

## **Conservation Care and Maintenance Round table – CCNC Summit 2016**

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Session 1 (9 attendees)

Session 2 (5 attendees)

Session 3 (5 attendees)

### **Why did people select this table/topic:**

Have questions around what is permanent and what is temporary?

Does cost value mean more than cultural value?

How long do you keep investing in a mural and when do you choose something new?

Cities don't like to fund maintenance...how do other cities do it? How do you secure funding?

Some cities do not see public art as a public asset.

How do you decide on your priorities when it comes to maintenance?

### **Main Ideas:**

Once a project is done it's very important that someone takes care of it. There needs to be a budget that allows maintenance for it. Each project requires different care. Some are affected by wind, others by graffiti. Kids climb on projects, buildings come down. Circumstances are not always predictable but planning should be part of the strategy.

### **Are cities insuring their artworks?**

- No (majority at the table).
- If something gets stolen, it is gone.
- Consider art infrastructure not a capital asset in some cities.

### **How do you fund maintenance?**

- Less than half of participants at the table have a maintenance budget.
- Introduce it into the budget as part of the public art program.
- Separate it out within the project budget (percentage removed from each project along with administration fee).
- Needs to be structured and recorded for future knowledge.
- Consider who does typical maintenance verses conservation (e.g. graffiti verses 20 year wear on a sculpture).
- Needs someone who has the skills to identify when something needs maintenance other than just the obvious e.g. vandalism.

### **Lifespan**

- Consider longevity of a piece and who is responsible for taking care of it (developers for private developments or City can maintain and charge money or fee to the strata).
- Determine when an art piece becomes obsolete – give a lifespan to murals, have this written into the artist’s contract.
- More detail in a mural = more respect (less graffiti).
- More cost effective to create a new mural than to restore.
- Circumstances occur – buildings come down.
- Some cities look to have a 50-year lifespan, others the lifespan of the infrastructure, many don’t define this.
- In Surrey, Artists are paid a deaccession fee if it is taken down. Or they have the option of taking it back (if possible).

### **Maintenance is a big issue**

- Have an artist provide a maintenance plan, think of maintenance as part of the initial project.
- Need more than just relying on conservators.
- Work with the existing municipal operations staff.
- Costly to get a conservator when you have a large collection.
- 1 artwork can require 6-7 contractors.
- Consider artists rights when possibly changing or altering work.
- Hire (the) artist to do maintenance.
- Recognize copyright and moral rights of artists (build into contracts).
- If you have a piece that requires casts or molds, who keeps these?
- Do you buy them from the artist?
- Do you pay the artist to keep it?
- A 14-year-old mural in Burnaby was painted over. It was not noticed until the artist contacted the city. She was involved in creating a newer mural.

### **Deciding on value – depends on purpose or who is asking**

- How do you decide on value if you can’t see it? Have an appraisal.
- Consider what the cost to recreate a work actually is.
- Some cities have a review every year of what works need to be prioritized for care.
- Someone with specialized knowledge of the art (medium) needs to be brought in to check the condition/ provide an appraisal.

### **New media and technologies – is it difficult to maintain it?**

- Several were interested in exploring new media ideas like auditory or digital experiences.
- Some cities have successfully done this (Surrey – Urban Screens, Calgary – Chinook Arc)
- They can be tricky and very high maintenance.

- Consider the environment it would be placed into.
- Sound projects can be permanent. The structure is an actual sculpture but it may stop making noise and often needs more maintenance.
- Artists are often more flexible around future changes when it comes to new media (advancement in technology can be a good thing).

**Municipal collection management is important**

- Not just percent for art but also consider funding for donations maintenance – who is expected to pay for that, the donor or the City?
- Several noted they revise their appraised value every 5 years. This needs to be planned and budgeted for. Services can be contracted out.
- Prioritize projects that need work – have experts assist with determining that priority.
- Some have staff such as cultural asset managers, collections managers and conservators.