

THE CORPORATION OF THE
CITY OF WHITE ROCK
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POLICY TITLE: PUBLIC ART

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Policy:

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1. INTRODUCTION

1. Purpose

The purpose of the Public Art Policy is to:

- a) Ensure public art continues to make the environment visually beautiful and reflects both White Rock's character and a broader cultural diversity.
- b) Ensure artwork and the creative concepts of artists are supported through the City's Public Art Program.
- c) Serve as an act of public trust and stewardship for public art.
- d) Establish a sustainable funding mechanism to support the City's commitment to public art.
- e) Guide City staff in the implementation of the Public Art program.

2. Principles

The Public Art Policy ensures that public art is:

- a) Selected through an informed, open and fair public art competition process and consideration is being given to local, regional and national artists.
Increasing public understanding, awareness and enjoyment of the arts in everyday life.
- b) Reflective of the diversity, values and history of the community to foster a sense of belonging, identity and place.
- c) Reflective of a wide range of professional artistic expression and practice, demonstrating excellence, quality and innovation.
- d) Responding to and enhancing the natural, social and built environment of the City of White Rock.
- e) A catalyst for creativity in White Rock's diverse community by providing opportunities for community engagement, development and partnerships.
- f) Stimulating economic and tourism development and presenting a positive image to visitors and potential investors.
Integrated into the planning, design and execution of applicable community/civic development.

3. Goals

The Public Art Program will include three distinct programs:

1. City Public Art Program

A consistent and key principle underlying the successful development and implementation of a City Public Art Program is the demonstration of leadership and commitment by the City in initiating and facilitating the creation of public art as an integral component of its city capital projects.

A Public Art Policy for the City will:

- a) Provide an impetus and flexible framework for incorporating public art, at the planning stages, into new or existing capital improvement projects by the City.
- b) Establish guidelines for accepting gifts/bequests of public art and for the deaccession of public artworks.
- c) Develop a stable funding mechanism to ensure that resources are available to create, preserve and inventory public artworks.
- d) Incorporate the ideas and work of various artists and artistic disciplines in the public realm.
- e) Advance capital project goals or other City objectives, such as economic development and tourism.
- f) When calling for artists, the selection committee will endeavor to select, local artists from White Rock, South Surrey, or Semiahmoo First Nations.

2. Community Public Art Program

The goal of a Community Public Art Program is to create artwork that is accessible to the public, in a public space. By virtue of its placement, content and public engagement, public art shapes the environment. Successful community art can help communities change the local environment and develop a sense of pride and ownership over their public spaces.

A Community Public Art Policy will:

- a) Create a livable community by linking arts and everyday life.
- b) Encourage community participation in ways that respect the diversity and interests of our neighbourhoods.
- c) Strengthen community identity, spirit and collective cultural experiences.
- d) Increase public understanding of the role of art and artists in the community.

Community public art focuses on the vision and belief systems of the community. A community based design process helps people articulate their concerns and goals in terms of public art creating opportunities for community participation. In this way, people's knowledge and experience become part of the design.

3. Private Sector Public Art Program

The private sector public art program is designed to encourage developers to commission site-specific art works that are integrated into the public spaces adjacent to or part of the development project. Developers see the benefits inherent to public art as a means to enhance their project by adding interest and character to their developments. Public art can improve the public realm, whether publicly or privately owned, and create a destination for residents and visitors alike, thereby contributing to the local economy.

City staff, when reviewing new developments, will encourage developers to incorporate public art in their projects. Proposals received or referred to the Public Art Advisory Committee (PAAC) from private individuals or organizations will be reviewed and assessed by the PAAC. The review will consider artistic merit, ongoing maintenance demands and the process for implementing the project.

