

CITY OF KINGSTON
INFORMATION ITEM TO THE ARTS ADVISORY COMMITTEE

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TO: Chair and Committee members, Arts Advisory Committee

FROM: Jocelyn Purdie, Committee Member
and Chair, Visual Arts Strategy Working Group

DATE OF MEETING: December 11, 2014

SUBJECT: Visual Arts Strategy Report

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SUMMARY OF THE DISCUSSION ITEM:

The purpose of this discussion is to provide the Arts Advisory Committee with a report from the Visual Art Strategy Working Group for comment. The working group was established by the Arts Advisory Committee as follows:

The mandate of the Visual Arts Strategy Working Group is to research and broadly assess the current status, strengths and weaknesses of the visual arts in Kingston; and to report back to the Arts Advisory Committee in November with an analysis of key issues and recommendations that can be used to inform future development and planning, both on the part of the community and the City of Kingston.

MANDATE CONSIDERATIONS:

1. Ensure the continuing implementation of the recommendations contained in the Kingston Culture Plan;
2. Provide input into the development of arts policies and strategies offered by the City of Kingston to ensure relevance, innovation, accessibility, effectiveness and best practices;
3. Making staff and Council aware of changing conditions and opportunities within the arts, and;
4. Advising staff and Council as to the impact, actual and potential, of broader policies, programs and regulations on the Kingston arts sector.

DISCUSSION:

The Arts Advisory Committee of the City of Kingston struck a Working Group on June 19th, 2014 to conduct a strategic examination of the conditions of the visual arts in the city. While the

Kingston Culture Plan contains a number of recommendations for developing the visual arts, an overarching strategy for the sector's cultivation is lacking. The sector has struggled with the paradox of numerous, fragmented initiatives and pervasive discontent expressed by artists, presenters and audiences.

The limited time and resources of this Working Group precluded an in-depth study. By drawing on the knowledge of members, reviewing previous studies, and undertaking targeted research and analysis, the Working Group has identified some of the roadblocks to strengthening the visual arts community. We are able to recommend viable, creative solutions to unlocking the potential of the visual arts to contribute new vitality to Kingston's arts and heritage profile as envisioned in the Kingston Culture Plan.

The Working Group began with information gathering:

- Reviewing relevant reports and studies; Time For Change! Cultural Facilities Needs Assessment Study of Kingston's Artists and Arts Organizations, Kingston Arts Council, September 2003, Kingston Culture Plan, 2010, and Youth Strategy Report: Phase 1 Research, 2012
- Discussing current conditions and expressed concerns about the health of the visual arts in Kingston including fragmented efforts and expressed frustration, complaints of lack of presentation (gallery) "space" in a context where existing spaces struggle to support artists;
- Noting a discouraging lack of wide profile and participation in visual arts in the city; Identifying the remarkable presence of resilient and determined artists at all levels, working individually and collaboratively.

Recognizing that the situation continues to evolve, we sought a snapshot with the aim of discerning patterns and impediments to improved conditions for the visual arts in the city. In August/September 2014 we circulated an online survey to visual art presenters across the city to gain insight into their concerns and sense of the state of the visual arts.

The attached report and appendices outlines key obstacles to the health of the visual arts in the city, and offers recommendations aligned with the direction of the Kingston Culture Plan to cultivate and increase participation in and the profile of the visual arts in the city.

ATTACHMENTS

Exhibit 'A' Visual Arts Strategy Report

Appendices: I Survey questions
 II Mandates for not-for-profit and commercial venues/galleries
 III Mandates for Visual Arts Festivals, Annual Showcases, Episodic events, businesses (whose primary focus is not visual art), not-for-profit and commercial venues

IV List of venues by categories and numbers responding

Visual Art Strategy Working Group of the Arts Advisory Committee

The Arts Advisory Committee of the City of Kingston struck a Working Group on June 19th, 2014 to conduct a strategic examination of the conditions of the visual arts in the city. While the Kingston Culture Plan contains a number of recommendations for developing the visual arts, an overarching strategy for the sector's cultivation is lacking. The sector has struggled with the paradox of numerous, fragmented initiatives and pervasive discontent expressed by artists, presenters and audiences.

