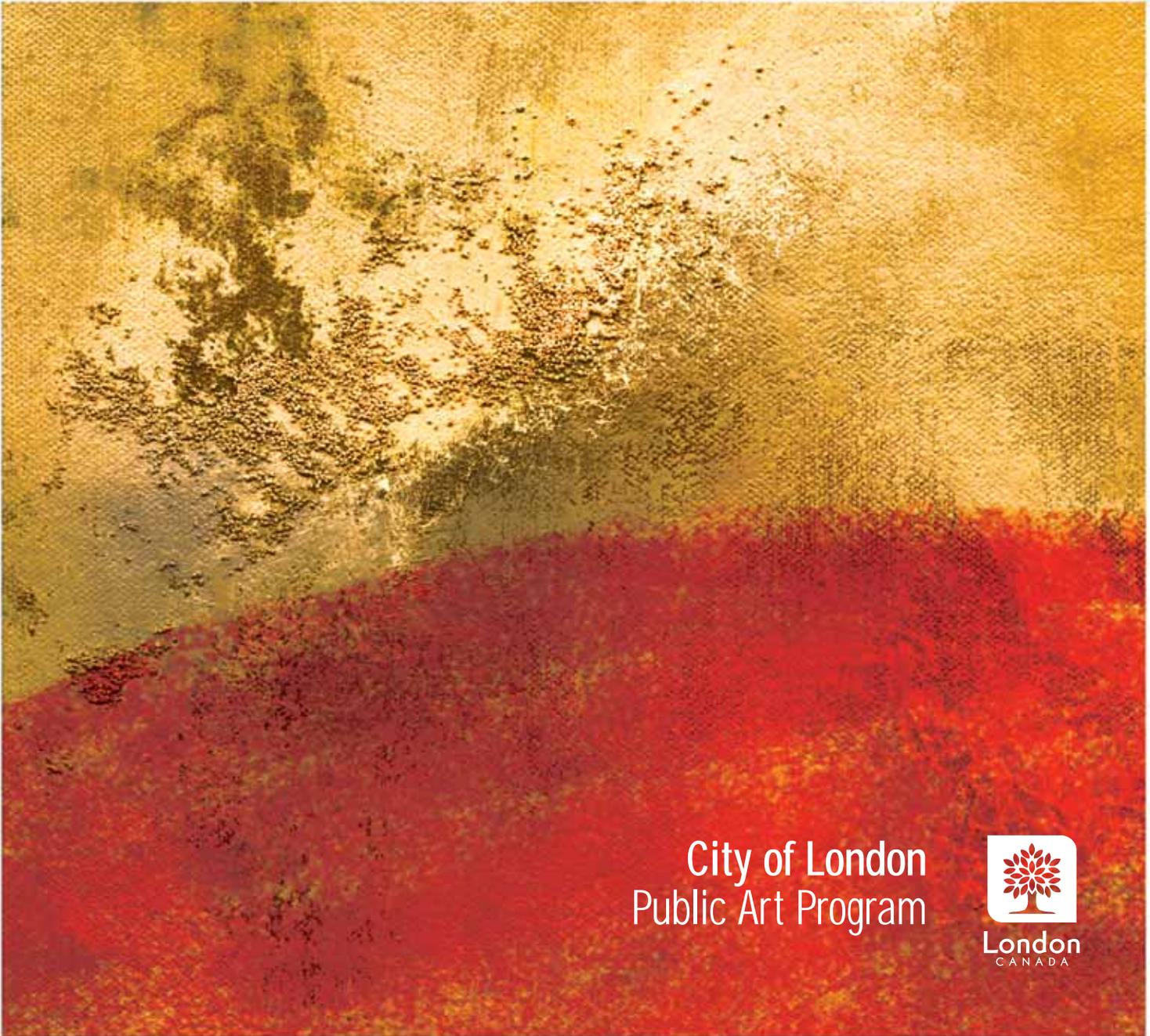


January 2009



City of London
Public Art Program



London Public Art Program

“Public art can be unexpected moments of beauty, amusement, reflection or intrigue. These works of art might serve as monuments or memorials or represent other creative, innovative and exploratory ideas or expressions for the area. Beyond that, municipalities from around the world have found that public art has the ability to boost economic development and tourism by making destinations for visitors and local residents.”

