



MEMORANDUM

Date: February 7, 2020

To: Vice-Chairs and Members
Restoration of the Field Howitzer Task Force

From: Sara Munroe, Manager of Tourism, Culture & Sport

CC: Brian Hutchings, Chief Administrative Officer
Kevin Finney, Director, Economic Development & Tourism
Brian Hughes, Director, Parks Services
Tanya Daniels, City Clerk and Director of Clerks Services
Vicki Armitage, Manager, Parks Services

RE: Recommended Process for Brant War Memorial Monument, Park and WWII Monument Projects

At its meeting on January 27, 2020, the Restoration of the Field Howitzer Task Force made the following (draft) resolution:

Moved by Councillor McCreary
Seconded by Councillor Carpenter

THAT staff BE DIRECTED to:

1. Investigate and cost the completion of the Brant War Memorial Monument as originally designed; and
2. Relocate the WWII bronze figures to a prominent location where they will be the focal point; and
3. Investigate and add the missing names of veterans to the Cenotaph and confirm with Veteran's Affairs as to whether they should be on the existing monument; and
4. Redesign the park to accommodate the use of the portable bleachers and built in seating.

CARRIED UNANIMOUSLY

Staff Report Staff Report 2019-500 (Appendix A) includes information about how to undertake the process to have this work completed. At this time, a Task Force report to Council, identifying funding to complete the preparation work, must be completed for staff to move forward with the above resolution.

Cost and Completion of the Brant War Memorial

Walter Allward's original maquette for the Brant War Memorial included two bronze figures that were not included when the original monument was unveiled in 1933.

The seven bronze figures that currently stand in front of the monument were created by Helen Granger Young, using the lost-wax method of bronze casting. The original design included eight figures, but due to funding limitations, the seven figures were unveiled and dedicated in September 1992.

The process for commissioning new artwork is outlined in Staff Report 2019-500, section 8.3 (Appendix A). In 2017, the Lawren Harris Movement, in consultation then-MPP Dave Levac, researched the cost of a 10-foot tall bronze figure made by a Canadian sculpture; the cost per figure was approximately \$800,000. The total cost of *The Great One* was \$310,000. Staff estimates that two new bronze figures, using designs by Walter Allward at the scale identified in the maquette, would cost the municipality \$600,000-\$1.6 million.

The existing site of the Brant War Memorial has significant drainage problems that have caused shifting of the granite stones, spalling, and other significant issues that should be addressed when any site alterations are done, and prior to the installation of any new artwork. Based on a condition assessment completed by a professional conservator in 2018 (Appendix B), to address the drainage issues would cost approximately \$15,000.

Should the Restoration of the Field Howitzer Task Force wish to add the two bronze figures to the Brant War Memorial that were part of Allward's original design, the following process should be followed:

1. Task Force prepares report to Council, referring the project to Economic Development & Tourism staff. This report would include:
 - a. Identifying a funding source for professional site review, restoration of the site currently experiencing drainage issues that would affect alterations to the monument, and preparations for the installation of two figures.
2. Economic Development & Tourism staff consults with contracted professionals, bronze artists, Public Art Subcommittee and Municipal Staff Technical Committee as required, and prepares a report to Committee of the Whole – Operations & Administration outlining the full budget and timeline for the project, including recommended funding sources; and
3. If approved by Council, Economic Development & Tourism and Parks Services staff procures contractors, artist and other applicable professionals to complete the work following Corporate Purchasing Policy.

Relocation of Bronze Figures

For a project of this nature, it is important to consider the need for community consultation and feedback, as well as the more technical and financial considerations of undertaking this project.

The current bronzes were installed on the Brant War Memorial in 1992 following the result of a community-led effort and fundraising campaign. As a result, there continue to be members of the community who directly participated in the procurement of the current bronzes or have distinct memories of that project. It is also important to remember that younger members of the community (those under 30) only know the Brant War Memorial as it currently exists. Civic memorials are an object of collective remembrance and honour, and therefore the emotions that surround such objects can be highly charged and will be different for everyone.

It is absolutely necessary that the Communications and Community Engagement Department be engaged very early in this process in order to develop a communications plan and solicit community input prior to proceeding with any work with respect to the relocation of the bronzes.

Should the Restoration of the Field Howitzer Task Force wish to relocate the existing seven bronze figures, the following process should be followed:

1. Task Force prepares report to Council, referring the project to Economic Development & Tourism, Parks Services and Communications staff. This report would include:
 - a. Identifying a funding source for professional site review and preparations for the installation, as well as a funding source for professional landscape architecture and associated costs.
2. Economic Development & Tourism staff consults with contracted professional engineers, Public Art Subcommittee and Municipal Staff Technical Committee as required, and prepares a report to Committee of the Whole – Operations & Administration outlining the full budget and timeline for the project, including recommended funding sources; and
3. If approved by Council, Economic Development & Tourism staff procures contractor to complete work following Corporate Purchasing Policy and apply for grants to offset the cost of the project.

