

# PUBLIC ART POLICY

## SECTION I

### CITY OF ST. CATHARINES ART COLLECTION MANAGEMENT POLICY & GUIDELINES

June, 2003



*Relief of Mount Fuji Takehiko  
at City Hall*



*The Muir Brothers Dry Dock  
installation in Rennie Park*

# **PUBLIC ART POLICY**

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## ***PART A City of St. Catharines Art Collection***

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### **1.0 Introduction**

Public Art is defined as physical works of art and cultural property installed in the public realm. These works of art can be temporary or permanent, and may be installed within buildings, or outdoors on public lands. This document is the first part of the City of St. Catharines' Public Art Policy, and provides a vision, purpose and goals for the City's relationship with all public art, while specifically addressing management guidelines and policy for the art collection that currently exists.

Future additions to this policy will develop guidelines for public art programmes and potential strategies for financing the programme.

### **1.1 Vision**

Visually beautiful cities stimulate a sense of pride and commitment. Through its Public Art Policy the City of St. Catharines strives to create vibrant public spaces that reflect the diversity of our community, and engage its residents and visitors with quality works of public art.

The City of St. Catharines seeks to encourage all those who care about the community to participate in making art, collecting it and commissioning it.

### **1.2 Goals**

1. Provide access to art in public places for all of St. Catharines' citizens.
2. Enhance St. Catharines' desirability as a community by creating appealing environments in which to live, work and play.
3. Honour, preserve and encourage our cultural heritage and artistic diversity.
4. Promote civic identity through awareness and preservation of the community's history, cultures and living arts.
5. Support effective urban planning, economic development and cultural tourism opportunities.

All public art projects and acquisitions will be assessed and developed according to the above goals.

### **1.3 Purpose**

The purpose of this policy is to provide:

- an effective mechanism for determining appropriateness and method of placement of public art, be it temporary or permanent, within buildings, or outdoors on public lands belonging to the City of St. Catharines;
- the criteria for the review and selection of public art to be displayed within buildings, or outdoors on public lands;
- criteria for the acquisition of public art;
- guidelines for the management, preservation, interpretation, development and promotion of the City's art collection;
- a foundation on which to develop programs that allow St. Catharines' residents and visitors to experience art in public places.

#### **1.4 Community Context**

This policy has been developed with consideration for other public institutions in the city with mandates pertaining to art collections<sup>1</sup>. It is the intent of the City to operate in partnership and cooperation with, and mindful of, these institutions. For the residents and workers of St. Catharines to be best served, the management of the City's art collection shall be responsive to each of these institutions and, where reasonable, neither repetitive nor competitive.

<sup>1</sup> See Appendix 2 for copies of mission statements of St. Catharines Museum, St. Catharines Public Library, Rodman Hall Arts Centre and Brock University.

## 1.5 Art Collection

### 1.5.1 Ownership

The City of St. Catharines owns a collection of art work and items of moveable and fixed cultural property. It is an accumulation of material from varying sources and provenance brought together through various means, legally owned by the Corporation and retained on a permanent basis. It is understood that the ownership of the collection by the City is free and clear, without any limitations placed upon its use.

### 1.5.2 Definitions

For the purpose of this policy the following definitions apply. The term “art collection” or “collection of art” will be used to include both elements unless specified.

a. **Works of art** include “*items of artistic interest, such as:*

- *paintings and drawings, produced entirely by hand on any support and in any material (excluding industrial designs and manufactured articles decorated by hand);*
- *original prints, posters and photographs, as the media for original creativity;*
- *original artistic assemblages and montages in any material;*
- *work of statutory art and sculpture in any material;*
- *works of applied art in such materials as glass, ceramics, metal, wood, etc.*<sup>2</sup>“

b. **Cultural property** comprises tangible evidence of human history, tradition, culture and knowledge, such as:

- memorials, plaques and commemorative tablets;
- arches, ornamental gateways, foundation stones and other structures of a permanent or fixed character intended for ornament or commemoration, both interior and exterior;
- a combination of landscaping and landscaping design such as rocks, fountains, reflecting pools, benches and other types of street furniture;
- decorative arts (limited to the furniture and furnishings of the public

<sup>2</sup> UNESCO Recommendation for the Protection of Moveable Cultural Property, 1978, Article I (1): (vi) For further information refer to the article *Comparison of Definitions of Cultural Property In Different International Instruments* and the Getty Institute’s *Art and Architecture Thesaurus On-Line* [www.getty.edu](http://www.getty.edu)

- rooms of city owned buildings);
- artifacts comprising memorabilia or ceremonial objects;
- historical components;
- official gifts from visiting officials;
- gift exchanges from twin city relationships.

Detailed descriptions of the different classifications of art and types are included in the ***Art Inventory Report***<sup>3</sup>.

### **1.5.3 Scope**

In keeping with the stated purpose and goals, the scope of the collection will include:

- works by artists who have been born, live or lived in St. Catharines;
- views of the City;
- representation of the community's civic history;
- representation of the community's cultural and artistic heritage;
- St. Catharines' specific content;
- items from community organizations, and other municipalities and countries that are presented as official gifts.

<sup>3</sup> Murphy, Judith *City of St. Catharines Art Inventory* Final Report, April 3, 2002. See Appendix 3.



## **PART B Management Guidelines**

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### **2.0 Role of Municipality**

#### **2.0.1 Governance**

City Council is the steward of the City's art collection and as such holds it in trust for the citizens of the City of St. Catharines. Council will maintain and develop the art collection in keeping with the vision statement and goals of the ***Municipal Cultural Policy for the City of St. Catharines***<sup>4</sup> and the ***Public Art Policy***.

#### **2.0.2 Management**

Council designates the custody of the art collection to the Recreation and Community Services Department. The management of the collection will be the responsibility of the Cultural Services Supervisor who will:

- ensure the development of a collection management system, with documentation standards and procedures modeled on museum practices and with an ongoing system of maintenance and inspection;
- develop, maintain and promote the art collection and oversee the provision of fiscal resources for this purpose;
- preserve the physical integrity and security of the art collection and the provision of adequate facilities and resources for its long term care;
- arrange for the installation and placement of the art collection in public spaces;
- develop programmes and public education opportunities related to the art collection's use and promotion.

#### **2.0.3 Staff**

The Cultural Services Supervisor will manage the City's art collection. Additional professional services will be provided by contract as required.

#### **2.0.4 Municipal Departments**

<sup>4</sup> *Municipal Cultural Policy for the City of St. Catharines*, October 18, 1999. Available on Request.

Policy implementation impacts on a number of City Departments. Most departments have both an active and consultative function. Responsibilities will include, but are not limited to:

- a. **Corporate Services**
  - appropriate distribution of communications pertaining to public art;
  - cross-referencing of archives with art collection as necessary;
  - exploration of management efficiencies between archives and art collection;
- b. **Economic Development and Tourism Services**
  - promotion and consultation in the development of cultural tourism opportunities;
- c. **Legal Services**
  - legal consultation related to donations and operational issues as required;
- d. **Planning Services**
  - opportunities to incorporate arts/aesthetics in the planning process;
  - encouragement of public art in private development;
  - encouragement for the integration of art within the city's built environment;
  - cooperation in the design and installation of heritage plaques.
- e. **Recreation and Community Services**
  - staff and administrative support;
  - coordination for the planning, development and installation of outdoor art including memorials, plaques, sculptures;
  - development and implementation of an art maintenance schedule.
- f. **Transportation and Environmental Services**
  - assistance in the planning, transport and installation of art works from the collection as required;
  - opportunities to incorporate art into the design process for all above ground development;
  - support for the arts/aesthetics as an intrinsic component of engineering and architectural design.