– PUBLIC ART POLICY DEVELOPMENT GROUP



For more information about London's Public Art program, please contact the Culture Office at 519-661-2500, ext. 5475.

Cenetaph
Victoria Park

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*Carolinian Forest Tree Art – Bill Hodgson
Talbot Street and King Street*



*Japanese Centennial Sculpture
Reg Cooper Square*

INTRODUCTION

Public Art: Capturing the Value of London's Heritage, Culture, Arts and Diversity

London's City Council, at its meeting on September 17, 2007, approved its Strategic Plan for the next four years (2007 – 2010). One of the strategic priorities identified is, "Creative, Diverse and Innovative City: Capturing the value of London's heritage, culture, arts and diversity. Our goal is to define and strengthen the city's unique identity."

A high quality Municipal Public Art Program is important to achieving this goal. Successful Public Art Programs help communities develop and express their unique sense of place and character, and in turn, draw tourism and investment activity to the city.

The primary purpose of the Municipal Public Art Policy, which guides the Public Art Program, is to provide a mechanism through which the City of London acquires public art for municipally-owned public space through its purchase, commission or donation.

The Creative City Task Force (CCTF) made the creation of a Public Art Policy one of its key recommendations, noting that, "London is falling behind in some areas, and the community has to change and improve if it is going to prosper and grow in the future." This report goes on to note that, "London's assessment growth, future prosperity and downtown development will be driven in large part by the creative industries and the people who work in them."

*Art Wall – Aston Coles, Martin Finkenzeller and John Krygsman (Beal Art Students)
Forks of the Thames*



Public Art: Building Upon a Strong Foundation

For nearly 50 years, North American cities have engaged in Municipal Public Art Programs. The first Public Art Program was introduced in Philadelphia in 1959. Currently, there are over 300 American cities with public art ordinances as part of their planning and culture mandates, in private and public projects, including: Seattle, San Francisco, Portland, Dallas, San Jose, Chicago and New York City.

In Canada, the first Public Art Program began in the 1950s when the Province of Quebec introduced its Art in Architecture Program. Today, over 50 Canadian municipalities have Public Art Policies and Programs including: Vancouver, Edmonton, Calgary, Richmond, Winnipeg, Montreal, Ottawa and Thunder Bay. The best of these programs have created visionary plans for the strategic placement of public art in their communities.

Kapoor Sculpture – Anish Kapoor
Millennium Park (Chicago, Illinois)



Maman – Louise Bourgeois
National Gallery of Canada (Ottawa, Ontario)



Public Art: Attracting Interest and Investment

As public art provides a distinctive cachet that can attract new residents and businesses, property values may increase, and the art can become a destination draw for visitors who will contribute to the local economy in its shops, cafes and businesses.

The feasibility of a Public Art Program is governed by the available funding. Council, through its operating budget, is requested to provide annual funding for the Public Art Program, noting that it is proposed that this funding amount be increased annually by the operating budget target factor to ensure its ongoing capacity to meet the intent of the program. The requested funding is based on a 1% rolling five year average of the City of London's applicable capital projects. Council will review the funding level every five years to ensure its continued capacity to fulfill the intent of the Public Art Policy. This model, which is a common practice found in Public Art Programs in North America, Europe and other countries, is the "tried and true" target that enables public art to have an impact on a city in relation to the other 99% of building budgets.

Public art is recognized both nationally and internationally as a significant tool for city building, economic development and beautification. From Pittsburgh to Vancouver to Vienna to Birmingham to Canberra, public art is part of the planning process to rejuvenate and enliven new city districts for the benefit of residents and tourists alike.

For private development, the benefits of public art may include increased property values, enhanced marketing of the units or floor space and enhanced aesthetics of the development leading to an improved public image for the developer.

*Mural dedicated to No. 12 Fire Station – David R. Murphy, Architect/Ben Cushman, Architect Technologist/
Murphy & Murphy Architect Inc. building (Waterloo Street)
Glen Nakagawa, Artist*



Though not addressed specifically in the City of London Public Art Policy, the City recognizes that there are many examples of non-municipal outdoor artworks located in privately-owned space across London that contribute to the identity and character of our community.

Public Art: Contributing to the Urban Character

Works of public art in public space engage people in their everyday lives and provide an opportunity for dialogue and social interaction that is at the heart of a vibrant city. Public art demonstrates that a city is proud, interesting and informed. A Public Art Program helps to create visible works of art and sets high aesthetic standards for all types of building projects. Further, it fosters an environment that promotes creativity, the pursuit of excellence in cultural experiences, public access to those experiences and the preservation and enhancement of diverse cultural identities.