The Task Force may also wish to consider adding the 8th bronze figure to this project to complete the intentions of the fundraising committee in the early 1990s.

Missing Names

The granite Memorial Gallery, designed by local architect Charles Brooks, was added behind the central obelisk and includes inscriptions of 339 names of the fallen from

WWII and the Korean War. It was unveiled in July 1954. The Great War Centenary Association has brought forward a recommendation to add missing names of the fallen to the War Memorial.

Should the Restoration of the Field Howitzer Task Force wish to add the missing names of the fallen on the Brant War Memorial, the following process should be followed:

4. Task Force prepares report to Council, referring the project to Economic Development & Tourism staff. This report would include:
 - a. Preferred nature of the proposed installation (inscribed directly on granite, additional component installed on Memorial Gallery, freestanding stone adjacent to the monument, or other);
5. Economic Development & Tourism staff consults with Public Art Subcommittee and Municipal Staff Technical Committee as required (depending on the proposed method of installation), and prepares a report to Committee of the Whole – Operations & Administration outlining the budget and timeline for the project, including recommended funding sources; and
6. If approved by Council, Economic Development & Tourism staff procures contractor to complete work following Corporate Purchasing Policy.

At this time, the preferred installation method has not been identified by Council to staff, so an estimate of cost or timeline cannot be provided.

Redesign the Park

Should the Restoration of the Field Howitzer Task Force wish to redesign the park, Parks Services staff should be directed to consider scope of work and required funding. For a project of this scale, the Task Force would be required to prepare a report to Council, and identify a funding source to procure professional assistance. Economic Development and Tourism staff is not able to identify the cost or timeline for this project.

WWII Monument

Although staff recognize the generosity of a donation of public art to the City of Brantford's Public Art Collection, considerations must be made about design, procurement, maintenance, and the fact that Jubilee Terrace Park is a designated park under Part IV of the Ontario Heritage Act (By-law 187-96).

All donations to the City of Brantford's Public Art Collection should follow the procedures and policy guidelines in the Council-approved Public Arts Policy (CORPORATE 035) and Public Art Donation procedures to remain consistent and fair with regular donation requests that the City of Brantford receives. The first step in this process is to formally

present the offer of donation to the Public Art Subcommittee, which then makes a recommendation through the Brantford Cultural Advisory Committee to Council.

At this time, the Public Art Subcommittee has not been consulted about whether they would recommend accepting a donation of a WWII monument to the Public Art Collection. This recommendation would be prepared in consultation with the Brantford Heritage Committee.

Attachments:

Appendix A: Staff Report 2019-500: Public Art Policies and Procedures Pertaining to the Brant War Memorial Proposed Projects

Appendix B: Condition Assessment: Brant War Memorial



Alternative formats and communication supports available upon request. Please contact accessibility@brantford.ca or 519-759-4150 for assistance.

Date August 28, 2019 **Report No.** 2019-500

To Chair and Members
Restoration of the Field Howitzer Cannon Working Group

From Sara Munroe
Arts & Culture Development Officer

1.0 Type of Report

Consent Item	<input checked="" type="checkbox"/>
Item For Consideration	<input type="checkbox"/>

2.0 Topic Public Art Policies and Procedures Pertaining to the Brant War Memorial Proposed Projects

3.0 Recommendation

A. THAT Staff Report 2019-500 BE RECEIVED.

4.0 Purpose and Overview

The purpose of this report is to outline existing City policies and procedures that govern the acquisition, maintenance and care of the Public Art collection, including: the Public Art Policy (Corporate-035), Public Art procedures, the Public Art Subcommittee of the Brantford Cultural Advisory Committee, and municipal staff responsibilities, as well as additional considerations related to large scale public art projects.

This report is in response to the resolution made at the Restoration of the Field Howitzer Cannon Working Group meeting held on July 17, 2019:

THAT Tourism staff PROVIDE FURTHER INFORMATION regarding the process for renovating the Public Art pieces of the Brant War Memorial.

5.0 Background

5.1 Public Arts Policy (Corporate-035)

The Public Arts Policy (Appendix A) was approved by Brantford City Council in 2010.