A Private Development Public Art Policy will:

- a) Encourage the private sector to seek out the PAAC to review and assess public art projects
- b) Reflect a range of artistic expression, demonstrate excellence, quality and innovation
- c) Create landmark features on new developments and revitalize the urban landscape

Developers may wish to hire an independent consultant to provide advice on public art opportunities, potential locations for public art and artists' resources. Creation, installation, maintenance and repair of artwork on private property is the responsibility of the property owner, unless otherwise established by agreement with the City.

2. DEFINITION OF PUBLIC ART

The definition of public art, for the purposes of this policy, is defined broadly to include all art forms, permanent or temporary, which are located in, part of, or associated with a public space, environment or facility that is highly accessible to members of the public. Without limiting the definition of public art, the following spheres of public art are included:

- Permanent artworks created for (often specific) public places.
- The collaboration of artists, architects, and landscape or urban designers to create unique physical environments or features, which integrate art into the urban fabric.
- Artworks produced by or through the involvement of the community (where they result in art in public spaces).
- Temporary art exhibits/performances/exhibitions/events/installations in public spaces.

Examples of public art could include sculptures, murals, functional art (e.g. designed public seating, paving, manhole covers, forms of landscaping, sound and light works, water or glass features).

This policy will apply to public art that is created, facilitated, owned or maintained by the City of White Rock.

3. **COUNCIL'S STRATEGIC DIRECTION AND MONITORING**

The Public Art Policy will be in keeping with the strategic documents and direction set by Council.

The City of White Rock Annual Report will reference public art. Council will then be able to monitor the performance of the Public Art Policy with consideration given to the following measurable outcomes:

- The number of artworks in the public domain.
- Level of compliance with the Public Art Policy.
- The amount of funding devoted to public art in White Rock.
- The number of new types of artworks installed in public places each year
- The diversity of cultures and types of artworks represented by the artists that either gift works or are commissioned to produce public art that will be owned by the City.

4. **FUNDING**

During the annual budgeting process consideration will be given to fund a *Public Art Reserve*. The Public Art Reserve will hold funds until such a time as their use is directed by Council based on recommendations from the Public Art Advisory Committee.

Public Art Reserve monies may be applied to:

- Selected capital projects such as new building construction, major additions to existing buildings, or major park development projects.
- Small-scale community public art projects proposed jointly by community non-profit organization(s) and artist(s).
- Installations for gifted works.
- Consultant fees for commissioning works for the Public Art Program.

1. **Community Public Art Funding**

\$50,000 will be considered annually for Community Public Art projects. The funds will be used for the following:

- a) Community Art. Applicable projects are ones initiated by the community such as "Youth at Risk" art programs.
- b) Public art around the City. Applicable projects can include banner programs, manhole and mural programs.
- c) Managing, maintenance and installation of Community Public Art.

In the City's annual operating budget an appropriate amount will be set aside for the insurance and maintenance of public art works.

2. City Public Art Funding

- a) In the annual capital planning process 1.25 percent of large capital cost projects will be considered for city public art projects. Applicable projects include new building construction, major additions to existing buildings, and major park development projects.
- b) City Public Art funding does not apply to costs normally associated with capital projects such as design and engineering, insurance, fees and permits, building demolition, relocation of tenants, contingency funds, land acquisition, environmental testing or other engineering project costs.
- c) Public Art projects cannot be funded retroactively, and cannot receive funds from other city cultural grant programs.

As matching funds are often available, Council will work with various organizations, the business community and other levels of government to fund and promote community public art.

5. Public Art Advisory Committee (PAAC)

Council will set up a Public Art Advisory Committee (PAAC) committee. The committee's duties will be included in the Term of Reference (Council Policy 147).

These duties will include:

- Overseeing the direction of the Public Art policies and making recommendations to Council for the allocation of funds.
- Representing the needs and interests of the community in the public art process.
- Ensuring that Artists are selected through an informed, open and fair public art competition process with consideration being given to local, regional and national artists.
- Advising Council on the implementation of the Public Art policies, including selection processes, acceptance of gifts, donations, bequests, loans, and de-accessions.

