staff comprised of a Manager of Arts, a Public Art Officer, a Community Arts Officer and appropriate support staff is required.

The City should allocate an operating budget to fund the Arts Section within the Culture Division.

**20. Collaborate with other local arts organizations to develop mentoring programs for local artists. (Short Term Priority)**

In order to increase opportunities for local artists, the Culture Division should collaborate with local arts organizations to develop a mentoring

program. The program would assist local artists in understanding the technical requirements of competition submissions and strategies for successful submissions, including forming teams, preparing work programs and project budgeting.

Sharing this knowledge with local artists will assist them in preparing competitive high quality

proposals, thereby increasing opportunities for local artists. Further, the knowledge gain will also aid local artists in making submissions for projects in other cities.

**21. Establish a public art program for City parks supported by an annual budget allocation. (Short Term Priority)**

The Culture Division should work to establish a program aimed at developing functional art projects for City parks.

Due to the number of parks identified in the Public Art Master Plan process as potential sites for public art, there is an opportunity to create a separate public art program to develop public art projects for local parks. These public art projects could be permanent or temporary in nature.

The City should dedicate a budget to fund the public art program for City parks.



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## 22. Review and update the Public Art Master Plan every three years. (Short Term Priority)

The Public Art Master Plan is intended to be a living document with the capacity to accommodate changes to existing planning documents/initiatives, or to incorporate directives in new planning documents, thus maximizing the opportunities for public art. As such, the Public Art Master Plan should be reviewed and updated on a regular basis according to an established timeframe. The purpose of the review and update process is to provide an opportunity for City Staff and stakeholders to identify and benchmark the progress of the Public Art Master Plan to date, and to adapt the recommendations in a responsive and established manner as required.

<sup>1</sup> CPTED [www.cptedontario.ca](http://www.cptedontario.ca)

<sup>2</sup> City of Hamilton Public Works Parks and Open Space Development Manual

**Credits:** The Hamilton Public Art Master Plan was prepared by the Culture Division, Community Services Department in consultation with: The Planning Partnership, Jane Perdue, TCA Architects and Public Art Management.

**Note:** The Public Art Master Plan logo, often appearing in the top left corner of each spread, is based on the art work entitled The Gathering, by Tor Lukasik-Foss; located at the Dominic Agostino Riverdale Community Centre, Hamilton, Ontario.  
Ráfaga Unleashed, Pier 8 by V & E Dam de Nogales