The City has invested in new presentation space as part of the Tett Centre, which may address and alleviate some concerns, depending on how that venue's operations are structured (presently planned as a rental space). At the same time, contemporary visual art has been introduced in a modest way within the programs of the City's two museums. There is, however, a sense that the status of the visual arts remains marginalized in the city's arts ecology, that it plays a support role rather than having a central and generative presence in the cultural life of the city.

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1. Reviewing relevant reports and studies; *Time For Change! Cultural Facilities Needs Assessment Study of Kingston's Artists and Arts Organizations*, Kingston Arts Council, September 2003, Kingston Culture Plan, 2010, and *Youth Strategy Report: Phase 1 Research*, 2012
2. Discussing current conditions and expressed concerns about the health of the visual arts in Kingston including fragmented efforts and expressed frustration, complaints of lack of presentation (gallery) "space" in a context where existing spaces struggle to support artists;
3. Noting a discouraging lack of wide profile and participation in visual arts in the city;
4. Identifying the remarkable presence of resilient and determined artists at all levels, working individually and collaboratively.
5. Recognizing that the situation continues to evolve, we sought a snapshot with the aim of discerning patterns and impediments to improved conditions for the visual arts in the city. In August/September 2014 we circulated an online survey to visual art presenters across the city to gain insight into their concerns and sense of the state of the visual arts. Survey results and an analysis of key emerging insights are found in Appendix I, below.

This report outlines key obstacles to the health of the visual arts in the city, and offers recommendations aligned with the direction of the Kingston Culture Plan to cultivate and increase participation in and the profile of the visual arts in the city. We have appended the list of venues surveyed, which includes public, non-profit venues dedicated to the presentation of visual art; commercial galleries; venues for which exhibition of art is episodic and/or peripheral to their main purpose; festivals and annual events that include visual art; and venues run by individual artists and artist collectives. It is important to note that, for many venues included in

the survey, art exhibition and development is not central to their work and mandate: these offer limited access and limited support to exhibiting artists. The Appendices are as follows:

- I Survey questions
- II Mandates for not-for-profit and commercial venues/galleries
- III Mandates for Visual Arts Festivals, Annual Showcases, Episodic events, businesses (whose primary focus is not visual art), not-for-profit and commercial venues
- IV List of venues by categories and numbers responding

In developing the Recommendations, we drew on the Committee’s collective awareness of key strengths and capacities of the City’s visual arts community and also awareness of expressed dissatisfaction among artists and the communities that follow them. We assessed the survey results and discussed key insights thus gained. The factors identified by survey respondents as challenges they face in presenting visual art in the city were helpfully revealing, and are worth flagging here:

1. Most respondents cite limited or lack of funds as a constraint to their work.
2. Some in the commercial sector feel disaffected and alienated from the Kingston Arts Council and the wider sector. Their comments reflect the endemic weakness of the regional art market and frustration with artists as partners in business, including complaints of lack of preparation and professionalism on the part of exhibiting artists and complaints of public indifference. Responses suggest limited understanding of professional practices on the part of both artists and commercial dealers. Weak regional markets are both a cause and a product of this situation.
3. The public is perceived as poorly informed about the visual arts, which adds to the challenge of promotion and communication.
4. Notably, one commercial venue expressed complete satisfaction with his presentation of art in a cafe context. In this instance, aspirations of both the presenter and participating artists are limited, well understood and fully met.

▫ **Excerpt from Youth Strategy Research Phase 1, pg 52**

Engaging Older Youth 19-24

Secondary school respondents report that less than 10% of their student population is in the 19-24 year old age group. Therefore secondary school is not the primary site to serve this population. Within the community organizations, only 28.3% of organizations indicated that they were primarily interested in youth aged 19-24. There is a gap of specialized programming for those aged 19-24. Between the ages of 19-24 youth may undergo significant changes in their lives as they transition from secondary school to post-secondary school or to the job market. The role of arts, sports or recreational activities could be a source of income, further training/education, or leisure for these individuals, and as such, organizations need to enhance their programming to suit these divergent needs. For example, these young adults may continue to become more specialized in one of these fields through specialized or individualized instruction. They may also capitalize on their expertise by seeking employment as instructors/coordinators/referees in these agencies. Finally, youth aged 19-24 may turn to these organizations for various leisure activities. As organizations develop their programming, they may want to consider developing specialized programs specific for this age group either as separate program offerings or as part of their other adult programming.