### **2.0.5 Advisory Committee**

A committee will be appointed by Council to serve in an advisory capacity to

Cultural Services staff. The composition of the committee will aim to reflect the diversity and neighbourhoods of the community.

## 2.1 Public Art Advisory Committee

a. **Composition.** The Advisory Committee will be selected from the following:

- 1 member of City Council;
- 1 member of the Culture Committee;
- 1 staff person - Cultural Services Supervisor;
- 1 working visual artist or craftsperson, resident in St. Catharines;
- 1 person from the visual arts community i.e. curator, arts education person, arts administrator.

In addition, when applicable, the following individuals are to be included:

- 1 staff person from Parks Division, and/or
- 1 staff person from other Municipal Departments, Boards, Commissions or Committees, and/or
- 1 person from a relevant community organization or neighbourhood.

b. **Role.** The role of the Advisory Committee will be to consult with staff, review materials and make recommendations, regarding potential acquisitions and the disposition of works from the collection. They will also advise in the development of public art projects and any matters related to the development, promotion and use of the art collection.

c. **Terms of Reference** will be developed for the Advisory Committee which will detail process and reporting structure as per standard City procedure.

## 2.2 Code of Conduct

- a. The ***City of St. Catharines Employee Code of Conduct*** and the ***Municipal Conflict of Interest Act***, as amended from time to time, will apply to ensure fair and equitable treatment of all participants in the development and maintenance of the City's art collection.
- b. Any participant in the City's art collection process including staff and members of the Advisory Committee must declare any direct or indirect benefit to themselves, their families, employers or associates which may arise from the acquisition/ deaccession of any art work or related programmes/activities, and will be required to remove themselves from those processes.

## 2.3 Budget

- a. A specific budget for the art collection will be developed as part of the operating budget for Cultural Services.
- b. External sources of funds from the private sector will be explored as well as government grants and public funding programs.
- c. Special accounts such as Reserve Funds or Trust Funds will be investigated.

## 2.4 Facilities

- a. Appropriate facilities will be allocated for the administration, maintenance and storage of the City's Art Collection.
- b. The collection, when not on public display, must be stored in a secure area designated solely for this purpose.

## 2.5 Insurance

- a. Insurance coverage will be provided for the art collection as a distinct entity. The policy must protect the collection against all risks of direct physical loss or damage, while in transit and at all City owned/leased locations, and while in storage or on display.
- b. The Committee members will be covered by the municipal insurance policy which indemnifies them against legal responsibilities for their actions, providing that they are not guilty of wrongful acts or gross negligence.

## 2.6 Policy Review Cycle

This policy will be subject to review by the Public Art Advisory Committee from time to time in a manner consistent with the City's policy review procedures.

## 2.7 Implementation

- a. This policy will be implemented by Cultural Services staff.
- b. A ***Procedures Manual*** will be developed which will detail specific activities contained within this document.

## ***PART C Guidelines for the Acquisition of Public Art***

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### **3.0 Integrity**

To ensure the integrity of the process of acquiring public art, the following criteria have been developed for reviewing proposed projects, offers of sale and offers to donate to the City's collection. In addition, it is the aim of this policy to ensure assistance is provided to all community members who seek to donate or sell works of art or cultural property to the City.

### **3.1 Acquisitions**

#### **3.1.1 Sources**

The Corporation may acquire material for the permanent collection through any of the following methods:

- gifts/donations;
- bequests;
- trades/exchanges;
- purchases;
- transfers;
- commissions.

#### **3.1.2 Donations**

- a. A donation of public art includes:
  - an offer from an individual or organization to donate to the City an official gift of public art (either an existing art work or funds to purchase or commission a new art work);
  - a commemoration to the City of St. Catharines;
  - or the installation of a public tribute or major public recognition.
  
- b. Donations of all works of art submitted to City Council will be forwarded to Cultural Services staff. Cultural Services staff will contact the donor and gather any information relevant to the process. Staff will also endeavour to provide the donor with an outline of the review process, and any issues that may be associated with the offer.
  
- c. Any items presented to a City Council member in the performance of their

civic duty is considered a gift and therefore the property of the City of St. Catharines and will be reviewed by the Public Art Advisory Committee for consideration for permanent retention within the City's art collection.

- d. Donations of funds for the purchase of art or the planning, design, manufacture and installation of outdoor art including memorials will be referred to the Public Art Advisory Committee for consultation, review and recommendations for further action as required.

### **3.1.3 Purchases**

All purchases and requests for proposal shall abide by the City's Procurement Policy and Procedures and follow the approval process as described below.

### **3.1.4 Approval Process**

- a. The offer of all material identified from any source for potential acquisition into the permanent collection must be forwarded to Cultural Services staff for submission to the Public Art Advisory Committee. All offers will undergo a complete approval process.
- b. The Public Art Advisory Committee will meet to review the request according to the criteria outlined below. A report with the Committee's recommendation to accept or decline the gift will be submitted to the Director of Recreation and Community Services for referral to City Council. Council will then consider the recommendation.
- c. The approval process comprises both consultation and review. Potential acquisitions must meet the scope of the collection and demonstrate:
  - artistic merit;
  - compatibility to the vision, scope and goals of the collection;
  - municipal relevance and appropriateness;
  - authenticity and provenance;
  - ethical and legal suitability;
  - conservation implications including maintenance and storage.

- d. In the case of gifts, additional criteria include:
- nature and value of gift;
  - occasion at which gift is presented;
  - presenter and recipient of the gift;
  - opportunities for display.
- e. Specific guidelines for outdoor art and memorials have been developed. Refer to Part E.
- f. If the decision is favorable, a formal agreement will be drawn up outlining the responsibilities of each party. The agreement will address all relevant issues such as project funding, fabrication, siting, installation, maintenance, transfer to title, identification labels, deaccessioning. In all cases only unrestricted donations will be considered. If the donation is accepted, the donor must submit a legal instrument of conveyance of title.

### **3.1.5 Appraisal for Tax Receipts**

All donated items for the art collection should be appraised at the time of donation to determine fair market value. Acceptable appraisals will be from certified members of either the Professional Association of Art Dealers in Canada or the Certified Appraisers Guild of America. The donor is responsible for this cost. An official receipt for income tax purposes will be issued by the Finance Department as per regulations of the Ministry of Revenue.



## ***PART D Collection Management Guidelines***

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### **4.1 Loans**

- a. Requests for loans from the collection by a third party may be considered provided that the borrower guarantees that appropriate standards and terms be met.
- b. At this time, no provision has been made in this policy for the borrowing of works by the City. Guidelines for this process will be developed.

### **4.2 Disposition**

- a. Disposition includes both the process of deaccessioning material from the collection and its subsequent disposal or physical removal. No art work will be deaccessioned and disposed of without consultation of the Public Art Advisory Committee.
- b. Criteria for deaccessioning includes:
  - condition of art work and/or cost of maintenance/conservation;
  - current location of art work is no longer suitable or available;
  - nominated "life span" has expired;
  - art work does not meet the terms of the policy;
  - suitability to the collection;
  - loss of artistic integrity;
  - long term implications including legal ramifications.
- c. Disposal of art work can include any one of the following:
  - return to the donor or artist, or offered to the family if donor or artist is deceased;
  - offer of gift or trade to another cultural institution;
  - sale with the proceeds used for maintenance or collection development;
  - destruction of the work with appropriate notification.

