



The Corporation of the District of North Vancouver

CORPORATE POLICY MANUAL

Section:	Social and Community Services Planning	10
Sub-Section:	Cultural Planning	4794
Title:	PUBLIC ART POLICY	2

POLICY

The District of North Vancouver supports a Public Art Policy, as outlined in Attachment A to this Policy entitled "A Sense of Place: A Public Art Program for the District of North Vancouver".

REASON FOR POLICY

To set out the guiding principles, goals and procedures, including funding and implementation strategies, for the selection and management of a Public Art Program for the District of North Vancouver.

PROCEDURE

As outlined in Attachment 1 of this Policy.

Approval Date:	March 6, 2000	Approved by:	Regular Council
1. Amendment Date:	July 21, 2003	Approved by:	Regular Council
2. Amendment Date:	December 8, 2003	Approved by:	Regular Council
3. Amendment Date:	January 14, 2004	Approved by:	Financial Plan Meeting
4. Amendment Date:	July 6, 2009	Approved by:	Regular Council

Attachment A to Policy

A SENSE OF PLACE:

A Public Art Program
for the District of North Vancouver

A.1 WHAT IS PUBLIC ART

Public art refers to original works of art in any medium for temporary or permanent placement in outdoor or indoor settings that are accessible to the public for their enjoyment.

Public art can take a variety of forms, from monumental works to site-specific pieces that are physically and conceptually integrated with their surroundings. The inherent aesthetic qualities of public art lend application to infrastructure improvements, building facades, parks, public pathways and plazas, street landscaping and other spaces in the public realm.

A.2 VALUE OF PUBLIC ART

The District of North Vancouver believes that public art enhances the quality and ambiance of the municipality's built environment. Public art not only invests a space with "place making" qualities and culture, it has the capacity to interpret the historic, social, cultural and narrative nuances that distinguish our neighbourhoods. Successful public art programs help communities develop and express their unique sense of place and character, which in turn, draws tourism and investment activity to the region.

A.3 MISSION STATEMENT

To celebrate and stimulate the cultural spirit and identity of the community through the creation of art in public places.

A.4 GUIDING PRINCIPLES

- Public art responds to and enhances the natural, social and built environment of the District of North Vancouver.
- Public art intends to reflect the diversity, values and history of the community to foster a sense of belonging, identity and place.
- Public art permits a wide variety of creative expression, art practice and art work.
- Public art stimulates economic and tourism development by increasing land values, creating employment opportunities, and presenting a positive image to visitors and potential investors.
- Public art increases public understanding, awareness and enjoyment of the arts in everyday life.
- Public art involves the municipality, the private sector, public agencies and residents in shaping their community.

A.5 GOALS

A.5.1. PUBLIC ART PROGRAM FOR THE MUNICIPALITY

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

A Public Art Policy for the Municipality aims to:

- Provide an impetus and flexible framework for incorporating public art, at the planning stages, into new or existing capital improvement projects.
- Establish guidelines for accepting gifts/bequests of public art and for deaccessioning public art works.
- Develop a stable funding mechanism to ensure that resources are available to create, preserve and inventory public art works.
- Achieve the full cooperation of municipal staff, engineers and design professionals in developing and implementing public art initiatives.
- Involve the community and the artist throughout the planning and development process.
- Incorporate the ideas and work of various artists and artistic disciplines in the public realm.
- Advance capital project goals or other municipal objectives, such as economic development and tourism

A.5.2. PUBLIC ART PROGRAM FOR THE COMMUNITY

The goal of a community public art program is to create artwork that is accessible to a large public, not simply by virtue of its placement in a public space, or because of its content, but through the engagement of community members in defining and shaping their environment.

A Public Art Policy for the community aims to:

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

A.5.3. PUBLIC ART PROGRAM FOR THE PRIVATE SECTOR

The NV Public Art Advisory Committee, with staff input, will review and recommend policy guidelines, procedures and budgetary allocations for private sector development, public/private partnerships and temporary public art projects.

B. FUNDING STRATEGY

B.1 GOAL

To establish a sustainable funding mechanism that supports the District's commitment to a Public Art Program.

B.2 GUIDELINES

B.2.1. Council will commit municipal funds annually through a block allocation to develop and implement its Public Art Program. A Public Art Reserve will be established to hold these funds until such time as their use is directed by Council based on recommendations from the North Vancouver Public Art Advisory Committee.