The committee will be composed of individuals who have expertise in fields related to public art. In order to facilitate the work of the PAAC, and to ensure the on-going development and administration of a public art program, a City staff member will be appointed as the staff liaison.

The public art program will be set up so that each project is reviewed by all appropriate staff.

PAAC will be kept apprised of any public art submissions through the Private Sector policy.

General awareness of all public art initiatives will be shared throughout the City and all City departments will be encouraged to consider opportunities for the appropriate integration of public art.

6. PUBLIC ART SELECTION PANEL (PASP)

The Public Art Advisory Committee will convene a selection panel for each significant Public Art Project (for the Selection Process see Appendix 2).

1. Selection Panel Terms of Reference

The Terms of Reference for the selection panel will be developed by the Manager, Cultural Development on a per project basis and in conjunction with the PAAC. On larger projects it may be desirable to give selection panels' broad terms of reference and responsibility for determining sites, budgets, the nature of the artist participation and recommended selection processes.

A selection panel usually consists of three to seven voting members as well as non-voting advisors as are needed to supply technical information or community advice. The panel process should also allow for neighbourhood input or representation and panellists should reflect community diversity.

A typical panel might consist of the following.

- a) Developer representative (if required).
- b) One member from the design community (Architect, Landscape Architect).
- c) Three representatives from the art and design community (preferably two artists).
- d) One member from the Public Art Advisory Committee.
- e) One member from the community at large.
- f) Non-voting advisors including city staff, project staff, technical staff.

Smaller projects may suffice with only three panelists; one from the Art Community, one architect or landscape architect and a member from the community at large.

7. ACQUISITIONING, COMMISSIONING OR ACCEPTING GIFTS OF PUBLIC ART

The City of White Rock will acquire pieces of art through the Public Art Program. It is important to ensure the quality and integrity of artwork commissioned and its relevance to the community and site. Before any work of art is accepted recognition must be given to the following:

1. Meeting the Objectives of the Public Art Policy

Primary consideration should be given to the objectives of public accessibility quality and diversity. Diversity should be taken to mean diversity of culture and of type of art (for example non-functional versus functional art; 'fine art' versus 'community art'; temporary versus permanent).

2. Cost of Maintenance and Installation

The costs of maintenance over a ten year period should be estimated and assessed, along with an indication of the expected life of the artwork. Maintenance and installations costs should be reasonable in relation to the value of the artwork, and affordable within operational maintenance and installation budgets.

3. Safety

Public art is, more often than not, physically accessible to the public. Art works therefore need to be both physically robust and safe to members of the public. Issues of safety are of primary concern.

4. Artistic Merit and Quality of the Work

Artworks will and should be the subject of debate as to their artistic merits. Bearing in mind the primary objective of gaining quality and diverse public art, regard should be given to:

- a) The anticipated public response and interaction.
- b) Accessibility to the public.
- c) The degree to which the artwork reflects White Rock's character and/or contemporary culture.
- d) Expert judgment as to the merits of the art work.
- e) The degree to which its artistic merits will be endured in relation to the costs associated with its adoption.

5. Gifts, Donations and Bequests

The PAAC will consider acceptance of gifts, donations and bequests of artwork (in the form of existing works or offers to commission new work) according to the following criteria:

- a) Ability to integrate work in the City's existing Public Art Collection.
- b) Quality and condition of the work, based upon professional assessment and a detailed written proposal that is accompanied with drawings, maquette (model) and/or photographs.
- c) Fairness of the process whereby the work and artist were selected.
- d) Suitability of the theme of the artwork to a public venue.

- e) Appropriateness to site, if applicable.
- f) Susceptibility of the work to degradation, wear or vandalism and any potential of endangering public safety.
- g) Suitability of the work to technical installation requirements of public spaces.
- h) Suitability of the work to variable environmental conditions.
- i) Financial implications of acceptance based on installation, maintenance, insurance, and restorative/repair cost estimates.
- j) Provision by the donor for ongoing maintenance and, where relevant, the cost of future relocation or removal.
- k) Authenticity: legal title, copyright, moral right.

