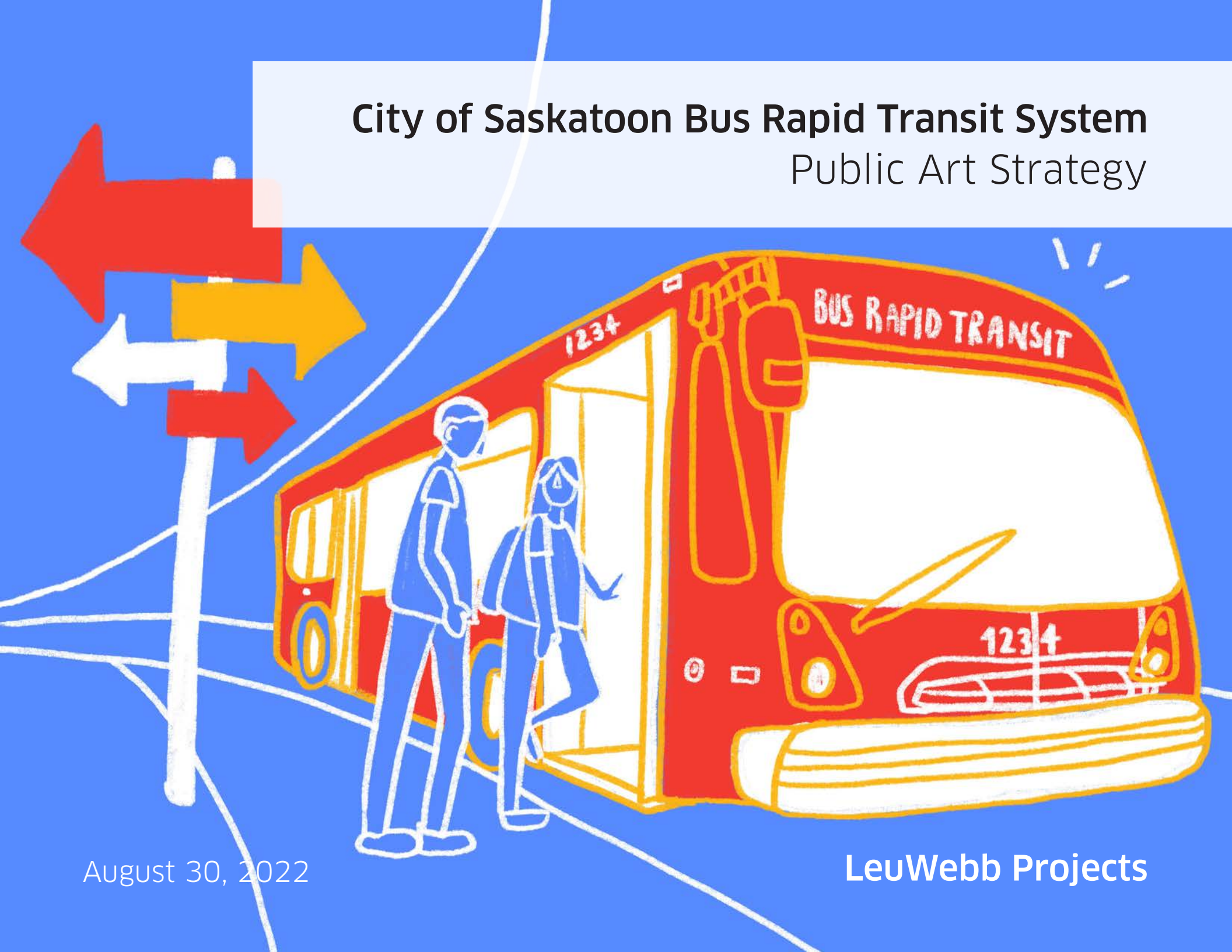


# City of Saskatoon Bus Rapid Transit System Public Art Strategy



August 30, 2022

LeuWebb Projects

This proposal has been prepared for the City of Saskatoon by LeuWebb Projects working collaboratively with the Bus Rapid Transit Art Team.

The following document incorporates guidance and input provided by many individuals and communities throughout the research, visioning and conceptual development process. Please see ‘13. Acknowledgements’ for additional information.

**Bus Rapid Transit Art Team Participants:**

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Christine Leu	LeuWebb Projects
Alan Webb	LeuWebb Projects



Cover image: LeuWebb Projects



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## 1. Executive Summary



image: Saskatoon Transit bus



# 1. Executive Summary

Set to launch in 2026, the City of Saskatoon's new Bus Rapid Transit (BRT) System will feature public art at various locations along the routes. The City of Saskatoon joins many cities in Canada and around the world that feature public art in and along transit routes. Transit is critical for a functional, equitable city, and transit art programs can have a positive and transformative impact.

## **LeuWebb Projects Joins BRT Design Team**

In summer 2021, the City of Saskatoon selected the artist collective LeuWebb Projects to develop a strategic and collaborative approach to the BRT public art project. The first part of this effort involved community engagement to help LeuWebb address the ideas of theme, place, and movement related to the BRT stations.

## **Engaging with Communities of Saskatoon**

From autumn 2021 to summer 2022, LeuWebb engaged with community groups from a wide variety of sectors to develop several key art-related aspects for the project, including: thematic interests and meanings; potential locations of artworks; opportunities for integration with the new transit infrastructure; future collaborative and participatory art partnerships; community-led ideas; scale, media and material interests, and more.

This report forms a summary of what we heard and how we've integrated the diverse input and feedback towards the BRT public art theme and strategy. In applying the theme of *Connected*, the public art strategy identifies opportunities to establish these conceptual and literal connections through the creation of art in the public realm that is responsive to place and reflective of the city's many cultures.

The strategy uses a networked approach to distribute artwork throughout the BRT system, extending the presence of art to a broad range of neighbourhoods, and allowing for localized participation and collaborative engagement opportunities with many different communities across Saskatoon.

The city's deep Indigenous history and important continued contributions of First Nations and Métis peoples provide a fundamental reference to connect the many layers of the city's tapestry, from recently arrived newcomers, through the many languages spoken, our shared histories and our newly learned stories.

## **Implementation Phase**

While significant community input has helped inform the theme and approach for this first planning phase of the BRT's public art strategy, the intent is that subsequent public art projects will be realized as the second implementation phase of the BRT Public Art Plan with specific, project-based community engagement. The flexible approach of the implementation phase invites participation from a diversity of artists representing a variety of creative practices and lived experiences.

## **Legacy and Aspirations**

The expansive BRT network has the potential to create a more equitable public space and a more sustainable city. Including art on the BRT network has the capacity to bring a creative presence to areas of the city that may be currently underserved by public art and allows for creative expression by under-represented communities. The transit infrastructure will also serve as cultural infrastructure, reaching throughout Saskatoon.

## 2. Land Acknowledgement & Guidance





## 2. Land Acknowledgement & Guidance

The Saskatoon BRT Public Art Plan is founded on the recognition that the lands, now called the province of Saskatchewan, have long been home to the peoples of the Northern Plains, including the Plains Cree, Woodland Cree, Swampy Cree, Dakota, Lakota, Nakota (Assiniboine), Saulteaux and Dene First Nations. Saskatoon is located in Treaty 6 Territory and the Traditional Homeland of the Métis.

### **Actions Towards Reconciliation through BRT Public Art**

We acknowledge the deep and intrinsic ties to the land of First Nations and Métis people in Saskatoon and have sought guidance to ground the principles of a public art vision for the transit network in a respectful way.

As we've carried out the work of listening, learning and developing a public art framework, the continued input of Elder Nora Cumming, Senator, Métis Nation of Saskatchewan, and Indigenous Knowledge Keeper Harry Lafond has proven invaluable in our process.



Nora Cummings, Senator, Métis Nation of Saskatchewan

The inclusion of Indigenous languages and culture must be one of the fundamental components of an art strategy that is properly grounded in the historical, present-day and future of Saskatoon, helping to shape the overall vision. Our aspiration is that thoughtful, creative cultural expression through art can provide meaningful ways forward towards decolonization and contribute to the continuing healing journey we share as settlers, newcomers and First Peoples.

The incorporation of Indigenous language and culture rooted in the context of Saskatchewan can also support some of the goals of the Truth and Reconciliation Commission of Canada's Calls to Action, specifically in relation to Language and Culture, and Commemoration.



Elder Harry Lafond, Indigenous Knowledge Keeper

## 2. Land Acknowledgement & Guidance

Our art strategy draws upon the history of stewardship and ongoing care of the land, its patterns of navigation and habitation, languages and cultures, both past, present and future, and seeks to provide ways for an expanded dialogue with Indigenous artists and all Saskatoon communities through collaborative art opportunities and engagement.

*“The City has made a commitment to sustained, deliberate engagement with Indigenous and diverse communities. This is seen in the creation of Reconciliation Saskatoon, the declaration of a Year of Reconciliation that committed the City to adopt and implement relevant Calls to Action in the Truth and Reconciliation report [...]”*

- City of Saskatoon, Culture Plan, Implementation Refresh 2018-2022



Bus Shelter art transformation: Saskatoon Transit, students from E.D. Feehan Catholic High School Newcomer Youth Engagement Program (NYEP) and miyo mâcihowin program with Métis Elder Nora Cummings, First Nations Elder Harry Lafond, and Newcomer Community Leader, Senos Timon.



'Creator Save The Matriarch': mural by Young Indigenous Women's Utopia (YIWU) girls' group and Michelle Pritchard with Saskatoon Community Youth Arts Programming (SCYAP)

'River and Sky/nipiy mîna sîpiy': neon artwork by Joseph Naytowhow, Tony Stallard and Kenneth T. Williams.



### 3. About LeuWebb Projects

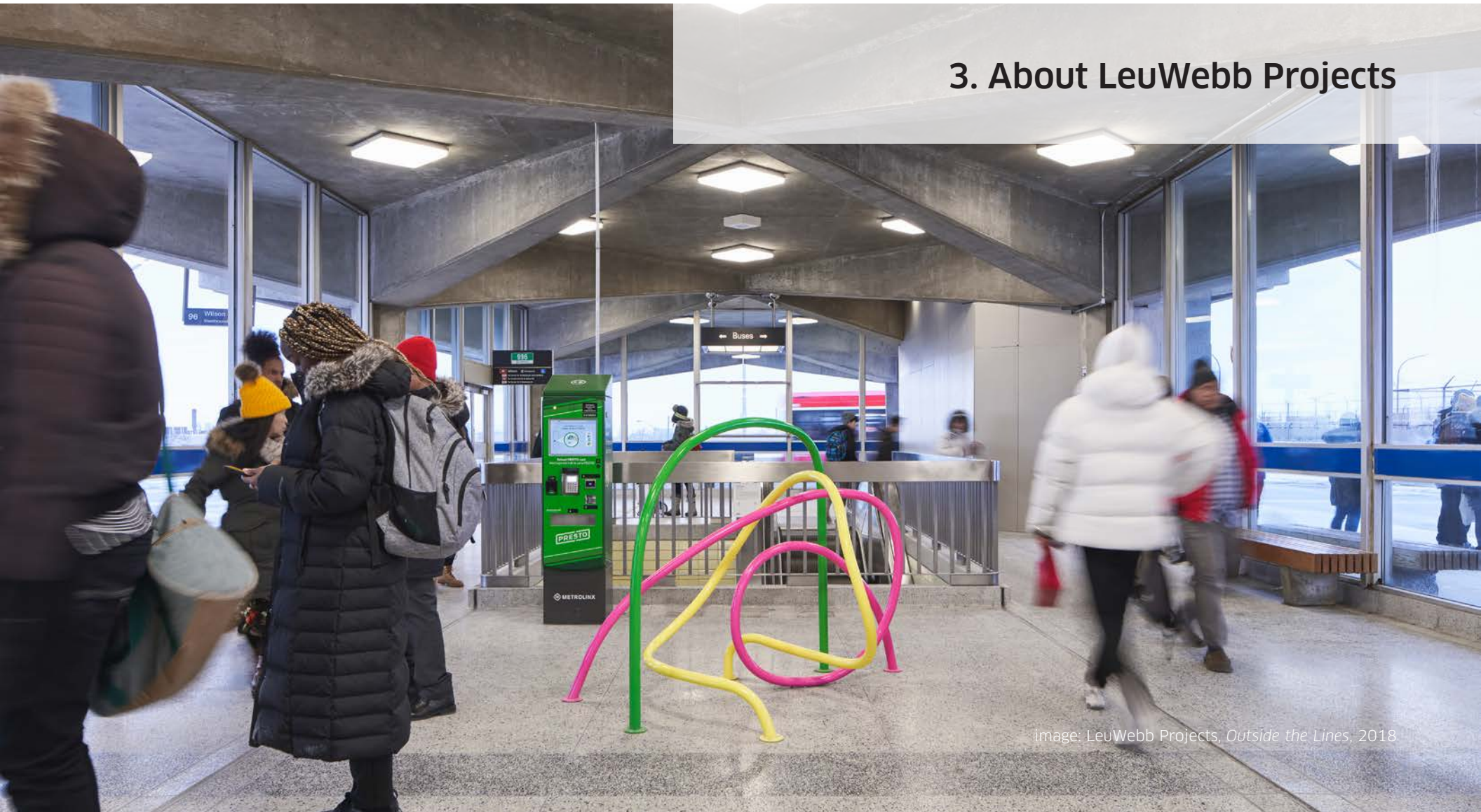


image: LeuWebb Projects, *Outside the Lines*, 2018

### 3. About LeuWebb Projects

LeuWebb Projects is the creative collaboration between artists Christine Leu and Alan Webb, through which they combine their professional design backgrounds to produce moments of beauty in the public realm. Since 2011, they have created site-specific artworks across the world. With each piece, Leu and Webb summon their shared artistic and architectural expertise in exploring how a site's qualities can serve as metaphors for storytelling and critical discourse. They fuse this expertise with their core interests: to imagine how art and design can tangibly evoke past, current, and future narratives for a richer experience of place.

Art, architecture and infrastructure share an integral relationship, meeting at many points including visual, spatial and auditory expression. The unique approach of LeuWebb Projects lives within the space shared by art and architecture, their practice fueling hybrid forms and new directions within the contemporary visual arts tradition.

LeuWebb's artistic practice operates at a range of scales and their curatorial and installation and sculpture projects have garnered attention for ingenuity and resonance, both in form and concept. Their comprehensive multi-modal environments are never limited to a familiar set of materials, often instead inspired by the visceral qualities of the site itself. Light, texture and sound are key components of their practice that they weave together through the innovative use of materials and responsive technologies to create art that is not only seen, but also experienced.



Alan Webb and Christine Leu. Image LeuWebb Projects



## 4. Context Research and Analysis



image: Saskatoon, aerial view



## 4. Context Research and Analysis | BRT System and Official Plans

The City of Saskatoon is in the province of Saskatchewan, located on Treaty Six Territory and the Homeland of the Métis. The Saskatoon area has been inhabited for over 8,000 years, initially by First Nations people. The first settlers of European ancestry arrived in the early 1880's and they built their colony, Nutana, on the east side of the South Saskatchewan River.

By the early 1900's, a settlement called Saskatoon had developed on the west side of the river. Riversdale had sprung up on the west bank, further south from Saskatoon. In 1906, these three villages joined together to create the town of Saskatoon. Saskatoon continues to grow, and in 2022 the population was 275,000. It is one of the fastest growing urban centres in Canada, and it is projected that Saskatoon's population will rise to around 400,000 by 2035.

[Learn more about Life in Saskatoon here.](#)

Saskatoon is planning for this increase in population while balancing and promoting quality of life, sustainability, and economic development. Saskatoon's Plan for Growth includes a Transit Plan (including Bus Rapid Transit), Corridor Planning, and an Active Transportation Network.

[Learn more about Saskatoon's Plan for Growth here.](#)

On April 29, 2019, Saskatoon City Council approved the final routing for the Bus Rapid Transit system, the cornerstone of the Plan for Growth. The plan includes the introduction of a Bus Rapid Transit System, and identifies changes needed to the current public transit system to support high-frequency, direct service along the city's major corridors. In turn, this will support transit-oriented development that will make efficient use of existing infrastructure.

The proposed network consists of 38 kilometres comprised of three routes identified by the green, red, and blue lines with over 80 stations that stretch to the east, west, north, and south ends of the city, and connect together within the Central Business District.

[Learn more about Saskatoon's Transit Plan here.](#)

This new pattern of movement across the city represents a significant moment - a moment in how one experiences, understands, feels, and sees the city.

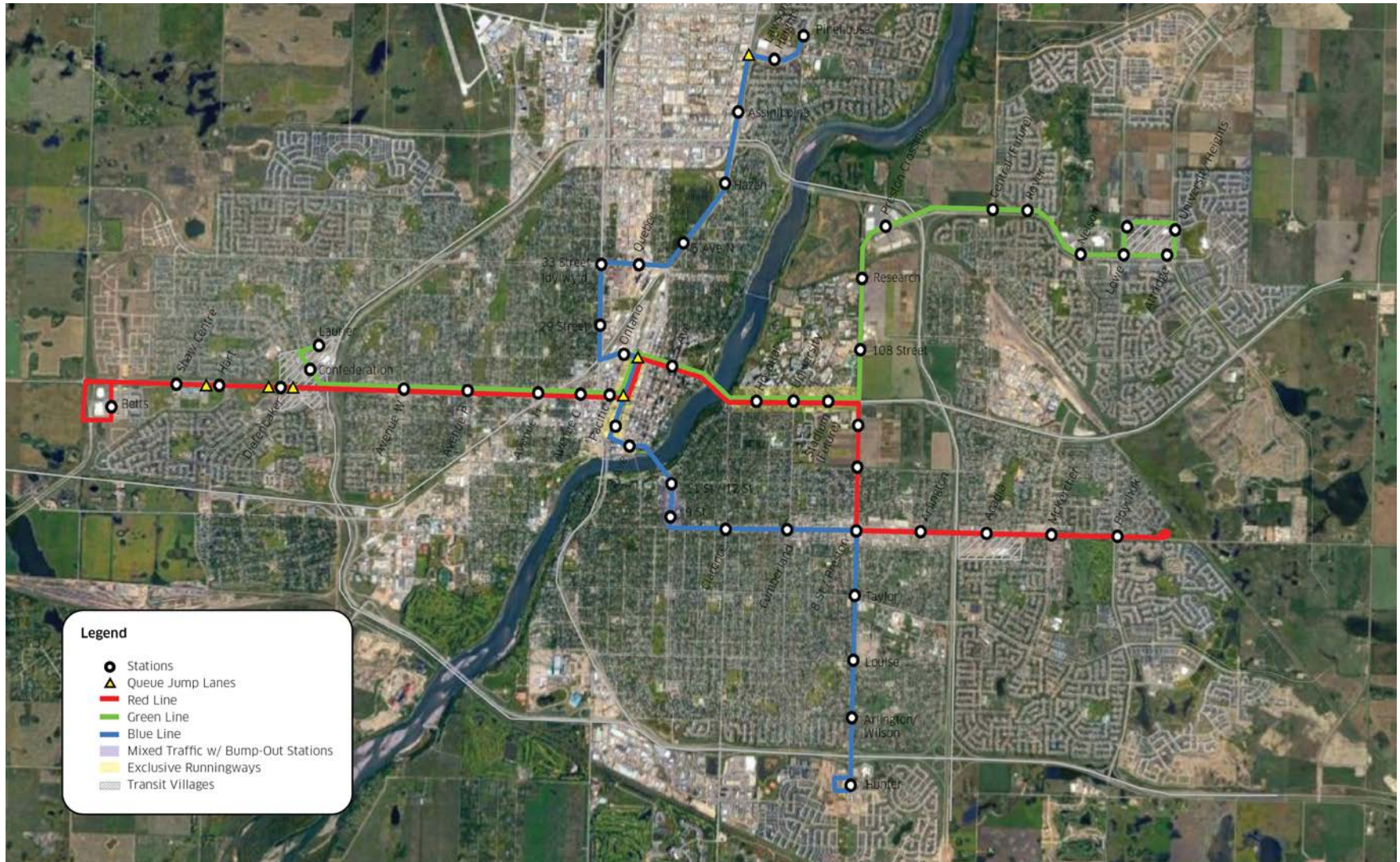
To better understand this shift, the overall routing map was overlaid on a series of maps that cover historic trails, locations of existing artworks, cultural spaces, current development, and equity needs.

From this, a series of patterns emerged that helped define the locations for artwork across the city.



## 4. Context Research and Analysis | BRT System and Official Plans

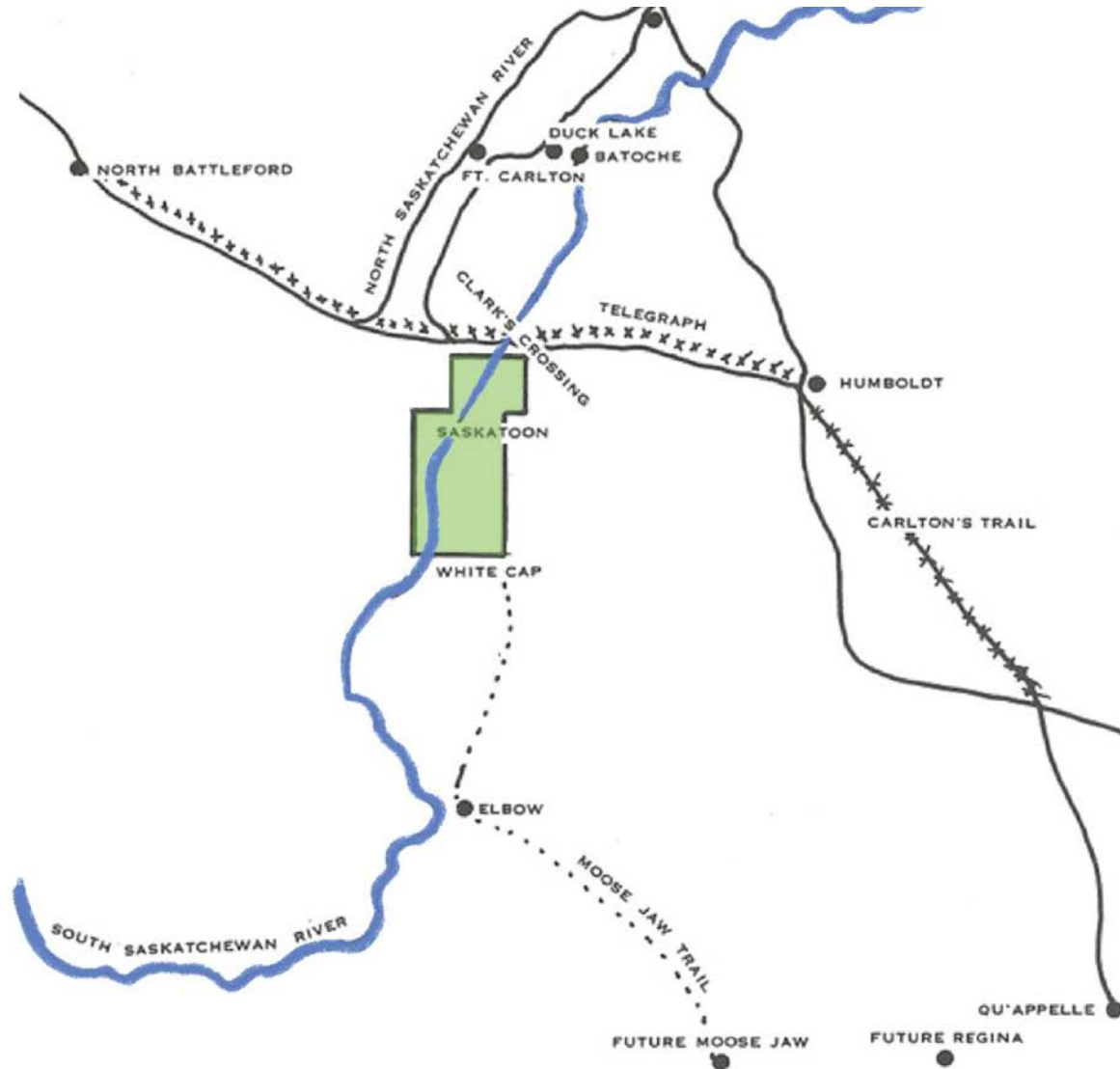
### Aerial View & BRT Line



Saskatoon and surrounding area (2022) indicating density of urban development as it relates to the new BRT route. Aerial image from Google Maps.

## 4. Context Research and Analysis | BRT System and Official Plans

### Historical Trails of Saskatoon and Area

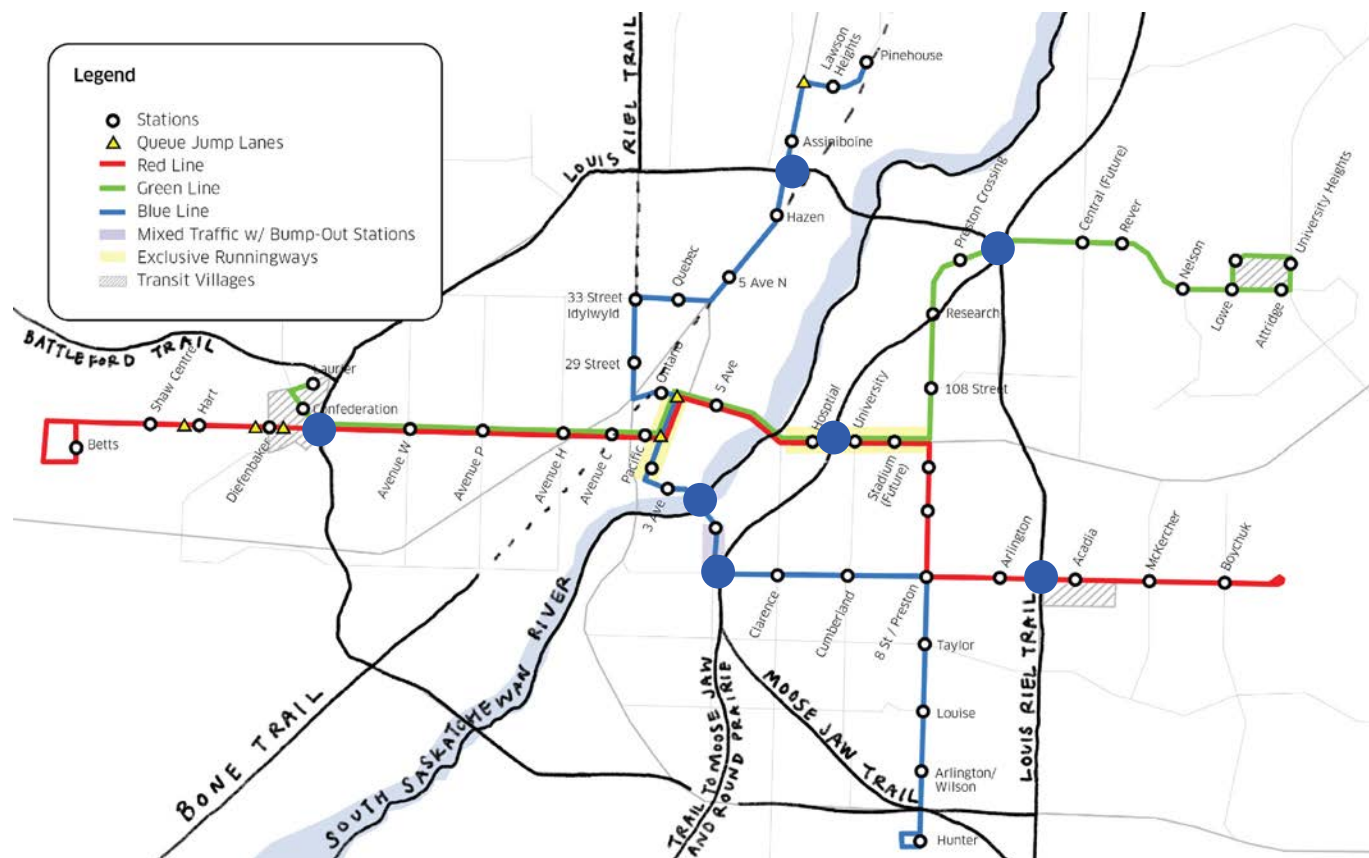


Historic trails connecting Saskatoon to adjacent towns. Source: "Cory in Recall", 1967, City of Saskatoon Archives. The extent of trails as recorded in the late 1800's indicate centuries of Indigenous use as well as more recent additional navigation.



