

# Vancouver Public Art Program

## Program Review and Design Framework for Public Art

*Final Review Draft*

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## VANCOUVER PUBLIC ART PROGRAM REVIEW DESIGN FRAMEWORK FOR PUBLIC ART

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## Executive Summary

This report summarizes the findings of the first comprehensive evaluation of the City of Vancouver's Public Art Program since it began in 1991.

Vancouver's Public Art Program is widely known and well respected for the collection it has created. However, the city has grown and changed tremendously in the past 17 years, and public art practice has evolved as well. So in 2006, the city initiated a "program review" to help the Public Art Program to assess its strengths and weaknesses, and to set its sights on even greater accomplishments by drawing on Vancouver's vibrant artistic community, the expertise of the city's arts professionals and the city's sophisticated interest in urban design and the public realm.

The review process included the engagement of a wide range of stakeholders, including artists, arts and design professionals, civic and community leaders, developers, and city staff. The process also included a study of current program guidelines, policies and procedures; tracking of key projects through a "case study" approach, and comparisons of Vancouver's program to best practices in Canada, the U.S. and beyond. The work was guided by a Steering Committee of staff from Cultural Affairs, Engineering, Community Planning and the Parks Board, as well as a broad-based Advisory Committee that included artists, arts professionals, developers and community leaders. The process culminated in a public consultation in May, 2007.

This Executive Summary describes the key points and recommendations of the full review report:

*Issues*

*Vision, Mission, Goals*

*Recommendations for Civic Art Program*

*Recommendations for Private Development Public Art Program*

*Funding, Staffing, Process*

*Design Framework for Public Art*

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## *Issues (Program Strengths and Challenges)*

The Program Review identified several key issues that should be addressed for the program to operate successfully in the future.

- The City of Vancouver Public Art Program needs to update its vision, mission, values, and objectives to guide decision-making.
- The Public Art Program and the Public Art Committee would benefit by having a fully workable, comprehensive spatial or visual framework for determining appropriate sites for new commissions, gifts, temporary loans, and memorials.
- The Civic Art Program has generated high-quality artwork, but overall, the program has not been robust or focused enough to achieve its potential, nor does it match up to the public art commitment in peer cities.
- Projects created through the Community Art Program are under-resourced in terms of budgets and staff commitments.
- Private development public art projects are uneven in quality and overly concentrated downtown.
- The key entities in the process of commissioning and reviewing public art projects should have roles and responsibilities that are more clearly defined and more focused on what allows each entity to bring the most to the process.
- City funding for public art and the financial requirements for developers who must include public art in their projects do not match the program's vision and ambitions, and lag behind commitments made by peer cities.
- The City of Vancouver Public Art Program does not have the full confidence of the city's artist community; there a sense that the program could tap into a wider range of Vancouver's artistic creativity.
- There is a backlog of maintenance and conservation needs for the collection, limited funding for that work, and little systemic understanding of the collection's current or ongoing maintenance and needs.

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## Vision, Mission, Goals

### Vision

*The City of Vancouver's Public Art Program seeks to commission contemporary public art that supports critical artistic exploration, cultivates a distinctive cityscape and public realm, and fosters stewardship of places that anchor Vancouver's neighborhoods.*

### Mission

The City of Vancouver's Public Art Program works with artists, communities, city departments and developers to commission contemporary public artworks that successfully address the program's vision and the city's values.

### Artistic / Visual / Place Goals

Public art in Vancouver should:

- Cultivate a distinctive cityscape and public realm.
- identify, explore and articulate new layers of the public realm in the constantly changing city.
- enrich the quality, character and experience of the places and infrastructure that are built by the public and private sector.
- foster stewardship of places that anchor neighbourhoods.
- be challenging, risk-taking, creative and innovative.
- reflect the image, character and meaning of the city as understood by its diverse communities.
- stimulate civic discourse, re-examine narratives and imagine new futures.
- represent as diverse an array of artists as possible – local, national and international; emerging and established; in typical and atypical media.

The Public Art Program should:

- commission artworks throughout the city, not just downtown.
- commission projects that engage local communities, through creative and flexible approaches.

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## Operational Goals

The City of Vancouver should:

- demonstrate leadership in commissioning and maintaining a collection of public art of the highest quality. This should be supported through initiatives and procedures that engage the widest range of artistic excellence, and provide ample opportunities for artistic exploration.
- dedicate adequate resources –projects, operations, maintenance, staff – towards meeting the community’s expectations of the Public Art Program.

The Public Art Program should:

- develop strong, ongoing, collaborative interdepartmental relationships with staff in Community Planning and Engineering, and similar relationships with the Park Board and its staff
- provide strong support to artists as full members of the creative process.

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## *Recommendations for the Civic Art Program*

The fundamental components of the Civic Art Program should include:

- A stronger focus on integrating public art into civic infrastructure, particularly *Civic Capital Projects*.
- A new program of *Artist-Initiated Projects*.
- An expanded commitment to *Temporary Projects and Platforms*.
- An exploration of *Artist Residencies* in city departments.
- A continued commitment to *Community-Based Public Art*, and an expanded commitment to commissioning artworks for community gathering places.

### **Strengthen Commitment to Artworks in City Facilities and Infrastructure**

The Civic Art Program should focus intently on commissioning artworks in conjunction with city facilities and infrastructure.

- Commission public art in conjunction with:
  - New Civic Capital Projects, either on-site or nearby.
  - Existing civic infrastructure, as retrofits.
  - Large-scale infrastructure reconstruction programs.
  - Public facilities provided by private developers.
  - Special city initiatives, such as legacy projects for the 2010 Olympic and Paralympic Winter Games.
- Strengthen partnerships for incorporating art into capital projects sponsored by other public agencies, such as Translink and Greater Vancouver Regional District (GVRD).

### **Maintain Commitment to Community Art Projects**

- When appropriate, the goals and artist terms of reference for Civic Capital Projects can be crafted to create projects with a community-engaged approach. Potential locations for this approach include centers for community activity, such as community libraries, community centres, and neighborhood parks.
- Involve artists on Public Realm Planning Teams. This creates an opportunity for artists to participate with planners and community members in thinking about the role of public art at the earliest stages of planning and setting the goals for projects that the Public Art Program will pursue.

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## Artist-Initiated Projects

Reach and showcase a broader pool of local artists, connect with civic issues and assemble a collection that is uniquely Vancouver.

- Invite artists to submit proposals for concepts and locations of their own choosing.
- Ask artists to respond to a specific topic of community interest or importance.

## Temporary Projects

Pursue strategies that allow for art to be a dynamic, ever-changing part of the experience of the city.

- Encourage projects in a wide range of media by issuing diverse calls.
- Create a diverse range of “platforms” for temporary projects.

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## *Recommendations for the Private Development Public Art Program*

### **Simplify Options for Developers**

- Retain Option A, for developers who choose to commission original, site-specific works of public art or to develop platforms that support the ongoing display of temporary art under the guidance of arts professionals.
- Retain Option B, for developers who wish to contribute funds to the Public Art Reserve Fund rather than commissioning art on site.
- Eliminate Option C, which allowed developers to commission smaller art projects through an expedited review process, in exchange for a partial contribution to the Public Art Reserve Fund.

