



City of Lethbridge

Public Art Master Plan

A Comprehensive Strategy for Public Art and Collections Management

Final Draft

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The Planning Partnership in association with Jane Perdue

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City of Lethbridge

Public Art Master Plan

A Comprehensive Strategy for Public Art and Collections Management

1.0 Purpose and Context

Emboldened by its energetic arts community, Lethbridge has forged ahead with a number of policies and initiatives that demonstrate the City's commitment to the development of new public art. The City continues to take a progressive approach by undertaking this Public Art Master Plan.

Background

Lethbridge adopted its Public Art Policy in 2007 as a framework to direct the acquisition of public art, the public art governance structure, and the management of the City's public art collections. The Policy also establishes the Lethbridge Public Art Committee as an advisory body on the further development of policies and guidelines, including this Public Art Master Plan. This is based around funding provided from 1% of Community Services capital projects over \$500,000 that is to be allocated to public art, as stipulated by the 2008-2010 Capital Improvement Program (CIP). The resulting governing body, the Public Art Committee, was formed in 2007 and was responsible for commissioning the first works under the new policy: "A Departure" by Halifax artist Ilan Sandler and "Aeolian Aviary" by Catherine Ross and Denton Frederickson. Notwithstanding the success of the City's Public Art Policy to date, the City lacks an overall long-term strategy to ensure the sustainability of public art in Lethbridge and the growth and management of its public art collection.

Purpose

This Public Art Master Plan builds on the established foundation of local city-building initiatives, such as the Heart of Our City Master Plan, and defines a long-term vision for public art in Lethbridge. It is a continuation along a process of formalizing a public art program within Lethbridge and mitigating current and foreseeable obstacles. It seeks to comprehensively integrate the City's current initiatives under a coordinated framework that provides policy and programming direction to guide the future advancement of public art in Lethbridge.

This document defines the City's vision for public art. It identifies opportunities for public art in Lethbridge, sets priorities for public art, and establishes implementation policies and procedures for acquiring new works and managing the collections. To this end, the Public Art Master Plan offers policy direction to the City of Lethbridge. By outlining best practices and recommendations, it assists in determining funding allocations, developing a collaborative administrative framework, fostering community partnerships and institutionalizing selection processes.

A coordinated, comprehensive and well-articulated vision provides the structural underpinning for the realization of any policy initiatives. This is why the Public Art Master Plan is careful to consider the City's distinctive strengths and context when establishing a concept for public art that is unique to Lethbridge. The City is subsequently enabled to consider the Public Art Master Plan a fundamental component of current and future planning initiatives.

In addition to addressing the public art program, this document recommends that the **City of Lethbridge Fine Art Collections** be re-established within the **Public Art Terms of Reference**. Although the collection is an entity that is recognized as one of two working committees, it is evident that a relevant updated **Fine Art Acquisition Policy** is necessary.

Distinction between public art and the fine art collections has been made throughout the Master Plan and a recommendation to change the name of the overarching committee to **City of Lethbridge Art Committee** and the two working committees from **Public Art Collections Sub-Committee** to **Fine Art Collections Committee** and **Project Commissioning Sub-Committee** to **Public Art Project Commissioning Committee** has been made along with a recommended revision to the responsibilities and composition of the Fine Art Collections Committee as cited in the updated Terms of Reference (see pages 8 & 9).

Integrated Community Sustainability Plan/ Municipal Development Plan

The **Integrated Community Sustainability Plan/ Municipal Development Plan** envisions "a culturally sustainable community" that supports "the creation of a vibrant and festive environment that exudes a sense of community identity and belonging through support of a variety of art forms and cultural expressions" (amongst other activities). The document also notes that "artistic and cultural activities are the basis for many community events and contribute to the formation of strong neighbourhoods and to the diversity of the City as a whole." The City clearly states its commitment: "Lethbridge will continue to celebrate and invest in the arts and culture."

The following policies are included within section 6.3.2 Lethbridge Celebrates Arts and Culture, which states Lethbridge's support for "artistic resources and cultural opportunities within the community":

- Develop Lethbridge as a vibrant arts, culture and festival City
- Collaborate with community organizations and institutions in support of the arts community
- Encourage and incorporate art into the urban fabric
- Develop arts and culture facilities and amenities

Definition of Public Art

The following updates the definition of Public Art as articulated in the City's Public Art Policy #CC30.

Public Art will be defined as that which:

- Builds a visually rich environment
- Provides art that is accessible to the community at large
- Reflects our diverse culture and celebrates our living heritage
- Demonstrates diverse expressions of art
- Expands knowledge and understanding of art and culture
- Prompts viewers to explore, challenge and question the work and its meaning
- Creates a sense of pride and achievement in the community
- Ensures a lasting legacy
- Provides an opportunity for business to participate in public art programming
- Applies only to visual art, in any media*

**Does not include performances, festivals or events*

Public art can manifest itself in many forms. Whether it is large-scale contemporary sculptural works, functional elements integrated into the public realm, temporary video or sound installation or some other site-specific design concept, public art has the ability to capture the public's imagination and characterize a place.

Public art can generally be described as 'independent', 'site-specific' or 'integrated'. These three types of public art are illustrated through examples on the following pages. The three umbrella categories provide opportunities for diverse, innovative and unique works to be included within the public realm.

Value of Public Art

There is a heightened recognition of the importance of investment in public art, and in creative and cultural endeavors more broadly. Subsequently, there is also a growing awareness of potential opportunities for public art and the benefits that can be derived from it.

Public art can reaffirm or reveal a sense of place. It can evoke aspects of the social, natural, cultural, physical, political, economic or historical context of the site and its locale. It enhances the urban fabric of the community by creating beloved landmarks, reflecting local heritage and boosting economic development and tourism. It can be a source of civic pride, encourage social exchange and convey Lethbridge's cultural image and commitment to fostering a clear sense of identity. Public art improves the built environment, and the community that thrives within it.



Three Main Types of Public Art

Independent Sculpture or Discrete Element



"Cherry and Spoon" by Claus Oldenberg, Walker Centre, Minneapolis



"The Watchers - Full Circle" by Peter von Tiesenhausen, Maritime Life, Toronto

Site-Specific



"East Van Sign" by Ken Lam, Vancouver



"Chinese Railroad Workers Memorial" by Eldon Gamet, Railway Lands, Toronto

Integrated



"Leaf Garden" by Barbara Steinman, Opera Place, Toronto



"Floor of Babel" by Ann Hamilton, Public Library, Seattle

Potential Opportunities for Public Art

Gateway or Entryway



"Between Heaven and Earth" by John McEwen, Queensway Cineplex, Toronto



"Fairgrounds" by Michel Goulet, Icon Condominiums, Toronto

Streetscape Improvements



"FlipBooks" by Jennifer Dixon, Interurban Trail, Seattle



"Obsessions" by Stephen Sagmeister, Amsterdam

Functional Elements in the Public Realm



Bus Shelter by Cristine Bourdette and Vicki Scuri, Portland



"Tree Bench" by Paul Sorey, Pratt Park, Seattle

2.0 Vision and Principles

Vision

The City of Lethbridge will actively use public art to enhance the public realm, promote creativity and elevate the City's status as an important centre of arts and culture. A wide variety of public art types, opportunities and locations will be sought out to provide a culturally rich built environment and highlight the City's diversity of perspectives, its heritage and its unique context. Public art will be encouraged through objective and professional selection processes and will be used to reinforce city-wide urban design and community-building goals, as well as the City's commitment to supporting working artists.

Principles

The following is a list of guiding principles that underscore the structure of the Public Art Master Plan. These are intended to provide direction in development of the City's public art initiatives and inform decision-making at every step of the funding, selection, procurement, installation and maintenance processes.

Inclusivity

Public art engages the community at large and, as such, is inherently collaborative. The community will be provided with opportunities to become involved in various stages of the public art planning and implementation processes. The City of Lethbridge also promotes collaboration between artists and other design professionals, art agencies, the private sector and various levels of government.

Accessibility

Given its 'public' nature, the City will strive to ensure that public artworks are both visually and physically accessible. This will be enhanced by the strategic and equitable placement of artworks in locations that are frequented by a large number of residents and visitors alike.

Sustainability

The City will ensure that projects are supported by sustainable funding and maintenance programs so that public art continues to play an important role in the vision for long-term growth and improvement of Lethbridge. The City will work to foster partnerships with the private sector to increase programming capacity and will develop management plans to ensure works retain the original intentions of the artist and are not compromised by a lack of upkeep.

