



To: Richmond City Council **Date:** April 24th, 2003
From: Councillor Bill McNulty **File:** 0100-20-RPAR1-01
Chair, Planning Committee
Re: **PUBLIC ART COMMISSION – 2002 ANNUAL REPORT AND YEAR 2003 WORK PLAN**

The Planning Committee, at its meeting held on April 23rd, 2003, considered the attached report, and recommends as follows:

Committee Recommendation

- (1) *That the Richmond Public Art Commission 2002 Annual Report and Year 2003 Work Plan be approved (Attachment 1 to the report dated April 1st, 2003, from the Manager, Policy Planning).*
- (2) *That the recommended text changes to the “Percent for Public Art Policy – Developer Contribution to Public Art” (Attachment 3 to the report dated April 1st, 2003, from the Manager, Policy Planning), be approved.*
- (3) *That the recommended text changes to the “Guidelines for Private Donations of Public Artwork to the City of Richmond” (Attachment 4 to the report dated April 1st, 2003, from the Manager, Policy Planning), be approved.*

Councillor Bill McNulty, Chair
Planning Committee

Attach.

VARIANCE

Please note that staff recommended the following:

That, as per the report dated April 1, 2003 from the Manager, Policy Planning:

- (1) the Richmond Public Art Commission 2002 Annual Report and Year 2003 Work Plan be approved (Attachment 1).
- (2) that the recommended text changes to:
 - (a) the “Public Art Commission Terms of Reference” (Attachment 2);
 - (b) “the Percent for Public Art Policy – Developer Contribution to Public Art” (Attachment 3), and
 - (c) the “Guidelines for Private Donations of Public Artwork to the City of Richmond” (Attachment 4),

be approved.

Staff Report

Origin

On June 27, 1997, City Council endorsed the Richmond Public Art Program, Policy Plan and Implementation. As part of that endorsement, the Richmond Public Art Commission (RPAC) is required to present an annual report to City Council, which sets out its activities and accomplishments for the previous year and presents Council, for its approval, a work plan for the following year.

Findings Of Fact

Program Purpose and Context

The purpose of the Richmond Public Art Program is enhance people's quality of life and enjoyment of their community through the integration of public art into parks, streets, public spaces, public and private developments. The Richmond Public Art Program assists in achieving Richmond's Strategic Plan "to be the most appealing, liveable and well-managed community in Canada".

Public Art Program Description

- Participation in Public Art Program is voluntary by the private sector.
- There are several ways in which public art is funded and created in Richmond.
 1. City public art projects, which are funded from City and private contributions.
 2. Private sector public art projects, which are funded from private contributions.
 3. Community public art projects, which are funded from City, community and non-profits contributions.

Analysis

1. The 2002 Annual Report and proposed Year 2003 Work Plan demonstrate a high level of volunteerism, professionalism and commitment to quality public art in Richmond.

Staff recommend approval of the 2003 Year Work Plan.

2. Three minor Program policy changes are proposed to improve Program administration and flexibility.

Staff recommend approval of these changes.

2002 Annual Report & Year 2003 Work Plan

The Public Art Commission 2002 Annual Report and Year 2003 Work Plan (Attachment 1) highlights the key activities undertaken in 2002 and proposed work tasks for 2003.

Public Art Plan & Implementation Actions Document Refinements

To ensure greater Public Art Program administration and implementation flexibility, the following refinements are recommended:

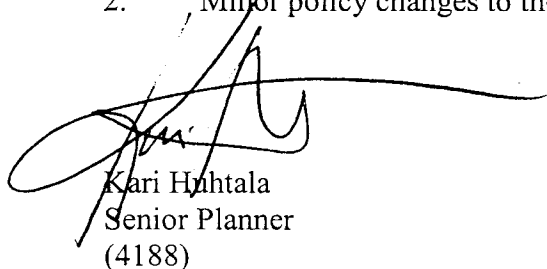
1. The *Public Art Commission Terms of Reference* are being changed to permit all existing Commission members to be eligible for reappointment without a term period limitation (see **Attachment 2** - page 6, under Terms of Appointment).
2. *The Percent for Public Art Policy* (Volunteer Developer Contribution for Public Art) are being changed to include an option for a developer to commission an artist to create a public art project, subject to the development of a public art plan endorsed by the Public Art Commission (see **Attachment 3** – page 9, Option 2 – Developer Funds and Manages Public Art).
3. *Guidelines for Private Donations of Public Artwork to the City of Richmond* are being changed to add a provision that City funds for a donated artwork maybe considered if it represents community or heritage significance (see **Attachment 4** – page 14, Public Art Selection Criteria).