### **Establish Stronger Expectations for Public Art in Private Development**

Establish stronger expectations for developers who, through “Option A,” choose to commission public art or to develop platforms that support the ongoing display of temporary art. Key steps include:

- Accelerate the timeline for involving artists on projects so that artists have the opportunity to integrate their work more fully into the site.
- Establish stronger mechanisms for reviewing artist selection and concepts.
  - Require developers to retain professional public art project managers through the dedication of their projects.

### **Provide for Flexible Use of the Public Art Reserve Fund**

Use the Public Art Reserve to seed a variety of projects throughout the city.

- Change the terms of reference for the Private Development Program and the Public Art Reserve to explicitly reflect the possibility that monies put in the Reserve will not necessarily be tied to the geographic area of the projects that contribute to the fund.
- Use various levels of planning (such as Public Realm Plans and the Design Framework for Public Art) to demonstrate how contributions will be used to commission art that strengthens the visual appearance of the City overall.

### **Update Funding Mechanisms**

- Re-align the amount that developers allocate to the Public Art Reserve to account for the inflation of construction costs since 1991.
- Consider modified requirements for public art in private development for rezonings and infill development in areas outside downtown. Focus on areas being considered new growth through the city’s Eco-density strategy.

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## *Recommendations for Operations, Funding and Process*

### Staffing

The Public Art Program Manager should have a staff of at least three full-time staff members. Staff will work to manage Civic Art Projects, facilitate review and approval of Private Development projects, oversee planning initiatives, develop and manage communications and community education efforts, and oversee the maintenance of the public art collection.

Funding can come from City operating funds, billing project management to specific Civic Art Projects, and the proposed 2% management contribution from Private Art Projects. This staffing level may decrease the program's reliance on outside consultants, saving the program resources.

### Resources

- Calculate funding for the Public Art Program as a percentage of the Civic Capital Budget, excluding budget items that are not capital costs (property purchase, equipment replacements, operations, research, grants, borrowing costs and subcapital funds). In addition, funds that cannot be set aside for public art, such as Development Cost Levies, would also be excluded.
- Re-align the amount that developers allocate to the Public Art Reserve to account for the inflation of construction costs since 1991.
- For Option A projects, allocate two-percent of the public art requirement to the Public Art Program to cover staff and administrative costs.

### Public Art Committee

Reconstitute the existing Public Art Committee as a vigorous entity whose role is to support the program in achieving its artistic vision – by reviewing decisions that affect artistic output, such as artist selection and artist concepts, rather than simply monitoring process.

- Review Individual Public Art Plans for projects in the Civic Public Art Program and Private Development Program.
- Review Artist Selection and Concept Design for projects in the Civic Public Art Program and Private Development Program.
- Review Annual and Tri-Annual work plans and special area master plans for public art.

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## *Design Framework for Public Art*

Vancouver's Public Art Program should take a pro-active role in determining where it should commit its resources, and should have clear and direct parameters for the types of places that are appropriate for gifts and donations of public art.

### **Civic Capital Facilities**

- When the city builds new public facilities — such as new parks and recreation buildings, pump houses, and police, fire and library construction projects — there should be a firm commitment to incorporating public art from the earliest stages of design.
- The Public Art Program should commission art projects that are „retrofit“ into existing civic facilities, particularly as way of letting communities identify places and projects that are important to them, but only under the most appropriate circumstances. Specific guidelines are set out in the review.
- For agencies with vast reconstruction programs (Waterworks, Sewers, Streets), identify public art projects and locations that help meet the goals of the agency, the Public Art Program and communities, but are not necessarily directly linked to specific reconstruction projects.
  - Ongoing discussion between Public Art Program staff and liaisons in the interdepartmental Public Art Action Team , an interdepartmental staff team recommended in this review to advise the program.
  - Departmental or Citywide System Plans (section 6.1) that consider the entire infrastructure network from a comprehensive point of view, and develop long-term strategies for commissioning art projects that meet agency, public art program and community goals.

*Pump stations, Granville Mall Reconstruction, Downtown Streetcar Extension*
- Develop a consistent policy toward requiring public art in conjunction with partnership-based civic infrastructure projects.
  - For *major capital investments* made by other entities — private or governmental — require that projects follow the city's commitment toward providing public art.
  - For *new community facilities* that are provided through rezonings which are built from the ground up or established in converted facilities, the city should require that the one percent of the project budget, less certain planning costs be provided from the total public art budget secured through the rezoning and that these funds be spent in conjunction with the public amenity.
  - For *community facilities that are provided with space in an otherwise private development*, and where there is a public art requirement as a

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result of the overall rezoning, consider allocating the public art budget in conjunction with the public amenity. Where there is no public art requirement and no budget, consider funding public art opportunities on a case by case basis from the Civic Capital Budget.

## Green Infrastructure

The Public Art Program should focus substantial resources on integrating public art into places and projects that embrace the city's „green infrastructure“ trajectory – connecting Vancouver's unique indigenous landscape to its aspirations for a sustainable city.

*Central Valley Greenway, City Greenways, City Bikeways, Sustainable Streets, Still Creek Enhancements, Main Street, Broadway Commercial Transit Village, 2010 Garden Sites.*

## Ecodensity

Upon approval of the Ecodensity Draft Charter and Draft Initial Actions, staff will commence an amenity tool review, looking at various options for yielding funds that can be used for specified community amenities.

Within this context, consider extending the Private Development Program to areas where new density will be concentrated, perhaps with modified mechanisms that reflect the smaller nature of development and the need to pool funds for use in the immediate area. The planning and commissioning of public art projects in these areas should emerge from and be consistent with the urban design principles and opportunities identified for each specific area.

## Artist Involvement in Public Realm Plans

The Public Art Program should assemble a team of artists who are interested in and skilled at engaging urban design and planning discourse, and retain them to work with the Urban Design Studios on these plans. Ideally, three artists would be appointed for three-year assignments, staggered so that every year a new artist comes on board. Artists should be compensated for time spent on Public Realm Planning teams.

*Neighborhood Centre Planning, Canada Line Station Area Planning, Carroll Street Greenway, Downtown History Walk / City Greenway*

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## How to Use this Document

This document contains recommendations to the City of Vancouver Office of Cultural Affairs for the future management of the city's Public Art Program. It is organized into several basic sections.

The first section, "Introduction / Review of Key Issues," sets out the issues that were identified in the review process and to which the recommendations respond.

The second section, "Key Actions," outlines at a policy level the key recommendations for the management of the Public Art Program. It includes sections on the Civic Art Program and the Private Development Program, as well as sections on staffing and funding.

The third section, "Design Framework for Public Art," identifies the key locational and visual opportunities for public art in Vancouver in the coming years.

The appendices set out technical guidance for planning, managing artist identification and selection processes, gift and memorial policies, and other procedural issues.