We sought a systemic analysis, considering the visual arts as an ecosystem that is driven equally by resources (funds, facilities, and effort) and the synergies of cultural affiliation, that is, the desire of artists to create and of audiences to be inspired. The Recommendations below zoom in on areas for strategic development, tackling fundamental obstacles to the profile and health of both art-making and appreciation, and fostering learning and participation in a way that will build positive self-reinforcing momentum for the visual arts sector. In tandem with the recommendations, we have inserted boxed text excerpts from sympathetic recommendations embedded in the Youth Strategy Initiative (YSR) and the Kingston Culture Plan (KCP).

Recommendations

1. Support opportunities for quality learning in the visual arts at all levels for an improved continuum of participation.

Create and support community-based visual art classes in cultural hubs across the city's neighbourhoods for wide participation and appreciation of visual art, preferably through existing art organizations or through Cultural Services partnership with existing arts organizations. Such learning opportunities are valuable in themselves, and at the same time increase interest and understanding of visual art, thus cultivating engaged audiences and patrons.

Excerpt from KCP pg. 1

Schools and students represent a key untapped opportunity. The need to strengthen arts programming in schools was identified as the best way to broaden accessibility and cultural groups should be encouraged to get involved in schools. Departments at Queen's University are potential engines of cultural growth in Kingston.

Encourage and support creation of a professional practice and business skills workshop series targeted to visual artists in collaboration with the Agnes, the Tett and other visual arts organizations.

Work with existing groups to offer accessible workshops that bring together artists, dealers, public gallery and artist-run segments of the visual arts communities. The sector suffers from poor communication and mutual understanding. High-quality workshops will strengthen the local community and attract extra-regional participants who in turn will enlarge the circle of connections vital to Kingston artists.

Partner with post-secondary institutions to make advanced visual art classes available: ensure flexible access to credit courses. Over time, such courses will build quality, create stronger bonds within the art scene locally, and nurture contacts with other cities and cultural contexts.

Continue to engage young childrens' interest in the visual arts through programs that support artists-in-the-schools.

2. Improve communication/promotion of the visual arts.

KCP Recommendation 41

Bring recognition to high achievement through implementation of the Mayor's Arts Awards: Kingston's visual artists should be household names in this community. This program should be prioritized as a strategic investment in the health and impact of all the arts in the city.

That the City institute the Mayor's Arts awards, a high-profile annual community-wide event where awards are presented by the Mayor in a number of categories. The awards could be sponsored and funded by local businesses, individuals and organizations, and recipients selected through a juried process.

Support promotion of key civic visual art assets and programs (e.g., CKAF recipients) through Cultural

KCP Recommendation 43

That Cultural services identify the resources that would enable them, on an ongoing basis, to offer communications and marketing training and support to artists and arts organizations in the city.

Services marketing, which is presently heavily directed to performing arts.

Offer avenues to improved and coached promotion-building through Tourism Kingston.

Commercial galleries would benefit from a better understanding of marketing in the sector: offer workshops and/or a showcase context.

There is a great need for attractive, compelling, accessible and intelligent critical context for the city's visual art community. This means informed reviews not just announcements. Identify, nurture and provide incentives for an improved independent critical economy, possibly partnering with existing online platforms, or, work with visual arts presenters/organizations to create an online review hub.

Unrealistic expectations on the part of artists, arts supporters, and the public are damaging and feed a culture of complaint that has been an obstacle to healthy development. Proliferation of improbably ambitious projects with no realistic plan of implementation should be discouraged in favour of progressive and strategic enhancement of capacity. Better communication and promotion of existing and emerging programs will help focus efforts and increase satisfaction. Program quality assessed through arms-length peer juries must guide City support.