## 4. Context Research and Analysis | BRT System and Official Plans

### Historical Trails within Saskatoon



Approximate routes of Indigenous trails as the then-city limits. See appendix for original map from Saskatoon History Review, Vol 1, 1980.

Notable historical trails include:

**Bone Trail** (settler trail SW from Saskatoon to Delisle area; name comes from trade in bison bones)

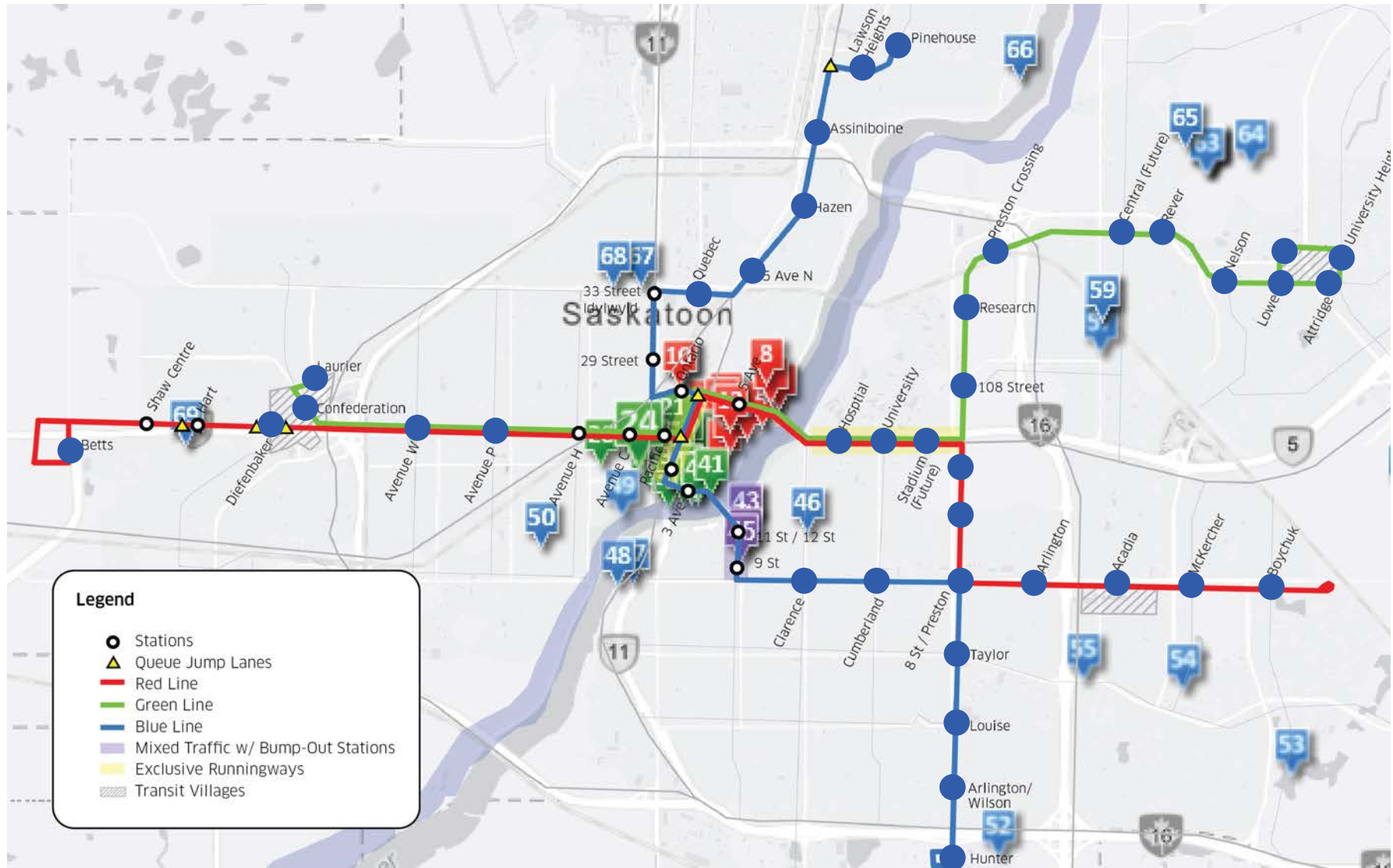
**Moose Jaw Trail** (settler trail from Moose Jaw into Saskatoon; comes into Saskatoon on Broadway)

**Battleford Trail** (led to the seat of the Territorial Capital of the Northwest Territories government in Battleford. The trail goes NW from Hughes Drive, north of 37th)

● - Indicates points of intersection between the historic trails and the new BRT lines. These moments present unique opportunities for artists to engage with the past and future trajectories of Saskatoon.

## 4. Context Research and Analysis | BRT System and Official Plans

### Existing Public Art & BRT Route



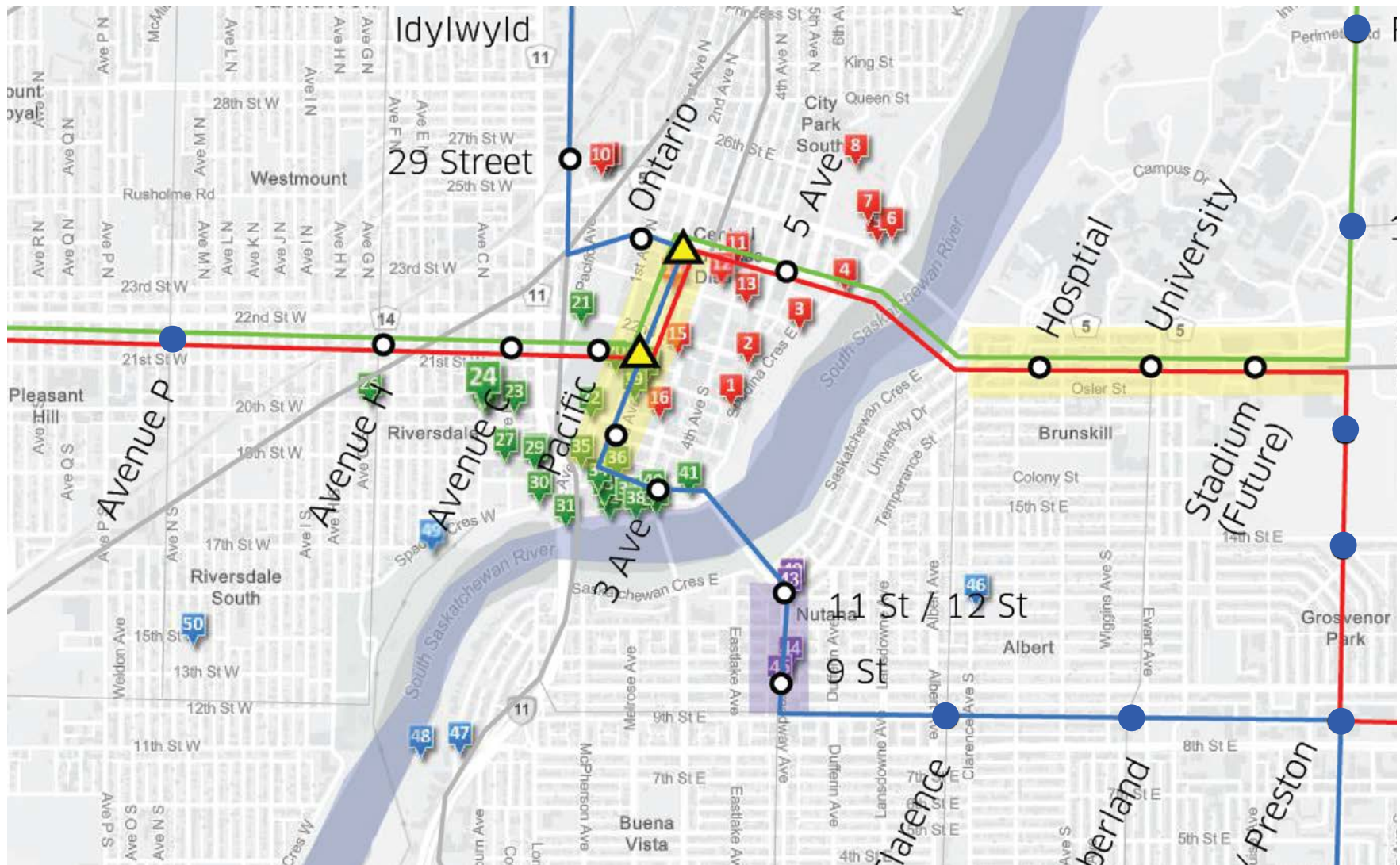
The existing public artworks commissioned by the City of Saskatoon are largely within the central business district. There are fewer works outside of this area, and few along the BRT transit lines.

● - Indicates BRT stops currently without public art in vicinity



## 4. Context Research and Analysis | BRT System and Official Plans

### Existing Public Art & BRT Route (Central Business District)



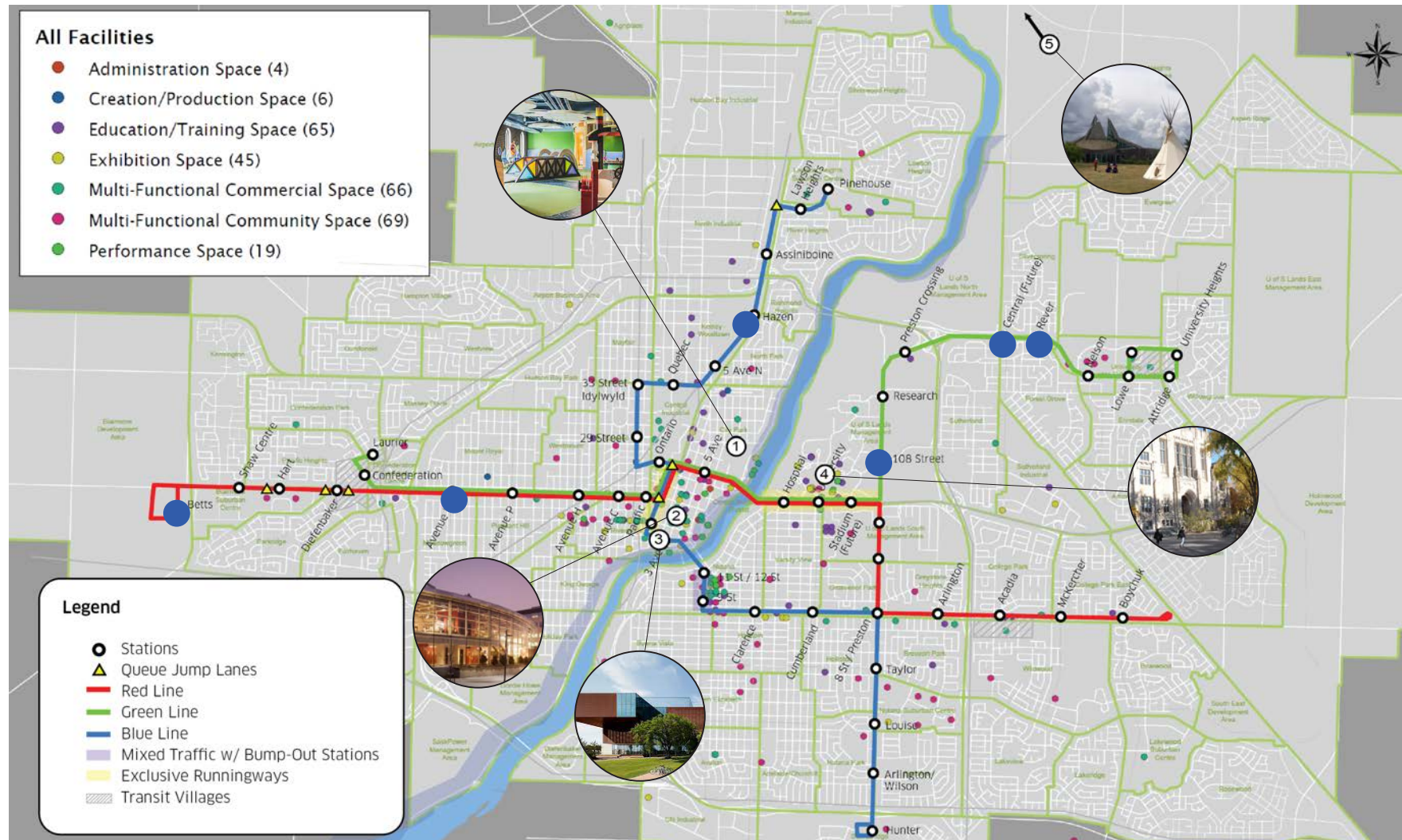
The Central Business District is well-served by Public Art.

Broadway is also a significant cultural area of the city that has many pieces. While Hospital and University stations are not located near City-commissioned public art, the University of Saskatchewan has a significant art collection.

● - Indicates BRT stops currently without public art in vicinity

## 4. Context Research and Analysis | BRT System and Official Plans

### Cultural Spaces & BRT Route



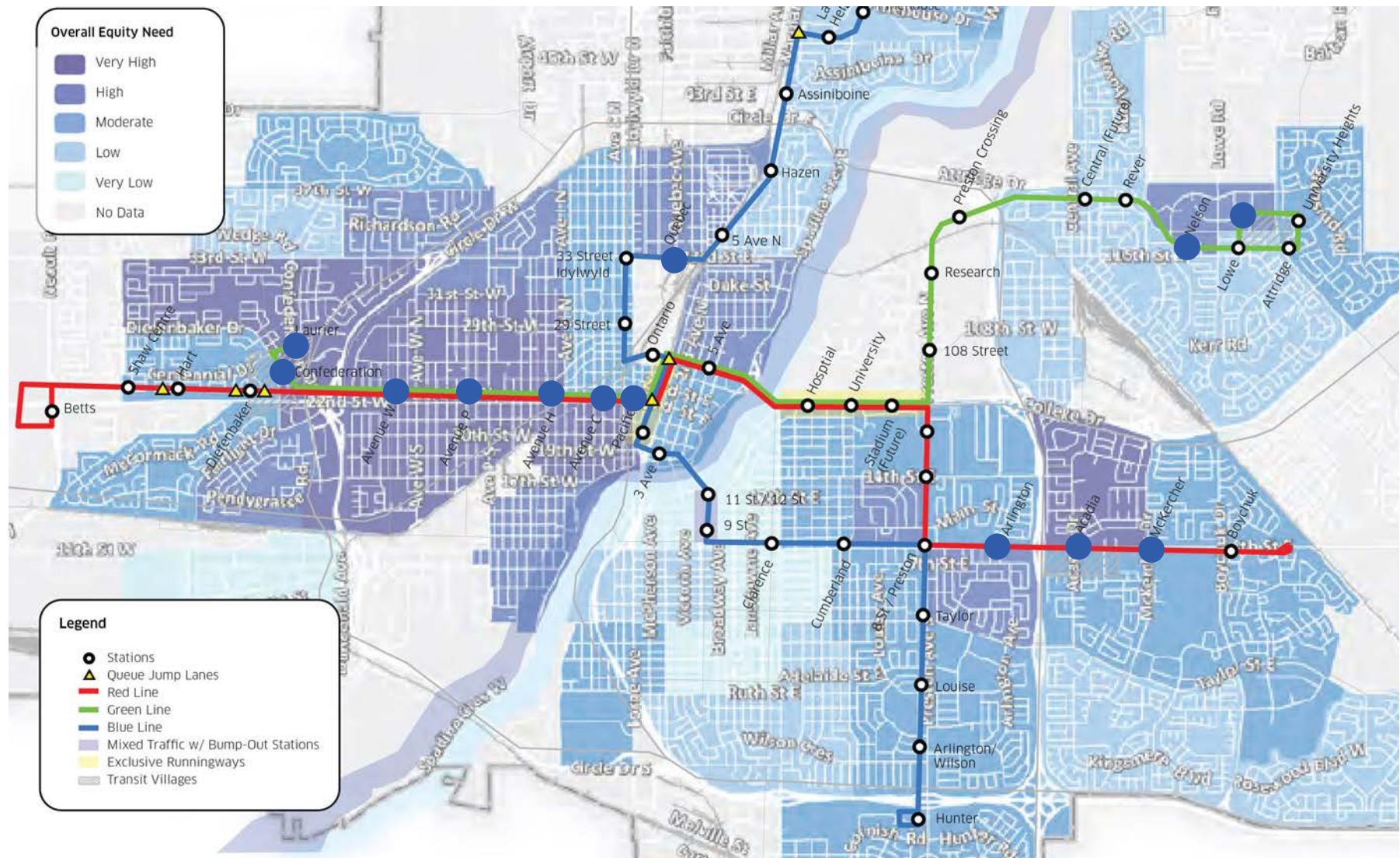
Saskatoon has many cultural institutions and many will be well-served by the BRT lines. There is a higher density of cultural spaces in the Central Business District. ● - Indicates BRT stops not currently in vicinity of cultural spaces. Locations 1-5 are significant cultural spaces.

- 1 Nutrien Wonderhub
- 2 Persphone Theatre
- 3 Rimai Modern
- 4 University of Saskatchewan
- 5 Wanuskeewin Heritage Park



## 4. Context Research and Analysis | BRT System and Official Plans

### Overall Equity Need & BRT Route



Map showing the level of overall equity need by neighbourhood, along the BRT route. Equity needs map from the City of Saskatoon. Many stations along the 22nd Avenue section of the BRT system pass through areas of very high equity needs. Refer to **Appendix** for additional maps and related analysis.

## 5. Community Research and Engagement



image: LeuWebb Projects, 2022



## 5. Community Research and Engagement

### Engaging with Communities of Saskatoon

From autumn 2021 to summer 2022, we engaged with community groups from a wide variety of sectors to develop several key art-related aspects for the project, including: thematic interests and meanings; potential locations of artworks; opportunities for integration with the new transit infrastructure; future collaborative and participatory art partnerships; community-led ideas; scale, media and material interests, and more. We've summarized key feedback collected across all forms of engagement and presented common elements over the following pages.

This input includes selected quotations and sketches. Several themes were recurring throughout and there were also variations which suggest the benefit of further detailed community engagement as part of the Phase II artwork creation and realization. While much of the feedback has been integrated into the theme and strategy, not all suggestions were directly applicable due to budget limitations, available space, and other practical considerations.

Nature

CULTURE

Disability  
Awareness

Saskatoon  
multiculturalism

Connecting  
Community

Together

respect  
Indigenous  
peoples

"Every single station should have some form of public artwork. If budget is an issue, the central stations (downtown, college ave, Victoria ave, and parts of 22nd) should be prioritized."

"A wide variety of mediums would be nice. The BRT stations are great locations to showcase some beautiful artwork."

"Artwork that brings a smile to your face and that is representative of Saskatoon."

Kids

August 30, 2022

## 5. Community Research and Engagement

Key Dates	Outreach Events, Community Members and Organizations
2021 October	Public Art Advisory Committee Introductory Meeting (online)
November	Artists and Arts Organizations Engagement + Follow-up Survey (online)
2022 February	Consultation with Indigenous Elders and Knowledge Keepers (online)
March	Saskatoon Open Door Society, Leadership and Community Engagement (LACE) - Afghan Community Engagement (online)
March	Consultation with Indigenous Elders and Knowledge Keepers (online)
April	Karen Community Engagement (online)
April	Open Drop-in Session and Zine Outreach at Wonderhub (in-person)
April	Public Survey on Saskatoon.ca Engage Page (online)
May	Zine Outreach at SaskAbilities and Zine available at Wonderhub, Discover Saskatoon, University of Saskatchewan (in-person)
May	Visits and Meetings with Community & Local Arts Organizations: AKA Artist Run Centre, PAVED Arts, Remai Modern, Wanuskewin (in-person)
May	Public Art Advisory Committee Follow-up Meeting (online)
June	Consultation with University of Saskatchewan Galleries and University of Saskatchewan Students' Union (USSU) (online)
June	Consultation with Bus Riders of Saskatoon (via Saskatoon Transit) (online)
July	Community Engagement Summary to previously consulted groups (online)
July/August	Consultation with Indigenous Elders and Knowledge Keepers (online)





## 5. Community Research and Engagement

### Zine Outreach

Printed zines were distributed to the following locations for community members to fill out:

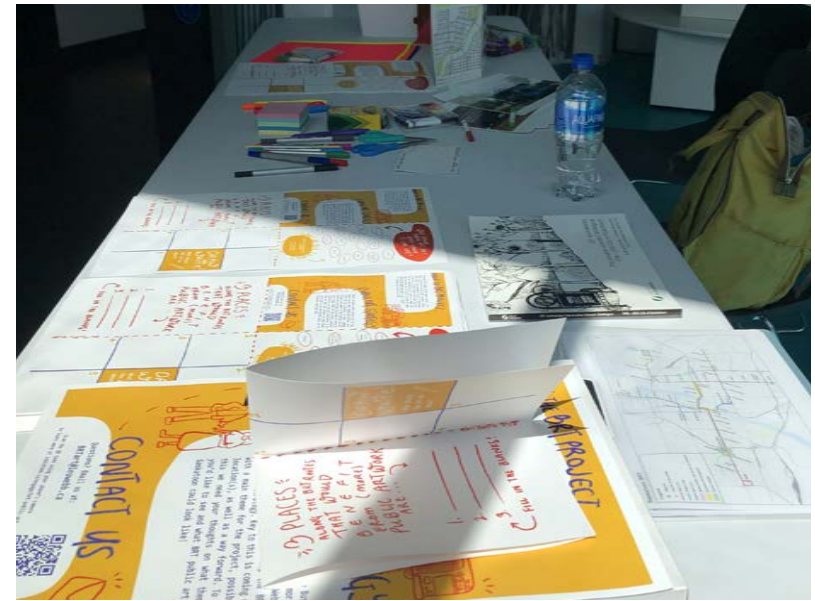
- Wonderhub
- Tourism Saskatoon
- University of Saskatchewan

An example of the Zine template is included on the following page. Please also refer to the **Appendix** for more details of responses collected through the Zine outreach process.

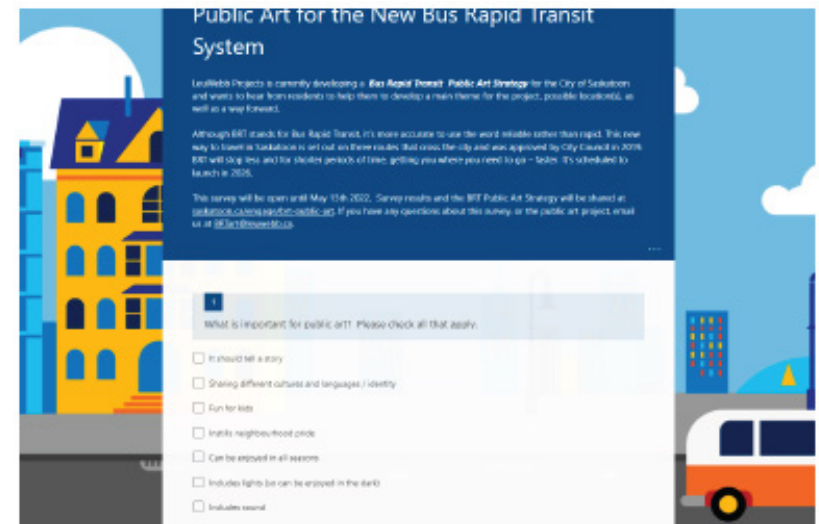
### Online Survey

An online survey was also hosted on the City of Saskatoon's Engage Page for public input. Questions included:

1. What is important for public art?
2. What places along the BRT routes would benefit from (more) public artwork?
3. What should the art be about?
4. Do you have any other feedback about BRT Public Art?
5. How often to you ride Saskatoon Transit?
6. What is your age?
7. Please indicate the gender you identify with.
8. Are you an Indigenous person?
9. Are you a member of a visible minority group?
10. Are you a person with a disability?
11. The information was presented clearly. Yes or no?
12. I understood how my feedback will be used. Yes/no?
13. I was able to provide my feedback fully. Yes or no?
14. This survey was a good use of my time. Yes or no?
15. Do you have any other feedback about this survey?

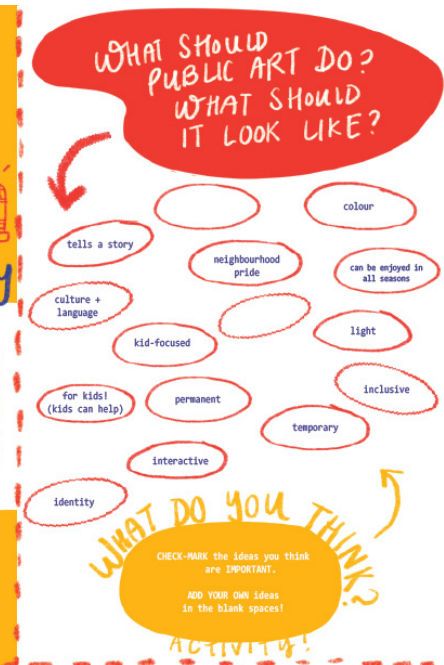


Nutrien Wonderhub in-person engagement



City of Saskatoon Engage Page online survey

## 5. Community Research - Zine Engagement



**WE WANT TO HEAR FROM YOU!**

1. How do you see art in transit enriching your community in the city?
2. An area or community that could benefit from (more) public artwork is...

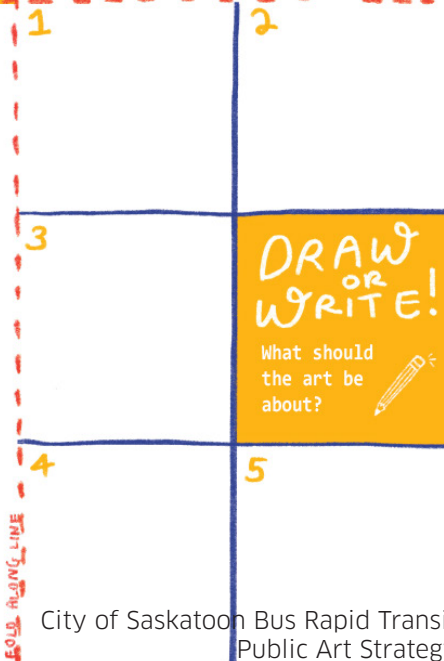


Scan the QR Code using your phone to share your thoughts!

**3 PLACES ALONG THE BRT ROUTES THAT WOULD BENEFIT FROM (MORE) PUBLIC ARTWORK ARE...**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

**FILL IN THE BLANKS!**





## 5. Community Research and Engagement

## WHAT WE HEARD

WHAT SHOULD  
PUBLIC ART DO?  
WHAT SHOULD  
IT LOOK LIKE?

