

CITY OF
MONCTON
**PUBLIC ART
MASTER PLAN**
2019-2029



July 2019

ACKNOWLEDGEMENTS

The City of Moncton Public Art Master Plan was created under the direction of the Project Steering Committee, the members of which provided valuable insight and support.

Project Steering Committee Members

- » Catherine Dallaire, General Manager of Recreation, Culture and Events, City of Moncton
- » Joanne Duguay, Cultural Development Officer, City of Moncton
- » Dan Hicks, Director, Parks and Leisure Operations, City of Moncton
- » Kevin Silliker, Director, Economic Development, City of Moncton
- » Sébastien Arcand, Former Senior Planner, Long Range Policy Planning, City of Moncton

Key approaches and concepts articulated in this plan were developed in collaboration with city administration and members of the arts community. We would like to extend special thanks to the following people who generously shared their time, expertise, and passion for art in Moncton:

- » City of Moncton Cultural Board
- » Sophie Auffrey, Heritage Development Officer - Community Relations, Resurgo Place
- » Lisa Griffin, Executive Director, Art for Art's Sake
- » Nisk Imbeault, Director/Curator, Galerie d'art Louise-et-Reuben-Cohen, Université de Moncton
- » André Lapointe, Sculptor and Professor, Department of Visual Arts, Université de Moncton
- » Michelle McAloon, Landscape Project Coordinator, City of Moncton
- » Kim Rayworth, Managing Director, Capitol Theatre
- » Fabrizio Santori, Artist and Visual Arts Instructor, McKenzie College
- » Daniel St. Louis, Photographer, Daniel St. Louis Photographic Arts
- » Matthew Williston, Co-Founder and Creative Director L'Art ici SVP

TABLE OF CONTENTS

1.0 A PUBLIC ART MASTER PLAN FOR MONCTON	02
1.1 WHAT IS PUBLIC ART?	03
1.2 WHY THE 'PUBLIC' IN PUBLIC ART?	04
1.3 CORE PUBLIC ART VALUES.....	05
1.4 PUBLIC ART IN MONCTON	06
1.5 ADMINISTERING PUBLIC ART	06
1.6 FUNDING PUBLIC ART.....	07
 2.0 A VISION FOR PUBLIC ART IN MONCTON	10
2.1 TYPES OF PUBLIC ART FOR MONCTON	11
2.2 APPLYING PUBLIC ART IN MONCTON - LOCATIONS	14
2.3 APPLYING PUBLIC ART IN MONCTON - LOCATIONAL RELEVANCE.....	16
2.4 APPLYING PUBLIC ART IN MONCTON - ARTISTS AND ARTWORK SELECTION	18
 3.0 GOALS AND OBJECTIVES	22
3.1 GOAL NO.1: CREATING THE CANVAS	22
3.2 GOAL NO. 2 : ART FOR ALL	24
3.3 GOAL NO. 3 PEDESTRIAN-ORIENTED ART	25
3.4 GOAL NO. 4 : PRIVATE INVESTMENT IN PUBLIC ART	26
3.5 GOAL NO. 5 : PARKS AND ARTS	27
 4.0 IMPLEMENTATION STRATEGY AND STEPS	30
4.1 IMPLEMENTATION STRATEGY	30
4.2 CITY OF MONCTON STEPS	34
4.3 CULTURAL BOARD STEPS.....	36
 APPENDICES	
A PUBLIC ART POLICY.....	40
B LIST OF PUBLIC ARTWORKS	54



1.0

A PUBLIC ART
MASTER PLAN
FOR MONCTON



Transition 2000: union, collaboration, progression
by Claude Roussel
Location: 305 St. George Street
Photo: Trace Planning and Design

1.0 A PUBLIC ART MASTER PLAN FOR MONCTON

The City of Moncton recognizes the arts as an important part of regional culture and economy and that the city has a responsibility to foster an environment that supports art and, specifically, public art. The city developed this master plan to identify the types of public art that are appropriate for the city, where public art should be placed, what role the city should play in supporting placement, and what tools are required to administer the creation of public art.

This master plan responds to these requirements in a manner that moves the City of Moncton from its public art infancy to a city that will administer the commission and placement of public art at important public addresses.

This plan provides the City of Moncton with:

- » a 'public art' definition for the City of Moncton;
- » the types of public art that are appropriate for the city;
- » a prioritized list of sites for art placement;
- » a policy that ensures the plan can be implemented and,
- » a revised public art policy.

This plan also provides the city with a description and terms of reference for an ad-hoc Art in Public Places Committee (APPC). It is important to understand that the master plan provides definitions for public art and public place in very black and white terms; however, art, place, and the process of combining the two will be anything but black and white.

The result of placing public art is the creation of urban spaces, which requires consideration of an infinite set of planning and design variables. To address this, the city will bring a highly skilled team of individuals together to administer this plan.

1.1 WHAT IS PUBLIC ART?

Public art is more than just an interesting object or image. It can be extremely varied in size, or call attention to the ground beneath your feet. Its shape can be abstract or realistic (or both), and may be cast, carved, built, assembled, painted, or performed. Public art can be site-specific or stand in contrast to its surroundings. What distinguishes public art is the unique association of how it is made, where it is placed, and what story the art seeks to articulate.

Public art expresses community values, enhances our environment, transforms public addresses into highly attractive focal points, or heightens our awareness of our place, people, and history. Placed at important locations, public art is there for everyone, a form of collective community expression. Public art is a reflection of how we see the world as interpreted by the artist's understanding of time and place, combined with a sense of who we are.

Because this type of art is public, and because 'public' is an evolving cultural entity, public art is any form of permanent or temporary artistic expression that is supported under the governance of this plan for public interaction.



The Universe in his Eyes
by Kevin Ledo
Location: 104 Wesley Street
Photo: Trace Planning and Design

1.2 WHY THE 'PUBLIC' IN PUBLIC ART?

Cities have evolved into very diverse cultural collections; therefore, public art will not appeal to all residents, nor should it strive to. Art should attract attention to a place and a story. The fact that a piece is interpretive and cities are diverse ensures public art will always be controversial. This is a sign that public art plays a healthy role in engaging citizens and that attention to public space is sustained.

The process of creating public art involves bringing community residents together with artists, historians, landscape architects, planners, architects, engineers, civic leaders, politicians, funders, and builders- all with a personal interpretation of requirement, all exchanging and debating this interpretation to find common ground. Public Art presents the opportunity for social exchange with a physical result.

1.3 CORE PUBLIC ART VALUES

Art created for the public realm gives form to core community values, such as cultural diversity and freedom of speech. It should make use of the environmental characteristics where people come together. Public art can seek to balance issues of originality, artistic quality, and intellectual provocation with a respect for the diverse activities that take place in the public domain. Public art, be it visual or performing, can reflect the history of the community, including the evolution of taste, values, and formal expressions, as well as challenge previously held views. In doing so, public art can reflect the community's unique participation with the world.

In planning for public art in Moncton, city administration and City Council believe it is critical to define locations and types of public art that Moncton should create and, more importantly, identify key values for art itself to thrive. These form civic values for public art, as follows:

Artistic Quality & Diversity. The City of Moncton welcomes artists and audiences of varied levels of experience and cultural backgrounds. Public art is represented in all disciplines and media.

Community Engagement and Empowerment. Public art supports stronger connections between people and fosters civic engagement.

Recognized Value. Public art attracts engaged participants and audiences. The City of Moncton seeks to expand arts awareness and availability for both residents and visitors.

Resources and Space. The public and private sectors each provide resources to create public art resulting in creative enterprise growth.

Communication. Collaboration between public and private sponsors increases art creation and community impact. Public art partnerships utilize clear, consistent, and transparent tools and processes for their programs and/or projects.



American Merchant Mariners' Memorial
by Marisol Escobar
Location: Battery Park, New York City
Photo: Trace Planning and Design



Mural by Eelco van den Berg
Location: 125 Park St, Moncton
Photo: Trace Planning and Design

1.4 PUBLIC ART IN MONCTON

This master plan was developed through a highly consultative community engagement process. The process commenced with forming two teams to 1) propose the role of public art in Moncton and to 2) propose the priority placement locations and the types of art that are appropriate for the locations. Together, the teams created the implementation platform for the city and the Art in Public Places Committee to administer. The two teams' mandates were to:

Public Art Team Mandate: propose an appropriate palette of art types that the City of Moncton can apply to appropriate places to meet the public art vision.