### **4.3 Inventory**

All art work is to be catalogued and included in the inventory along with all information on installation, maintenance schedule, correspondence, contractual agreements and research.

### **4.4 Documentation**

All works will be entered in a permanent computerized register which will comprise the art collection database. All documentation is a matter of public record. Venues for public access to the database will be developed.

#### **4.5 Research**

Research provides a greater understanding and appreciation of the works in the collection and to the development of Canadian art. Research may be conducted in the following areas:

- history and provenance of the existing works of art in the collection;
- history and provenance on potential acquisitions;
- biographical information on artists;
- background information for programme development.

#### **4.6 Care/Conservation**

- a. The collection should be maintained in good condition and, where relevant, the surroundings related to the outdoor component of the collection in a manner which:
  - is consistent with the design intent of the work;
  - does not significantly alter the intended perception of the work by viewers;
  - is in accord with instructions from the artist where applicable.
- b. The physical management of the art collection comprise its care and handling, maintenance, monitoring its condition and the recognition for conservation treatment when required. Appropriate measures should be developed to achieve this including:
  - provisions for proper upkeep, maintenance and security including the requirement for cost planning and identification of needs;
  - preparation of Condition Reports for all new acquisitions, prior to installation or display, during regular inventories and when any damage occurs or is noticed;
  - establishing a regular maintenance schedule based on the nature and needs of the art work;
  - the handling of all art work in a manner conducive to ensuring its safety and recognized as proper handling techniques;

- arranging for conservation and/or restoration treatment as required to be undertaken by a professional Conservator and when possible at a level of minimum intervention.

#### **4.7 Promotion**

Strategies to promote public awareness and access to the art collection can include:

- appropriate acknowledgement of the art work i.e. labels and signage;
- programmes, tours and other activities based on the collection;
- a range of brochures and publications.

#### **4.8 Programmes**

- a.** Programmes are an important means of involving the community with the art collection and provide opportunities for the public to increase their understanding and enjoyment of one of the City's cultural assets. A range of public programmes and activities should be researched and developed by Cultural Services staff.
- b.** Community partnerships and sponsorships will be explored in the development of such programmes.
- c.** Types of programmes can include, but are not limited to:
  - special exhibitions highlighting works or artists from the collection;
  - walking tours of outdoor art throughout the city and city parks;
  - lectures on topics based on works in the collection, e.g. war memorials;
  - education kits for students to be made available for distribution as a teaching resource;
  - informational database to provide a source of public access to the community;
  - adopt-a-monument.

## ***PART E Guidelines for Installation and Placing of Public Art and Memorials***

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### **5.0 Public Spaces**

To maximize the potential for the public to enjoy original works of art, installation is limited to defined public spaces. For the purpose of this policy, these areas would be considered those frequented by the general public and which are in the public domain. They include, but are not limited to:

- City Hall;
- interiors of City-owned buildings;
- exteriors of City-owned buildings;
- parks and trails;
- squares.

### **5.1 City Hall**

City Hall represents the political and social center of the City and is a primary showcase for the City's art collection. Public spaces within City Hall are significant areas for the installation of art work for the enjoyment of the general public. These spaces include: Council Chambers, the anteroom, the atrium, committee rooms, public hallways, stairwells and corridors, areas designed for public ceremony, reception areas and conference rooms.

In the designated public spaces only the following may be installed:

- art work from the City's collection including those items under the aegis of the library board and the museum board;
- photos or paintings of civic officials;
- framed archival materials including documents and photographs which are owned by the City and relate significantly to the City's heritage;
- commemorative plaques of broad community significance;
- art work on temporary loan from a reputed institution or art collection;
- art work on temporary loan from local artists as a means to showcase their work;
- those items which are necessary for the operation of a department such as maps, awards etc.

#### **5.1.1 Non Public Spaces**

Offices which are non designated areas for original works of art, may be supplied with a selection of reproductions and related items. Prints are for the enjoyment of all employees, and may be utilized for staff offices. These items will remain the property of the City.

## **5.2 Interiors of City Owned Buildings**

- a. Art work appropriate to the site may be installed in public spaces in the interior of other civic buildings.
- b. The same criteria apply for non public areas within city owned buildings as written for City Hall.

## **5.3 Outdoor Art and Memorials**

- a. Art which is intended for installation in outdoor public areas as well as vestibules and entrance ways can be classified as “outdoor art”. It falls into several overlapping categories and includes:
  - sculpture and other works of art (aesthetic interest);
  - memorial art (both aesthetic and memorial);
  - functional memorial (benches, tables, trees, gardens);
  - functional art (pathway, clocks, fountains);
  - memorial plaques (simple and adorned);
  - artifacts and historical components.
- b. All outdoor art will be assessed for appropriateness by the Public Art Advisory Committee according to stated criteria (see Section 4.1.4). Special attention will be given to the significance of the individual, group or event being memorialized and the reasons to merit such an honour. On an aesthetic level, memorials should possess timeless qualities and have relevance for future generations.

## 5.4 Placement and Installation

- a. The installation and removal of art work must be conducted in an approved manner. Refer to Section 5.2. The installation of all art will have regard for:
  - visibility;
  - public safety;
  - interior and exterior traffic problems;
  - suitability to location/site (form, content, materials);
  - function of the existing facility or site;
  - users and interaction of users with works of art through:
    - i. appropriateness to the physical characteristics of the site;
    - ii. relationship to the social and cultural identity of the immediate local community;
  - landscape design;
  - environmental assessment;
  - public accessibility.
  
- b. The following steps must be undertaken in the planning for the installation of outdoor art and placement of memorials:
  - i. technical review requirements of the work;
  - ii. technical review requirements of the proposed site;
  - iii. analysis of the design and any social issues;
  - iv. consultation requirements and process with appropriate departments;
  - v. verify that all civic codes and requirements be met;
  - vi. analysis of all associated cost factors.
  
- c. Works may not be removed from their designated location without approval of the Cultural Services Supervisor or their designate who is responsible for notifying the appropriate municipal staff which pieces are to be installed or removed.

# ***PART F***

## ***APPENDICES***

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### **To the City of St. Catharines Public Art Policy**

**Acquisition** - process of identifying, accepting, taking physical possession, and rights of ownership of material for any reason. Acquisition includes receiving material by bequest, trade, purchase, transfer, creation, and field work.

**Artifact [Artifact]** - materials produced by human art and workmanship.

**Artist** - a person who creates and/or performs works of art in any artistic discipline.

**Bequest** - A form of gift whereby an offer of property is made through a will or notarized instructions, and carried out by the Executor of the estate.

**Code of Ethics** - a framework of personal and professional obligations and standards that govern the conduct of those individuals associated with a specific activity or public role.

**Commissions** - opportunities for the selection and purchase of a work of art through either an open or invitational competition and tendering process.

**Conservation** - the application of science to the examination and treatment of material seeking to repair damage caused by environment or handling, and to stabilize the material in a given condition to prevent further damage, and without major modifications to the item.

**Conservation Treatment** - the use of interventions which cause non-permanent changes in the physical condition or structure of the material comprising an object.

**Craftsperson** - a person who practices an occupation, trade or pursuit requiring manual dexterity or artistic skill, creating or constructing artifacts directly by their own labour, especially as their profession or primary occupation.

