



**City of Kingston
Information Report to Council
Report Number 19-266**

To: Mayor and Members of Council
From: Peter Huigenbos, Acting Commissioner, Community Services
Resource Staff: Colin Wiginton, Cultural Director, Cultural Services
Date of Meeting: October 15, 2019
Subject: Update - Alderville First Nation Commemoration Project

Executive Summary:

The purpose of this report is to provide Council with an update regarding the work that has been completed to date in relation to the Alderville First Nation Commemoration Project. This work has been underway since 2013 and this report provides the first opportunity to make public the name of the artist who was selected to develop this project and to share the finalized design.

It has been almost six years since City staff from across various departments came together to work with representatives from the Alderville First Nation to develop a project to commemorate the historical and contemporary ties between this Nation and the Kingston region. Planning for this project first began after James Marsden, then-Chief of the Alderville First Nation, approached the City of Kingston with a request to form a partnership to develop an appropriate vehicle to commemorate the story of the Mississauga Nation in Kingston. The Chief requested this commemoration should link the Mississauga Ojibway and members of the Anishinaabeg Nation with their long connections to the Kingston region, Bedford Township, Grape Island (Bay of Quinte) and Alnwick (Alderville) at Rice Lake.

Early on in this process, it was identified that a public art installation would be the preferred way to commemorate this relationship. A series of meetings were held to scope the project and representatives from the Alderville First Nation then worked with City staff to select Lake Ontario Park as the location for this commemoration, which Council approved in 2017 ([Report Number 17-061](#)).

In keeping with the process and procedures outlined in the City of Kingston's [Public Art Policy](#) approved in 2015, artist Terence Radford was selected through an open call and has since been commissioned to create the public art installation titled "Manidoo Ogitigan" ("Spirit Garden"). Radford is a contemporary Canadian artist and a registered Landscape Architect. He is of Cree

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heritage and runs Trophic Design, an aboriginally-owned and operated landscape and architectural practice based in Cobourg, Ontario. The installation he has designed combines both his artistic and landscape practices and it has been developed through an ongoing engagement process with the Alderville First Nation.

The final stages of planning and review are currently underway and the completed work is scheduled to be unveiled in the fall of 2020.

Recommendation:

This report is for information purposes only.

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Authorizing Signatures:

ORIGINAL SIGNED BY COMMISSIONER

**Peter Huigenbos, Acting
Commissioner, Community
Services**

ORIGINAL SIGNED BY CHIEF ADMINISTRATIVE OFFICER

**Lanie Hurdle, Interim Chief
Administrative Officer**

Consultation with the following Members of the Corporate Management Team:

Jim Keech, President & CEO, Utilities Kingston	Not required
Desirée Kennedy, Chief Financial Officer & City Treasurer	OK
Sheila Kidd, Commissioner, Transportation & Public Works	SK
Deanne Roberge, Acting Commissioner, Corporate Services	Not required

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Options/Discussion:

City staff have been working with representatives from the Alderville First Nation since 2013 to develop a project to commemorate the historical and contemporary ties between this Nation and the Kingston region. This project first began in response to a request made by then-Chief James Marsden to form a partnership to commemorate the story of the Mississauga Nation in Kingston. The discussion initially focused around developing and installing a plaque, as has happened in other communities, but it was eventually decided that a public art installation would offer a unique opportunity for the City of Kingston to work with the Alderville First Nation to recognize and commemorate this history that continues to today.

Following those early meetings, City staff and members of the Alderville First Nation have met over a number of years to scope the project and to strengthen the ties between these two communities. Historical advice has been provided by Dave Mowat on behalf of the Alderville First Nation, as well as by Brian Osborne who is a well-respected local historian with close ties to the Alderville First Nation. Numerous other representatives from the Alderville First Nation have also been engaged in an advisory capacity and it was agreed upon early on that the resulting installation should function as a work of art as well as a gathering place and teaching tool for the Alderville First Nation, other First Peoples and the Kingston community more broadly. Numerous sites were considered but the Alderville First Nation eventually selected Lake Ontario Park as their preferred location for this installation and Council approved that choice in 2017 through [Report Number 17-061](#). The location of the installation is also shown on the satellite image attached as Exhibit A.