Public Space Team Mandate: propose and prioritize a list of locations where public art should be applied to meet the core values set out by City of Moncton administration and Council.

Working sessions were also conducted with the Cultural Board and various City departments.

1.5 ADMINISTERING PUBLIC ART

As previously mentioned, this plan proposes the creation of a renewable body to administer public art relative to the creation of highly valued urban spaces. This group, the Art in Public Places Committee (APCC), will be an ad-hoc committee established in response to specific projects identified as priorities by the City of Moncton.

The Committee's mandate is:

- » manage the public art competition process, through installation;
- » to work with sponsoring groups to develop public art and public space projects (including monuments, memorials and performance art);
- » to assist in the formation of public artist review panels.

The composition of the APPC will be formed on a project-by-project basis. Non-city administration membership will include, at a minimum, a representative of the Cultural Board and four to six citizen representatives e.g. landscape architects, architects, urban designers, professional artists, curators, and other stakeholders). The committee chair and vice chair are to be citizen representatives.

The City of Moncton Administration will develop a terms of reference for this Committee that articulates its terms of appointment, appointment process, and the required level of staff support for Council approval.

1.6 FUNDING PUBLIC ART

The City of Moncton's current policy requires that eligible publicly funded capital projects contribute 1% of their budgets (to a maximum of \$200,000) to the public art reserve fund. The allocation, as established during the annual budget process, supports implementation of this plan. The City of Moncton determines where the allocation is applied.

Sponsor groups will bring public art projects to the City of Moncton. These may be groups looking to

place a previously developed piece, a new piece, or place a monument or memorial piece. A sponsor may wish to improve an urban space through the placement of public art. Sponsors can be the City of Moncton or another governing body, business development groups, private businesses, public groups, citizens, or community groups.

In all cases, the City of Moncton's allocation of the public art fund is firstly directed to the improvement of the hosting public space. Support for the creation of the public art piece follows where funds exist; however, sponsors are required to fund the public art piece. The City of Moncton will maintain municipally-owned public art pieces located on municipal property. The acceptance of a piece is contingent on acceptance of maintenance plans and costs; requests for proposals will stipulate the need for low maintenance pieces.

The City of Moncton and Cultural Board will also commit to creating public art projects as 'intellectual seed projects'. These are projects that create community interest in public art. The projects are simple, highly visual, and temporary in nature. Fun and visibility are important.



Le soleil se lèvera toujours
by Siriki Ky
Location: Sommet Arts Park
Photo by Trace Planning and Design



2.0

PUBLIC ART
IN MONCTON



*Moncton 100 Monument - Joseph Salter
by Claude Roussel
Location: Bore Park
Photo: Trace Planning and Design*

2.0 A VISION FOR PUBLIC ART IN MONCTON

During the consultation process, the Public Art and Public Space Teams commenced their work by developing a series of statements that speak to why public art is important in Moncton, and what the placement of public art must accomplish. Together, these form a vision statement for public art.

A Vision Statement for Public Art in Moncton

Moncton's public art is an integral part of the city's, reinforcing its visual character, reflecting the strength of its culture, responding to its urban design initiatives, and promoting dialogue across cultural lines. Public art supports the intent of Moncton's Municipal Plan for urban spaces, reinforces its design and development principles, and contributes to a beautiful, sustainable, diverse, and livable Moncton.

2.1 TYPES OF PUBLIC ART FOR MONCTON

Master plan consultation resulted in the identification of three appropriate public art types for Moncton: independent, integrated, and informal. These speak to the type and placement of public art relative to place type, as well as the role of public art at various locations. The definitions of these art types provide city administration with a clear platform of art types to promote in their discussions with sponsoring groups.

It is important to note that monuments and memorial pieces may be subject to these definitions. Sponsoring groups must make an application to the Cultural Board for the placements of these types of public art. The Cultural Board will evaluate the project for appropriateness relative to art type and location. Monument and memorial projects must fall into one of the following categories.

1. Independent Public Art. This is focal point or iconic public art. In all cases, this type of art commands the place it occupies and becomes the story for the improvement of that place. The art is placed in a manner that attracts visitors to the place and art piece. Also, this art is capable of attracting people to a city or province. Thus, the art piece is more than art; it is tourism, economic development, and cultural expression.



Cloud Gate by Anish Kapoor, Millennium Park, Chicago
The Little Mermaid by Edvard Eriksen, Amsterdam, Netherlands
Sky Mirror by Anish Kapoor, Rockefeller Plaza, New York City



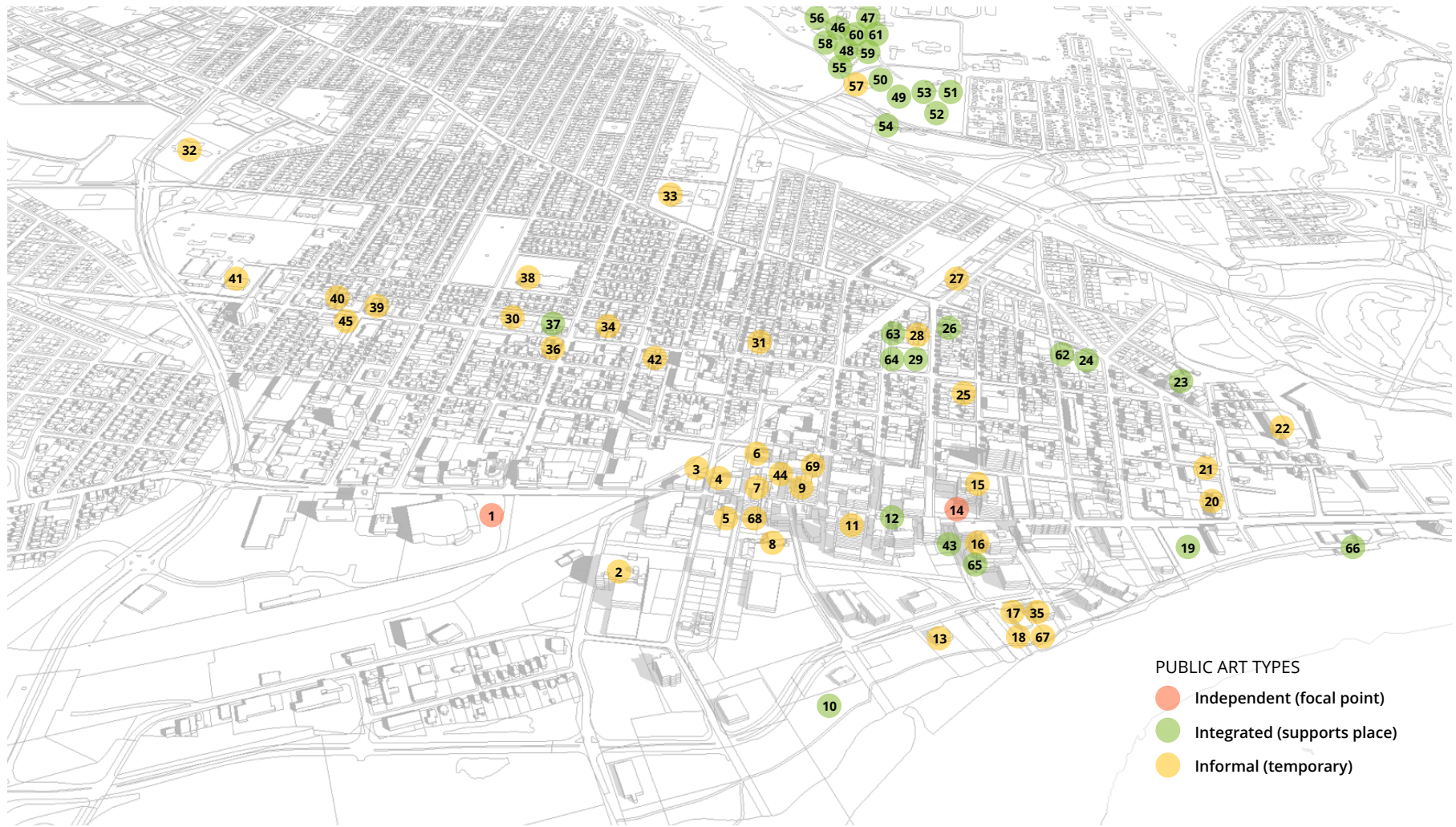
Clouds by Olaf Breuning, Location (2014): Doris C. Freedman Plaza, New York City
Hippo Square conceptualized by Chen Pao-chung, Location: Taipei Zoo
Lego-Brücke by Martin Heuwold, Location: Wuppertal, Germany
Bike Flower by Mono Caron, Location: Curitiba, Brazil

2. Integrated Public Art. This is public art that supports the creation, use, and/or interest in of a place. The art piece is not dominant within the space; however, it seeks to tell a story and support the place's purpose.