Financial Impact

1. The Public Art Commission's Year 2003 Work Plan is to be funded from previously approved expenditures and approved 2003 budgets as Council determines.
2. None.

Conclusion

1. The Public Art Commission's 2002 Annual Report is presented and the Year 2003 Work Plan is and recommended for approval.
2. Minor policy changes to the Public Art Program are proposed.



Kari Hiihtala
Senior Planner
(4188)

KEH:cas

**Richmond Public Art Commission
2002 Annual Report
&
Year 2003 Work Plan**

Richmond Public Art Commission 2002 Annual Report and Year 2003 Work Plan

2002 & 2003 Richmond Public Art Commissions

The members of 2002 and 2003 Commissions, who were/are instrumental in providing assistance to the City in guiding, managing and implementing the Program are:

2002 Commission Members

Dan Campbell, Chair
Diana (Willa) Walsh, Vice Chair
Valerie Jones
Leo Mol
Alexander Schick
Anna van Blankenstein
Ian Biddlecombe
Albertina de Sousa

Council Liaison

Councillor Linda Barnes

City Staff

Kari Huhtala, Urban Development

2003 Commission Members

Dan Campbell
Diana (Willa) Walsh, Chair
Valerie Jones
Leo Mol, Vice Chair
Alexander Schick
Cliff Vincenzi
Detlef (Dick) Aporta
Chris Keatley

Council Liaison

Councillor Linda Barnes

Richmond Public Art Program Accomplishments

The Richmond Public Art Program is in its sixth year of operations and RPAC members, staff, developers, community groups and interested parties are working together well on the interpretation and implementation of the Public Art Program policies.

The following sections highlight accomplishments of the Richmond Public Art Program over the past year and work in progress.

Public Art Project Development

- *Public Contact, Education & Awareness*

The following initiatives have helped to promote and raise public awareness of public art in the City and elsewhere:

- **Public Art Project Unveilings**

In 2002, a public art project at Riviera Gardens (a 25 unite residential development at 5988 Blanshard Drive) titled "Octopus's Garden" by Connie Glover was completed and unveiled. On a daily basis, numbers of people sit on the bench resting after walking in the area or parents waiting for their children to be dismissed from Spul'u'kwuks Elementary School, located just across the street.



"Octopus's Garden" by Connie Glover at Riviera Gardens

- **Public Art Projects Underway**

In 2002, 4 public art projects were commissioned:

"Garden Gate" by Philip Robbins at Polygon's Leighton Green.

"The Lions" by Arthur Cheng at Polygon's Lions Park.

"Pixel" by Stephanie Forsythe at the new Aberdeen Centre.

"Dog Party" by Michael Swayne at the South Arm Off Leash Area.

- **Community Public Art Projects**

In 2002, the community public art project call was initiated. In early 2003, the supported community projects will be presented for Council's endorsement.

- **Newspaper Articles & Television Reports on Richmond's Emerging Public Art**

Articles and pictures on planned and completed artworks have been presented in several local, regional, and national papers (i.e. Richmond News, Richmond Review, Vancouver Sun, Vancouver Province and The Globe and Mail) and on Rogers Cable TV.

- **City's Website (www.city.richmond.bc.ca under Short Cuts – Appendix A)**

The City's website includes a comprehensive list of information, reports, guidelines and annual -report(s) on the Richmond Public Art Program.

As well, all public art competition and project updates have been placed on the web. In 2002, the website had 13,130 public visits to view, read or print information about Richmond's Public Art Program.

- **Letters & Telephone Calls from the Public**

During 2002, the public sent letters and made calls congratulating Richmond on its public art to date.