Tells a story  
Sharing languages and cultures  
Inclusive, belonging  
See ourselves reflected  
Colourful  
Landmarks  
Permanent  
Can be enjoyed through all Seasons  
Lighting  
Sound

### Storytelling

We heard that storytelling through art was something important for communities to feel reflected and recognized in the city.

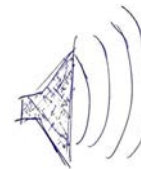
Ideas of inclusion, belonging and celebrating diversity were talked about, and language was recognized as being a key part to expressing this diversity and creating a sense of inclusion.

### Where should the Art go?

Participants were asked to list locations that they thought would most benefit from the addition of public art.

Along with site visits by the artist team and identifying areas in the city currently under-served by public art, this community input has helped to inform the proposed distribution of artworks across the BRT system.

Please refer to section **8. Strategies and Locations of Artwork** for more information.



“Make sure art installations don’t block the view of oncoming bus traffic.”

Visibility promotes safety and public art should not interfere with this.”

## 5. Community Research and Engagement

Arts organizations that participated in the arts-specific engagement workshop included: Remail Modern, Nutrien Wonderhub, Persephone Theatre, Saskatchewan Craft Council, City of Saskatoon Public Arts Advisory Council among others. Selected ideas and feedback included the following suggestions:

### Storyline

- The bus travels through neighbourhoods and places, like a storyline
- An opening for the viewer to create a story or elaborate upon the art and continue the narrative

### Kids

- Importance of kids being a part of the art, how storytelling comes into play and how children grow up with art
- Engaging youth and teenagers in art-making process would be especially meaningful

### Seasons

- Changeability with light, shadow, weather, and time of day  
Winters are long and dark – art should also be enjoyable in the cold, dark winter months

### Making the Art

- How art can be created collaboratively – making art can create community
- Important to reflect different roots in the City, and explore the different diversity groups that exist in Saskatoon

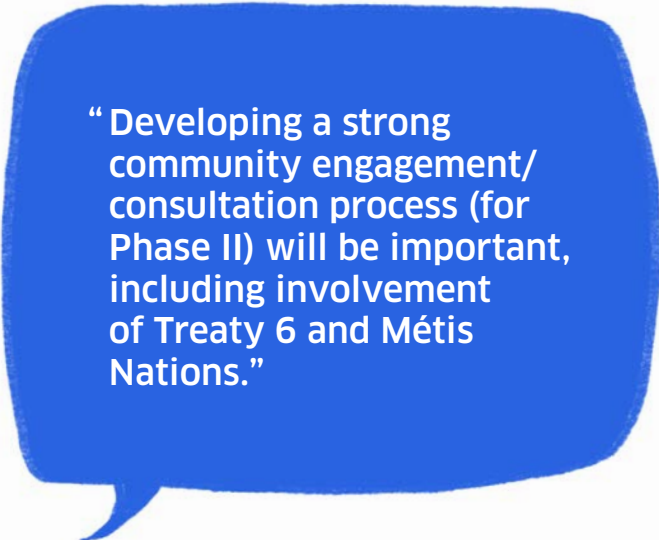
### Dynamic

- Changeability – how the art can physically change over time
- Interactivity – how to incorporate within maintenance/budget
- More tactile, more accessible please

### Short Term

- Temporary artwork partnerships present unique opportunities

## WHAT WE HEARD



“Developing a strong community engagement/consultation process (for Phase II) will be important, including involvement of Treaty 6 and Métis Nations.”

### Further Engagement

The challenges of carrying out community engagement over the course of the ongoing pandemic meant that some activities intended for in-person interaction were limited. Phase II of the BRT Public Art Plan, the implementation phase, will include more detailed, project-specific and artist-led community engagement and participation opportunities. Additional voices and perspectives from communities in neighbourhoods in proximity to art locations will be welcomed throughout this process.



## 5. Community Research and Engagement

### What Went Well

- Working with internal partners to reach groups that we don't traditionally engage.
- Having pre-meetings to find out the best way to work with a group.
- Working to build relationships with groups/individuals and trying to make sure that there are benefits to them.
- Volunteering time to provide other presentations to groups.
- Trying different formats such as zines, break-out sessions, emails, and in-person discussions
- Providing remuneration/ compensation to participants.
- Use of plain language.
- Hearing insights and ideas that we wouldn't have heard without this engagement.
- Working to make our Community Engagement Summary report accessible.
- Scheduling meeting times that work for community groups (e.g., evenings, weekends).
- The format of the zines allowed for a variety of forms of feedback (e.g. circling words, drawing pictures, filling in the blanks)
- Small, informal discussions with local partners allowed more time for individuals to speak up
- People are accustomed to online engagements

### What We Can Do Better

- There are additional groups that we can engage.
- It was challenging to get feedback on abstract concepts like art themes.
- Engaging virtually because of COVID-19, combined with the limited engagement timeframe due to external funding, made it difficult to follow best practices for inclusive, accessible engagement.
- Our follow up Community Engagement Summary should have been distributed earlier such that feedback could be incorporated into this report.
- The Public Art Plan engagement is in advance of the overall BRT engagement, which means that time had to be set aside to describe BRT, and this made it difficult for some participants to move beyond discussing their personal experiences taking the bus.
- The in-person engagement at Wonderhub was not effective as people were present to use the facilities, not participate in engagement.
- Artist and art organizations were not compensated for their participation in the engagement, whereas other groups were.
- A champion was needed to encourage people to complete the Zine.
- It will be important to implement and act on some of the things learned.

## 6. Public Art Advisory Committee



Image: Nestor Kruger, St. Clair Streetcar line, Toronto



## 6. Public Art Advisory Committee

The function and mandate of PAAC as related to this project was to “Adjudicate and approve works of art and the placement of public art on behalf of City Council and the Administration for placement in open space, civic facilities, and other City-owned property in accordance with Policy No. C10-025, Public Art Policy.

[Learn more about Saskatoon’s Boards and Committees here.](#)

The Public Art Advisory Committee (PAAC) met with the Artists to provide feedback during the Phase I process of developing the BRT Public Art Plan.

The Artists met the PAAC on October 8, 2021 during their monthly meeting via Zoom. They presented information on themselves including previous project experience, purpose of engagement, and arts organizations they intended to engage. The PAAC thanked the artists for their presentation and expressed excitement about seeing the results of their work.

The Artists met again with PAAC on May 13, 2022 during their monthly meeting that was held in hybrid format. The artists presented information on their Indigenous elders and knowledge keepers; community engagement and outreach summary, thematic development; BRT station strategy and art locations map; and typology and locations.

The PAAC had the following comments:

- The idea of pieces on top of a shelter is good. Consider sight lines, whether it will suit the area, and that they should not be solid pieces so that snow/ wind can pass through;
- Parts of Eighth Street are very busy and unsafe. Perhaps artwork can assist in making the area safer for pedestrians;
- The new public library under construction will have their own artwork and will manage the artwork through their own processes. It would be interesting to collaborate on a piece if possible.
- Community members will be able to comment on specific art pieces during the Phase 2 part of the project.
- At College Drive and Cumberland, it would be good to collaborate on an art project with the University of Saskatchewan
- Consider the threat of vandalism, and provide durable materials that are properly secured

The presentation was subsequently circulated to the PAAC and no additional comments were received.

## 7. Theme and Approach

WE ARE ALL  
CONNECTED



## 7. Theme and Approach

**Connected: across time, across space, across borders.**

**Our paths cross, our lives touch, our stories link and build upon one another.**

These connections form the texture of our communities and the fabric of our city, creating a rich woven tapestry and bringing colour to the public space. As the new Bus Rapid Transit system threads its way through Saskatoon's neighbourhoods, its movement both connects and opens new possibilities for shared understanding and experience.

From the region's deep Indigenous history and important continued presence of First Nations and Métis peoples to the most recently welcomed newcomers to the city, the connections are intricate and varied, resilient and inclusive.

**Connected: our histories and memories, our dreams and hopes, our movements and destinations.**

As we move through the city, we see and hear ourselves, our families and friends reflected through art as we learn about our neighbours and fellow transit riders.

**Language is central to bringing this theme to life, including incorporating the languages of newcomer communities and Indigenous languages into the artworks themselves. As the Public Art Plan moves into Phase II, community consultation will lead to selecting a specific theme name related to the idea of connection.**

**Together, we can weave a new, shared story for the future of our city.**

## 7. Theme and Approach

### Approach

In applying the theme of *Connected*, the public art strategy identifies opportunities to establish these conceptual and literal connections through the creation of art in the public realm, that is responsive to place and reflective of the city's many cultures. The strategy uses a network approach to distribute artwork throughout the BRT system, extending the presence of art to a broad range of neighbourhoods, and allowing for localized participation and collaborative engagement opportunities with many different communities across Saskatoon.

This approach also allows for the realization of artwork at a variety of scales and media, providing for a range of creative opportunities reflective of the diversity of Saskatoon. The city's deep Indigenous history and important continued contributions of First Nations and Métis peoples provides a fundamental reference to frame the many layers of the city's connected tapestry, from recently arrived newcomers, through the many languages spoken, our shared histories and our newly learned stories.

### Narrative and Communication

Public art can tell these stories through artistic expression, using a palette of colour, sound, light, materials, moving and still images, forms and textures. Whether through the written word made tangible in the form of imprinted concrete in a collaboration with Saskatoon's literary and poetry community, or through spoken word in the form of audio artwork broadcast in transit shelters, art can serve as a vehicle for communication. In material artworks integrated onto the transit shelters themselves and through larger scale stand-alone pieces that operate at an urban scale, artwork can also serve as gateways and points of orientation.

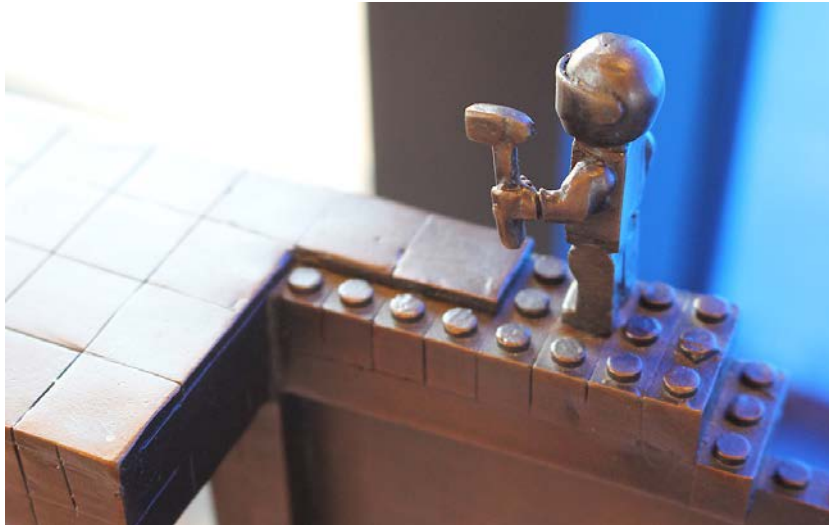
August 30, 2022



Cliff Garten Studio, *Sea Spires*, Long Beach, CA



## 7. Theme and Approach



Panya Clark Espinal, *Building Colour* (detail), Mississauga



Studio Roosegaarde, *Marbles*, Rotterdam

### Scale and Reception

Scale is directly related to the type of experience and audience that an artwork addresses, such as the experience of the daily bus rider, waiting at their home stop for the bus to arrive, in the welcoming and accommodating space of the shelter, embarking on the bus and navigating their way to work or school, quickly passing through their destination stop, and waiting again to return home at the end of the day in a continual, cyclical dance. In considering the theme of *Connected*, the experience of the neighbourhoods and their residents served by BRT, the system's pragmatic connections and visual presence in the local urban space become key aspects in presenting art to the city at large.

### Continued and Future Community Engagement

While significant community input has helped inform the theme and approach for this first, planning phase of the BRT's public art strategy, the intent is that each subsequent public art project that will be realized as part of the second, implementation phase of the BRT Public Art Plan will include specific community engagement. This engagement may include community participation, mentorships and other co-creative processes. The more detailed approach of Phase II allows for focused engagement and input specific to particular communities, including youth and seniors, and locations of the artist's choice in response to the overall theme and identified site conditions and opportunities.

## 7. Theme and Approach

### Working with Artists

In seeking meaningful ways forward towards reconciliation and decolonization in Saskatoon, it's critical that Indigenous voices and perspectives are represented within the artists participating in realizing artworks in Phase II of the BRT Public Art Plan. The flexible approach of *Connected* also invites participation from a diversity of artists representing a variety of creative practices and lived experiences reflective of the multicultural diversity of the city. Artists should have the capacity of reflecting the range of communities that comprise Saskatoon through personal experience and demonstrated collaborative outlook, and through sensitive and thoughtful response to cultural and physical context.

### Temporary Programming and Partnerships

In addition to legacy and long-term artworks, the art strategy identifies possibilities for dynamic, temporary art interventions. Shorter-term installations provide opportunities for the vibrant and varied community of artists, local arts organizations and community members in Saskatoon to share their memberships' creative vitality and to work directly with community constituents. The inclusion of programming realized through partnerships with the range of community arts organizations (AKA Artist Run, PAVED Arts, Chokecherry Studio, Saskatoon Craft Council) and institutional partners (such as Remai Modern, University of Saskatchewan Galleries, Wanuskewin Heritage Park) could be carried out on an annual basis with an emphasis on the first two years of the BRT system's launch. These partnerships also open additional opportunities for direct community engagement and participation on a project-by-project basis.



Patrick Cruz, bus wrap, Translink, Vancouver



Toons in Transit - PAVED Arts, Saskatoon



## 7. Theme and Approach



Maxwell Bates and Barry Smylie, Calgary BRT



Joe Fafard, *The Pasture*, Toronto

### Future Activation and Expansion

The art strategy intentionally leaves space and provides infrastructure for future creative activations, whether through performance (including theatrical, musical, spoken-word, dance), stand-alone sculptural installations, programming of digital media through on-site screen broadcast, or audio works through on-site speakers. The transit buses themselves also provide opportunities for temporary creative activations, including bus vehicle wraps, poster space, community-read stop announcements, and many more performative and process-based works. Please refer to section '7. Strategies & Locations of Artworks' for details of locations and technical specifications to help facilitate these temporary activities.

### Legacy and Aspirations

The expansive BRT network has the potential to create a more equitable public space and a more sustainable city, both through concentrated growth and reduced energy consumption. Including art on the BRT network has the capacity to bring a creative presence to areas of the city that may be currently underserved by public art and allows for creative expression by under-represented communities. The transit infrastructure also becomes a usable cultural infrastructure, widely distributed throughout Saskatoon.



## 8. Strategy and Locations of Artworks



image: City of Saskatoon



## 8. Strategy and Locations of Artworks

The BRT project is remarkable in its vision to connect east to west and north to south in the city of Saskatoon. Similarly, the Public Art Plan also seeks to impact communities in all parts of the city. As such, the strategy and locations of the artworks reflects a multi-pronged approach based upon extensive site analysis, research, and community engagement.

*“Creative placemaking intentionally leverages the power of culture and creativity to enhance quality of place, but it also supports broader community development objectives.”*

- City of Saskatoon, Culture Plan, Implementation Refresh 2018-2022

Artworks are planned at a variety of scales and types, providing a range of opportunities for input from community members, participating artists, and an array of types of public experience and community engagement for the works themselves. Locations are intentionally distributed throughout the city with locations that have not previously hosted public art.



Robert Stadler, *Inside-out*, Paris



22nd Street

August 30, 2022



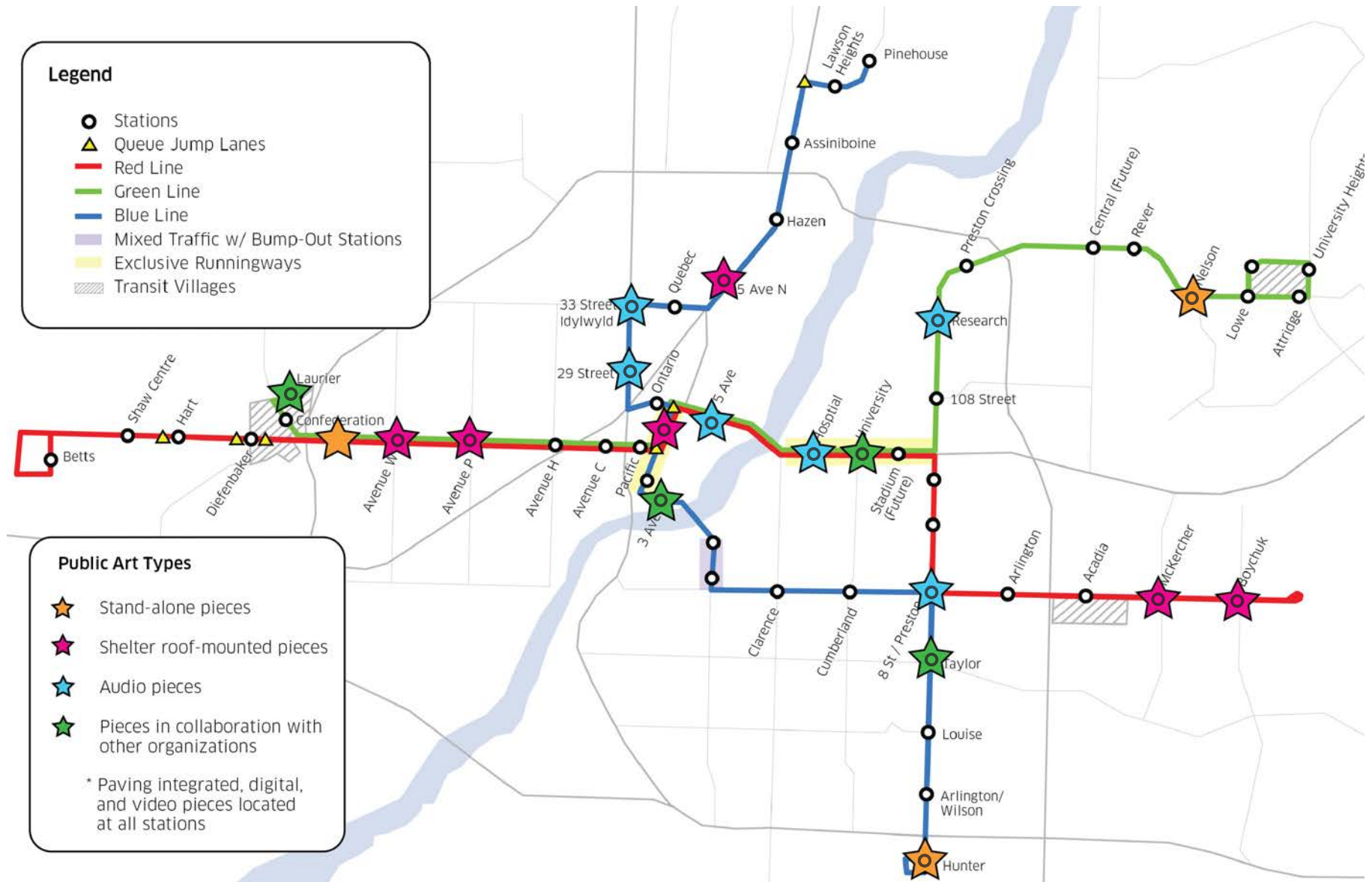
Attridge Drive



22nd Street

City of Saskatoon Bus Rapid Transit  
Public Art Strategy

## 8. Strategy and Locations of Artworks





## 8. Strategy and Locations of Artworks

### 8.1.1 Central Piece



SaskTel Building with potential area for mural highlighted in grey.

All three lines of the BRT network converge at 1st Avenue, between 22nd and 25th Streets. In celebration of this central transportation artery and acknowledging its high visibility, the Central Piece should directly engage with the theme of 'Connected' and may be in one of three types: a Mural, a Shelter Rooftop piece or a Median mounted piece.

#### **Option 1: Mural on side of SaskTel building**

The existing SaskTel building is on the east side of 1st Avenue, between 22nd and 23rd Streets (140 1st Ave N).

The multi-storey building has a wide, tall, reddish-orange masonry unadorned façade. Artwork is not to conflict with existing SaskTel wall signage. This site is subject to negotiations with the building landlord.



- The artwork may be a painted mural, two dimensional, or bas-relief piece not to project more than 100mm from the façade.
- Lighting-integrated pieces are encouraged.
- Coloured pieces are encouraged

## 8. Strategy and Locations of Artworks

### 8.1.2 Central Piece

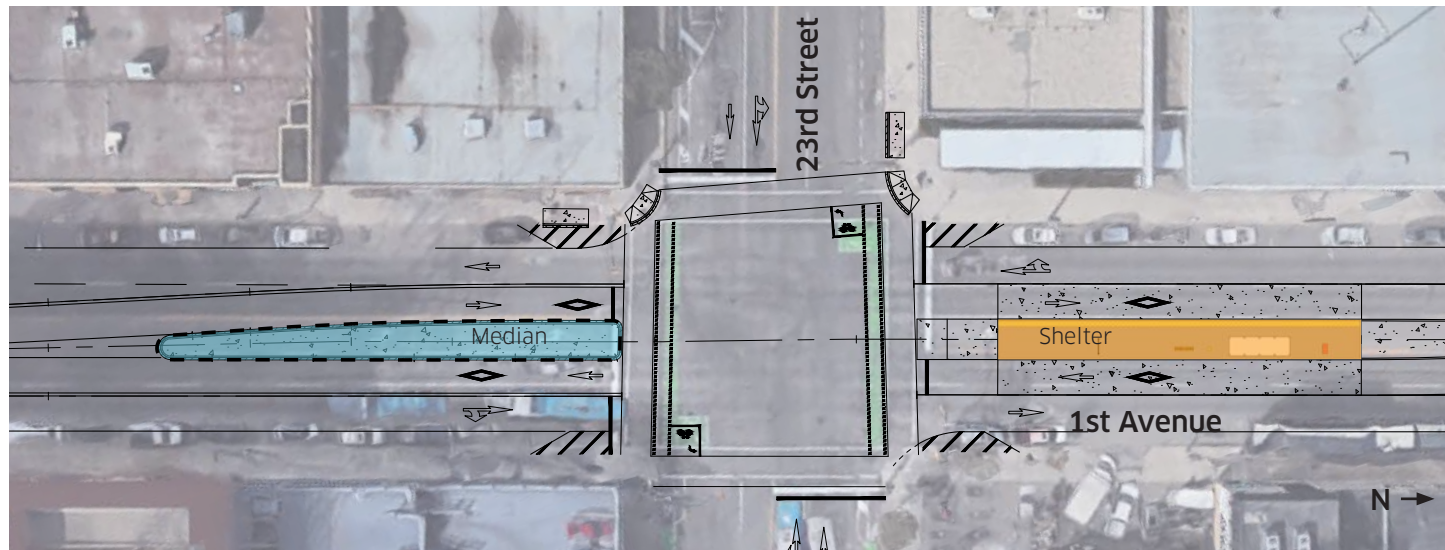
#### Option 2: Shelter Rooftop piece

The BRT station will be on a centre median just south of 23rd Street.

- Artwork should not interfere with sightlines of drivers
- Lighting-integrated pieces are encouraged
- Coloured pieces are encouraged
- See Rooftop artwork diagrams for information



Kristan Horton, *Icing*, St Clair Streetcar Line, Toronto





## 8. Strategy and Locations of Artworks

### 8.1.3 Central Piece

#### Option 3: Median located piece

A central paved median is located at multiple points along 1st Avenue. The artist may select one or multiple of these sites.

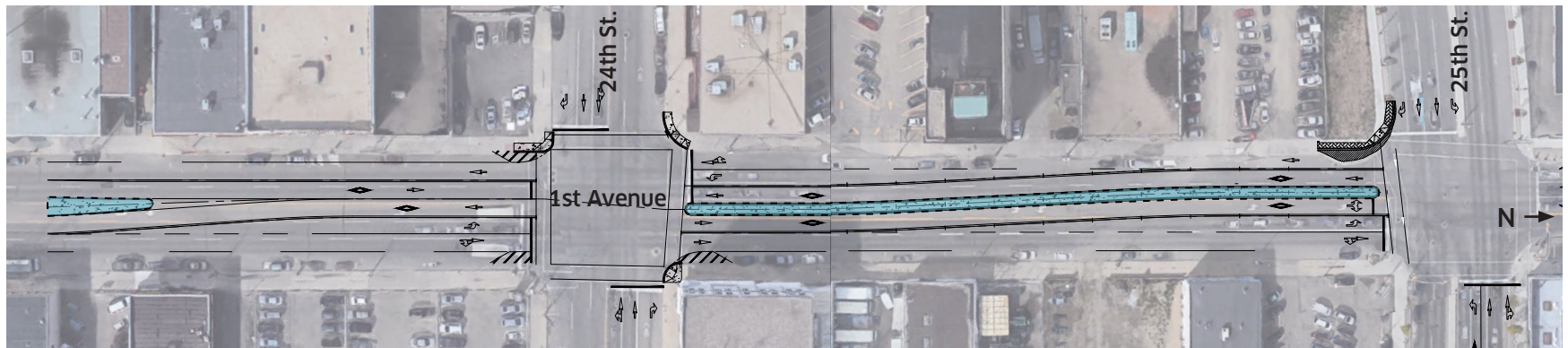
- South of 23rd Street, varying in width from 1m to 3.9m (see p.40);
- North of 23rd Street, varying in width from 1m to 4.4m, and home to the BRT Station; and/or north of 24th Street to 25th Street, 2.4m wide.

The artist should consider:

- Artwork should not interfere with sightlines of drivers
- Artwork is subject to review by city departments including Transportation and Crime Prevention Through Environmental Design (CPTED)
- Coloured pieces are encouraged

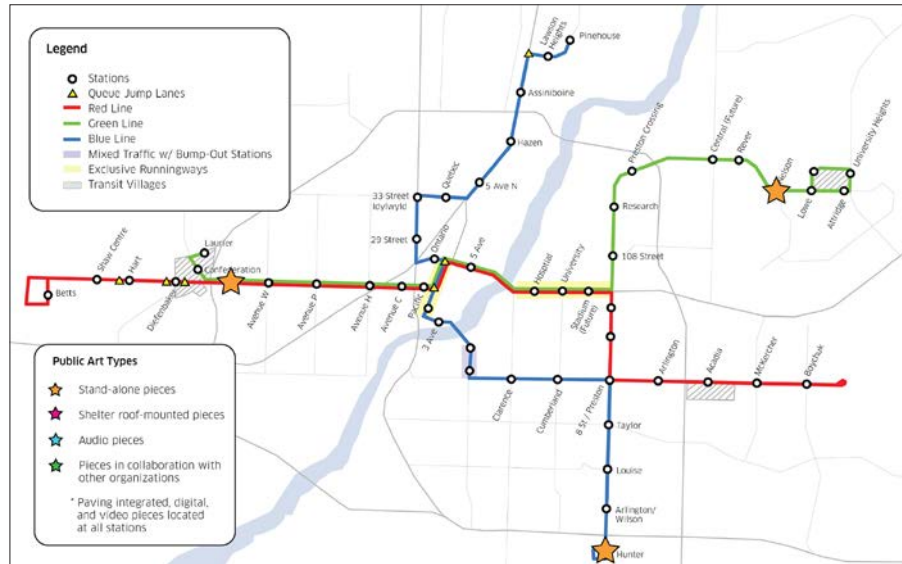


Ruth Ewan, *Silent Agitator*, High Line, New York



## 8. Strategy and Locations of Artworks

### 8.2 Stand-alone Piece(s)



The stand-alone piece(s) are the most significant investments in the Public Art Plan. Budgets for stand-alone pieces are typically larger with the intent that the artworks operate at a more urban scale.