3. Informal Public Art. This public art is most prevalent in our daily lives. This includes all temporary art forms, including performance that makes our daily lives more interesting through the application of temporary public art. Thus, we become more aware of public art through the enjoyment of applied informal art.

Figure 2.1 illustrates the existing distribution of types of public art in Moncton's urban setting.

FIGURE 2.1 EXISTING PUBLIC ART TYPES IN MONCTON'S URBAN SETTING*



*Refer to Appendix B for a detailed list of the identified public art installations

2.2 APPLYING PUBLIC ART IN MONCTON - LOCATIONS

This master plan focuses attention on Moncton's urban setting as a starting point for public art placement. The following describes the important locations selected during consultation with the Public Space Team; Chapter Four relates art type to place, and discusses implementation priorities. Figure 2.2 illustrates the existing types of public art locations in Moncton's urban setting.

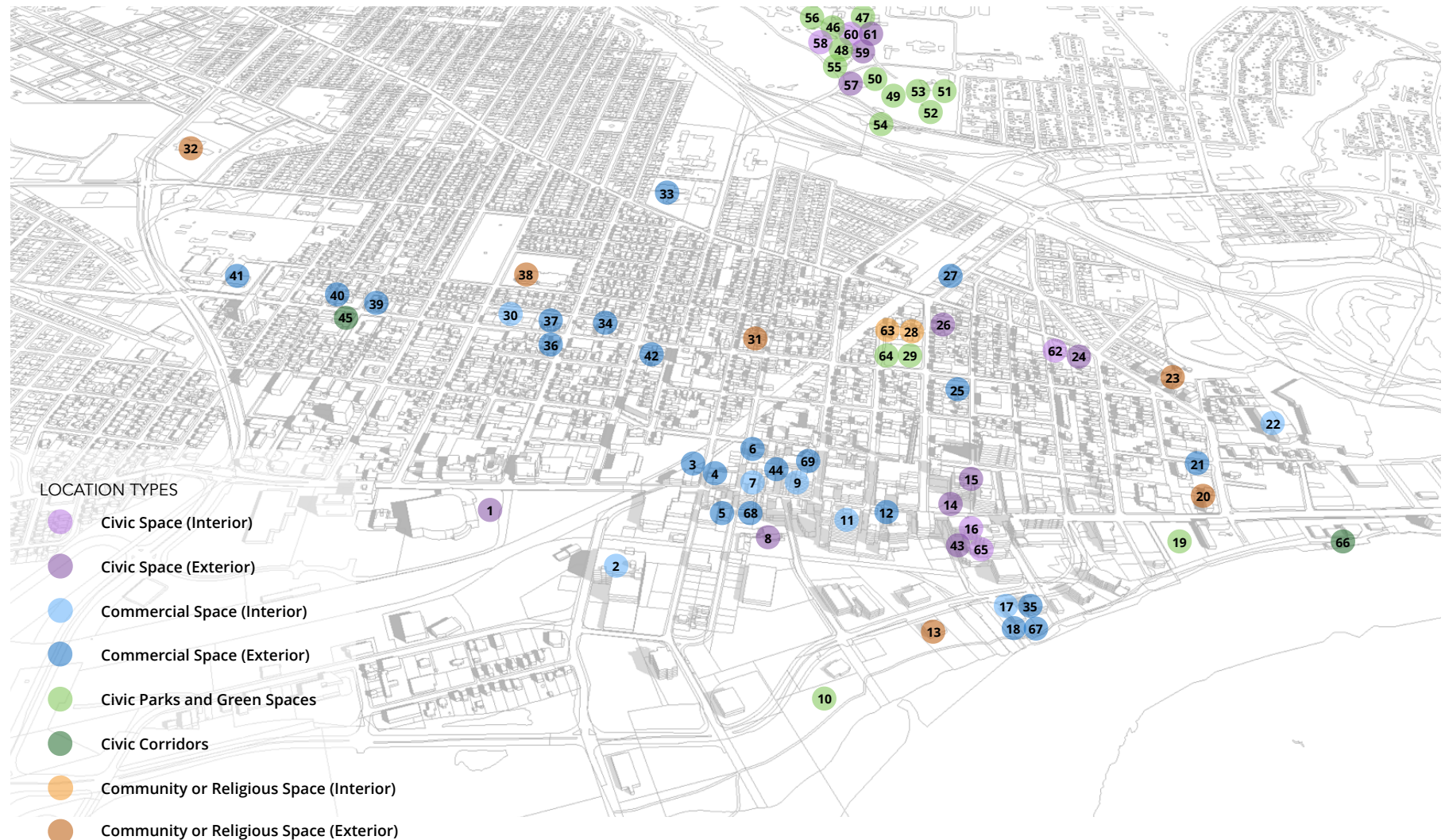
Civic Space. Many sites and addresses owned by the City of Moncton are highly public in nature and are ideal for placing art where higher-than-average pedestrian traffic creates audience. These sites include important civic addresses particularly in the centre city.

Commercial Space. Moncton's private sector also provides high traffic addresses where business residents flow. Urban core addresses provide ideal sites for public art including Assumption Plaza, the Blue Cross Foyer and Plaza, as well as commercial spaces in the downtown.

Civic Parks and Green Spaces. Moncton's parks and green spaces are vibrant and important sites for social gathering; uncommon people meeting in a common space for uncommon reasons. Parks and green spaces should be complemented and enhanced, not dominated, by the public art located within.

Civic Corridors. Moncton's core area streets are highly traveled linkages that can benefit from less formal and evolving art installations that add interest and excitement to urban mobility. The adjacent map illustrates these locations.

FIGURE 2.2 EXISTING PUBLIC ART LOCATIONS IN MONCTON'S URBAN SETTING*



*Refer to Appendix B for a detailed list of the identified public art installations



Hommage à Mère-Marie-Anne
by Marie-Hélène Allain
Location: Motherhouse Notre-Dame-du-Sacré-Coeur, 125 King Street
Photo by Trace Planning and Design

2.3 APPLYING PUBLIC ART IN MONCTON - LOCATIONAL RELEVANCE

Public art always has a place; however, not all places are appropriate for all art. The Cultural Board will be charged with evaluating appropriateness when viewing proposals for important sites. All proposals must respect the location's value to Moncton's residents; therefore, relevance must be considered. It is important to understand public art placement must not compete with the inherent cultural value of space. In fact, art must compliment value. The following guidelines address this relative to civic addresses. If requested, an APPC can also be formed to assist with private facilities' installation of public art.

Municipal Owned Plazas, Parks, and Facilities.

These facilities include sites such as Riverfront Park, Irishtown Nature Park, Mapleton Park, and Centennial Park, as well as building sites such as City Hall, the Avenir Centre and the CN Sportplex. These are important civic addresses for all residents and any public art installations at these addresses must complement the address..

For example, any public art placed on Moncton's Riverfront Park must recognize that the river is Moncton's origin. Public art must not be placed in a manner that blocks views of the river or creates a significant address unto itself. Moncton's Honour Garden is an ideal example of this. A public art monument is placed on the Riverfront in a manner that provides great river viewing from a walkway plaza that links the eastern riverfront green to the west riverfront trails. The public art piece is placed as integrated art within the plaza. This treatment is appropriate.