3. Expand audiences.

Create an annual visual arts showcase event. The visual arts have suffered a downward spiral of interest, attention and serious development, along with deteriorating access to exhibition contexts and critical discourse. Can the visual arts learn from the effectiveness of the Kingston WritersFest in cultivating awareness of and participation in literary life in the city? The economies are different—the visual arts lacking an equivalent of publishers for example—but some strategies are applicable including: creation of critical networks/platform; bringing together local talent and national/international figures; and the annual rhythm of the festival generates anticipation and year-round awareness. Can a successful spring visual arts festival be developed, perhaps building on and re-conceptualizing the Kingston Juried Art Salon presently run by the Kingston Arts Council, for example?

Partner with Kingston Public Libraries to create a network of visual art venues showcasing art of the region in accessible public gathering places. Start with revitalization of the Wilson Room as an exhibition space, as a proof-of-concept. Its renewal is key and will establish a model for program proliferation to branch libraries across the city. Cultural Services is encouraged to begin discussions with the Library, offering policy and administrative support to make this viable, possibly bringing in other partners, i.e. arts organizations, with specialized skills and capacity. This may require modest capital upgrades, but will be far

▫ **KCP Recommendation 6**

That Cultural services, in cooperation with Queen's University, begin to develop a coordinated and complementary presenting program and some concept options for a summer festival in Kingston.

▫ **Excerpt from KCP pg. 81**

Libraries

The libraries of Kingston are a good example of a cultural facility network that promotes literacy, literary arts, authors and the use of information resources. Their programs and facilities are designed to engage community members throughout their lives. Libraries are popular and reasonably well funded, notwithstanding the ongoing need to update technologies and update these heavily used spaces. Within the library system, creating and enhancing multi-purpose arts spaces consistent with the libraries' community service programs should always be considered.

less costly than new space. The model offers an efficient and effective way to mobilize existing operations and infrastructure. Handled well, with an imaginative policy framework and strong promotional identity as a program, this initiative could go a long way to meeting regional artist's aspirations and supporting city-wide access, while enhancing/complementing library programs and goals.

▫ **KCP Recommendation 27**

That the Commissioner, sustainability and growth, consider the inclusion of a new civic exhibition space for the arts and affordable live/work space for artists along with high end residential development and elements contributing to an artful public realm in the proposal call for redevelopment of the north Block area.

4. Strengthen support for existing visual arts organizations/venues.

It has been identified in the Culture Plan that the smaller arts organizations face ongoing difficulties with "back of house" administrative duties, due in part, to a reliance on volunteers to sustain operations. It also was very clear from our research (and in the report cited above from 2003) that adequate staffing for administration and programming is an ongoing barrier to success for the visual arts organizations in the city. Fulfilling the commitment to increase funding to CKAF and by providing multi-year funding, as identified in the Kingston Culture Plan, will ensure the support needed to sustain and develop a diverse and vibrant arts community

▫ **KCP Recommendation 44**

That the City of Kingston increase the per capita financial allocation to arts organizations from \$3.84 to \$5.00 over the next five years beginning in 2011. This would raise the CKAF to \$586,000 at the end of year five.

KCP Recommendation 45

That Council endorse multi-year funding for eligible operating clients as an effective way to ensure efficiencies and more effective program planning and ask the Kingston Arts Council to include an enabling provision in their annual grant plan multi-year funding for eligible operating clients.

Strengthen support for Kingston's anchor art visual art venue, the Agnes Etherington Art Centre. Ensure the gallery's ongoing and enhanced contributions to civic identity and its capacity to promote and engage visual art, artists and audiences at the highest levels, while providing key expertise to smaller arts and heritage organizations across the city. Growing the value of the gallery's presence in the city through strategic and sustaining service agreements will improve the ways in which this significant asset operates to the advantage of the City and its visual arts community.

▫ **KCP Recommendation 46**

That Council request Cultural services to report on the establishment of a new grant program that would provide baseline operating funding to key cultural organizations and that Cultural services develop funding and evaluation criteria in consultation with the arts and heritage community.

Appendix I

Survey For Visual Arts Venues

The Arts Advisory Committee of the City of Kingston has established a visual arts working group to research and assess the current status, strengths and weaknesses of the visual arts in Kingston. In order to ensure our analysis is well informed, we are gathering information about visual arts presentation venues and programs in Kingston. We need your help: please take a few minutes to complete the survey.