## 2. Introduction, Background, Review of Key Issues

The City of Vancouver public art program began as an outgrowth of the Expo 1986 Worlds Fair. This momentous celebration included the commissioning of new works of art and also resulted in many generous gifts of artwork to the City, donated by national pavilions at the end of the Expo.

These artworks generated much excitement about public art and also pointed out the need to establish criteria for accepting artworks and placing them throughout the City. As a result, City staff and civic leaders began working on the creation of the City's Public Art Program. Planning for the routine commissioning of art for public spaces began in 1987, leading, in 1990, to the adoption of a program that applies to the civic and private sectors and whose intent is "to provide for the creation of art that expresses the spirit, values, visions, and poetry of place that collectively define Vancouver." City Council approved by-laws for the establishment of the Public Art Committee in 1991.

Over the years, the City of Vancouver Public Art Program has had many successes. The Private Development Program has generated more than 40 new works of art that reflect the breadth of public art practice in Canada and internationally; most of these are downtown and many are integrated with downtown's newest public spaces. The Civic Art Program has tackled a diverse range of projects, including permanent installations along greenways, innovative temporary installations at the Main Library, pioneering programs such as *Storiscapes*, and other thought provoking works. The Community Art Program has allowed artists and communities to collaborate on a handful of artworks.

Vancouver is a very different city than it was 15 years ago. Downtown development, particularly along the water's edge, has reshaped the city's view of itself. There are further pressures for infill growth along corridors and in neighborhoods throughout the city. Vancouver is looking forward to hosting the 2010 Winter Olympics, which will further raise the city's profile, and the staging of the recent Vancouver Biennale sculpture exhibition has again sparked debate about art in the public realm.

Recognizing this, the City of Vancouver felt that it was time for the Public Art Program to take a step back, look at the big picture and set a course for the next ten to fifteen years. This process, called a "program review," would provide an opportunity to think about what has been working and what has not, evaluate how the program is serving the community, and put forward a vision for what the next generation of public art in Vancouver should be.

To do this work, the City sought a consultant team to develop a comprehensive Public Art Program Plan to be presented to City Council. After an international

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search, the City engaged the assistance of Todd W. Bressi of Brown and Keener Bressi, working in partnership with Meridith McKinley of Via Partnership and artist Valerie Otani.

Advising the team was an interdepartmental staff Steering Committee, and a 28-member Advisory Committee, whose guidance and feedback were invaluable throughout the planning process. The consultation process also included numerous interviews with city staff, local and national artists, case-study research of existing public art projects, and a public forum at Emily Carr Institute of Art and Design.

The recommendations in this document have been reviewed by the Steering Committee, Advisory Committee and Public Art Committee, and are now forwarded to the Co Director, Office of Cultural Affairs, Cultural Services Department, for appropriate consideration by staff and City Council.

## Key Issues

Based upon a review of current Public Art Program guidelines, policies and procedures; interviews with key city staff and external stakeholders; meetings with the Steering Committee, the Advisory Committee, several key issues were identified, which serve as a basis for the recommendations in this document.

### **Issue #1: Need for a Current, Agreed Upon Vision, Mission for the Public Art Program**

The City of Vancouver Public Art Program should have a unified, clearly articulated and accepted vision, mission, values, and objectives to guide decision-making regarding the selection of projects/sites, the consideration of how projects relate to the overall cityscape, approaches to commissioning artwork for specific projects/sites, and other programmatic directions.

### **Issue #2: Need for Coherent Visual Strategy/Priorities that Reach Across All Program Areas**

The Public Art Program and the Public Art Committee do not have a fully workable, comprehensive spatial or visual framework for determining appropriate sites for new commissions, gifts, temporary loans, and memorials. Such a framework would be important factor in helping the program understand how to commit its resources to projects that would have the most visual impact.

### **Issue #3: Civic Art Projects Have Had Limited Impact**

The Civic Art Program has generated some high-quality artwork, but overall, the program has not been robust or focused enough to achieve its vision and goals. The flexibility of the Program allows for fresh, new projects to be commissioned in locations throughout the city, not just downtown. However, limited funding and staffing has resulted in relatively small-scale projects and a

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low volume of output. Important civic projects have not included public art because funding was not available or because the Program staff was not invited to be a part of the project.

## **Issue #4: Community Art Projects Under-Resourced**

Funding provided through the Community Art Program pays only part of Community Art project costs. There is little project management support provided by the Public Art Program and no clear review process for the artwork. Projects are often artist-generated and led, and artists often take on additional fundraising, community coordination and project administration to insure a successful result. Because of small budgets, the materials and installation of the art are less substantial, resulting in ongoing maintenance.

## **Issue #5: Private Development Projects are Uneven in Quality and Overly Concentrated Downtown**

Public art projects resulting from the Private Development Program are some of the most visible artworks in the city. However, their quality is uneven, and in some cases the work is visibly subservient to the architecture and the marketing of real estate. Projects also tend to be over-concentrated in certain parts of downtown.

## **Issue # 6: Role and Responsibilities in Decision-making is Unclear**

The major entities in the process of commissioning and reviewing public art should have roles and responsibilities that are more clearly defined at the outset and more focused on what allows each entity to bring the most to the process. These entities include Art Selection Panels, the Public Art Committee, Public Art Program staff, consultants, developers, the Engineering Department, Planning Department and Facilities Design and Development. The roles and responsibilities of each of these entities should be re-evaluated to maximize the effectiveness of all involved in relationship to the program's goals.

## **Issue # 7: Funding is not Keeping Pace with the Program's Ambitions and Peer Programs**

City funding for public art and the financial requirements for developers who must include public art in their projects do not match the program's vision and ambitions for itself. The Public Art Program receives less funding than programs in peer cities, and funding from private development projects is likely to decline in coming years. The current staffing level is not adequate to meet the program's commitments or goals.

## **Issue #8: Engagement of the Local Art Community**

The City of Vancouver Public Art Program does not have the full confidence of the city's artist community. Though there is respect for the program and its accomplishments, there a sense that the program could tap into a wider range of Vancouver's artistic creativity.

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## **Issue #9: There is a Backlog of Maintenance and Conservation Needs**

There is a backlog of maintenance and conservation needs for the collection, limited funding for that work, and little systemic understanding of the collection's current or ongoing maintenance and needs.

## **Issue #10: Memorials, Gifts and Loans**

The Public Art Program's policies for the review and acceptance of memorials and gifts do not include provisions for the review of temporary loans. Review processes do not include consideration of the broader Space Legacy goals of the public art program.

## 3. Vision, Mission, Goals

Successful public art programs are guided by clearly stated and widely agreed upon statements of vision, mission and goals. The following statements, which follow from the consultations undertaken during the Program Review, should guide Vancouver's public art program.

### *Vision*

The City of Vancouver's Public Art Program seeks to commission contemporary public art that supports critical artistic exploration, cultivates a distinctive cityscape and public realm, and fosters stewardship of places that anchor Vancouver's neighborhoods.