**Cultural Resources** - a tangible entity significant for its cultural association(s) and integrity and includes historic properties and cultural materials in collections.

**Cultural Tourism** - that form of tourism whose object is, among other aims, the discovery of monuments and sites contributing to their maintenance and protection provides socio-cultural and economic benefits.

**Deaccession** - is the formal process of permanently removing material for a collection for subsequent disposal.

**Dispose** - refers to the process by which material is physically removed from the



premises and includes transfer of ownership. Can include trade, gift, sale, repatriation and destruction.

**Disposition** - incorporates the process of deaccessioning and disposing of material from a collection.

**Gift (also referred to as *Donation*)** - a voluntary offer of property from any source without consideration of its value, and involves the legal transfer of title and physical possession.

**Inventory** - an itemized listing of material that has been physically located and for which an agent or agency is responsible.

**Loans** - a mutually binding agreement, or a bailment or contract of loan, which temporarily transfers responsibility of material for a defined term under specific conditions. Includes incoming loans which are also called fixed term or temporary loans, and outgoing loans which can also be of a temporary nature or long term / trust loans.

**Museum Practices** - the activities, professional and technical, related to carrying out a museums' functions in accordance to defined operational standards.

**Percent for Art** - whereby an amount equal to a preset percentage (usually 1 or 2 %) of the construction budget is set aside to purchase/commission original works of art for installation, interior and/or exterior, of that building

**Preservation** - the maintenance of the original qualities inside and out for continued or revised use.

**Provenance** - the history of the ownership and use, of all material in a collection including origin, information on the chain of ownership and custody.

**Public Places** - considered to be areas frequented by the general public, which are in the public domain. Specifically areas frequented by the general public which are in the public domain such as parks, boulevards, the exterior of city owned buildings, foyers, concourses, outer offices, waiting rooms, conference rooms, restaurants, Council Chamber, City Hall forum, office of the Mayor, etc. Also to be considered **public areas/places** are publicly seen or accessible structures or areas of private developments which are visually prominent during daylight hours or open and freely accessible to the public for 12 or more hours daily, and, publicly seen or accessible structures or areas which fall under the City jurisdiction.

**Purchase** - a sales transaction whereby material is bought for the permanent collection with funds designated for this purpose.

**Registration** - the process of developing and maintaining a means of identifying material to which an agent/agency has acquired ownership.

**Reconstruction** - the rebuilding of an object or structure as an accurate replica of its original appearance, preferably on its original form.

**Research** -the systematic and critical investigation, experimentation or study, for the purpose of the generation, retrieval, synthesis and communication of knowledge related to an area of study or activity.

**Restoration** - the permanent removal, modification of existing elements, or the addition of new elements, in order to bring back its original or earlier appearance.

**Trade (also referred to as Exchange)** - a mutual agreement made with another party, such as an institution, corporation, or artist, for relevant material of a similar value.

**Transfer** - the movement of material from other City departments, boards, commissions, and agencies for the permanent collection.

**Visual Artist** - a practitioner in the visual arts who produces artwork which meets contemporary artistic standards and exhibits in recognized forums.

**Work of Art** - a product of person which has a defined form or order and communicates human experience, and is affected by the skilled control of the materials used in its construction to project the formal and communicative concepts that the artist wishes to present.

## **APPENDIX 2    MISSION STATEMENTS OF LOCAL PUBLIC INSTITUTIONS**

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The following local public institutions all have collections of art and cultural property of some size.

### **The St. Catharines Museum at Lock 3**

The St. Catharines Museum at Lock 3's purpose is to acquire and preserve objects and information relative to the history of St. Catharines and the Welland Canals for display, education and research for the benefit of the public

### **St. Catharines Public Library**

The St. Catharines Public Library Board is committed to providing all the citizens of St. Catharines with the highest level of library services, materials and facilities within the resources available to meet their informational, educational and recreational needs.

### **Rodman Hall Arts Centre**

Rodman Hall is the Niagara region's premier public art gallery, providing for the presentation, interpretation, communication, collection and preservation of contemporary and historical works of art of regional, national and international significance.

### **Brock University**

## **IV. The Community**

*It is the mission of Brock University:*

1. to serve as a learning, cultural, artistic and recreational centre and co-operatively address regional issues.

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# **APPENDIX 3**

**CITY OF ST. CATHARINES**  
**ART INVENTORY PROJECT**  
**FINAL REPORT**

**April 3, 2002**  
**Prepared by Judith Murphy**

**FINAL REPORT**  
**CITY OF ST. CATHARINES ART INVENTORY PROJECT**

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  - 3. *Comparison of Definition of Cultural Property In Different International Instruments*

Provided Under Separate Cover

- 1. Inventory Forms for the City's Fine Art and Sculptures/Structures-Single Built Works with Photographs
- 2. Spreadsheet Database of the City of St. Catharines Art Collection

**DRAFT FINAL REPORT  
CITY OF ST. CATHARINES ART INVENTORY PROJECT**

**A. BACKGROUND:**

On March 27, 2000 St. Catharines City Council approved the following recommendation within the Municipal Cultural Policy:

That City Council support the establishment of a City of St. Catharines Art Collection Management Policy and Procedure. And that, the Culture Committee develop such a Policy and Procedure as part of the Public Art Program pertaining to the purchasing and displaying of art for public viewing and report back to City Council for final approval.

In July, 2001 the Culture Committee appointed a City Art Collection Sub-Committee, which subsequently had its first meeting August 29, 2001. An Art Inventory Coordinator was hired to undertake the first steps of the process.

The purpose of this stage of the project is:

- i. to undertake an inventory and cataloguing of the City of St. Catharines' art collection;
- ii. to assist with the preliminary preparation for developing a City Art Collection Policy and Management Procedure.

**B. PROCESS:**

- Step 1 - Meet with Rebecca Cann, Cultural Services Supervisor to establish work plan.
- Step 2 - Establish definitions to define parameters of "art collection". (*See Section C -References*)
- Step 3 - Develop inventory form with instructions for completing.
- Step 4 - Meet with Sub-Committee for feedback. (*Refer to Ctte. Minutes December19th*)
- Step 5 - Identify possible locations of art throughout the City.
- Step 6 - Visit sites and make preliminary list.
- Step 7 - Systematically record information of works as per site list and photograph

works.

- Step 8 - Compile information in database format.
- Step 9 - Merge data onto forms.
- Step 10 - Insert photographs onto forms. (*See appended sample inventory form*)
- Step 11 - Format labels and merge data onto labels for back of works.
- Step 12 - Upon completion of above, meet with Rebecca Cann to present preliminary inventory for discussion and review.
- Step 13 - Edit and make changes as required.
- Step 14 - Prepare Draft Final Report.
- Step 15 - Submit completed inventory and Final Report to Rebecca Cann
- Step 16 - Presentation to Sub-Committee.

### **C. REFERENCES:**

Before the inventory process could proceed, it was essential to identify the extent and nature of the holdings which comprised the art collection. The sub-committee had previously identified certain categories (*see Minutes Sept. 19<sup>th</sup>*) and discussed this topic. In order to establish a criteria for analysis of these holdings, it was essential to apply categories within a formal context which included both a definition and explanation of type.