Diversity

Public art initiatives strive to build a sense of community, and as such should reflect the diverse interests of the community. Public art includes the widest range of artistic diversity and cultural expressions through both permanent and temporary projects. The City will support public art opportunities from a diversity of artists, both local and international, and at various stages of their career development.

Creativity

The public art program will be open to a broad definition of creative endeavors, not limiting artists by providing direction on form or materials and will foster innovation and design excellence.

Quality

Public art is an integral element of Lethbridge's urban fabric and plays a significant role in shaping the City's identity. Public art procured by the City will be of the highest quality and will exemplify expert skill and craftsmanship. The City will maintain the integrity of artworks over time to reflect the value of public art to community and cultural development.

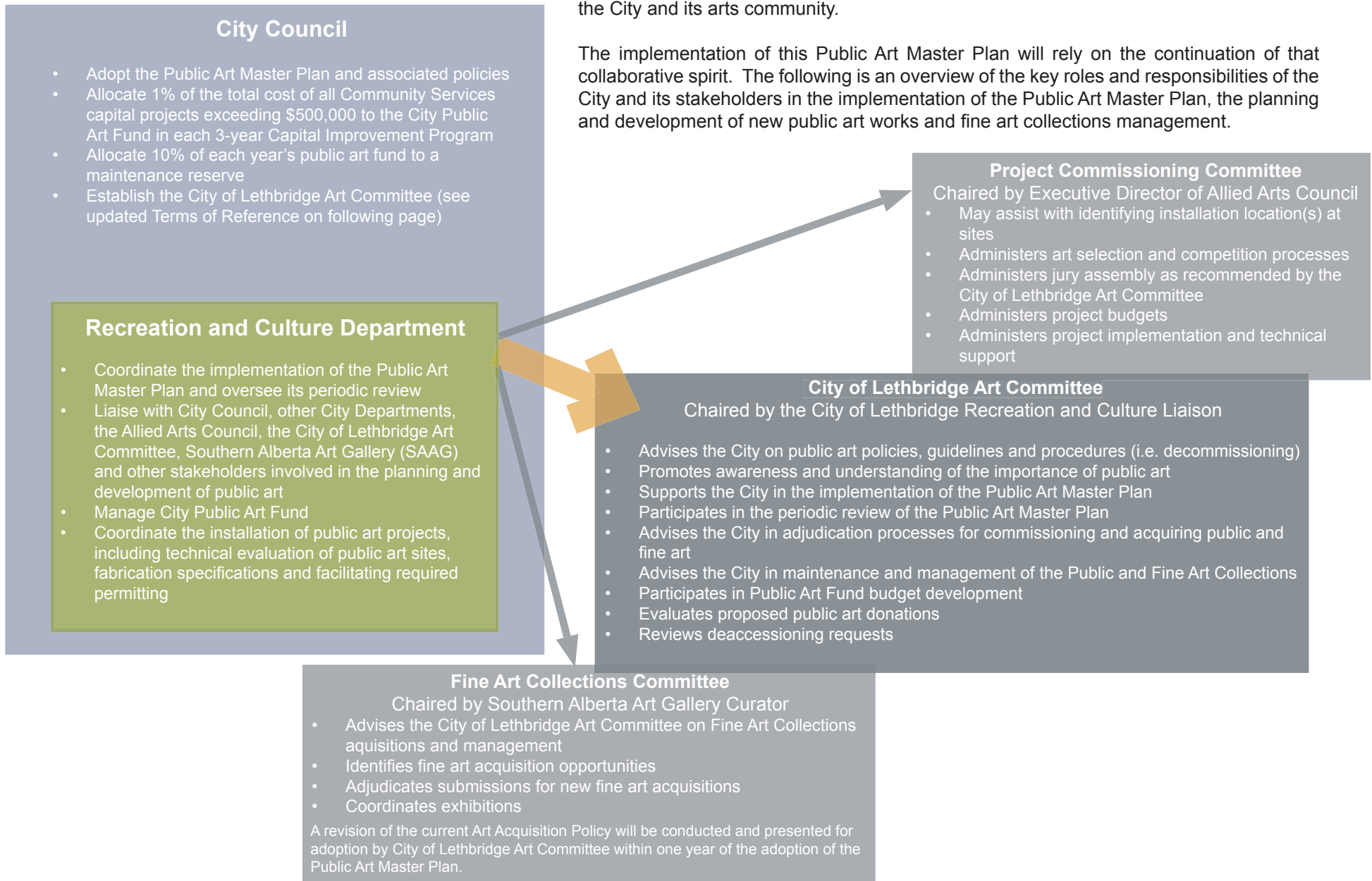


3.0 Structure

Roles and Responsibilities

The City's current public art collection is the result of a considerable collaborative effort by the City and its arts community.

The implementation of this Public Art Master Plan will rely on the continuation of that collaborative spirit. The following is an overview of the key roles and responsibilities of the City and its stakeholders in the implementation of the Public Art Master Plan, the planning and development of new public art works and fine art collections management.



Public Art Committee Updated Terms of Reference

The following are updated Terms of Reference for the City of Lethbridge Art Committee (formerly named Public Art Committee). While the structure of the core and working committees have been retained, these updated Terms of Reference enhance the clarity around the roles and responsibilities of the core committee and its two working committees.

1. Name and Type Of Committee

- City of Lethbridge Art Committee
- Standing Committee

2. General Purpose

The role of the City of Lethbridge Art Committee is to provide leadership and support to the City in the coordination and implementation of the Public Art Master Plan and associated policies. In each 3-year budget cycle, the committee will be responsible for advising the City as it implements the Public Art Master Plan and identifies public art projects and fine art collections opportunities to be funded through the City's Public Art Fund.

3. Key Duties and Responsibilities

The City of Lethbridge Art Committee is a volunteer, expert advisory umbrella body whose role is to ensure that the implementation of the Public Art Master Plan and associated policies are accomplished. The City of Lethbridge Art Committee operates in an advisory capacity, reporting its activities and recommendations to City Council as required. City Council will be the final approving body.

- Advise the City on public art policies, guidelines and procedures (i.e. decommissioning)
- Promote awareness and understanding of the importance of public art
- Support the City in the implementation of the Public Art Master Plan

- Participate in the periodic review of the Public Art Master Plan
- Advise the City in adjudication processes for commissioning and acquiring public art and art for the City's fine art collections
- Advise the City in maintenance and management of the Public and Fine Art Collections
- Develop Public and Fine Art Collections budgets
- Evaluate and make recommendations to the City of Lethbridge on proposed public art donations
- Review and make recommendations on deaccessioning requests
- Determine site selection for public art projects
- Establish a process for selecting public-at-large committee members

4. Composition and Appointments

The City of Lethbridge Art Committee shall be comprised of:

- Allied Arts Council Executive Director or designate
- Southern Alberta Art Gallery Executive Director or designate
- University of Lethbridge Art Gallery Director/Curator
- Sir Alexander Galt Museum and Archives CEO/Director
- City representative – Downtown Redevelopment

- Public at Large (2) to be appointed in accordance with the City of Lethbridge processes

The committee will be chaired by City of Lethbridge Recreation and Culture liaison (non-voting)

5. Working Committees

Working committees will report to the City of Lethbridge Art Committee as required. The Fine Art Collections Committee and the Public Art Project Commissioning Committee(s) will be responsible for carrying out duties aligned with the Public Art Master Plan, associated policies and defined within their respective portfolios.

5.1 The Fine Art Collections Committee shall be a standing committee with the following responsibilities:

- Set annual meeting schedule
- Present acquisition proposals to City of Lethbridge Art Committee for approval
- Present art acquisition proposals to City Council as requested by City of Lethbridge Art Committee
- Identify acquisition opportunities
- Evaluate proposed donations to the Fine Art Collections
- Advise the City of Lethbridge Art Committee on Collections management, maintenance and

storage

- Manage annual budget allocation
- Develop an acquisition policy for fine art, to be approved by the City of Lethbridge Art Committee

The City of Lethbridge Fine Art Collections shall be under the care of the Southern Alberta Art Gallery as per the Fee for Service Agreement.

