



# ARTIST GUIDEBOOK

Public Art Program

[www.thunderbay.ca/publicart](http://www.thunderbay.ca/publicart)

CITY OF  
**Thunder Bay**  
*Superior by Nature*

RECREATION & CULTURE DIVISION

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BMI Architects

# ARTIST GUIDEBOOK

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# CONTRIBUTING ARTISTS

The City of Thunder Bay would like to acknowledge the generosity of the following individuals in the creation of this Guidebook.

## PAUL EPP



Professor of Design and the Chair of the Industrial Design Department at OCAD University in Toronto. He graduated with Honours from the Furniture Program at Sheridan College in 1972. In addition, he apprenticed as a cabinetmaker with Craftwood Industries in Toronto and was a private student of Master Cabinetmaker James Krenov, then of Stockholm. In addition to his work at OCAD U, he writes

columns for a number of periodicals, engages in applied design research and undertakes various design projects.

[www.paulepp.com](http://www.paulepp.com)



*Vertere* at the Canada Games Complex

## SCOTT MCKAY



Scott McKay is a metal sculptor and artist blacksmith. His background as an industrial millwright provided the skills to lead him on a path of creativity.

Aside from endless self-study he pursued artist blacksmithing at Fleming College where the traditional methods and forge play offered endless avenues of expression. McKay has public pieces in Thunder Bay, Windsor and one coming up in Chatham in the spring of 2014. When not working on public

art his time is filled with commissions and preparing for gallery showings. He resides near London, Ontario where he maintains his studio.

[www.strongarmforge.com](http://www.strongarmforge.com)



Photo by Scott McKay

*Pulse* at the Emergency Medical Services headquarters on Junot Ave South

## JOHN BOOKS



John is a self-taught sculptor of 32 years. Commissions include: Fort William Historical Park, a chapel, a school, Vickers Bridge, Thunder Bay City

Hall (with Chris Stones), a few others for local offices and some private pieces. He continues to work as an independent painting contractor and handyman.

[www.johnbooks.ca](http://www.johnbooks.ca)

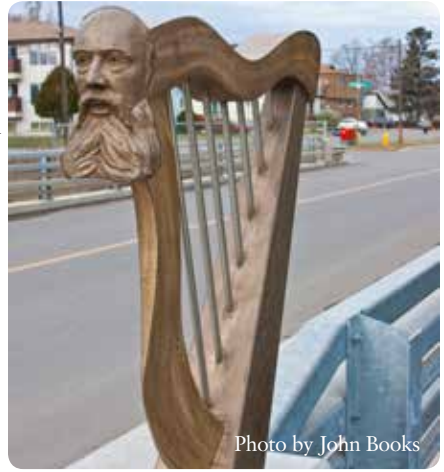


Photo by John Books

*John Vickers* at the Vickers Street bridge.

## ANDY DAVIES



Andy Davies is a seeker of art and adventure. After 10 years of world travel, Davies answered his art calling, completing a

BFA and B Ed at Red Deer College and the University of Lethbridge in 2009. Politics and public space motivate and inspire his work; he sees political activism and art intervention/installation as close siblings. He prefers to see his work in the public domain, reaching a broader, “non-art” crowd. Currently, Davies is working with puppets, mechanization, and narrative. With

the completion of *Traveller's Return*, his 2011 Thunder Bay public piece, Davies says that if he dies tomorrow, he'll die an artist.



*Traveller's Return* at Prince Arthur's Landing

## JYHLING LEE



Jyhling Lee is an architect, public artist, and active contributor to the cultural community. She is passionate about the socially

enabling role of public art and design in placemaking within the built environment. For Jyhling, public art and public space making is situated between the realm of art, architecture, and urban design. Common in her work is the desire to inspire the civic imagination and to enhance the human experience of a place. As the principal of Figureground Studio Inc. based

in Toronto and Saskatoon, she has been involved with a wide range of prominent public art projects across Ontario and the Prairies, including the Thunder Bay Gateways. More information about this special project and others can be found at [www.figuregroundstudio.ca](http://www.figuregroundstudio.ca).



*Boats on Lake Superior Gateway sign at the Thunder Bay International Airport*

## CHRIS STONES



Chris grew up in Thunder Bay making art. After sampling careers in screen printing, illustration and

sign painting he went back to school eventually following through with an MFA degree from the University of Waterloo. He has shown his art as far away as St. John's Newfoundland and in 2010 he exhibited sculptures at Thunder Bay Art Gallery. Also in 2010, Chris and colleague John Books were successful bidders for a local art

commission. They designed, built and installed a large scale bronze relief on the façade of the newly renovated Thunder Bay City Hall.

[www.stonestudio.ca](http://www.stonestudio.ca)



*Terra Firma, created by Chris Stones and John Books, at Thunder Bay City Hall*

## JOSEPH FREDRICH



Joseph Fredrich has been a practicing artist since his mother, Jennifer Garrett (a great artist in her own right), showed him

and his siblings two things: 1) How to cook a roast on top of the engine, in tinfoil of course, on the way to Toronto. 2) How exciting and fulfilling it could be to think about things. Since then, Fredrich has studied film at Confederation College in Thunder Bay and Philosophy at York University in Toronto. He has travelled, lived, painted and exhibited in Canada, Croatia and locally in Thunder Bay. He

has received a number of grants from the Ontario Arts Council to develop his artistic practice, which has evolved from using the human form to express an idea to letting the idea express itself, in 2D or 3D as the idea dictates.

[www.facebook.com/joseph.fredrich](http://www.facebook.com/joseph.fredrich)



*River Song* at The District Social Services Administration building, 231 May St South

## RANDY THOMAS



Randy Thomas is an Ojibwe/Cree. His roots stem from Sucker Cree First Nation in Alberta to Long Lake #58 First Nation. Randy

was born in March 1988 in St. Albert, Alberta. His artistic roots come from his father who was the renowned Woodland painter Roy Thomas. Randy is inspired to create more than just Woodland paintings. They are an extension of himself.



*Celebration Circle Panels* at the Spirit Garden, Prince Arthur's Landing

# PURPOSE OF THIS GUIDEBOOK

The Artist's Guidebook is intended to help artists navigate the City of Thunder Bay's public art program and art purchasing process. It has been created as a reference tool for emerging and established artists.

## INTRODUCTION

The City of Thunder Bay was one of the first municipalities in Canada to formally recognize the value of public art with a policy that was developed in 1988 to outline the definition, value and administration of public art. The Public Art Program is administered through the Recreation & Culture Division, Community & Emergency Services Department, drawing upon the expertise of the City's Public Art Advisory Committee.