The policy defines Public Art as: “art that is acquired by the City of Brantford and displayed in municipally owned public space.” The Public Art Collection includes monuments such as the Brant War Memorial and Bell Memorial; heritage artifacts such as the Field Howitzer and Alexandra Park Cannon; and contemporary works, such as *La Landscape de Kanata* and *Hope* (Children’s Memorial Garden).

5.1.1 Role of Staff in Implementing Public Arts Policy

The implementation of the Public Art Policy is coordinated by Economic Development & Tourism Department staff and led by the Arts & Culture Development Officer. The Arts and Culture Development Officer is responsible for:

- a) facilitating Public Art Subcommittee (PAS) regular meetings, circulating information, providing guidance, and arranging for the recording of minutes;
- b) recommending to Brantford City Council an annual budget through the budget process;
- c) establishing and maintaining the Public Art inventory;
- d) coordinating conservation and restoration of the City of Brantford’s Public Art collection; and
- e) investigating sources of funding to promote art in public spaces in Brantford.

City staff is also assembled as part of an interdepartmental Municipal Staff Technical Committee, led by the Arts & Culture Development Officer. This Committee works in conjunction with the Public Art Subcommittee for artwork selection and ongoing, long-term planning, such as site selection and maintenance. Depending on the needs and scope of the project, the Committee includes representatives from the Parks and Recreation,

Planning, Legal, Property Management, and Building
Departments. It may also include other Departments as required.

5.2 Role of the Public Art Subcommittee (PAS)

In 2008, Council authorized the Brantford Cultural Advisory Committee to establish a Public Art Subcommittee (PAS) and appoint volunteers to support the implementation of the Municipal Cultural Plan. The PAS reports to the Brantford Cultural Advisory Committee (BCAC). All documents developed by the PAS are approved by the BCAC prior to wider circulation.

In January 2010, Council approved the City of Brantford Public Arts Policy (CORPORATE-035), which outlines the composition and responsibilities of the PAS. These include:

- a) promoting awareness and understanding of the benefits of art in public spaces;
- b) providing guidance and advice to the staff of the City of Brantford and Brantford City Council regarding the type and location of Public Art;
- c) assisting with the selection of Public Art;
- d) recommending any changes and/or additions to the evaluation criteria for section of Public Art, as required; and
- e) working with City of Brantford staff to identify potential sites and projects for future Public Art installations.

5.3 Role of Council

The role of Brantford City Council in implementing the Public Arts Policy is as follows:

- a) Acting as an ambassador for the promotion of art in public spaces in the City;
- b) Approving the Public Art Policy;
- c) Approving any changes to the Public Art Policy, as desirable;
- d) Receiving recommendations concerning the acquisition, loan, or deaccession of Public Art;

- e) Authorizing expenditures from the Public Art Reserve Fund; and
- f) Approving the annual Public Art budget.

5.4 Public Art Reserve (RF0270)

Brantford City Council established the Public Art Reserve (RF0270) in 2012. This Reserve is funded by Casino revenue and supports the acquisition, expansion and unexpected maintenance of the City's Public Art collection.

The intent of the Public Art Reserve is to support the ongoing enhancement and management of the City's Public Art Program, and to leverage additional external funding. Eligible expenditures from the Reserve fall into three main categories:

- Category A: New acquisitions or capital projects
- Category B: Education and promotion of the Public Art Program
- Category C: Major, unanticipated maintenance and restoration of existing Public Art

Eligible expenditures include, but are not limited to:

- the design, fabrication or installation of approved public art projects;
- costs associated with the art selection process;
- costs supporting the long-term maintenance of the collection;
- costs related to the promotion and marketing of the City's public art as part of a public awareness campaign or educational program run by the City;
- significant or unexpected maintenance or restoration of existing public art not covered by the annual operating budget for maintenance and repair; and
- costs supporting the inclusion of public art in applicable capital projects, including parks, gardens, publicly accessible municipal buildings, and other structures.

5.4.1 Level of Funding

For Public Art Projects that meet the criteria of Category A or B, the Public Art Reserve may supply up to 50% of the total project budget for the public art component. It is the intent of the program that the City's contribution to these projects will be used to leverage additional private or public sector support, including support of senior levels of government. Recommendations to Council for funding projects in Categories A and B will be made by the Public Art Subcommittee through the Brantford Cultural Advisory Committee.

The Public Art Reserve Fund may supply up to 100% of the total project budget for the maintenance or restoration of existing public art (Category C), in order to maintain the integrity of the City's Public Art collection. Recommendations to Council for funding projects in Category C will be made by Economic Development & Tourism Department staff, in consultation with other municipal departments as required.

All expenditures from the fund must be approved by Council on a case by case basis, including funding for capital projects, acquisitions, maintenance and/or administration.