The Fine Art Collections Committee shall be comprised of:

- Chaired by Southern Alberta Art Gallery Curator
- Public at Large (2)
- Artist
- Art Historian

5.2 Public Art Project Commissioning Committee(s) shall be project-specific ad hoc committees with the following responsibilities:

- May assist with identifying installation location(s) at sites
- Administer art selection and competition processes
- Administer jury assembly as recommended by City of Lethbridge Art Committee
- Administer project budgets
- Administer project implementation and technical support

The Public Art Project Commissioning Committee(s) shall be comprised of representatives appointed for the term of the project only:

- Chaired by Executive Director of Allied Arts Council
- Artist (1)
- Technical expert (engineer/ architect/sculptor) (1)
- Site owner (1)
- Public at Large (1)

In addition, technical support will be provided by appropriate City of Lethbridge staff throughout the project

6. Meetings

- Meetings will be held annually or as required
- Agendas will be emailed to all members one week prior to the meeting

7. Reporting Mechanisms

- The Committee will provide City Council with an annual report on its initiatives and status of projects
- Input will be provided as required in conjunction with City Council's budget process

8. Resources

- The City of Lethbridge will provide administrative support to the committee
- 1% of Community Services Capital facilities projects in excess of \$500,000 will be allocated to the commissioning of public art
- 10% of funds generated in a given year to be allocated to a maintenance reserve for public art projects
- 5% of funds generated in a given year will be allocated to a fine art collections reserve

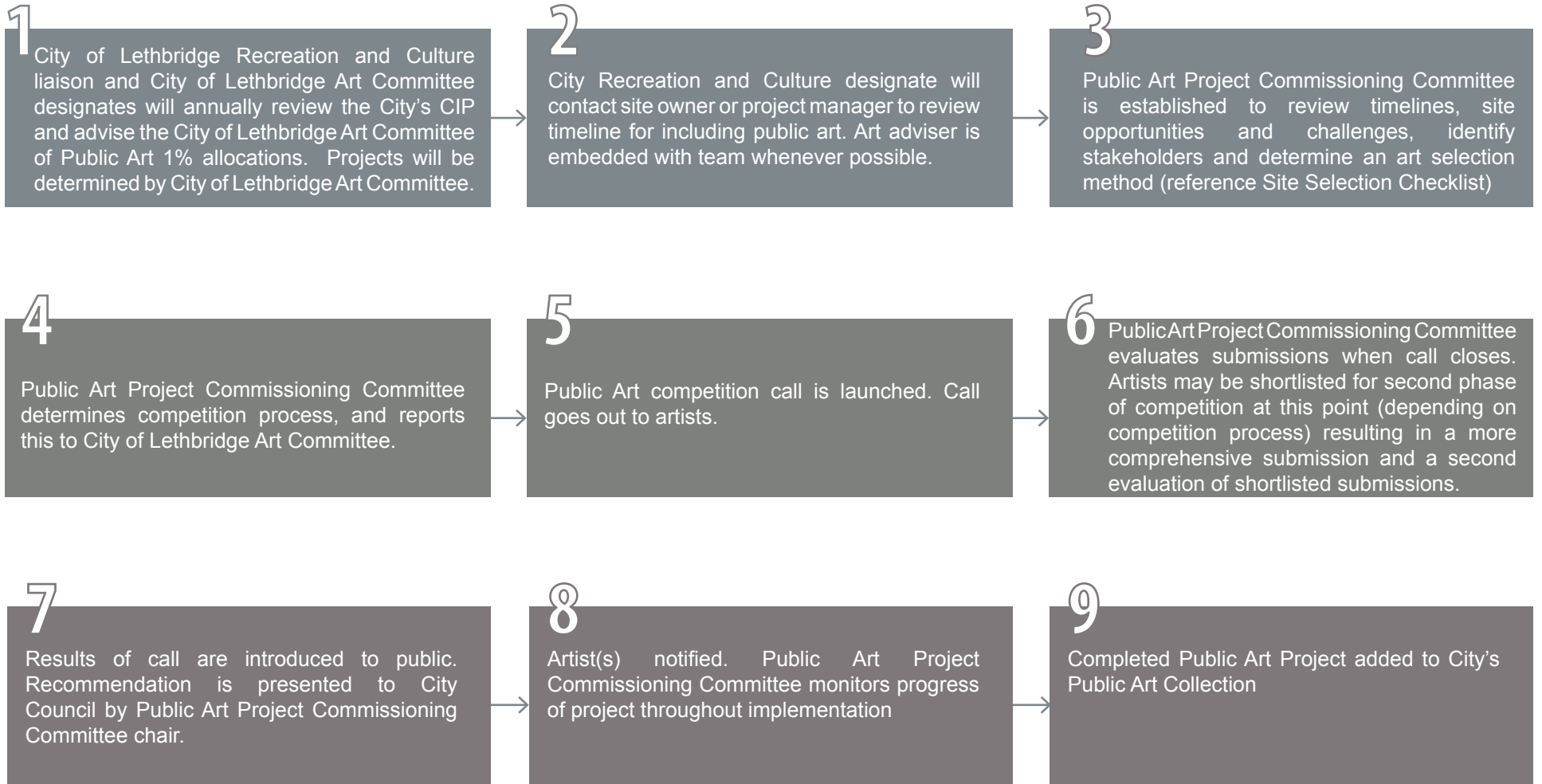
9. Committee Term

- Citizen appointments will be based on three year terms in accordance with City of Lethbridge administrative procedures

10. Approval and Review Date

- The Terms of Reference will be reviewed annually with approval before the commencement of the New Year.

Steps to Planning and Implementing Percent-for-Public-Art Projects



4.0 Site Selection

One of the intents of this Plan is to provide broad guidance with respect to public art site selection. Based on past planning initiatives, namely the Heart of the City Master Plan, and input from key stakeholders, this Plan identifies potential sites and locations that should be considered for future public art installations. Notwithstanding that, it is not the intent of this Plan to limit potential public art sites to only those identified here. Cities evolve and new opportunities will arise (i.e. new capital projects, new development initiatives, etc.) that will trigger the logical identification of new public art sites.

Recognizing that there are almost limitless potential sites for public art in Lethbridge, this Plan attempts to narrow those opportunities and establish criteria to guide the identification of potential sites as new public art opportunities emerge.

4.1 Downtown

As the centre of activity within the City, Downtown is and should continue to be the focal point for public art in Lethbridge.

The Heart of the City Master Plan – the City’s long-range (50 year) downtown revitalization strategy – identifies a number of potential public art sites that are reflected in this Plan.

The Plan’s hierarchy of gateways/entryways into the downtown and identification of potential public art sites are congruent with the principles of this Plan and should continue to be considered for future public art installations.

Galt Gardens

Within the downtown, Galt Gardens represents a tremendous opportunity for public art and new installations, both permanent and temporary. The City, in consultation with its partners, should develop a detailed public art strategy for Galt Gardens.

4.2 Beyond the Downtown

While Downtown should continue to be the primary focus of the City’s public art program and collection, there are many opportunities beyond the Downtown that may be considered for future installations. Opportunities in the Coulees, gateways to the City and various neighbourhoods, parks and public institutions are highly trafficked and visible locations that are optimal for showcasing the City’s collection of public art.

Gateways and Corridors

Gateways and Corridors are the entryways into the City. Public art in these locations can serve as welcoming landmarks that represent Lethbridge’s identity and commitment to arts and culture. As the first points of entry into the City, they provide opportunities to make an initial impression to visitors and welcome residents home.

Parks and Open Spaces

Parks and Open Spaces are important meeting places for communities. While the scale and function of parks and open spaces is highly varied, collectively they provide important recreational opportunities, serve as public gathering places and offer space for formal and informal events. As a result, the City’s parks and open spaces provide unlimited opportunities for public art installations of varying scales and levels of integration.

Civic Facilities

Recreational, cultural, social or administrative community facilities provide services that are vital to the successful development and vibrancy of communities. As places of public interaction they represent the progress of civic life. These facilities offer key opportunities for public artworks.

River Valley and Coulees

The Oldman River Valley and Coulees are one of Lethbridge's most defining features and are recognized beyond the City for their striking landform. The Coulees provide stunning views of the City and also serve an important recreational function with an extensive system of connected trails and parks. The prominence of the Coulees within the physical and social landscape of Lethbridge provides tremendous potential for public artworks that celebrate the local environment.



4.3 Criteria and Considerations

When selecting sites for permanent or temporary public art installations, the City will consider the following four main criteria. These criteria are intended to ensure that physical, environmental, social and cultural factors are weighed and that the needs of all relevant parties are reflected in the resulting selection of sites. With active use of the criteria, new public art in the City will enhance the public realm and contribute to Lethbridge's thriving arts and cultural sector.