Year 2003 Work Plan

The year 2003 work plan focuses on the following:

1. Finalize the De-accession Guidelines, started in 1999.
2. Bring forward for Council's consideration the following public art project proposals:
 - a. Memorial artwork for Bob McMath.
 - b. Hamilton and Sea Island Community Safety Buildings (underway).
 - c. City and Stoneworks (underway).
 - d. Art At The Intersection (already given preliminary endorsement by Council).
 - e. 2003 Community Public Art Projects (funding already endorsed by Council).
 - f. Steveston Fisherman's Statue Proposal (requested by Council for discussion and consideration).
 - g. Minoru Aquatic Centre Artist-in-Residence Project (discussion).
3. Identify other City funded public art project opportunities and initiatives for Council's consideration and approval.
4. Identify the Year 2004 community public art initiatives for Council's consideration and approval.
5. Continue to guide, manage and assist private development in their public art initiatives (e.g. , deaccession guidelines, planning, developing and implementing public art projects).
6. Ongoing public contact, education and awareness through website development, public art unveilings, open houses, conferences, and forums (The Lulu Series: Art in the City – Appendix B).

Conclusion

- The Commission has had an innovative and successful fourth year.
- Improvements to policies and program details will assist future Commission members and City staff in better managing public art projects efficiently and equitably.
- As the collection of public art grows, the visibility of the program will be enhanced.
- More private sector applicants will voluntarily come into contact with the process, more civic initiatives will be implemented and more community groups will enjoy or become aware of the unfolding opportunities through the community funding aspects of the Program.
- There are also possibilities for the Program to work in concert with other civic committees and program groups (e.g. Richmond Heritage Commission, Richmond Chamber of Commerce, etc.) who share a philosophy of enriching the City's public landscapes.

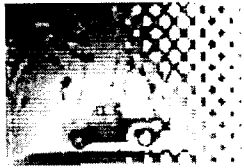
- Richmond City Council, the Community Arts Council of Richmond and City staff are to be commended upon their foresight in supporting a Public Art Program in Richmond.
- It is an exciting Program brimming with potential and a noticeable impact upon the vitality and appeal of our public streetscapes.

Recommendation

- That City Council accept the Richmond Public Art Commission 2002 Annual Report.
- That City Council approve the Richmond Public Art Commission Year 2003 Work Plan.



Willa Walsh
Chair, Richmond Public Art Commission



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Public Art Projects and Locations

The Richmond Public Art Program, endorsed by City Council on June 23, 1997, was developed with the assistance of a steering committee involving representation from the community, business, arts, development and design sectors.

The Program sets a framework for creating opportunities for people to experience art in everyday life and for artists and the community to participate in the design, look, and feel of our city.

The Program consists of three distinct initiatives (civic projects, private sector and community).

Lulu Series

The Lulu Series is a free public lecture series focusing on the integration of art and community. Click the link for more information

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The Lulu Series: Art in the City

March to June, 2003
Richmond City Hall Council Chambers

The City of Richmond in partnership with 2nd Globe (Indiana), Polygon, Aberdeen Centre, and Bing Thom Architects is hosting "**The Lulu Series: Art in the City**" a free series open to the public.

The series will:

- Promote art as an important investment in creating liveable and humane cities,
- Provide an important focal point for communities and a way for citizens to identify and connect with the environment around them, and
- Support the role that art plays in the economic development of a city and the relationship of art, business and city building.

"**The Lulu Series: Art in the City**" will commence March 2003 and run 4 sessions over 4 months. Each session will occur on the fourth Thursday evening from 6:30-9pm in the Richmond City Hall Council Chambers. Series dates are March 27, April 24, May 22 and June 26. This series will be promoted in Greater Vancouver and in northern Washington State.