5.5 Public Art Procedures Manual

The Public Art Procedures Manual is an internal document intended as a companion document to support the Public Arts Policy by outlining best practices for the acquisition, maintenance, and care of the Public Art collection.

6.0 Corporate Policy Context

The Public Art program, administered by the City's Economic Development and Tourism Department, is supported by the City of Brantford's approved Public Arts Policy (2010). Public Art is also supported by the City of Brantford's Municipal Cultural Plan (2014) through encouraging civic projects to include public art as a means of developing a distinct sense of place in the community.

The Public Art Procedures support the Purchasing Policy (Corporate-012) by following the Corporation's approved methods for through which goods and services may be acquired. Finally, the Public Art program supports the Parks

and Recreation Master Plan, which encourages the incorporation of Public Art into multi-use and passive recreation community parks and facilities.

7.0 Input From Other Sources

The Communications and Community Engagement Department was consulted during the preparation of this report with respect to the need for a communications plan and community consultation.

8.0 Analysis

The prospective changes to the Brant War Memorial discussed at the meeting of the Restoration of the Field Howitzer Cannon Working Group covered a number of potential aspects: adding inscriptions of missing names, relocating the existing bronzes, and installing new bronzes. The requirements and considerations for each of these are outlined below.

8.1 Adding Inscriptions

The Memorial Gallery behind the central obelisk of the Brant War Memorial was designed by local architect Charles Brooks in 1954. The intention of the Memorial Gallery was to include the inscriptions of all of the names of the fallen from WWII and the Korean War. The Great War Centenary Association has brought forward a recommendation to add missing names of the fallen to the War Memorial.

Should the Restoration of the Field Howitzer Working Group wish to add the missing names of the fallen on the Brant War Memorial, the following process should be followed:

1. Working Group makes recommendation to refer to Economic Development & Tourism staff, identifying the nature of the proposed installation (directly on granite, additional component installed on Memorial Gallery, freestanding stone adjacent to monument)
2. Economic Development & Tourism staff consults with Public Art Subcommittee and Municipal Staff Technical Committee as required (depending on the proposed method of installation), and prepares a report to Committee of the Whole – Community Development outlining the budget and timeline for the project, including recommended funding sources; and

3. If approved, Economic Development & Tourism staff procures contractor to complete work

8.2 Relocating Existing Bronzes

Should the City need to relocate works as a result of changes or work on the site, the PAS and the Arts & Culture Development Officer should be consulted as early as possible. For a project of this nature, it is important to consider the need for community consultation and feedback, as well as the more technical and financial considerations of undertaking this project.

8.2.1 Community Consultation

The current bronzes were installed on the Brant War Memorial in 1992 following the result of a community-led effort and fundraising campaign. As a result, there continue to be members of the community who directly participated in the procurement of the current bronzes or have distinct memories of that project. It is also important to remember that younger members of the community (those under 30) only know the Brant War Memorial as it currently exists. Civic memorials are an object of collective remembrance and honour, and therefore the emotions that surround such objects can be highly charged and will be different for everyone.

It is absolutely necessary that the Communications and Community Engagement Department be engaged very early in this process in order to develop a communications plan and solicit community input prior to proceeding with any work with respect to the relocation of the bronzes.

8.2.2 Installation and Site Selection

The existing site of the Brant War Memorial has significant drainage problems that have caused shifting of the granite stones, spalling, and other significant issues that should be addressed when any site alterations are done, and prior to the installation of any new artwork.

The site also has accessibility concerns that impact annual ceremonies, such as Remembrance Day events. The Restoration of the Field Howitzer Working Group has expressed interest in making changes to War Memorial Park for increased accessibility

adjacent to the monument. This work would be managed by the Parks Department. Should the Committee wish to move forward with this recommendation, relocating the bronze components of the Brant War Memorial could be incorporated into capital upgrades to the park and the Arts & Culture Development Officer would work with Parks staff to complete this.

Removing the bronze figures from the monument will cause damage to the existing structure that would need to be repaired to discourage water retention during the freeze-thaw cycle that would lead to granite cracking and spalling.

The bronze figures will also require a stable concrete base with footings, which should be developed in consultation with an accredited engineer.

8.2.3 Purchasing Policy and Procedures

All municipal projects must adhere to the City's Purchasing Policy. Any project valued at over \$40,000 must go through the formal Request for Proposals process.