The intent of this public art project is to nurture the relationship between the Alderville First Nation and the Kingston region by exploring the historical connections the Mississauga Ojibway and members of the Anishnaabeg Nation have to this area. The story being explored is specific to Mississauga culture, voice, language, identity and way of life and the resulting commemoration is intended to focus on the Nation and their journey, with strong links to place, the land and water. The project seeks to use public art as a vehicle to commemorate the past, present and future of the Alderville First Nation and to function as a public gathering space and as a place for fostering cross-cultural learning and understanding.

In this context, the City of Kingston's public art program provides a powerful way to help share the Indigenous histories associated with this region through the lens of reconciliation. It also connects in meaningful ways with other work being led by the Cultural Services Department that includes the '[Your Stories, Our Histories](#)' project that is itself meant to help gather community input to develop an updated Cultural Heritage Strategy for the City of Kingston that reflects the themes, stories and histories of this area. The creation of this public art project also supports the work and intent of '[Engage for Change: YGK Reconciliation Journey](#),' a project that seeks to re-frame the relationship between Indigenous/First Peoples and non-Indigenous people in Kingston, especially as it relates to history, knowledge and culture.

Since the beginning, the process undertaken in support of this project has been grounded in a respectful and collaborative working relationship between the City of Kingston and the Alderville

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First Nation and its aim to make the broader community more aware, through public art, of the diverse histories and narratives associated with Indigenous Peoples in this area.

Artist Selection Process

The commissioning of the Alderville First Nation Commemoration Project involved a two-phase procurement process as identified in [Report Number 17-061](#) and consistent with the [Public Art Policy](#). The first stage was issuing a Request for Information (RFI) in September 2017. A Jury comprised of three members of the Alderville First Nation (John Mattson, Rick Beaver and Dave Mowat) and three Indigenous artists (Geraldine King, Susan Blight and Camille Usher) reviewed the submissions received based on the following criteria:

- artistic excellence and quality of previous work in any medium;
- related experience and ability to complete the public art project;
- interest in the project and relevance of the art practice/approach to the objectives and context;
- experience working with First Peoples communities and/or a demonstrated understanding of the culture and cultural protocols; and
- experience and/or approach to providing access to people with disabilities.

As a result of this process, the Jury selected three shortlisted artists. The second phase of the procurement process involved asking the shortlisted artists to respond to a Request for Proposal (RFP) in April 2018. The RFP identified the following criteria that was used to evaluate the proposals that were received:

- artistic excellence and creativity of approach;
- compliance with the objectives and requirements;
- appropriateness to the site and community context;
- maintenance and conservation requirements;
- budget, timeline, technical feasibility and probability of success;
- experience on similar projects, including reference feedback; and
- Accessibility Standards for Customer Service, Ontario Reg. 429/7.

As part of the evaluation process, staff consulted with the Alderville First Nation and hosted a public engagement session in Alderville at which time all three of the shortlisted artists were asked to present their proposals with the community in order to receive feedback and input. Following this session, the artists worked to refine their proposals based on the feedback and clarification they received. Each of the shortlisted artists then submitted their final proposals and the original Jury was reconvened in December 2018 to evaluate and make their final selection.

The Selected Artist: Terence Radford

It was based on the artist selection process outlined above that the artist Terence Radford was selected and subsequently commissioned to create the work currently titled “Manidoo Ogitigan” (“Spirit Garden”). The final title will be confirmed through consultation with the Alderville First Nation community. Radford is a practicing contemporary artist working in painting, sculpture, photography and multimedia installation. He is also a registered Landscape Architect and runs

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Trophic Design, an aboriginally owned and operated landscape and architectural practice in Cobourg, Ontario. Radford's Cree heritage and membership with the Metis Nation of British Columbia, as well as his work with the BC Association of Aboriginal Friendship Centres, provided a basis for his studies in Cultural Landscape Theory and Indigenous Art History that also informs his work.