For gifts, donations and bequests the donor must outline the offer in writing to staff. The donor then may appear as a delegation to present the work or staff will present it. The PAAC will make the recommendation to Council to accept or decline the gifted, donated or bequested artwork.

8. MANAGEMENT OF THE PUBLIC ART COLLECTION

1. Collection Management

- a) The management, maintenance and insurance of the Public Art Collection is the responsibility of the City. The costs of maintenance and insurance of the public art and privately owned art in publicly accessible locations will be incorporated into purchase/donation/gift agreements or any other agreements deemed appropriate to ensure the ongoing term maintenance of artwork in public places.
- b) The Public Art Collection will be managed according to appropriate professional inventory and documentation practices.

2. Risk Management and Liability

- a) As the creation of art is atypical and is not governed by construction standards, there is need to apply some means to ensure that public safety is not put at risk through the installation of public art projects.
- b) The City will review projects to identify and reasonably address potential hazards. Artists commissioned will similarly be required to give due care to public safety in the design, fabrication and installation of public art pieces.

3. Inventory

An inventory of public artworks owned by the City will be created and maintained. Documentation procedures will conform to standard museum practice citing:

- a) Title of artwork.
- b) Date work was completed.
- c) Provenance.
- d) Purchase/commission price and insurance value upon acquisition.
- e) Photographic and written description detailing materials, construction, dimensions, location, site conditions and context of the work.
- f) Artist's statement of the work and biographical information.
- g) Published material about the artwork.

4. Removal or Relocating Public Artworks

Occasionally decisions will need to be made about either removing or relocating public artworks from the City's collection for a range of reasons including artistic relevance, public safety, changes to the design and use of the public space occupied by the artwork, and the possibility that a new and better site has become available for an artwork.

Reassessment of a work's suitability as a continuing part of the community public art collection should take into account:

- a) The primary objective of the policy is to increase the amount, quality and diversity of public art in White Rock.
- b) Where possible, decisions should involve discussions with the artist(s) and other relevant people or organizations involved in its establishment.
- c) That the Community Public Art Policy emphasizes raising awareness of public art and promoting opportunities for the public to access public art and, as such, the storing of public artworks is generally to be discouraged.
- d) Whether an artwork continues to be relevant to its location.
- e) Whether the work forms part of a collection.
- f) The popularity of the artwork with the public.
- g) If an artwork needs to be moved, consideration should be given to whether another site can be located.

Decisions on deaccession of public artwork will be made by the Public Art Advisory Committee. The determination would be based on one or more of the following reasons:

- a) The ongoing good condition or security of the artwork cannot be reasonably guaranteed.
- b) The artwork requires excessive maintenance or has faults in design or workmanship and repair or remedy is either impractical or infeasible.
- c) The artwork has been damaged and repair is either impractical or infeasible.
- d) The artwork endangers public safety.
- e) The artwork is not, or is only rarely on display owing to the lack of a suitable venue.
- f) Significant alterations in the use, character or design of the site have occurred which affect the integrity of the work and its relation to its environment.
- g) Significant adverse public reaction has continued over an extended period of time.
- h) The quality or authenticity of the artwork is debatable and subsequently justified.
- i) PAAC deems that the same artist should replace the artwork with a more appropriate work.
- j) The artwork has been assessed to be of inferior quality compared to other works in the collection, or has been determined to be incompatible with the rest of the collection.
- k) Removal is requested by the artist.
- l) The site is no longer accessible to the public or the physical setting is to be re-developed.

Options for deaccession of public art works include:

- a) Re-location to another appropriate site.
- b) Selling or gifting the artwork back to the artist.
- c) Donating to a community group or facility or organization that operates for public benefit.
- d) Open sale or auction.
- e) Other removal as appropriate.