8.3 Commissioning New Artwork

The Field Howitzer Cannon Restoration Working Group also raised the possibility of adding bronze sculptures to the Brant War Memorial, as originally referenced in the design for the memorial by Walter S. Allward. The Public Art Procedures Manual outlines the processes and procedures for acquiring new pieces of public art to accept as part of the City's Public Art collection; this includes any major changes to existing pieces of Public Art that may affect the existing intent of the piece. Any new acquisitions must also adhere to the Purchasing Policy.

The criteria for acceptance are well defined to ensure consistency in their application; however, some degree of flexibility is in place in order to accommodate the diversity of proposals.

The Public Art Subcommittee reviews all proposed commissions. Commissioned artworks are considered according to the following criteria:

- a) Relation to Collection: Suitability of the work to complement existing items in the City of Brantford Public Art Collection.

- b) Quality/Subject Matter: Quality of work based upon professional assessment and a detailed written proposal that is accompanied with drawings, maquette and/or photographs; suitability of the subject matter of the artwork to a public venue.
- c) Site: In the case where a specific site is identified – appropriateness to that site.
- d) Budget: Financial implications of acceptance based upon project implementation, installation and on-going maintenance, insurance, the cost of future relocation or removal, etc.
- e) Maintenance/Lifespan/Public Safety: Where appropriate, the City shall make provisions for the ongoing maintenance; ease of maintenance and potential repair; susceptibility of the work to degradation, wear or vandalism and any potential of causing danger to the public; suitability of the work to environmental conditions of public display.
- f) Condition of Work: Where relevant, the precise implications to the City of the current condition of the work.
- g) Installation: Suitability of the work to technical installation requirements of public spaces.

City departments or initiatives wishing to include public art components in capital projects should contact the Arts & Culture Development Officer to discuss particulars of the proposed project and review the acquisitions process. A Municipal Staff Technical Committee is formed for the project, which will then draft detailed information about the proposed project that address all City requirements. This information is shared with the PAS for input and review prior to issuing a Call for Artists or similar. The following criteria must be met:

- Scope of Project: The scope of the project must be described, as well as the rationale for the selection process chosen for the project.
- Selection Process: It must be clear that the artist/art work selection process will be fair, consistent and equitable; if the artist/artwork is selected through a competition, the proposal should include a copy of the Call to Artists.

- Community Consultation/Involvement: The proposal should outline the level of community involvement in selecting the work; depending on the intended siting for the artwork, a community consultation process may be required.
- Technical Considerations: The proposal should describe any implications regarding public safety and/or risk issues.
- Maintenance: The proposal should include instruction and/or plans for maintenance, budget considerations, anticipated life span of the work; the proposal should also clearly outline who will be responsible for long-term maintenance.
- Site Selection, Location: Details regarding the recommended site selection and location need to be included (process for site selection, special considerations, plans, etc).
- Installation: Installation costs and processes need to be included.
- Documentation: In the case of existing artwork, documentation must be included with the proposal. Documentation may include photos, drawings, authentications, current ownership, deed of gift, conditions of work, value/assessment, any related contractual agreements, artist resume/biography, etc. If it is a proposed process, include any relevant documentation.
- Budget: Projected costs, including any funds committee to date, requests for use of funds from the Public Art Reserve Fund, proposed funding sources, inclusion of funds for long-term maintenance need to be identified.

The Municipal Staff Technical Committee will work with the Purchasing Department and appropriate City staff to ensure the project meets internal civic requirements. This review will address such possible concerns as: public safety; risk management; use and impact of water; electrical or lighting components; structural integrity; accessibility; sightlines; changes to use of site; and proposed maintenance programs and provisions.

For commissioned artwork, the Call for Artists is issued by the Arts & Culture Development Officer through the Purchasing Division, once the staff and the PAS are satisfied with the proposal and the jury for the project is selected.

For purchased artwork, the Municipal Staff Technical Committee brings the information to the PAS for review, according to the Criteria for Acceptance. The PAS must approve any recommendations for purchase of artworks to be incorporated into the Public Art Inventory.

8.3.1 Community Consultation

If deemed necessary by staff and the PAS, appropriate community consultation processes are to be established, in consultation with the Arts & Culture Development Officer and the project partners.

8.3.2 Site Approval

In relation to the information gathered by the technical review, the site proposed for the project needs to be evaluated by staff to ensure feasibility and appropriateness. Staff will prepare a written report regarding the site's suitability and include this with the proposal information to be considered by the PAS.