B.2.2 Public Art Reserve monies may be applied to:

- Selected capital projects involving the construction, rehabilitation, remodelling or improvements of any building, structure, park, public utility, street, sidewalk or parking facility.
- Municipal capital improvement projects which are developed privately and leased back to the District.
- Small-scale community public art projects proposed jointly by community non-profit organization(s) and artist(s).

B.2.3. A minimum of 80% of funds allocated for the public art program must be used to pay the cost of design, fabrication, installation and maintenance of public art works.

B.2.4. No more than 20% of funds allocated for the public art program may be used to cover project administration, promotion, legal or other indirect expenses, including the jury selection process.

B.2.5. 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.

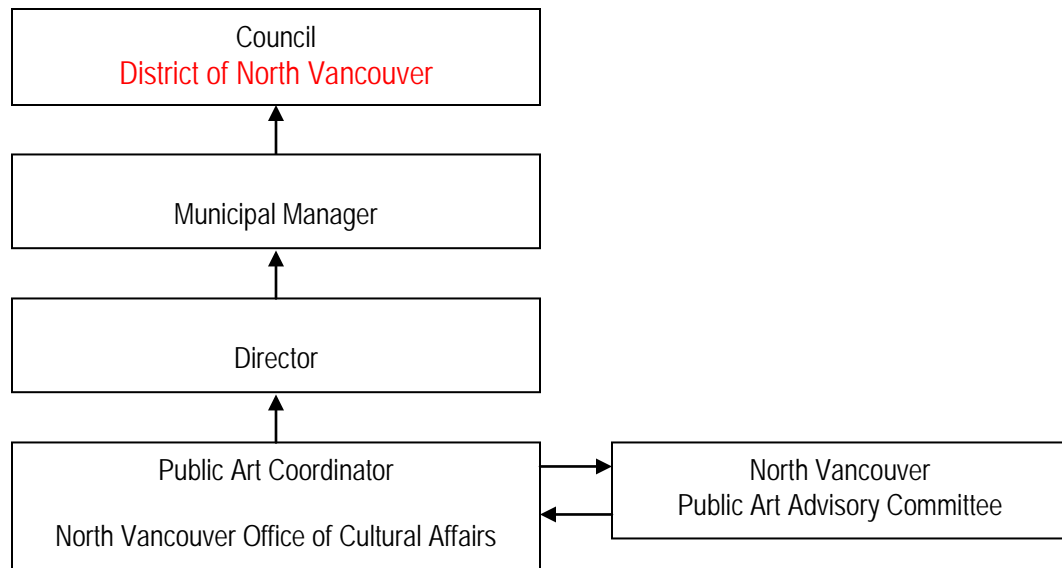
B.2.6. Public Art projects cannot be funded retroactively, and cannot receive funds from other municipal cultural grant programs.

B.2.7. Guidelines for private sector participation in the Public Art program are outlined in the Developer Public Art Policy (10-4794-4)

C. GOVERNANCE

C.1 NORTH VANCOUVER PUBLIC ART ADVISORY COMMITTEE

The District of North Vancouver Public Art Program will be administered by the North Vancouver Office of Cultural Affairs (NVOCA) through the advisement of the North Vancouver Public Art Advisory Committee.



C.2 PURPOSE

The purpose of the North Vancouver Public Art Advisory Committee is to develop policy, procedures and recommendations for the implementation of a Public Art Program for the **District** of North Vancouver. The committee will advise Council, the North Vancouver Office of Cultural Affairs, District staff, artists and the public on the policies and procedures in terms of flexibility and adherence to accepted public art procedure. Accordingly, the Committee reviews and advises on all public art projects, proposed public art gifts, deaccessioning, inventory management, conservation, maintenance, repair or alteration of artworks in the municipal inventory.

C.3 COMPOSITION & RECRUITMENT

The North Vancouver Public Art Advisory Committee will be an expert voluntary body of nine members chosen for their background, knowledge and expertise in

the area of public art, architecture, urban design, art history and residential development.