"Manidoo Ogitigan" ("Spirit Garden") has been conceived of as a landscape installation and it has been developed through an ongoing engagement process with the Alderville First Nation. The work is intended to function as a symbolic reclamation and physical restoration of the land that explores how the shared experiences of colonization, along with attempts at cultural assimilation, have impacted the living culture of Alderville First Nation. The design of the installation also reflects on the journey of the Mississauga Nation itself and how their traditional way of life was impacted by Methodism and attempts at imparting a new form of worship along with teachings related to reading, writing and farming. It questions how these shared experiences have influenced the contemporary cultural identity of the Alderville First Nation and how the fragmentation of traditions, beliefs and language are being reimaged and revived by the current generation.

"Manidoo Ogitigan" ("Spirit Garden") presents the history of select Wampum Belts, the symbolism of the medicine wheel and a selection of culturally significant food and medicinal plants in a formal layout based on the Alderville Methodist Church. The proposed installation creates an intimate gathering space for reflection, ceremony and teaching in the City of Kingston on the shore of Lake Ontario. The final design is attached as Exhibit B.

Internal Review and Ongoing Community Consultation

Another phase of work associated with this project got underway after Terence Radford was selected by the Jury. City staff have since met with the Interdepartmental Public Art Group (IPAG) made up of designated staff from various City departments to review the proposal to ensure its viability and safety. Input from the IPAG has been shared with the artist who has made additional revisions to his design that considers this feedback, particularly as it relates to its installation and maintenance. City staff have also met with representatives from the Municipal Accessibility Advisory Committee (MAAC) who have been assigned to support the public art program and their feedback and input has also been considered as part of the process of finalizing the project's final design.

In February 2019, City staff, along with the artist, met with members of the Alderville First Nation at the Alderville Black Oak Savanna, a 162 acre site on the edge of the Oak Ridges Moraine, near the southern shores of Rice Lake that supports two types of endangered grassland habitats: tallgrass prairie and oak savanna. The Alderville Black Oak Savanna is home to the largest intact tract of native grassland habitat left within the Rice Lake Plains and plays a key role in the future restoration of this unique eco-region. This meeting connected the artist with the staff from the Alderville Black Oak Savanna to begin discussions regarding possible collaborations and partnership, particularly related to the identification of the native plantings that will be needed to complete the project as proposed. A follow-up meeting was held in April 2019 at Lake Ontario Park to complete the process of identifying the native plantings that will be needed.

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As a final phase of the planning process, City staff will work with Dave Mowat, who was recently named Chief of Alderville First Nation, to coordinate a last public engagement session with the community and with the artist in attendance to present the final design for the installation. At that time, the artist will be seeking input and feedback from the community to refine specific elements of the design, including the Wampum Belts, stone selection, terminology and plantings.

Approvals and Budget

The Alderville First Nation Commemoration Project was approved by Council in 2017 through [Report Number 17-061](#) and has been funded through existing capital budgets. Once complete, the finished installation will become part of the City of Kingston's Civic Collection. The total budget for this project is \$150,000 plus \$15,000 that was allocated to support project administration and \$15,000 will be set aside for future maintenance and conservation in accordance with the Public Art Policy.

Next Steps

Once a final round of input has been provided from the Alderville First Nation, various City departments and MAAC, the artist will submit a final proposal to the Cultural Services Department for review. This will be followed by the submission of Construction Drawings, a Construction Plan and a Maintenance Manual to be approved by the City of Kingston.

The fabrication and construction of the various elements to be included as part of the final installation is scheduled to begin this fall with a ground-breaking scheduled to happen in the spring of 2020. It is anticipated the installation will be completed over the summer with the final work to be unveiled in the fall of 2020.

In addition, City staff have developed and will begin implementing a communications strategy that aims to raise awareness of the Alderville First Nation Commemoration Project. This strategy will include the development of a dedicated project page on the City of Kingston website where the public can be kept up-to-date regarding the project's progress. Other content to be shared includes background information about how the project evolved as well as information that highlights the project's significance, both as an example of effective collaboration with the Alderville First Nation and as an example of how public art can be leveraged to commemorate diverse histories and support Reconciliation.

As work on this project continues, City staff will also begin to explore long-term plans to animate this installation through community partnerships, programs and a sustained relationship with the Alderville First Nation.