Another important aspect is subject matter.

Municipal facilities can only host celebrations that have relevance to all Moncton residents, or have significant relevance to the location. By example, Moncton's Settlers' Landing has both. Informal art is appropriate at all municipal locations where it respects the significance of the address.

Community Facilities. These facilities include any park or public building that provides local service in nature such as Maplehurst and Bessborough parks and any trail corridor that exists outside of the Municipal Parks, as well as fire stations, and the Crossman Community Centre - Kay Arena.

Public art in these locations recognizes the significance of the local address and serves to complement the address in the same manner that municipal facilities are treated. Subject matter is to be of local relevance only; thus, any public art placement at the Crossman Community Centre - Kay Arena relates to an event or celebration of life in that community.

2.4 APPLYING PUBLIC ART IN MONCTON - ARTISTS AND ARTWORK SELECTION

The City should develop procedures for artist and artwork selection that closely mirror City of Moncton tendering/purchasing procedures. Artist commissions are conducted on a competitive basis. The competitive methods used for artist and artwork selection are the 'Request for Qualifications' and the 'Request for Proposal'. Panels of qualified arts professionals, community members, design team members, and city department representatives should review the responses of all competitors and provide recommendations to staff. The recommended process for artist selection follows the steps below.

Step One - Form the APCC. As described in Section 1.5, the City of Moncton will appoint administration and a representative(s) of the Cultural Board as well as citizen stakeholders to form the APCC, which will advise the artist selection process.

Step Two - Request for Qualification. As directed by the APCC, the City of Moncton will advertise for artist qualifications, complete with a description of the project. Responding artists will provide resumes, examples of work, a statement of project understanding, and a brief discussion paper describing why they believe they should be considered for the project.

Step Three - Short List Selection. The APCC members will meet to select 2-5 artist responses they believe belong on a short list, leading into a competitive process.

Step Four - Short List Commissioning. As directed by the APCC, the City of Moncton will invite the selected artists to Moncton, at no cost to the artists, to collectively learn all possible aspects of the project from the APCC, city administration, and stakeholders. Each short-listed artist will leave with a payment from the City of Moncton suitable to create a maquette and presentation. The payment is not to exceed 2% of the value applied to the public art piece.

Step Five - Short List Submission Evaluations.

When submitted maquettes are received at deadline close, the artists will be requested to give a presentation to the APCC and stakeholders at their cost. Following this, the APCC will reconvene to evaluate submissions based on their impressions, as well as public impressions received during the presentation.

The final evaluation categories will be developed by the City of Moncton purchasing department contingent on the public art type. The APCC will determine a winning submission and make a recommendation to the City of Moncton Cultural Board for final approval by City Council.

Step Six - Artist Selection. The City of Moncton Purchasing Department will issue a purchase order for the work upon reaching agreement with the artist on all time frames and administrative procedures. At this point, the APCC is dissolved and the project is moved to city administration for contract and project management.



Tree sculpture
by Cecil D. Long
Location: 134 Church Street
Photo by Trace Planning and Design



Tidal Bore
by André Lapointe
Location: Resurgo Place, 20 Mountain Road
Photo by Trace Planning and Design

3.0 GOALS AND OBJECTIVES

The master plan's success is contingent on the administration of the following five goals. These are to be placed within a revised Percent for Public Art Policy and implemented as indicated in Chapter Four of this master plan report.

3.1 GOAL NO.1: CREATING THE CANVAS

Moncton's urban core and the various routes leading to and extending through the core provide an ideal and varied physical platform to incorporate cultural legacy into the urban environment. Applicable environments include dense mixed-use core area plazas, the riverfront and river, park spaces, and various street corridors.

Objectives

1. *Designate the Cultural Board as the lead municipal body to facilitate the creation of public art irrespective of funding sources. The Board will:*
 - » be the keeper of Moncton's public art vision;
 - » work with the City during planning discussions to identify opportunities to incorporate public art into funding for all urban core projects;
 - » commission permanent art for all applicable municipal projects; and,
 - » manage the provision of public funds for public art creation partnerships with sponsoring groups, individuals, and projects (sponsors).

2. *Designate a City of Moncton administration representative to facilitate the formation of the APCC as needed and to:*
 - » be the point of contact for sponsors;
 - » provide guidelines to sponsors, developers, and/or municipal departments that clearly articulate expectations; and,
 - » provide guidelines and process facilitation to artists.
3. *Connect with artists and artist groups, developers, and commercial space owners to facilitate the creation of public art in private environments.*
4. *Clarify and promote the role of the Cultural Board by:*
 - » working with City administration, council, artists, residents, and sponsors to continually evolve the master plan through lessons learned during implementation;
 - » maintaining and promoting the Public Art Master Plan vision;
 - » ensuring that the public art policy is enforced in all urban core projects;
 - » assisting sponsors with the creation of public art projects in areas outside of the urban core;
 - » reviewing, recommending and approving public art project plans, artist selection as well as the installation and maintenance of individual works; and,
 - » building community-wide support for public art by promoting the 'actual' role of public art in Moncton.

3.2 GOAL NO. 2 : ART FOR ALL

Monctonians have a strong sense of their cultural identity, embodied in the city's history, architecture, cultural diversity, educational institutions, arts, culture, and geography. All of these elements can be celebrated and reinforced through public art that is focused to locations and relevant story lines. Although specific story lines are best developed collaboratively between artists, clients, and community stakeholders, some locations lend themselves to specific themes. The Cultural Board, and the APCC when formed, become responsible for ensuring relevance to the following identified themes and related implementation strategies.

Objectives

1. *Encourage exploration and ecological education at trails by integrated and informal public art that explores nature and the environment.*
2. *Commission pedestrian-scaled art at community addresses, particularly along walking routes or in local parks that celebrates Moncton's neighbourhood human history, diversity, and family life.*
3. *Employ temporary and permanent public art , to explore overarching themes of Moncton's identity including heritage; sport, culture, and its most recognized people and events.*
4. *Commission public art in downtown and pedestrian-oriented areas that encourages resident visitation to the core area addresses. Examples include performance, serial artworks that draw people from one area to another, and artworks in unexpected locations (e.g., alleys, on litter or recycling receptacles).*
5. *Culturally animate arterial and automobile oriented retail areas with large, eye-catching public art that embellishes blank facades, light poles, medians, and parking strips.*
6. *Employ artists to transform infrastructure into artistic landmarks.*

3.3 GOAL NO. 3 : PEDESTRIAN-ORIENTED ART

Moncton has a strong downtown pedestrian-oriented retail and entertainment core, the connectivity of which can be enhanced through the use of public art at different scales and media. These enhancements can range from small-scale interventions such as artist-designed crosswalks, utility boxes, and murals, to large scale and public space improvement inclusive of public art that can be conceptual, functional, or both. Placing public art in unexpected, intimate spaces, such as corporate courtyards and alleys, will enrich the pedestrian activity by encouraging people to look, linger, and walk, resulting in increased interest in the downtown environments. The following strategies support this notion.

Objectives

1. *Fund pedestrian-oriented art through a combination of sources: the Public Art Reserve Fund, through partnerships as well as funds and grants from provincial and federal sources, and participation with private sector business.*
2. *Work with artists and building owners to develop informal and temporary art installations in empty storefronts.*
3. *Provide Public Art Fund grants to artists and community organizations to stimulate pedestrian-oriented public art and performance art projects. Some examples include murals, informal streetscape art, crosswalk and utility box art, as well as performances in the Capitol Theatre district.*
4. *Work with municipal Departments and private developers to create a simple framework and permitting process for public performances and other informal art.*



Location: Oak Lane
Photo by Trace Planning and Design

3.4 GOAL NO. 4 : PRIVATE INVESTMENT IN PUBLIC ART

The City of Moncton does not require of the private sector public art in private development projects within the urban core, or any other city area. A significant portion of Moncton's urban core is privately held and as such, not required to contribute artistically to its surroundings. To address this, the City of Moncton should explore expanding the 1% for public art for developments in the urban core . This will require consultation and a commitment of local business, to be acquired through the following strategies.