Each session will be opened by an artistic presentation: music or performance and the sessions are:

- **Lulu Wakes The Neighbourhood** (March 27, 2003)
Art as a pivotal element in creating cohesive and socially and economically vibrant communities.
Milenko Matanovic, Executive Director, Pomegranate Centre, Issaquah, WA.
- **Lulu Dancing on the Cornice** (April 24, 2003)
Art and architecture in city building—public art projects.
Bing Thom Architects, Vancouver, BC; Bill Browne, Ratio Architects, Indianapolis, IN; David Young, 2nd Globe, Indianapolis, IN.
- **Lulu Paints the Town Red** (May 22, 2003)
Art and its role in 'place making', community building and urban revitalization.
Joanne Sikes, Chihuly Studios, Seattle, WA; Arthur Andersson, Architect for Chihuly Bridge of Glass (Tacoma), Austin, TX; Erling Mork, Former City of Tacoma Manager and Former President of the Economic Development Board, Tacoma-Pierce County, WA.
- **Lulu and Her Groupies** (June 26, 2003)
Support of the arts—A partnership between Benefactors and Beneficiaries.
Michael Audain, Polygon Homes, Vancouver, BC; Mavor Moore, 'Canadian Cultural Icon', writer, producer, director, composer, actor, Companion of the Order of Canada, Victoria, BC.

Attachments Referring to Recommended Text Changes

Attachment 2

- Public Art Commission Terms of Reference

Attachment 3

- The Percent for Public Art Policy - Developer Contribution for Public Art

Attachment 4

- Guidelines for Private Donations of Public Artwork to the City of Richmond

Public Art Commission Terms of Reference

A volunteer commission will provide direction and advise on the Richmond Public Art Program implementation to City Council, staff, artists and citizens. The commission will advise on the processes and procedures by which communities are consulted, artist proposals for specific sites and project selection and various other matters related to public art in general and Richmond's Public Art Program in particular.

Terms of Reference

Commission Mandate

1. The Richmond Public Art Commission (or Commission) is the standing committee appointed by City Council to oversee the Public Art Program. The Commission is responsible for the development of policies and goals for the identification of public art projects and selection, placement, maintenance and de-accession of public art works throughout in the City.
2. The Commission will be responsible for the implementation of the Public Art Program and shall advise City Council, staff and others in the implementation of the Public Art Program through civic and private development and community public art initiatives.
3. The Commission will act as a resource to City Council, its committees and staff and to developers of land and projects in Richmond and Richmond citizens. The Commission or its representative (e.g. designated staff) may consult with any of these interests on matters of common concern affecting fulfilment of the Public Art Program or otherwise.
4. The Commission's responsibility will entail the review of all public art matters under City 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 City, art and artist selection processes and public education, consultation and information processes.
5. The Commission will advise City Council on administration, management and disbursement of funds in the Public Art Reserve and to present an annual report to City Council on its deliberations and the progress on projects supported by the Public Art Reserve.

Commission Make Up

The eight member Commission includes two artists, two art related professionals (designers, gallery directors, curators, historians, educators, conservators, etc.), two urban design professionals (architect, landscape architect, planner, urban designer, engineer, developer) and two members of the community. Eight members will be appointed by City Council, including four members being recommended by the Community Arts Council of Richmond.

Staff Liaison

The Commission will be assigned a staff liaison to assist in the management of the Richmond Public Art Program.

Commission Chair

The Commission will be presided by a Chair, to be chosen at the first meeting from among the members on annual basis. The Chair will cast a vote in the case of a tie.

Amendments to Terms of Reference

The Commission may adopt rules and procedures for its meetings not inconsistent with these terms of reference and may, from time to time, alter, amend or vary the same as the Commission finds appropriate.

Quorum

Five members of the Commission will constitute a quorum.

Proposed Change



Terms of Appointment

In 1997, four members will be appointed to serve for a one year term and four members for a two year term. All subsequent appointments shall be for a term of two years. Every member is eligible for re-appointment, but in no event shall a member serve for more than two consecutive terms. Employees of the City would be ineligible and employees, staff or elected members of the Community Arts Council of Richmond would be ineligible.

Conflict of Interest

Any participation in Richmond's public art processes, including staff, members of the Commission 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 City's acquisition or de-accession of any public artwork or related activities and will be required to remove themselves from such processes.

The Percent for Public Art Policy - Developer Contribution for Public Art

Note: A developer's contribution to public art is not a separate process, but is carried out as part of the rezoning, development permit and building permit approval process.

Purpose

The main objective of the City of Richmond's Percent for Public Art Policy is to encourage developers to provide 0.5% of the estimated construction costs of an eligible development to public art.