1. Artistic Community (artist, curator, educator)
2. Artistic Community Member (artist, curator, educator)
3. Design Professional (architect, landscape architect, urban planner)
4. Design Professional (architect, landscape architect, urban planner)
5. Developer
6. CNV Community Member
7. DNV Community Member
8. NVOCA Rep (or alternate with specialized relevant experience)
9. Member at Large (with specialized relevant experience)

Members of the NV Public Art Advisory Committee shall be recruited through an advertisement in the **local media** and through the Clerk's Department. Members of the NVPAAC shall show a keen interest in contemporary public art issues, have related professional skills and be members of the community. **The majority of members must be North Vancouver residents and ideally there will be a 50/50 representation of District and City residents. At any given time not more than two members may be non-North Vancouver residents.**

C.4 TERMS OF APPOINTMENT

All members shall be appointed by the NV Office of Cultural Affairs for a two-year renewable term, up to a maximum of two consecutive terms. Appointments shall be made so that 50% of the terms expire each year.

Employees of the North Vancouver Office of Cultural Affairs and the District of North Vancouver will be ineligible, but may attend meetings to present information regarding specific projects, budgets or other information pertinent to the Public Art Program.

C.5 MEETING PROCEDURES

The North Vancouver Public Art Advisory Committee shall:

- Hold regular monthly meetings;
- At the first meeting of the year, **elect** a Chair and Co-Chair to call and preside at meetings;
- Recognize that 50% of members constitutes a quorum for the transaction of business;

- Acknowledge that all meetings shall be open to the public;
- Circulate meeting minutes to the NV Office of Cultural Affairs, municipal committee clerk & to Mayor and Council.

C.6 COMMITTEE ROLES & RESPOSIBILITIES

To ensure the success of the public art program the North Vancouver Public Art Advisory Committee shall:

- **Be responsible for review of all public art matters under Council's jurisdiction or addressed by the Public Art Program, including but not limited to directing the review of proposed artworks and their placement in the municipality, art and artist selection processes, maintenance and public education;**
- Develop an annual work plan in conjunction with the budget review process to identify and prioritize appropriate projects and locations for public art;
- Advise Council on administration, management and disbursement of funds in the Public Art Reserve, and present an annual progress reports to Council;
- Administer the Community Public Art Program and recommend to Council, applicants who in the opinion of the Committee are deserving of receiving a municipal grant and the amount thereof;
- In consultation with municipal staff, oversee the implementation of developer initiated public art projects advising on adherence to public art policy, design, artist selection process, site relevance, maintenance and long term community benefit;
- Develop and recommend strategies for the progressive implementation of the Public Art Master Plan which identifies suitable projects and priorities for public art in North Vancouver;
- Recommend a communications and public information/**education** strategy, and advocate for public art;
- In consultation with municipal staff, **review** municipal public art policy, procedures, funding and master planning. Provide recommendations for improvement to ensure the program's relevance to the municipality's goals and objectives.

C.7 AUTHORITY

The North Vancouver Public Art Advisory Committee makes recommendations to municipal Council through the North Vancouver Office of Cultural Affairs staff member appointed to act as official liaison.

C.8 CONFLICT OF INTEREST

The municipal conflict of interest policy for community committees will apply. Any participation in the municipal public art processes, including staff, members of the Committee and their advisors or representatives must declare any direct or indirect benefit to themselves, or their respective employers, partners, families or associates which may arise from the municipality's acquisition or deaccession of any public artwork or related activities, and will be required to remove themselves from such processes.

C.9 PUBLIC ART STAFF

C.91 PUBLIC ART COORDINATOR

The Public Art Program is managed by the Public Art Coordinator (PAC). This position is hired and managed through the North Vancouver Office of Cultural Affairs.

The Public Art Coordinator reports directly to the Director of the North Vancouver Office of Cultural Affairs.

The Public Art Coordinator (PAC) will have the pivotal role of guiding the municipality's public art process from selection of artists to installation. He/she synthesizes all the participants' needs and helps to identify the human factors, bearing in mind that the PAC is an agent of the District. The PAC will establish and maintain a positive climate for the program; expedite contract negotiations, fabrication, site planning and preparation, shipping, insurance and installation; and act as liaison between all process stakeholders. The PAC communicates with appropriate municipal departments in the interests of each project.