### *Mission*

The City of Vancouver's Public Art Program works with artists, city departments, communities and developers to commission contemporary public artworks that successfully address the program's vision and the City of Vancouver's values.

### *Goals*

The City of Vancouver's Public Art Program seeks to energize communities throughout the city with public art, to infuse public art with the creativity of all of Vancouver's artistic sectors, and to use public art as a tool for shaping the city's future civic realm. The program has established the following goals for policymaking, planning and commissioning artworks.

#### **Artistic / Visual / Place Goals**

Public art in Vancouver should:

- identify, explore and articulate the evolving nature of the public realm in the constantly changing city.
- enrich the quality, character and experience of the public realm and public infrastructure that are built by the public and private sector.
- be challenging, risk-taking, creative and innovative.
- reflect the image, character and meaning of the city as understood by its diverse communities.
- represent as diverse an array of artists as possible – local, national and international; emerging and established; in typical and atypical media.

The Public Art Program should:

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- commission artworks throughout the city, and avoid concentrating artworks in one area.
- commission projects that engage local communities, through creative and flexible approaches.

## Operational Goals

The City of Vancouver should:

- demonstrate leadership in commissioning and maintaining a collection of public art of the highest quality. This should be supported through initiatives and procedures that engage the widest range of artistic excellence, and provide ample opportunities for artistic exploration.
- dedicate adequate resources – for projects, operations, maintenance and staff – towards meeting the community's expectations of the Public Art Program.

The Public Art Program should:

- develop strong, ongoing, collaborative interdepartmental relationships with staff in Community Planning and Engineering.
- provide strong support to artists as full members of the creative process.

## 4. Key Actions

Vancouver's Public Art Program is widely known and well respected for the collection it has created over the past sixteen years. The program can set its sights on even greater accomplishments by drawing on Vancouver's vibrant artistic community, the expertise of the city's arts professionals and the city's sophisticated interest in urban design and the public realm.

To accomplish its vision and reach its full potential, the Public Art Program must focus on the following key actions:

- Seek increased funding, from public and private resources, to meet the city's public art aspirations and demonstrate leadership for artistic excellence.
- Adjust staffing levels so staff can provide effective, consistent, creative leadership to and management of the Public Art Program.
- Continue to broaden the approaches to commissioning artists, particularly by increasing opportunities for artist-initiated proposals.
- Commission projects at a variety of budget levels, and in a variety of media, to allow for the widest possible range of artists to participate.
- Create an interdepartmental "Public Art Action Team" that helps integrate public art more closely into Vancouver's community planning, urban design and civic capital projects.
- Reconstitute the existing "Public Art Committee" as a vigorous entity whose role is to support the program in achieving its artistic vision – by reviewing decisions that affect artistic output, such as artist selection and artist concepts, rather than simply monitoring process.
- Strengthen the expectations that are placed on public art projects commissioned through the Private Development Program.

## 4.1 Civic Art Program

Vancouver's Public Art Program should aggressively commission and curate a diverse collection of public art projects throughout the city. These should include both permanent commissions and temporary projects; artworks that are inspired by civic investments, artist proposals and community visions; artworks that explore a sense of place in every corner of the city.

All of these projects should fall under the umbrella of an expanded and emboldened Civic Art Program, whose bywords should be creativity and flexibility. The Civic Art Program should work with a flexible range of approaches to identifying projects, recruiting and selecting artists, and involving artists, communities and curators in the conceptualization of projects.

The fundamental components of the Civic Art Program should include:

- A stronger focus on integrating public art into civic infrastructure, particularly *Civic Capital Projects*.
- A new program of *Artist-Initiated Projects*.
- An expanded commitment to *Temporary Projects and Platforms*.
- An exploration of *Artist Residencies* in city departments.
- A continued commitment to *Community-Based Public Art*, and an expanded commitment to commissioning artworks for community gathering places.

This focus will support the program's vision and goals by:

- Demonstrating the City's design and artistic leadership by ensuring that high-quality public art is commissioned in conjunction with the facilities and infrastructure that the City owns, builds and maintains.
- Bringing in artists to influence the design of infrastructure elements and potentially bring new ways of thinking into department work processes.
- Providing a mechanism for artists to connect with and stimulate dialogue around issues, ideas and places.
- Encouraging artists to explore different settings and places for public commissions.
- Pursuing strategies that allow for art to be a dynamic, ever-changing part of the experience of the city.
- Engaging a broader pool of local, national and international artists to create fresh, creative and original work.

## 4.1.1. Civic Capital Projects

Public art should be an integral component of whatever the City builds – from new community facilities to the reconstructed infrastructure that will sustain the City and help it accommodate the growth that is projected in the coming years. Parks, libraries, new transportation systems, even the City’s water and sewer infrastructure should be distinctive and dynamic, reflecting creativity, care and Vancouver’s commitment to creating an urbane, livable city.

The Civic Art Program should focus intently on commissioning public art in conjunction with city facilities and infrastructure. These are some of the key approaches it should take:

- Commission public art in conjunction with:
  - New Civic Capital Projects, either on-site or nearby.
  - Existing civic infrastructure, as retrofits.
  - Large-scale infrastructure reconstruction programs.
  - Public facilities provided by private developers.
  - Special city initiatives, such as legacy projects for the 2010 Olympic and Paralympic Winter Games.
- Within these groups of projects, identify special opportunities for “community-engaged” public art that has a neighborhood focus.
- Strengthen partnerships for incorporating art into capital projects sponsored by other public agencies, such as Translink and Greater Vancouver Regional District (GVRD).
- Provide an option for developers to contribute their public art budget for art that is commissioned as part of Civic Capital Projects.

## 4.1.2 Artist-Led Opportunities

Vancouver's diverse, dynamic artistic community is eager to play a leading role in helping the Public Art Program reach a new level of excellence. Artists should be regarded as a vital, creative resource in conceptualizing how public art can infuse the cityscape. They should be engaged in identifying opportunities for art projects and approaches to incorporating art into the public realm planning and civic infrastructure design that the city undertakes.

These are some of the key approaches the Public Art Program should take :

### Artist-Initiated Projects

On a regular basis, invite artists to propose projects based on their own ideas and art practice. Calls to Artists could be open or invitational. They could ask artists to respond to a specific topic of community interest or importance, or encourage artists to address topics that motivate their work. Projects should be commissioned through the Curator-Led Process described in this report.

The Program should especially encourage artists to consider sites beyond downtown and places with linkages to emerging layers of the public realm.

The Program should, over time, take care to commission projects that are in a variety of media, created by a range of artists, and address on a range of topics.

The Program should allocate funding from its Capital Funds or Reserve for these projects. The Program should also explore building an endowment to fund these projects.

### Public Realm Planning Teams

Public Realm Plans, lead by the City's Urban Design Studio, are a key tool for shaping public space in Vancouver. Artists can play an important role on these teams – by raising conceptual questions about the nature and visual character of the City's public realm and by identifying fresh opportunities for integrating public art into the public realm. Their role on the teams would not be to develop artworks.