Public art can reaffirm or reveal a sense of place in a symbolic and visually stimulating way by evoking some aspect of the social, natural, cultural, physical, political, economical or historical context of the site and its locale. Different public art sites provide artists with the ability to engage fully in the city building process, adding richness and variety to the urban environment. Public art can also influence the design of a development proposal, affecting the layout of open spaces, public connections to adjacent features such as streets, parks and open spaces, and related requirements for setbacks and streetscaping.

Public Art: Benefiting the Entire Community

Benefits of public art include, but are not limited to:

- defining identity;
- building strong communities;
- promoting development;
- enlivening social spaces; and,
- encouraging discussion and debate.

Summary

London's Public Art Policy will be a significant tool for the beautification of the community, encouraging economic development, and for creating a sense of enhanced civic pride.

As outlined in the Introduction, the primary purpose of the Public Art Policy, which guides the Public Art Program, is to provide a mechanism through which the City of London acquires public art for municipally-owned public space through its purchase, commission or donation.

The Creative City Task Force Report recognizes the important contribution of public art to the quality of the public realm and to city building. The Report also recognizes the need for the City of London to finance the acquisition, conservation and inventory of public art. Public art helps to make buildings, open spaces and neighbourhoods attractive and memorable places where people want to visit, live, work and play. The Policy represents an important tool for securing high quality installations of public art.

The City of London Public Art Policy is divided into three parts as follows:

SECTION 1: Policy Statement

SECTION 2: Administration

SECTION 3: Funding

Acknowledgements

The creation of the new Public Art Policy has been a process that has occurred over a number of years. It was initiated by the Advisory Committee for the Arts of London City Council. This Policy is no longer current. Subsequently, the London Arts Council's Public Art Task Force assumed the responsibility for assisting the City of London with the creation of a new Public Art Policy.

The London Arts Council is dedicated to enhancing the quality of life and the creative vitality of London by nurturing awareness of, involvement in, and commitment to, excellence of all levels of arts and culture. The support and dedication of volunteer members of the London Arts Council's Public Art Task Force are gratefully acknowledged. Their commitment and passion for the arts and the City of London will be honoured through the many artistic works our city will bring to life in the years to come.

The work of the current Public Art Policy Development Group of the City of London which included membership from the London Arts Council and Museum London, as well as representation from various City departments are also gratefully acknowledged.

CITY OF LONDON PUBLIC ART POLICY

SECTION 1: POLICY STATEMENT

1.0 POLICY STATEMENT

The City of London supports the display of art in public places that will strengthen the natural assets of the city, provide unique attractions and act as a constant delight to residents and visitors to London. Public art celebrates and honours our culture, history, people, events and locations while enhancing our economic vibrancy. Public art impacts many aspects of community living. Public art enriches daily life through visual experiences and attracts people to art-enriched places.



Mother Nature – Neil Cox
Queens Avenue

SECTION 2: ADMINISTRATION

2.0 PRINCIPLES

Public art is significant to the City of London because it:

- ❑ enriches public spaces for the enjoyment of all;
- ❑ serves the city as a whole;
- ❑ engages the community, and visitors;
- ❑ can yield proven economic benefits;
- ❑ demonstrates excellence and a wide range of artistic expression;
- ❑ is integrated conceptually and physically into the local context;
- ❑ may involve local artists;
- ❑ is relevant to London and Londoners;
- ❑ is accessible with daily living, work, and play;
- ❑ commemorates events of local, national and provincial significance;
- ❑ is a part of major capital investment projects in London;
- ❑ recognizes outstanding achievements of Londoners or their community;
- ❑ is presented in a manner that responds to their unique requirements for care, conservation and safety; and,
- ❑ is preserved for the enjoyment of future generations through management policies and guidelines.

Release – Ted Bieler
Reg Cooper Square



Top: *Pro Patria* – George W. Hill
Victoria Park
Bottom: *Holy Roller*
Victoria Park



2.1 PUBLIC ART – PURPOSE, DEFINITIONS AND EXCLUSIONS

2.1.1 Purpose of Public Art

Public art is intended to contribute positively to London’s urban space by providing landmarks, defining meeting places, injecting humour, speaking of history and reminding us of greatness. It is hoped that works of public art on municipally-owned public space will be viewed by citizens and visitors with a keen sense of pleasure, wonder or curiosity and lend a feeling of satisfaction that these works are “ours”, that they help to define “us” and that they belong to this community.

