



To: Planning Committee
From: Terry Crowe
Manager, Policy Planning

Date: June 25, 2003
File: 7000-09-20

Re: **CITY & STONE SCULPTURES AT THE HOLLYBRIDGE PUMP HOUSE STATION**

Staff Recommendation

That:

1. The artwork donation by the City & Stone Sculpture Symposium artists to the City of Richmond be accepted.
2. An allocation of \$27,000 from Project #40802, originally approved in the 2001 Capital Plan, for the installation and location of the City & Stone Sculptures at the Hollybridge Pump House Station site be approved.

Terry Crowe
Manager, Policy Planning

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|---|--|--------------------------------|
| ROUTED TO: | CONCURRENCE | CONCURRENCE OF GENERAL MANAGER |
| Finance..... | Y <input checked="" type="checkbox"/> N <input type="checkbox"/> | |
| Engineering | Y <input checked="" type="checkbox"/> N <input type="checkbox"/> | |
| Parks Design, Construction & Programs.. | Y <input checked="" type="checkbox"/> N <input type="checkbox"/> | |
| Recreation and Cultural Services..... | Y <input checked="" type="checkbox"/> N <input type="checkbox"/> | |

Staff Report

Origin

During the summer of 2000, a City & Stone Sculpture Symposium, under the auspices of the Richmond Public Art Program and the Community Arts Council of Richmond, was held to publicly showcase the creative process at work in the creation of stone sculptures. The original idea called for creation of a number of sculptures in a public area in conjunction with talks with the public related to the work. It was envisioned that when the stones were completed, that they would be removed, discarded, or placed in a permanent location. The public's sentiment to the sculptures grew as each work was completed and displayed in the plaza. Other numerous positive comments from the public suggested that the stone should be retained and that a suitable public location be found in the community.

This report presents for Council's consideration, that the five (5) stone sculptures be accepted as a donation to the City and located at the Hollybridge Pump Station.

Findings Of Fact

Council Priority

One of the major focus areas outlined in the City Council's 2002-2005 term priorities is "Ensuring a Vibrant City Centre through Design".

The design and development of Richmond's City Centre plays an important role in establishing Richmond as a key urban centre, attracting economic growth, development and business investment...the City has the opportunity to create and guide an overall vision for a vibrant city core. As well, the City has the opportunity to proactively influence the design of strategic locations and to set a standard for ongoing development.

Artists

Alberto Replanski, a Richmond Sculptor, led a five artist team to create the five sculptures in the Richmond Library/Cultural Centre Plaza in summer of 2000. A series of meetings and discussions took place with the artist teams in which the artistic ideas and forms were refined and developed.

The artists involved included: Kathy Hill, Noemi Pullvers, Michael Hilde, Yoli Garcia, Vedran Jelincic, Gilles B. Herbert, Reto Marti, Erik Stainsby, Sandra C. Sinclair, and Mark Gallant.

Funding & Support

The costs of materials, labour, and sculpture development were provided by the Community Arts Council of Richmond, the Vancouver Academy of Art, the Richmond Chamber of Commerce, and the participating sculptors themselves. The City of Richmond provided a temporary sculpting location, power and water usage, debris pickup, and tool storage.

Sculptures – “Portals into the Future”

The sculpture development theme was “Portals into the Future”.

The five (5) sculptures are created out of the same material (Indiana Limestone). They are abstract in form, vertical in shape and similar in size (6.5’ to 8.5’) (see **Attachment 1**). The artists estimate the donation value of the sculptures at \$100,000 or more, if the development of sculptures took as part of standard public art project (e.g. Richmond Financial Centre sculpture “Harmony” by the same artist at \$34,000 for one piece). Relating to human scale, they are suggestive of the human form without being recognizably figurative.

The artists note:

“The sculptures are essentially modernist as perceived through sculptural ideas originating at the beginning of the 20th Century and continuing through the present day, and exemplified in the work of Constantin Brancusi (Romanian, 1876 - 1957), Henry Moore (English, 1898 - 1986), and Barbara Hepworth (English, 1903 - 1975). These modernist ideals are concerned with the expression of pure form and formal relationships of mass and volume, and the honest expression or ‘truth’ to the artistic material used, be it marble, granite, sandstone or wood.