The City recognizes that public art beautifies, gives meaning to place and builds community identity. An investment in public art is an investment in culture, making Thunder Bay a more beautiful place to live, work and play.

Public Art provides a means of meeting the goals set out in the City's Cultural Policy and Inspire Thunder Bay Culture Plan. The City's Clean, Green and Beautiful Committee has provided the basis for a Beautification Strategy and a Strategic Plan which further articulates support of public art. City beautification and increased community pride will assist with increasing tourism and encouraging new business. A Clean, Green and Beautiful City is one with a stronger and diversified economy and a strong quality of life.

## WHAT IS PUBLIC ART?

At its most basic definition, public art is any artistic expression carried out in a public venue. Public art is traditionally associated with permanent, large scale works of sculpture or murals in publicly-accessible spaces. However, it can be permanent or temporary, and is expressed through a variety of media, styles and scales.

Like other forms of artistic expression, public art responds to and evolves with societal change and the development of new media.



Artist's Perspective:

## What does public art mean for an artist's career?

**JOHN BOOKS:** The reward is to have your work seen by all, not just those who go to art galleries; to place it within the “commons” of a community... which is very satisfying.

**ANDY DAVIES:** It's having made a lasting impact on a community and/or society that is most fulfilling. It's the sense of permanence to one's art career. It's the difference between being a writer and being a published author in a book store - there is longevity and legitimacy that counts for a lot.

**PAUL EPP:** Public art is a very different experience. It is much more emotional, and of course, emotional responses are much less predictable. So there can be surprises. But it also has the potential to be one of the most rewarding experiences imaginable.

**JOSEPH FREDRICH:** Doing public pieces forces an artist to think beforehand of the public or viewer. This adds a dimension to the planning process that can be positive or detrimental, depending on the artist.

**JYHLING LEE:** Public art is a means for experiencing art that is accessible to all as part of the public realm. Public art serves a special role for those experiencing the art and the sites that they occupy. There is an immediacy of connection and reaction which I feel is part of the uniqueness of this field of art.

**RANDY THOMAS:** The waterfront public art project has meant a lot to me. It is the most important thing I've done so far. It has opened many doors to my art. Gaining this kind of experience is so valuable. It really helps with an artist's confidence.

Projects are collaborative in nature and artists often work as project managers alongside designers, architects, engineers, fabricators, materials suppliers and installers.

Public art is site-specific, connecting to, referencing, defining and re-defining the location where it is placed. Artists can benefit from unparalleled exhibition venues and rewarding career opportunities.

## HOW DO I FIND OUT ABOUT PUBLIC ART OPPORTUNITIES?

**Direct Email Notification:** Contact [culture@thunderbay.ca](mailto:culture@thunderbay.ca) to be added to the City's public art e-news list.

**Online:** [www.thunderbay.ca/calltoartists](http://www.thunderbay.ca/calltoartists)

**In Print:** Tenders section of the Chronicle-Journal newspaper and poster distribution to local organizations and businesses (galleries, libraries, cafes).

**By Phone:** Supply Management Division (807) 625-2252.

## HOW DO I APPLY?

Competition details are in the Expression of Interest (EOI) document and the Request for Proposals (RFP) documents..

**Download PDF:** [www.thunderbay.ca/calltoartists](http://www.thunderbay.ca/calltoartists)

**Hard copies:**

### **Supply Management Division**

Victoriaville Civic Centre (main floor)

111 Syndicate Avenue South

Thunder Bay, ON, P7E 6S4

Ph. (807) 625-2252

Fax (807) 622-0801

Artist's Perspective:

## Getting Started

SCOTT MCKAY: The biggest challenge is having a solid plan for meeting all the requirements. Take time as an artist to develop the creative aspect of the project. Once that is complete, put on your hardhat and be a construction manager.

## HOW THE CITY FUNDS & ACQUIRES PUBLIC ART

### The Clean, Green and Beautiful Policy & Committee

The City's Public Art Program has grown rapidly due to the Clean, Green and Beautiful Policy, which requires City Departments to strive for a standard in their infrastructure projects, such as new construction and renovations. The standards require integration of criteria considered to be "Clean", "Green" or "Beautiful". "Installation of Public Art," part of the "Beautiful" category, is strongly encouraged, particularly where there is public traffic.

Many of the City's recent public art installations have been made possible through this policy, including artwork on bridges (Engineering Division), and the Marina Park Skateboard Park / BMX Plaza (Parks Division). However, not every project is funded in this manner and project funding may come from alternate or additional sources, which was the case for the Boulevard Lake Sculpture Garden (Parks Division).

On an annual basis, a minimum of 1% of the City's typical Gross Capital Budget is included in the budget for Clean, Green and Beautiful initiatives, administered by the Clean, Green and Beautiful (CGB) Committee.

In some instances, the CGB Committee has directly funded the entire cost of public art projects, such as *Terra Firma* at City Hall, and the Gateway highway signs. Some Divisions also choose to exceed the 1% allocation, such as the Waterfront Office when creating opportunities as part of the Prince Arthur's Landing a waterfront development.

## Programming Partnerships

The City may partner with individual artists and arts organizations to produce and / or purchase public art. Examples of these kinds of partnerships are: The *Art Installation in Public Spaces* pilot public art course (Lakehead University), the Downtown Murals program (Business Improvement Areas), the Waterfront Banner program (Thunder Bay Art Gallery) and the Community Art Fence at Prince Arthur's Landing (various arts organizations).

## Purchase of Existing Works

A City Department, Commission or Board under the mandate of City Council may wish to purchase an existing, finished work of art from an individual artist, corporation, organization or commercial gallery. The works may be purchased to develop the City's permanent art collection or to beautify a particular civic space.

A sub-committee of the Public Art Committee convenes to consider each potential purchase. As with commissioned works, all purchases of existing artwork are subject to the City's Policy for Art in Public Spaces and must fall within the City's Collection Mandate.

## Pre-Qualified Artist Index & Consulting Artist Opportunities

In 2010, the City introduced a new process in response to an increase of integrated public art opportunities. The Pre-Qualified Artist Index is used specifically for consulting opportunities, in instances where artwork will be highly integrated within a site. The Index is used on a case-by-case basis when approved by the Public Art Committee.

In these select cases, the Consulting Artist collaborates with members of a Project Team, which may include architects, engineers, and designers. Together, these individuals create works of public art that are part of a larger structure or project, such as civic squares, floor and wall treatments, seating areas, lighting, or site furnishings. The artwork often impacts site construction and timelines, therefore the Consulting Artist becomes involved at the early stages of project design straight through to implementation.