Public Art Coordinator will:

Manage three Public Art Programs:

- **Civic Public Art** - oversee all stages of the process including budgeting, scheduling, prospectus writing, promotion, artist selection, contracting negotiations and installation of commissioned artwork.
- **Community Public Art**– work with special interest community groups and artists to ensure the effective implementation of the Community Public Art Grant Process.
- **Developer Public Art** - together with the Community Planning Department oversee and guide all stages of the process to ensure that proposed artwork is in accordance with the municipality's

public art policies and approved master plan. Ensure that all projects have been presented to the NVPAAC.

Facilitate the NVPAAC: prepare meeting packages, define issues, and circulate minutes to municipal clerks and Council. **Develop Annual Public Art Work Plan & Budget** – together with the NVPAAC and the Community Planning Department, develop an annual public art work plan and corresponding budget that utilizes the funding available in the Public Art Reserve Fund.

Prepare Reports – writing reports for the NVPAAC, NVOCA and subsequently Council - attending, staff meetings and Council meetings as required.

Public Art Policy – together with the NVPAAC regularly review the municipality's Public Art Policies and Master Plan. Report policy recommendations back to Council, through the NVOCA.

Liaise with Municipal Staff – meet regularly with planning, engineering and parks staff to ensure that all public art opportunities are being explored.

Public Art Inventory - maintain an electronic inventory of the municipality's Public Art collection. Identifying and overseeing any maintenance required on existing pieces of artwork. Ensure that information regarding the inventory is available to the public through the NVOCA website and printed promotional materials.

Artists and Resources - maintain a database of qualified public artists and support materials.

C.9.2 Contracted Staff (as needed)

Public Art Administrative Assistant

Duties would be determined by the Public Art Coordinator on a project by project basis with the expressed consent of the Director of the North Vancouver Office of Cultural Affairs.

D. SELECTION PROCESS

D.1. GOAL

To ensure the quality and integrity of artwork commissioned, and its relevance to the community and site, by means of an objective and equitable selection process incorporating community input and professional advice.

D.2 ARTIST ELIGIBILITY

D.2.1. Artists will be selected on the basis of:

- work habits and history as evidenced by resume, portfolio and interview demonstrated collaborative abilities
- familiarity with project design and community attitudes
- ability to meet budget and schedule parameters
- appropriateness of the proposal to the particular site

D.2.2. Works cannot be accepted from students under supervision of art instructors or done to satisfy course requirements; the design architect (or other relevant design professional) or members of the firm(s); City employees.

D.3. PROJECT ELIGIBILITY

D.3.1. Projects will be selected through a jury process, according to the following criteria:

- artistic merit and innovation
- significance of the project to the specific site and surrounding neighbourhoods
- high degree of public use or public realm impact
- demonstrated support and involvement of the community
- technical feasibility and quality of production
- art work must be safe, durable and vandal resistant
- probability of successful completion within stipulated timelines and budget

D.4 INELIGIBLE PROJECTS

D.4.1. 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.

D.4.2. Art objects which are mass-produced of standard design such as playground equipment, fountains, or statuary objects.

- D.4.3. Reproductions, by mechanical or other means, of original works or art, except in cases of film, video, photography, printmaking or other media arts.
- D.4.4. Decorative, ornamental, architectural or functional elements, except where they are an integral part of the original work of art, or are the result of a collaboration among the design professionals including at least one artist.
- D.4.5. Landscape architecture and landscape gardening except where these elements are an integral part of the original work of art, or are the result of a collaboration among design professionals including at least one artist.

D.5 EVALUATION

D.5.1. NVP AAC will conduct open, limited or invitational competitions (see Appendix A for definitions) to choose the artist(s) and art work selected for commission.

D.5.2. NVP AAC will convene a selection panel for each project consisting of:

- 1 community representative
- 1 member from the design community
- 1 member of the Public Art Advisory Committee
- up to 3 members from the art community

In some instances, *non-voting* advisors, including municipal staff, may be invited to contribute to the selection panel.

D.5.3. Each member of the selection panel is entitled to one vote. The jury has the option to make no selection if there is not a submission that warrants consideration.

E. MANAGEMENT OF PUBLIC ART COLLECTION

E.1 MAINTENANCE AND INSURANCE

It is the District's responsibility to ensure that the ongoing presence and integrity of the commissioned art work and its environ is maintained in a manner to allow for continued public access and enjoyment. To achieve this end, the costs of maintenance and insurance of 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 long term maintenance of art work in public places.