Categories help formulate the content of databases by articulating a structure describing objects and images. They define the information that is required for the description of works of art and related cultural property and identify common vocabulary resources and descriptive practices that will make the information more uniform and accessible. The categories comprising the art collection inventory/catalogue form are based on the *Categories for the Description of Works of Art (CDWA)* developed by the J. Paul Getty Trust and terminology from their vocabulary program. See appended file "Instructions for Completing Inventory Form."

### **D. FINDINGS:**

1. The City of St. Catharines owns **an identifiable collection that includes both a body of art work and related cultural property**. The collection includes the following types: paintings, prints, drawings, renderings, sculpture, built works including monuments and memorials, decorative arts, mixed media, reproductions (of paintings, prints, drawings), photographs, documents and artifacts.
2. In total, there are **301 items**. Please note that the total number does not include all artifacts, trophies, or mementoes presented to the City.  
A breakdown by category includes:  
Fine Art: 26  
Sculptures/Structures-Single Built Works: 65  
Reproductions: 88  
Photographs: 87  
Documents, etc.: 35

Much of the art work in the Mayor's office is owned by Rodman Hall and a number of employees have also brought framed pictures of their own to enhance their office space.

3. The art collection is owned by the Corporation of the City of St. Catharines and is **located throughout City Hall, City-owned buildings, parks and other properties**.  
The sites where art work is located include:
  - i. City Hall (basement storage and various offices and public areas throughout the building);
  - ii. exterior of City Hall (both attached to building and in front of building);
  - iii. public parks and trails;
  - v. Victoria Lawn Cemetery, both Superintendent's Office and grounds;
  - vi. Russell Avenue Community Centre;
  - vii. Recreation and Community Services, Geneva Street.

1. The collection is unique to the City of St. Catharines and contains elements that reflect its collective cultural heritage including history, citizens, and lifestyles.
1. There is currently no proper documentation or records specific to the art collection.
2. There is no mechanism to distinguish ownership of the individual pieces by the City of St. Catharines.
3. There is no established policy or procedures regarding the hanging, installation or maintenance of art in City Hall and City-owned buildings and property.



4. There is no established policy or procedures regarding the offer of gifts or funds for the erection of monuments, memorials etc. by the City of St. Catharines.
5. There is no designated space for works of art for either storage or maintenance.
6. There is no promotion or awareness in the community of the art collection other than mention in Recreation and Community Services' publications of park specific items, such as memorials.
7. Further research is necessary to complete the documentation of the art collection. Specific sources have been identified and are included in Section E.

#### **E. TASKS TO BE COMPLETED**

1. Review complete set of scrapbooks at Recreation and Community Services, Geneva Street. These contain news clippings dating back to the late 1950's. Photocopy all relevant articles including art, monument, presentations to the City, openings and events for files. Update forms where necessary.
2. Review Recreation and Community Services' files for information regarding the installation of monuments, memorials etc. in parks and other city owned spaces. Photocopy all relevant material. Update forms where necessary.
3. Review City Council Minutes relating to presentations/gifts made to the City of St. Catharines, and make photocopies of relevant minutes and related correspondence or files. Update forms where necessary. (Note: The Sub-Committee should determine a reasonable back-date for this research as City Council Minutes exist for 120 years.
4. Contact Twin Cities Programme and review minutes and correspondence relating to presentation/exchange of gifts. Make copies of relevant materials for files. Update forms where necessary.
5. Reframe the Williams' drawings with acid free mat. When unframed complete catalogue information re: measurement composition and inscription verso.
6. Photograph reproductions for file and possibly label.
7. Review existing by-laws that are relevant to any aspect of the collection including library and museum board, Victoria Lawn Cemetery and compile file of relevant information.
8. Review Information files in the Central Library and at the St. Catharines Museum.

9. Submit list of war memorials to War Monuments in Canada website so that St. Catharines is included. Site address: <http://www.stemnet.nf.ca/monuments>.

## **F. RECOMMENDATIONS:**

1. There is a demonstrated need to establish a **City Art Collection Policy** as part of the Municipal Cultural Policy for the City of St. Catharines. The recently completed inventory of the art collection both impacts directly on such a policy and provides the nucleus for future collections development.
2. The Art Collection Policy should reflect and support a Public Art Program by engaging with its physical and social environment. To this end the art collection should:
  - enhance and humanize the City's environment for the enjoyment of citizens and visitors;
  - build civic identity and pride;
  - provide opportunities for artists to work with communities throughout the City in creating contemporary works which are both meaningful and appropriate to their settings;
  - acquire sculptures that are of historic significance to the community and site them in appropriate locations.
3. The Art Collection Policy should include:
  - criteria for gifts offered to the City including funds to erect a memorial, etc.;
  - criteria for the purchase of works for the collection;
  - criteria for the commission of art in City owned spaces;
  - criteria for the erection of monuments, memorials, plaques in all public places;
  - provisions for art collection related activities and programmes;
  - provision for the lending of City art to appropriate bodies;
  - provision for borrowing of art for display on City property.
4. Further the policy should:
  - support the development of the visual arts in St. Catharines;
  - provide a means to showcase artists and the level of arts activity of St. Catharines;
  - make the collection accessible to the citizens of St. Catharines;
  - acknowledge the art collection as a primary cultural resource;

- reflect and support the community’s collective culture.
5. The policy should acknowledge all City owned works of art, and investigate the relationship between the City’s collection and those maintained by the Library and Museum Boards and, where appropriate, acknowledge that the terms of the policy be inclusive.
  6. The policy should include the provision for the repatriation of any works of art that have been removed by parties unknown without penalty.
  7. The policy should contain a statement regarding the ownership of all gifts or items presented to the City, or to the Mayor or any elected Official on behalf of the City, as being owned by the City on behalf of the Citizens of St. Catharines.
  8. The policy should reflect the role of the City as a steward of the public trust and include a statement of ethical behavior in all matters relating to the art collection.

**The following recommendations pertain to procedures to be developed.**

9. Corresponding written procedures, both management and operations level, must be established including the designation of responsibilities and cooperation between City Departments and offices as required.
10. Procedures should be established for acceptance, condition review and care of art, including a “receipt of gift” policy and procedure.
11. As part of the Art Inventory Project, a cataloguing/inventory control system has been created with specific procedures for recording information. This system should be maintained and incorporated as per #4. Research should be initiated to complete required data about the collection.
12. City Hall should be prioritized in terms of “public areas” to hang/install art work and assigned “security ratings”. A similar system should be established in other city owned public spaces including parks and city owned buildings.
13. The current installation of many of the works needs to be re-examined in terms of qualifying as public art as well as being accessible to the public.
14. A suitable space must be designated for the storage and maintenance of the collection that meets established professional standards and is secure.

**The following recommendations pertain to issues not immediately within the scope of the City’s Art Policy.**

15. There is a demonstrated need for the establishment of an Archives or a specific area designated for the retention of archival material, i.e the permanent retention of documents of historic value, within City Hall. This activity should be coordinated with the City Clerk's Dept. and the Office of the C.A.O. and should meet established professional standards.
16. There is a need to investigate relationships with other cultural bodies in St. Catharines and Regional Niagara where applicable.
17. There is a need to investigate all possible options for the effective use of the art collection as a primary cultural resource.