Existing Policy/By-Law:

Kingston Public Art Master Plan
Kingston Public Art Policy
Kingston Commemorations Strategy
City of Kingston Commemoration Policy

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Notice Provisions:

Not applicable

Accessibility Considerations:

The RFP identified that under the Accessibility for Ontarians with Disabilities Act, 2005, the proponent must provide required documentation that they are in compliance with the Accessibility Standards for Customer Service. Additionally, City staff have consulted with the MAAC Project Team assigned to support the public art program who reviewed and provided feedback and input in response to the proposed project design.

Financial Considerations:

As approved by Council, the public art program is funded through a combination of both operating and capital budgets that are approved by Council on an annual basis, and continue to be included in the four and 15 year projected budgets, respectively. The Alderville First Nation Commemorative Public Art Project is funded by approved capital budgets. In accordance with the Public Art Policy, 10% of the capital budget will be set aside for future maintenance and conservation.

Contacts:

Colin Wiginton, Cultural Director, Cultural Services 613-546-4291 extension 1357

Other City of Kingston Staff Consulted:

Danika Lochhead, Manager, Arts and Sector Development, Cultural Services

Neal Unsworth, Manager, Parks Development, Engineering Services

Troy Stubinski, Operations Manager, Public Works Services

Ahmed Zayan, Manager, Purchasing, Financial Services

Exhibits Attached:

Exhibit A Location of Alderville First Nation Commemorative Public Art at Lake Ontario Park

Exhibit B "Manidoo Ogitigan" ("Spirit Garden"), Final Design Proposal by Terence Radford

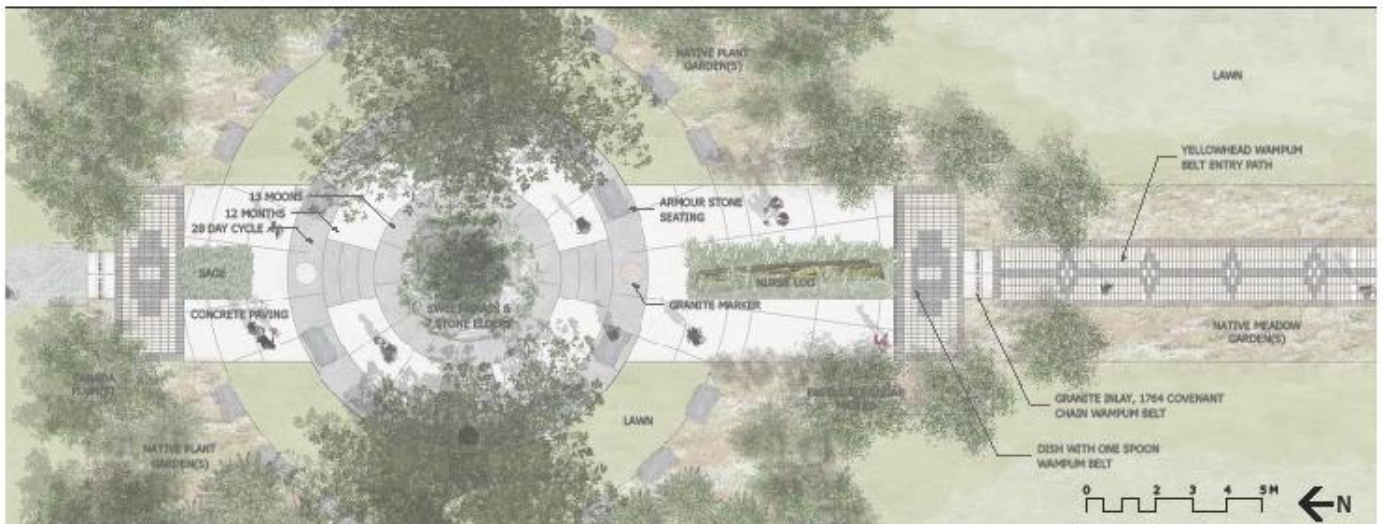
Location of Alderville First Nation Commemorative
Public Art at Lake Ontario Park



“Manidoo Ogitigan” (“Spirit Garden”) Proposal by Terence Radford



MANIDOO OGITIGAN "SPIRIT GARDEN"- PLAN VIEW



PLAN DETAIL