8.3.3 Approval/Acceptance

In the case of commissioned artwork, the jury will select the successful candidate with the input of the Municipal Staff

8.3.4 Accountability

Regardless of the work's acceptance, the project planning team, in cooperation with the Arts & Culture Development Officer and City staff, shall be responsible for the:

- Selection process (as required)
- Artwork design, fabrication and related costs
- Community consultation process (as required)
- Transportation and/or temporary storage of the artwork
- Evaluation by a certified professional or agency
- Photographs for the PAS' review

- Maintenance/conservation report (including a maintenance plan)
- Conservation treatment (artwork must be received in good condition)
- Professional installation costs
- Long-term maintenance (a minimum of 10% of the overall project budget should be contributed to the Public Art Reserve Fund to support the ongoing maintenance of the collection)

These issues will be assessed by staff on a project-by-project basis. Staff will explore any civic or external sources of funding that could be accessed for the project.

The City must also take the insurance liability for purchased or commissioned artwork into consideration.

8.3.5 Budget and Fundraising

The installation of high quality bronze statues on an existing heritage monument will entail significant financial resources.

The Lawren Harris Movement, in consultation with then-MPP Dave Levac, researched the cost of a bronze figure made by a Canadian artist. In 2017, the estimated cost of one 10-foot tall bronze figure was approximately \$800,000 (CDN). In comparison, the total cost of artwork and design fees for The Great One in 2013 was listed by the donors as \$310,000 (CAD) and the total value of that project including site installation was \$434,000 (CAD).

In the event that a donor wishes to undertake the project, they would need to submit a Donation Proposal to the City, which would be evaluated by the Municipal Staff Technical Committee and the PAS prior to a recommendation being made to City Council. If the project is not a donation and the City of Brantford does not wish to assume the total cost of the proposed project, fundraising will be required and a lead for fundraising would need to be identified.

There are few grant programs that fund major public art projects. The City may wish to apply to the Federal Building Communities Through Arts and Heritage Fund. The Legacy Fund component of this program can fund community-initiated capital projects that restore, renovate or transform an existing building or exterior space, including monuments and gardens, intended for community use. Eligible capital projects are those that commemorate the 100th anniversary or greater (in increments of 25 years) of a significant local historical event.

9.0 Financial Implications

There are no current financial implications as a result of this report.

10.0 Conclusion

The City of Brantford recognizes the value of art in public places that reflects the diversity of our community, provides unique attractions for citizens and visitors, and strengthens community pride. Public Art celebrates our culture, history, people, events, and locations while enhancing our economic vibrancy.

Following the Council-approved policies as well as Economic Development and Tourism Department procedures related to Public Art ensures consistency, transparency, quality, and efficiency. In addition, a project of this scale is a significant undertaking in terms of financial and staff resources. It will also be imperative to work closely with the Communications and Community Engagement Department in order to ensure clear and consistent communication with respect to the project and the community overall.



Sara Munroe
Arts and Culture Development Officer



Nicole Drake
Manager of Tourism, Culture and Sport



Kevin Finney
Director, Economic Development and
Tourism

Attachments

Appendix A: Public Arts Policy (Corporate 035)

Copy to:

Paul Moore, General Manager, Community Development

Sandy Jackson, General Manager, Community Programs, Parks and Recreation

Maria Visocchi, Director, Communications and Community Engagement

Brian Hughes, Director, Parks Services

Vicki Armitage, Manager, Parks Services

In adopting this report, is a by-law or agreement required? If so, it should be referenced in the recommendation section.

By-law required ☐ yes ☒ no

Agreement(s) or other documents to be signed by Mayor and/or City Clerk ☐ yes ☒ no

Is the necessary by-law or agreement being sent concurrently to Council? ☐ yes ☒ no

Artwork/Monument:	War Memorial
Artist:	Walter Seymour Allward
Date:	1933 Memorial Gallery 1954 Bronzes 1992
Date Assessed:	May 4 th , 2018
Location:	War Memorial Park Brant Ave. and West St.
GPS Coordinates:	43°8'31" N 80°16'9" W
Materials:	Bronze, Granite
Overall Dimensions:	Bronzes: 72" – 81" (h) x 22"-31" (w)



General Description:

The large-scale War Memorial was conceived by W. S. Allward and built in 1933. It consists of a tall granite cenotaph that stands behind a tomb-shaped memorial stone at the centre of the monument. A memorial gallery was added to the back of the monument in 1954; it includes a tall granite back wall inscribed with the names of soldiers killed in the Second World War and the Korean War. In 1992, seven bronze figures were added to the front of the monument, representing members of the Canadian Army, Navy, Airforce, the Nursing Sisters of the Royal Canadian Medical Corps, the Women's Royal Canadian Naval Service, Canadian Women's Army Corps and the Royal Canadian Air Force Women's Division.

For a detailed description of the War Memorial, see 2012 CSMO Report, pp. 1-3.