We also invite you to include comments regarding opportunities or obstacles affecting your capacity to support visual art in our community.

Please note that, for our purposes, visual art encompasses fine art and craft media.

Thank you in advance for your cooperation.

Only answer the questions that are applicable to your venue. If not applicable input N/A.

Name and Title:

Venue Name:

Address:

1. Please provide the mandate of your gallery space and or visual arts event (up to 150 words).

- Non-profit
- Commercial

3. What types of visual art do you present?

- Contemporary fine art
- Contemporary craft
- Historical fine art
- Historical craft
- Other

4. What percent of your visual art exhibitions present:

- Regional art
- National art
- International art

5. Do you present art by:

- Professional artists
- Accomplished amateur artists
- Students (please specify whether primary/secondary/post-secondary/other)

6. How many visual art exhibitions have you presented in the past twelve months:

7. Do you publish print exhibition catalogues?

- Yes
 No

8. Do you promote the visual art exhibitions you present?

- Yes
 No

9. If yes, by what means?

- Print advertising
 Online advertising
 Email notices
 Social media
 Invitation cards
 Opening reception or event
 Other

10. What is your average per exhibition or arts event budget for promotion in the past year?

11. What is the size (square footage) of gallery space used to present visual art ?

12. What percentage of this space is dedicated to contemporary visual art (fine art and craft)?

13. What percentage of your annual program is committed to contemporary fine art exhibitions?

14. What percentage of your annual program is committed to historical fine art exhibitions?

15. What percentage of your annual program is committed to contemporary craft exhibitions?

16. What percentage of your annual program is dedicated to historical craft exhibitions?

17. Regarding staffing: does the gallery space or event operate with:

paid staff

If so, number of staff

Comments:

volunteers

If so, number of volunteers

18. Does the gallery have regular operating hours?

Yes

No

Hours per week open to the public

19. Is the gallery open year-round?

Yes

No

Comment:

20. Is the gallery accessible to people with disabilities? If so please describe:

21. Do you pay all artists exhibition fees to present their work?

- Yes, CARFAC rates
- Yes, other _____
- No

Comments:

22. Do artists pay your venue to exhibit and if so please indicate charge per week:

- \$0-100
- \$100-300
- \$300-500
- \$500+

23. If you host an annual or showcase event do artists pay your venue to participate and if so please indicate charge:

- \$0-20
 - \$20-50
 - \$50-100
 - \$100-\$200
- \$200+

24. Are exhibited works available for sale?

- Yes
- No

25. If so, do artists receive a percentage of sales?

- Yes. If so, how much? _____
- No

26. How are exhibitions developed? Do you receive and consider submissions from the following:

- Artists
- Curators
- Artist's groups/organizations

27. Are your exhibitions programs curated by a professional curator?

- Yes
- No

Comments:

28. Are exhibitions selected by a jury or program committee?

- Yes
- No

29. How far in advance do you plan exhibitions:

- 3 years +
- 1-2 years
- 6 months to 1 year
- Less than 6 months
- Other:

30. What kind of visual art do you present?

- 2-dimensional works
- sculpture
- installation art
- video, film, new media
- sound art
- performance art
- craft
- Other :

31. Are you able to offer technical assistance and professional installation support to exhibiting artists?

- Yes
- No

32. Do you offer the following programs?

- workshops
- courses
- tours
- artist talks/curator talks
- artist residencies
- other _____

33. What are the top three challenges you face in supporting the presentation of visual art?

Appendix II

Mandates for Not For Profit and Commercial Gallery Venues

DOMINO THEATRE

Designed its lounge so the west wall was dedicated to display artwork by local artists. Our curator, Karen Peperkorn works with local artists and selects the artist to display. Our display area will accommodate about 25 pieces of art that are displayed for the duration of Domino's production (3 weeks).

WINDOW GALLERY

Provide year-round studio-based, hands-on art classes and workshops for all ages within a supportive environment. Foster artistic individuality. Cultivate an appreciation of art within our community. Offer gallery space to local and regional artists.