Objectives

1. *The Cultural Board must engage leaders from the development community to help realize cultural investments can create impactful projects that benefit all of urban core areas.*
2. *The City of Moncton should recognize developers' public art contributions appropriately (on plaques or in written form).*
3. *Create clear direction for public art in private development strengthening Moncton's urban environment and celebrating the City's architecture and pattern of growth.*
4. *Encourage private developers to engage artists to collaborate with their architects and landscape architects at the earliest stages of development.*
5. *Encourage the placement of public art in continuously-open public alleys and courtyards.*

3.5 GOAL NO. 5 : PARKS AND ARTS

It is important to note that public art plays a role in reinforcing residential neighbourhoods through the development of small scale, pedestrian-oriented art that focuses on history, people, or other themes identified by residents. While many park spaces are attractive without the inclusion of art or artists, there are places where art can play an interpretive role or provide a destination. The City of Moncton should think pro-actively by implementing the following strategies.

Objectives

1. *In the planning of parks and trail construction the City of Moncton should give consideration to develop public art projects in neighbourhood parks and trails.*
2. *The City of Moncton should, when commissioning public art, connect people with the natural environment, particularly by commissioning informal and temporary art projects along Moncton's trail corridors.*
3. *The City of Moncton should consider informal, sequential, and small scale public projects to stimulate and enhance neighbourhood addresses.*



Sarcophagus For An Elm
by Paul Griffin
Location: Université de Moncton
Photo: City of Moncton



4.0

IMPLEMENTATION STRATEGY AND STEPS



Waveflow
by Kip Jones and Jennifer Macklem
Location: City Hall, 655 Main Street
Photo by Trace Planning and Design

4.0 IMPLEMENTATION STRATEGY AND STEPS

100% of the master plan's success will lie in the sequential implementation of policy and the resulting permitted actions. This chapter describes a step-by-step process to implementation that ensures success. The strategy addresses how the plan will move forward relative to administrative contexts while the steps describe actions to be taken by city administration, APPC, and Cultural Board.

4.1 IMPLEMENTATION STRATEGY

This plan focuses on the urban core as the ideal starting position. The master plan is implemented from the city centre-outward. Moncton's Downtown Core is revitalizing, and with new development projects come new public art opportunities, both in terms of funding and the creation of new public spaces for its location. Figure 4.1.1 illustrates key future public art opportunities in the context of the City of Moncton's Downtown Core Community Improvement Plan 2018 (DCCIP). It identifies both short-term opportunities, located in existing public spaces, and longer-term opportunities that coincide with new public spaces constructed as part of the public and private development projects the DCCIP proposes. While this Public Art Master Plan deals largely with city centre implementation, outward development can occur as community partnerships are formed to deliver public art at neighbourhood destinations.

FIGURE 4.1.1 FUTURE PUBLIC ART OPPORTUNITIES: DOWNTOWN CORE COMMUNITY IMPROVEMENT PLAN



SHORT-TERM

1. Moncton City Hall Plaza
2. Downing Street
3. Assumption Place Plaza
4. Oak Lane

PROJECT-DEPENDENT

- | | | | |
|-------------------|----------------------------|----------------------|--------------------------|
| 5. Subway Block | 10. Riverfront Residential | 14. Academic Gateway | 17. Riverfront |
| 6. Public Square | 11. Residential Projects | 15. Relocated Market | Performance Pavilion |
| 7. Robinson Court | and Stormwater Green | 16. Riverfront Park | 18. Future Civic Project |
| 8. Seymour Street | 12. Mixed-Use Village | Waterfront View | 19. Orange Lane Plaza |
| 9. Central Park | 13. Mixed-Use Village | Platform | 20. Waterfront Gateway |

During the consultation phase, a joint Public Art Team/Public Space Team work session brought together the idea of place and art in a manner that proposes priorities for the implementation of public art in Moncton. The process resulted in a matrix that prioritizes the relationship between public art type and place. Figure 4.2 illustrates this relationship; however, moving the priorities forward requires both an administrative platform and community support. This involves a series of City of Moncton steps followed by APPC steps; thus, the strategy for master plan implementation is to acquire a political mandate, followed by community mandate acquisition. In this case, the community mandate is urban core business and residents.

FIGURE 4.1.2 TABLE OF PUBLIC ART TYPES AND PLACES

	civic space (interior)	civic space (exterior)	commercial space (interior)	commercial space (exterior)	civic parks and green space	civic corridors
independent (art as focal point)	1	3	1	1	3	1
integrated (art that supports place)	1	4	1	1	5	4
informal (art for awareness and interest)	3	3	4	2	3	5

priority scale

low - 1 medium - 3 high - 5

Civic Spaces

The type of public art of greatest priority for inclusion within interior civic spaces is informal art, with the aim of creating awareness and generating public interest. Locating informal art in interior civic spaces is of medium priority relative to other location types. Independent art (art as focal point) and integrated art (art that supports place) are low priorities for this type of location.

Exterior civic spaces are generally higher priority spaces for public art compared to interior ones. Independent and informal public art have medium priority for this type of space, with integrated art having a medium-high priority. Relative to other types of locations, exterior civic spaces and civic parks and green spaces (discussed below) are the highest priority locations for independent public art. Example locations include but are not limited to: City Hall's plaza, the Avenir Centre plaza, outside of Resurgo Place, and the future Downing Plaza.

Commercial Spaces

Independent and integrated public art pieces are of low priority for both interior and exterior commercial spaces. The type of public art most appropriate for interior commercial spaces is informal art, having medium-high priority. Exterior commercial spaces are of low priority for public art compared to other location types; however, informal art is identified as a low-medium priority. Examples include: building facades and vacant spaces.



Resurgo
by Peter Powning,
Downtown Centre Plaza
Photo: City of Moncton



Eros Corten
by Claude Roussel
Location: 51 Antonine-Maillet Avenue
Photo: Trace Planning and Design

Civic Parks and Green Spaces

All types of public art have priority in civic parks and green spaces, with independent and informal public art having medium priority and integrated art having high priority. Of all location types, civic parks and green spaces are the highest priority location for integrated art. Example locations include but are not limited to: Victoria Park, Riverfront Park, Bore Park, Sommet Arts Park, Centennial Park, Kiwanis Park, and Mapleton Park.

Civic Corridors

Civic corridors are the highest priority location for informal art; however, they are also a medium-high priority space for integrated art. Independent art is of low priority in civic corridors. Example locations include but are not limited to: fences, retaining walls, parking areas, intersections, and vacant lands.

4.2 CITY OF MONCTON STEPS

Step One - Adopt the Revised City of Moncton Public Art Policy

It is recommended that the master plan should it be accepted by Moncton's City Council, the plan's Public Art Policy (Appendix A) be adopted into relevant municipal planning documents, initiatives, and incentives.

It is important to understand that the five goals outlined in this document are built into this acceptance. The adoption of the revised Public Art Policy assumes the implementation of Goals 1-5 (Chapter 3).

Step Two - Develop an Information Document and Detailed Master Plan Presentation

The City should develop an information document and highly graphic presentation that speaks to the cultural and economic value of combined public art and place, and why this is the next great urban initiative for Moncton. These materials should be used to move the notion of public art forward through solicited involvement and awareness of public art's role in downtown revitalization.

Step Three - Acquire a Public Mandate to Implement the Public Art Master Plan

The City of Moncton's administration should present the master plan, using step two materials, to City Council with stakeholders and other related committees and groups to solicit support and involvement. It is important for those solicited for involvement to understand the long-term value of public art versus the cost of any single piece. At this point, involvement and commitment is more important than funding; however, costs and benefits should be researched and understood.

Step Four - Begin to Develop a Maintenance Plan for Public Art Pieces

The ongoing maintenance of the collection is a critical aspect of sustaining a positive public dialogue and supporting cultural expression. Artworks that are maintained communicate a message to the public that both art and urban place are important and respected.

The City of Moncton requires maintenance guidelines for the creation of new public art pieces. This information should be amended by contacting several relevant Canadian municipal representatives to collect maintenance initiatives for varied piece types and best practices. This will provide the city with a notion of what maintenance will be required moving forward. This cost can be measured against the increased cultural and economic value within urban areas.