E.2 INVENTORY

An inventory of public art works owned by the District and significant private works placed at publicly accessible private sites will be created and maintained. Documentation procedures will conform to standard museum practice, citing:

- title of art work
- date work was completed
- provenance
- purchase/commission price and insurance value upon acquisition
- photographic and written description detailing materials, construction, dimensions, location, site conditions and context of the work artist's statement of the work and biographical
- information published material about the artwork

E.3 GIFTS, DONATIONS AND BEQUESTS

E.3.1. CRITERIA

E.3.1.2. NVPAAC 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:

- ability to integrate work in the District's existing Public Art Collection;
- 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;
- fairness of the process whereby the work and artist were selected;
- suitability of the theme of the artwork to a public venue
- appropriateness to site, if applicable;
- susceptibility of the work to degradation, wear or vandalism and any potential of endangering public safety;
- suitability of the work to technical installation requirements of public spaces;

- suitability of the work to variable environmental conditions financial implications of acceptance based on installation, maintenance, insurance, and restorative/repair cost estimates;
- provision by the donor for ongoing maintenance and, where relevant, the cost of future relocation or removal;
- authenticity: legal title, copyright, moral right.

E.3.1.3. Temporary (i.e. time-limited) loans are subject to the same evaluation criteria, except NVPAAC need not consider long-term implications such as maintenance, repair, relocation or de-accessioning.

E.3.1.4. “Official Gifts” given to Mayor or Council and donations of documentary records are not considered donations of artwork in this context and are subject to a separate policy and procedure as determined by Council.

E.3.2 EVALUATION & PLACEMENT

E.3.2.1. NVPAAC will review each and every donation proposal and submit its recommendations, including proposed site placement, to Council through the municipal staff liaison.

E.3.2.2. a) A sponsor’s offer of an already completed work of art
PAAC will appoint a three-member panel of public art experts to appraise and evaluate the artwork according to established criteria as described in this policy document.

E.3.2.3. b) A Sponsor's Offer to Commission an Artwork by Means of a Public Competition
NVPAAC will identify a site and terms of reference defining the art competition and selection process. A selection panel will be appointed, with at least one neighbourhood representative, to evaluate the artwork according to established criteria as described in this policy document.

E.3.2.4. When a proposal is accepted, a formal agreement will be drawn up outlining the responsibilities of each party: municipality, sponsor, and artist.

E.3.2.5. Donors will be required to transfer ownership and copyright to the District by means of a “Deed of Gift”. Any conditions must be noted including whether the donation is a permanent gift or time-limited loan.

E.3.2.6. NVPAAC will take all reasonable measures to authenticate provenance and ensure such documentation, or notarized copies of the same, are integral to the donation records.

E.3.2.7. Regardless of the work(s) acceptance by NVPAAC, the donor will be responsible for, and shall be advised of, the following costs:

- transportation and/or temporary storage of the artwork(s)
- evaluation by certified public art experts or agency
- photographs for the Advisory's review
- maintenance/conservation report
- conservation treatment
- professional installation
- appropriate documentation
- insurance liability
- future relocation or removal

If Council chooses to waive any or all of these expenditures, it must assign an appropriate budget to the municipal department responsible for the work to cover such items as it agrees to undertake.

E.4 DE-ACCESSIONING

E.4.1. NVPAAC will periodically review the District's public art inventory to determine whether specific pieces should be de-accessioned or removed from the collection. This determination would be based on one or more of the following reasons:

- the ongoing good condition or security of the artwork cannot be reasonably guaranteed
- the artwork requires excessive maintenance or has faults in design or workmanship and repair or remedy is either impractical or infeasible
- the artwork has been damaged and repair is either impractical or infeasible
- the artwork endangers public safety
- the artwork is not, or is only rarely on display owing to the lack of a suitable venue
- 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 environs
- significant adverse public reaction has continued over an extended period of time the quality or authenticity of the artwork is debatable and subsequently justified
- PAAC deems that the same artist should replace the artwork with a more appropriate work 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
- removal is requested by the artist
- the site is no longer accessible to the public or the physical setting is to be re-developed.

E.4.2. Reassessment of a work's suitability as a continuing part of the municipal public art collection should take into account:

- the quality of work itself as representative of its style or genre, and its relation to the public context
- the artist's contract and other agreements which may pertain to the removal discussions with the artist about concerns prompting the reassessment
- opinions of more than one independent professional, qualified to advise on the concern prompting the reassessment (e.g. conservators, engineers, architects, critics, art historians, safety experts)
- all written correspondence, press notices, and other evidence of public reaction.