The Civic Art Program should assemble a team of artists who are interested in and skilled at engaging urban design and planning discourse, and retain them to work with the Urban Design Studio on an as-needed basis. Ideally, three artists would be appointed for three-year assignments, staggered so that every year a new artist comes on board. Artists should be compensated for time spent on Public Realm Planning teams.

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## Artist Residencies

Artist residencies are a creative way of allowing artists to work with city planners and designers to infuse design thinking with a stronger artistic sensibility. Public art programs in North America have created artist residencies in transit systems, parks, even solid waste management agencies.

The Civic Art Program should look for opportunities for artist residencies within different parts of City government – one recommendation elsewhere in this report is for a residency in the Social Planning Department’s Food Policy Program.

Residencies could have different outcomes depending on how they are structured. For example, in departments such as public works could invite artists to work collaboratively with City employees that construct elements of the City’s infrastructure to create artist-designed and fabricated streetscape elements.

City funding should be allocated for these residencies. The Standard Commissioning Process or the Curator-Led Commissioning Process should be used to identify artists.

## 4.1.3 Temporary Projects and Programs

Temporary projects and programs can add an extra dimension to the way the Public Art Program impacts the public realm. They offer an excellent opportunity to commission risk-taking art projects and to reach into segments of the artistic community that might not ordinarily respond to public art calls.

Vancouver's Public Art Program has a track record of success with temporary public art — including library's "Aperture Project" and "Art in the Library: Group Search," and "Storyscapes."

The Civic Art Program should continue these initiatives and look for additional opportunities for temporary projects and programs. Strategies include:

- Commission temporary projects for public spaces throughout the city. These commissions can occur through the "Artist-Initiated Projects" initiative, or through special initiatives organized by the Civic Art Program. The program should strongly consider using the Curatorial-Led Commissioning Process for these initiatives.
- Identify and create "platforms" that allow different artists, over time, to create projects for civic spaces. Platforms could include areas for temporary installations or exhibitions, or screens for digital presentations. Examples include the bus wraps and photo panels proposed for Main Street. Overall, the platforms should allow for a diverse range of media and scales of art, and for art to be dispersed in a wide range of locations throughout the city.

"Platforms" should be initiated on an ongoing basis through funding that the Civic Art Program currently receives. In the long run, the Civic Art Program should create an endowment to ensure there is ongoing funding to commission new artworks for these platforms.

The commissioning of artwork for these platforms can be through the Standard Commissioning process or the Curatorial-Led Commissioning Process.

## 4.1.4. Involving Communities in Civic Art Projects

Public art has a unique ability to touch communities, and communities have the power to inspire artists to create great works of art.

Vancouver residents should have the opportunity to interact and interface with artists, and to inspire or collaborate on works of art that are grounded in the stories, values, and personalities of places.

Artists should have the opportunity to act as catalysts, bringing people together to build and plan for the future, as well as to create important community landmarks and gathering places.

### Community-Engaged Public Art for Civic Capital Projects

The goals and artist terms of reference for Civic Capital Projects can be crafted to create a project with a community-engaged approach, when appropriate. Potential opportunities include places that are centers for community activity, such as community libraries, community centres, and neighborhood parks. Community-engaged projects would seek an artist who would work collaboratively with a specific community in the development of their art concept, and potentially in aspects of the creation of the piece.

### City and Community-Initiated Public Realm Planning

Artist involvement on Public Realm Planning Teams creates an opportunity for artists to participate with planners and community members in thinking and making decisions about the role of public art at the earliest stages of planning. These discussions will set the stage for the types of public art projects and the goals for these projects that the Public Art Program will pursue.

## *4.2 Private Development Public Art Program*

Vancouver's Private Development Program is perhaps the most vigorous in North America. It has resulted in a downtown that is laced with public art of a quality and consistency that is unmatched by any similar program elsewhere.

The Private Development Program's success can be extended, and its impact on the city can be maximized, by imagining it as a resource for all of Vancouver, not just the properties or precincts where new development is occurring. It can also be strengthened by linking strategies for commissioning art to overall urban design strategies and opportunities downtown.

The Public Art Program can accomplish this by following several key strategies for allocating private development resources and monitoring art projects commissioned by private developers.

### **Simplify the Options for Developers**

Developers should have two options: Either commission public art in conjunction with their projects, or contribute to the Public Art Reserve. This will help simplify management of the Private Development Program, ensure better oversight of all public art commissioned under this program, and encourage a higher level of public art.

- Retain Option A, for developers who choose to commission original, site-specific works of public art or to develop platforms that support the ongoing display of temporary art under the guidance of arts professionals.
- Retain Option B, for developers who wish to contribute funds to the Public Art Reserve Fund rather than commissioning art on site.
- Eliminate Option C, which allowed developers to commission smaller art projects through an expedited review process, in exchange for a partial contribution to the Public Art Reserve Fund.

### **Establish Stronger Expectations for Public Art in Private Development**

Establish stronger expectations for developers who, through "Option A," choose to commission public art or to develop platforms that support the ongoing display of temporary art. Key steps, detailed in Section [x.x.x.x], include:

- Accelerate the timeline for involving artists on projects so that artists have the opportunity to integrate their work more fully into the site.
- Ensure that privately commissioned public art meets the vision and goals of the Public Art Program, as well as relevant Area Plans and Public Realm Plans, by establishing stronger mechanisms for reviewing artist selection and artist concepts.

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- Support the successful implementation of artistic concepts by requiring developers to retain professional public art project managers through the dedication of their projects.
- For private development projects that include public facilities such as day care centers and cultural facilities, require that public art be incorporated into those public facilities.

## Provide for Flexible Use of the Public Art Reserve Fund

Over the years, private developers have contributed nearly \$2 million to the Public Art Reserve Fund. These funds have largely supported projects downtown, reinforcing the concentration of public art there. The goal should be to use the Public Art Reserve to seed a wider variety of projects throughout the city.

- The terms of reference for the Private Development Program and the Public Art Reserve should be changed to explicitly reflect the possibility that monies put in the Reserve will not necessarily be tied to the geographic area of the projects that contribute to the fund.
- Use various levels of planning (such as the Design Framework for Public Art, long-term Area Plans and Public Realm Plans) to demonstrate to developers how their contributions will be used to commission art that strengthens the visual appearance of the City overall.

## Update Funding Mechanisms

- Re-align the amount that developers allocate to the Public Art Reserve to account for the inflation of construction costs.

The existing fee was established in 1991 to represent one percent of construction costs, but construction costs have escalated since then – by 43 percent in the last decade alone. The fee should be adjusted to so that it reflects the same dollar value as it did in 1991. Going forward, the fee should be escalated regularly in accordance with the cost increase indexes developed by Statistics Canada.

- Consider modified requirements for public art in private development for rezonings and infill development in areas outside downtown. Focus on areas that are being considered for new growth through the city's Eco-density strategy. In these areas, lower the threshold for requiring public art from private developers, and determine and appropriately-scaled fee. Since the public art budgets are likely to be small, develop mechanisms for pooling Option B contributions in Eco-Density growth area, as well as strategies for commissioning public art projects that are consistent with community visions and goals for the public realm.