Without knowing what types of art will be created, or where created, maintenance costs cannot be estimated; however, responsibility can be. The City of Moncton maintains municipally-owned public art while private pieces are the responsibility of the owner.

It is important to note that maintenance requirements be minimal in the commissioning for new public art pieces. For example, outside of any graffiti, bronze pieces require an annual cleaning. Otherwise, minimal maintenance is required.

Step Five - Develop a detailed Terms of Reference for the City of Moncton Art in Public Places Committee

This master plan describes a general mandate and key responsibilities for the APPC. This should be expanded to a detailed mandate, clear list of responsibilities, appointment process, and a description of individuals who should be involved. Representatives from the Cultural Board, cultural institutions, City Council and other stakeholders should work together to expand this description to a detailed terms of reference.

It is important to note that the placement of public art is the creation of public space. Thus, the APPC's responsibility will go far beyond the creation of public art. An enjoyable public art experience results in a serious commitment to public space.

4.3 CULTURAL BOARD STEPS

Step One - Understanding the Public Art Master Plan

This master plan describes approaches and policies for initiating the administration of public art in Moncton. Cultural Board members should spend time with city administration and council discussing all aspects of the plan, and becoming familiar with the policies, implementation actions described within each policy, and with the following steps.

Step Two - Putting Feet into the Fire

The City of Moncton should catalyze actions in implementing this master plan by working with stakeholders to identify three informal art projects for the city core. The City of Moncton can then access the Public Art Fund and form the APCC to oversee the creation of these projects. This is a great way to link the plan and process to something that will create great interest in the downtown. In Addition, The City should better promote existing public art by installing markers that provide information on the art pieces and encourage interpretive activities surrounding public art.

Step Three - Identify Three Priority Public Art Projects

The Cultural Board should work with City Council to identify three important projects from the Application Matrix (Figure 4.1.2). The matrix illustrates the relationship between the three public art types and identifies the priority projects (as determined through consultation). Guided by the Figure 4.1.2 matrix, the Cultural Board should select and the APPC should move forward three of the following priority one or priority two project types.

Primary Priority Projects (Score of 5 in Application Matrix):

- » Informal Public Art within Civic Corridors
- » Integrated Public Art within Civic Parks and Green Spaces

Priority Two Projects (Score of 4 in Application Matrix):

- » Integrated Public Art within Civic Corridors
- » Informal Public Art within Exterior Commercial Spaces
- » Integrated Public Art within Exterior Civic Spaces

Step Four - Revisit the Public Art Master Plan in 2029

At this point the City and the Cultural Board will have learned much about implementing public art in Moncton. Together, these groups should revisit this master plan through the creation of a project update. This update should include special attention to moving public art into Moncton's neighbourhoods.



Large Bull
by Sorel Etrog
Location: Stratford, Ontario
Photo: Trace Planning and Design



APPENDICES



Honour Garden
by Morgan MacDonald
Location: Riverfront Park
Photo by Trace Planning and Design

APPENDIX A

1.0 PUBLIC ART POLICY

Percent for Public Art Policy

The City of Moncton strives to foster 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. The municipality recognizes that arts and culture contribute to the quality of life of its citizens. Further, it understands that a strong and vibrant cultural environment promotes a sense of identity, serves as a tourist draw, and generates economic spin-off both directly and indirectly.

In 2005, the City of Moncton proudly accepted the New Brunswick Foundation for the Arts prize as the Municipality of the Arts, in recognition of its support for the development of the arts. The City of Moncton is a dynamic, officially bilingual, and culturally diverse community filled with opportunity and promise. The city recognizes that public art can be a visual representation of the vibrancy of the community, and understands the importance of creating interesting and authentic public spaces for its citizens and visitors to enjoy. Public art was identified as a priority area in the 2016-2026 Moncton Cultural Plan.

The City of Moncton has been involved in several public art projects in the past, the most prominent examples include:

- » 2018: *Resurgo*: a stainless steel sculpture by Peter Powning, commissioned under the Percent for Public Art Policy for the Avenir Centre and Downtown Plaza.
- » 2016: *Honour Garden*: A riverfront public plaza and Morgan MacDonald's bronze sculpture celebrating the lives of the three RCMP members lost on June 4, 2014
- » 2014: *Tidal Bore*: A granite sculpture by André Lapointe depicting the Tidal Bore in front of Resurgo Place. Commissioned under the Percent for Public Art Policy.
- » 2008: *Nest*: A sculpture by Peter Powning depicting a bird's nest was installed atop the Botsford Street Fire Station. Commissioned under the Percent for Public Art Policy.
- » 2004-2005: The reconstruction of the Victoria Park bandstand into an amphitheatre space for the presentation of outdoor concerts and performances.
- » 2003-2004: The commissioning of one of the creation of a sculpture/fountain for the Moncton City Hall Plaza, awarded to Kim Jones and Jennifer Macklem for the production of Waveflow.
- » 1999: The installation of permanent public art sculptures by internationally acclaimed artists in the Parc des arts du Sommet Arts Park, and the temporary installations of "ephemeral" sculptures along the Riverfront Park. These two initiatives were part of the International Sculpture Symposium held in conjunction with the city's hosting of the VIIIe Sommet de la francophonie
- » 1998: Administering the public art competition for the December 6th commemoration sculpture in conjunction with community organizations.
- » 1996: The city's inclusion of a permanent art gallery in the prominent location of the foyer of Moncton City Hall
- » 1990: A public art commission during the city's Centennial celebrations for artist Claude Roussel to produce a sculpture of Joseph Salter in Bore Park.
- » 1990: Inauguration of City Hall Art Gallery
- » 1985: The City initiated the Municipal Collection of Fine Arts and displayed in various buildings.

1.1 POLICY STATEMENTS

The acceptance of this master plan will include the adoption of an updated percent for public art policy, and the adoption of the following five municipal policies (and associated implementation tasks).

The Role of Public Art: Public art is artwork created specifically for public engagement and designed for public locations. It is meant to be permanent and to have a relationship with the immediate community and beyond. Common examples of public art would be large scale sculptures and artworks, conceptual or functional, exhibition or performance spaces, or the incorporation of an artistic element into the actual infrastructure of the public space (walkways, murals, fountains, benches, etc.). The City of Moncton recognizes that public art is integral to the cultural fabric and streetscape of a city. An important aspect for the successful development and implementation of a public art program is municipal leadership. The City of Moncton's public

art policy provides a framework and funding for developing and incorporating public art in our community that contributes to the social, economic and environmental quality of life of our citizens.

The City of Moncton's Percent for Public Art Policy ensures that funds are made available for public art to support the flourishing of the arts in our community, and provide for interesting and aesthetically pleasing municipal public spaces, especially in the downtown area.

The City will ensure a sustainable funding mechanism to initiate, develop, acquire, manage and maintain public art, primarily in the downtown area, which serves as a primary meeting space for residents and visitors and centre of economic activity. This mechanism will also be used as an incentive to leverage funds from the private sector and other community stakeholders towards investment in public art projects.

1.2 PUBLIC ART GUIDING PRINCIPLES

Public art:

- » reflects our diverse cultural character and celebrates our living heritage
- » builds a more interesting, compelling, and visually rich community
- » stimulates economic, tourism and cultural development by increasing land values and creating employment opportunities
- » presents a reflection of our cultural richness to visitors and potential investors
- » bears witness to the vibrancy of our community
- » promotes professional artists and showcases their work

1.3 POLICY STATEMENTS

Policy No.1 - Embrace public art in Moncton's municipal and private urban spaces, parks, and street corridors.

Moncton's urban core and the various routes leading to and extending through the core provide an ideal and varied physical platform to incorporate cultural legacy into the urban environment. Applicable environments include dense mixed-use core area plazas, the riverfront and river, park spaces, and various street corridors.