TETT

Our mission is to foster creativity and learning in the arts by providing a unique opportunity for professional artists, students, area visitors, and the broader Kingston community to come together in a vibrant setting offering an exceptional range of creative activities designed to appeal to people of all ages and artistic abilities. With the support of the City of Kingston Cultural Services, community sustainability, arts and culture, and in partnership with Queen's University and community members, we aim to engage the Kingston community in their artistic pursuits with emphasis on education, organization, heritage, and culture.

H'ART

Since 1998, this non-profit, charitable arts hub has provided people with disability and those facing barriers with opportunities to study, practice, create and produce works in the arts.

VERB GALLERY

Is dedicated to helping artists.

GLASS STUDIO AND GALLERY

Located in the heart of historic downtown Kingston, our glass studio and gallery is open to the public year round. All are welcome to come see the ancient art form of blowing glass while taking in our gallery space that features our one-of-a-kind works. Our gallery showcases many other Canadian artist's fine art and craft originals including: painting, wood, ceramics and jewelry.

MCLACHLAN WOODWORKING

To research, exhibit and foster appreciation for woodworking technology and products.

MODERN FUEL ARTIST RUN CENTRE

Is a non-profit organization facilitating the presentation, interpretation, and production of contemporary visual, time-based and interdisciplinary arts. Modern Fuel aims to meet the professional development needs of emerging and mid-career local, national and international artists, from diverse cultural communities, through exhibition, discussion, and mentorship opportunities. Modern Fuel supports innovation and experimentation, and is committed to the education of interested publics and the diversification of its audiences.

JORDAN LIBRARY

Academic library department responsible for rare books and special collections, complementing the holdings of the University Archives.

GALLERY RAYMOND

Represents 20 artists. We believe that original art should be enjoyed by everyone and accessible both in content and in price. We host bi-monthly Wine & Cheese Artists Exhibitions to showcase particular artists and to ensure variety and availability.

BAN RIGH CENTRE

Supporting the continuing formal and informal education of women, especially mature women returning to Queen's University, the Ban Righ Foundation maintains the Ban Righ Centre on campus which is the focus of campus life for mature women students, through which they become part of a community of peers; Provides advisors and financial assistance; Brings to the attention of students the many university facilities (intellectual, scholastic, cultural, recreational) Facilitates the participation of women in campus functions; Advocates on behalf of mature women students; Brings staff, faculty, and students together in an environment which encourages mutuality and equality; Provides a continuing education program of speakers and visiting scholars open to the broader community; and, Promotes the university in the community.

STUDIO 22

We are an established commercial fine art gallery representing more than 35 artists from across Canada. Approximately half of our artists are from the local region with the other half hailing from Change Islands, Newfoundland to Galiano Island, British Columbia. Mediums of artwork include: Oils, Acrylics, Mixed Media, Sculpture, Photography and Graphics. Expect to find unusual and innovative techniques and materials.

AGNES ETHERINGTON ART CENTRE

Is a research-intensive art museum that serves as an active educational resource at Queen's University and as a public gallery for the Kingston region and beyond. By collecting and preserving works of art, exhibiting and interpreting visual culture, and fostering and disseminating research, the Agnes illuminates the great artistic traditions of the past and the innovations of the present. Our work is driven by the belief that encounters with original works of art contribute to understanding the world and ourselves.

PUMP HOUSE STEAM MUSEUM (PHSM)

Cultivates and fosters an understanding and appreciation of the history and significance of Kingston's first water pumping station, Kingston's industrial past and more generally, the role of water as viewed through the lenses of science, culture and history. This is achieved through an active program that includes collecting, preserving, exhibiting and educating the public through multidisciplinary methods, to convey the history and use of the historic site and the PHSM's collection, as well as other topics and resources of general interest to the people of Kingston.

UNION GALLERY is a non-profit organization committed to increasing awareness and appreciation of contemporary visual arts through its program of exhibitions, events, off-site projects and experiential learning opportunities. The program supports the presentation of visual art that reflects a contemporary art practice by pre-professional university student artists and professional artists with local, regional and national profiles. This includes visual and interdisciplinary works, both solo and group shows.

ARTEL

A live-in artist-run gallery, venue and collective committed to fostering artistic growth by providing emerging artists with a supportive and stimulating environment. The Artel is an inclusive and safe space for community art production and facilitation. It fosters self-expression through a variety of mediums and opportunities for community and student initiated events. The Artel seeks to contribute to the development of a dynamic and diverse arts scene in the greater Kingston community. It does so by encouraging an open dialogue among artists, arts institutions and organizations as well as community groups and local organizations.