The piece(s) may be one of two options.

**Option 1:** a single large piece at one of the identified locations.

**Option 2:** one or multiple medium-sized pieces at the identified locations. The decision to select Option 1 or Option 2 will be based upon community consultation with city and artist input. Given the scale and budget of this piece, it is intended that this opportunity is open to professional artists across Canada.



Amy Malbeuf, *iskotew*, Edmonton

Site Options:

- 22nd Street & Witney Avenue
- Attridge Drive & Nelson Road
- Preston Avenue & Hunter Road

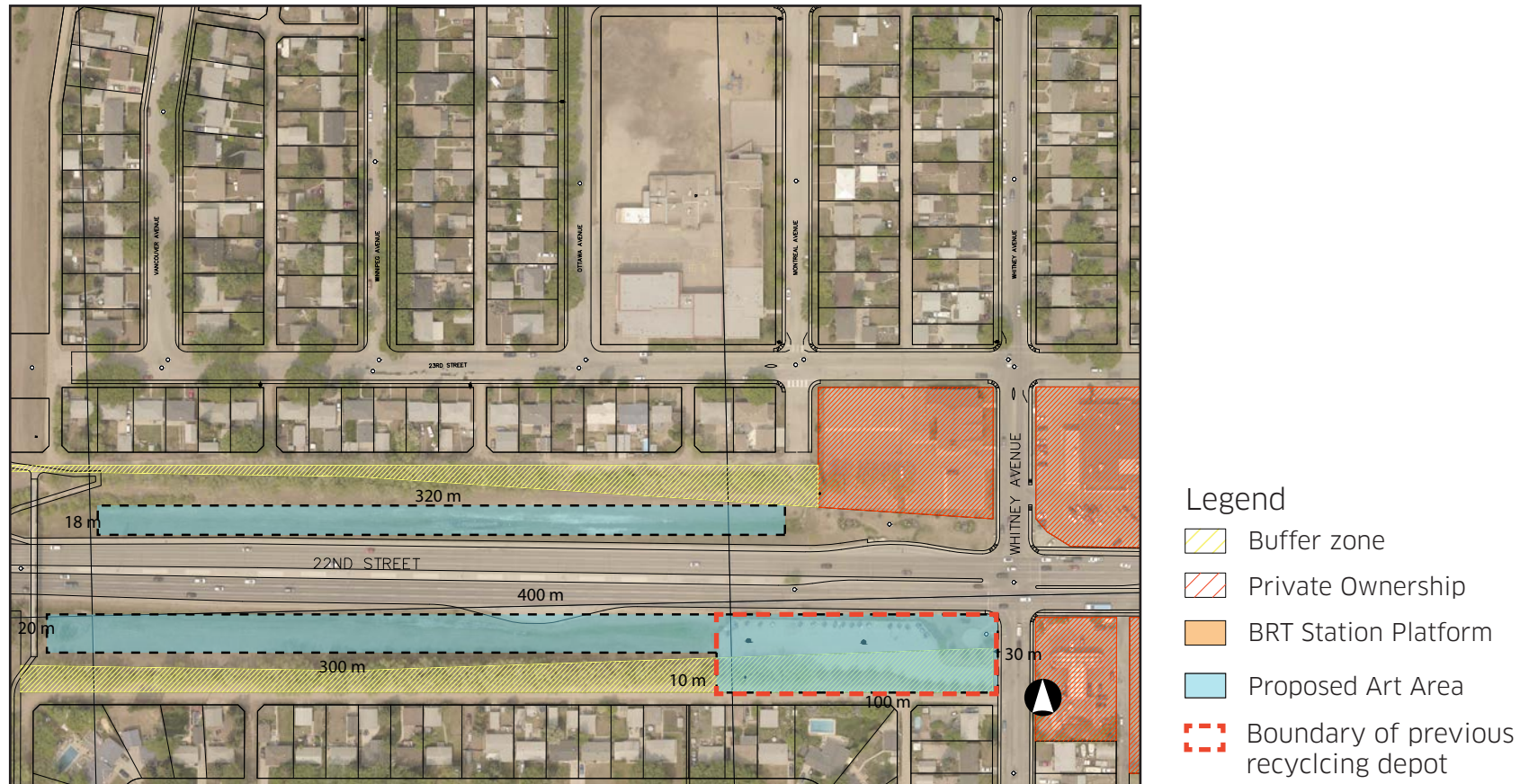
These options were selected for the following reasons:

- The areas are currently underserved by public art
- The pieces will be highly visible for transit riders, pedestrians, and drivers due to clear sight lines and lack of visual clutter (ex. signage)
- The artwork provides an opportunity to improve the public space



## 8. Strategy and Locations of Artworks

### 8.2.1 Stand-alone Piece - 22nd Street at Witney Avenue



#### Stand-alone Piece - Witney at 22nd Street

This site sits near the western threshold of the city on 22nd Street before it intersects with Circle Drive. 22nd Street is a prominent east/west corridor and the site sits along the western side of the Green and Red lines. A portion of the site is a former recycling depot that is now an empty, unused concrete lot. The neighbourhood has been identified as having very high equity needs, and is home to Indigenous communities, including members of the Muskeg Lake Cree Nation, recent newcomers, and under-represented groups.

## 8. Strategy and Locations of Artworks

### 8.2.1 Stand-alone Piece - 22nd Street at Witney Avenue



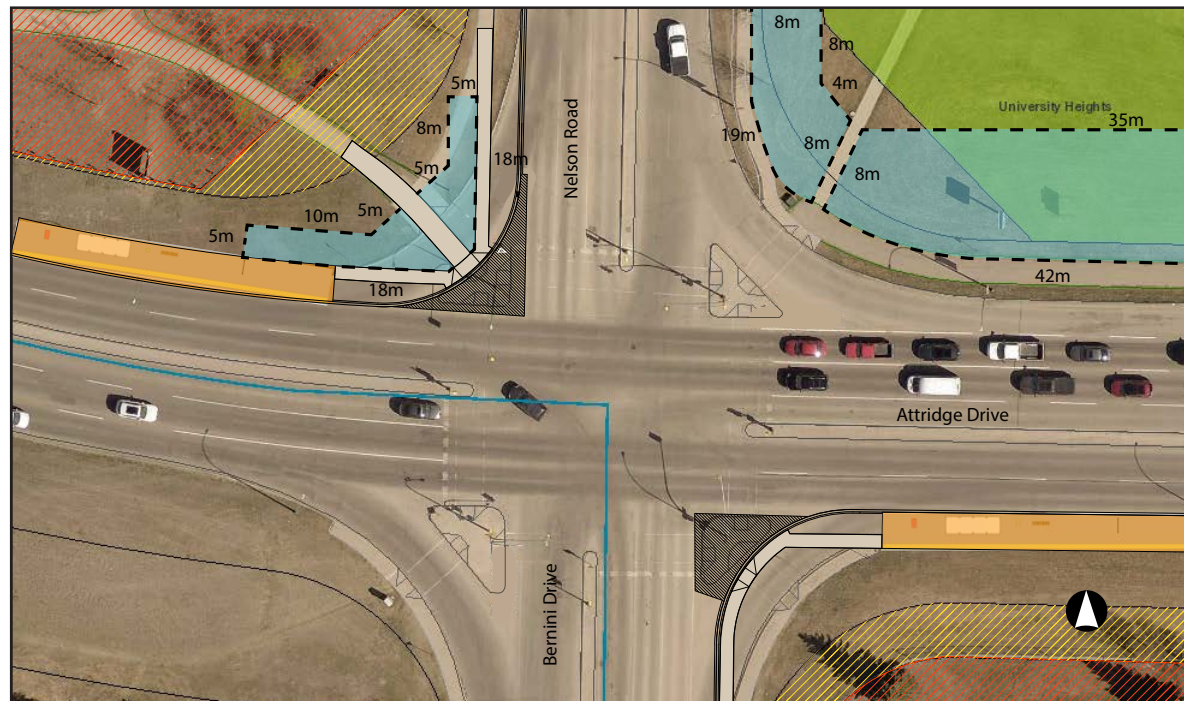
The artist should consider:

- Artwork should not interfere with sightlines of drivers
- Artwork is subject to review by city departments including Transportation and Crime Prevention Through Environmental Design (CPTED)
- Coloured pieces are encouraged
- Lighting is encouraged
- The artist is to engage with under-represented community groups, including the Muskeg Lake Cree Nation, that live in the neighbourhood.







## 8. Strategy and Locations of Artworks

### 8.2.2 Stand-alone Piece - Attridge Drive at Nelson Road



#### Legend

-  Buffer zone
-  Private Ownership
-  BRT Station Platform
-  Proposed Art Area

#### Stand-alone Piece - Nelson at Attridge

This site is unique in that there are cultural, religious, and educational institutions at three corners of the intersection. Alice Turner Library, Forest Grove Community Church, and St. Joseph High School and Christian Grace School are all large buildings set well back from the intersection and surrounded by large green lawns and/or plantings.

Located at the northern end of city on the Green line in this well-established neighbourhood, there are multiple options available to artists:

- At the BRT eastbound and/or westbound station to leverage the addition of infrastructure and services that are part of each station
- The green lawn at the northeast corner in front of the library

## 8. Strategy and Locations of Artworks

### 8.2.2 Stand Alone Piece - Attridge Drive at Nelson Road



Eastbound Station site



North East Art site



Westbound Station site

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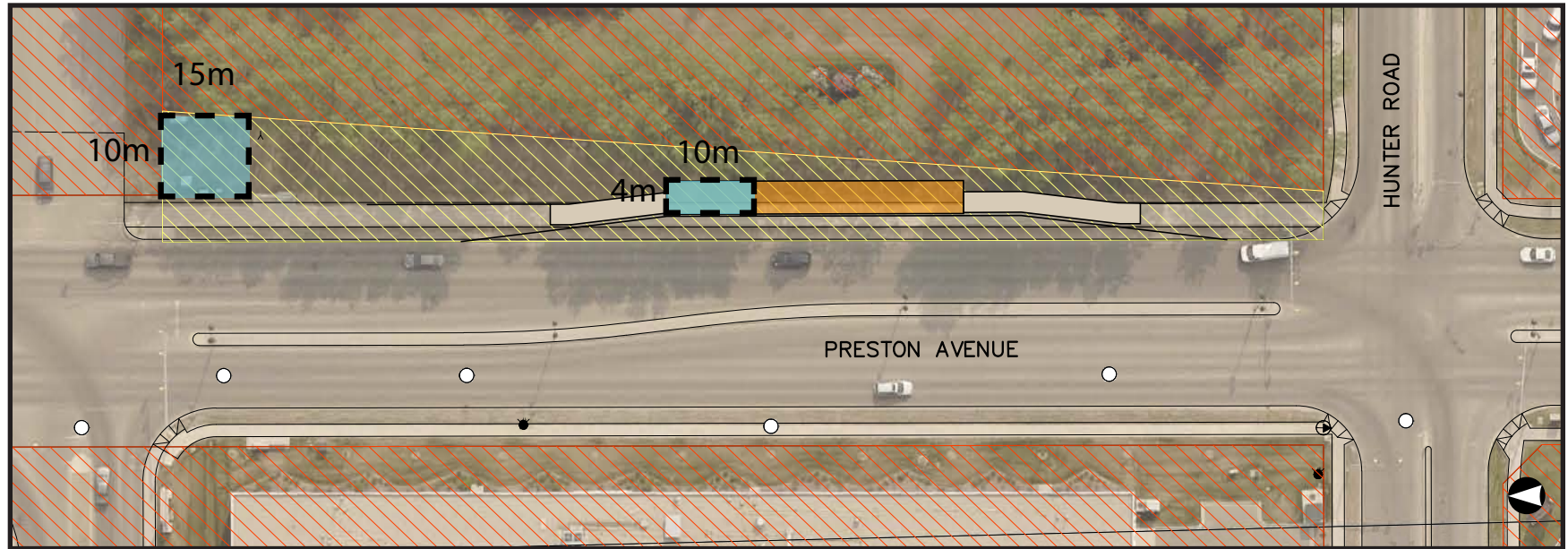
The artist should consider:

- Artwork should not interfere with sightlines of drivers
- Artwork is subject to review by city departments including Transportation and Crime Prevention Through Environmental Design (CPTED)
- Coloured pieces are encouraged
- Lighting is encouraged
- Interactive components are encouraged
- The artist is to engage with students at the two local schools in the creation of the artwork



## 8. Strategy and Locations of Artworks





### 8.2.3 Stand Alone Piece - Preston Avenue and Hunter Road



#### Stand Alone Piece - Preston Avenue and Hunter Road

This is a recently developed neighbourhood of the city consisting of a retail plaza with a mix of chain and independent businesses, diverse housing types (rental, ownership, single-family and multi-unit residential) and includes Chief Whitecap School and St. Kateri Tekakwitha Catholic School. Located at the southern end of the city and the terminus of the Blue line, the sites for the artwork are located on the east side of Preston Avenue, north of Hunter Road, adjacent the Circle Drive Special Care Home.

#### Legend

-  Buffer zone
-  Private Ownership
-  BRT Station Platform
-  Proposed Art Area



## 8. Strategy and Locations of Artworks

### 8.2.3 Stand Alone Piece - Preston Avenue and Hunter Road



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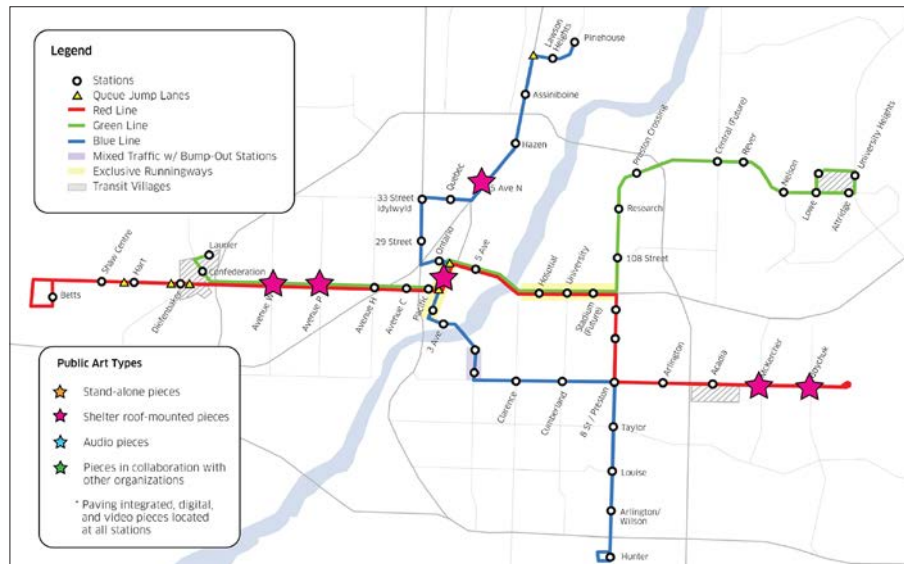
The artist should consider:

- Artwork should not interfere with sightlines of drivers
- Artwork is subject to review by city departments including Transportation and Crime Prevention Through Environmental Design (CPTED)
- Coloured pieces are encouraged
- Lighting is encouraged
- Interactive components are encouraged
- The artist is to engage with students at the two local schools and/or Special Care Home in the creation of the artwork



## 8. Strategy and Locations of Artworks

### 8.3 Shelter Rooftop Pieces



Each BRT station includes a bus shelter to protect passengers while waiting for the bus to arrive. Integrating artwork on top of the shelter has the following advantages:

- Highly visible in the public space
- Differentiates itself from other omnipresent elements such as street furniture, and traffic signage
- Beyond immediate reach to minimize vandalism

It's intended that this opportunity is available to professional artists from Saskatchewan.

At all sites, the artist should consider:

- The artwork should not be significantly heavy or add significant loads to the shelter



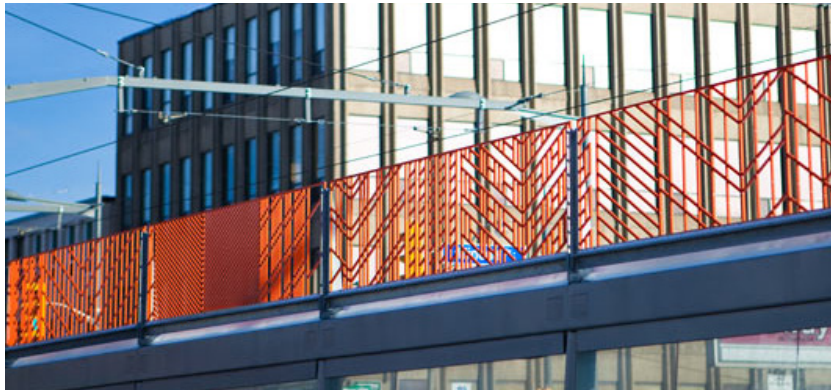
Charlie Hewitt, *Lewiston Rattle*, Lewiston, Maine

- The artwork should be raised up at least 100mm from the roof plane to allow snow and water to shed off easily
- The artwork should be relatively porous to allow wind to pass through (min. 50% porosity of materials)
- The artwork should be designed to connect to a structural steel frame that is common for all BRT shelters
- Coloured pieces are encouraged
- Lighting is encouraged as electrical power is available within the shelter

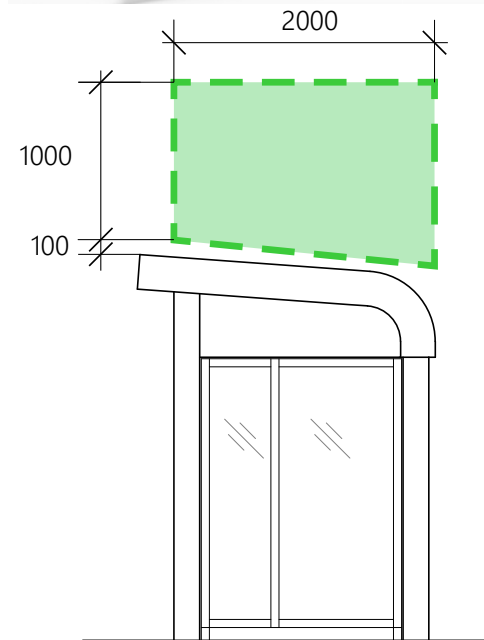
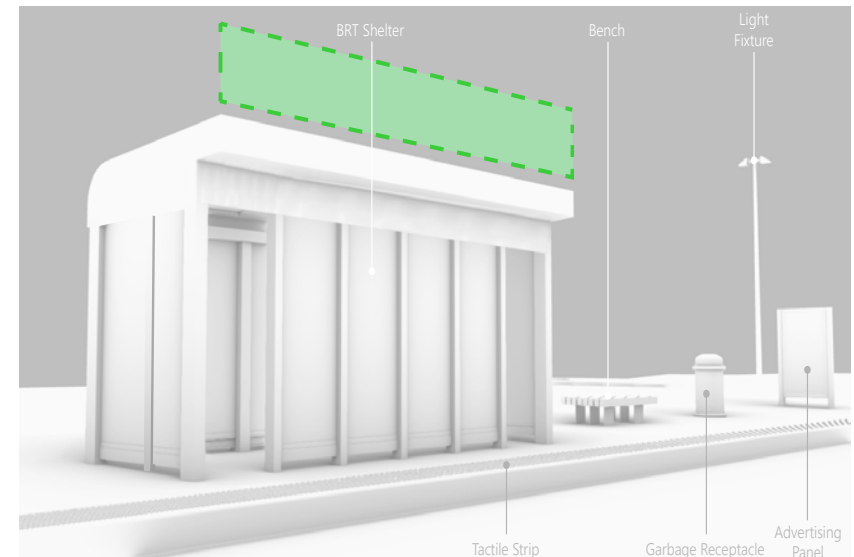
## 8. Strategy and Locations of Artworks

### 8.3 Shelter Rooftop Piece

Colour and lighting can be key aspects of a shelter rooftop piece with a strong presence at the local urban scale. Additional specifications regarding mounting to the shelter structure will be detailed as part of Phase II Implementation.



Sarah Graham, *Flat Space*, St Clair Streetcar Line, Toronto



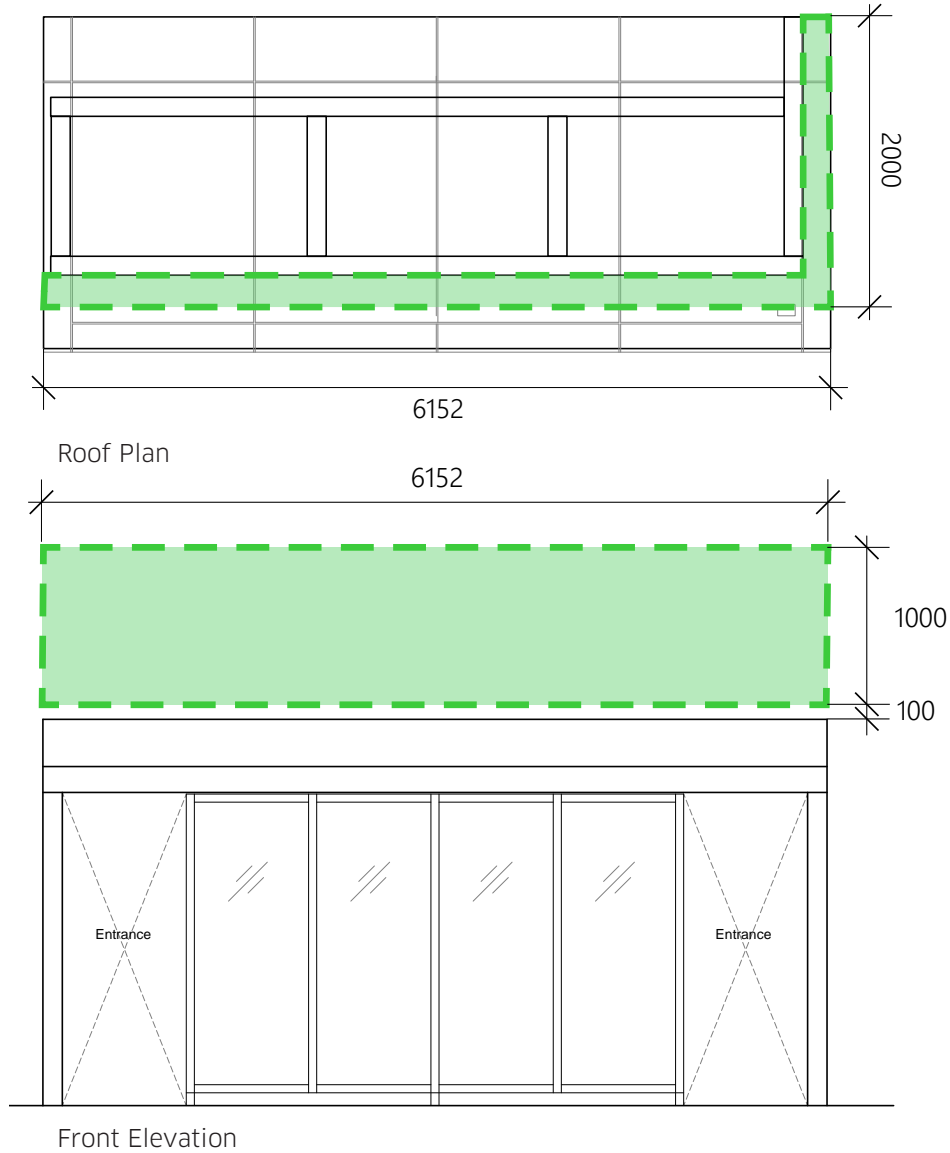
Legend

 Rooftop art area



## 8. Strategy and Locations of Artworks

### 8.3 Shelter Rooftop Piece



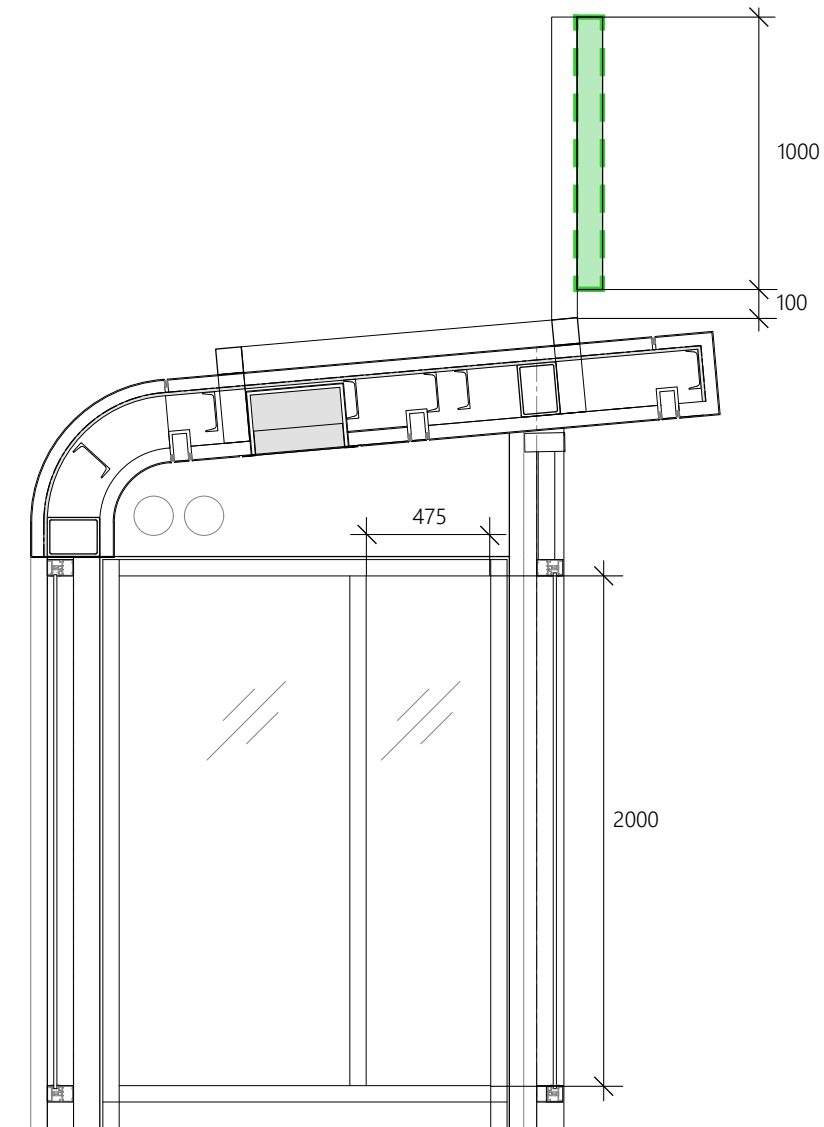
Nestor Kruger, *Colour Transit*, St Clair Streetcar Line, Toronto