The City administers open calls and makes a juried selection for artists to be listed on the Index. Indexed artists may be invited directly to respond to a Request for Proposals for a consulting opportunity, and their initial concepts are juried. Concepts are later refined through collaboration with the rest of the Project Team.

*Jiigew*, the Beacons project at Prince Arthur's Landing, is an example of an integrated project: The artists were asked to provide a concept for artistic light, sound, and programming, and to collaborate with architects, engineers and technicians for the design of the two structures housing the artwork.

## HOW THE CITY COMMISSIONS PUBLIC ART

Competitions are administered through Open Calls, typically in two stages:

1. Artists are invited to provide an Expression of Interest (EOI). Up to three finalists are selected by a jury.
2. Shortlisted artists are invited to provide a proposal and present it to the jury. Honorariums are provided at this stage. Final selection is by jury.

In certain instances, the City administers one-stage competitions. This may occur if existing artwork is sought, or if the artist is asked to provide a design only and will not be responsible for fabrication or installation.

### The Expression of Interest (EOI)

The EOI is a document containing competition details such as artist eligibility, project background, project specifications/restrictions, site visit opportunities, site details / drawings / photos, budget requirements, timelines, selection process overview, evaluation criteria, and the submission deadline.

#### Artist's Perspective: Site Visits

JYHLING LEE: With any site specific project, I think that the site visit and site research component, along with the chance to meet and speak with those involved and those potentially impacted by the project are vital to the process.



EOIs typically require the following:

- Drawings of the artistic concept
- Letter of intent
- Preliminary budget
- Portfolio and image documentation list
- Resume / curriculum vitae
- References
- Preliminary lighting concept (if required)
- Preliminary concept for foundation, anchoring systems
- Copy of any addenda

A high level of detail is not required at this stage.

## Culture-specific imagery and content

Artists whose concepts rely heavily on traditional stories, themes and imagery from a particular cultural group may be asked for additional information. The intent is to support artists whose cultural traditions are expressed through art, while avoiding cultural appropriation or misrepresentation.

Artist's Perspective:

### Research

JYHLING LEE: I find that the most challenging and rewarding aspect of every project involves the research involved with learning about each site in an attempt to better understand the cultural context that is unique to each place. What can be observed and learned affects then the process of creating the artwork from sources of inspiration; optimal siting/artwork placement due to natural light/sight lines/accessibility; climate and ground conditions; to local/regional regulations and costs of construction, for example.

# THE REQUEST FOR PROPOSALS (RFP)

## In a 2-stage competition

The RFP is sent directly to finalists of the EOI process with a list of specific questions from the jury to be addressed by the artist. Details are required: Budget line items (including structural drawings stamped by an engineer), timelines, and specifics relating to fabrication, installation, foundation / anchoring systems, and maintenance. A detailed lighting plan and product specification sheets may be required. Honorariums are provided for development of detailed proposals, including maquettes, and are delivered after proposals have been presented to the jury.

## In a 1-stage competition

The winner is selected by jury without requirement of presentation, and shortlisting does not occur. Single stage competitions are typically used when the City is looking for existing artwork, a design, or a small scale work of art which may be temporary in nature.

## RESPONSE TIME

Artists typically have a minimum of 6 weeks to respond to an EOI; and a minimum of one month to respond to a Request for Proposals. Individual project timelines vary, and every effort is made to provide artists with adequate response time.

## THE JURY

Juries usually consist of five voting members such as:

- Representatives of the Public Art Committee
- Representative of the commissioning body (funder / owner of the space)
- Representatives from arts organizations
- Relevant City staff
- Project architects
- Artists
- Arts professionals

Non-voting technical advisors such as engineers and conservators may also be invited.

## Artist's Perspective: The Proposal

JOHN BOOKS: The major difference with a municipality is their design criteria may be conservative and you will be presenting to a jury or design committee which can be unpredictable. It will be composed of individuals with a broad range of technical and artistic backgrounds. One friend who is a leader in his field counseled that even if you are not sure of significant aspects of a project... just go for it and trust you will figure it out. It takes commitment and faith in your own intelligence to see it through. If you have that, it will work out.

ANDY DAVIES: Trying to weigh whether to make an idea more complex, challenging (formally or conceptually), unique, and technically demanding vs. keeping it simpler, safer, more representational and therefore comprehensible and palatable to a jury. It seems that too often safer wins out (**though Thunder Bay is a definite exception to this!**)

JOSEPH FREDRICH: Planning, planning, planning. You need to know your project inside out. When you know that, you have the confidence to face the committee deciding which project goes ahead. When we started and as we got into the project we realized how much work was involved just to put the initial proposal together. To do it properly was no small feat, we definitely underestimated the work involved. But would we have done anything differently? No.





# COMMISSIONING PROCESS SUMMARY

1. Artists submit a response to the Open Call.
2. Proposals are juried via a 1-stage or 2-stage process and the successful artist receives a contract.
3. The artist:
  - a) Provides the City with a finalized design (engineered stamped drawings) for approval and contacts the Workplace Safety and Insurance Board (WSIB) to determine what level of coverage may be required.
  - b) Provides additional documentation (insurance, WSIB certificate / Status Ruling, Undertaking to Comply form.) Proceeds with fabrication.
  - c) Attends a Contractor Safety Meeting prior to conducting any work on site.
  - d) Proceeds with fabrication as per contract.
  - e) Provides a Notice of Completed Installation and a Maintenance and Operation Manual.
4. Following inspection and written approval by the City, artwork ownership is transferred to the City.

*\*NOTE: Each competition is unique and variations may occur.*

## SUBMISSIONS & PRESENTATIONS

Expressions of Interest contain requirements and an enclosure checklist. Submissions must be complete to avoid being rejected. Questions can be directed to the City's Public Art Coordinator or the Supply Management Division.

### The Letter of Intent:

Letters should be short, clear, and coherent, while covering all aspects of the project. The concept can be described in relation to the project requirements, criteria and site. If some aspects are flexible or unknown, options can be outlined. The letter should be memorable and written in plain language – not every jury member will be an artist!



## Artist's Perspective: **Articulating Your Vision**

**JOHN BOOKS:** Be passionate about your vision. You must be totally invested. Be creative and take chances.

**PAUL EPP:** It is very hard to provide pleasure, in any form, if the experience that you are orchestrating does not provide you with pleasure. I think it's important to keep that in mind, and not be too strategic about it.