Implementation Strategies

1. *Designate the Cultural Board as the lead municipal body to facilitate the creation of public art irrespective of funding sources. The Board will:*
 - » be the keeper of Moncton's public art vision
 - » work with the City during planning discussions to identify opportunities to incorporate public art into funding for all urban core projects



Nymphalidae Phosphorescence
by Jared Betts
Riverfront trail
Photo: Annie France Noël/
Images rémanentes

- » commission permanent art for all urban core projects on the behalf of sponsors
 - » commission public art for all City of Moncton facilities
 - » manage the provision of public funds for public art creation partnerships with sponsoring groups, individuals and projects (sponsors)
2. *Designate a City of Moncton representative to facilitate the administration of the APPC and:*
 - » be the point of contact for sponsors
 - » provide guidelines to sponsors, developers and/or municipal departments that clearly articulate expectations
 - » provide guidelines and process facilitation to artists
 3. *Connect with artists and artist groups, developers and commercial space owners to facilitate the creation of public art in private environments.*
 4. *Clarify and promote the role of the Cultural Board by:*
 - » working with City administration, council, artists, residents and sponsors to continually evolve the master plan through lessons learned during implementation
 - » maintaining and promoting the master plan vision
 - » ensuring that the public art policy is enforced in all urban core projects
 - » assisting sponsors with the creation of public art projects in areas outside of the urban core
 - » reviewing and approving public art project plans, artist selection as well as the installation and maintenance of individual works
 - » building community-wide support for public art by promoting the 'actual' role of public art in Moncton

Policy No.2 - Celebrate Moncton's unique identity by reinforcing public spaces that speak to past and future events and people.

Monctonians have a strong sense of their cultural identity, embodied in the city's history, architecture, cultural diversity, educational institutions, arts, culture, and geography. All of these elements can be celebrated and reinforced through public art that is focused to locations and relevant story lines. Although specific story lines are best developed collaboratively among artists, clients, and community stakeholders, some locations lend themselves to specific themes. The Cultural Board, and the APCC, when formed become responsible for ensuring relevance to the following identified themes and related implementation strategies.

Implementation Strategies

1. *Encourage exploration and ecological education at trails by integrated and informal public art that explores nature and the environment.*
2. *Commission pedestrian-scaled art at community addresses, particularly along walking routes or in local parks that celebrates Moncton's neighbourhood human history, diversity, and family life.*
3. *Employ temporary and permanent public art at locations such as the Avenir Centre, to explore overarching themes of Moncton's identity including history, sport, culture, and its most recognized people and events.*
4. *Commission public art in downtown and pedestrian-oriented areas that encourages resident visitation to the core area addresses. Examples include performance, serial artworks that draw people from one area to another, and artworks in unexpected locations (e.g., alleys, on garbage cans).*
5. *Culturally animate arterial and automobile oriented retail areas with large, eye-catching public art that embellishes blank facades, light poles, medians, and parking strips.*
6. *Employ artists to transform infrastructure into artistic landmarks.*

Policy No.3 - To support the evolution of a high quality downtown core by supporting walkable experiences inclusive of public art and storytelling.

Moncton has a strong downtown pedestrian-oriented retail and entertainment core, the connectivity of which can be enhanced through the use of public art at different scales and media. These enhancements can range from small-scale interventions such as artist-designed crosswalks, utility boxes, and murals, to large scale and public space improvement inclusive of public art. Placing public art in unexpected, intimate spaces, such as corporate courtyards and alleys, will enrich the pedestrian activity by encouraging people to look, linger, and walk, resulting in increased interest in the downtown environments. The following strategies support this notion.

Implementation Strategies

1. *Fund pedestrian-oriented art through a combination of sources: the Public Art Reserve Fund, through partnerships as well as funds and grants from provincial and federal sources, and participation with the private sector.*

2. *Work with artists, and building owners to develop informal and temporary art installations in empty storefronts.*
3. *Provide Public Art funds to artists and community organizations to stimulate pedestrian-oriented public art and performance art projects. Some examples include murals, informal streetscape art, crosswalk and utility box art.*
4. *Work with the City Departments and private developers to create a simple framework and permitting process for public performances and other informal art.*

Policy No.4 - Develop a Public Art in Private Development Program to enhance Moncton's urban core and support economic growth.

The City of Moncton does not require of the private sector public art in private development projects within the urban core, or any other city area. A significant portion of Moncton's urban core is privately held and as such, not required to contribute artistically to its surroundings. To address this, the City of Moncton should explore

with private developers expanding the 1% for public art for developments in the urban core. . Such a process would require the involvement and participation by business owners in the following ways:

Implementation Strategies

1. *The Cultural Board must engage leaders from the development community to foster awareness that cultural investments can create projects that benefit urban core areas.*
2. *The City of Moncton should recognize developers' public art contributions appropriately (on plaques or in written form).*
3. *Create clear direction for public art in private development strengthening Moncton's urban environment and celebrating the City's architecture and growth.*
4. *Encourage private developers to engage artists to collaborate with their architects and landscape architects at the earliest stages of development.*
5. *Encourage the placement of public art in continuously-open public alleys and courtyards.*



*Mouvement sur la Petitcodiac
by Félix Roulin
Location: Sommet Arts Park
Photo by Trace Planning and Design*

Policy No.5 - Commission public art that reinforces parks and neighbourhoods.

It is important to note that public art plays a role in reinforcing residential neighbourhoods through the development of small scale, pedestrian-oriented art that focuses on history, people, or other themes identified by residents. While many park spaces are attractive without the inclusion of art or artists, there are places where art can play an interpretive role or provide a destination. The City of Moncton should think pro-actively by implementing the following strategies.

Implementation Strategies

1. *In the planning of parks and trail construction, the City of Moncton should give consideration to develop public art projects in neighbourhood parks and trails.*
2. *The City of Moncton should, when commissioning public art, connect people with the natural environment, particularly by commissioning informal and temporary art projects along Moncton's trail corridors.*
3. *The City of Moncton should consider informal, sequential, and small scale public projects to stimulate and enhance neighbourhood addresses.*

2.0 DEFINITIONS

“Public art” means artwork created specifically for public engagement and designed for public locations. It is meant to endure and to have a relationship with the immediate community and beyond (e.g., large scale sculptures, artworks, gallery, exhibition or performance spaces, the incorporation of an artistic element into the actual infrastructure of the public space, such as walkways, murals, etc.).

“De-accession” means the process of permanently removing, relocating to another jurisdiction, or destroying public artwork from the public art collection.

“Applicable capital projects” include new building construction, major additions and/or renovations to existing buildings, and significant park development projects.

“Non-applicable capital projects” include road works or other service infrastructure projects (e.g., roads, sewers, etc.).

3.0 FUNDING

Subject to the annual budget approval process, the City of Moncton will allocate funds annually to the Public Art Fund for the purpose of increasing the presence of art in areas identified in the master plan. The amount to be allocated will represent 1% of the City's contribution to the total budgeted non-land costs of applicable capital projects, to a maximum of \$200,000. Applicable projects include new building construction, major additions and/or renovations to existing buildings, and significant park development projects. Road work, water services, storm or sanitary sewer work or other service work or infrastructure projects are not applicable. The funding will specifically be used to cover the costs of:

- » Planning, design, fabrication, purchase, installation and maintenance of public art;
- » Leveraging, partnering, and incentivizing the private sector and other community stakeholders;
- » Costs related to administering a process such as a call to artists, competition, or commissioning of an arts project.

The funding will not be used for the following:

- » Land purchase, furnishings, and portable equipment (audio visual equipment, computers, etc.);
- » Art objects that are mass produced and of standard design;
- » Those items that contribute to the asset base and normal operating expenses of a department, commission or city asset, such as a city museum or gallery, or a private cultural institution;
- » Artwork acquired through third-party owners, such as private collectors or auction houses;
- » Architects' fees, except in such cases where the public art component significantly changes a project architect's scope of services.

The City of Moncton will strive to identify and secure additional sources of funding from other appropriate resources in order to complement the percentage that the city has committed. These sources may include other levels of government, agencies, private corporations or individuals.