These modernist abstract works are conceived and executed in an intuitive and almost spiritual way, and while not necessarily natural in appearance, strive for the complex overall harmony and balance found throughout nature. Many of the artists who work in this manner, including the artists who have created these pieces, have arrived at these sculptural forms through earlier explorations of the human form, with the work becoming increasingly abstract as forms, masses and volumes are simplified and distilled.”

Analysis

Site Location Criteria

In considering the most suitable location for sculptures, City staff and the artists considered the following selection criteria:

1. The physical and material form of the sculptures (i.e. limestone),
2. Type of sculpture and reading of the sculptural form (i.e. free form styling),
3. Artistic intent (i.e. the theme “Portals into the Future”),
4. Visibility, accessibility and vulnerability,
5. Impact on City form (i.e. relationship to siting, buildings and landscape),
6. Physical proximity of individual sculpture (i.e. locating them together in one place), and
7. Approval of the artists involved.

Potential Locations for Sculptures

In 2001, a study for the placement of five sculptures in Richmond took place, and the following nine (9) locations were considered, each of which met many or all of the identified siting criteria:

- | | |
|--|--------------------------|
| 1. McLennan Park, | 6. Caring Place, |
| 2. Minoru Park, | 7. Gateway Theatre, |
| 3. Hollybridge Pump Station, | 8. Garry Point Park, and |
| 4. No. 3 Road B98 Line Transit Stations, | 9. Terra Nova Dyke. |
| 5. Brighthouse Park, | |

The study “Locating Public Art – A study for the placement of five (5) existing sculptures in Richmond, BC” is available for viewing at the City Clerks Department. After further discussions among the artists and staff, it was determined that these sculptures would be most suited for a manicured landscape setting.

Three sites were short listed:

1. McLennan Park,
2. Minoru Park, and
3. Hollybridge Pump Station.

Attachment 2 presents the commentary on the other six (6) sites not short listed.

Short Listed Sculpture Location Options

1. ***Hollybridge Pump Station*** (Recommended)

This site along the west side of the Dinsmore Bridge and across from the Airport is one of the most powerful in the Lower Mainland. The landscape has very strong horizontal lines and the vertical nature of these sculptures contrasting with these lines would establish them as landmarks. Due to the openness of the site, seasonal natural light reflections during the year, including varying silhouettes against the long distant background views.

The presence of the new plaza and pump house structure along this edge would add to the interest and enjoyment of this site.

As the artists envisioned these forms as portals or gateway elements, their presence on this site would certainly be enhanced by the presence of both the Fraser River and the airport – both of which are gateways themselves.

2. ***McLennan Park***

McLennan Park is located off of Garden City near Granville Avenue. The sculptures could be located in the newly constructed arboretum, which is the first phase of a larger park construction. The site has interesting topography and the public art would help to establish the park while the trees in the arboretum mature.

The five (5) sculptures could be located together in an area that would allow them to be experienced as a sequential grouping. It was also advisable to modify the area where the sculptures would be sited to provide an appropriate setting (e.g. include the installation of a looped pathway, with appropriate plantings to enhance the setting and adding benches for restful contemplation).

Drawback

The drawbacks to this site are the potential conflict with the trees (e.g. health of trees, additional compaction to their root zone), and that the sculptures might be perceived as a secondary “add on element”.

3. **Minoru Park**

Located in central Richmond at Granville and Gilbert, this large, multi-use park has a number of cultural and recreational activities spread throughout the site. The placement of these sculptures within this park would need to be integrated into the existing framework, both physically and programmatically. Due to the large number of existing activities in this park, these sculptures could become an unnecessary and unwanted addition, competing for physical space and without a proper context.

The five (5) sculptures could be sited along the pathways in around the pond to the north east of the Minoru Chapel. Here, they could be placed at entry nodes to the pathways, creating ‘gateways’ and acting as way markers. The siting would take place to ensure minimal additional work, leaving the pathways intact and with minor planting adjustments to accommodate the sculptures.

Drawback

This park is subject to a Master Park planning study and may be scheduled for retrofitting within the foreseeable future, during which time these sculptures might be more adequately sited. However, without the a new Master Park Plan the placement in Minoru Park runs the risk of being negated in the future.

Location Recommendation

After reviewing the short listed locations, City staff recommend that the Hollybridge Pump Station site because it provides the most suitable siting location for the sculptures along a well used pedestrian dyke corridor along the river’s edge

Parks and Engineering staff, and pump house development consultants have been consulted about this location, and concur they support the siting of the five (5) sculptures at this location.