E.4.3. If reasonable measures to resolve the concern have failed, NVPAAC will appoint an impartial mediating panel of art and design professionals and community members to consider, in order of priority, the following options:

- a) **Relocation** of the art work to a new site that is consistent with the artist's original intention. The artist's assistance and consent will be required.
- b) **Removal** or disposition of the art work by means of selling, loaning, trading or gifting the work. Three independent professional appraisals would be required to establish the fair market value of the work. The following conditions apply if this option is exercised:
 - The artist should be given first option to purchase the work
 - The work may be gifted or exchanged to a gallery, museum or other such repositories
 - Sale may be conducted through auction, gallery resale or by direct bidding. All sales proceeds will be reserved for future public art projects.
 - Any pre-existing contractual agreements between the artist and NVPAAC regarding resale shall be honoured.
- c) **Destruction** of the art work in a manner that respects the best interest of the District, the public it serves, and the public trust place in it.

E.4.4. Panel recommendations to de-accession public art work requires approval by NVPAAC and Council.

APPENDIX A PUBLIC ART DEFINITIONS

Accession

The procedure that is undertaken for the inclusion of an artwork as part of the public collection.

Acquisition

The inclusion of an artwork in the permanent art collection of the City, whether by commissioning, purchase, gift, or other means.

Art Concept

An idea or concept, whether realized or not, developed by an artist.

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.

Art place

A space designed by an artist, working alone or in collaboration with other design professionals, to create a place of united aesthetic.

Artwork

A tangible creation by an artist.

Competitions

There are three basic types of competition: a) "open" competitions where a wide range of entrants are invited to submit entries from a public call for credentials b) "limited" competitions where a limited number of artists are requested to submit materials and/or proposals for a specific project (usually employed when the project specifies a particular art form, or there are unusual time constraints) and c) "invitational competition" when sponsors invite a specific artist to submit a proposal for jury.

Community Public Art

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

The goal of the community art process is to create artwork that is accessible to a large public not simply by virtue of its placement in a public space, or because of its content, but through the engagement of numerous people in the community. Successful community art can help communities change the local environment and develop a sense of pride and ownership over their public spaces.

Conservation

The broad concept of care of the collection, encompassing examination of the condition of the-art, preservation of the art to avoid deterioration or damage, and restoration.

Contract or Agreement

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

De-Accession

The procedure for the removal of an artwork from the public collection. Any actions or set of procedures that result in the cessation by the City of its ownership and possession of works of art installed in public places, through sale, exchange, gift or any other means provided that disposition of the art work is not contrary to the terms on which it was received by the City.

Design Collaboration

Projects created through the co-equal co-operative 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.

Documentation

The detailed process of collecting information about a work of art for its file. This includes photographing the art, describing the condition of the art on the date of accession, and researching the materials and methods used by the artists to produce the work of art.

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 moved into the place.

Gift

An existing or proposed work of art offered as a donation to the City for placement at a public site under the City jurisdiction.

Integrated Art

Public art that derives its conceptual and physical integration from a particular site to the degree that it could not exist anywhere else. The emphasis here being on accessing the site narrative. (See semi-integrated and discrete definitions.)

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 art in the public realm. Most major cities in North America have percent for art programs.

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 administrate 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.

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 relate to the site in three different ways: integrated, semi-integrated and discrete. (See definition of integrated)

Public Art Work 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 Master Plan

A document that provides for the overall development of a public art program. This document would prioritize projects with budgets and recommended design approach, to be developed by the Public Art Advisory Committee, in consultation with City departments anticipating capital projects.

Public Art Reserve Fund

A City-maintained account of funds generated by the public art requirement that 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.

Public Areas/Places

Publicly seen or accessible structures or areas of private developments which are visually prominent during daylight hours or open and freely accessible to the public for 12 or more hours daily; and, publicly seen or accessible structures or areas which fall under City jurisdiction.

Restoration

Treatment of a deteriorated or damaged work of art to restore it as accurately as possible to its original condition.

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.