**SCOTT MCKAY:** The letter of intent is an opportunity to thrill the masses and broadcast a professional approach. Ensure both these points are included and spend many days going over this. Most definitely have others proof your work. Understand that you are submitting a proposal and be prepared to work with the client. This may include changing items that are part of your proposal. Live with it and move on.

### Describe:

- Theme
- Scale
- Format
- Medium
- Colour(s)
- Surface quality
- Location
- Installation / anchoring systems
- Lighting plan

### Conservation, Safety & Maintenance Considerations

Public art is frequently interacted with, and should be designed with safety in mind so that members of the public cannot climb, trip, slip, or become entrapped. Materials should be appropriate for long term outdoor exposure.

Consider the effects of the spring/fall freeze-thaw cycle (-50C - +40C), high winds, and years of exposure to direct sunlight. Consider what level of maintenance the City will be responsible for, and the financial implications. Consider how the artwork could be vulnerable to vandalism, and of what nature. No artwork is entirely maintenance free, but certain measures can be implemented to lessen the risk and minimize impact. Anti-graffiti coatings, UV resistant paint, and tamper proof bolts are options.

## Artist's Perspective: **Materials**

SCOTT MCKAY: Material selection is critical. Will you make enough on the project to return every year to fix it up? Simply...no. And the City will not select your work if it is high maintenance. Operating cash is always tight in a City and adding to their ongoing costs is not something they are interested in. Structurally your work must stand up. Assume it will be vandalized, spray painted and a collection site for bird poop!

## Drawings or 2-dimensional Materials

Drawings should clearly depict the proposed artwork, preferably in context on site, and from different vantage points. They should depict the artwork in a manner that will get the idea across most effectively and clearly.

At the EOI stage, preliminary sketches are acceptable. Detailed, formal drawings are required at the finalist stage as are maquettes for 3-dimensional proposals. Original drawings are not accepted.

## The Budget

Commissions are not awarded based on lowest bid, and the City strongly encourages artists to assign themselves an appropriate, living wage for their time, education, experience, and skill. Consider consulting the Canadian Artists Representation Copyright Collective (CARCC) artist fee schedule: [www.carcc.ca/feeschedules.html](http://www.carcc.ca/feeschedules.html).

A preliminary, generalized budget is expected at the EOI stage. A detailed, well-researched budget is required at the finalist stage, when artists can obtain quotes and refine costs. Line items for the proposal budget include:

- **Artist fees:** Labour, proposal honorarium
- **Artist expenses:** Travel, accommodation
- **Site preparation:** Excavation, foundation, electrical trenching
- **Concept documentation:** Computer modeling, drawings, mock-ups
- **Technical consultation and stamped engineer drawings:** Electrical, structural, mechanical. Consultants must be licensed to work within the province of Ontario
- **Fabrication, equipment and materials:**
  - Space / studio rental
  - Foundation, anchoring systems, hardware
  - Vandalism prevention, ex. tamper-proof screws
  - Maintenance measures, ex. UV resistant paint
- **Lighting:** Materials, delivery, conduits, installation labour (licensed electrical contractor)
- **Delivery and transportation:** Labour, machinery / vehicle rental, crating / wrapping
- **Installation:** Anchoring systems, equipment rental
- **Site finishing and landscaping** (if applicable)
- **Insurance:** \$2 million liability\*
- **Ontario Workplace Safety & Insurance Board (WSIB) coverage:** As soon as the contract is signed by both parties, the WSIB should be contacted to determine what level of coverage may be required. Artists should be prepared to provide a copy of the contract, the City's RFP document and a brief description of how their business operates in a typical year (projects, earnings, etc.) An account specialist will register the artist, determine what classification the artist falls under, and determine what rate may apply. The process may take one week, and must be completed no later than 10 days before the first subcontractor is hired. Depending on the assigned classification, the rate may be in the vicinity of 4.55 cents per 100 dollars of the available project budget. Contact: **1-800-387-0750**
- **All applicable taxes:** 13% Ontario HST



*\*NOTE: Each competition is unique and variations may occur.*

Artist's Perspective:

## The Budget & Artist Fees

**ANDY DAVIES:** Initially, try to plan to build it for 70% of the commission amount. That way, when it runs over (and it will!) it eats into the 20% cushion, not your 10% artist fee. In reality, build it for approx. 80-85% so you can make 10-15% when it's all said and done. If you have skills (graphic design, construction, layout, rendering, etc.) that will be used in the project, obtain fair market value quotes from professionals for these components and put that value in the budget. If you can do it in-house, good for you - not everyone can. The money saved is yours - that's why you went to art school!

**JYHLING LEE:** It is important to understand the budget and timeline that one is working with on each project. This helps to provide a sense of the scale and complexity of an artwork. Then work backwards from here to outline the various tasks to estimate the time that will be spent on each phase of the project to establish an artist fee. There also should be a breakdown of the various expenses and overhead expenses. When obtaining quotes, try to get a least three quotes for review. It is also good practice to include a small contingency percentage amount to help cover any unexpected expenses, especially when working with a fixed project budget.

**SCOTT MCKAY:** It is frustrating to compile extensive budgets for proposals, but it provides insight and experience. Costs add up quickly and when your proposal is sent in you should be bang on with your price.



Photo by Scott McKay

Construction season in Thunder Bay generally starts no earlier than mid-March and ends in October. Due to geographical/regional variations in availability and costs of equipment and services, artists are encouraged to obtain local quotes for any portion of the project that may take place in Thunder Bay, ie. fabrication/installation. Quotes vary based on the time of year, project complexity and specialization, contractor availability and weather conditions. Assistance can be obtained through the Thunder Bay Construction Association: [www.catb.on.ca](http://www.catb.on.ca)

## Portfolio (Examples of Recent Work)

JPEGs (max. 1024x720) on a CD or hard copies (min. 4" x 6") are acceptable. CDs should be labeled with the artist's name and competition number. Maximum 10 images. Artist teams must include examples from each individual team member, and projects completed together. Images of art in progress, and shortlisted works are acceptable.

Images should be numbered and correspond to the Image Documentation List. The portfolio should show the artwork at its best. It should demonstrate that the artist is capable of creating the proposed artwork. Projects of a similar nature to the proposed artwork (in scale, media, conceptually) should be included, as well as projects showing a range of the artist's capabilities.

## Image Document List

Should list artwork title, materials, completion date, location and dimensions. Additional text should be short and concise. The list should be numbered and correspond to the images in the portfolio.