In order to include public art at the earliest possible opportunities, this Master Plan is intended to be proactive in its identification of sites. The Public Art Master Plan is not prescriptive in terms of sites or themes; rather, the public art locations could be considered as art "zones", that are open to artistic interpretation when the City is seeking proposals.

Accessibility/Visibility

Public art must remain public in the true sense of the word; it should be available for all to see, experience and enjoy. To ensure this remains the case, all potential sites will be assessed in terms of accessibility and visibility.

Works should be situated in areas of high pedestrian traffic, such as the downtown, so that public art is equitable in allowing access by the greatest number of people. The sites should also be clearly visible and physically accessible by the general public, even if the site is on private lands. If artworks are placed in interior public spaces, these should be accessible and free of charge at least during standard business hours (preferably on weekends as well).

Art should be available for all residents and visitors to see, but also to engage with at a more meaningful level.

Site Capacity

Although some locations may seem optimal for public art because of their visibility or proximity to community facilities, the physical qualities of the site itself must be conducive to public art installations and the ongoing maintenance of such work.

The structural integrity, physical constraints and environmental considerations of the potential site must be assessed before a work is commissioned. The creativity and intentions of the artist should not be compromised by the limitations of the site.

Artworks should not obstruct windows, entryways or desirable sightlines. They should not divert pedestrian, cyclist or vehicular circulation (unless specifically intended to do so and with the City's stated permission).

It is vital that safety remain of utmost concern when selecting sites. As such, the capacities of potential sites must be thoroughly assessed by structural, installation and maintenance personnel.

Enhancement

To ensure public art enhances, rather than detracts from, the public realm, sites must be chosen with great consideration for the surrounding built and natural environments.

Artworks will serve to anchor their sites in the landscape and/or streetscape, and develop a place of convergence and activity. Public art should reside where it can thrive within the greater context of the City.

Compatibility

New public art should not diminish the impact of any other built or natural features, and conversely it should not be located where it is overwhelmed by its surroundings or where the art negatively alters the experience of the place. Artworks should be considered in relation to already established works and should respect the integrity of existing pieces.

4.4 Site Selection Checklist

The following Checklist is intended as a reminder of key details or factors that should be considered during the site selection process. Site selection should consider all potential site constraints.

Site context

- Site lines
- Prominence
- Traffic flow: vehicular and pedestrian
- Neighbourhood stakeholders: business and residents
- Historical, cultural, social history/context
- Other art in vicinity

Legal, planned and infrastructure issues

- Legal regulations and restrictions
- Planning and development requirements
- Ownership (approval/support)
- Permits required
- Future plans (capital improvements, infrastructure, transit, planning and zoning)
- Existing utilities - substructure and above ground existing utilities (power cable, telephone lines, gas, water)
- Utility access requirements for ongoing maintenance and/or emergency repair



5.0 Art Selection Methods and Commissioning

Following the adoption of its Public Art Policy in 2007, the City of Lethbridge has successfully launched three public art competitions. On behalf of the City, the Public Art Committee has run open, staged competitions. The resulting three new commissions are: “A Departure” (2009), “Aeolian Aviary” (2011) and “Signal” (2012). All competitions were professionally run, with positive results and community support. However, one of the objectives of this Public Art Master Plan is to review the City’s current practices and advance the management of current art selection methods.

As the City of Lethbridge’s public art program continues to grow, it needs to be proactive in planning for public art opportunities and retain the ability to engage artists or art experts in the earliest possible stages of projects. New opportunities could be managed with additional and alternative art and artist selection methods. The City of Lethbridge’s Public Art Master plan offers a variety of art selection methods while continuing to set standards to achieve high quality art through transparent competition processes. Such processes will provide a range of opportunities for local, national and international artists.

Competitions can vary depending on the site, budget and competition objectives. Different selection methods should be considered to suit the scale and timing of the opportunity. The type of art selection method should be determined when the City is initiating or evaluating a public art opportunity. Different methods range from open, limited, invitational, and direct commissions, to the inclusion of artists on design teams.

5.1 Art Selection Methods

Open

Open competitions are widely advertised calls for proposals. These kinds of competitions can include one, two or three stages. Depending on the nature of the open call, artists are usually asked to submit preliminary proposals, along with their background and credentials. There are no proposal development fees in this first stage. If the competition is only one stage and a winner is announced, sometimes first, second and third place cash prizes are awarded. If it is a two or three stage competition, a selection jury will determine a shortlist of artists who are paid fees to further develop their ideas.

Open competitions are often thought to be the most democratic way of engaging a wide range of artists to participate in a public art competition. However, this type of open competition sometimes disappoints expectations in that more experienced artists rarely participate in open competitions that call for proposals in the first stage. Essentially, an open call for proposals is a call for ideas without compensation. Less experienced artists often fail to meet the standards of the first stage and the proposals sometimes miss the competition objectives and site opportunities and constraints. Open competitions also require extensive administration and need a longer timeframe to advertise widely.

It is important to state that open competitions offer opportunities to a wide range of artists and often allow for less experienced artists to participate. And, if the competition brief provides sufficient criteria, background material and objectives, the results can be rewarding.

Request for Qualifications (RFQ)

Some competitions begin with a widely advertised Request for Qualifications. A selection jury narrows the entries to a shortlist of artists based on their experience. The shortlisted artists are paid to develop a more detailed proposal with working drawings, boards, and perhaps a model or maquette for review. The advantage to an RFQ is that it usually attracts a large number of submissions, as the first stage is a relatively simple procedure. However, this type of competition, by its very nature, eliminates less experienced artists. Hence the reason municipalities should offer a wide range of art selection methods depending on the competition objectives and site requirements.

Invitational or Limited Competitions

Invitational competitions (sometimes called limited competitions) focus on inviting a small number of artists to participate. Based on reputation and experience, these artists are invited and paid to develop proposals for a specific site. This type of competition might be utilized depending on the competition objectives, including time pressures to engage an experienced artist in a timely manner. Often it is key to have an artist involved in the project’s preliminary early stages thus allowing for creative input to the project and site.

Direct Commission

This method may be used in very specific circumstances where either one artist is invited to create a site-specific work of art, or possibly, a direct purchase of an existing work of art.

Artists on Design Teams

The inclusion of artists or arts professionals on design teams offers an interesting way to commission public art in collaboration with an architect, landscape architect or other professional consultants on the team. In these circumstances a design competition with a Request for Qualifications or a Request for Proposals may be issued to include an artist as a member of the team.

All public art opportunities benefit from the inclusion of artists or arts professionals at the earliest possible design stages of any project. This means that an artist or arts professional should be selected as early as possible to influence the design. Many infrastructure projects such as streetscape improvements, the design of open spaces and parks, and built form initiatives could benefit from having an artist or arts professionals a member of a design team (even though public art may not be the “lead” objective in these projects). The inclusion of an artist or arts professional at the onset of a project ensures that the art will be integrated in a timely fashion, and in collaboration with an architect, landscape architect and/or other professional team members.

When the City of Lethbridge issues a Request for Qualifications or Request for Proposals, an artist or arts professional could be a required team member in that call. Working with the lead department in the RFQ, an appointed member of the City of Lethbridge Art Committee could assist in the review of the credentials of the proposed artists on the various teams.

Examples of Alternative Successful Selection Processes

Toronto Sculpture Garden

Located in downtown Toronto, the Toronto sculpture garden was established in 1981 through a unique partnership between the City of Toronto which operates it as a City park and a private foundation. Artists are invited to submit site-specific proposals for review by a volunteer board consisting of artists, curators, architects and design specialists. There are usually three installations a year, each lasting approximately four months. In addition to some implementation funding provided by the Toronto Sculpture Garden, each project is documented, and published in a brochure.

www.torontosculpturegarden.com

Sculpture Project Munster

Another approach to commissioning new sculptures is the Sculpture Project Munster, where international artists have been creating sculptures since the program launched in 1977. Once every 10 years, the City unveils several new works – some of a temporary nature, while most remain permanently installed in the City. Artists are invited to Munster to find sites to which they can respond and create installations. To date, 61 sculptures have been installed throughout this small German City. Ongoing lectures, programming and substantial catalogue are produced. Bus tours, biking and walking tours are organized for the thousands of visitors who come Munster, which has become a destination for contemporary sculpture and a major tourist draw.

www.skulptur-projekte.de

5.2 Alternative Approaches to Commissioning Temporary and Permanent Sculptures

Temporary works of art in the public realm can engage both the arts community and the public. Innovative contemporary sculptures or installations throughout the City can animate neighbourhoods, open space and downtown streetscapes. The City can support the arts community by either inviting ideas or supporting viable proposals to be placed on public lands on a temporary basis. The fabrication budgets are more modest than permanent structures and they allow artists to experiment and develop their ideas on how to engage the public.