#### Legend

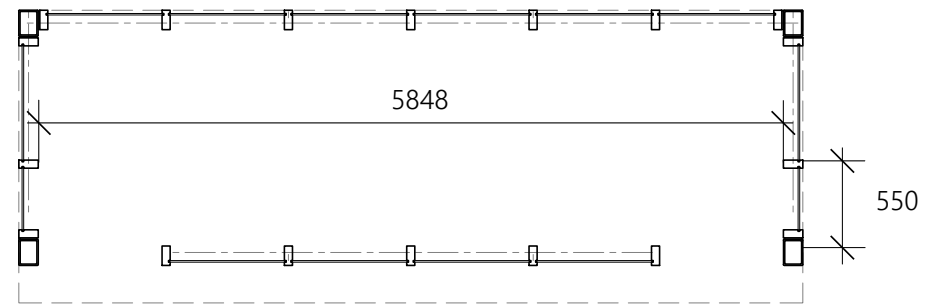
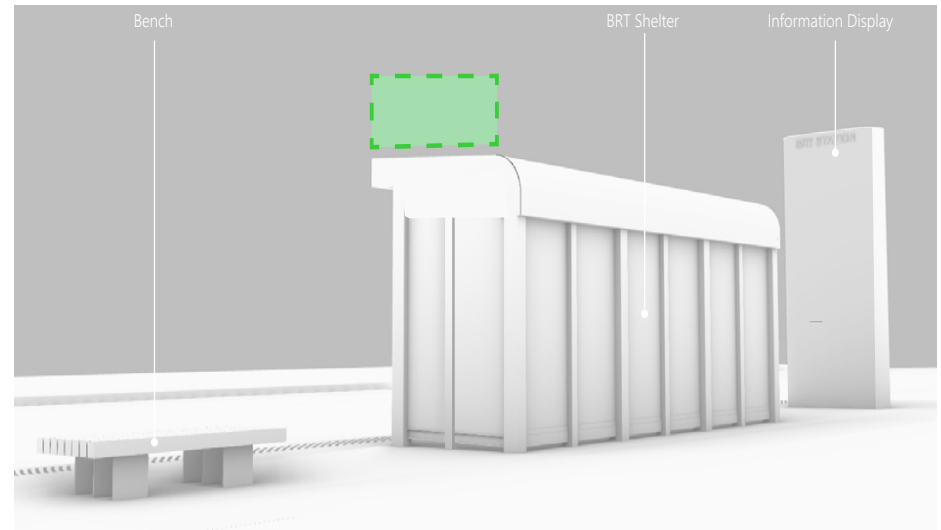
 Rooftop art area

## 8. Strategy and Locations of Artworks

### 8.3 Shelter Rooftop Piece



Cross Section



Plan

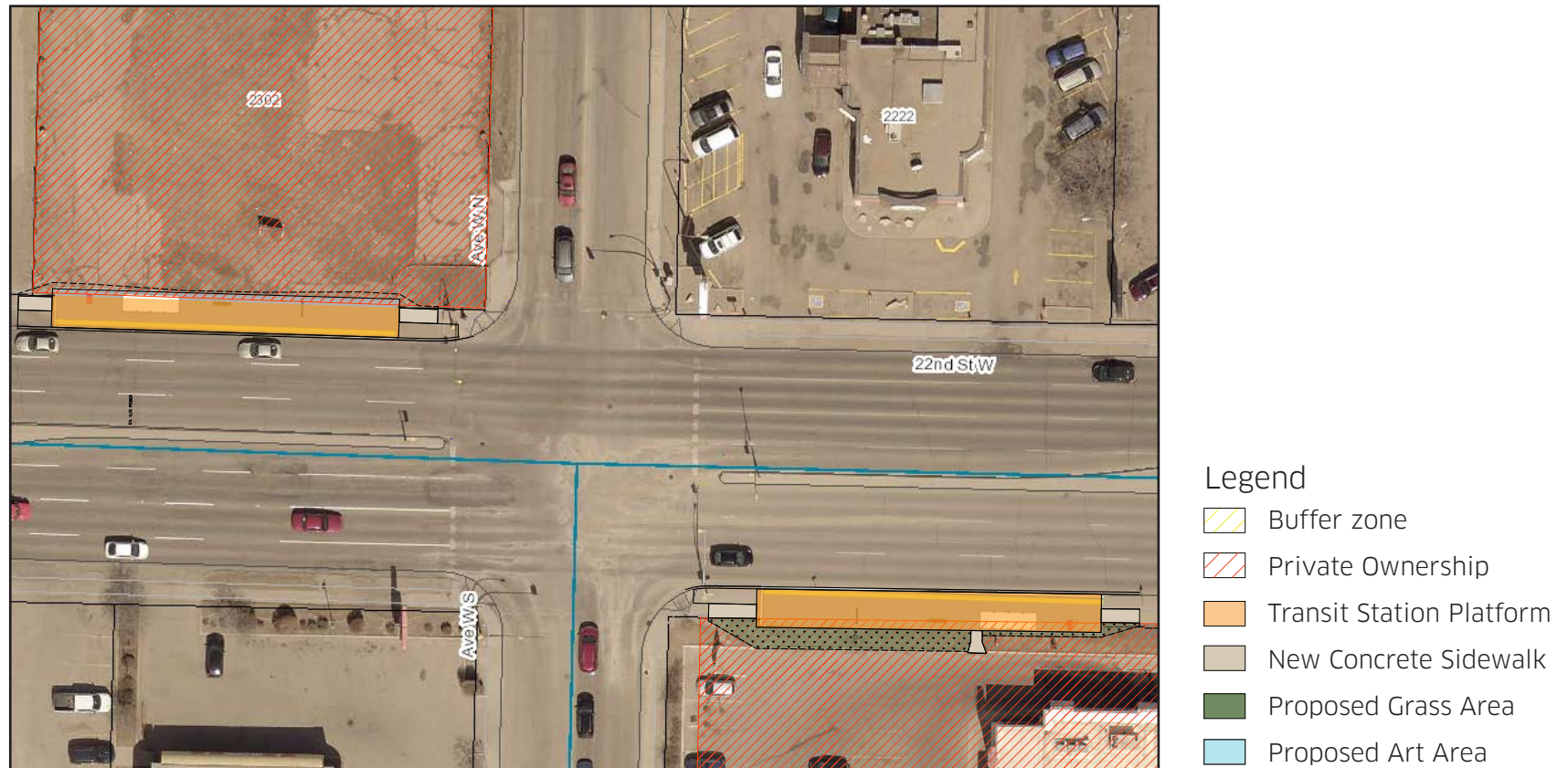
#### Legend

 Rooftop art area



## 8. Strategy and Locations of Artworks

### 8.3.1 Shelter Rooftop Piece - 22nd Street and Avenue W

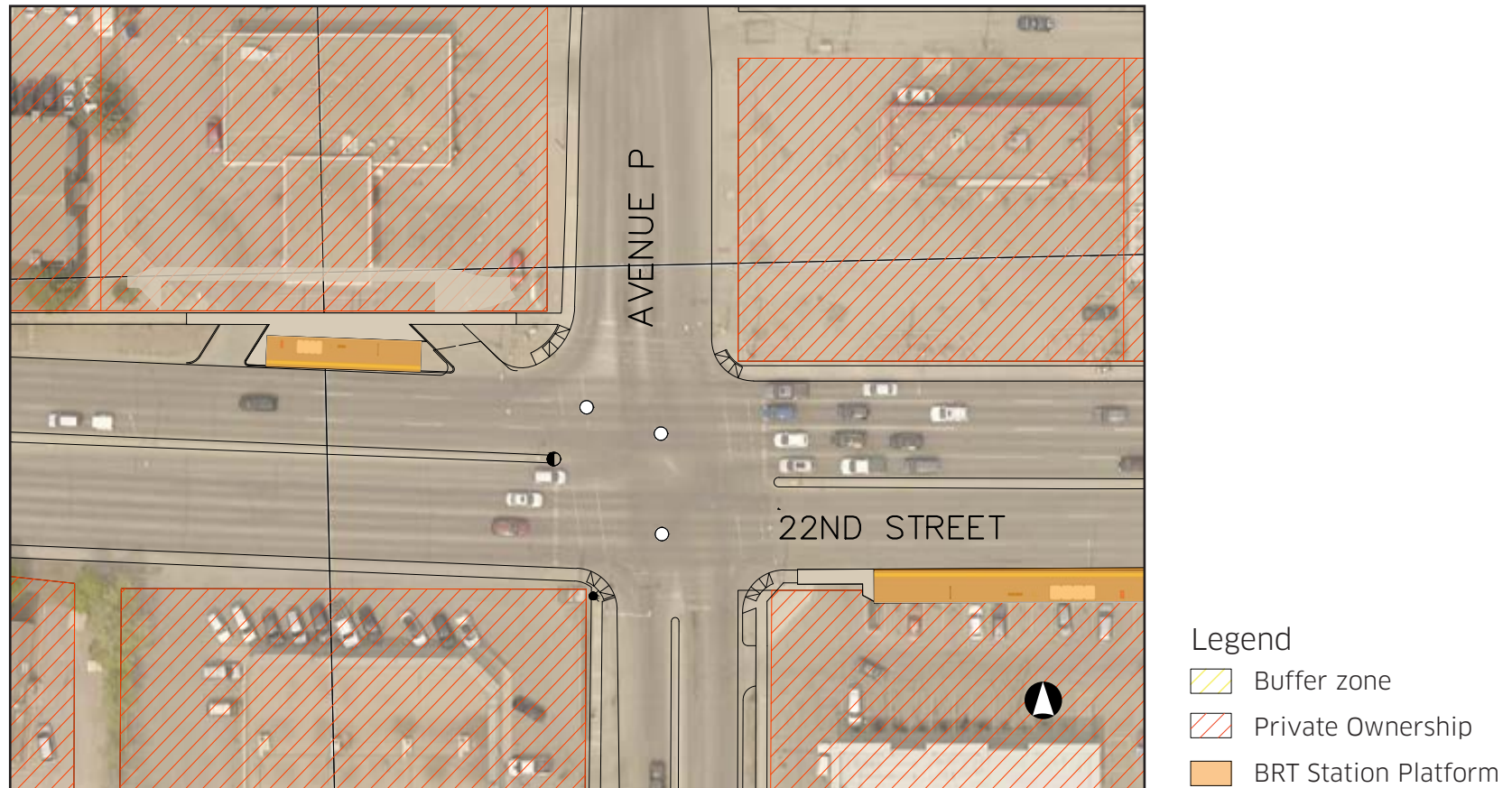


### Shelter Rooftop Piece- 22nd Street and Avenue W

Located at the western side of Red and Green lines, these two sites are in a neighbourhood that is diverse, including Indigenous communities, recent newcomers, and under-represented groups. The specific site – the north or south side of 22nd Street at Avenue P or Avenue W – will be determined through public consultation. The artist is to engage with underrepresented community groups, including members of the Muskeg Lake Cree Nation, that live in the neighbourhood.

## 8. Strategy and Locations of Artworks

### 8.3.2 Shelter Rooftop Piece - 22nd Street and Avenue P

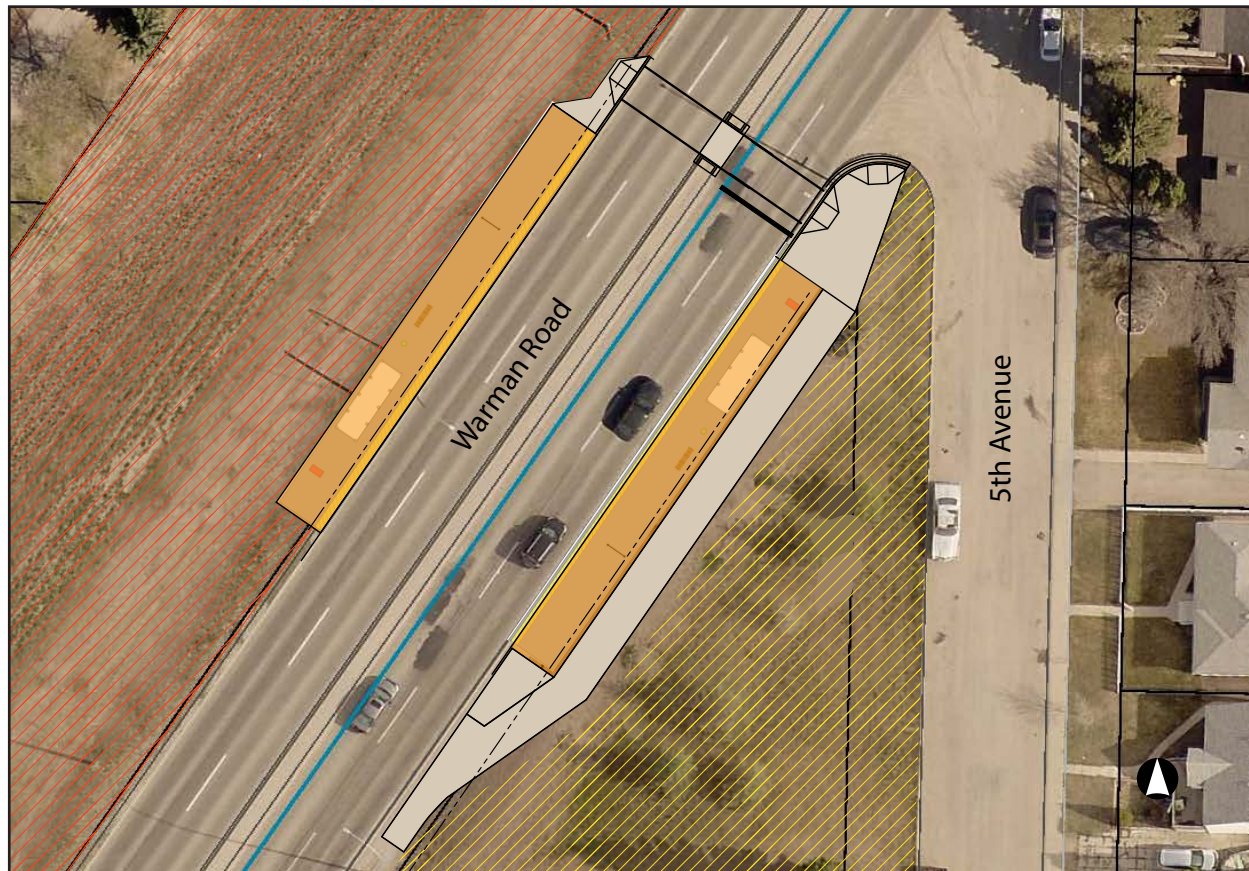


Shelter Rooftop Piece - 22nd Street and Avenue P






## 8. Strategy and Locations of Artworks

### 8.3.3 Shelter Rooftop Piece - Warman Road at 5th Avenue



#### Legend

-  Buffer zone
-  Private Ownership
-  BRT Station Platform

#### Shelter Rooftop Piece - Warman Road at 5th Avenue North

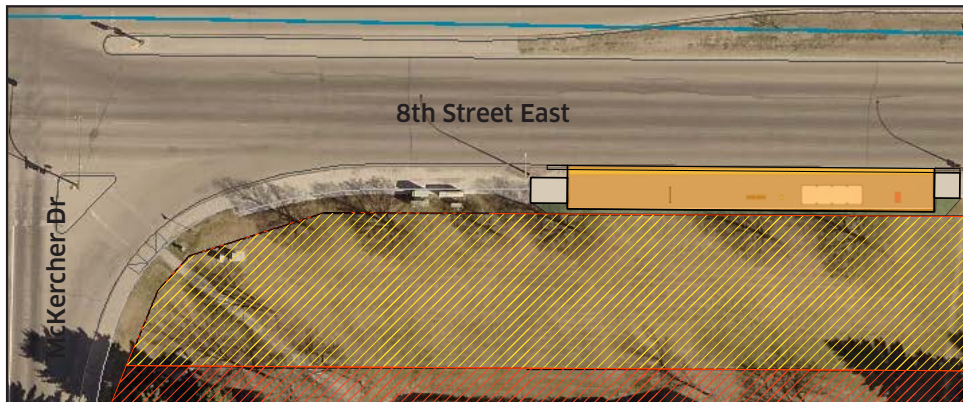
On the north side of the city on the Blue line, this piece is within a triangular plot of land on the east side of Warman and is highly visible to BRT users, pedestrians, and drivers.

## 8. Strategy and Locations of Artworks

### 8.3.4 Shelter Rooftop Piece - at McKercher Drive Station



Westbound Station



Eastbound Station

#### Legend

-  Buffer zone
-  Private Ownership
-  Transit Station Platform
-  New Concrete Sidewalk
-  Proposed Grass Area
-  Proposed Art Area

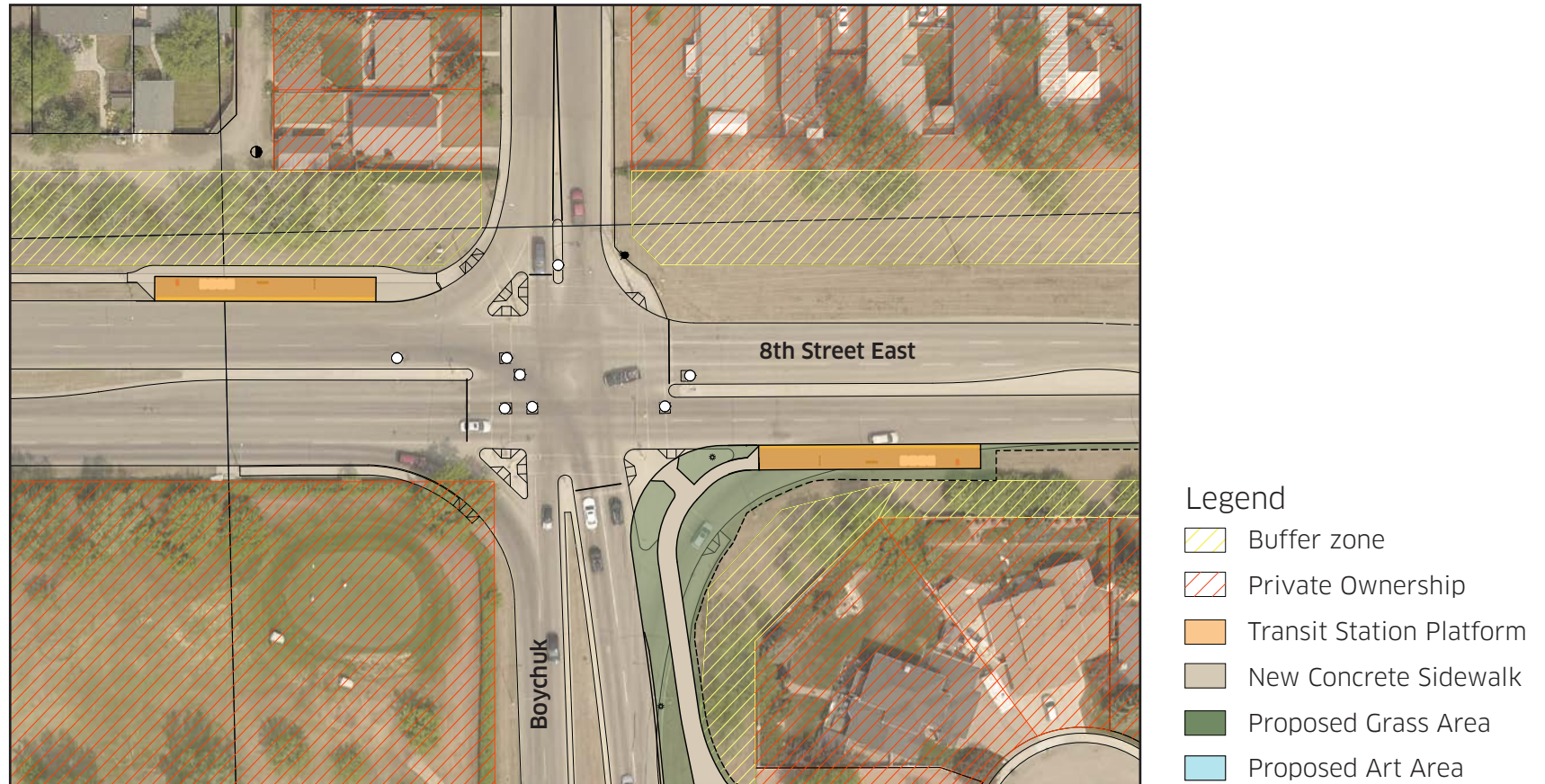
### Shelter Rooftop Piece - at McKercher Drive Station

On the eastern side of the city, these two sites are the last two stops of the Red line. This area is also home to a diverse population and has no public art in the vicinity. The specific site - either McKercher or Boychuk - will be determined through public consultation.



## 8. Strategy and Locations of Artworks

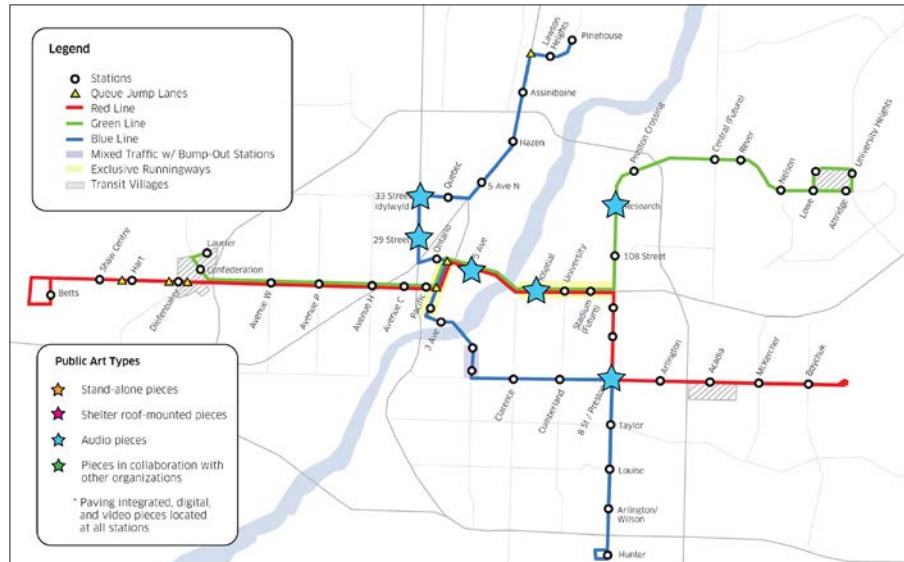
### 8.3.5 Shelter Rooftop Piece - at Boychuk Drive Station



Shelter Rooftop Piece - at Boychuk Drive Station

## 8. Strategy and Locations of Artworks

### 8.4 Audio Pieces



Laura Ventura Ricart, *Poetries*, Kings Cross, London, UK

#### Audio

The BRT plan represents only the latest layer of movement pattern on this area now known as Saskatoon, a pattern of transportation and movement reaching back centuries before pre-contact. The historical mapping analysis of Indigenous trails was overlaid with the BRT system map to locate points for audio pieces at specific transit stops.

The points of intersection with BRT stations - Idylwyld Drive and 33rd Street, Idylwyld Drive and 29th Street, 25th Street and 5th Avenue, College Drive and Hospital Drive, Preston Avenue and Research Drive - are the sites of the audio pieces.

It's intended that this opportunity is open to professional artists across Canada.

August 30, 2022



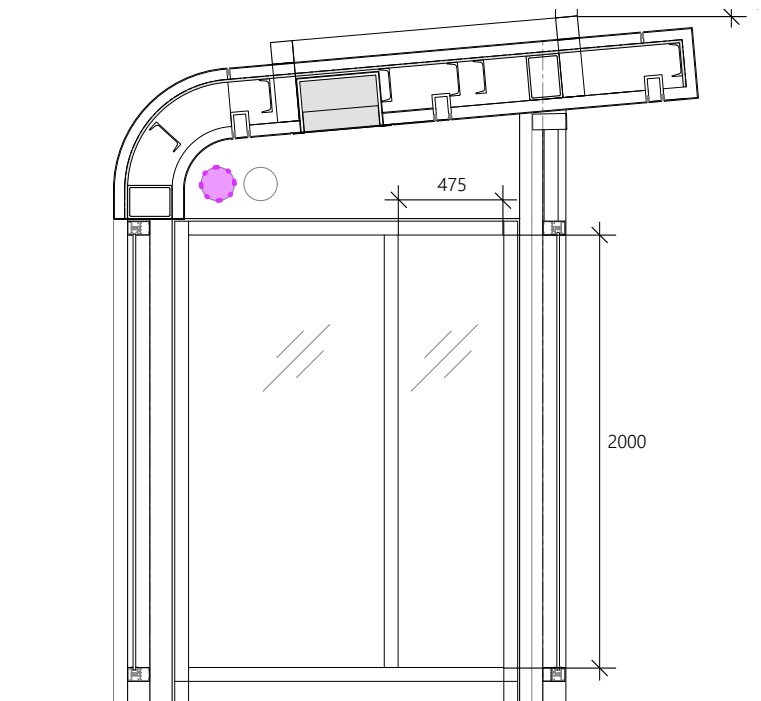
## 8. Strategy and Locations of Artworks

### 8.4 Audio Pieces

Reflecting upon the guidance by Indigenous elders and knowledge keepers and community engagement conducted during this project, it became clear that storytelling was a vital part of connecting within and between communities. As such, the pieces should be stories that are reflective of the history, diversity, and future of Saskatoon.

The artist should consider:

- The audio pieces may or may not be specific to each site
- The pieces may be of personal experiences and narratives
- The pieces should be spoken by a variety of voices
- Project should be reflective of the diversity of Saskatoon
- Incorporate several languages, including Indigenous languages
- No parameters on length of piece, though pieces does not have to run continuously
- The piece may be interrupted for transit announcements, communications, etc.



Legend

 Audio Activation

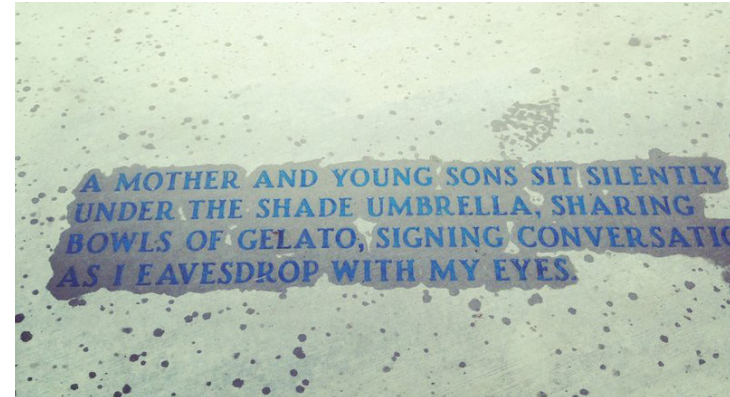
## 8. Strategy and Locations of Artworks

### 8.5 Paving Integrated Pieces

The BRT system consists of three lines that connect the many neighbourhoods of the city. Each line will have a separate art piece that will connect these stations together. Within each covered shelter area will be a clear space that may be animated with low-relief imprints into the concrete.

- The piece must be a single concept that extends across the stations on the line. For example, this may be a word in a poem at each station that come together across the line.
- The piece may consist of words, images, or abstracted forms
- The piece must be suitable for imprinting into concrete – either through objects that may be temporarily pressed into the concrete or computer vector linework that may be lasercut into wood sheets for imprinting into the concrete.
- The imprints are to be low relief, no more than 13mm deep, and avoid significant accumulation of snow or ice that would render it a safety hazard, or pose impediments to barrier-free movement
- At the 1st Avenue and 23rd Street station, where all the lines converge, the three artists may elect to collaborate on a single piece that covers the entirety of the concrete area at the station.

This opportunity is open to professional established and mid-career artists across Canada. They will be paired with a Saskatoon-based emerging artist in a mentorship capacity.