### Artist's Perspective: **The Portfolio**

SCOTT MCKAY: The portfolio is often the only way to show the jury what you have done. Ensure your photos are top notch. Hire a photographer. Always document your work at a high level. Photos should not need an explanation. This is your 15 seconds of fame!

## Resume / Curriculum Vitae (CV)

Lists the artist's credentials and relevant experience:

- Exhibitions
- Grants, awards, scholarships
- Reviews, publications
- Education, including mentorships, workshops, classes, residencies
- Public art experience, commissions, shortlistings
- Other applicable knowledge and experience, ex. skilled trades

Previous public art experience is not necessary. A certain degree of weight is assigned to the artist's educational/professional background, but submissions are also juried based on the quality of the artwork being proposed, adherence to project criteria, the jury's assessment of the artist's ability to create the proposed artwork, and how the artwork compares to other submissions.

## Support Materials

Additional support materials such as articles, letters of support, and catalogues, can add emphasis to a submission. On the enclosure checklist artists can indicate they would like their support materials returned. All other submission materials become the property of the City and are not returned.

## References

References can be colleagues, art professionals, instructors, former clients, or arts administrators such as cultural or public art program staff from other municipalities. They should be able to speak highly of the artist's capabilities, including project management, communication, and ability to meet deadlines and stay within a budget.

## The Submission Form

Legally confirms the artist's understanding and acceptance of the competition terms and conditions. Must be signed in ink.

## Deadlines and Delivery

**Deadlines are firm.** Postmarks are not accepted. Submissions must arrive at the Supply Management Division offices and cannot be dropped off at any other location. Late submissions are returned unopened to the applicant.

**Address:** 111 Syndicate Avenue South, Victoriaville Civic Centre, main floor.

## Artist's Perspective: Learning From Experience

SCOTT MCKAY: You will be rejected many times in many ways. Save the letters and print off the emails. File it and move on. Every opportunity after that will be that much easier to complete and some materials will be used for many proposals. Keep price lists and quotes so that you will have a better understanding of costs and vocabulary surrounding the use of trades.

### Addenda

There are occasions when new information becomes available, such as site details and timelines. The City will issue an addendum outlining the changes. Notices are sent to artists on the City's Email Notification List, and it is the artists on the City's Email Notification List and those who have registered with the Supply Management Division, responsibility to check for changes online. All reasonable efforts will be made by the City to ensure sufficient response time to accommodate new information.

Copies of addenda must be included in the submission as confirmation that the artist has received and understood the new information.

Addenda posted at: [www.thunderbay.ca/calltoartists](http://www.thunderbay.ca/calltoartists) and [www.thunderbay.ca/Doing\\_Business/bids\\_and\\_tenders.htm](http://www.thunderbay.ca/Doing_Business/bids_and_tenders.htm).

### Municipal Freedom of Information and Protection of Privacy Act (MFIPPA)

Submissions, including maquettes, become the property of the Corporation of the City of Thunder Bay, and are not returned to the artist. The materials become subject to the provisions of the Municipal Freedom of Information and Protection of Privacy Act (MFIPPA). The City will not use/disclose the information without proper authorization.



Artist's Perspective:

## Presenting Yourself & Your Work

**JOHN BOOKS:** Be clear in presenting your idea, very logical and thorough and also be poetic and passionately paint a picture that will inspire the committee reviewing the project. If you are shortlisted and are asked to submit a maquette or detailed drawing, make these as beautiful as you can. The maquette conveys your vision, and inspires the jury. It also demonstrates your understanding of the project and your ability to carry it through to completion.



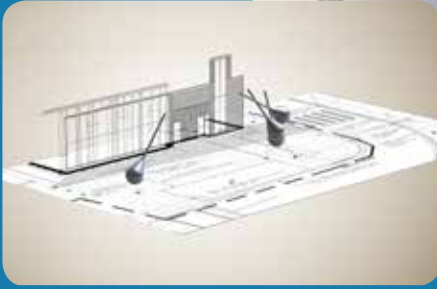
**ANDY DAVIES:** Pull out all the stops in terms of clear, well rendered images. If the jury can't understand the image, how can they get excited about the project? Remember that you are selling yourself, as well - your reliability, stamina, enthusiasm, attention to detail, personality and ability to bring together a team. There's no need to be false, but you need to be the most excited person regarding your vision, and able to communicate that excitement. If not, I might be the next presenter - and definitely fired up about changing the world through my art!

**SCOTT MCKAY:** Gear the presentation to the un-artistic. If you are presenting, it has already been shown that your work is working for them. Now is the opportunity to show you are professional and have considered all aspects. There is nothing like a live presentation as compared to Skype. Skype is good for talking to your kids.

**CHRIS STONES:** You must be sure as an artist and take the risks of making art. As soon as I admitted that I was an artist and accepted all the rest of the stuff that stumbles along with that admission, there was some relief. I felt better and could get on with attempts at fulfilling that role.

# Project Profile: **Traveller's Return**

## 1) Renderings



## 2) Maquette



## 3) Fabrication



4) Fabrication Complete,  
Pre-Delivery



5) Delivery



6) Installation



7) Installation  
Complete



8) Unveiling



9) Project Complete

# PRESENTATION TO THE JURY

Shortlisted artists provide a presentation to the jury. The City can provide a laptop and projector upon request, although a slideshow is not necessary.

Presentation requirements are provided by letter. Thirty minutes are generally assigned for artists to present their proposal and maquette, followed by a 30 minute question and answer period with the jury. Maquettes should not be fragile and should be easily transported and assembled by one person. They should not be an excessive size or weight.

Consideration should be given as to how best to depict the project – whether through multiple drawings, a slideshow, or a demonstration. Samples of materials, colours and textures are helpful for jury members. The presentation should demonstrate that the artist has done research and has a solid understanding of the parameters of the project. If any elements are flexible (colour, positioning, etc.) this should be made clear to the jury.

If anything is unclear prior to the presentation date, contact the Public Art Coordinator in advance. Do not hesitate to ask questions, and do not hesitate to get in touch more than once.

## THE CONTRACT

The contract is a formal legal agreement between the artist and The Corporation of the City of Thunder Bay. It outlines the rights and responsibilities of both parties, and describes the artwork in detail based on the artist's proposal, including lighting, anchoring systems, foundation and installation. It outlines the sequence of steps the artist must follow.

After the contract has been signed, artists finalize their designs in consultation with a structural engineer and cannot proceed with fabrication until the City approves the design and receives the following documents:

- Certificate of Insurance
- Undertaking to Comply form
- WSIB: As per legislation effective January 1, 2013, the City must confirm the artist has contacted the WSIB and obtained coverage or a status ruling indicating Independent Operator status
- Pre-Construction Safety Meeting and Checklist

Artists should seek legal advice before signing the contract and some aspects may be negotiated on a case-by-case basis.