Sponsor

An individual or group, other than the artist, who proposes a donation of a work of art for placement on a public site under the City 's jurisdiction. The sponsor's principal role is to present the intent of the donation. Community groups or corporations can act as sponsor, provided they are capable of representing or demonstrating community support for the work, and can demonstrate clear financial responsibility for its acquisition, production, installation and maintenance at the time of the proposal.

Temporary Installation

An exhibition lasting fewer than six months, which is not for sale and which may consist of one or more works of art.

APPENDIX B

APPLICATION SUPPORT MATERIALS

Prior to selecting the artist, PAC should determine if the credential call will be regional, national or international in scope.

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. Ten slides of the artist's work or other visual materials that show the quality of the artist's work. Slides must be in a clear plastic sheet accompanied with a numbered slide list with the artist's name and a brief description of each slide stating its title, date, medium, size and location of work. Artists submitting as teams may submit twenty slides.
4. Videos cued to three minutes will be accepted. No static work will be reviewed.
5. References required from one design professional (architect, landscape architect, engineer, graphic designer, etc.), and two artists who have an intimate knowledge of your work and working methods. Include complete addresses and telephone numbers.
6. Self-addressed, stamped envelopes for return of slides.
Proposals to donate public art (existing or new commissioned works) should be accompanied with the following items:
 1. A statement of purpose from the artist.
 2. Artist resume and support materials.
 3. Proof of ownership.
 4. A brief description about the work which may include drawings, photos and/or models indicating scale and materials.
 5. Any information regarding siting of the work if that is seen as integral to the piece.
 6. Approximate value (as indicated by a professional appraiser, dealer, gallery or by previous comparable sales)
 7. Estimated costs of installation, maintenance, insurance, documentation, etc.
 8. Funds committed to date and proposed source of funds (for commissioned works).

APPENDIX C

NSAC PUBLIC ART STEERING COMMITTEE MEMBERSHIP

NSAC Staff: Lori Phillips
Mary Ann Anderson

Consultant: Leesa Strimbicki

Councillors: Ernie Crist (DNV)
Barbara Sharp (CNV Councillor)

Members: Marina Papais (Visual artist)
Michael Binkley (Artist) - resigned
Mark Bostwick (Social Planner, DNV)
Bob Spencer (Urban Planner, CNV)
Lindsay Gowler (Landscape Architect)
Mary Shaughnessy (Architect) - resigned
Margo Gram (Cultural Services Co-ordinator, NVRC)
Tyke Babalos (Developer)
Colette Parsons (Urban Planner)

**APPENDIX D
PUBLIC ART STEERING COMMITTEE CHRONOLOGY OF ACTIVITIES**

1998

April

Determine additional members for Steering Committee, discuss Terms of Reference, Schedule for Development of Phase I

May

Introduction of the Public Art Policy Steering Committee Members, presentation by Consultant - Terms of Reference, Background to Date, Outline of Policy

June

Slide presentation, Appointment of Chair and Co-Chair, Public Art Vision
Public Art Vision- Mission Statement, Guiding Principles, Goals

July

Public Art Vision

August

Phase I - Development of Recommendations for Council

October

Review of Phase I Report and Executive Summary
Presentation of Phase I Document to City Council

November

Binder Review, Invitation to Norm Couttie to speak to Committee
Presentation of Phase I document to District Council

1999

January

Introduction of Norm Couttie from Adera Developments
Discussion regarding Workshop with Jack Mackie

February

February 10 - Public Art Workshop and Slide Presentation with Artist Jack Mackie
Workshop Wrap-up, what worked, what didn't, what was learned, Meeting Dates until end of June

March

Public Art in Lower Lonsdale project, Why Public Art?, Discussion re: funding
Kari Huhtala from Richmond discusses their private and public policy, committee input from previous meetings for document, follow-up on funding discussions

April

Don Vaughn discusses Art Program for Lower Lonsdale, Review of Public Art Policy Objectives
Sub-Committee updates
Review Public Art Policy Objectives, Funding, Bus Shelter Unveiling

May

Funding Formula Review, Sub-committee review
Benefits of Public Art, Draft Report to Council, Draft Policy & Procedures Manual
Presentation to Lynn Valley Community Group

June

Benefits of Public Art, Draft Reports to City & District, Draft Policy & Procedures Manual
Discussion re: presentation to District North Van Council, Private Sector Public Art Program, Update on
Council Reports, Policy & Procedures Manual, Changes in Committee Structure

July

July 21, Report to District Council, endorsed in principle and issues of organization, implementation and
financing of the program be referred to a joint meeting of Council and the North Shore Arts Commission.
July 26, Public Art Program funding, statutory by-law, Public Art Coordinator, Community Art Program &
Maintenance program endorsed by City of North Vancouver Council. In addition, the NSAC was to
circulate the Policy & Procedures Manual and bring back to Council in the fall, as well as a private Sector
Policy.