Decisions on the above options will need to be made on a case by case basis, based on criteria which include:

- a) Resale value.
- b) Sensibilities around how the City came to own the artwork.
- c) Condition of the work.

5. Managing Controversy

The Public Art Advisory Committee should:

- a) Ensure the provision of opportunities for direct and informed public involvement in the direction and selection of public artwork.
- b) The Community Public Art Policy must provide a responsible, public selection process which in turn ensures that secured artwork is supported by the community.
- c) If reasonable efforts by the Public Art Advisory Committee to resolve the concern have failed, PAAC will appoint an impartial third party of art and design professionals to resolve the conflict. The recommendation of the third party member will require the approval of Council.

9. RATIONALE

The following is the rationale for both the City and Community Public Art programs:

1. City Public Art Program

A consistent and key principle underlying the successful development and implementation of a City Public Art Program is the demonstration of leadership and commitment by the City in initiating and facilitating the creation of public art as an integral component of its city capital projects.

2. Community Public Art Program

The goal of a Community Public Art Program is to create artwork that is accessible to the public, in a public space. By virtue of its placement, content and public engagement, public art shapes the environment. Successful community art can help communities change the local environment and develop a sense of pride and ownership over their public spaces.

3. Private Sector Public Art Program

The objective of a Private Sector Public Art Program is to encourage developers to contact the Public Art Advisory Committee and submit a detailed public art plan. A strong Private Sector Public Art Program contributes to the character of the City and demonstrates the significance of arts in everyday life.

10. COMMUNITY CONSULTATION PROCESS: PUBLIC ART ON CITY OWNED RETAINING WALLS

The addition of art in public spaces creates a more aesthetically pleasing environment for residents, workers and visitors. The following is a community consultation process to be followed when the City of White Rock initiates a public art project on retaining walls that are adjacent to a residents' home.

1. Pick a potential site. Criteria to include:
 - City owned property
 - Public access to the site
 - Visible to the public
 - The capacity of the site to sustain art
2. The City of White Rock will hold an invitational focus group meeting with the purpose to determine the themes and characteristics for the site. Key stakeholders specific to the site include city staff and adjacent property owners.
3. The City of White Rock will choose a budget that includes artist fees, material costs, installation costs and maintenance.
4. The City of White Rock will initiate a call for artists from information collected at the focus group meeting.
5. The City of White Rock will select a panel of jurors in accordance with the Selection Panel Terms of Reference of the Public Art Policy. The selection panel will take into consideration if the artist has reflected the themes presented in the artist call and stayed within budget.

For City owned retaining walls, the panel of jurors should include:

- Adjacent property owners
 - Three representatives from the art and design community
 - Manager of Cultural Development
6. The City of White Rock will award the project to the artist who achieves the highest combined score.
 7. The City of White Rock will send a letter to residents within a minimum of a two block radius with a draft of the proposed art and allow at least two weeks for feedback.
 8. The City of White Rock will finalize design, timeline and sign a contract with the artist.

PUBLIC ART SELECTION PROCESS

1. Preparing for Artist Selection

- a) Identify potential project and location for public art.
- b) Determine budget for the project.
- c) Determine method of selection (open competition, limited competition, and direct selection).
- d) Determine if the call will be local, regional, national or international and whenever possible consideration should be for local, regional and national.
- e) Write the Call for Artists.
- f) Post the Call.
- g) Identify Public Art Selection Panel members. A Public Art Selection Panel (PASP) will be convened for each major public art project. The purpose of the PASP is to select the highest qualified artist(s) to complete the project.
- h) Selection panel reviews submissions and short-lists artists.
- i) Short-listed artists commissioned to either prepare a drawing, maquette and/or site plan.
- j) Selection panel meets to review short-listed proposals. One finalist is selected to initiate the artwork. Note: Some finalists are composed of more than one artist.