Raising the Tent
by Ruth Abernethy
Location: Stratford, Ontario
Photo by Trace Planning and Design

4.0 IDENTIFICATION OF PROJECTS

The Cultural Board will work collaboratively with the City of Moncton, experts in the community, and citizens to develop and review a Public Art Master Plan every 10 years. This plan will identify and prioritize potential projects and sites within the city as well as identify potential partnerships with the private and public sector and other community stakeholders. This plan may also be revised at any time to include previously unidentified eligible public art projects.

The master plan proposes several projects that link place and art type. These projects are prioritized and provide the City of Moncton with a starting point. The 10-year review should ensure that the success achieved moves into the community following the initial phases of the master plan's implementation.

4.1 SELECTION PROCESS

Once it has been determined that a public art project shall go forward, the selection of successful proponents may be a result of a direct commission, an invited competition, or an open competition-call to artists. The Art for Public Places Committee (APPC) will be responsible to review submissions, make the initial selection(s), and make recommendations to the Cultural Board. The Cultural Board, taking the APPC recommendations under consideration, will forward its recommendations to Moncton City Council for final approval.

Public art that is acquired by the City will form part of the City of Moncton's Municipal Collection of Fine Arts, and will be administered and monitored by the Culture and Heritage Division. The maintenance of the public art will be performed by those responsible for the specific building's maintenance (in the case of artwork in or outside civic buildings) or Parks and Leisure Services (in the case of artwork in parks or open spaces).

In order to maintain an integrity of space, once an artwork is installed in a specific location, the City of Moncton endeavours to ensure that the area surrounding the artwork be kept free of any, signage, object, snow or debris that may intrude upon the artwork.

Gifts, donations and bequests of public art shall be considered in a manner similar to all public art proposals. Each gift, donation or bequest shall be reviewed by the Cultural Board to assess artistic merit, site suitability and context, durability and maintenance requirements, financial implications, public safety and liability. Moncton City Council will make the final decision.

4.2 DEACCESSIONING OF PUBLIC ART

Deaccessioning is the process of permanently removing, relocating to another jurisdiction, or destroying public artwork from the public art collection. The City of Moncton reserves the right, and responsibility to deaccession public art. All reasonable efforts shall be made to rectify problems or relocate the artwork where appropriate. Reasons for deaccession include:

- » Endangerment of public safety
- » Need for excessive repairs or maintenance
- » Redevelopment of a property whereby public access is no longer possible
- » Demolition or the sale of a building where the public artwork is incorporated into the structure
- » Expiry of the lifespan of the artwork

4.3 PUBLIC ART PROGRAM FOR THE PRIVATE SECTOR AND OTHER LEVELS OF GOVERNMENT

The City of Moncton encourages other levels of government and local developers of new commercial and institutional construction, major additions, and/or renovations to adopt a similar policy of allocating 1% of the construction budget for the provision of public art. In the case of multiple funding partners of for a project, the City may provide up to 1% of its contribution for public art, and will encourage the other partners to match the contribution according to their ratio of involvement.

Benefits to the developer:

- » Provides evidence of the developer's commitment to and investment in the community
- » Reveals some aspect of the social, historical, physical or commercial context of the site
- » Adds to the attractiveness and value of the site, presenting a positive image to potential clients, tenants, and investors
- » Creates a landmark feature, helping a building stand out from the crowd

APPENDIX B

LIST OF PUBLIC ARTWORKS (REFER TO FIGURES 2.1 AND 2.2)

1. **Resurgo**
Peter Powning
150 Canada
2. Place Heritage
95 Foundry
3. Mural
WD (Wild Drawing)
881 Main
4. Mural
Jared Betts
198 Lutz
5. **Tokyo Candles**
Dan Kitchener
178 Robinson
6. Installation
Mathieu Francoeur
811 Main
7. Capitol Theatre Art Gallery
811 Main
8. Mandala
Anička Senior,
Apple of my Eye
Aaron Glasson
120 Westmorland
9. Café C'est La Vie gallery space
785 Main
10. Honour Garden
Morgan MacDonald
Riverfront Park
11. Assumption Place Art Gallery
770 Main
12. **Explosion**
Jordi Bonet
720 Main
13. Mural
Senkoe
120 Assomption
14. **Waveflow**
Kip Jones and
Jennifer Macklem
655 Main
15. **Courage and Hope**
Valerie LeBlanc
655 Main
16. Moncton Public Library
Art Gallery
644 Main
17. Starving Artist Gallery
and Gifts
80 Assomption
18. Installation
Bordalo II
80 Assomption
19. **Moncton 100 Monument -
Joseph Salter**
Claude Roussel
Bore Park
20. Mural
Opire et Bonar
32 King
21. Mural
Fred Harrisson,
Mural
Philippe Baudelocque
14 Rabbi Lippi Medick
22. Lobby
1 Factory
23. **Hommage à Mère-Marie-
Anne**
Marie-Hélène Allain
125 King
24. **Tidal Bore** André Lapointe
20 Mountain
25. **The Universe in his Eyes**
Kevin Ledo
104 Wesley
26. **Nest**
Peter Powning
299 Botsford
27. Mural
Bonar
232 Botsford
28. Galleries and artists' studios
140 Botsford
29. **Mouvement sur la
Petitcodiac**
Félix Roulin,
Le soleil se lèvera toujours
Siriki Ky
Sommet Arts Park
30. Apple Art Gallery
134 Church
31. Mural / Installation
Ruined Sundays
286 Robinson
32. Mural
Miles Toland
30 War Veterans
33. Mural
Eelco van den Berg
271 Mountain
34. Mural
Jon Fox
404 St. George
35. Mural
Chelsea Gauvin
80 Assomption
36. Mural
Christopher Konecki
300 St. George

37. **Transition 2000: Union, Collaboration, Progression**
Claude Roussel
305 St. George
38. Mural
Eelco van den Berg
125 Park
39. Mural
Jason Botkin
425 St. George
40. Mural
Philippe Baudelocque
Riverfront Park, 435 Main
41. Mural
Jeremy Shantz
475 St. George
42. Mural
Etien
99 Bonaccord
43. **Norrie**
Byers Harrison
644 Main
44. **Resurgo**
McKenzie College students
Oak Lane
45. **Birth of a Community**
Cecil D. Long
422 St. George
46. **Equa**
François Léger
12 rle des Arts
47. **Eros Corten**
Claude Roussel
51 Antonine-Maillet
48. **Hommes D'action**
Claude Roussel
415 Université
49. **Absorption**
Francine Larivée
Sainte-Croix
50. **Entrée**
Nils Udo
Sainte-Croix
51. **Packawan**
Ned Bear
Sainte-Croix
52. **Renaître**
Bob Verschueren
Sainte-Croix
53. **Sarcophagus For An Elm**
Paul Griffin
Sainte-Croix
54. **Residual**
Michael Belmore
Clément-Cormier
55. **Les Écornifleux**
Serge Dupreuil
405 Université
56. **Plans angulaires**
John Nesbitt
Notre-Dame-du-Sacré-Coeur
57. Mural
WaspElder
Clément-Cormier
58. **Birth Labyrinth I (prénatal)**
Dominik Robichaud
Rue des Aboiteaux
59. **Réflexion-noixelfér**
Marjolaine Bourgeois
Pavillon des arts de
l'Université de Moncton
60. **Fogo**
Marika Drolet-Ferguson
Pavillon des arts de
l'Université de Moncton
61. **École d'art public**
Jean-Denis Boudreau
Pavillon des arts de
l'Université de Moncton
62. **L'impalpable recul de la
postproduction d'un futur,
une impossible récurrence
en 10 actes (02018-02028)***
Mathieu Léger
20 Mountain
63. **À Cheval**
Alisa Arsenault
140 Botsford
64. **Raymonde/Raymond**
Jacinthe Loranger
Sommet Arts Park
65. **La valse de Marilyn**
Mathieu Boucher Côté
644 Main
66. **Nymphalidae
Phosphorescence**
Jared Betts
Riverfront trail
67. Mural
Gabrielle Brown
80 Assomption
68. Mural
Maye
161 Robinson
69. Mural
Lysanne Lombard
6 Church
- * **The City of Moncton
Public Art Map provides
a regularly updated list
of public art pieces. Visit:
<https://www.moncton.ca/things-do-arts-culture/public-art>**