September

Sept. 1, Shirtsleeves session with DNV Council
Sept. 9, Shirtsleeves session Wrap-Up, Policy & Procedures Document, Public Consultation, Public
Meeting
Artist Contract referred to Bull Hausser Tupper for review and revision.

October

Private Sector to Council, Mall Display & Community Mail out,
Oct. 23 - Public Display at Capilano Mall, slide show, handouts, committee members present

November

Nov. 4 - Meeting with City Project Steering Committee re: Private Sector Policy
Nov. 8 - presentation to North Van. City Engineering Department
Nov. 15 - Policy & Procedures Manual and Private Sector Policy endorsed by City Council
Nov. 25 - Presentation to North Van City Engineering Department
Public Art Co-ordinator Position Posted.

APPENDIX E

PUBLIC ART IMPLEMENTATION STRATEGY

TIMELINE

TASKS

Work with Public Art Advisory Committee to:

- | | |
|------------------------|--|
| Jan-March 2000 | <ul style="list-style-type: none">• Develop orientation package for Committee (March 29/00)• Develop guidelines for site selection criteria• Develop guidelines for artist selection criteria, adjudication process and contracts• Appoint adjudication team and conduct an orientation session for jury members• Research supplementary funding options to match municipal contributions• Develop a policy for accepting gifts of art/bequests and deaccession guidelines |
| April-June 2000 | <ul style="list-style-type: none">• Place credential call for project proposals• Research and create a database of artists, architects, designers, landscape architects, engineers, urban planners, developers and other stakeholders familiar with public works• Develop a communications and public information strategy |
| Summer 2000 | <ul style="list-style-type: none">• Set up subcommittee to develop policy, funding and implementation strategies for private sector and community art public art programs and temporary exhibitions |
| Ongoing | <ul style="list-style-type: none">• Develop a mentorship program to identify, train and maintain a roster of artists who can work collaboratively with developers and design teams within building code, schedule and budget specifications. |
| Years 1/2 | <ul style="list-style-type: none">• Conduct an annual review of the public art program• Develop a 3-5 year master plan (aligned with capital budget) to outline criteria and mechanisms for determining potential projects and locations• Encourage Translink and the GVRD to adopt an "Art in Transit" program that integrates art as part of their public transportation and marketing plans.• Identify community partner(s) to organize and promote a tour of artist studios, galleries and public art sites |

Work with interdepartmental District staff to:

- | | |
|---------------------|--|
| Jan-Feb 2000 | <ul style="list-style-type: none">• Presentations to advisory commissions to build awareness and support for a Public Art Program• Ensure that public art funding is part of the budget preparations for the Year 2000• Secure program and funding approval from Council• Recommend appointments to public art committee & adjudication teams |
|---------------------|--|

- March-April 2000**
- Identify and prioritize capital additions projects - select up to three public art projects in the first year of the program
 - Once projects confirmed, develop budget for design, construction, installation and maintenance of artworks
 - Review guidelines for site selection criteria
 - Review guidelines for donations/bequests and deaccession procedures
 - Review artist contracts
- Summer 2000**
- Create and maintain an inventory of the District's public art collection and significant private works placed at public sites
 - Develop & distribute public art manual (printed & electronic version)
 - Review guidelines for private sector and community art public art programs and temporary exhibitions
 - Guide the development process from creation of work to installation including: contract negotiations, fabrication, site preparations, shipping, insurance and installation
- Winter 2000**
- Solicit and recommend community public art proposal(s)
 - Review and identify potential private development projects
 - Monitor and review public art program initiatives for report and recommendations to Council presented during annual budget process.
- Years 1/2**
- Conduct an annual review of the public art program
 - Develop a 3-5 year master plan (aligned with capital budget) to outline criteria and mechanisms for determining potential projects and locations
 - Research potential use of unleased or underutilized spaces and undeveloped sites for temporary exhibitions