Temporary proposals could be supported on a modest basis depending on resources available from the artist, fundraising measures, and/or the City of Lethbridge. A call to artists for ideas could be planned for future years, thereby inviting suggestions in the absence of capital and planned infrastructure.

The City of Lethbridge could look to other examples of temporary art programming such as the Toronto Sculpture Garden which solicits three site-specific proposals annually.

How to evaluate temporary proposals

Criteria for temporary proposals will be similar to permanent proposals, but with flexibility on the durability of materials including:

- Quality and artistic merit
- Appropriateness to the site
- Community/stakeholder support

Depending on the scale of site and available budget, discretion will be used for the materials proposed. Given that the works of art will be placed in the public realm, consideration should be made for safety and durability concerns. Temporary projects are not designed to be permanent, and yet, due diligence must be accounted for in the placement of these works. If there is concern about public safety, signage and/or a barrier should be installed.

Ideas Competitions

A less conventional, but innovative approach to the selection of artworks is to host an ideas competition. This would require the City to extend a one stage open call to artists to submit their ideas for artworks or possible locations for public art. In order to ensure a productive process, the City should designate themes or parameters for each open call that coincide with the needs of the City's existing public art collection (whether that be for permanent or temporary works) and encourage submissions that resonate with the community. An appropriate stipend should be provided to the artists whose ideas are used to further the acquisition process.



6.0 Collections Management

The City of Lethbridge has three distinct art collections (*) under the Public Art Master Plan; two fine art collections, each housed, managed and maintained at the Southern Alberta Art Gallery on behalf of the City and the Public Art Collection, which is the primary focus of this Master Plan.

The City of Lethbridge Fine Art Collections

Includes a variety of artworks ranging from the traditional and contemporary paintings, drawings, sculpture, prints, and photographs that refer to the development of art activity in Southern Alberta.

The Buchanan Bequest, City of Lethbridge Fine Art Collections

Includes over 66 works of art which have been housed at the Southern Alberta Art Gallery since 1979.

Public Art Collection

Consists of public art in the public realm, such as outdoor sculptural works and murals. While existing monuments are not technically considered part of the Public Art Collection, by way of this Master Plan, the management and maintenance of these works will come under the purview of the City of Lethbridge Art Committee.

The City of Lethbridge's Public Art Program and Fine Art Collections needs to develop an effective collection management plan, through its policies and procedures. Collection management will ensure that the art owned by the City is well cared for and demonstrates civic pride and an ongoing commitment to the commissioning and acquisition of public and fine art.

A collection management plan should address the following issues:

- Goals of the collection
- Methods of acquiring public/fine artworks
- Requirements for the documentation of the artworks
- Responsibilities and methods for the care of the collection (including maintenance and conservation)
- Proposed methods for the relocation or removal of artworks when applicable

Systematic care for artworks ensures that the original intent of the art is preserved. A well managed asset retains its value and perhaps, increases its value.

()A fourth city collection is the Heritage Collection at the Galt. This collection does not fall under this Plan.*

6.1 General Policies

The City of Lethbridge should establish plans for long-term care of artworks in its collection. Such plans will guide both preventative and restorative actions. Upon completion of a public art commission, the artist should supply the City with a Maintenance Manual that includes:

- Specific materials and sources used in the execution of the work
- Method(s) of fabrication, including diagrams and names of fabricators
- Installation specifications (method, description, and drawings of structural support, company and persons involved in the fabrication)
- Method and frequency of maintenance including routine maintenance equipment,

cyclical maintenance requirements, and recommendations and cautions about possible negative influences (climate, pollutants, sunlight etc.)

The Public Art Program should have a limited annual conservation budget that is used to maintain, preserve and protect the collection. As the collection grows, it will require dedicated project management. Various City departments should advise the City of Lethbridge Art Committee of any damaged or at-risk artworks and any repair, storage or protection should be conducted by professional staff, with the involvement and/or advice of the artist, if possible.

The City will also continue to work on updating the GIS database to ensure information remains current and accessible for planning purposes.

6.2 Donations Policy

On occasion, the City of Lethbridge has been offered donated works of art. These proposals need to be reviewed carefully to ensure they are in accordance with the City's art collecting objectives, that the works are of a quality and standard deemed appropriate for siting in the public realm and for inclusion in the City's collection. In addition to evaluating the merit of the proposed artwork, the siting of the work is important with respect to existing works of art in the vicinity.

Donations of existing works of art which reflect the City's interests in public and fine art and in the case of works donated as public art, are most welcome. This activity is seen as a complement to the commissioning of new works of art, which is the main focus of the City's art program, for which there are other implementation methods.

This Public Art Master Plan recognizes the contribution that public art makes in improving the quality of public realm in the City. A donations policy

and procedure is designed to enable the donation of works of art to the City, which, in themselves, will increase the standards of public art throughout Lethbridge.

In the review of proposed donated works of art, the following criteria should be considered:

- a) Appropriateness to either public art or fine art collections
- b) Appropriateness for siting in the public domain
- c) Appropriateness for siting to the proposed location
- d) Relevance to the objectives of the City's public art or fine art program
- e) Authenticity and provenance
- f) The physical consideration of the work
- g) Resources for display
- h) Community support and interest
- i) Ethical and legal suitability for donation
- j) Community support and interest
- k) Compatibility with the City's ability to provide proper care and conservation
- l) Accompanying maintenance endowment

For criterion 'c' above, the City should consider relevance to the prominence of the site and affected stakeholders.

For criteria 'f', 'g', 'h', 'k' and 'l' above, the City may seek the advice of an outdoor sculpture conservator in consideration of physical state, durability, ethical, conservation and maintenance issues.

The site appropriateness will also consider existing artworks in the vicinity to ensure that an additional work of art does not detract from the existing work.

Responsibility for reviewing the proposed donation would be with the Public Art Committee or Fine Art Collections Committee, who would recommend a course of action, following review.

6.3 Monuments Policy

From time to time, groups or individuals propose monuments to a historical or cultural event, or a particular community or individual. The City of Lethbridge has a number of memorials on City lands, the most prominent being in the vicinity of City Hall. Memorials are a very important aspect to any city, and meaningful to the group honoured.

In 2005, the City of Lethbridge approved a Monument Policy to guide the acquisition and placement of all monuments located on municipal property. This Monument Policy (included as Appendix C) addresses key points such as:

- Accessibility and diversity of artworks
- Promoting good design principles
- Ensuring a process that is fair and equitable
- Determining appropriate site locations

The City of Lethbridge Monument Policy should be retained and used in conjunction with the Lethbridge Public Art Master Plan.

Approaches to commissioning monuments may be different than public art commissions, but not necessarily. All proponents of a monument idea should be encouraged to comply with the City's Public Art Program and launch a competition to commission a new work or commemoration. The Veterans' Memorial at Queens Park in Toronto is an example of a traditional idea manifested by contemporary artists and designers.

In the commissioning of a new monument, deference to artworks already in the area or vicinity of the proposal is key.

If the memorial already exists or if the proponents are adamant about the memorial they envision and are not willing to participate in a competition, the

proposal should be reviewed under the Donations Policy outlined in the Lethbridge Public Art Master Plan.



Veteran's Memorial by Allan MacKay, Queen's Park Ontario Legislature, Toronto

6.4 Deaccessioning Policy for Public Art

The deaccessioning or decommissioning of a work of art is the process of discharging the work from the City of Lethbridge's collection, with its removal or location to an alternative site. This procedure, outlined in the following diagram, should be seldom-used and should be undertaken only after careful consideration and in accordance with City Council procedures, and *not* because a particular artwork is understood to be out-of-date or aesthetically undesirable.

Furthermore, before the deaccession process is initiated the work must be thoroughly photographed and documented. If the work is donated, the City will make every effort to contact the donor or the donor's family to notify them of the deaccessioning of the work. A detailed record of the deaccession process will also be established and kept by the City of Lethbridge.