2.1.2 Definition of Public Art on Municipally-Owned Public Space

The Public Art Policy considers “Public Art” to be art that is displayed on municipally-owned public space.

Municipally-owned public space is considered to be areas frequented by the general public that are owned, maintained, operated or occupied by the City of London. Municipally-owned public space includes, but is not limited to, parks, road allowances, tunnels, boulevards, streets, courtyards, squares and bridges, as well as building exteriors, foyers, concourses and significant interior public areas of municipal buildings. Public art may include, but is not limited to:

1. sculpture;
2. murals;
3. memorials, monuments or artifacts such as the Cenotaph, Victoria Park Tank, cannons, etc.;
4. fountains or water features that contribute aesthetically to their surroundings (i.e. not spray pads);
5. hard and soft landscaping components; which are not a mere extension of the landscape architecture;
6. special engineering or architectural features of existing capital projects that contribute aesthetically to their surroundings; and,
7. community public art related to neighbourhood beautification.

Mosaic Compass – David R. Murphy, Architect/Ben Cushman, Architect Technologist, Murphy & Murphy Architect Inc.
No. 12 Fire Station



Public art may be integrated into the design of the site, buildings and landscapes in publicly accessible and visible areas of a site. These areas can include the walls, floors and ceilings or other publicly accessible open space such as plazas, forecourts, courtyards, colonnades or setbacks. When integrated, public art must retain an interpretative aspect, as determined by the commissioned artist, and not be a mere extension of the design of the architecture, landscape architecture, interior design, etc. of the new development.

2.1.3 Public Art Exclusions

Examples of public art that are excluded under the scope of this policy are:

1. directional elements such as super graphics, signage or colour coding, except where these elements are integral parts of the original work of art or public art project;
2. art objects which are mass-produced of standard design such as playground equipment, or statuary objects;
3. landscape architecture and landscape gardening except where these elements are an integral part of the original work of art, or are the result of collaboration among design professionals including at least one artist; and,
4. easily-moveable art works such as paintings, drawings, models and books.

2.1.4 Definition of Professional Artist

A professional artist is a person who is critically recognized as an artist: he or she possesses skill, training and/or experience in an artistic discipline, is active in and committed to his or her art practice and has a history of public presentation.



2.2 PURPOSE OF THE PUBLIC ART POLICY

The primary purpose of this Policy is to provide a mechanism through which the City of London acquires significant pieces of public art for municipally-owned public space through their purchase, commission or donation. The City may authorize public art that it does not own to be placed on municipally-owned public space through an agreement between the City of London and the owner of the public art.

2.2.1 Permanent and Temporary Types of Public Art

This Policy is applicable to both permanent and temporary installations of public art. Permanent works of art include fixed works which, due to their weight and size, become an integral component of any municipally-owned public space, in terms of structure, design context, or neighbourhood. Temporary works of public art include works created for a specific event or place for a specific occasion and timeframe. The City of London has the authority to determine the length of time a work of art will be displayed on municipally-owned public space.

2.2.2 Placement of Outdoor Art on Privately-Owned Space

Though not addressed specifically in this Policy, the City of London believes in encouraging the inclusion of outdoor art in privately-owned space across the city. It is recognized that this art has significant appeal and can contribute to the identity and character of our community.

People in the City – Doreen Balabanoff and Stuart Reid
Wellington Street/Queens Avenue



2.3 APPLICATION AND MANAGEMENT PROCESS

2.3.1 Administering Public Art

The Public Art Policy will be administered by the City of London's Culture Office. The Culture Office may delegate the administration; including making recommendations to Council for the prioritization of expressions of interest for public art projects and the selection of qualified artists, to a knowledgeable community arts organization. Council will be responsible for the prioritization of public art projects to be developed annually.

The Culture Office may also delegate responsibility for site selection, implementation, maintenance and conservation/restoration of public art to other City departments or knowledgeable community arts organizations.

2.3.2 Acquiring Public Art

Public art, collected for municipally-owned public space, may be acquired through:

- purchase, commission or donation; or,
- creation of community art projects.