## Insurance

The City generally requires artists to carry \$2 million liability insurance. This requirement will be reviewed on a case-by-case basis depending on the project budget, level of complexity, and level of direct artist involvement in the fabrication, site preparation, and installation.

Artists who do not have personal liability insurance should budget approximately \$1,000. There are currently no options in Ontario for artist to purchase short term, project-based insurance. The minimal time period for coverage is one year.

### Artist's Perspective: **Project Management**

**JOHN BOOKS:** Think ahead, a large project will take over your life, it will be an obsession. Be ready for that, there are so many details to stay on top of, so plan, and re-plan, be thorough and take risks. You don't need to have all of the answers. Those will come if you are persistent.

**ANDY DAVIES:** Anticipate, anticipate, anticipate. You are the glue, and no one cares as much about the project as you do. Check in regularly with the various stakeholders to ensure that it has not slipped off their radar. You can't afford to drop a few weeks. Be friendly and honest, and help them to care (almost) as much as you do about the success of the project.

**PAUL EPP:** If you are not a good manager, find someone who is and listen to them. Buy their time and skill.

**SCOTT MCKAY:** Dealing with a City/Municipality can be considered the highest workload. They have many people involved with the request for your work. Lawyers included! Ensuring every base is covered as the project continues is your responsibility. Try and maintain a sole contact to minimize confusion. Get a white board and stay on top of every detail. If you are unsure of something talk to the party involved and understand it. There is no room for uncertainty!

## Workplace Safety & Insurance Board of Ontario (WSIB)

As of January 1, 2013, self-employed artists are considered ‘independent operators’ in the Ontario construction industry and may be required to obtain WSIB coverage. Artists must register with the WSIB and complete the Status Declaration online at [www.wsib.on.ca](http://www.wsib.on.ca) or over the phone at 1-800-387-0750 within 10 days of hiring their first subcontractor. A copy of the WSIB certificate must be provided to the City.

## Ownership and Copyright

The City typically obtains the right to reproduce images of the artwork for the purposes of cataloguing, insurance, documentation, public relations and publicity. Every effort is made to credit the artist, likewise, the artist is asked to credit the City when reproducing the art for publicity purposes, but not for portfolios or finalist presentations.

Additional arrangements may be made for other reproduction or licensing rights, such as creating items for sale, unless specifically included in the original EOI / RFP.

Ownership of the artwork and maquette remains with the City, and the artist may not produce the same artwork for another client.

## Change Notices

Any suggested changes to the artwork that deviate from what is described in the contract must be requested in writing and approved by the City. This includes requests for deadline extensions, additional funds, and design changes (colour, material, etc.) Requests must state the effect on the project budget and timeline. If approved, both parties sign a Change Notice, which updates the contract.

## Payments & Invoicing

Payments are usually provided in installments and are either couriered or made through direct deposit.

The first installment is provided after the contract is signed. All other payments must be invoiced. The initial funds allow the artist to provide a finalized, stamped design for the City’s approval.

Invoices must include:

- A PO number (provided by the City)
- Invoice number
- The date
- Artist’s complete contact information
- Project description (competition number and project name)

The following breakdown reflects a potential installment schedule for a large scale project. Installments are each a portion of the total available project budget and differ based on the nature of each project.

**Installment 1:** Provided upon contract signing in order to finalize the design, ex. Structural engineering review and stamped drawings.

**Installment 2:** Provided after the City confirms that WSIB requirements have been met, receives a certificate of insurance and Undertaking to Comply form, approves the finalized design, and conducts a pre-construction safety meeting before any fabrication begins.

**Installment 3:** Provided when the art has been fabricated (on site or off site) and the City has provided written approval of the completion.

**Installment 4:** Provided when the artist provides a Notice of Completed Installation and Maintenance and Operating Manual. Following inspection and review the City will provide a written response or Final Acceptance.

**Installment 5:** Provided after the expiration of all applicable construction lien holdback periods (45 days), and after the City receives written confirmation that the artist's subcontractors have been paid in full and have not provided an lien notices.

## Subcontractors & Workplace Safety

Before any work on site begins, artists must attend a Pre-Construction Safety Meeting with a City representative. The artist may be required to abide by certain safety requirements based on factors such as the nature of the work taking place and the individual parties conducting the work.

Artists are considered independent operators, not City employees. They are project managers who have a contract with the City, and are responsible for hiring and overseeing the work of their subcontractors unless the contract indicates otherwise. Subcontractors generally assist with execution of the project, such as site preparation, fabrication, delivery and installation. A copy of their insurance and WSIB certificates must be provided to the City, and the City reserves the right to disallow contractors that are suspended from doing business with the City.

Subcontractors and artists working on site are required to wear appropriate safety gear and to follow standard safety procedures outlined in the Occupational Health & Safety Act and the Construction Safety of Ontario's Construction Health & Safety Manual.

## Working with Subcontractors

**JOHN BOOKS:** Think as clearly as you can about what you want the subcontractor to do, but also ask their advice about methods and alternatives. They know a lot about their trade and can be very helpful.

**ANDY DAVIES:** Find a truly creative, reputable fabricator. After that, everything from sourcing material to hiring a transport just falls into place. Treat your fabricators like gold - because they are. Buy pizza for the guys in the back that actually do the work; they are too seldom thanked and deserve more credit. Plus, this will win you points with the 'higher ups' and support for you and your projects. Have a clear vision, clear communication, make the tough calls, and stick to it so that others can proceed with their work. You cannot hold up your own project, and if something is not quite perfect, you have to move on. Remember, you're the only one who knows. If at all possible, have the actual (usually plywood), bolt-pattern template from the foundation anchor couriered to the fabricator. They will appreciate the certainty of measurement and you will save dollars and headache knowing that when the piece arrives, it WILL fit. Installation can be fast and cheap when everything fits.

**JOSEPH FREDRICH:** Find people you trust. Meet with them if you can. The one person that we didn't meet with was the one person who didn't do his job properly.

**JYHLING LEE:** I try to find good people to work with who care about their work and the place where their work will be carried out. I try to establish good relationships with each subcontractor that is involved on each project.

**SCOTT MCKAY:** Understand fully that the trades you are dealing with are not artists and they quote based on the information you are giving them. If things change later you can bet that it will cost more...never less. A contingency should always be built in to cover unplanned circumstances. Engineers can make your life easier and suggest better ways to proceed. They are also expensive and necessary in most projects. Having the engineer's stamp is critical for public art projects and it ensures that you are proceeding with a structurally sound project.