The following criteria may be considered reason to initiate the deaccessioning of a work:

- a) Poor quality
- b) Beyond restoration
- c) Duplication of another work owned by the City
- d) Irrelevance to the public art program, both past and current
- e) Possibility of up-grading through exchange
- f) Accidental loss (disappearance or theft)
- g) The work has been ill received by the public throughout its existence (a 7-year benchmark is suggested for reviewing the public's perception of the work)
- h) Imminent changes to the site threaten the integrity and safety of the work

Responsibility for reviewing proposed deaccessioning will be with the City of Lethbridge Art Committee, with the authority to recommend or decline the proposal following a formal review. All recommendations of the City of Lethbridge Art Committee will be reported to the City of Lethbridge Council. If a deaccessioned work is selected for public sale, it must first be offered to public non-profit institutions in Alberta at no cost.

Deaccessioning Procedure



7.0 Funding and Implementation

The City has provided valuable support in helping the Public Art Program become established. It is the intent that a cohesive vision and supporting policies will help provide solid rationale for the program and its elements, and sustain the City's commitment to program funding in the long-term.

Technical troubleshooting is also an obstacle for the City to consider. The fabrication and installation of public artworks can be highly technical, requiring a combination of artistic acuity and specialized knowledge in materials, structural design, site planning and in some instances site servicing.

As the Public Art Master Plan endeavours to foster artistic innovation and explore opportunities for larger scale projects, technical considerations will undoubtedly be amplified and will need to be addressed and budgeted for.

As well, the City should utilize as much as possible, the artistic capacity and technical expertise that exists within the City of Lethbridge Art Committee to mitigate and address technical troubleshooting inherent in public art projects.

7.1 Expand Percent-for-Public-Art Policy

The current percent-for-public-art policy designates 1 percent of all Community Services capital projects in excess of \$500,000 to the commission of public art projects. It is recommended that regardless of source of funds, 10 percent of all funds generated should be allocated to the ongoing maintenance of artworks.

It is recommended that the City undertake a periodic review of the public art program to consider expanding the program and funding allocations according to demand.

7.2 Develop Mechanism and Conditions for Pooled Funds

It is recommended that the funds derived from the percent-for-public-art policy be pooled, rather than allocated solely to the capital project that provided the percentage. Amalgamating the funds provides for greater flexibility in selecting optimal locations, and in securing works that are larger or more costly, but appropriate for the City's needs.

For development projects unable to identify suitable on-site locations for public art or where the public art contribution is an amount too small to be effectively used to create an on-site public art installations, the percent-for-public-art contribution should be pooled into a city-wide public art fund.

Funds generated through contributions should also be pooled until they reach an accumulated amount that is either predetermined in a local district public art plan, are of a sufficient amount to launch a public art project and/or added to other funds to build City-initiated projects which include public art.

The funds should be implemented in a manner approved by the City of Lethbridge Art Committee and the City, as the public art contributions have been secured through the planning and development approval process, and ultimately help achieve the long-term vision for the City of Lethbridge

7.3 Private Sector Involvement

The City of Lethbridge should actively seek out partnerships with the local private sector. Strong working relationships with business representatives have the potential to lead to additional funding or donated private lands for public art. As a valuable component of the Lethbridge community, the private sector should be involved in the development of projects and decision-making in regards to location and selection.

Furthermore, as per the Implementation Strategies contained within the Heart of the City Master Plan, the City may also explore the use of height and density bonusing as a mechanism to generate private contributions to the City's Public Art Fund or in the development of site-specific public artworks.



8.0 Communications and Coordination

Clear, open and transparent lines of communication between the City, committees, councils, partners and the public are vital to ensuring efficient planning, implementing and maintaining of public artworks. In order to preserve the functionality of the structure outlined in Section 3, those involved in public art initiatives must remain accessible and responsive. Furthermore, the process must remain transparent at all stages and be broadly communicated to ensure the public maintains its stake in the public art program.

8.1 Intra-municipal Communications to Improve Internal Coordination and Knowledge

Given its multidisciplinary nature and the myriad of technical considerations associated with implementing and maintaining public artworks, enhanced inter-departmental coordination is essential to the success of the City's public art program.

Not only will improved coordination amongst the City's departments ensure that all technical issues are fully considered in the project planning and implementation, open lines of communication between the various departments may also lead

to the identification of new public art opportunities. Furthermore, improved inter-departmental communication will aid in long-range planning efforts, ensuring complementary planning and development initiatives are consistent with the Public Art Master Plan and vice versa.

Therefore, the City of Lethbridge Art Committee's Recreation and Culture liaison should meet regularly with his/her counterparts in other City departments to discuss upcoming projects and long-term opportunities for public art.

Likewise, the City of Lethbridge Art Committee is encouraged to maintain regular and frequent meetings to fulfill its prescribed duties (as per its updated Terms of Reference, it is required to meet at least three times per year). As their own roles and responsibilities are so inherently related, it is important that all committee representatives clearly convey their intentions, visions, goals and obstacles to one another. This will ensure that the planning, funding and implementation processes remain efficient and constructive.

Senior staff representing key City of Lethbridge departments (such as the Recreation and Culture Department) should meet annually to identify potential public art opportunities. These meetings should coincide with capital budgeting processes and/or major City planning initiatives to ensure public art remains a priority within development projects. These meetings will also offer an opportunity to coordinate the implementation and ongoing maintenance of acquired works.

8.2 Marketing and Promotions

Engaging the community in the beginning stages of public art planning is essential to generating buy-in and support for specific projects and the City of Lethbridge Public Art Program overall. The City should communicate not only the intentions of the selection and implementation of specific works, but also the overall vision for public art in Lethbridge. Knowledge of the community benefits of such investment in the arts and culture sector will encourage excitement about new and existing artworks and further foster a sense of local pride.

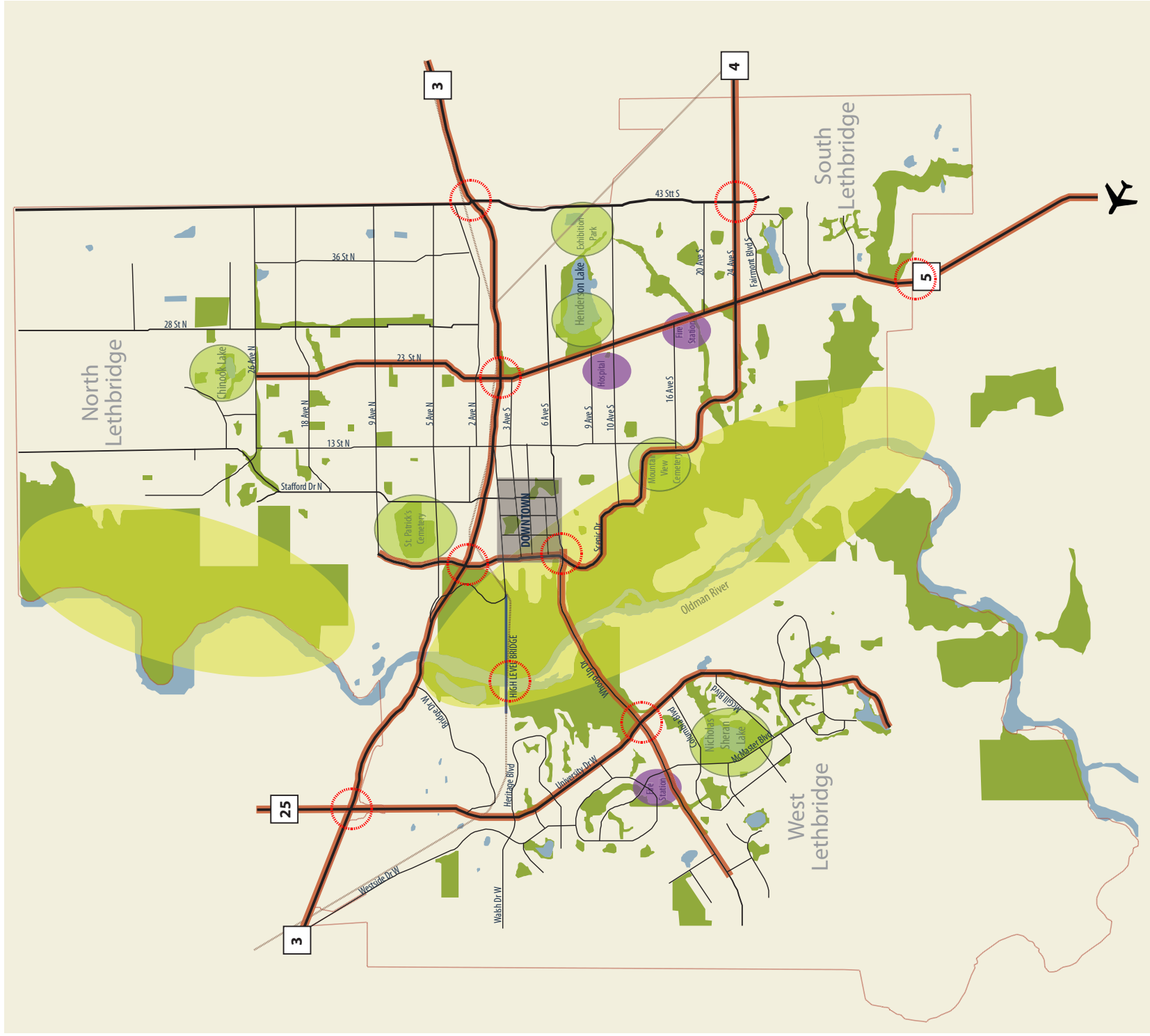
The City should be proactive in sharing knowledge and information with the community. The expertise that resides within Council, the Community Services Department and the City of Lethbridge Art Committee should be tapped as a valuable resource to speak to the importance of public art.