2. Selection and Commissioning of Artist

- a) Initiation of the contract preparations.
- b) Artist may be required to revise plan to address issues identified by PASP, developer and/or staff.
- c) Revised plans, construction drawings/model prepared by the artist.

3. Selection Process for Commissioning Artists

There are three accepted methods of selecting a public artist:

- a) **Open Competition:** Artists may submit requested materials from a public call for qualifications. Mailing lists should be advertised or by a database of names. Consideration should be given to local, regional and national artists.
- b) **Limited Competition:** A limited number of artists may be requested to submit qualifications for a specific project. This competition is usually employed when the project specifies a particular art form, or there are unusual time constraints. Names of artists should be submitted by the Public Art Advisory Committee or the Public Art Selection Panel.
- c) **Invitation or Direct Selection:** One artist may be invited to submit qualifications. Upon acceptance of the artist's qualifications, the artist is commissioned for the project. This method is rarely employed due to possible perceptions of favoritism and other political difficulties.

Artists are selected on the basis of their qualifications as demonstrated by past work, ability to handle a budget, creativity appropriateness of the proposal to the project.

Short-listed artists will be requested to prepare a proposal for the project.

Where possible, the City will encourage the developer (if involved) to engage in a collaborative process for City Public Art whereby artists become equal members of a design team under the direction of the PAAC. The benefits of collaboration are many: better ideas, wider range of approaches, higher levels of energy and a broader spectrum of skills. The artists' involvement will encourage the design process to integrate art and architecture. This is especially important in instances where concerns regarding safety, operations, maintenance, vandalism, and the interaction of people often eliminate the possibility of including applied or discrete art pieces.

Working with architects, landscape architects and engineers gives the artist the opportunity to create projects, which will attract people by adding an aesthetic overview. Integral to the success of a collaborative process, it is important that all members of a team understand the following points:

- Adding the artist to the design team early in the process creates the opportunity to leverage the cost of the artwork.
- Art is an important aspect of the project.
- Artists must be recognized as equal member of the design team.

4. Artist Application Materials

Materials to be submitted by the artists should include:

1. A letter of interest, no more than one page in length, that explains the artist's particular interest in the project, applicable experience that has prepared the artist for this project, and availability to work within the established timeline. Issues to be addressed should include design team participation and experience with collaborative design.
2. A current resume.
3. In hard copy: One (1) copy of a CD or USB Flash Drive containing a maximum of 20 digital images of the artist's work in a JPEG format with 300 DPI.. All images must clearly identify the title of the artwork, location, media, size and other relevant information.
4. A numbered image list with the artist's name and a brief description of each image stating the title, date, medium, size, location and, if a commissioned project, the commission contract cost.
5. References required: Each artist applying should list at least one design professional (architect, landscape architect, engineer, graphic designer, etc.), and two artists who have an intimate knowledge of the artist's work and working methods. Include complete addresses and telephone numbers. For artists with no prior involvement with public art projects, please list at least two art professionals and one artist as references.
6. A self-addressed, stamped envelope for return of USB Flash Drive.

5. Selection Panel Guidelines

The Manager, Cultural Development will develop a Public Art Selection Panel in association with City staff and PAAC.

A new Public Art Selection Panel is convened for each project. The purpose of the selection panel is to select the highest qualified artist(s) to complete the project.

Depending on the size of the project, most panels consist of the following appointments:

- Developer representative (if required).
- One member from the design community (Architect, Landscape Architect).
- Three representatives from the art and design community (preferably two artists).
- One Member from the Public Art Advisory Committee.
- One member from the community at large.
- Non voting liaisons including city staff, project staff, technical staff.

Smaller projects may suffice with only three panelists; one from the art community, one architect or landscape architect and a member from the community at large.