The proposed siting of five (5) sculptures are presented as shown on **Attachment 3**.

Attachment 4 presents a letter from all of the symposium artist participants who have agreed to donate the five sculptures to the City of Richmond, and look forward to see their artworks being appreciated by the whole community.

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

On September 13, 1999, Council endorsed the “Guidelines for Private Donations of Public Artwork to the City of Richmond” (**Attachment 5**). These Guidelines have been established to evaluate proposed voluntary public art gifts from private sources.

The Guidelines include “Acceptance Conditions” and “Public Art Selection Criteria” (e.g. City Sites, Theme, Relevance, Artistic Excellence, Physical Durability, Public Safety, Costs, Legal).

The Guidelines state that all proposed public art gifts are to receive independent assessments by an independent public art review panel made up of artists, design professionals and citizens.

Public Art Review Panel

In October, 2002, the Public Art Commission set up the five (5) member panel to review the proposed donation.

The panel was made up of the following individuals:

- Dick Aporta, Richmond resident and retired high school art teacher,
- Masa Ito, Richmond resident and landscape architect,
- Aileen Cormack, Richmond resident, and
- Steve Portman, Richmond resident.

The panel visited all of the nine recommended locations, prior to making their findings.

Public Art Review Panel Findings

The panel confirmed that the proposed sculptures:

- Conform to City standards as stated in the Guideline's "Acceptance Conditions" and "Public Art Selection Criteria", and
- Be located at the Hollybridge Pump, because the proposed site:
 - provides the sculptures a simple and quiet location along the river,
 - responds to the sculptures in a variety of natural lighting scenarios,
 - lends the gateway sculptures theme of as an entryway or portal (i.e. Fraser River, airport, etc.), and
 - presents interesting see-through sculpture silhouettes of long distant views and landscapes;

The panel did recommend the following locational adjustments for the sculptures:

- Locate the sculptures closer to the river's edge, and
- Place the sculpture location on a straight line, and up and down on mounts to create a more interesting on-site presentation.

These site adjustments have been made.

The panel did note that the allocation of City funds for this project is appropriate considering the value of the sculptures, their community significance and the added pedestrian interest they would create along the Middle Arm of the Fraser River area.

Sandwell Engineering Inc. was retained to determine the construction costs to construct the foundations to support the sculptures.

Financial Impact

Funding for this work is from Project #40802. The project funding was originally approved in the 2001 Capital Plan and was funded from the Public Art Reserve.

\$27,000 (\$17,250 for foundation construction, \$7, 750 to move the stones to the site, and \$2,000 for project contingency).

Any unspent funds will be transferred to the Public Art Maintenance and Administration Account.

Operating Impact

The annual maintenance cost per year is \$1,000 for all the sculptures to cover stone cleaning and washing twice a year and regular lawn maintenance around the stones. If a clear coating can be placed on the stones, the maintenance cost will be substantially less. This matter will be investigated further with the artists. The maintenance cost will be allocated from existing the Parks maintenance account.

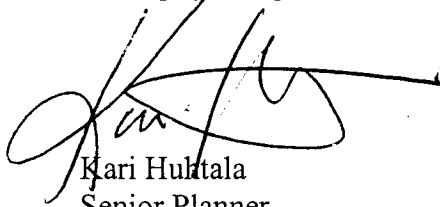
The City will own the public art.

The public art work:

- Is recommended to be owned by the City, subject to a signed legal agreement between City & Stone Sculpture Symposium artists and the City,
- Will be located on City owned land, and
- Will be maintained by the City.

Conclusion

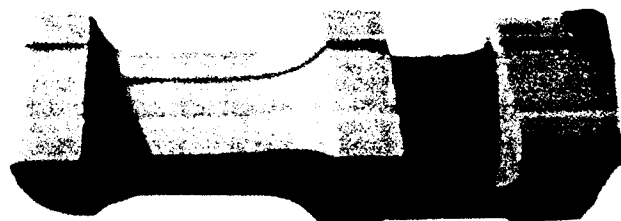
The Hollybridge Pump Station location combines elements of both urban placement and natural, providing a prime opportunity for a dramatic setting integrated with a built space that lends itself to the physical placement of these sculptures.