Purchase, Commission or Donation of Public Art

All works of public art that are to be purchased, commissioned or donated by the City of London will be subject to the terms and conditions of the Public Art Policy. Purchased art is existing artwork that is bought by the City from an artist, agent, gallery or through another direct method. Commissioned art is a work of art created by a selected artist and for a specific site. Donated art is existing artwork given to the City in the form of a bequest, a gift, or a sponsored acquisition.

When public art is acquired through donation, in accordance with the criteria established in the Income Tax Act (Canada), the City of London may issue a tax receipt to the donor. Independent appraisal costs will be the responsibility of the donor. The Donation Policy of Museum London will be used to guide the City to determine which donations, gifts or bequests of works of art will be accepted.

*Community Mural – Artwork, Carisa Thomas, Mural completed by professional artist Beth Giuliano and art student Anna Wex as well as volunteers
Ray Lanctin Arena (Medway Community Centre)*



*Waterloo – Robbin Wenzoski, Waterloo Street
between Central and Pall Mall Streets*



Donation of Funding to Acquire and/or Maintain Public Art

The City will encourage the private sector through bonusing and other donation mechanisms to contribute financially to the Public Art Program.

Donated art will also include a funding donation for the maintenance and conservation/restoration of the work being donated, the amount of which will be negotiated as part of an acceptance agreement.

Should a donation of funding from the public or private sector be received for the City of London's Public Art Program, this funding would be treated similarly to the annual contribution allocated by Council outlined in Section 3.1 and 3.2 of this Policy. Donations must be free and clear of conditions and restrictions imposed by the donors regarding the City's use of these funds for the City of London's Public Art Program.

Creation of Community Art Projects

The Culture Office, or its designate, will also receive applications for community art projects which may include requests for funding of up to \$10,000 for any individual project. The Culture Office will determine whether or not a community art project should proceed and/or be funded. The goal of these community art projects are to create artwork that is accessible to a large public, not simply because it has been placed in a public space, or because of its content, but through the engagement of community members in defining and shaping their environment. It may or may not include the use of professional practicing artists. Community murals and tree carvings are examples of community art projects.

2.3.3 Site Selection

The Culture Office will coordinate the site selection of appropriate locations for the installation of public art on municipally-owned public space. This will include creating a visionary plan for the strategic placement of public art in London.

For locating a specific piece of public art, a qualified conservator may be consulted. The Utility Coordinating Committee will be consulted by the City when a work of public art is to be on a road allowance.

2.3.4 Selection Process

Applications for proposed public art projects will be received from City departments and from external applicants. For City of London capital projects over the value of a million dollars, investment in public art should be considered as part of that project. It is recognized that there should be some flexibility for City departments to determine if a piece of public art is appropriate for a particular capital project.

The applicant for the project will be responsible for hosting a significant public engagement process, before the selection of the public art, to identify if there are major objections from the community to the public art being proposed. The intent of this engagement process is to create the opportunity for accessible public dialogue and education about public art.

The Public Art Program is primarily focused on the installation of significant public art pieces in our community. The Culture Office, or its designate, will establish a Public Art Jury (Jury) of knowledgeable community representatives.

1. The Jury will review applications for significant pieces of public art and prioritize the work to be done in that year based on available funding. The Jury will recommend their prioritization of public art projects to Council for approval. The Jury will also be responsible for the selection of qualified artists to create public art, if not identified in the original application.
2. The Jury will also receive applications for smaller community art projects; noting that any individual community art project will not be eligible for more than \$10,000 in funding. The Jury will determine whether or not the community art project should proceed and, if so, to what extent funding should be provided.

Bas Relief Panel – David R. Murphy, Architect/Ben Cushman, Architect Technologist, Murphy & Murphy Architect Inc.
Puglia Mouldings and Plaster Works Ltd., Artist
No. 2 Fire Station



2.3.5 Implementation of Public Art

The Culture Office, or its designate, will oversee the implementation of public art on municipally-owned public space. Implementation will include overseeing processes, contract negotiations, site planning and individual Public Art Project Plan preparation, installation, insurance for installation, long-term insurance, and maintenance of acquired public art on municipally-owned public space.

The City of London will respect the right of authorship and the integrity of the public art. Not all art placed on City property will become the property of the City of London. When art is not owned by the City of London, the City Solicitor's office will determine the type of agreement required between the owner and the City prior to installation of the artwork on municipally-owned public space.