1. Selection Panel Goals

The goals of the artist selection process are threefold:

- a) To implement the agreed upon goals of the project through an appropriate art selection.
- b) To seek quality and integrity in the artwork.
- c) To choose an artist(s) who will best respond to the distinctive characteristics of the site.

2. Selection Panel Process

Panelists must be well informed about the project for which they are selecting an artist. It is important that an orientation meeting be provided for the panel members. At this meeting they will be provided with written materials and drawings on the specific area in which the selected artist will be working. There should be an opportunity to visit the site and to have issues and questions answered by staff and representatives of the City.

Members of the Public Art Selection Panel should have one vote, and no member should have the right of veto. The selection of an artist should be based on a consensus vote by the panel. If a consensus cannot be reached, then the majority vote carries the decision. The committee should have the option to make no selection if there is not a submission that warrants consideration.

In some instances, groups that might have a special interest in the project will be invited to appoint non-voting advisors to the jury. The comments of these advisors would be solicited by the panel prior to making a final decision.

Costs incurred by the panelists such as parking and childcare will be paid. Meals will be provided for the panelists.

3. Selection Criteria

The Selection Panel should select finalists to be interviewed based on the quality of their application. The finalists should be interviewed by the jury using the following criteria:

- a) Artist's work habits and history:
 - Resume.
 - Ability to think conceptually.
 - Problem solving abilities.
 - Ability to meet deadlines.
 - Experience with budgeting and staying within a budget.
 - Familiarity working with and reading technical drawings.
- b) Artist's collaborative abilities:
 - Ability to work as a member of a team.
 - Communication skills.
 - Ability to carry out principled negotiations.
 - Flexibility.
- c) Artist's awareness of the project:
 - Perception of project.
 - Awareness of community attitudes and concerns.
 - Familiarity with project design.
 - Ability to understand and accept the timeline.

Project Eligibility

Projects will be selected by a Selection Panel according to the following criteria:

- a) Artistic merit and innovation.
- b) Significance of the project to the specific site and surrounding neighborhoods.
- c) High degree of public use or public realm impact.
- d) Demonstrated support and involvement of the community.
- e) Technical feasibility and quality of production.
- f) Art work must be safe, durable and vandal resistant.
- g) Probability of successful completion within stipulated timelines and budget.

Other criteria specific to the project might be included relating to issues of safety, operational requirements, maintenance.

Ineligible Projects

- a) Heritage buildings.
- b) Privately owned works (except where they are located in public places).
- c) Community arts programs (except where they result in art installations in public places).
- d) Contemporary advertising/billboards.
- e) Special Events / Festivals.

- f) Directional elements such as super graphics, signage or colour coding except where these elements are integral parts of the original work of art or public art project.
- g) Art objects which are mass-produced of standard design such as playground equipment, fountains, or statuary objects.
- h) Reproductions, by mechanical or other means, of original works or art, except in cases of film, video, photography, printmaking or other media arts.
- i) Decorative, ornamental, architectural or functional elements, except where they are an integral part of the original work of art, or are the result of collaboration among the design professionals including at least one artist.
- j) Landscape architecture and landscape gardening except where these elements are an integral part of the original work of art, or are the result of collaboration among design professionals including at least one artist.

PUBLIC ART DEFINITIONS

Artist

A person generally recognized by his/her peers, critics and other art professionals as committed to producing works of art on a regular basis.

Artwork

A tangible creation by an artist.

City Public Art Program

A consistent and key principle underlying the successful development and implementation of a City Public Art Program is the demonstration of leadership and commitment by the City in initiating and facilitating the creation of public art as an integral component of its city capital projects.

Commissioned Work

Usually consists of discrete pieces of artwork that has been commissioned by Open, Limited or invitational competition. It may be public art that is not integrated with the site either in a physical or conceptual manner. Usually, this type of public artwork only relates to the site from a location and scale point of view and is created off site. However, some commissioned pieces do relate to the site both in terms of location, geography, and the site. These may also be termed as discrete pieces, but the artist has addressed the physical components of the site and the surrounding area.