Agnieszka Matejko, *Callingwood Sidewalk*, Poetry, Edmonton



Plants imprinted on concrete



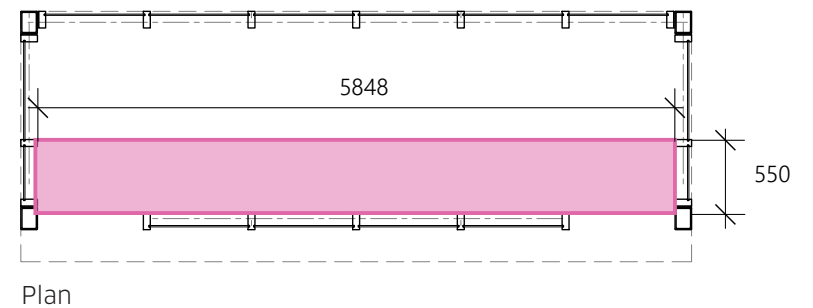
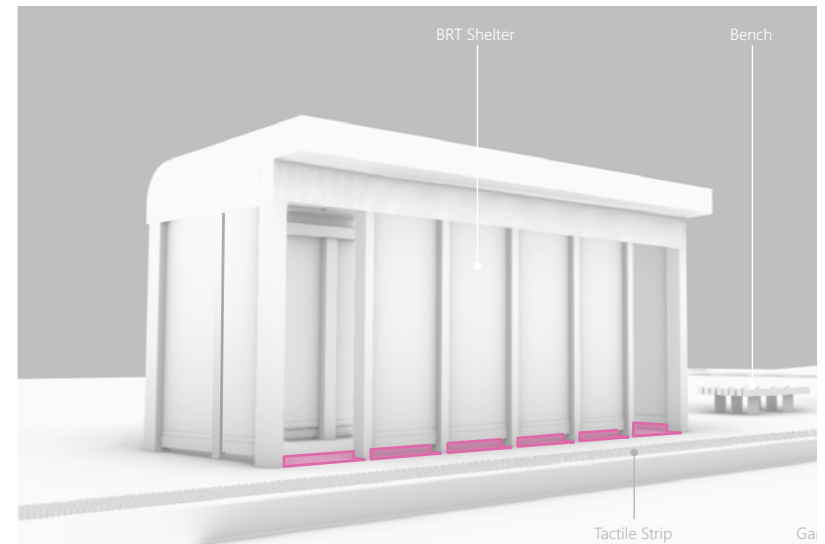
## 8. Strategy and Locations of Artworks

### 8.5 Paving Integrated Pieces

Locating the imprinted concrete artwork within the covered shelter provides added protection from weather and general wear. The pieces may be experienced while waiting for a bus, as well as arriving or departing the shelter.



Jerry Mayer, Sound Transit Art Program, Seattle



Legend

Imprinted Concrete

## 8. Strategy and Locations of Artworks

### 8.6 Digital Video Pieces

Each station will be equipped with a pylon housing one or two digital video screens. If two screens are provided, then the secondary screen that does not show transit information, may be available for digital video pieces.

This opportunity is open to professional and emerging artists across Saskatchewan. The City, in collaboration with a local arts organization, will produce the call and select the works for display.

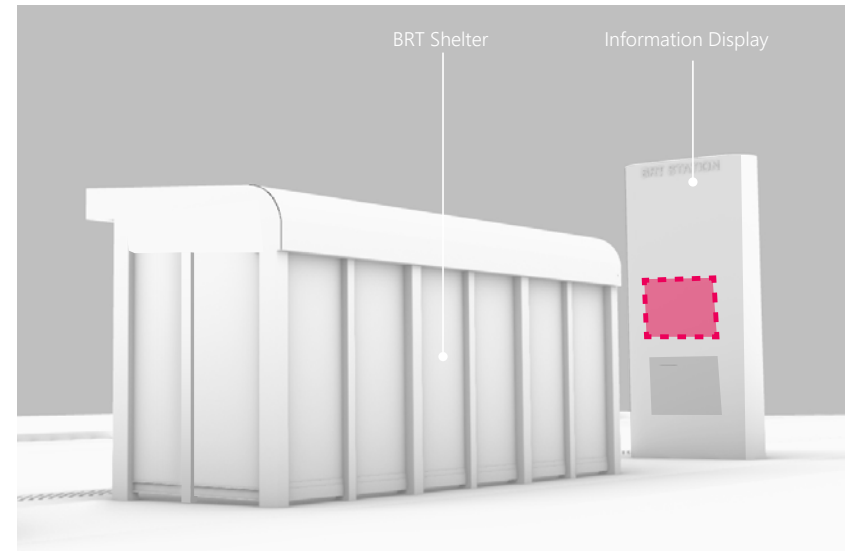
The artist should consider:

- Format of the video to match the screen size
- The piece should be a maximum of 30 seconds
- No audio will be available
- The pieces may be new or existing work
- The pieces will be on view for a few months
- The screens are not dedicated to artwork and the pieces will be interspersed between other programming (ex. advertisements)



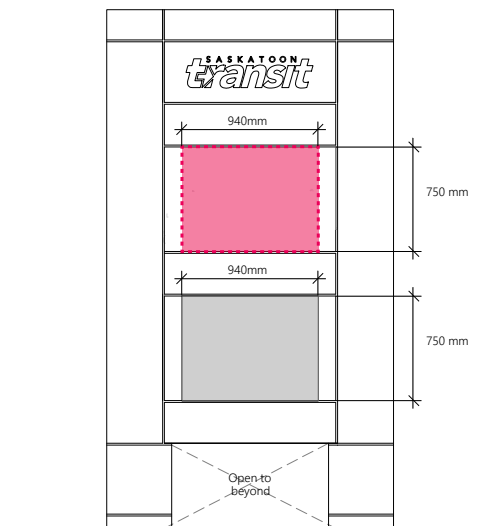
Gabriel Barcia-Colombo, *New York Minute*, New York

August 30, 2022



Legend

 Digital Screen



Elevation



## 8. Strategy and Locations of Artworks

### 8.7 Shelter Glazing

Shelters are a modular design to facilitate ease of fabrication and maintenance. All the glazing panels are the same size, except for two units that are atypical due to shelter dimensions. This atypically sized unit is available for artwork.

This opportunity is open to mid-career and emerging artists across Saskatoon.

The artist should consider:

- The exact shelter location that the glazing may be located within the city is to be determined, therefore glazing design should not be location-dependent
- The piece should still allow for easy viewing through the glazing into and out from the shelter
- The piece should be suitable for ceramic/screen printing by others
- The piece is subject to review by city departments including Crime Prevention Through Environmental Design (CPTED)
- The piece is to incorporate colour

For wayfinding and orientation purposes, this application should only be on the glazing panel facing away from approaching buses.



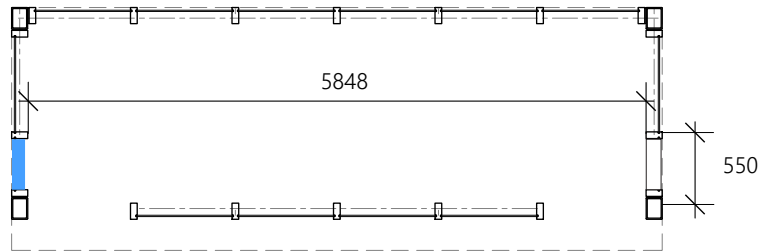
Vollaerszwart, *Full Color*, Amsterdam

8. Strategy and Locations of Artworks

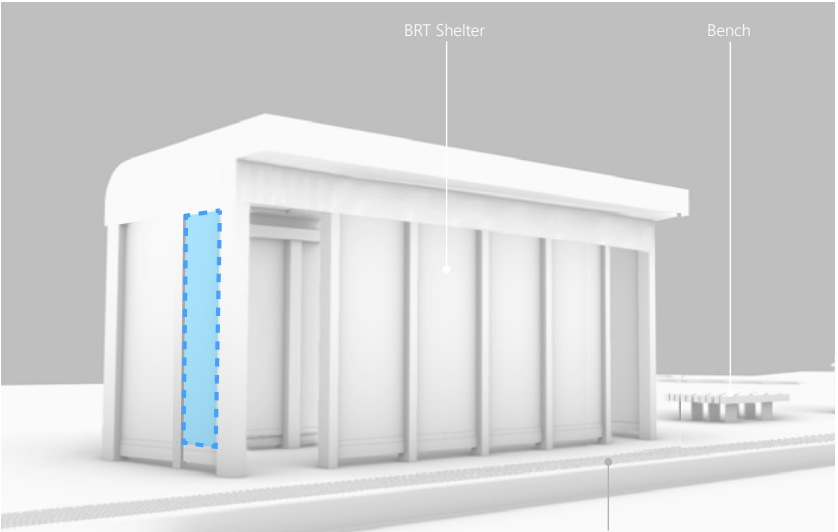
8.7 Shelter Glazing



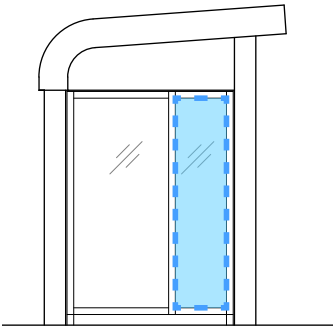
Andrew Moor, *Lancelot Place*, London, UK



Plan



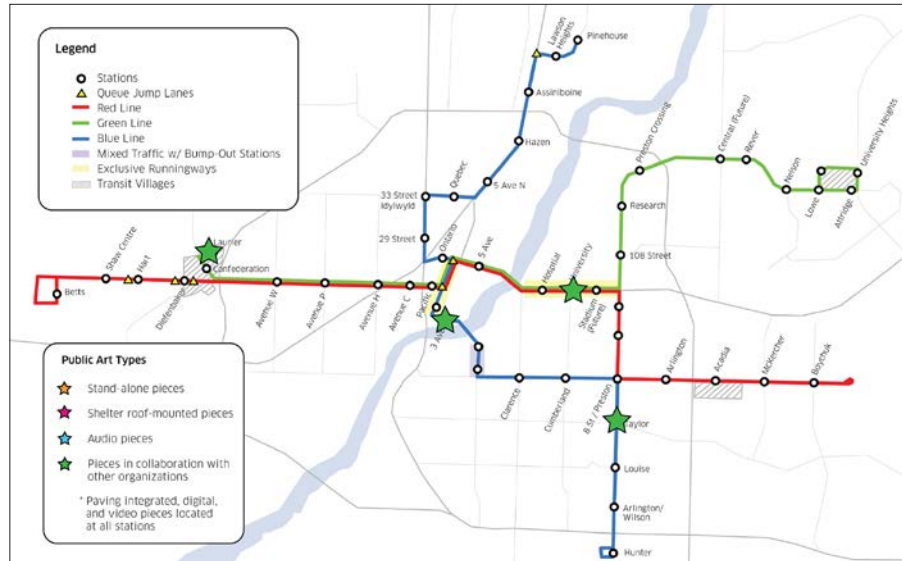
Legend  
Glass Markings



Elevation

## 8. Strategy and Locations of Artworks

### 8.8 Pieces in Collaboration with Other Organizations



WEGO Festival, Remail Modern, Saskatoon

There are many cultural, educational, and commercial organizations within the city that may connect with the BRT programme. The following sites are located near significant BRT stations that are anticipated to have high ridership and have the potential to connect with nearby organizations:

#### 19th Street and 3rd Avenue

This station is near the award-winning art museum, Remail Modern. There is an interest in the institution to extend their reach into the community.

#### Preston Avenue and Taylor Street

There is a significant concentration of seniors housing along Preston Avenue. There is an opportunity to carry out a collaborative project with these residents and the adjacent Walter Murray Collegiate.

#### College Drive and Cumberland Avenue

This site is adjacent to the University of Saskatchewan, and will serve a significant ridership in the City.

#### Confederation Drive and Laurier Drive

Many people use the bus to access Confederation Mall, a significant amenity within this winter city. The transit terminal located at the northern edge of the Mall is leased private property.



The background of the slide is a solid orange color. Overlaid on this are several thick, wavy, hand-drawn lines in red, blue, and white. These lines flow across the slide in a rhythmic, undulating pattern. Small, simple line drawings of human figures are scattered throughout the composition. Some figures are standing and talking, while others are sitting or jumping. A semi-transparent horizontal bar is positioned across the middle of the slide, containing the section header text.

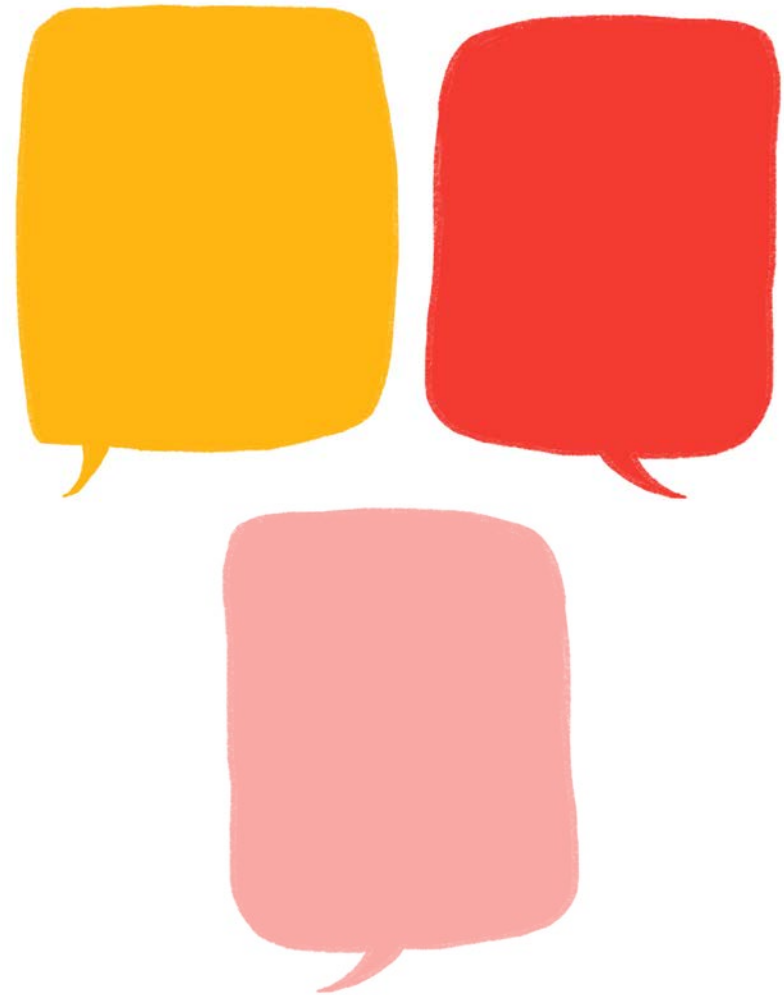
## 9. Conceptual Design Proposal

## 9. Conceptual Design Proposal

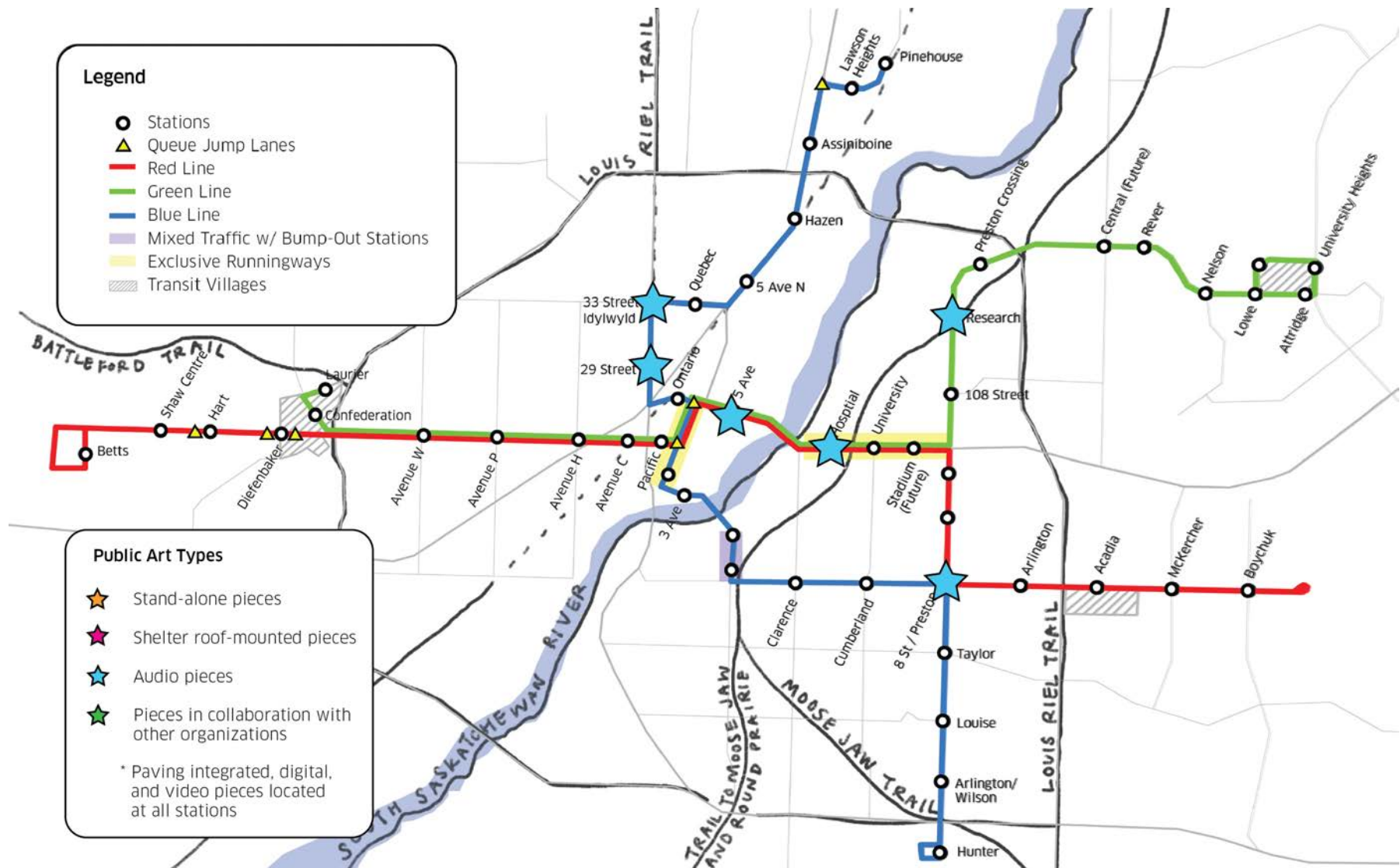
Our audio artwork proposal prioritizes the human voice, creating space for verbal communications and giving voice to the many people who may not have felt they've had a voice in the city's space. It's a project about listening, sharing and dialogue, one that exists to be experienced in real time. It is an artwork to be realized through collaboration in the process of speaking and storytelling.

Recognizing the power of stories to connect us to our roots and communicate across communities, the project is based on the spoken word of the many different languages and voices of Saskatoon. LeuWebb proposes to work with a Saskatoon-based emerging artist in a collaborative-mentorship capacity to co-create and record the audio with members of newcomer communities including Afghan, Karen, Filipino, Ukrainian, as well as Indigenous communities including Métis, Cree, Saulteaux, Dene, Lakota and more.

We're interested in locating the sound of language at places of significance around Saskatoon, including the South Saskatchewan River, at the points of intersection of where the new BRT lines meet the Indigenous routes of navigation that have crossed the land for many generations. Audio would be broadcast at specific transit stops from speakers integrated within the BRT shelters. Further means of engagement and activation could include wireless communication across the different transit stops and use of an augmented reality (AR) application to provide further information on the spoken languages.



## 9. Conceptual Design Proposal



Proposed locations of audio broadcast at transit shelters. Map shows overlay of approximate location of historical trails and routes.



## 10. Potential Partnerships and Collaborators



Image: Wanuskewin Heritage Park

## 10. Potential Partnerships and Collaborators

As identified in section ‘7. Theme and Approach’, the Public Art Plan can be further enriched through partnerships and collaborations with local civic and arts organizations. Artists who are interested in collaborating will liaise with City staff. Some of the potential partnerships are listed below.

Name of Organization	Field
AKA Artist-Run Centre	Visual Arts
PAVED Arts	Media and new media
Saskatchewan Craft Council	Craft
Remai Modern	Museum (arts)
Wanuskewin Heritage Park	Indigenous Cultural/ Heritage/ Arts
Muskeg Lake Cree Nation	Indigenous Cultural/ Heritage/ Arts
Western Development Museum	Museum (historical)
Ukrainian Museum of Canada	Museum (cultural)
Nutrien Wonderhub	Children’s Education
CARFAC Saskatchewan	Arts
Chokecherry Studios	Indigenous Youth Cultural/Arts
Saskatoon Open Door Society	Social
SaskAbilities	Social
Círculo Hispánico (Hispanic Circle)	Social
Saskatoon Symphony Orchestra	Music
The Bassment / Saskatoon Jazz Society	Music
25th Street Theatre Centre	Theatre
La Troupe Du Jour	Theatre (French Language)
Sum Theatre	Theatre
Gordon Tootoosis Nikaniwin Theatre	Theatre (Indigenous)
Broadway Theatre	Theatre
Persephone Theatre	Theatre
Shakespeare on the Saskatchewan	Theatre
University of Saskatoon	Education (Post-Secondary)
Saskatoon Folkfest	Festival
Nuit Blanche Saskatoon	Festival
Nutrien Children’s Festival Saskatoon	Festival
Meewasin Valley Authority	Environmental

## 11. Material Parameters

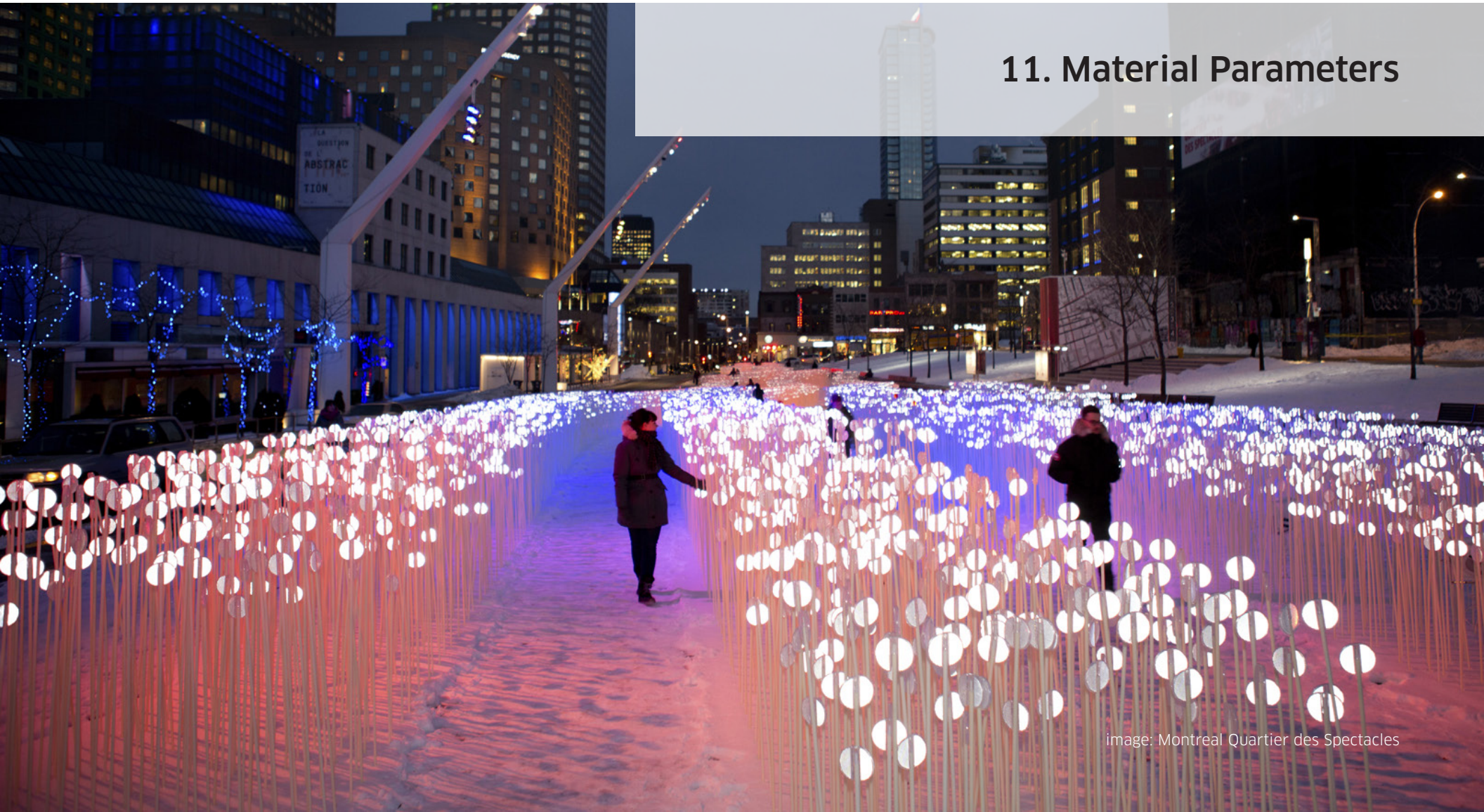


image: Montreal Quartier des Spectacles



## 11. Material Parameters

### Recommended Material Applications

Reliability, longevity and management of maintenance needs form one important set of criteria in determining the feasibility and long-term success of art in public space. Artworks developed for the BRT must satisfy multiple demands of durability within the extreme weather conditions of Saskatoon, including low temperatures, high winds, snow, ice, sun, heat, as well as the high-traffic wear, both pedestrian and vehicular, of the urban environment within which the art is situated.

We encourage also temporary projects that creatively speak to energy sustainability, environmental sustainability, solar energy for lighting and other principles of resiliency.

All artworks proposed for Phase II must include detailed maintenance plans and should make use of appropriate materials and assembly methods with demonstrated longevity for outdoor environments.

Material selection in combination with proper design detailing and fabrication can contribute significantly to creating robust, long-lasting artworks. The materials listed below form the basis of a non-exhaustive guideline of recommended applications. Proposals for artworks must include detailed specifications for evaluation. Other materials may also be considered by request of artist with appropriate review, research documentation and demonstration.



Nadia Myre, *Renouée*, bronze (detail), Montreal

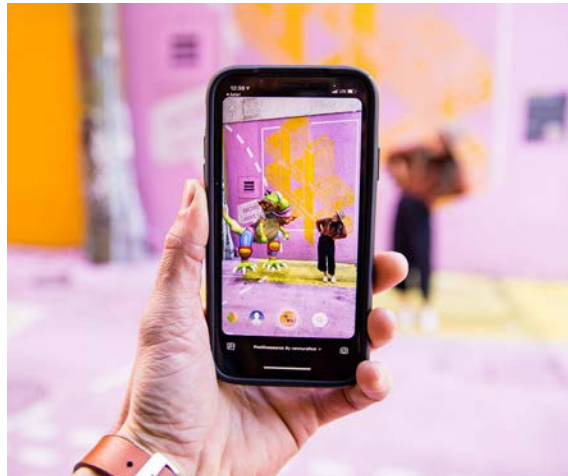
### Permanent (lowest maintenance)

- Bronze (with waxable patina)
- Granite
- Copper
- Stainless steel (grade 316)
- Aluminium
- Glass (tempered or laminated)
- Concrete
- Integrated works (including paving, inlays, other)

## 11. Material Parameters



Jun Kaneko, *Untitled*, ceramic, Gardiner Museum, Toronto



Augmented Reality (AR) art, Vancouver Mural Festival

### Permanent (medium maintenance)

- Lighting (LED outdoor grade)
- Sound (integrated speakers)
- Stainless steel (lower grades)
- Mild steel (Corten, other)
- Painted, powder coated
- Bronze (with textured patina)
- Anodized aluminium
- Limestone
- Concrete
- Ceramic
- Wood

### Impermanent, Temporary (where applicable in partnership programming and collaborations)

- Adhesive vinyl
- Textiles
- Plastics
- Cord
- Sandstone
- Marble
- Light projection
- Augmented reality
- Sound
- Live performance (amplified or non-amplified)
- Plated materials, other types of paint, coatings

While the dynamic expression of artwork is encouraged, such as kinetic movement and technologically responsive elements, the incorporation of moving parts and data-driven or programmed aspects typically adds to the complexity of long-term maintenance of an artwork and must be carefully considered and designed relative to the work's overall lifespan.