In this way, developers can enhance and humanize the public realm in private developments and in the City in general by:

- Providing high-quality art in publicly accessible spaces.
- Creating exciting, harmonious and people friendly spaces, streets and development.

What Public Art Is

- Public art can be many different features, including fountains, landscapes, wall reliefs, building elements, murals and functional elements (e.g. benches or sidewalk inlays, etc.).

Eligible Developments

The developments for which developers are encouraged to contribute to public art include:

- Residential building proposals with 20 units or more; or
- Non-residential building proposals with a gross floor area of 2,000 m² or more.

The exceptions are:

- Calculation of public amenity spaces in new developments; developments which include care facility, congregate care facility, childcare facility, hospitals, schools and related uses; purpose built rental, social and/or affordable housing projects and units; parking, storage, and utility areas, except where they are a primary use; and industrial development warehouse and storage uses.

Roles

- Developers select a public art option, prepare a plan, select a public art site, identify the project parameters and implement the project.
- City Staff advise and work with developers to manage the public art selection as per the City's Public Art Program policies.
- The Public Art Commission assists the developer, City staff and artists in preparing a public art plan, approving the public art, recommending it to Council and advising on implementation.
- Council's role is to ensure that the Public Art Program is implemented appropriately, to approve developers' public art contributions at the rezoning and development or building permit stages and to approve recommended public art.
- Panel's Jury's role is to select the best artist and artwork that meets the public art project's design parameters, theme and locational conditions, as outlined in the public art competition call terms of reference.

Developer's Public Art Budget

The amount encouraged for developer public art contribution is calculated as 0.5% of the estimated construction costs (as noted on the development and building permit forms) as determined by the Urban Development Division.

For example, if a development costs \$1,000,000.00, the developer's public art contribution would be \$1,000,000 x 0.05% = \$50,000.

Budget items for public art include:

- Preparing a public art plan.
- Artist selection and consultation costs.
- Art materials, fabrication and installation.
- A public relations program.
- Administration costs.

Developer Public Art Options

There are **three options** for developers to participate in The Percent for Public Art Policy:

Option 1 - Developer Donates Cash to City's Public Art Statutory Reserve Fund

- Developers may donate 0.5% of the value of an eligible development's estimated construction cost to the City's Public Art Statutory Reserve.
- It is encouraged, that for public art budgets which are less than \$25,000 (e.g. for developments of less than \$500,000), a monetary contribution be made to the City's Public Art Statutory Reserve Fund.
- This approach enables developers to support public art and the City to pool contributions. In this way, the benefits of these contributions are maximized and administration costs for all are reduced.
- The City's intent is to spend these funds on public lands in the general vicinity of a developer's project.
- **Payment** - Developers are asked to provide their cash contribution for public art to the City before a development or building permit is issued.

Option 2 - Developer Funds and Manages Public Art

- Developers may commission artworks through a City staff and Public Art Commission assisted juried public art competition equal to 0.5% of the estimated development construction cost.
- A public art consultant is retained by the developer to work with the developer and City to manage the public art project process.
- This public art project is actually owned by the development proponent.

Proposed Change

Alternatively, the developer may commission an artist to create a public art project, subject to the developer preparing a public art plan that describes the selected public art site(s) and concept; artist(s); budget allocations; schedule re: design, construction, installation and documentation; public participation proposed; progress reports; anticipated needs for property dedication or encroachment; and proposed maintenance plan. The public art plan is to be endorsed by the Public Art Commission prior to it being implemented.

Option 3 - Developer Funds and the City Manages Public Art

- Developers may allow the City to manage their public art project (e.g. planning, competition and selection process).
- This option allows developers to dedicate funds to the creation of public art and to minimize administration costs.
- A small portion of the project budget (3%-5%) will be used by the City to cover administration costs for the public art selection process.

Procedures

Option Selection Phase

- When developers apply for development approval (e.g. rezoning, development permits, building permit) they will be advised by the City's Urban Development Division staff if they are encouraged to participate in The Percent for Public Art Policy.
- Developers selected are asked to meet City Urban Development Division, Public Art Program staff, to discuss the public art project details.
- Developers are requested to advise staff of the option which they have selected.
- The planning and approval process will be co-ordinated through:

City Contact:

*Urban Development Division
Development Applications Department
City of Richmond
6911 No. 3 Road
Richmond, BC V6Y 2C1*

In Person: Co-ordinator, Public Art Program, *Phone: 604 276-4188, Fax: 604 276-4177*

- The developer and City staff agree upon one of the above public art options and a contribution amount.