A wide variety of print and online media outlets should be used to disseminate updates on public art projects and to direct community members to avenues through which they can engage in the process. The City will welcome feedback from the public and use this to inform future decision-making. It is also important to celebrate and promote installed works on an ongoing basis. Public art in Lethbridge can become a major tourist attraction and further encourage the participation of local residents by promoting artworks to local, provincial, national and international audiences.











Schedule A

Potential Sites for Public Art



Legend

-  Corridor
-  Lake or River
-  Parkland
-  Gateways
-  The Courtes
-  Civic Facilities
-  Parks and Open Spaces
-  see Downtown Map for further details



Acquisition

The formal procedure of acquiring an artwork as a part of The City of Lethbridge's public or fine art collections.

The City of Lethbridge Fine Art Collections

The City's permanent collection of traditional and contemporary paintings, drawings, sculpture, prints, photographs and other materials. The care of the City of Lethbridge Fine Art Collections is entrusted to the Southern Alberta Art Gallery on behalf of the City of Lethbridge.

The Buchanan Bequest, City of Lethbridge Fine Art Collections

The Buchanan Bequest consists of 66 works donated from Donald W. Buchanan's personal art collection to the City of Lethbridge after his untimely death in 1966. Since 1979 the Southern Alberta Art Gallery has cared for this collection on behalf of the City of Lethbridge.

City of Lethbridge Heritage Collection at the Galt

A heritage art collection is housed at the Galt Museum and Archives. Although this belongs to the City of Lethbridge, administration of, and funding for, do not fall within the mandate of the Public Art strategy.

Deaccession

The procedure of removing a public artwork from its site and/or from the public art collection. The formal process for deaccession outlined in this document must be followed before a piece is removed.

Fine Art

Fine art encompasses art forms developed primarily for aesthetics and/or concept rather than practical application. Fine art is generally associated with visual art forms, predominantly painting and sculpture. The word "fine" stems from the notion of the art object in its 'final' state, ie. the purpose or function of the art object is simply the object itself.

Gift

A gift of fine or public artwork, statue or monument to the City of Lethbridge from a donor without any additional conditions.

Maintenance

A process of ongoing assessment of the upkeep requirements of an artwork. Through this process, the tools, timelines and actions will be identified for the necessary conservation of the piece.

Monuments

Artworks that are specifically designed and sited to commemorate an event, person, association or anniversary.

Public

The general population that may encounter an artwork, including both residents and visitors.

Public Art

Public Art will be defined as that which:

- Builds a visually rich environment
- Provides art that is accessible to the community at large
- Reflects our diverse culture and celebrates our living heritage
- Demonstrates diverse expressions of art
- Expands knowledge and understanding of art and culture
- Prompts viewers to explore, challenge and question the work and its meaning

- Creates a sense of pride and achievement in the community
- Ensures a lasting legacy
- Provides an opportunity for business to participate in public art programming
- Applies only to visual art, in any media*

**Does not include performances, festivals or events*

Independent Sculpture or Discrete Element

The public artwork is created and situated independently to the site and context of its location.

Site-Specific

An original public artwork that reflects or references elements, site context and scale, cultural or social histories of its particular location.

Integrated

The public artwork is directly situated within the physical architecture or structure of the site, or is conceptually positioned within the site's context.

Temporary

An original public artwork which is transitory and is situated at a particular site on a temporary basis, or a project that remains open to collaboration, amendments and additions, such as dedicated graffiti zones.

Public Art Collection

The City's collection of public art, including existing public artworks and artworks resulting from the City's Public Art Policy. New works generated as part of this Master Plan will become part of the City's Public Art Collection.

Public Art Fund

1% of each Community Services capital projects over \$500,000 is dedicated to the commission of public art projects. These funds are pooled across the City of Lethbridge to allow for more flexibility in commissioning appropriate works and choosing optimal locations. The City of Lethbridge Art Committee decides annually on project fund allocation. (5% of the 1% was dedicated to the City of Lethbridge Fine Art Collections, starting in 2011).

Public Realm

All outdoor or indoor spaces that are open to the public free of charge.

RFP (Request for Proposals)

An open, public call to artists or community groups to submit proposals for public artworks. The RFP typically provides a project description, budget and timeline and requests that the proponent submit an application form, project experience, detailed proposal and curriculum vitae.

RFQ (Request for Qualifications)

An open, public call for artists to submit curriculum vitae and portfolio materials that are relevant to the project description. A shortlist of artists is developed based on the submission of this material, at which point the remaining artists will complete to obtain the contract based on detailed project proposals.

Best Practices in Public Art

Markham, ON

The Markham Public Art Advisory Committee was formed out of the 2003 Public Art Policy Framework. It is comprised of citizen volunteers, a member of the Varelty Art Gallery Board and members of Council. The Committee is mandated by the Town of Markham to review public art proposals and provide recommendations to Council and Town staff on the procurement of works for publically-owned lands or privately-owned lands where the Town has an interest.

The Committee also advises the Town on a case-by-case basis, offering input on public art proposals and implementation plans for the Municipal Public Art Plan and Public Art Communications Plan. Council also defers to the Committee for recommendations on artist selection processes. In order to fulfill these duties effectively, the Committee actively consults with the community and gains insight into the needs and desires of local residents as they relate to public art.

Edmonton, AB

The Edmonton Arts Council (EAC) has been directed to administrate public art programming on behalf of the City of Edmonton. This includes public art procurement, conservation and maintenance processes, development of public art programming, and advising on the management of the public art collection and the use of funds for public art projects.

The EAC is comprised of, but not limited to, visual artists, curators, landscape architects, civil engineers business representatives and an advisory volunteer Public Art Committee. Their objective is to set a vision for Public Art in Edmonton. This includes strategizing the allocation of Percent for Art monies, leading site selection for new and relocated works, overseeing implementation and managing the Public ArtBank archive and conservation fund.

Increasing awareness of public art in Edmonton is also an integral part of the EAC mandate. The EAC Edmonton Public Art Director and staff are responsible for advertising the ArtBank collection and archive through multi-media strategies to increase community participation in local arts and culture.

To maintain the integrity of the collection, the EAC appoints an Edmonton Public Art Conservator whose main duties are to inventory works and advise the City on relocation, maintenance and de-accession when appropriate.

Calgary, AB

The City of Calgary epitomizes the successful integration of public art by seeking out context-sensitive work with references to the local environment. The Public Art Plan for the Expressive Potential of Utility Infrastructure arose from the City's 2004 Public Art Policy. Upon the adoption of the policy, the Department of Utilities and Environmental Protection (UEP) decided to pool their percent-for-public-art funds for the 2006-2010 capital infrastructure cycle, which generated nearly \$6.9 million for public art, design and related educational programming. Due to the extensive scope of the opportunities the funds presented, UEP initiated the public art planning document to guide the allocation of resources.

The UEP Public Art Plan focuses public art projects around the Bow and Elbow rivers, two main sources of water supply for the Calgary area. The art is intended to express the unique attributes of these waterways, their watershed context, and their importance to the community. Proposals for each project must ensure the vision of the Plan is reflected upon implementation by working within the concept of 'a city within a river, and a river within a city' and keeping in mind the objective to celebrate collective memory and highlight the citizens' role in the health of the watershed.