Overall Condition: Good

Condition Summary:

Of most concern are the drainage issues that impact the floor of the memorial gallery. Conditions have worsened since this problem was documented in the 2012 CSMO condition report. At the time of our assessment, water from overnight rain had pooled along the entire central length of the memorial gallery floor. The granite stones have shifted overtime creating a slight depression towards the centre of the floor. The existing floor drains are currently entirely ineffective, as they are situated at high points on the granite floor. Significant vegetative debris and soiling has built up around the two westernmost drains, rendering them even less functional. However, the exit points of the drainage system at the rear of the monument remain clear. As a result of these drainage issues, the caulking between the stones has failed in some locations. Moss growth was observed at several of the caulking lines. One of the granite stones towards the east end of the gallery has cracked (figure 1), likely due to increased water



Figure 1: Crack in granite stone in floor of the memorial gallery where water pools due to drainage issues.



Figure 2: Stone at SW corner that has settled lower than the surrounding stones, creating a drainage issue.

penetration and freeze-thaw damage. The granite is also stained throughout the area where water pools, as a result of increased wet soiling build-up.

A stone towards the front of the monument at the SW corner has also settled and suffers from drainage issues (figure 2). As in the memorial gallery, the pooling of water on the stone has resulted in increased soiling and staining of the stone.

The parging layer on the memorial's exposed concrete foundation is cracking and spalling throughout. Salt efflorescence indicates that this may be exacerbated by salt exposure. Moss has grown in several of these cracks, which will contribute to moisture retention and further spalling. Some of the pavers next to the concrete foundations have shifted, and a paver has lifted next to the back NW corner of the monument.

Granite

Previous repairs on the central cenotaph are visible and light in colour, but appear to be holding up quite well. There are several small spalls and fractures along caulking lines throughout the memorial, with the severity varying by location. Fewer spalls were observed on the central vertical cenotaph are generally minimal, with the most significant being at the NE corner (figure 3) and amongst the lettering on the west face (figure 4).



Figures 3 – 4: Fractures at the NE corner (left) and W face (right) of the central cenotaph that may soon lead to spalling

The caulking on the vertical joints of the cenotaph remains in fairly good condition. However, elsewhere on the monument where the caulking has deteriorated, more severe spalling was observed along the joints. The caulking has failed at the joint around the base of the stone of remembrance, leaving a gap between the caulking and the stone that has allowed for water ingress, insect burrowing (figure 5), and moss growth. Significant spalling is present along the SW portion of the joint (figure 6).



Figure 5: Insects burrowing behind caulking.



Figure 6: Spalling at SW joint of the stone of remembrance.



Figure 7: Stone spalling along joint at the base of the wall behind the figures' feet.

There is also significant spalling along the bottom of the second step at the front of the monument as well as at the joint between the top step and the low front wall of the monument, behind the bronze figures (figure 7). The caulking has failed throughout the lower reaches of the monument, which has likely contributed to the spalling damage. Moss and vegetative growth is present at the joints around the failed caulking.

Failed caulking at lowest joints on the back side of the memorial gallery have resulted in heavy biogrowth, water saturation of the stone, and the buildup of salt efflorescence (figure 8). Intentional drainage holes are present in this caulking joint, but angled weep hole tubes were not used, and therefore the caulking below the holes has failed. Green biogrowth is also present along the top of this back wall. The wall is north facing and highly shaded by the adjacent evergreen trees (figure 9), which results in the stone remaining wet for longer periods of time.



Figure 8: Moisture, biogrowth and salt efflorescence a result of failed caulking at lowest joints on back side of memorial gallery.

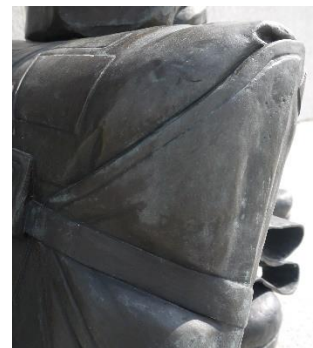


Figure 9: Biogrowth on the shaded, north-facing back wall of the memorial gallery.

Staining of the granite from skateboarding has been reduced since the 2012 assessment of the memorial. However, abrasion marks from skateboards were observed along the back edge of the cenotaph in the memorial gallery, and iron staining lines from skateboard trucks or snow removal equipment were observed on the edges of the lowest steps throughout the monument.

Bronze

The bronze figures at the front of the monument remain in good condition. According to maintenance records from the client, their protective wax coatings were last renewed in 2015. The coating is holding up fairly well, but there are numerous areas where the protective coating has been disturbed, either from abrasion, scratches, bird droppings, or salt use, that has resulted in localized corrosion (figures 10-13).