**RANDY THOMAS:** Be patient with each other. And listen!



## Maintenance & Operating Manual (MOM)

The MOM is provided to the City after the art is installed. It must include:

- Detailed list and spec sheets for all materials used, including coatings, lighting, paint colours, etc.
- Suggested maintenance plan and schedule
- Suggested cleaning procedures and materials, including what to avoid
- Suggestions for vandalism removal and repairs, ex. graffiti
- Listing of subcontractors, their project role, and complete contact information
- Installation methods
- Lighting maintenance: suppliers, lifespan, etc.

If a material or workmanship deficiency is identified within twelve months of the City's Notice of Final Acceptance, minor repairs are the responsibility of the artist. Thereafter, responsibility lies with the City, although the artist may be contacted or hired for assistance.

### Artist's Perspective: **Technical Details**

**ANDY DAVIES:** It can be tough to find an engineer who wants to work on crazy projects and not overbuild them to death. Feel this out early - you may spend as much as 10% on the engineer, so you should at least get what you want and not have the fabrication costs go through the roof as a result. Avoid including lighting in your project unless it's an actual element of the work. Lighting can open up a whole new world of costs and permits unnecessarily.

**SCOTT MCKAY:** Like any other aspect of the project you must have a solid understanding of what is required concerning these items and how and when they fit in. You may have an engineer at home you use, but you will require one at the installation site as well to oversee foundation requirements are met. This is the price of doing business...safely.

# GLOSSARY

*Terms are described as they relate to public art competitions only and not as they apply to other calls for tenders through the Supply Management Division.*

## Addendum

A document that provides new information about a competition.

Addendums are posted at [www.thunderbay.ca/calltoartists](http://www.thunderbay.ca/calltoartists) and distributed via the City's artist email notification list.

## Bidder

Artists are bidders who bid on the opportunity to provide artwork for the City. This term is used in open call documents.

## Bid Opportunity

The opportunity to provide a bid for a public art project. Artist submissions are considered bids. This term is used in open call documents.

## Call to Artists

How the City typically provides opportunities for artists. Open Call, Call to Artists and Expression of Interest refer to the same thing.

## Commissioning Body

The Division, Department or Committee funding the project. The Commissioning Body is not the Public Art Program, which does not receive direct funding for art acquisitions.

The Recreation & Culture Division administers the competition and manages the contract.

## Consulting Artist

An artist retained by the City to work with a larger project team to integrate artwork early on in the construction process.

## Expression of Interest (EOI)

Formal, publicly advertised request from the City inviting artists to express interest in a competition. Also called Open Call to Artists.

## Jury

A panel that reviews submissions and makes the selection. Juries are typically comprised of representatives from the Public Art Committee, local artist community, local arts organizations, and the commissioning body/stakeholders.

## Integrated Art Opportunities

Public art that affects a construction site and is not installed after the site is built. This may be wall and ceiling treatments, water features, lobbies, reception desks, windows, etc. The artist generally works with a larger project team.

## Maquette

A 3-dimensional mockup of proposed artwork. Provided to the City as part of the artist's proposal in a 2-stage competition.

## Pre-Qualified Artist Index

The City's listing of artists who may be invited to respond to integrated / consulting artist opportunities.

## Proponent

Artists are proponents making offers to the City in the form of submissions. This term is used in open call documents.

## Proposal

Artist's written response to the City's formal invitation for proposals. May be accompanied by provision of a maquette.

## Public Art Committee (PAC)

An advisory committee mandated to provide expert community input on public art policies, projects and procedures.

## Recreation & Culture Division

Administers the public art program through the Cultural Services & Events section.

## Request for Proposals or RFP

Document issued by the City formally requesting proposals from artists. Provided directly to shortlisted artists in a 2-stage competition. In a 1-stage competition where the City seeks existing work or a design only, the RFP is publicly advertised as an open call.

## Supply Management Division

Purchases products and services for City departments, including purchase (commissioning) of public art. Competition documents, while created through the Recreation & Culture Division, are formally issued to the public and received by the Supply Management Division in accordance with By-law 113-2011 of the City of Thunder Bay Municipal Code.

## Tender

To tender a bid is to make an offer to the City. This term is used in open call documents.

# QUESTIONS?

Public Art Program  
Recreation & Culture Division

Victoriaville Civic Centre (main floor)

111 Syndicate Avenue South

Thunder Bay ON, P7E 6S4

Ph: (807) 625-2351

Fax: (807) 625-3395

Web: [www.thunderbay.ca/publicart](http://www.thunderbay.ca/publicart) or [www.thunderbay.ca/calltoartists](http://www.thunderbay.ca/calltoartists)

Supply Management Division

Victoriaville Civic Centre (main floor)

111 Syndicate Avenue South

Thunder Bay, ON, P7E 6S4

Ph: (807) 625-2252

Fax (807) 622-0801

Web: [www.thunderbay.ca/materials](http://www.thunderbay.ca/materials)

# PROJECT GRANT PROGRAM

Separate from the Public Art Program, the City provides project grants to artists and non-profit community and cultural organizations through the Community & Cultural Funding program. Grants are one-time, short term funding meant to be a portion of the financial support of a project but not the sole support. Projects must meet specific criteria.

## Contact

Recreation and Culture Division

Victoriaville Civic Centre (main floor)

111 Syndicate Avenue South

Thunder Bay ON, P7E 6S4

Ph: (807) 625-2351

Fax: (807) 625-3395

Web: [www.thunderbay.ca/grants/](http://www.thunderbay.ca/grants/)

# ONLINE RESOURCES

## **Akimbo**

[www.akimbo.ca](http://www.akimbo.ca)

## **Art-Public (EU)**

[www.art-public.com](http://www.art-public.com)

## **Canadian Artists Representation Copyright Collective – Artist Fee Schedule**

[www.carcc.ca](http://www.carcc.ca)

## **Canadian Conservation Institute (CCI) - CCI Notes (Care of Materials)**

[www.cci-icc.gc.ca/publications/notes/index-eng.aspx](http://www.cci-icc.gc.ca/publications/notes/index-eng.aspx)

## **Canadian Copyright Act**

[www.laws.justice.gc.ca/eng/acts/C-42](http://www.laws.justice.gc.ca/eng/acts/C-42)

## **Canada Council for the Arts**

[www.canadacouncil.ca](http://www.canadacouncil.ca)