Approval

- The Urban Development Division will include the selected public art option in its final rezoning or development permit report to Planning Committee, Development Permit Panel and City Council.
- Council approves the public art arrangement.

Implementation Phase

Payment/Security

- For Option 1 Developers make their contribution to the City's Public Art Statutory Reserve Fund.
- For Options 2 and 3 Developers make their contributions for public art to the City's Public Art Statutory Reserve Fund, or provide a letter of credit, to the City before a development permit or building permit is issued, whichever takes place first.
- Letters of credit are released after the City staff accept the built public art.

Preparation of a Public Art Plan

In co-operation, all aspects of public art projects must be presented to the Public Art Commission for approval, prior to project initiation.

Options 2 and 3 involve developers preparing a public art plan which addresses:

- The policies and guidelines under the "Richmond Public Art Program, Policy Plan and Implementation Actions" report.
- Panel **Jury** composition and selection.
- The public art opportunities.
- The locations for the specific project.
- Time lines.
- A public art budget.
- Method of artist selection (e.g. proposal call and terms of reference).
- Potential artists.
- A public relations program.

If the development schedule allows, the public art plan may be initiated and approved by the Public Art Commission in two stages:

- The first part includes the public art site, budget, themes, time lines and method of artist selection.
- The second part includes selecting an artist, the panel **jury** composition, selecting the public art and implementation.

The Public Art Commission will review a developer's public art plan and advise on any changes required.

Approval of Public Art Plan

- The public art plan is approved by the Public Art Commission.

Implementing the Public Art Plan

Time

Generally speaking, the average public project takes:

- Approximately three months to select the artwork.
- Approximately four months plus to execute and implement.

Public Art Opportunities and Site Potential

Opportunities to reveal some aspect of the social, political or physical context of the site through public art should be pursued.

If the project is large enough, the plan should include a balance of different kinds of public art. Because public art is a valuable commodity to be enjoyed and experienced in the public domain, the sites identified should be the most publicly accessible parts of the development.

Artists Proposal Call

The Artist Proposal Call and Terms of Reference for the preparation of a public art plan are approved by the Public Art Commission, specifying the process involved, the actual public artwork and its location.

It should be drafted at the earliest possible stage in order to create a well-balanced program which can be successfully integrated with the rest of the development.

The time line should offer an opportunity for early collaboration among the developer, the City, artists, design teams and the Public Art Commission.

The public art planning process includes:

- Prepare and finalize Artists Proposal Call and Terms of Reference.
- Form a panel **jury** to select artist and the artwork.
- Initiate public art call (e.g. newspaper ads).
- Hold information meeting for artists.
- Hold first panel **jury** meeting to review submissions and select short listed artists and proposals.
- Disburse funds to artists for final detailed sketch or maquette (model) presentation.
- Hold second panel **jury** meeting to review finalists and select artist and public art project.
- Developer and selected artist sign contract and initiate project implementation highest quality.

Panel Jury

While the composition of the panel **jury** must have a majority of professional art expertise, the owner or representative is encouraged to be part of the panel **jury** process. Normally, the panel **jury** consists of three to five people.

The panel **jury** makes the remaining decisions.

- Method of Artists Selection - The Public Art Commission seeks to ensure fair, informed and competitive processes. Artists may be selected through an open competition or short-listed for limited competition. All financial contracts are negotiated between the applicant and the artists involved. The panel **jury** selects the artist and the artwork.
- Potential Artists should be considered on the basis of past experience and have the proven capability and experience to produce artworks.
- Public Relations Program Developers have realized that a public art can enhance their corporate image by better relating their new development to the community as a whole. As a result, a public relations program is an important component of a public art project. Such programs may include: news releases, newspaper articles, opportunities for public comment, media events, official openings, City brochures, maps and guides and public tours.