Figures 10-13: Localized areas of corrosion on bronze figures due to abrasion, scratches, bird droppings, or salt use that have disturbed the protective wax coating.

The coating has worn down and blanched on the ground level elements, such as the figures' shoes and the pilot's bag (figure 13). Aside from these localized areas of deterioration, the overall patina of the sculptures remains a rich dark brown, and the surfaces are still nicely polished and saturated from the recent wax coating. The sculptures are clean overall, with localized residual bird droppings and insect frass. The weep holes on the sculptures are all well-situated and for the most part clear of debris.

In the memorial gallery, the six bronze torch holders shaped like gun shells are suffering from corrosion where their protective coatings have failed (figure 14). Brush-like marks of surface corrosion indicate that the protective wax was either not applied hot, or the metal was insufficiently heated during application and the surface was coated unevenly. Corrosion has progressed further on the skyward surface of the bronze mounts that brace the torch holders (figure 15). The stainless steel mounting panels are in good condition, although some ferrous corrosion and corrosion staining is visible at points around the bolts. The backs of these bolts are accessible in drilled holes in the granite at the back side of the memorial gallery. Most of these bolts have rubber washers that help seal the bolt from water infiltration, however, some of these washers are missing and one has been replaced with electrical tape.



Figure 14: Surface corrosion due to failed wax coating on bronze torch holders in the memorial gallery.



Figure 15: Detail showing surface corrosion on the skyward surface of the bronze mount.

Treatment Recommendations:

The drainage issue in the memorial gallery and at the front SW corner of the memorial need to be corrected. The stones will need to be reset to improve the grade and allow for proper drainage. The area should be reviewed by an engineer to confirm the stability of the underlying slab and to determine the extent of the settling. Drains should be flushed out to ensure they are fully functional; relocation of the drains may be required based on the engineering review.

The caulking on the majority of the memorial requires replacement. Since the caulking on the cenotaph remains in fairly good condition, it could be replaced at a later date. The joints on the rest of the monument should be addressed in the next 1-2 years. Caulking should be removed, and the joints fully cleaned out and allowed to dry. Spalls in the granite along joint lines should be repaired at this time, using a compatible mortar to fill the losses. This will help reduce water

infiltration at the joint line and should extend the life of the new caulking. Where the granite is fractured but has not yet spalled, larger spalls should be secured and cracks filled with an appropriate repair material, and any fragmented granite consolidated. Once all repairs are complete and cured, the joints should be re-caulked with a flexible, UV stable sealant.

The bronze torch holders in the memorial gallery require cleaning, removal of failed coatings, and re-patination. A new wax or lacquer protective coating should be applied. The bronze figures at the front of the monument remain in good condition. If regularly cleaned, the renewal of their protective wax coating can wait another 2-3 years.

Maintenance

The monument should be inspected annually, preferably in the spring, to review its condition along with the condition of any connection bolts, fasteners, or supports. The monument should be washed each spring using an anionic detergent, such as a solution of Orvus W A Paste, and rinsed with low-pressure water. Areas of the monument that tend to suffer from biological growth should be scrubbed clean each spring with a specialized detergent, such as D/2 Biological Solution.

If any graffiti is observed, a conservator should be consulted with for its removal. Graffiti should be addressed as soon as possible, as it will become more difficult to remove over time. Products and procedures should be tested to determine the safest and most efficient cleaning method. Less aggressive graffiti removal techniques should be attempted prior to the use of more interventive options.

Wax coatings should be inspected once per year for deterioration. Generally, wax coatings should be renewed every 1-3 years. Coating renewal should be done by or in consultation with a conservator. Prior to the renewal of a wax coating, the aged/failed coating and any corrosion should be removed, and the artwork should be thoroughly cleaned. A custom-formulated hot wax coating should be applied that is consistent with industry standards and appropriate for local weather conditions. To ensure a full and uniform coating, two applications of the hot wax coating should be applied followed by a cold application of a paste wax. If deterioration to the surface coating or decorative finish is observed, the object should be re-evaluated by a conservator.

If landscaping work (mowing of grass, addition of new mulch/sand/gravel, or snow removal) is performed adjacent or near to the artwork, ensure that proper protection procedures are in place and that the City maintenance staff are properly trained to protect the artwork while work is being performed. Equipment such as lawn mowers, weed trimmers, and snow blowers should not be used directly beside the artwork. Snow should be cleared from the artwork with brooms or plastic shovels rather than metal shovels. If dust or debris is to be generated by the work, the artwork should be draped with protective coverings.