**G. SUMMARY:**

The art collection inventory as described is not limited to, or exclusive to, fine art. It includes items which could also be categorized as heritage resources including built structures (e.g. fountains), installed artifacts (e.g. anchor, propellor) and archival material (e.g. resolutions, certificates). Further discussion may be warranted on the broader concept of cultural property and how it applies to the scope of the art collection in order to address potential issues as they arise. (Refer to appended document *Comparison of Definition of Cultural Property In Different International Instruments*)

# APPENDICES

1. Sample Inventory Form
2. Instructions for Completing Inventory Form - *Available Under Separate Cover*
3. Comparison of Definition of Cultural Property In Different International Instruments - Available Under Separate Cover

## CITY OF ST. CATHARINES ART COLLECTION

<b>Number</b>	SCS2001.1
	
<b>Classification</b>	Painting
<b>Object/Work Type</b>	oil
<b>Title or Names</b>	Muir Brothers Dry Docks
<b>Creator</b>	Howland, William Everett
	born in England 1899 - died in Canada 1945
	active in St. Catharines 1930 - 1945
<b>Creation - Date</b>	1937
<b>Group/Series/Edition</b>	n/a
<b>Subject Matter</b>	landscape showing ship repair at Port Dalhousie

<b>Measurements</b> <i>composition</i>		26.4 cm. H x 34.3 cm. W
	<i>support</i>	as above
	<i>overall</i>	with frame 40 cm. H x 48 cm. W
<b>Materials and Techniques</b>		oil painting on canvas framed in brown wooden frame with 1" linen mat
<b>Inscriptions Recto</b>	X	signed l.r.c. in red paint HOWLAND
<b>Inscriptions Verso</b>		Muir Brothers, Port Dalhousie / Spring 1937
<b>Condition</b>		Fair
	See file <input type="checkbox"/>	
<b>Source/Provenance</b>		Kiwanis Club of St. Catharines Estate of artist, 1946
	See file <input type="checkbox"/>	
<b>Method of Acquisition</b>		Gift to the City of St. Catharines
<b>Date of Acquisition</b>		1946
<b>Exhibition History</b>		
	See file <input type="checkbox"/>	

<b>Comments</b>	one of two works by Mr. Howland owned by the City. His work is also in collection of Rodman Hall Arts Centre.
<b>Location Code Current</b>	City Hall, Reception Area, Human Resources, 3 <sup>rd</sup> floor
<b>Repository</b>	
<b>Current Appraisal/Date</b>	\$500 , June 30/99



## **APPENDIX 4      LIST OF CITIES RESEARCHED**

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### **During Development of Public Art Policy, 2003**

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#### **Canadian:**

Canmore, AB  
Edmonton, AB  
Halifax, NS  
**Hamilton, ON**  
Kelowna, BC  
**Kitchener, ON**  
**Mississauga, ON**  
Moncton, NB  
**Niagara Falls, ON**  
North Vancouver, BC  
**Oakville, ON**  
**Ottawa, ON**  
**Peterborough, ON**  
Prince George, BC  
Red Deer, AB  
Regina, SK  
Richmond, BC  
Saanich, BC  
Saskatoon, SK  
St. Johns, NF  
Surrey, BC  
**Thunder Bay, ON**  
**Toronto, ON**  
Vancouver, BC  
Winnipeg, MA

#### **U.S.:**

Abilene, TX  
Albuquerque, NM  
Annapolis, MD  
Austin, TX  
Berkeley, CA

Cambridge, MA  
Cary, NC  
Chicago, IL  
Cincinnati, OH  
Dallas, TX  
Denver, CO  
Gilbert, AZ  
Houston, TX  
Huntington Beach, CA  
Iowa City, IO  
Longview, WA  
Los Angeles, CA  
Memphis, TN  
New York, NY  
Oakland, CA  
Philadelphia, PA  
Pittsburgh, PA  
Portland, OR  
Raleigh, NC  
San Diego, CA  
San Francisco, CA  
Seattle, OR  
Solana Beach, CA  
Ventura, CA

#### **International:**

Adelaide, AUS  
Auckland City, AUS  
Dublin, IRE  
Hastings, UK  
Newcastle, AUS  
Sydney, AUS  
Thuringowa, AUS  
Wellington, NZ

**Canadian References**

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- Government of Canada      **The Arts and Canada's Cultural Policy Revised 1999**  
[www.parl.gc.ca/information/library/PRBpubs/933-e.html](http://www.parl.gc.ca/information/library/PRBpubs/933-e.html)
- Cultural Capitals of Canada - Glossary**  
[www.pch.gc.ca/progs/ccc/gloss\\_e.cfm](http://www.pch.gc.ca/progs/ccc/gloss_e.cfm)
- Alberta Foundation for the Arts      **Art Collection Programs**  
[www.cd.gov.ab.ca/all\\_about\\_us/commissions/ars/collection](http://www.cd.gov.ab.ca/all_about_us/commissions/ars/collection)
- Mini Guide to Public Art Commissions**  
[www.cd.gov.ab.ca](http://www.cd.gov.ab.ca)
- Juror Handbook 2002**  
[www.cd.gov.ab.ca/all\\_about\\_us/commissions/arts/juror\\_handbook/Jury\\_Handbook.pdf](http://www.cd.gov.ab.ca/all_about_us/commissions/arts/juror_handbook/Jury_Handbook.pdf)
- Town of Canmore, Alberta **Canmore Community Art Programme (Practice Summary)** [www.ment.ab.ca](http://www.ment.ab.ca)
- City of Edmonton, Alberta **Policy C458A Percent for Art To Provide and Encourage Art In Public Places**  
[www.gov.edmonton.ab.ca/corp\\_services/city\\_clerk/Policies/c458a.doc](http://www.gov.edmonton.ab.ca/corp_services/city_clerk/Policies/c458a.doc)
- Art & Design in Public Places Program**  
[www.theworks.ab.ca](http://www.theworks.ab.ca)
- City of Halifax, NS      **\*Heritage Advisory Ctte. exploring the issue of a Public Art Policy/Heritage Monuments Policy**
- City of Hamilton, ON      **Parks, Culture and Recreation Master Plan Vision 2020**  
[www.vision2020.hamilton-went.on.ca/achieve/cultrec\\_mp.asp](http://www.vision2020.hamilton-went.on.ca/achieve/cultrec_mp.asp)
- City of Kelowna, BC      **Public Art Committee Terms of Reference 1997**  
[www.city.kelowna.bc.ca/citypage/docs/pdfs/council/committee/](http://www.city.kelowna.bc.ca/citypage/docs/pdfs/council/committee/)
- Policy 274: Arts and Cultural Policy 2000**  
[www.city.kelowna.bc.ca/citypage/docs/pdfs/council/policies/arts](http://www.city.kelowna.bc.ca/citypage/docs/pdfs/council/policies/arts)
- Kelowna Planning Our Future/ BL8600**  
**Chapter 15.1 Arts and Culture 2002**  
[www.city.kelowna.bc.ca/citypage/docs/pdfs/bylaws/official%20community%20plan20-%20bylaw%20no.%20760](http://www.city.kelowna.bc.ca/citypage/docs/pdfs/bylaws/official%20community%20plan20-%20bylaw%20no.%20760)
- City of Kitchener, ON      **Arts and Culture Advisory Committee**  
[www.city.kitchener.on.ca/committee/arts.html](http://www.city.kitchener.on.ca/committee/arts.html)
- Lakehead University, Thunder Bay, ON      **Art Policy and Procedures 1997**  
[www.lakeheadu.ca/~lusec/g\\_app.html](http://www.lakeheadu.ca/~lusec/g_app.html)