INUIT GALLERY (CORNERSTONE)

To promote Inuit artists from Nunavut

CORNERSTONE

A gallery shop selling only Canadian made and Inuit Art & Fine Crafts both on consignment and retail.

KINGSTON PUBLIC LIBRARY

No answer to this question: KFPL

KINGSTON FRAMEWORKS

No answer to this question

BLACK DOG POTTERY

No answer to this question

Appendix III

Mandate for Not For Profit and Commercial Gallery Venues - Visual Arts Festivals, Annual Showcases, Episodic events, businesses (whose primary focus is not visual art)

WINDMILLS

Hang artists work in our restaurant through out the year, a new show every six weeks or so.

JURIED ART SALON

The annual Juried Art Salon is an invitation for artists in all media to participate in a juried exhibition. Artists must be members of the Kingston Arts Council in order to submit up to 3 works. 30 - 50 works are selected and over the last several years the exhibition has taken place in the Kingston Frontenac Public Library Central Branch Wilson Room.

SEVEN SISTERS COLLECTIVE

Distinctive art created by a group of Seven Eclectic Artists located in Kingston Ontario. We are silver smiths, potters, fabric artists, metal smiths, and jewelers. Seven Sisters forge materials and ideas into unique, handcrafted, and original works of art.

KINGSTON POTTERS GUILD

A studio and meeting forum for people interested in all aspects of clay, creating functional ware, sculpture, classes workshop, exhibitions, sales.

THE SWAMP WARD WINDOW PROJECT

Is located in, on, and around the front porch windows at 448 Bagot St., is a venue for contemporary art in a residential neighbourhood in Kingston's north end. It offers an unconventional site for artists to present site-related installation works of an innovative nature. The Swamp Ward moniker comes from the nickname for the neighbourhood that is bound by Russell St., Division St., Queen St. and the Rideau River in Kingston, Ontario, Canada. The inaugural exhibition was in July 2001 and since that time there have been over 20 exhibitions by local and extra regional artists. All exhibitions are visible from the street and run for approximately two months. Submissions are taken on an ongoing basis. The motivation for providing the venue is to bring contemporary art out into the public spaces of our communities and neighbourhoods where more people can encounter it in their day-to-day lives.

MINOTAUR

To provide a community art space to artists (professional and amateur). We host group art shows with a theme and invite artists to submit work that fits that theme. We then hold an opening night event to launch each show. We have approximately 4 shows per year.

ART AFTER DARK

To draw and encourage the public to tour downtown galleries in a fun, informal fashion.

HEATHER HAYNES

Selling of paintings created by local artists and highlighting the paintings of Heather Haynes both her commercial work and her Worlds Collide series of African paintings that are connected to different causes.

Survey recipients for Visual Arts Strategy Report

Survey 1

Survey sent to following venues:	Responded	Did not respond	N/A	
<i>Programmed Public Spaces</i>				
Agnes Etherington Art Centre	x			
Modern Fuel Artist Run Centre	x			
Union Gallery	x			
Tett Centre	x			
<i>Public Spaces with Variable Space and Access</i>				
H'art Studios	x			
Wilson Room, KFPL, Central Branch	x			
Domino Theatre lobby	x			
Pump House Museum	x			
McLaughlin Woodworking Museum	x			
Jordan Library, Queen's Special Collections	x			
Ban Righ Centre	x			
Artel	x			
Window Gallery, Kingston School of Art	x			
Studio Gallery, Duncan McArthur Hall		x		
Seniors' Centre Gallery		x		
Marine Museum		x		
Isabel Bader Arts Centre, Art/MediaLab,			x	undetermined use of space at time of survey
<i>Commercial Venues</i>				
Studio 22	x			
Verb Gallery	x			
Frameworks	x			
Gallery Raymond	x			
Cornerstone	x			
Inuit Gallery	x			
Glass Studio	x			
Black Dog Pottery	x			
Responding: 21/25				