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## 4.3 Funding

Vancouver’s Public Art Program is under-resourced, compared to peer public art programs around the world, and compared to the city’s ambitions to create an urbane, livable city. The Public Art Program cannot meet the expectations that are placed on it by city departments, communities, developers and artists unless it develops a more robust funding stream for projects, staff and maintenance.

Vancouver’s program is funded by two major sources: from an annual allocation through the city’s Civic Capital Budget, and from the Public Art Reserve – cash contributions made by private developers who have public art requirements and chose not to commission the public art themselves.

Vancouver’s civic capital allocation from the 2006-2008 Capital Plan is approximately \$333,000 per year, or less than 0.3 percent of the overall capital budget. In most major cities with public art programs, public art allocations range from 0.5 to 2 percent of budget for capital projects.

Vancouver’s public art requirement for private development applies to projects that seek rezonings at a certain scale or change of use. For those projects, the city established a requirement of \$0.95 per square foot of built space for the public art requirement. However, this requirement was established in 1991 and has not been adjusted since.

*Figure 1 - Public Art Allocations and Staffing in Comparable Cities*

City	Civic Art Funding (as a percentage of the capital budget)	Private Art Funding	Administrative Allocation (as a percentage of the public art budget)	Number of Staff
Portland, OR Population: 660,500 Year est.: 1980	2%	FAR bonus of 1:1 for 1% to art	27% - admin 10% - maintenance	4 FTE
Seattle, WA Population: 582,000 Year est.: 1973	1%	n/a	20%	8 FTE
Broward County, FL Population: 1.7 million Date Est.: 1976	2%	n/a	15% - project management and community involvement 15% - curatorial and maintenance	7 FTE 2 PTE

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Scottsdale, AZ Population: 231,200 Year est.: 1985	1%	1% of construction cost	24% - salary costs 18% - maintenance	7 FTE
San Jose, CA Population: 930,000 Year est.: 1992	1%	1% of construction costs for Redevelopment Agency-assisted projects	15% plus \$210,000 from the general fund - admin \$50,000 from the general fund - maintenance	5 FTE 1PTE
Toronto, ON Population: Year est.: 1994	1% for major buildings and structures  Plus \$250,000 for additional public art project(s)	1% of the gross construction cost (GCC) of the development	Civic: 2 FTE - operating funds \$200,000 - restoration  Private: 10% - admin. 10% - maintenance	2 FTE (most Civic projects managed by outside consultants)
Calgary, AB Population: 1,020,000 Year est.: 2003	1%	Bonusing program - 1 square metre of floor area for every \$110 (October 1984 dollars) of sculpture provided (currently under review)	10% - project management (currently under review) 10% - maintenance	5 FTE
Vancouver, BC Population: Year est.: 1991	~.3%	\$0.95 per square foot of construction	1.5 staff - operating 20% - .5 staff, contract project managers, community education 10% - maintenance	1 FTE 2 PTE

## Increase the Allocation from the Civic Capital Budget

The city's strong financial commitment to the Public Art Program is critical in many ways. It will demonstrate, to the broader community at large, the City's leadership and commitment to creating the amenities that a dynamic, growing city requires to attract and retain residents and businesses and to maintain its urbane quality of life. It will enable a stronger Civic Art Program (see section 3.1), with the ability to commission artwork at a greater variety of scales and types, and in locations in the City where the Private Development Program does not have an impact. It will enable stronger partnership to be developed with City Departments and outside organizations. And it will

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establish stronger credibility for the program among the city's artistic and design communities – those groups whose efforts the Public Art Program seeks to inspire.

This increased level of funding could result in the Civic Art Programs ability to commission public art in conjunction with all new major facilities built by the City, integrate public art into civic infrastructure, involve artists on Public Realm Planning Teams and in residencies in City departments, expand the presence of temporary public art throughout the city, and commission more substantial community-based art.

Funding for the Public Art Program should be calculated as a percentage of the Civic Capital Budget, excluding budget items that are not truly capital costs – such as property purchase, equipment replacements, operations, research, grants, borrowing costs and subcapital funds. In addition, funds that can not be set aside for public art, such as Development Cost Levies, would also be excluded.

A preliminary review of the 2006-2008 Capital Plan indicates that using this approach – and setting the target rate at a modest one percent – slightly more than \$1,000,000 per year would be available for public art, or three times the program's current funding level.

In order to manage the impact on the capital budget and Public Art Program operations, funding should be increased incrementally, perhaps to 0.66 percent of the overall Capital Plan (less exclusions) for the 2009-2011 budget, and to 1 percent of the overall Capital Plan (less exclusions) for budgets after that. This would increase the public art allocation by an average of \$330,000 per year in the next capital budget cycle, and by another \$330,000 per year in the budget cycle after that.

## **Index Private Development Requirements to the Construction Price Index**

The Private Development Program's public art allocation requirement has actually waned over the past fifteen years, in terms of constant dollars. The requirement for private developers was set in 1991 at \$0.95 per square foot of construction, to approximate one percent of construction costs. However, it has not been adjusted since, while the cost of multifamily and commercial construction has escalated by 43 percent alone in the last ten years, according to Statistics Canada.

The requirement should be recalculated to reflect the original intent of the city's public art by-law, and to bring the private development requirement for public art in line with the civic commitment proposed above. It should be adjusted every year, based on the construction price index (for Vancouver) published by Statistics Canada.

A review of private development-funded public art projects in Vancouver over the last decade indicates that if an escalation requirement had been in place during that time, the total amount spent on public art would have increased

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from approximately \$16.2 million to \$19.5 million. The total amount of contributions to the Public Art Reserve would have increased from approximately \$2 million to \$2.7 million, or an average of \$70,000 additional per year. Adjusting the rate will ensure that commissioned public art projects are of the highest quality, make a visual impact and are appropriate in scale to the surrounding development.

## Administrative Costs for Private Development Art Projects

For private developers who commission artwork on-site (Option A), the current guidelines indicate that 20% of the public art budget *can* be used to create and implement the Public Art Plan, and that 10% of the public art budget *must* be placed in the City's Public Art Maintenance Reserve if the project is sited on City property (and up to 20% in for projects that may have extraordinary maintenance needs, such as digital, interactive or kinetic work).

Using a percentage as a guideline for the amount that a developer may use for implementation of the Public Art Plan is a challenge, because small budget projects often require as much time and effort as large budget projects. And as the public art program is working with developers to work with artists in new and exciting ways, such as bringing artist onto design teams, or developing "platforms" for the commissioning of temporary artwork, or creating an endowment to fund temporary exhibitions. Creating a rigid set of guidelines will not allow for the flexibility that is needed for these kinds of projects to happen.

Putting a limit on administrative overhead, however, ensures that funds go to where the program intends – for commissioning art. Therefore, the 20% limit on administration should continue as the guideline. It is in keeping with administrative percentages for peer programs (see Figure 1). However, it should be seen as a ceiling, and not an automatic line item.