# 11. Material Parameters

## Safety, Siting and Locations

The broad goals of the BRT public art theme, *Connected*, contribute towards creating a feeling of welcome, inclusiveness and safety in Saskatoon's urban environment. By inviting people into public spaces and engaging in a meaningful exchange through artistic expression, the presence of public art can encourage people to feel more comfortable being present and visible in their public space. Artworks celebrating diversity and accessibility can help foster this sense of welcome and inclusion, establishing a coherent sense of place and ownership for community members.

At a more detailed level, a sense of safety can be provided by ensuring clear visual accessibility as much as possible within the transit environment, so that people can both see and be seen. Whether a large scale, stand-alone artwork, a rooftop piece on a transit shelter, or other form of art intervention, the siting and location of new artworks must satisfy a number of public, transit and traffic realm demands. First and foremost is the provision of clear sightlines for the safety of pedestrians, transit riders, cyclists and drivers.

The safety imperative of sightlines and views also relates to the principles of Crime Prevention Through Environmental Design (CPTED). The application of these principles varies on a case-by-case basis, but general guidelines have been incorporated into the Strategies & Locations of Artworks, including the allowance of broad visual accessibility for transit riders. Lighting on-site as part of the BRT infrastructure and artworks incorporating lighting elements can also contribute towards the goals of visual accessibility and related sense of safety. Please see 'Section 7. Strategies & Locations of Artworks' for more details.

## Guidelines from Director of Transportation, City of Saskatoon, on Location of Artworks:

1. Installations should be outside the public right-of-way and outside of sight triangles at all intersections.
2. Any video or illuminated installation should conform to our digital billboard guidance.
3. Any video or illuminated installation must not interfere with the perception or visibility of traffic control devices.
4. Audible installations must not interfere with the perception of audible pedestrian devices at signalized locations.
5. Installations must not use or reference standard traffic control device colours and/or shapes if installed within the right of way.
6. Installations must not interfere with the safe operation of sidewalks, accessibility ramps, multi-use pathways or cycling facilities.
7. Installations must not impinge or narrow waiting areas, sidewalks, or any transportation features.
8. Median installations must consider collisions in base and failure design.



## 12. Project Schedule & Budget

### Phase I

Phase I of the Saskatoon Bus Rapid Transit Public Art Strategy, the Public Art Plan, was developed over a period encompassing the summer 2021 through to summer 2022. Following approval of Phase I, this Public Art Plan will form the basis for a subsequent Phase II Implementation, through which the commissioning, conception, development and realization of public artworks will take place. Detailed, project-specific community engagement and participation opportunities will be included as part of Phase II.

#### May - June, 2021

Competitive Request for Proposals process for Project Coordination

#### July, 2021

LeuWebb Projects awarded Phase I project

#### September, 2021 - April 2022

Research  
Community Outreach and Engagement  
Thematic development  
Location and typology development

#### April - May 2022

In-person visit to Saskatoon  
Community Engagement Opportunities

#### May - August 2022

Finalize Theme & Approach  
Finalize Strategy & Locations  
Summary of Engagement Input  
Report preparation

### Phase II

It is anticipated that the Phase II Implementation will begin in the winter of 2023. Phase II is the implementation of the BRT Public Art Plan. The extended timeline is to allow sufficient time for coordination with BRT team, accommodate detailed community consultation and participation, artwork conception, design, fabrication, and installation.

Shelter rooftop, audio, and stand-alone pieces will be a two-stage artist selection process in alignment with the City's Public Art Policy consisting of Expression of Interest calls to determine shortlisted artists, and subsequent Request for Proposals to select the artist. Glazing pieces will be a single stage Request for Proposals.

Digital pieces will be an Expression of Interest for administration by a partner, including arts organizations or institution.

It is anticipated that the bus shelters will be installed closer to the launch of service in order to avoid confusion of riders, reduce maintenance costs and opportunity for vandalism. As such, station-integrated pieces include shelter rooftop-mounted, paving, audio, glazing and digital pieces will not be unveiled until service launch. Concrete and/or paving stones or other materials that will be laid at ground level must be integrated at time of construction of each platform. Stand-alone pieces may be completed prior to service launch, contingent upon site work required to complete the piece(s).

## 12. Project Schedule & Budget

As part of the overall BRT Project, the City of Saskatoon has allocated up to a maximum of \$500,000 towards public artwork across the entirety of the system. All figures are exclusive of taxes.

Based upon the research and analysis of the BRT Public Art Plan, five general types of artworks are proposed across the transit system. The budget assigned to each type is commensurate with the scale, materiality and complexity of the pieces.

### A. Stand-alone Pieces

Option 1: single piece at one of the identified locations; or  
Option 2: one or multiple pieces at the identified locations:

1. Attridge Drive and Nelson Road
2. Preston Avenue and Hunter Road
3. 22nd Street and Witney Avenue

**Total budget for Stand-alone Pieces**  
**\$300,000**

#### Notes:

The selection of Option 1 or 2 is subject to public consultation. The budget includes artist fees, project management, contingency, materials, disbursements (including studio rental and storage), subconsultant fees (including engineering and legal), insurance, fabrication, transportation, shipping, and installation.

Refer to drawings in section '8. Strategies & Locations of Artworks' for additional information.

### B. Central Piece

Option 1: mural on side of Sasktel building  
Option 2: shelter rooftop piece  
Option 3: median located piece

1st Avenue and 23rd Street

**Total budget for central piece**  
**\$50,000**

#### Notes:

The budget includes artist fee, project management, contingency, materials, disbursements (including studio rental and storage), subconsultant fees (including engineering and legal), insurance, fabrication, transportation, shipping, and installation.

Refer to drawings in section '8. Strategies & Locations of Artworks' for additional information.

## 12. Project Schedule & Budget

### C. Shelter Rooftop pieces

1. Avenue P or Avenue W @ at 22nd Street  
\$25,000
2. 8th Street at McKercher Drive or Boychuk Drive  
\$25,000
3. Warman Road at 5th Avenue North  
\$25,000

**Total budget for shelter rooftop pieces**  
**\$75,000**

#### Notes:

The budget is for three different project opportunities, including artist fees, project management, contingency, materials, disbursements (including studio rental and storage), subconsultant fees (including engineering and legal), insurance, fabrication, transportation, shipping, and installation.

Locations options on 22nd Avenue and 8th Street are subject to public consultation.

Shelter and structural supports to be included in overall BRT capital project.

Refer to drawings in section '8. Strategies & Locations of Artworks' for additional information.

### D. Audio pieces

Idylwyld Drive and 33rd Street  
Idylwyld Drive and 29th Street  
25th Street and 5th Avenue  
College Drive and Hospital Drive  
Preston Avenue and Research Drive

**Total budget for audio pieces**  
**\$25,000**

#### Notes:

The budget is for a single project opportunity, and includes artist fees, local community engagements, royalties, project management, contingency, disbursements (including studio rental), subconsultant fees (including engineering and legal), and insurance.

Hardware and software may be included in overall BRT capital project.



## 12. Project Schedule & Budget

### E. Paving integrated pieces

Green Line	\$10,000
Red Line	\$10,000
Blue Line	\$10,000

**Total budget for paving integrated pieces  
\$30,000**

#### Notes:

The budget is for three different project opportunities, and includes artist fees, mentoring of emerging or newcomer artist, community engagements, project management, contingency, disbursements (including studio rental), subconsultant fees (including legal), and insurance.

Concrete and concrete impressions may be included in overall BRT capital project. Refer to drawings for additional information on artwork parameters.

### F. Digital video pieces

Four pieces per year

**Total budget for digital video pieces  
\$10,000**

#### Notes:

The budget is for a local arts or institutional partner to administer, and includes artist fees, royalties, project management, contingency, disbursements (including studio rental), subconsultant fees (including legal), and insurance. Budget is for first year of BRT service, with future investments from Business Improvement Districts, Public Art budget, etc.

Hardware and software may be included in overall BRT capital project.  
August 30, 2022

### G. Shelter Glazing

Single artwork suitable for colour printing on glazing panels at multiple transit shelters

**Total budget for shelter glazing art  
\$10,000**

#### Notes:

The budget includes artist fee, project management, contingency, disbursements (including studio rental), subconsultant fees (including legal), and insurance.

Refer to drawings for additional information on artwork parameters.

Glazing materials and installation may be included in overall BRT capital project as part of the typical BRT shelter construction.

## 12. Project Schedule & Budget

### H. Pieces in collaboration with other organizations

1. 19th Street and 3rd Avenue  
(near Rемаi Modern)
2. Preston Avenue and Taylor Street  
(near Walter Murray Collegiate and seniors housing)
3. College Drive and Cumberland Avenue  
(near University of Saskatchewan)
4. Confederation Drive and Laurier Drive  
(near Confederation Mall)

#### Notes:

No capital budget has been allocated within the initial BRT Public Art Plan investment for these pieces in collaboration, nor for other temporary installations and activations.

<b>TOTAL BRT PUBLIC ART BUDGET</b>	<b>\$500,000</b>
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#### General Note:

These figures represent an estimate for planning purposes only and may be further refined as part of Phase II of the Saskatoon Bus Rapid Transit Public Art Strategy.

## 13. Acknowledgements

The BRT Public Art Plan Phase I was prepared by Christine Leu and Alan Webb of LeuWebb Projects with the guidance of Alejandro Romero, (Public Art Consultant) Community Development, City of Saskatoon, in collaboration with the BRT Art Team, and was strengthened based on the insights and feedback that we received from a wide variety of community members. We wish to acknowledge the following individuals and organizations for their time and contributions:

Nora Cummings, Senator Metis Nation of Saskatchewan  
Elder Harry Lafond, Indigenous Knowledge Keeper  
Warren Isbister-Bear - Truth & Reconciliation Coordinator, Strategy & Transformation Dept, City of Saskatoon  
Kathy Allen - Arts & Grants Consultant, City of Saskatoon  
Jeff O'Brien - Archivist, City Clerk's Office, City of Saskatoon  
Ellen Wardell - Urban Design Manager, City of Saskatoon  
Taha Najam, Transit Planner, City of Saskatoon  
April Sora - Immigration, Diversity & Inclusion Consultant,  
City of Saskatoon  
City of Saskatoon Public Art Advisory Committee  
Saskatoon Open Door Society, Leadership and Community Engagement (LACE):  
Afghan Newcomers  
Karen Community Newcomers  
jake moore, Director, University Art Galleries, University of Saskatchewan  
University of Saskatchewan Students' Union (USSU)  
Remai Modern  
AKA Artist Run Centre  
PAVED Arts  
Wanuskewin Heritage Park Authority  
Nutrien Wonderhub  
SaskAbilities  
Bus Riders of Saskatoon



## Appendix



image: artist name, date

## Appendix

### a. Related Municipal Plans and Policies

#### **City of Saskatoon, Culture Plan, Implementation Refresh 2018-2022**

[https://www.saskatoon.ca/sites/default/files/documents/community-services/community-development/culture-plan/2018\\_culture\\_plan\\_refresh.pdf](https://www.saskatoon.ca/sites/default/files/documents/community-services/community-development/culture-plan/2018_culture_plan_refresh.pdf)

#### **City of Saskatoon Public Art Policy 2016**

<https://www.saskatoon.ca/sites/default/files/documents/city-clerk/civic-policies/c10-025.pdf>

#### **Council's 2013-2023 Strategic Plan**

[https://www.saskatoon.ca/sites/default/files/documents/community-services/planning-development/integrated-growth-plan/growing-fwd/2013-2023\\_strategic\\_plan.pdf](https://www.saskatoon.ca/sites/default/files/documents/community-services/planning-development/integrated-growth-plan/growing-fwd/2013-2023_strategic_plan.pdf)

#### **Official Community Plan 2020**

<https://www.saskatoon.ca/sites/default/files/documents/city-clerk/bylaws/9700.pdf>

#### **Plan for Growth 2016**

[https://www.saskatoon.ca/sites/default/files/documents/community-services/planning-development/integrated-growth-plan/growing-fwd/growth-plan-technical-report\\_february-2016-1.pdf](https://www.saskatoon.ca/sites/default/files/documents/community-services/planning-development/integrated-growth-plan/growing-fwd/growth-plan-technical-report_february-2016-1.pdf)

#### **Corridor Plan**

[https://www.saskatoon.ca/sites/default/files/documents/community-services/planning-development/integrated-growth-plan/growing-fwd/append\\_1\\_-\\_corridor\\_transformation\\_plan.pdf](https://www.saskatoon.ca/sites/default/files/documents/community-services/planning-development/integrated-growth-plan/growing-fwd/append_1_-_corridor_transformation_plan.pdf)

#### **Transit Villages Report 2019**

[https://www.saskatoon.ca/sites/default/files/documents/community-services/planning-development/integrated-growth-plan/growing-fwd/append\\_2\\_-\\_transit\\_villages\\_report.pdf](https://www.saskatoon.ca/sites/default/files/documents/community-services/planning-development/integrated-growth-plan/growing-fwd/append_2_-_transit_villages_report.pdf)

#### **City Centre Plan 2013**

<https://www.saskatoon.ca/sites/default/files/documents/community-services/planning-development/neighbourhood-planning/citycentreplan.pdf>

## Appendix

### a. Related Municipal Plans and Policies (continued)

#### **Heritage Plan 2014**

[https://www.saskatoon.ca/sites/default/files/documents/community-services/planning-development/development-review/heritage-conservation/heritage\\_plan.pdf](https://www.saskatoon.ca/sites/default/files/documents/community-services/planning-development/development-review/heritage-conservation/heritage_plan.pdf)

#### **Recreation & Parks Master Plan 2015**

[https://www.saskatoon.ca/sites/default/files/documents/community-services/community-development/recreation\\_and\\_parks\\_master\\_plan\\_implementation.pdf](https://www.saskatoon.ca/sites/default/files/documents/community-services/community-development/recreation_and_parks_master_plan_implementation.pdf)

#### **Active Transportation Plan 2016**

[https://www.saskatoon.ca/sites/default/files/documents/2016-06\\_atp\\_summary\\_report\\_final\\_08-26\\_submission\\_-\\_combined\\_rfs.pdf](https://www.saskatoon.ca/sites/default/files/documents/2016-06_atp_summary_report_final_08-26_submission_-_combined_rfs.pdf)

#### **Bus Rapid Transit**

<https://www.saskatoon.ca/moving-around/transit/bus-rapid-transit>

#### **Saskatoon Transit**

<https://transit.saskatoon.ca/>

#### **Truth and Reconciliation Commission of Canada: Calls to Action**

[https://www2.gov.bc.ca/assets/gov/british-columbians-our-governments/indigenous-people/aboriginal-peoples-documents/calls\\_to\\_action\\_english2.pdf](https://www2.gov.bc.ca/assets/gov/british-columbians-our-governments/indigenous-people/aboriginal-peoples-documents/calls_to_action_english2.pdf)

#### **Civic-Indigenous Placekeeping and Partnership Building Toolkit**

<https://futurecitiescanada.ca/portal/resources/civic-indigenous-placekeeping-and-partnership-building-toolkit/>

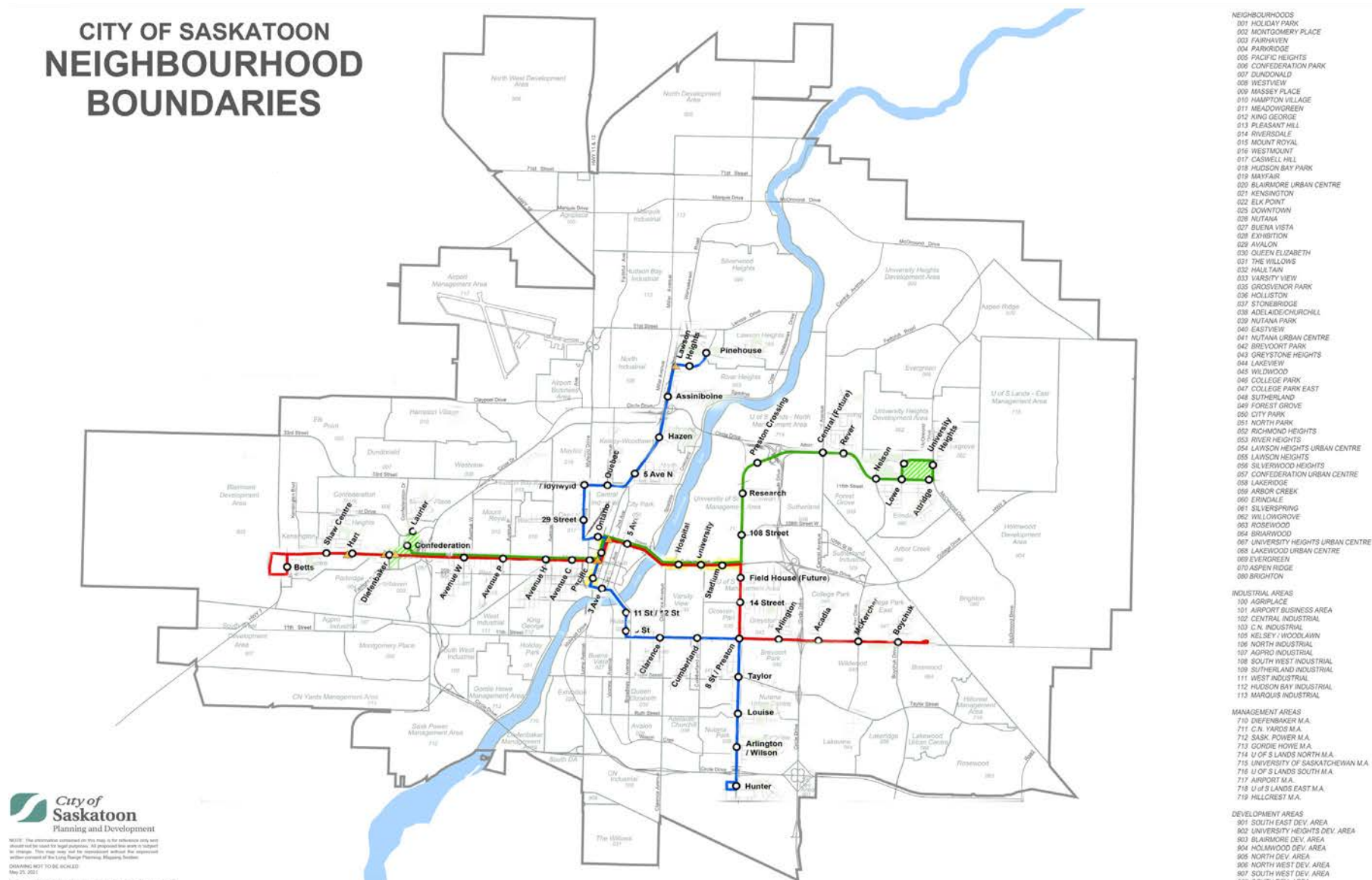
#### **United Nations Declaration on the Rights of Indigenous Peoples**

<https://www.un.org/development/desa/indigenouspeoples/declaration-on-the-rights-of-indigenous-peoples.html>



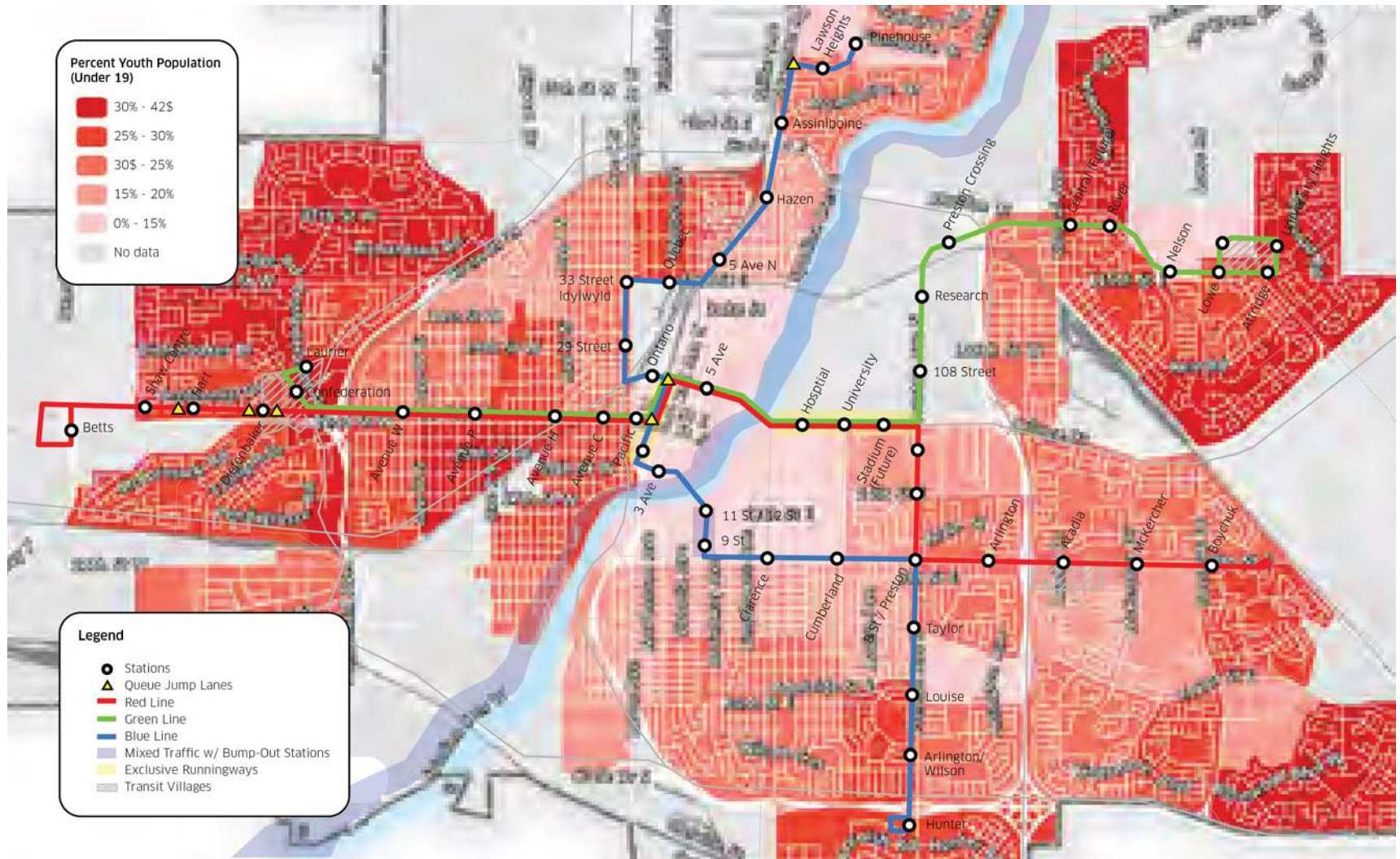
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## b. Additional References



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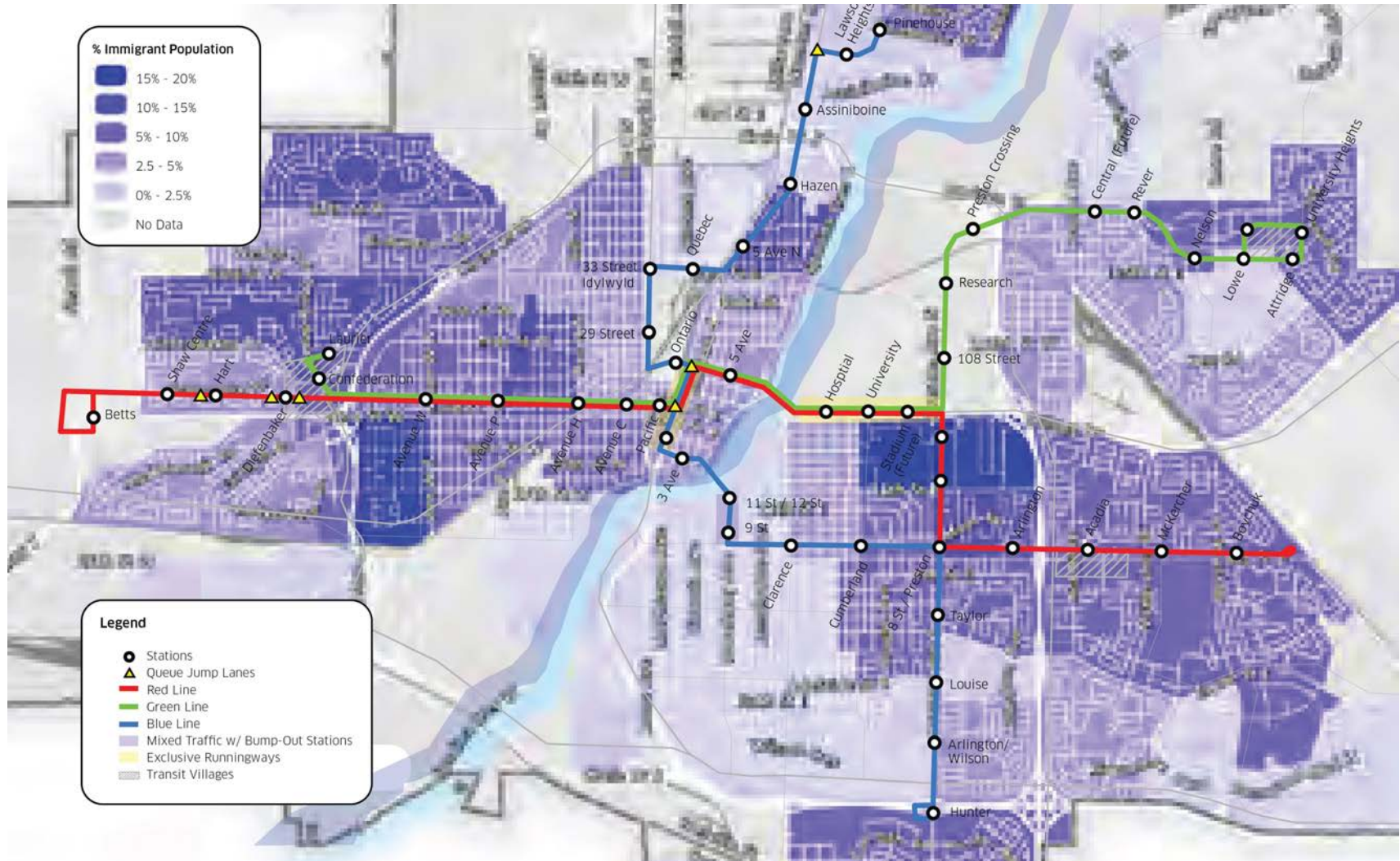
## b. Additional References