Mississauga, ON	<b>Corporate Policy and Procedure No. 05-02-05 / Art in Corporate Facilities 1995</b> *hard copy on file  <b>Commemorative Tree and Bench Program</b> <a href="http://www.city.mississauga.on.ca/rec&amp;parks/html">www.city.mississauga.on.ca/rec&amp;parks/html</a>
City of Moncton, N.B.	<b>Arts and Culture Policy 2000</b> <a href="http://www.moncton.org/search/english/cityhall/publications/artsandculturepolicy.pdf">www.moncton.org/search/english/cityhall/publications/artsandculturepolicy.pdf</a>  <b>City of Moncton's Collection of Fine Art</b> <a href="http://www.moncton.org/search/english/CITYHALL/citydepartments/csd/collectionoffinearts.html">www.moncton.org/search/english/CITYHALL/citydepartments/csd/collectionoffinearts.html</a>
City of Niagara Falls, ON	<b>Public Art Policy 2002</b> *hard copy on file
North Vancouver, BC (City & District)	<b>Public Art In North Vancouver</b> <a href="http://www.district.north-van.bc.ca/article.asp">www.district.north-van.bc.ca/article.asp</a>  <b>Municipal Public Art</b> <b>Community Public Art</b> <b>Developer Public Art Program (*brochure available)</b> <a href="http://www.dnv.org/article">www.dnv.org/article</a>  <b>Public Art For The City of North Vancouver</b> <a href="http://www.northvanarts.com/uploads//CNV_Public_Art_Policy.pdf">www.northvanarts.com/uploads//CNV_Public_Art_Policy.pdf</a>  <b>City of North Vancouver Public Art Master Plan (adopted 2001)</b> <a href="http://www.northvanarts.com/uploads//CNV_Public_Art_Master_Plan.pdf">www.northvanarts.com/uploads//CNV_Public_Art_Master_Plan.pdf</a>  <b>A Sense of Place: Public Art Program for the District of North Vancouver art policy and procedures</b> <a href="http://www.northvanarts.com/uploads//DNV_Public_Art_Policy.pdf">www.northvanarts.com/uploads//DNV_Public_Art_Policy.pdf</a>
North West Territories	<b>Policy 71.02 N.W.T. Arts Council</b> <a href="http://www.gov.nt.ca/publications/policies/ECE/nwt%20arts%20council%20(71.02).pdf">www.gov.nt.ca/publications/policies/ECE/nwt%20arts%20council%20(71.02).pdf</a>
Province of Nova Scotia	<b>Nova Scotia Culture Sector Strategy -Comparative Analysis of Other Jurisdictions</b> <a href="http://culturestrategy.ednet.ns.ca/archive/compbg.html">culturestrategy.ednet.ns.ca/archive/compbg.html</a>
Town of Oakville, ON	<b>Corporate Policy No. 04-01-04: Art Policy</b> *hard copy on file
City of Ottawa, ON	<b>Official Plan 6.0 Public Art</b> <a href="http://www.city.ottawa.on.ca/city_services/planningzoning/op/op_6_en.shtm">www.city.ottawa.on.ca/city_services/planningzoning/op/op_6_en.shtm</a>  <b>Report ACS 1993/1241-020 Culture: Increasing Public Access to the Corporate Art Collection and Improving the Percent for Art Policy and Process</b> *hard copy on file

**Direct Purchase 2003: Public Art Program (and application)**  
[www.ottawa.ca/cgi-bin/simple.cgi](http://www.ottawa.ca/cgi-bin/simple.cgi)

**Arts Plan - A Discussion Paper: "Building a Creative City"**  
[www.ottawa2020.com/en/growthmanagement/ahp/arts/index\\_en.html](http://www.ottawa2020.com/en/growthmanagement/ahp/arts/index_en.html)

**Arts Master Plan: Ottawa2020 "Charting A Course"**  
• **Arts Plan, April 2000**  
• **Heritage Plan, April 2000**  
Link: [www.ottawa2020.com/en/index.html](http://www.ottawa2020.com/en/index.html)

City of Peterborough, ON **Report CSCH02-004 City Plaquing Policy** \*hard copy on file

City of Prince George, BC **Public Art Policy 2001**  
[www.city.pg.bc.ca/cityhall/policies/public\\_arts\\_policy.pdf](http://www.city.pg.bc.ca/cityhall/policies/public_arts_policy.pdf)

**Policy #080103 Arts Policy 1997**  
[www.city.pg.bc.ca/cityhall/policies/arts\\_policy.pdf](http://www.city.pg.bc.ca/cityhall/policies/arts_policy.pdf)

**Public Art Policy Procedural Guidelines** \*hard copy on file

City of Red Deer, Alberta **Red Deer Community Culture Master Plan 2001**  
link: [www.city.red-deer.ab.ca](http://www.city.red-deer.ab.ca)

City of Regina, Sask **Civic Art Collection Policy Manual, Municipal Arts Policy 2000 (draft)**  
\*hard copy on file

City of Richmond, BC **Public Art Program**  
**Policy Plan and Implementation Actions with:**  
App. A - Public Art Commission Terms of Reference  
App. B - Guidelines for Civics (Capital Works) Projects  
App. C - Guidelines for Private Development Projects  
App. D - Community Public Art Program  
App. H - Council Resolutions  
**Percent For Public Art Policy**  
**Guidelines for Private Donations of Public Artworks**  
[www.city.richmond.bc.ca/planning/publicart/](http://www.city.richmond.bc.ca/planning/publicart/) (with download links)

District of Saanich, BC **Art in Public Places - Percent for Public Art Policy**  
[www.gov.saanich.bc.ca/government/council/policies/art.html](http://www.gov.saanich.bc.ca/government/council/policies/art.html)

**Comprehensive Arts Policy 2002**  
[www.gov.saanich.bc.ca/services/planning/pdfs/artpolicy1.pdf](http://www.gov.saanich.bc.ca/services/planning/pdfs/artpolicy1.pdf)

City of St. John's, NFLD **Policy:09-02-08 Recording & Handling City Owned Artwork**  
**Policy:09-05-01 Support of the Arts Community**  
**Policy:09-05-02 Arts Procurement**  
**Policy:09-05-03 Commissions of Artwork**  
**Policy:09-05-04 Donations of Artwork**  
[www.stjohns.ca/Policies/nsf](http://www.stjohns.ca/Policies/nsf)

City of Saskatoon, Sask **Visual Art Placement Policy No. C10-007** \*hard copy on file

City of Surrey, BC	<b>Public Art Policy</b> <a href="http://www.city.surrey.bc.ca/Living+in+Surrey/Arts/Public+and+Community+Art/Public+Art+Policy">www.city.surrey.bc.ca/Living+in+Surrey/Arts/Public+and+Community+Art/Public+Art+Policy</a>
City of Thunder Bay, ON	<b>Arts and Heritage Policy</b> <a href="http://www.city.thunder-bay.on.ca/ArtsandHert/ahpol.html">www.city.thunder-bay.on.ca/ArtsandHert/ahpol.html</a>  <b>Programs - City's Art Collection &amp; Trust Fund for Art In Public Place</b> <a href="http://www.city.thunder-bay.on.ca/ArtsandHert/program.html">www.city.thunder-bay.on.ca/ArtsandHert/program.html</a>  <b>Policy For Art In Public Places 1998</b> <a href="http://www.city.thunder-bay.on.ca/ArtsandHert/pub.html">www.city.thunder-bay.on.ca/ArtsandHert/pub.html</a>
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City of St. Catharines  
Public Art Advisory Committee

# Rating System for Public Art

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City of St. Catharines  
Recreation & Community Services  
Cultural Services  
November 2005

# CITY OF ST. CATHARINES RATING SYSTEM FOR PUBLIC ART

## INTRODUCTION

The Public Art Policy was developed and approved by City Council in July 2003 following the completion of an inventory that identified over 400 items of fine art and cultural property in the City's collection. Section I of the policy contains the City of St. Catharines Art Collection and Management Policy and Guidelines. The policy states:

### 1.1 Vision

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Visually beautiful cities stimulate a sense of pride and commitment. Through its Public Art Policy the City of St. Catharines strives to create vibrant public spaces that reflect the diversity of our community, and engage its residents and visitors with quality works of public art.