- Documentation - At project completion, the artist prepares a documentation report on the artwork with project description, design process, maintenance program and slides of the completed work and presents copies to the developer/owner and the City. Public Art Commission accepts the built public art.
- Public Art Project Completion & Sign Off - The artist, developer and City jointly agree on project completion date and final sign off.
- Acceptance - The artist, developer and City jointly accept the built public art.
- Maintenance - It will be the developer's responsibility to ensure that the artwork is accessible and functioning at times when the public has access to the site. For example, in open spaces, a fountain should be operating in the evenings and on weekends for the benefit of the public.

If located on private property, the continued maintenance of the artwork will be the responsibility of the developer.

If the art is located on public lands within the development and is donated to the City, a separate maintenance endowment will be required.

Guidelines for Private Donations of Public Artwork to the City of Richmond

Background Statement & Intent

These Guidelines have been established to evaluate proposed voluntary public art gifts from private sources.

Gifts of artwork to the City are an important part of Richmond's growing Public Art Collection. Proposed gifts of artwork(s) namely, those privately purchased or commissioned and located on City sites will be reviewed before being placed into the City's Public Art Collection.

There are very limited City funds to preserve and conserve these works of art. There is also a limited number of suitable sites on City property for gifted artworks.

The Guidelines are founded on the conviction that the acquisition of valid public art, like the City's long-term investment in capital works and social development, is contingent on the incorporation of professional advice and community representation.

All proposed gifts are to receive independent assessments by a public art review committee, which will include artists, other members of the professional art community and by representatives of the neighbourhoods involved, based on the Guidelines below, which complement the current Public Art Program.

While the following guidelines have been written specifically for the gifting of artworks, other proposals for creative or innovative public art projects are welcomed and encouraged, for example:

- Provision of a site and/or an endowment for an artist residency or a public art symposium.
- Provision of a site and/or an endowment for a changing exhibition of public art, sculpture garden, etc.

These proposals are also subject to the guidelines below.

Guideline Objectives

- To encourage and ensure that the City acquires public art that meets a high standard and is appropriate and meaningful for the community.
- To provide a procedure for reviewing proposed gifts to the City of art works intended for placement in public places under the City's jurisdiction.
- To acquire works that contribute to and enhance the City's Public Art Collection.

Definitions

- **Public Art:** Artwork (e.g. sculptures, paintings, statues, etc.) intended for placement or installation at indoor and outdoor areas of public use under the City's jurisdiction.
- **Richmond Public Art Commission (RPAC):** The City Council appointed citizen advisory committee board, made up of art professionals, urban designers, individuals from the development industry and from the community at large.
- **Gift:** An existing or proposed work of art or funded project offered as a donation by someone to the City for placement at a public site under the City's jurisdiction.
- **Sponsor:** An individual or group, other than the artist, who proposes a donation of a work of art or funded project for placement on a public site under the City's jurisdiction.

- **Role of Sponsor:** The Sponsor's principal role is to state the intent of the donation and provide the funding for its manufacturing, installation and maintenance. Community groups or corporations can act as a sponsor, provided that they are capable of demonstrating community support for the proposal and clear financial responsibility for its acquisition, production, installation and maintenance at the time of the proposal.

Note: Demonstrating community support reinforces the public nature of the proposal.

Acceptance Conditions

- The City will consider gifts of works of art for placement at City owned sites on the understanding that no City funds will be required for production, siting, installation or maintenance of the work.
- A work of art must have a sponsor or co-sponsors who will present the proposal and, when necessary, be responsible for raising or providing the necessary funds in accordance with the budget that they presented to the City and the Public Art Commission.
- No gift of an artwork will be accepted by the City until all funds for its development and siting have been secured (e.g. by cheque, cash, etc.).
- The City will consider the following types of proposals for works of art intended for placement at a public site under the City's jurisdiction:
 1. A sponsor's offer of an already completed work of art.
 2. A sponsor's offer to commission an artwork by a specific artist or artists.
 3. A sponsor's offer to commission an artwork by means of a public competition as described in the Public Art Program, Policy Plan and Implementation Actions.

Public Art Selection Criteria

The Public Art Program encourages the creation of work of the highest standards, that is deemed relevant to the community and that allows the public to be inspired, make connections and understand relationships among the works in the collection and the community. City staff will review all proposals of gifts of artwork based on the following criteria and refer them to the Public Art Commission, its review panels **juries** and City Council.