The Public Art Program staff also has an important role in the review and approval process for Private Development Art Projects, including facilitating review of the developer worksheet, the Individual Project Plan, artist selection and concept design (see section 5.6.6). Therefore, for Option A projects, two-percent of overall public art requirement should be allocated to the Public Art Program to cover the staff costs for these tasks.

In summary, administrative costs should be limited to the following items:

- Independent public art consultant fees (see consultant roles and responsibilities, section 5.6.10.) and other contracted services.
- Artist selection, including travel, honoraria, artist proposal fees, meetings and promotion.
- Publicity.
- Education and outreach, including collateral materials, symposia and special events.
- Documentation and interpretive plaques.

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- Fees to the Public Art Program (2% of overall public art requirement).

Other costs related to the design, fabrication and installation of the artwork should not be considered as part of the 20% administrative ceiling.

- Artist fees.
- Presentation materials created by the selected artist, including artist models/maquettes.
- Artist travel and expenses.
- Artist
- Review of the artist's design by a qualified, professional conservator.
- Artwork fabrication and installation.
- Required permits and insurance during the fabrication and installation of the artwork.
- Site preparation directly related to the commissioned artwork.
- Preparation of the maintenance manual.
- Funds deposited to the City's Public Art Maintenance Fund.

## *4.4 Staffing*

A successful public art program depends on adequate staffing, not only to manage projects but also to provide a consistent direction for the program and to maintain the web of external relationships – with City departments, other public agencies, communities and the arts community – that are critical for the success of the program. Vancouver’s Public Art Program can only meet its vision and goals, as well as the expectations that have been placed upon it, with a professional staff that is commensurate with its load of projects and the outreach and coordination responsibilities described above.

Staffing levels of comparable programs vary depending on factors such as the size of the public art budget, the number and type of projects which are commissioned, the number of works currently in the collection (requiring a higher level of conservation and maintenance), the existence of a private development art program, the types of artist selection methods that are used, the intensity of community outreach and education, the specific roles of staff, and more. However, in looking at several comparable programs, staff sizes range from 4 or more full-time employees.

In Vancouver, the Public Art Program staff level and organization should be adequate to:

- Accomplish the goals set out for the Civic Art Program and the projects and programs recommended in the Review.
- Monitor and manage Private Development Program art projects to the extent recommended in this review.
- Strengthen working relationships between the Public Art Program and program stakeholders such as other City departments, the development community and neighborhoods.
- Utilize resources wisely and efficiently.

A full description of the Public Art Program staff roles and responsibilities can be found in Section 5.6.6.

## **Recommendations**

The Public Art Program Manager should have a staff of at least three full-time staff members in the next three-year budget cycle (2009-2011) to support the program. This will be especially important with the adoption of other recommendations in this review, which will result in an increased number of Civic Art Projects, a potential increase in the Public Art Reserve Fund, a renewed focus on community outreach and education, and a focus on the maintenance and conservation backlog.

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Staff will work with the Program Manager to manage Civic Art Projects, facilitate review and approval of Private Development projects, oversee planning initiatives, develop and manage communications and community education efforts, and oversee the maintenance of the public art collection. This staffing level may decrease the program's reliance on outside consultants to manage Civic Public Art projects, saving the program resources and creating the potential to strengthen relationship and build capacity within the City. This staffing level should be re-evaluated again at the end of the next three-year (2012-2015) budget cycle.

Funding for staff can come from City operating funds, billing project management to specific Civic Art Projects, and the 2% contribution from Private Art Projects.

## *4.5 Public Art Committee*

Strong public art programs benefit from ongoing oversight by arts and civic leaders, who are often constituted as a committee that reviews various aspects of the program and its projects. Oversight groups can make sure the program stays on track – true to its vision, values and goals – and serve as an advocate in the broader community for the work of the Public Art Program.

The City of Vancouver should reconstitute its Public Art Committee – whose role is currently to monitor whether Civic Art and Private Development art projects follow the proper processes – into an entity that can provide broader guidance and oversight for the program.

This revamped committee should have a role in reviewing the plans that the program uses to direct its work, as well as critical aspects of Civic Art and Private Development projects as they advance into design. This will enable the Committee to engage with the development of the program's priorities and directions, and to ensure that new works of art commissioned by the City or by private development as part of their obligation meet the vision and goals set out for the program.

### **Responsibilities**

The Public Art Committee should have the following responsibilities:

- Review Individual Public Art Plans for projects in the Civic Public Art Program and Private Development Program. Plans should be reviewed by the Committee to ensure that the project goals and approach are consistent with the vision and goals for the Public Art Program and that all steps of the commissioning process have been thought through prior to proceeding with a project.
- Review Artist Selection and Concept Design for projects in the Civic Public Art Program and Private Development Program. Providing a higher level of review of the art outcomes will hold all involved to a greater level of accountability, creating an expectation that the developer will be supportive of their selected artist and deliver high-quality and innovative public art.
- Review Annual and Tri-Annual work plans, as well as special area master plans for public art.

### **Composition**

Given these expanded roles, it is important to have Committee members with experience, expertise and commitment in and to public art. The Committee should have at its core artists and arts professionals who are well informed about contemporary and public art practice. Members should be appointed in a manner that gives the Committee the stature of the City's Urban Design Panel. A full description of the composition of the panel is in section 6.6.3.

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## 5. Design Framework for Public Art in Vancouver

How should public art should engage Vancouver's visual environment? What are the best locations for new commissions, gifts and memorials? What considerations should influence the relationship of public art projects to their surroundings?

Vancouver's Public Art Program should take a pro-active role in determining where it should commit public art resources, and should have clear and direct parameters for the types of places that are appropriate for gifts and donations of public art.

The Design Framework is a tool for:

- Setting priorities for projects that are funded through the Public Art Program's Civic Capital Plan allocation
- Setting priorities for projects that are funded through the Public Art Reserve that is generated by private development contributions
- Establishing visual and locational goals and guidelines for locating public art in streets, parks and private development.
- Establishing visual and locational criteria and guidelines accepting gifts and donations, both on a temporary and permanent basis.

## *Vancouver's Urban Layers*

Traditionally, public art projects are located in the public realm: streets and greenways, parks and squares, public facilities. Often, they are commissioned in conjunction with new capital projects. In Vancouver, the areas of private developments that are accessible to the public are also an important location for art projects because of the city's requirements for public art in private development.

Investigating where new public art projects might be located requires an exploration of the form, evolutionary process and spirit of the city. The questions that must be asked include:

- Where is the City likely to be investing its Civic Capital resources over the coming years?
- What places constitute the emerging public realm in Vancouver?
- Where can public art be located to help reveal the essence of what Vancouver is all about?

Looking at these questions collectively, this plan identifies a series of "urban layers" that summarize opportunities for using public art to shape urban space, anchor art to places that are most meaningful to Vancouver, and define new urban territories. These layers provide a cohesive way of thinking about how public art might be located throughout the city, and how public art might become a more relevant factor in defining Vancouver's civic landscape.