Due to the specificity of the Plan, a number of possible sites were chosen based on consultation with community members, City staff and an environmental assessment of the area. The selections were made with the intention to connect the public to the river (either on location or throughout the City), spark conversation and thought about the rivers and watershed, and emphasize the importance of stewardship to water resources.

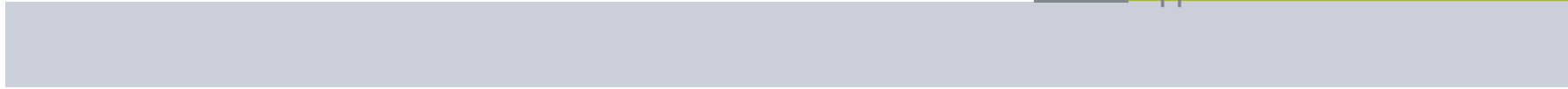
Kitchener, ON


As there is already an established public art agenda in Kitchener, the Public Art Program and Policy Review focuses on further developing and enhancing what is in place to ensure the long-term sustainability of the program and to realize the creative potential that exists within the community.

The document outlines plans to increase funding for public art beyond the 1% from capital projects that is currently stipulated, similar to Lethbridge's current funding model. Recommendations are made to increase this rate to 1.5% or 2% and to provide the City with the ability to move funds freely from one project to another in order to create a stronger long-term vision and ensure that public art objectives are met.

The management of these funds and subsequent art projects is outlined within a framework that allows the public art program to be administered with the greatest flexibility. Senior staff members from key City departments are convened annually to identify public art project opportunities, discuss ongoing coordination of implementation plans and review maintenance requirements of existing works. These meetings are intended to coincide with capital budgeting processes and major planning initiatives to ensure the percent-for-art is identified at the earliest possible stage in the process. To this end, terms of reference are developed for public art integration in RFP/RFQ documents to help project managers identify opportunities for public art at the beginning of construction projects.

Kitchener also engages in extensive marketing campaigns to highlight public art in the community. This includes a high profile artist-in-residence program, an online database for the public art collection, website, brochures and walking tours of the collection.



Number: CC30
Administered by: City Council
Approved by: 
Effective date: October 1, 2007
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CITY OF
Lethbridge

PUBLIC ART POLICY

PURPOSE

The Council of the City of Lethbridge has a broad mandate to provide good government, develop a safe and viable community and to supply desirable and/or necessary services to the community. The purpose of this policy is to establish the framework for the acquisition of public art.

PERSONS AFFECTED

City Council/Department of Recreation, Parks and Culture/Community Groups, Organizations/Allied Arts Council/Artists/Businesses/Citizens

POLICY STATEMENT

It is the policy of the City of Lethbridge to support the acquisition of public art. Public art is a vital ingredient in the cultural fabric of Lethbridge. This policy provides a framework for developing public art that:

- Builds a visually rich environment.
- Plays a role in attracting creative businesses and workers.
- Provides arts opportunities that are freely accessible to all.
- Encourages the growth of a culturally informed public.

The outcome will be a distinct and vibrant artistic legacy for citizens of Lethbridge.

RESPONSIBILITIES

City Council to:

- a. Provide an additional 1% of total cost of all Community Services capital projects within each 3-year Capital Improvement Program
- b. Allocate 10% of each year's public art fund to a maintenance reserve
- c. Establish a volunteer advisory body called the Public Art Committee
- d. Be the final approving body

Community Services Department to:

- a. Liaise with Public Art Committee
 - b. Establish an ongoing maintenance program
 - c. Coordinate the installation of public art projects
- The Public Art Committee to:
- a. Advise on public art policies and guidelines
 - b. Participate in the development of a Public Art Master Plan and individual public art project plans
 - c. Coordinate the adjudication process for acquiring public art
 - d. Develop and implement a communications framework
 - e. Ensure the maintenance and support of the Public Art Collection
 - f. Provide advice on the decommissioning of public art

DEFINITIONS

Public Art will be defined as that which:


- builds a visually rich environment.
- provides art that is accessible to the community at large.
- reflects our diverse culture and celebrates our living heritage.
- demonstrates diverse expressions of art.
- encourages knowledge and understanding of art.
- creates pride and achievement in the community.
- ensures a lasting legacy.
- provides an opportunity for business to participate in a public art program.
- applies only to visual art.

REFERENCE

- Civic Arts Policy

REVIEW/REVISION HISTORY

- Replaces City Council Policy #24 reissued October 15, 1986 - The City of Lethbridge Art Acquisition Program
- October 1, 2007: Re-issued (CC30)

Number: CC27
Administered by: City Council
Approved by: 
Effective date: November 14, 2005
Page: 1 of 3



CITY OF
Lethbridge

MONUMENT POLICY

PURPOSE

The Council of the City of Lethbridge has a broad mandate to provide good government, develop and maintain a safe and viable community and to supply desirable and/or necessary services to the community. The purpose of this policy is to guide the acquisition and placement of all monument's located on municipal property. The intent of this policy is to ensure a fair and consistent selection and approval process.

PERSONS AFFECTED

City Council/Community Services Department/Community Organizations and Donors

POLICY STATEMENT

- Ensure the respect for the intended purpose of municipal property while supporting community culture through the installation of appropriate monuments
- To incorporate and integrate the monument program into the planning, design, and development process on municipal property

Guiding Principles:

The guiding principles of the Monument Policy shall be that monuments:

- Be accessible and encourage a diversity of artwork
- Be integral to the municipal planning, engineering and development process
- Embrace good design principles (i.e. engineering, structural, aesthetic, and safety) and comply with City Bylaws
- Create a process for acquiring and locating a monument that is fair and equitable
- Determine locations that respects the integrity of the surrounding environment

RESPONSIBILITIES

City Council to:

- a. Accept and approve and confirm the placement of donated Monuments

Community Services Administration to:

- a. Provide to donors of monuments any constraints on the design and construction
- b. Assign a location or location options based on the type, style, features and purpose of the monument
- c. Recommend to Council the disposal or relocation of individual monument works
- d. Provide advice regarding contracts, public exhibition rights, and copyright legislation
- e. Solicit Public input where required
- f. Promote public awareness of the monument program and provide information on its processes and activities
- g. Review and make recommendations to Council, on all proposed monument projects, and ensure the application of established procedures and guidelines on a project-by-project basis in consultation with appropriate municipal departments
- h. Advise City Council on any issues or sensitive situations surrounding donated monuments

PROCEDURES

1. Formal application made to Community Services Administration.
2. Demonstration of financial capacity for monument construction and the maintenance process.
3. Preparation of design concept including a schematic illustration, size, weight, timetable, preferred location, organization accountabilities and key contacts.
4. Site options are reviewed which are deemed appropriate for the monument and its long term relationship with the surrounding environment and community.
5. Advise or negotiate with applicant any health and safety issues that impact installation, repair or maintenance.
6. City Administration reviews application and makes recommendation to City Council.
7. City Council reviews formal application and determines if permission is granted.

Disposal:

1. Disposal includes both the process of removal of material from the collection and its subsequent disposal or physical removal. No monument will be disposed of without consultation and approval from City Council.

2. Criteria for disposing of monuments include:
 - Condition of monument and/or cost of maintenance/conservation
 - Current location of monument is no longer suitable or available
 - Nominated "life span" has expired
 - Monument does not meet the terms of the policy;
 - Loss of community values or integrity
 - Long term implications including legal ramifications;
 - Endangers public safety
 - Compromises public works projects
 - Extensive or un-repairable vandalism
 - Overwhelming public objection
3. Disposal of monuments can include any one of the following:
 - Return to the donor or community organization, or offered to the family if donor is deceased or community organization disbanded
 - Offer of gift or trade
 - Demolition of the work with appropriate notification

DEFINITIONS

- Disposing: is the process of relocating, storing or permanently removing a monument.
- Monument: Monument refers to visual works, which are displayed in public areas including, but not limited to:
 - Sculptures - free standing, wall supported or suspended, kinetic, electronic in any material or combination of materials;
 - Architectural embellishments, street inlays or landscaping features with community intent;
 - Memorial gardens, fountains or park accessories.
 - Materials constructed to recognize significant accomplishments of person, persons, groups or events
 - Plaques or commemorative tablets;
 - Monuments do not include
 - a. Structures for informational, directional, descriptive or interpretive information
 - b. Structures with purely artistic intent

REVISION/REVIEW HISTORY

- November 14, 2005: New Document



GREAT WESTERN
AIRWAYS
"KIT"

ETHAN
12
ALT

City of Lethbridge

Public Art Master Plan