Kari Huktala
Senior Planner
(4188)

KEH:cas

City in Stone Sculptures
"Portals into the Future"



Other Sites Considered

Brighthouse Park

This park is directly across Granville Road from the City Hall, and has potential as an urban gateway site.

Due to conflict of existing recreational activities in the site and the need to create an 'urban' setting or courtyard for the pieces, staff felt that it was not as good a site as the three sites short listed.

No. 3 Road Transit Stations

The transit stations were the initial site(s) proposed for the sculptures.

This would be perhaps the most high profile of all of the sites proposed. However, the sculptures would be perceived experientially, due to the visual confusion brought about by the extensive park landscape with siting of the sculptures.

Garry Point Park

A beautiful waterfront park setting on the west side of Steveston. This park has a lot of potential as a site, however it was felt that the other monuments located in the park would provide too much competition to the sculptures.

Gateway Theatre Plaza Entry

Placement of the sculptures in this location would result in the reconstruction of the entry plaza and it was felt that there were stronger locations for them.

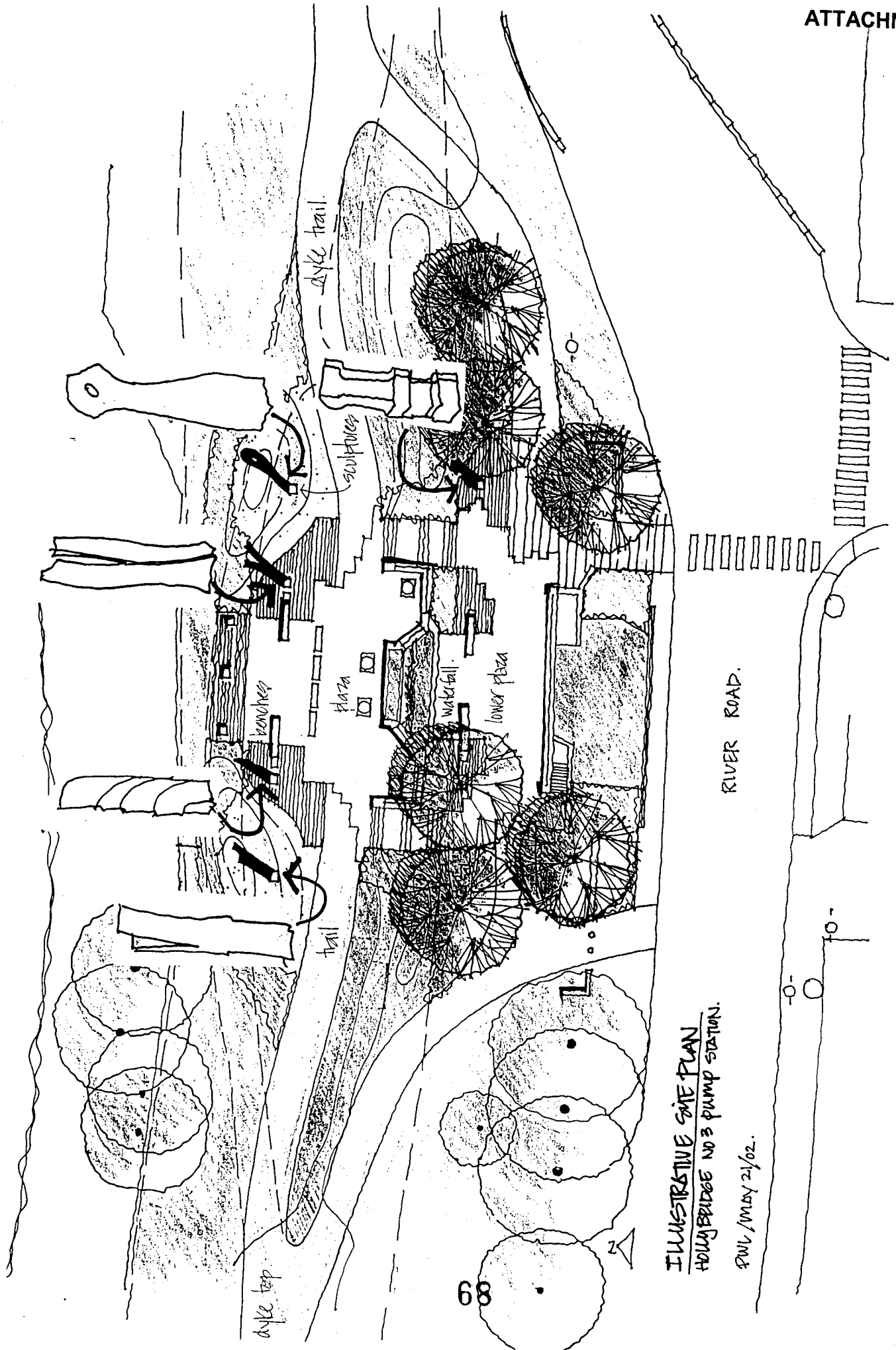
Caring Place

It was felt there were more suitable locations, which would allow the works to be better experienced by the public. The size of the site was viewed as being too small to properly showcase the sculptures, present them to the viewing public, and to allow the public to walk around and touch them.

Terra Nova Dyke

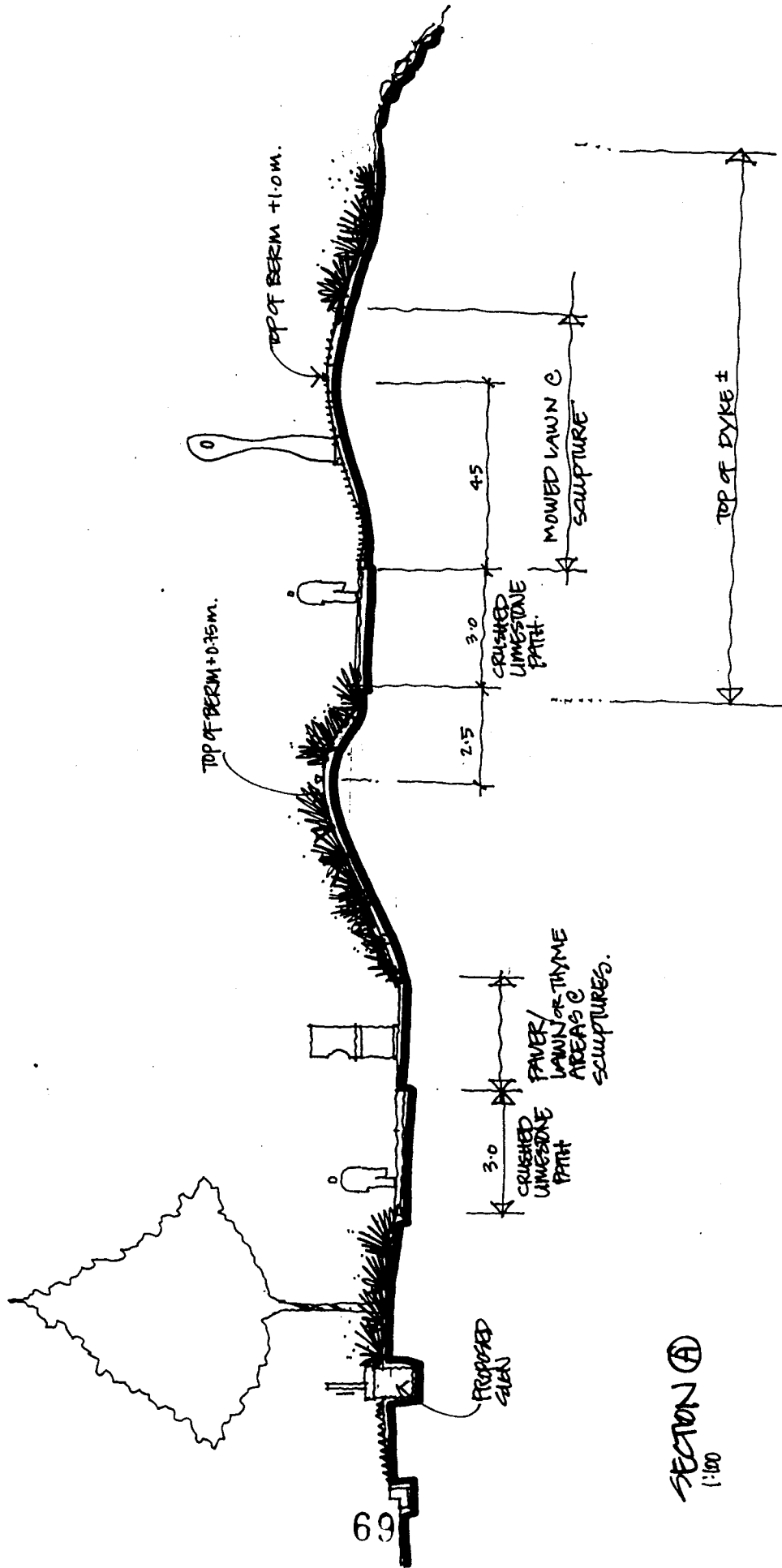
This location affords dramatic siting opportunities along an existing recreational nature corridor.