2.3.6 Maintenance and Conservation/Restoration

The Culture Office, in conjunction with the Environmental and Engineering Services Department (EESD), will oversee the maintenance, conservation/restoration of public art. Maintenance and conservation/restoration requirements will be included within the Public Art Project Plan for each piece of public art and captured within a future City of London Public Art Conservation Plan and Master Inventory of Public Art.

The Culture Office may delegate the responsibility for the creation of the City of London's overall Public Art Conservation Plan and Master Inventory of public art to a knowledgeable community arts organization. This organization will consult with EESD to determine maintenance and conservation/restoration requirements and actions for public art on an ongoing basis.

2.3.7 De-Accessioning

The Culture Office will consider candidates for the de-accessioning of permanent and temporary public art, report its findings and recommend the method of de-accessioning to London City Council. The de-accessioned art may be moved, sold, returned to the artist or destroyed, with any monies received through the sale of art being placed in the Public Art Acquisition Reserve Fund.

¹ Definition: Conservation is distinct from maintenance as it refers to the concept of care of the collection, encompassing examination of the condition of the art, preservation of the art to avoid deterioration or damage, and restoration.

SECTION 3: FUNDING

This section of the Public Art Policy is intended to provide direction related to the funding of public art in municipally-owned public space.

3.0 MUNICIPAL BUDGET FUNDING

London City Council, through its annual operating budget, will consider an amount for the operation of the Public Art Program. The 2008 funding amount was developed based on calculating the 1% rolling five year average applicable capital projects in the City of London's annual capital budget process.

These applicable capital projects include:

- publicly accessible above ground buildings including all major municipal buildings;
- parks;
- industrial parks; and,
- new or major upgrades to bridges.

This funding will be increased annually by the operating budget target factor to ensure its ongoing capacity to meet the intent of the Public Art Policy. This will be reviewed by the Culture Office every five years, as part of a review of the Public Art Program, to ensure its ongoing capacity to fulfill the intent of the Public Art Policy.

Principles that were used as the basis for selecting the eligible capital works were:

1. Eligible projects for defining budget should be theoretically eligible funding enhancements;
2. Eligible projects should be projects that provide good public exposure. Such projects would be new works or major upgrades;
3. Industrial parks see significant public traffic and should be candidates for public art; therefore, they should be included in the eligible list;
4. Property purchases for locations of future public exposure are simply advance projects costs for otherwise logical, eligible projects; therefore, those budgets set up simply for property purchase should be candidates for the eligible list;
5. Straightforward repairs should not be candidates for eligible capital works; and,
6. No road projects should be considered.

Any operating funding required for the ongoing operation of specific pieces of public art must be approved by Council on a case by case basis.

3.1 PUBLIC ART ACQUISITION RESERVE FUND

Public art funding will be annually allocated by Council to a Public Art Acquisition Reserve Fund for the purchase, commission and donation of public art. A drawdown of up to 10% from the public art funding annually allocated by Council to the Public Art Acquisition Reserve Fund will be used for the administration of the Public Art Policy, which will depend upon specific public art project requirements.

The Public Art Acquisition Reserve Fund may also accept donations of funding from the public or private sector toward the City's Public Art Program, noting that this funding will be treated similarly to the annual contribution allocated by Council. Donations must be free and clear of conditions and restrictions imposed by the donors regarding the City's use of these funds for the City of London's Public Art Program.

3.2 PUBLIC ART MAINTENANCE RESERVE FUND

In addition there will be an annual drawdown of 10% from the public art funding annually allocated by Council to the Public Art Acquisition Reserve Fund for the Public Art Maintenance Reserve Fund, noting that from time to time, the Culture Office may recommend that this drawdown percentage be increased to meet specific public art maintenance requirements.

The use of this fund will be administered by the Culture Office, in conjunction with the Environmental and Engineering Services Department, to ensure specific maintenance requirements for individual pieces of public art are met. Incidental maintenance that is part of the expected City of London operating budgets, including graffiti and site clean-up, will not be funded from this reserve fund.

Donated art will also include a funding donation for the maintenance and conservation/restoration of the work being donated, the amount of which will be negotiated as part of an acceptance agreement.

Where funds are donated from the public or private sector for the City of London's Public Art Program, this donation will also include a funding donation for maintenance and conservation/restoration, the amount of which will be negotiated as part of an acceptance agreement.

London Mural
Forks of the Thames