Community Public Art

Community Public Art Programs provide funding for small-scale public art projects proposed jointly by community groups or organizations in collaboration with artists.

Public art that is created as a result of a collaborative process between a professional, practicing artist(s) and a self-defined community. It is a collective method of art making, engaging artists and communities through collaborative, creative expression.

Community Art projects may result in either temporary or permanent works of art. The funds for Community Public Art Program are accessible to community individuals, as well as profit and not for profit groups through the Community Public Art Program Grant Application Form.

Competitions

There are three basic types of competition: “open” competitions are open to a wide range of entrants who may submit entries and “limited” competitions, which are open to only a few invited entrants. As well, “invitational competition” occurs when sponsors invite one specific artist to submit proposals for jury.

Contract or Agreement

A binding, legal document by which parties agree to perform certain services.

De-accession

To sell (a work of art) from a museum's or gallery's collections, especially with a view to acquiring funds for the purchase of other works.

Design Collaboration

Projects created through the co-equal cooperative design efforts of design professionals, such as artists, architects and landscape architects.

Design Professionals

Individuals professionally trained in design, such as architecture, landscape architecture art, graphics, urban design, and planning; also graphic, industrial, interior, and clothing design.

Discrete

Public art that is not integrated with the site either in a physical or conceptual manner. Usually this type of public artwork only relates to the site from a location and scale point of view and is created off site and is often moved into the place.

Integrated Public Art

Public Art that becomes part of the urban infrastructure of a City or a community. It reflects the social, cultural, architectural and historic nuances of the place there by creating a sense of place.

Leverage

Integrated public art is often added to building or landscape parts such as pillars, walkways, seating, flooring, etc. The original cost for these items are added to the public art budget, thereby increasing or leveraging the cost of the artwork.

Maquette

Refers to the drawing or model of the proposed artwork.

Percent for Art Programs

A public art program funded by a percentage (usually 1 to 2%) of gross construction budgets, for the commission, design; purchase and installation of artwork in the public realm.

Permanent Installation

Artwork or an art place which has a permanent site, as opposed to a temporary site.

Program Costs

The amount that is taken off the top of the total art allocation, in order to administer the project. This amount is used for, but not limited to, the following: advertising, printing of competition briefs, jury fees, artist's maquette fees, plaque, lighting of work, invitations for official openings, photo documentation of the finished work, contingencies etc. Management costs vary according to type of competition and project.

Provenance

Place or source of origin.

Public Art

Publicly accessible original art that enriches the City as it evokes meaning in the public realm. It can be of a variety of forms and takes into consideration the site, its location and context, and the audience. Public art may possess functional as well as aesthetic qualities. Public art can be related to the site in three different ways: integrated, semi-integrated and discrete. (See definition of integrated).

Public Art Consultant (PAC)

An advisor to the project on art sitting, selection, and artist issues. Consultants should have a broad knowledge of current art-making practices and of artists able to work in public and development contexts.

Public Artwork Collection

All works of art owned by the City that are site specific, part of a portable collection or documentation of works of specific duration.

Public Art Reserve Fund

A City-maintained account of funds generated by the public art requirement which is dedicated to the cost of public art planning, administration, documentation, education, and the creation of public art. This fund is made up of a variety of sources including cash in lieu of the public art requirement, donations, etc.

Semi-Integrated

Public art that derives to some degree, its conceptual inspiration, from some aspect of the site and displays a heightened degree of physical and conceptual integration. These works may exist in a number of locations providing that all possess the same requisite physical and conceptual conditions, i.e. a piece which must be located in a windy open field condition could be located in any windy open field anywhere (see Integrated and Discrete).

Site Specific Work

An artwork that relates in content, form and/or image to its surroundings.

Statuary

A group or collection of statues.

Rationale:

This policy has been established to set out the purpose, principles, goals, considerations and processes in regard to public art.