However, because of the Terra Nova NWQ lands, planning it is premature to add these modernist sculptures to an area that will be focusing on the historic land patterns and natural systems.



ILLUSTRATIVE SITE PLAN
 HOLLY BRIDGE NO 3 PUMP STATION.

PWL / MAY 21/02.



SECTION A
1:100

Alberto Replanski
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August 1, 2002

Richmond Public Art Commission
City of Richmond
6911 No. 3 Road
Richmond, B.C.
V6Y 2C1

Dear Sir / Madam:

Re: City & Stone Urban Sculpture Symposium - Donation to the City of Richmond

In July through September 2000 the Community Arts Council of Richmond and the Vancouver Academy of Art sponsored "Portals of the Future": A City and Stone Urban Sculpture Symposium held on the Richmond Library Cultural Centre Plaza.

Five teams of sculptors joined together under the direction of Alberto Replanski and produced five sculptures made of Indiana limestone blocks. After the completion of the sculptures and as a result of public response reflecting enjoyment and enthusiasm for the artworks, it was felt that these sculptures should be donated to the City of Richmond and placed in a suitable public location.

Now that City staff have identified a site for placement of the sculptures, all the symposium participants (Kathy Hill, Reto Marti, Eric Stainsby, Gilles B. Hebert, Michael Hilde, Marta Y. García, Sandra C. Sinclair, Naomi Pulvers, Mark Gallant and Alberto Replanski) have agreed to donate the five sculptures to the City of Richmond, and look forward to see their artworks being appreciated by the whole community.

Yours truly,



Alberto Replanski
On behalf of Kathy Hill, Reto Marti, Eric Stainsby, Gilles B. Hebert, Michael Hilde,
Marta Y. García, Sandra C. Sinclair, Naomi Pulvers and Mark Gallant

ALBERTO REPLANSKI / SCULPTOR

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Tel / Fax (604) 448-1294
E-mail: areplans@hotmail.com

EDUCATION

- 1962 National School of Fine Arts (**Drawing Major**), Buenos Aires, Argentina
- 1965 Superior School of Fine Arts (**BFA**), Buenos Aires, Argentina
- 1967 De la Carcova Academy of Art (**Sculpture Major**), Buenos Aires, Argentina
- 1970 Faculty of Fine Arts (**Post Graduate Studies**), La Plata, Argentina

SELECTED EXHIBITIONS

- 2001 Vancouver Academy of Art, Vancouver, BC, Canada
- 2000 Richmond City Hall, Richmond, BC, Canada
- 1999 The Simon Fraser Gallery (**Solo**), Burnaby, BC, Canada
- 1998 Sidney & Gertrude Zack Gallery, JCC, Vancouver, BC, Canada
- 1997 Simon Patrich Gallery (**Solo**), Vancouver, BC, Canada
- 1996 Vancouver Public Library, Vancouver, BC, Canada
- 1994 "Folklorama '94" (**Solo**), Winnipeg, MB, Canada
- 1994 Centennial Concert Hall, (**Solo**), Winnipeg, MB, Canada
- 1993 "Emerging Cultures", Winnipeg Art Gallery, Winnipeg, MB, Canada
- 1993 Main/Access Gallery (**Solo**), Winnipeg, MB, Canada
- 1992 The M.S.A. Gallery, Ashdod, Israel
- 1991 M.E.B.A. Art Centre, Mexico City, Mexico
- 1990 Yaffo Art Gallery, Tel Aviv, Israel
- 1989 Eduardo Sivori Art Museum, Buenos Aires, Argentina
- 1988 University of Belgrano Art Gallery, (**Solo**), Buenos Aires, Argentina
- 1987 Estimulo Art Society, Buenos Aires, Argentina
- 1986 Imagen Gallery, (**Solo**), Buenos Aires, Argentina