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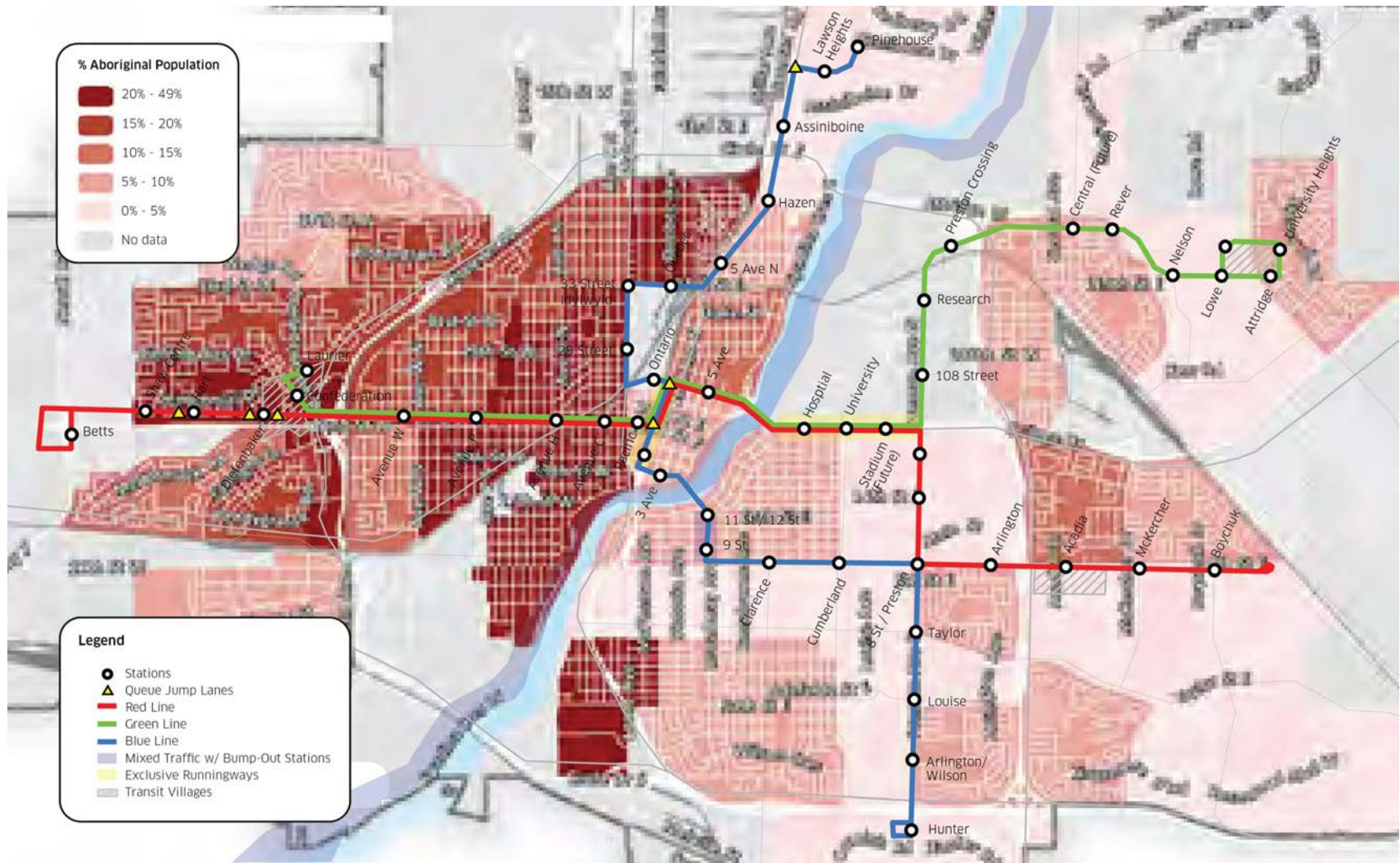
## b. Additional References





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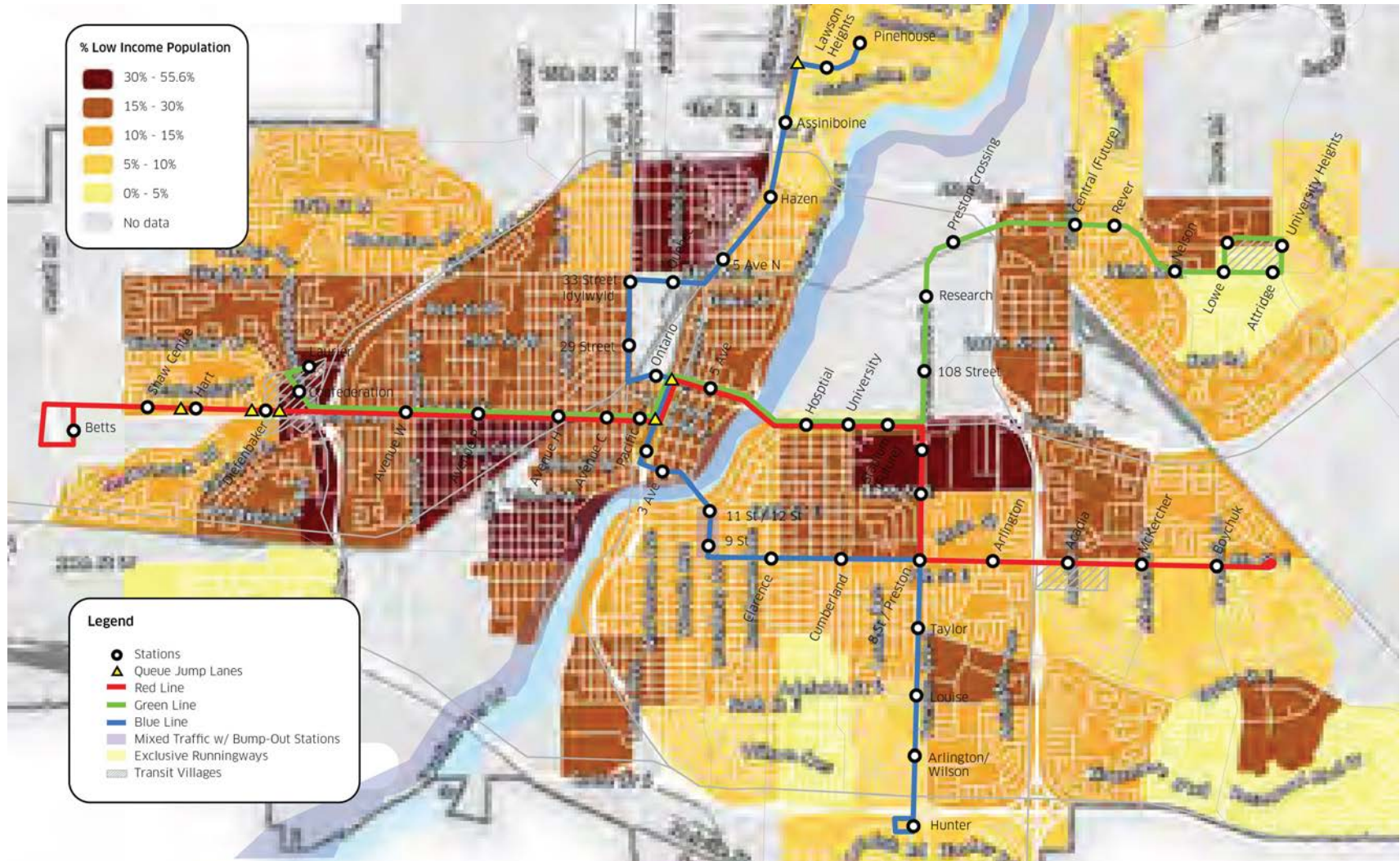
## b. Additional References





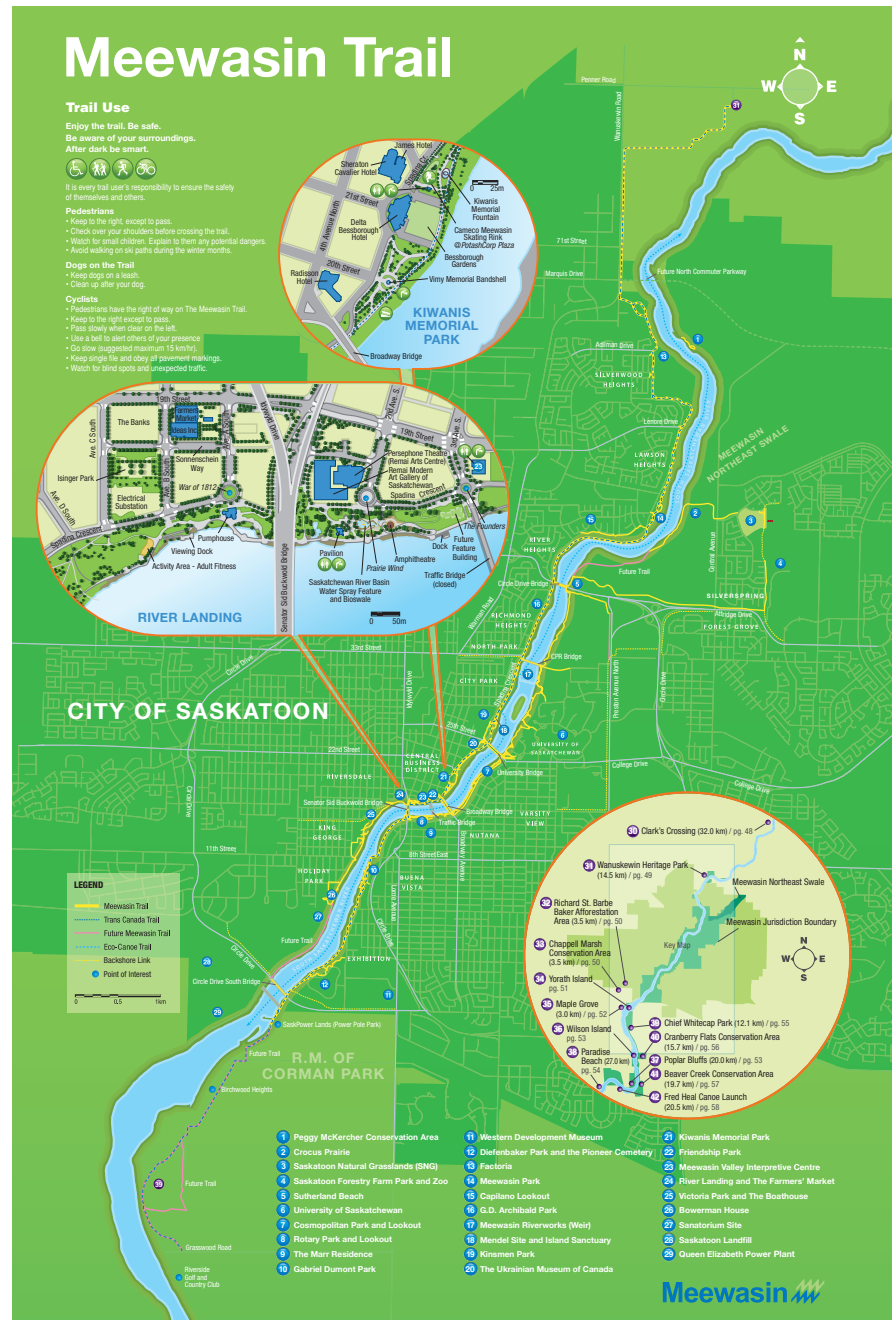
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## b. Additional References



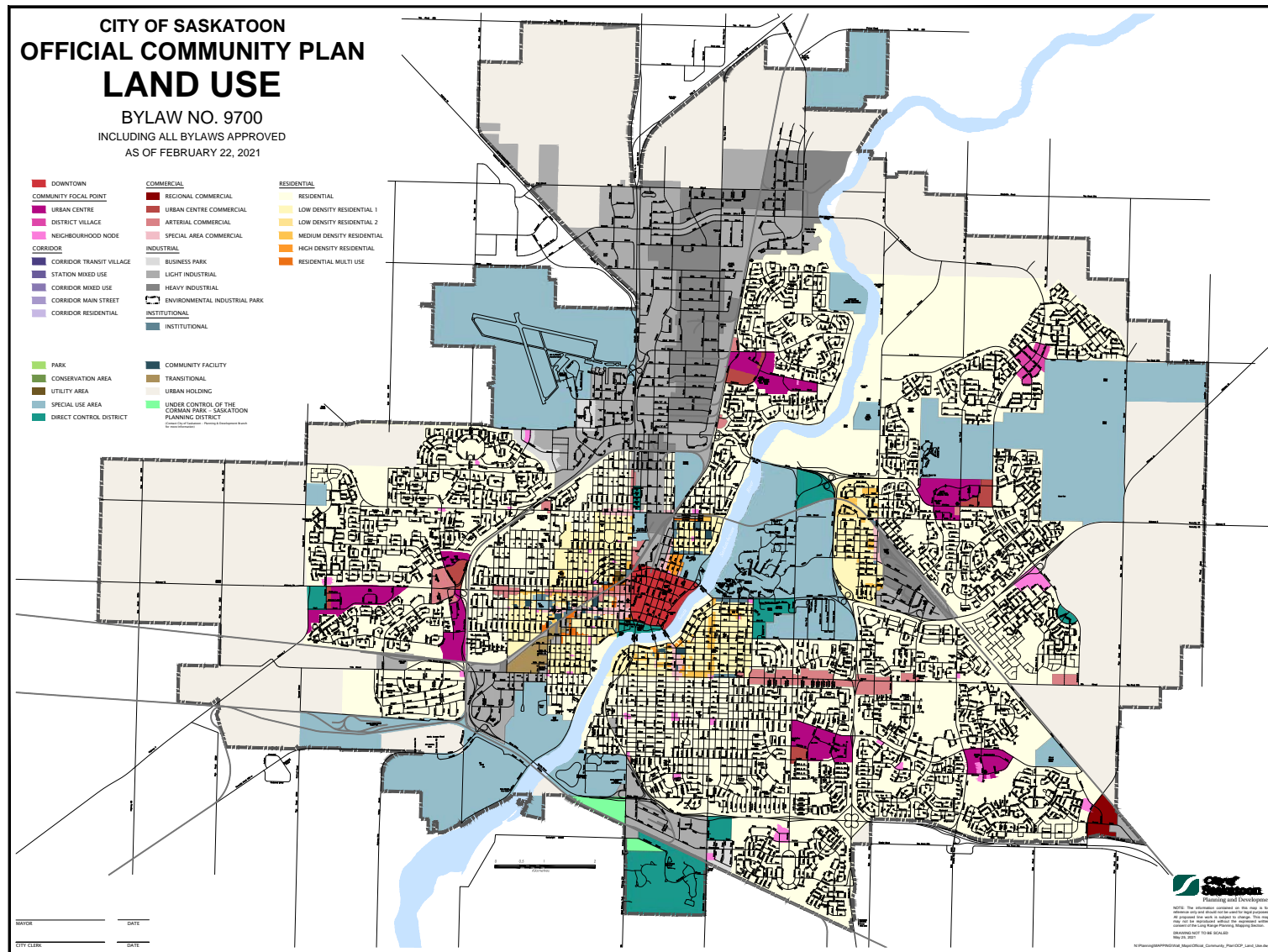
# Appendix

## b. Additional References





## b. Additional References



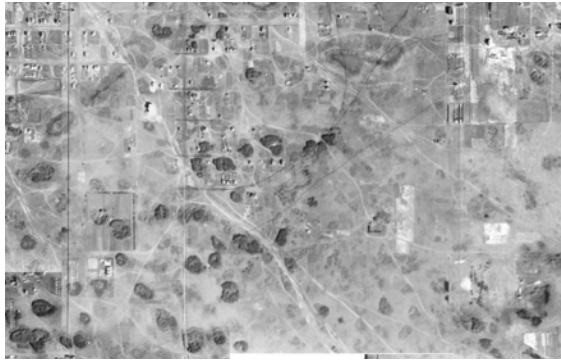
# Appendix

## b. Additional References



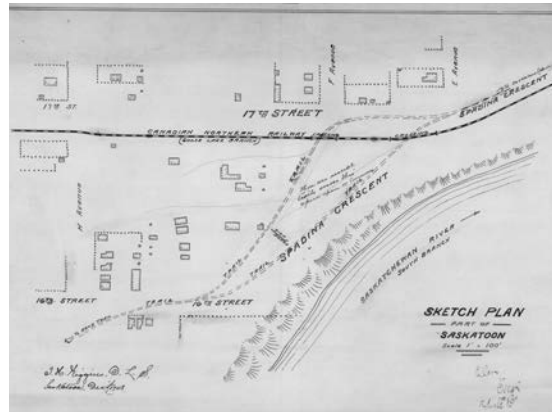
## Appendix

### b. Additional References

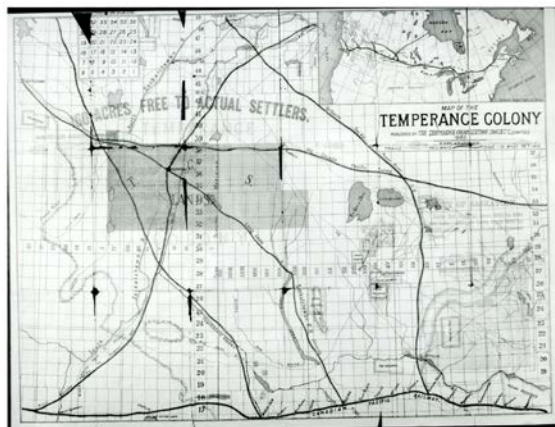


### Contextual Research | Indigenous Trails Mapping

Aerial photo showing the Moose Jaw trail route through SE Saskatoon in 1927. It is still used by farmers coming into town.



Map of part of downtown Saskatoon, showing the route of a trail that led to the Bone Trail in 1908.



Map of Saskatoon and area, 'Temperance Colony', 1883.



# Appendix

## c. Image Sources

Page	Image	Source/Photo Credit
Cover	Report cover	LeuWebb Projects. Illustration: Charmain Wong
3	Backing image	LeuWebb Projects
4	Bus	<a href="https://www.masabi.com/2020/08/19/saskatoon-transit-awards-contract-to-masabi-to-deliver-next-generation-mobile-and-account-based-ticketing-solution/">https://www.masabi.com/2020/08/19/saskatoon-transit-awards-contract-to-masabi-to-deliver-next-generation-mobile-and-account-based-ticketing-solution/</a>
6	Language artwork	Joi T. Arcand, 'Wayfinding' (2017). Photo: Rita Taylor
7	Senator Nora Cummings	<a href="https://eaglefeathernews.com/arts/wellbeing-of-women-children-inspires-metis-activist-nora-cummings">https://eaglefeathernews.com/arts/wellbeing-of-women-children-inspires-metis-activist-nora-cummings</a>
7	Elder Harry Lafond	<a href="https://www.sasktoday.ca/central/local-news/deacon-lafond-hopeful-for-reconciliation-between-indigenous-people-church-5268804">https://www.sasktoday.ca/central/local-news/deacon-lafond-hopeful-for-reconciliation-between-indigenous-people-church-5268804</a>
8	Bus shelter	<a href="https://www.gscs.ca/_ci/p/5642">https://www.gscs.ca/_ci/p/5642</a>
8	Neon language artwork	<a href="https://www.cbc.ca/news/canada/saskatoon/public-art-broadway-avenue-cree-river-and-sky-1.4584343">https://www.cbc.ca/news/canada/saskatoon/public-art-broadway-avenue-cree-river-and-sky-1.4584343</a>
9	Subway artwork	LeuWebb Projects. Photo: Doublespace Photography
10	Artists	Photo: Naomi Finlay
11	Saskatoon view	<a href="https://commons.wikimedia.org/wiki/File:Downtown_Saskatoon_Aerial.jpg">https://commons.wikimedia.org/wiki/File:Downtown_Saskatoon_Aerial.jpg</a>
13	Saskatoon aerial	<a href="https://www.google.com/maps/place/Saskatoon">https://www.google.com/maps/place/Saskatoon</a>
14	Map	City of Saskatoon Archives
15	Map	Compiled by LeuWebb Projects
16	Map	<a href="https://www.saskatoon.ca/community-culture-heritage/arts-grants/cultural-mapping">https://www.saskatoon.ca/community-culture-heritage/arts-grants/cultural-mapping</a>
17	Map	<a href="https://www.saskatoon.ca/community-culture-heritage/arts-grants/cultural-mapping">https://www.saskatoon.ca/community-culture-heritage/arts-grants/cultural-mapping</a>
18	Map	<a href="https://www.saskatoon.ca/community-culture-heritage/arts-grants/cultural-mapping">https://www.saskatoon.ca/community-culture-heritage/arts-grants/cultural-mapping</a>
19	Map	<a href="https://www.saskatoon.ca/sites/default/files/documents/2016-06_atp_summary_report_final_08-26_submission_-_combined_rfs.pdf">https://www.saskatoon.ca/sites/default/files/documents/2016-06_atp_summary_report_final_08-26_submission_-_combined_rfs.pdf</a>
20	Illustration	LeuWebb Projects. Illustration: Charmain Wong
23	Workshop	LeuWebb Projects
28	Artwork	Nestor Kruger, 'Colour Transit'. Photo: Marcus Mitanis
30	Illustration	LeuWebb Projects. Illustration: Charmain Wong

# Appendix

## c. Image Sources

32	Artwork	<a href="https://www.contemporist.com/sea-spires-sculpture-by-cliff-garten/">https://www.contemporist.com/sea-spires-sculpture-by-cliff-garten/</a>
33	Artwork figurine	<a href="http://www.panya.ca/works_building_colour.php">http://www.panya.ca/works_building_colour.php</a>
33	Artwork lighting	<a href="https://www.studioroosegaarde.net/data/images/2017/10/221/138114/04-marbles-4-roosegaarde.jpg">https://www.studioroosegaarde.net/data/images/2017/10/221/138114/04-marbles-4-roosegaarde.jpg</a>
34	Bus wrap artwork	<a href="https://www.patrickcruz.org/new-page-2">https://www.patrickcruz.org/new-page-2</a>
34	Bus poster artwork	<a href="https://www.pavedarts.ca/2019/toons-on-transit-2019-saskatoon-is-magic/">https://www.pavedarts.ca/2019/toons-on-transit-2019-saskatoon-is-magic/</a>
35	Transit shelter art	<a href="https://www.calgary.ca/csps/recreation/public-art/public-art---brt-shelters.html">https://www.calgary.ca/csps/recreation/public-art/public-art---brt-shelters.html</a>
35	Sculpture	<a href="https://canadashadow.files.wordpress.com/2015/03/cowsdsc_08261.jpg">https://canadashadow.files.wordpress.com/2015/03/cowsdsc_08261.jpg</a>
36	Rendering, Broadway	Saskatoon Transit
37	Light artwork	<a href="https://www.robertstadler.net/all/exhibitions-installations/Inside-Out/">https://www.robertstadler.net/all/exhibitions-installations/Inside-Out/</a>
37	Site photos	LeuWebb Projects
39	Site photos	Google street view
40	Transit shelter	<a href="http://www.kristanhorton.com/kh2010icing.html">http://www.kristanhorton.com/kh2010icing.html</a>
41	Artwork	<a href="https://www.thehighline.org/art/">https://www.thehighline.org/art/</a>
42	Artwork	<a href="https://commons.wikimedia.org/wiki/File:Iskotew_by_Amy_Malbeuf.jpg">https://commons.wikimedia.org/wiki/File:Iskotew_by_Amy_Malbeuf.jpg</a>
44	Site photos	LeuWebb Projects
46	Site photos	Google street view
48	Site photos	LeuWebb Projects
49	Artwork	<a href="https://laarts.org/about/">https://laarts.org/about/</a>
50	Artwork	<a href="https://mkg127.com/artists-mkg/sara/">https://mkg127.com/artists-mkg/sara/</a>
51	Artwork	<a href="https://urbantoronto.ca/news/2011/07/st-clair-streetcar-public-art-part-five">https://urbantoronto.ca/news/2011/07/st-clair-streetcar-public-art-part-five</a>
58	Artwork	<a href="https://narrative-environments.blog/2015/10/01/google-poetries/">https://narrative-environments.blog/2015/10/01/google-poetries/</a>
60	Artwork, lettering	<a href="https://edmontonpublicart.ca/#!/search/tags/etched-concrete">https://edmontonpublicart.ca/#!/search/tags/etched-concrete</a>
61	Artwork, paving	<a href="https://www.arts.wa.gov/artist-collection/?request=record;id=2143;type=701">https://www.arts.wa.gov/artist-collection/?request=record;id=2143;type=701</a>
62	Artwork, video	<a href="https://www.saskatoon.ca/community-culture-heritage/arts-creativity/community-art">https://www.saskatoon.ca/community-culture-heritage/arts-creativity/community-art</a>
63	Transit shelter	<a href="https://vollaerszwart.com/full-color">https://vollaerszwart.com/full-color</a>

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## c. Image Sources

64	Transit shelter glass	<a href="https://andrewmoor.com/public-art-lancelot-place-london.html">https://andrewmoor.com/public-art-lancelot-place-london.html</a>
65	Festival	<a href="https://remainmodern.org/JOIN-AND-SUPPORT/WEGO">https://remainmodern.org/JOIN-AND-SUPPORT/WEGO</a>
66	Illustration	LeuWebb Projects. Illustration: Charmain Wong
69	Heritage park	<a href="https://wanuskewin.com/">https://wanuskewin.com/</a>
71	Light artwork	<a href="https://www.montrealfamilies.ca/quartier-des-spectacles-kicks-off-holiday-festivities/">https://www.montrealfamilies.ca/quartier-des-spectacles-kicks-off-holiday-festivities/</a>
72	Sculpture	<a href="https://montreal.citynews.ca/2022/06/15/bronze-public-art-structure-indigenous/">https://montreal.citynews.ca/2022/06/15/bronze-public-art-structure-indigenous/</a>
73	Sculpture	<a href="https://www.gardinermuseum.on.ca/visit/">https://www.gardinermuseum.on.ca/visit/</a>
73	Cellular phone	<a href="https://www.dtvn.ca/2021/10/vmf-winter-arts-2021-wins-ida-downtown-achievement-award/">https://www.dtvn.ca/2021/10/vmf-winter-arts-2021-wins-ida-downtown-achievement-award/</a>
81	Bus	<a href="https://transit.saskatoon.ca/">https://transit.saskatoon.ca/</a>
84	Map	<a href="https://www.saskatoon.ca/">https://www.saskatoon.ca/</a>
85	Map	<a href="https://www.saskatoon.ca/sites/default/files/documents/2016-06_atp_summary_report_final_08-26_submission_-_combined_rfs.pdf">https://www.saskatoon.ca/sites/default/files/documents/2016-06_atp_summary_report_final_08-26_submission_-_combined_rfs.pdf</a>
86	Map	<a href="https://www.saskatoon.ca/sites/default/files/documents/2016-06_atp_summary_report_final_08-26_submission_-_combined_rfs.pdf">https://www.saskatoon.ca/sites/default/files/documents/2016-06_atp_summary_report_final_08-26_submission_-_combined_rfs.pdf</a>
87	Map	<a href="https://www.saskatoon.ca/sites/default/files/documents/2016-06_atp_summary_report_final_08-26_submission_-_combined_rfs.pdf">https://www.saskatoon.ca/sites/default/files/documents/2016-06_atp_summary_report_final_08-26_submission_-_combined_rfs.pdf</a>
88	Map	<a href="https://www.saskatoon.ca/sites/default/files/documents/2016-06_atp_summary_report_final_08-26_submission_-_combined_rfs.pdf">https://www.saskatoon.ca/sites/default/files/documents/2016-06_atp_summary_report_final_08-26_submission_-_combined_rfs.pdf</a>
89	Map	<a href="https://meewasin.com/">https://meewasin.com/</a>
90	Map	<a href="https://www.saskatoon.ca/">https://www.saskatoon.ca/</a>
91	Map	<a href="https://www.tourismsaskatoon.com/">https://www.tourismsaskatoon.com/</a>
92	Historical maps	City of Saskatoon Archives