## **Creative City Network of Canada**

[www.creativecity.ca/research-hub/public-art.php](http://www.creativecity.ca/research-hub/public-art.php)

## **Cultural Careers Council Ontario**

[www.workinculture.ca](http://www.workinculture.ca)

## **Edmonton Arts Council – Artist’s Guide to Public Art**

[www.issuu.com/edmontonartscouncil/docs/pa-artists\\_guide](http://www.issuu.com/edmontonartscouncil/docs/pa-artists_guide)

## **Emerging Artist Guide**

[www.emergingartistguide.wordpress.com](http://www.emergingartistguide.wordpress.com)

## **Forecast Public Art Review**

[www.forecastpublicart.org](http://www.forecastpublicart.org)

## **The Institute of Conservation (ICON) – “How to Care for...”**

[www.icon.org.uk](http://www.icon.org.uk)

## **Institute for Public Art**

[www.ipublicart.org](http://www.ipublicart.org)

## **Ixia - Public Art Think Tank**

[www.ixia-info.com](http://www.ixia-info.com)

## **Ontario Crafts Council**

[www.craft.on.ca](http://www.craft.on.ca)

**Ontario Ministry of Labour / Health and Safety Ontario**

[www.labour.gov.on.ca/english/hs/](http://www.labour.gov.on.ca/english/hs/)

**Ontario Visual Artists - Resources**

[www.ontarioartist.ca/en/visual\\_legal.htm](http://www.ontarioartist.ca/en/visual_legal.htm)

**Public Art.ie**

[www.publicart.ie](http://www.publicart.ie)

**Public Art Network (USA)**

[www.artsusa.org/networks/public\\_art\\_network/default.asp](http://www.artsusa.org/networks/public_art_network/default.asp)

**Public Art Online (UK)**

[www.publicartonline.org.uk](http://www.publicartonline.org.uk)

**Sculptor's Society of Canada**

[www.cansculpt.org](http://www.cansculpt.org)

**Vancouver Arts Advocacy / Alliance for Arts and Culture**

[www.allianceforarts.com](http://www.allianceforarts.com)

**Visual Arts Ontario**

[www.mtc.gov.on.ca](http://www.mtc.gov.on.ca)

**Winnipeg Arts Central**

[www.winnipegarts.ca/index.php](http://www.winnipegarts.ca/index.php)

**Workplace Safety and Insurance Board of Ontario WSIB**

[www.wsib.on.ca/](http://www.wsib.on.ca/)

**Public Art Programs in Canada**

**Brampton**

[www.brampton.ca/EN/Arts-Culture-Tourism/Public-Art/Pages/Welcome.aspx](http://www.brampton.ca/EN/Arts-Culture-Tourism/Public-Art/Pages/Welcome.aspx)

**Calgary** [www.calgary.ca/publicart](http://www.calgary.ca/publicart)

**Edmonton** [www.publicart.edmontonarts.ca](http://www.publicart.edmontonarts.ca)

**Fredericton** [www.fredericton.ca/publicart](http://www.fredericton.ca/publicart)

**Halifax** [www.halifax.ca/culture/PublicArt](http://www.halifax.ca/culture/PublicArt)

**Hamilton** [www.hamilton.ca/publicart](http://www.hamilton.ca/publicart)

**Kitchener** [www.kitchener.ca/publicart](http://www.kitchener.ca/publicart)

**London**

[www.london.ca/d.aspx?s=/Funding\\_and\\_Grant\\_Programs/publicart.htm](http://www.london.ca/d.aspx?s=/Funding_and_Grant_Programs/publicart.htm)

**Markham** [www.markham.ca/culture](http://www.markham.ca/culture)

**Mississauga** [www.mississauga.ca/publicart](http://www.mississauga.ca/publicart)

**Montreal**

[www.ville.montreal.qc.ca/pls/portal/url/page/art\\_public\\_en/art\\_public](http://www.ville.montreal.qc.ca/pls/portal/url/page/art_public_en/art_public)

**Nanaimo** [www.nanaimo.ca/EN/main/departments/parks-recreation-culture/Culture/PublicArt.html](http://www.nanaimo.ca/EN/main/departments/parks-recreation-culture/Culture/PublicArt.html)

**Regina** [www.regina.ca/residents/culture-arts](http://www.regina.ca/residents/culture-arts)

**Saskatoon** (Department/Community Services/Community Development/Arts & Culture)  
[www.saskatoon.ca](http://www.saskatoon.ca)

**St. John's**

[www.stjohns.ca/living-st-johns/city-services/arts-and-culture/public-art-policy](http://www.stjohns.ca/living-st-johns/city-services/arts-and-culture/public-art-policy)

**Ottawa** [ottawa.ca/en/residents/arts-culture-and-community/resources-artists](http://ottawa.ca/en/residents/arts-culture-and-community/resources-artists)

**Toronto** [www.toronto.ca/publicart](http://www.toronto.ca/publicart)

**Vancouver** [www.vancouver.ca/publicart](http://www.vancouver.ca/publicart)

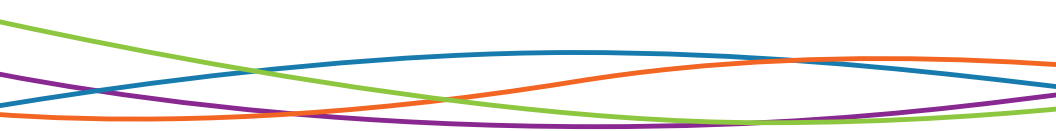
**Victoria** [www.victoria.ca/EN/main/departments/parks-rec-culture/culture/art-culture/public-art.html](http://www.victoria.ca/EN/main/departments/parks-rec-culture/culture/art-culture/public-art.html)

**Windsor** [www.citywindsor.ca/residents/Culture/Pages/Public-Art.aspx](http://www.citywindsor.ca/residents/Culture/Pages/Public-Art.aspx)

**Winnipeg Arts Council** [www.winnipegarts.ca/publicart](http://www.winnipegarts.ca/publicart)

## Artist's Perspective: Closing Comments

CHRIS STONES: I'm an artist. I am not an engineer, architect, stunt coordinator or magician - those professionals do what they do, and can be consulted for their input. But ultimately we are artists and we make art. One artist, Ad Reinhardt, has succinctly said 'Art is art. Everything else is everything else.' I keep this in mind all the time.



CITY OF  
**Thunder Bay**  
*Superior by Nature*

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RECREATION & CULTURE DIVISION

[www.thunderbay.ca](http://www.thunderbay.ca)