TEACHING EXPERIENCE

- 1998 - Present "Sculpting in Stone", Vancouver Academy of Art
- 1996 - 1999 "Stone carving", Vancouver School Board
- 1995 - Present **Sculpture courses**, Living Stone Studio

ALBERTO REPLANSKI / SCULPTOR

PUBLIC ART PROJECTS

Fleetwood Booster Pump Station Public Art
(**Winning Entry - Commissioned Project**) Surrey, B.C., 2002

S.F.U. Campus
(**Commissioned Project**) Burnaby, B.C. (to be installed in 2003)

ASPAC Development LTD - Art Competition
(**Shortlisted Project**) Vancouver, B.C., 2001

Penticton City Hall Public Art Competition
(**Shortlisted project**) Penticton, B.C., 2001

"Portals of the Future": A City and Stone Urban Sculpture Symposium
(**Sculptor and Project Coordinator**) Richmond, B.C., 2000

Children's Health Centre - Donor Recognition
(**Shortlisted Project**) Surrey, B.C., 2000

Simon Fraser University Campus
(**Permanent Collection**) Burnaby, B.C., 2000

Shellmont Public Art Project
(**Shortlisted Project**) Richmond, B.C., 2000

Kelowna Community Theatre Public Art
(**Shortlisted Project**) Kelowna, B.C., 1999

Whistler Village Park Art Program
(**Shortlisted Project**) Whistler, B.C., 1999

Kelowna Library Courtyard Art Proposal
(**Shortlisted Project**) Kelowna, B.C., 1999

Richmond Financial Centre Public Art
(**Winning Entry - Commissioned Project**) Richmond, B.C., 1998

The Lions On West Georgia Public Art
(**Shortlisted Project**) Vancouver, B.C., 1998

Minoru Playground Public Art Project
(**Shortlisted Project**) Richmond, B.C., 1997

Articipation Community Art Project
(**Winning Entry - Commissioned Project**) Vancouver, B.C., 1996

Regent Club Public Outdoor Project
(**Winning Entry - Commissioned Project**) Winnipeg, MB., 1995

The Kildonan Settlers Public Art Project
(**Winning Entry - Commissioned Project**) Winnipeg, MB., 1992



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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

1. To encourage and ensure that the City acquires public art that meets a high standard and is appropriate and meaningful for the community.

2. 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.
3. 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

1. 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.
2. 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.
3. 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.).
4. 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:
 - a) A sponsor's offer of an already completed work of art.
 - b) A sponsor's offer to commission an artwork by a specific artist or artists.
 - c) 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 and City Council.

1. 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).

2. 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.

3. 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.

4. Artistic Excellence:

The work of art shall merit placement in a City public place.

A demonstrated ability and potential of the artist to execute the proposed piece, based on previous artistic achievement and experience must be shown.

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.

In addition, the artwork must enhance the public art collection.

5. Physical Durability

Consideration of the artwork's long-term durability against theft, vandalism, and weather must be addressed.

6. Public Safety

All proposals must address public safety concerns.

7. 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.**

8. 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

1. 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, 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

2. 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:
 - A rationale for the proposed gift
 - A brief statement of proposed artwork and theme from the artist
 - A project time line
 - Project ownership, transfer to the City and stakeholder responsibilities
 - A site plan showing the work in relation to the site
 - 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
 - A detailed budget, with projected costs for the project, including: materials, installation, documentation, construction, maintenance, insurance, etc.
 - Funds committed to date and proposed source(s) of funds
 - Anticipated maintenance for completed and/or donated artwork
 - Artist's resume and any additional supporting material
 - All other program criteria should be addressed in the proposal
3. The Commission and City staff will review offers of artwork to determine whether they meet initial criteria for the City's public art collection.
4. All those qualifying will be put on a list of possible donations.
5. The Commission will appoint and instruct a panel(s) to review the offers and sites for compatibility and make recommendations to the Commission.
6. The panel 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, to evaluate the work according to the criteria and the choice of site.
7. The panel chair will report the panel's decision in writing to the Commission.
8. Public Art Commission accepts or rejects the panel's decision.
9. Public Art Commission makes a recommendation to City Council on accepted proposals.
10. 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.

11. If the panel, 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

1. 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.
2. 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.

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