Survey 2

Survey sent to following venues:	Responded	Did not respond	N/A
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<i>Artist studios/Galleries, Collectives, Co-ops</i>			
Sydenham St Studios	x		
Heather Haynes Gallery	x		
Seven Sisters Collective	x		
Swamp Ward Window	x		
Joanne Gervaise		x	
Randal Doner		x	
Sally Chupick -Stoneheath Studio		x	
Janice van Dyk Studio		x	
Carolyn Barnett Studio		x	
<i>Cafe/Restaurants/Businesses (occasional)</i>			
Windmill's	x		
Sleepless Goat		x	
Grad Club	x		
Pan Chancho		x	
Minotaur	x		
<i>Festivals</i>			
ArtFest		x	
Women's Art Festival		x	
Skeleton Park Arts Festival		x	
<i>Annual, Seasonal, and Episodic Showcases</i>			
Kingston Arts Council Juried Art Salon	x		
Art After Dark	x		
Potters Guild Show and Sale	x		
Weavers Guild Show and Sale		x	
Fibre Artists		x	
Kingston Studio Tours		x	
Kingston Photographic Club Annual Juried Show, missed deadline		x	
Responding: 10/24			

Recommendations

Short Term (1 year)

Mid-Term (2-3 years)

Long Term (4-5)

Begin RFP process to hire a consultant to develop a strategy based on recommendations in the VAS report, soliciting community input and consulting with City staff

Recommendation #1

Support opportunities for quality learning in the visual arts at all levels for an improved continuum of participation.

Establishment of VAIR (Visual Artist in Residence) program in which participating artists (regional/national) facilitate workshops /discussions /community arts projects

Explore the development of a summer school for the visual arts in partnership with KAC and local arts organizations, (Agnes, MFARC, Union Gallery, Art and Media Lab, etc), Fine Art program & facilities, TETT and Isabel (in conjunction with a VAIR) and other community organizations such as H'art Centre.

Pilot project - 4 week summer visual art program

Begin expansion of the scope of Cultural Services artist's teaching roster to include opportunities for artists (perhaps in partnership with KSOA) to facilitate workshops or projects in community centres/libraries/city-owned facilities and to facilitate training of artists to work with the Deaf and people with disabilities.

Recommendation #2
Improve
communication/promotion of the visual arts.

Short Term (1 year)

Cultural Services
communications/marketing works with artists and visual arts organizations to support promotion of visual arts and through city resources such as the website/cultural map, and providing support for a critical writing roster/pool and access to local media

Mid-Term (2-3 years)
More coordinated and consolidated location for city visual art events.

Promotion of visual arts using city resources such as the website/cultural map

Coach visual arts organizations and artists in accessing and contributing to information and promotional distribution.

Implementation of the Mayor's Arts Awards to recognize contribution and raise profile of visual artists in the community

Recommendation #3 Expand audiences.	Short Term (1 year)	Mid-Term (2-3 years)	Long Term (4-5)
	<p>Facilitate discussions between library, Boards of Education, community artists, arts organization to establish an advisory group to research feasibility and funding mechanisms to put in place a curatorial mechanism across libraries for the professional presentation of the visual arts</p>	<p>Research and strategic plan</p>	<p>implementation in year 5</p>
	<p>Establish working group of organizations from Cultural Services, Queen's and the Kingston Arts Council to explore possibilities and funding options (public, private) of a visual arts festival/event that would bring together artists with local, national and international profile. (similar but smaller in scale to CAFKA as complementary to Skeleton Park Arts Festival or Kick and Push Theatre festival or in September connected to the writer's fest (?).</p>	<p>planning and pilot event</p>	<p>implementation</p>

Recommendation #4

Short Term (1 year)

Mid-Term (2-3 years)

Strengthen support for existing visual arts organization s/venues.

Cultural services to begin discussions with the CKAF administrators and KAC in to develop a process whereby multi year funding can be available for operating grants

support the advocacy work of KAC to assist them in developing a process to educate councillors on the value and need for support of the visual arts in order to pave the way for action on KCP recommendation #44

action on KCP recommendation #45

Action on KCP recommendation 44

Explore options for action on recommendation #46 of the KCP where a new grant program would provide operating funding to key cultural organizations