### 1.2 Goals

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1. Provide access to art in public places for all of St. Catharines' citizens.
2. Enhance St. Catharines' desirability as a community by creating appealing environments in which to live, work and play.
3. Honour, preserve and encourage our cultural heritage and artistic diversity.
4. Promote civic identity through awareness and preservation of the community's history, cultures and living arts.
5. Support effective urban planning, economic development and cultural tourism opportunities.

All public art projects and acquisitions will be assessed and developed according to the above goals.



As a result of the Policy, an advisory committee has been established by City Council. The role of the Public Art Advisory Committee (PAAC) is to consult with staff, review materials and make recommendations regarding potential acquisitions and the disposition of works from the collection. The Committee also advises in the development of public art projects and any matters related to the development, promotion and use of the art collection.

A rating system has been developed to facilitate a fair and equitable process for managing the art collection, and to

- **Allow a subjective process to be more objective.** The goal is to be able to describe what it is about a work of art that makes it meaningful to the community. All scoring systems are dependent on the human elements of taste, personal opinion and interpretation. However, despite these limitations, a numerical rating system provides a valuable foundation for making decisions.
- **Provide a focus for the Committee's advisory and public relations efforts.** The City's capacity to manage an art collection is currently untested, and resources are limited. The enclosed system will allow the PAAC to determine priorities according to available resources.
- **Affirm credibility of the Committee.** Prioritizing the art collection based on objective, understandable criteria allows for a more informed dialogue with Council, the arts community and the general public.

## **PUBLIC ART RATING SYSTEM**

The rating system is comprised of three categories:

- Community Significance
- Artistic Merit
- Collection Compatibility

Each of these categories consists of criteria on which an assessment is based. The criteria responds to the City's Public Art Policy and provides a standard, systematic assessment by applying a number of common

criteria, regardless of the source or type of art being considered.

## **1. Community Significance**

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### Artistic Significance

- the artist's contribution to the arts and art enrichment in the community;
- extent to which the work is representative of the arts activity in the community;
- extent to which work increases the understanding and the support of public art.

### Cultural Significance

- relevance and extent to which work addresses the community or demonstrates a relationship with the community;
- relevance to the community's cultural heritage and the need to respond to diverse cultures;
- degree to which work enriches City's cultural resources.

### Historical Significance

- work depicts historical content that is relevant to community i.e. a specific occurrence, person/group, or site;
- historic context of work is important i.e. can embody distinctive characteristics of a type, method of construction, period or entity; a style or theme of some significance; a significant time;
- clarity of the work's historical representation;
- work is commemorative in intent i.e. design, age, tradition, or symbolic value has invested it with exceptional significance.

## **2. Artistic Merit**

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- Qualifications and experience of artist;
- Craftsmanship
  - quality of materials;
  - use of appropriate material;
  - construction (structural & surface integrity);

- Original and unique work of art in concept, design and presentation;
- Aesthetics (application of artist's concept & viewer's response to artwork);
- Professional and peer recognition.

### **3. Collection Compatibility**

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- Policy Objectives
  - The extent to which the work maintains, improves the quality, and broadens the scope of the City's art collection;
  - Relevance to the stated objectives of the Public Art Policy;
  - Relationship to existing work(s) in the City's collection.
- Administrative Requirements
  - Ethical and legal suitability;
  - Certified provenance: record of previous ownership and/or previous locations of work.
- Technical Requirements
  - Suitability of the work for display, including its installation, maintenance and conservation requirements;
  - How the work activates or enhances public spaces;
  - How the work improves visibility or accessibility to the public;
  - Appropriateness of the form, content, and scale of the artwork.

## **OUTDOOR ART AND MEMORIALS**

The installation of all outdoor art and memorials will be assessed using both the criteria above and the following considerations:

- visibility;
- public safety;
- interior and exterior traffic problems;
- suitability to location/site (form, content, materials);
- function of the existing facility or site;
- users and interaction of users with works of art through:
  - i. appropriateness to the physical characteristics of the site;
  - ii. relationship to the social and cultural identity of the immediate local community;
- landscape design;
- environmental assessment;
- public accessibility.

An analysis of these latter criteria will be carried out by the appropriate municipal department(s) following a recommendation by the PAAC.

## RATING SYSTEM FOR WORKS OF ART AND CULTURAL PROPERTY

Artist: \_\_\_\_\_

Title: \_\_\_\_\_

Type: \_\_\_\_\_

Donation \_\_\_\_ Purchase \_\_\_\_ Current Collection \_\_\_\_

	Excellent	Very Good	Satisfactory	Fair	Poor
<b>1. Community Significance</b>					
Artistic Significance	10	9 8	7 6 5	4 3 2	1 0
Cultural Significance	10	9 8	7 6 5	4 3 2	1 0
Historical Significance	10	9 8	7 6 5	4 3 2	1 0
<b>2. Artistic Merit</b>					
Qualifications & experience of artist	10	9 8	7 6 5	4 3 2	1 0
Craftsmanship	10	9 8	7 6 5	4 3 2	1 0
Originality	10	9 8	7 6 5	4 3 2	1 0
Aesthetics	5	5	4 3	2	1 0
Recognition	5	5	4 3	2	1
<b>3. Collection Compatibility</b>					
Policy Objectives	10	9 8	7 6 5	4 3 2	1 0
Administrative Requirements	10	9 8	7 6 5	4 3 2	1 0
Technical Requirements	10	9 8	7 6 5	4 3 2	1 0

**TOTAL SCORE:** \_\_\_\_\_

## PRIORITY RATING

The priority system has been established to make both practical and aesthetically -driven decisions for the City's art collection. Due to the resource limitations of the City, it is sometimes with reluctance that artworks are rated a low priority.

<u>Points</u>	<u>Priority</u>	<u>Significance</u>
80 - 100	Priority 1	of major significance
65 - 80	Priority 2	of some significance
50 - 65	Priority 3	of minor or alternative significance

Any score below 50 is not a priority and is not recommended for approval.

## RATING DEFINITIONS

### Excellent

- demonstrates many major and minor strengths, few if any minor concerns or weaknesses, and no major concerns or weaknesses;
- top priority.

### Very Good

- A significant number of major and minor strengths, no more than a couple of concerns or weaknesses, and no major concerns or weaknesses;
- second priority.

### Satisfactory

- few if any major strengths, a few minor strengths, no more than a couple of minor concerns or weaknesses;
- low priority.

### Fair

- no major strengths, few if any minor strengths, several minor concerns or weaknesses and one or more major concerns or weaknesses.

### Poor

- no strengths but many minor and major concerns and weaknesses.