- **City Sites**
Gifted public artwork must be for sites under the City's jurisdiction (e.g. City owned, City managed (e.g. public right of way).
- **Theme**
A stated theme of the artwork, which is consistent with the goals, objectives and mandate of the City and the Richmond Public Art Program must be identified.
- **Relevance**
Works of art must be appropriate for the proposed site and its surroundings and complement surrounding architecture, topography, history and the social dynamic of the particular community in which the art will be placed.
- **Artistic Excellence**
 1. The work of art shall merit placement in a City public place.
 2. A demonstrated ability and potential of the artist to execute the proposed piece, based on previous artistic achievement and experience must be shown.
 3. In the case of a donation of an existing work of art, the quality of the work(s) must be supported by documentation from an independent professional evaluator.
 4. In addition, the artwork must enhance the public art collection.
- **Physical Durability**
Consideration of the artwork's long-term durability against theft, vandalism and weather must be addressed.
- **Public Safety**
All proposals must address public safety concerns.

Proposed Change 

- **Costs**
All costs of the proposed artwork, including production, acquisition, siting, installation and maintenance must be provided by the sponsor and be detailed in the proposal, **with exception that City funds for the artwork maybe considered if it represents community or heritage significance.**
- **Legal**
Consideration will be given to the proposed terms of donation, legal title, copyright authenticity, artist right to reproduce, liability and other issues as appropriate.

Acquisition Procedures & Process

- All offers of artwork proposed for sites under City jurisdiction must be in writing and be submitted to the Public Art Commission which is responsible for reviewing proposals, designating review panels **jury** and reporting its recommendations to City Council.

*Richmond Public Art Commission
c/o City of Richmond
Urban Development Division
6911 No. 3 Road
Richmond, B.C. V6Y 2C1*

- The sponsor will be asked to submit a detailed proposal to the City and Public Art Commission prior to its consideration. The proposal must contain:
 1. A rationale for the purposed gift.
 2. A brief statement of purposed artwork and theme from the artist.
 3. A project time line.
 4. Project ownership, transfer to the City and stakeholder responsibilities.
 5. A site plan showing the work in relation to the site.
 6. Visual presentation material of the work on the proposed site(s) and community, including drawing(s), photograph(s) and model(s) of the proposed work with scale and materials indicated.
 7. A detailed budget, with projected costs for the project, including: materials, installation, documentation, construction, maintenance, insurance, etc.
 8. Funds committed to date and proposed source(s) of funds.
 9. Anticipated maintenance for completed and/or donated artwork.
 10. Artist's resume and any additional supporting material.
 11. All other program criteria should be addressed in the proposal.
- The Commission and City staff will review offers of artwork to determine whether they meet initial criteria for the City's public art collection.
- All those qualifying will be put on a list of possible donations.
- The Commission will appoint and instruct a panel(s) **juries** to review the offers and sites for compatibility and make recommendations to the Commission.
- The panel **jury** of no fewer than three members and no more than 5 persons with suitable expertise, including art professionals and at least one neighbourhood representative, if appropriate, will evaluate the work according to the criteria and the choice of site.
- The panel **jury** chair will report the panel's **jury's** decision in writing to the Commission.
- Public Art Commission accepts or rejects the panel's **juries** decision.
- Public Art Commission makes a recommendation to City Council on accepted proposals.
- If the proposal is accepted by the City Council, a formal agreement will be drawn up outlining the responsibilities of each party (the City, the sponsor, the artist and outside contractors, where applicable). The agreement will address project funding, insurance, siting, maintenance, project supervision, vandalism, the plaque, the right of removal or transfer, public safety and other issues as necessary.
- **If the panel juries**, Public Art Commission, or City Council decides against selecting the proposal, City staff will notify the sponsor and the artist with the rationale for their decision.

Integrity and Registration of the Artwork

- The City will be the owner of the artwork and reserves the right to move or alter the work to meet public safety or other City concerns. Any such change, will be made in consultation with artist and sponsor, and the Public Art Commission.
- The completed and installed work of art will be registered in the City's Public Art Inventory together with the artist's statement of purpose.