One of the most important factors is that Vancouver in recent years has been a city that has looked outward. City development has focused on the edges of rivers, bays and inlets. Investment in public space has focused on the seawall and waterfront promenades and beaches, which afford views of waterways and skylines or mountains beyond. Many permanent public art projects have been commissioned for these areas, and the artworks exhibited in the Vancouver Biennale were focused in these areas. These locations will continue to be important locations for permanent and temporary artworks.

In the coming years, development in Vancouver will slowly turn inward, to focus on densifying corridors and neighborhood centers, and finding new types of public space that are integrated with the fabric of the city. The Public Art Program should help the city think about creating memorable experiences and new visual and community anchors in public spaces in the heart of the city.

## *5.1 Civic Capital Projects (Engineering and Facilities Design)*

Vancouver's Civic Capital funding for the 2005-2007 three-year capital plan amounts to nearly \$350,000,000. However, as a largely built-out city, most of the capital budget allocation goes to reconstructing existing infrastructure – water supply, sewers, streets, sidewalks, communications – rather than building new or expanded facilities. And some new facilities, such as parks and day care centers, are built through partnerships with the private sector rather than as direct civic capital projects.

Given this challenge, the Public Art Program should follow three strategies for incorporating public art into civic infrastructure:

1. When the city builds new public facilities – such as new parks and recreation buildings, pump houses, and police, fire and library construction projects – there should be a firm commitment to incorporating public art from the earliest stages of design. In some cases, this might mean working directly with the department that is sponsoring the project or facilitating its construction. In other cases, this might be approached by working on a Public Realm Plan that is being created for the area in which the project is located. (5.1.1)
2. The Public Art Program should commission art projects that are „retrofit“ into existing civic facilities, particularly as way of letting communities identify places and projects that could be important to them, but only under the most appropriate circumstances. (5.1.2)
3. For agencies with vast reconstruction programs (primarily the Waterworks, Sewers and Streets), the Public Art Program should consider collaborating on a “Departmental” or “Citywide System” plans. These plans can identify public art projects and locations that help meet the goals of the agency, the public art program and communities, but are not necessarily directly linked to specific reconstruction projects. (5.1.3)
4. When private developers build or provide space for new public facilities, the Public Art Program should identify appropriate strategies for enhancing those facilities with public art. (5.1.4)

## 5.1.1 New Public Facilities

### Water and Sewers

*Pump stations.* Vancouver's water and sewer system is a critical backbone in the city's efforts to sustain and grow its population base. Currently, the city devotes a significant amount of its Capital Plan Funding Allocation to the cyclical replacement of its water and sewer infrastructure, and to a long-term project of building dual stormwater and wastewater sewers in order to eliminate combined sewer overflows.

About one percent of the water and sewer system is replaced each year – amounting to a total of nearly \$130 million in the current three year plan. The sewer separation program is about two-thirds complete, meaning that at its current pace it will continue for the next thirty years.

As part of this process, the City has a long-range plan to replace ten *pump stations* that are more than thirty years old. Upcoming projects include replacing stations at Oak & 6<sup>th</sup>, Cambie, Granville Island and Boundary/1st Ave. The replacement stations will be more visible to the public as they will be constructed above ground, and will therefore be key opportunities for integrating public art.

### Streets and Transportation

*Granville Mall Reconstruction.* This project responds to the longstanding need to update the Granville Mall and Street between Granville Bridge and Cordova Street, as well as the more urgent need to restore the street following construction of the Canada Line between Robson Street. Enhancements would accommodate small numbers of private cars on the mall while, at the same time, embracing the urban design vision to create a "great street." Though the project is far along, this is a key ceremonial, civic and economic street, and the Public Art Program should consider adding in art elements after the project is complete.

*Downtown Streetcar Extension.* The Downtown Streetcar project will extend the historic streetcar line that the city has operated on the south shore of False Creek and will link major residential developments, significant employment centres, and major tourist destinations on the periphery of the downtown and south shore of False Creek. The first phase, as well as extensions to Stanley Park and Pacific Boulevard, will link major residential developments, significant employment centres, and major tourist destinations on the periphery of the downtown and south shore of False Creek. The project is entering into more detailed design study.

The Downtown Streetcar will be a major new investment in transportation infrastructure, a new element of the public realm that is important for residents, workers and visitors alike. As such, it is a key location for future

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public art projects. Planning for those projects should be incorporated into the planning and design for the streetcar, as well as public realm studies for any of the corridors and station areas along the route.

## Public Safety Facilities

The city has been planning to upgrade or replace several facilities: Firehall 15, a new police officer training facility, a new police property and forensic storage facility, and new dog squad kennels.

Plans for these projects are not finalized; it is not certain whether the city will upgrade existing facilities or build new facilities; locations and budgets are unclear; as is whether the city will undertake these projects on its own or through partnerships. Public art staff should monitor these projects and consider the most appropriate strategy for incorporating public art.

## Civic and Community Facilities

The city is planning to acquire property for a new branch library in Downtown/Eastside Strathcona. It is also planning for several new childcare centers, potentially at City Gate, the Woodward's redevelopment and Downtown South.

Plans for these projects are not finalized. It is not certain whether the city will upgrade existing facilities or build new facilities; locations and budgets are unclear; as is whether the city will undertake these projects on its own or through partnerships. Public art staff should monitor these projects and consider the most appropriate strategy for incorporating public art.

## 5.1.2 Retrofits of Existing Civic Infrastructure

The Public Art Program should consider retrofits of existing civic facilities, particularly as a way of letting communities identify places and projects that could be important to them through other city planning processes, such as neighborhood vision plans. The Public Art Program should make commitments to retrofit projects cautiously, only under the most appropriate circumstances.

Some of the issues that might trigger the consideration of commissioning public art in an existing civic facility:

- The facility is being renovated or upgraded in a manner that is meant to extend its useful life for a significant amount of time.
- The facility is identified as an important community asset in a neighborhood vision plan.

Some of the issues that might warrant further consideration for a project:

- There are multiple constituencies supporting the facility and the idea of incorporating public art into the facility.
- The incorporation of public art is supported by the agency responsible for the facility.
- The facility provides unique opportunities for artistic exploration.

Some of the issues that might warrant caution:

- The facility is reaching the end of its useful life, with no plans to upgrade it.
- There are limited constituencies supporting the facility and the idea of public art, or constituencies that do not have a demonstrated ability to collaborate.
- The incorporation of public art is not supported by the department responsible for the facility.
- The opportunities for incorporating public art into the building or site are not conducive, from a design or installation point of view, to supporting strong, creative artwork.

## 5.1.3 Departmental or Citywide System Plans for Civic Infrastructure

Several city agencies — Sewers, Streets and the Waterworks — have large capital programs that are focused largely on reconstructing or replacing aging infrastructure on a life-cycle basis. In conjunction with its replacement program, Sewers is also separating waterwater and stormwater sewers into dual systems.

The projects are critically important to sustaining and expanding Vancouver's population base, and to implementing more environmentally responsible networks of water, sewer and transportation infrastructure. However, they are not the types of projects that lend themselves to a typical approach of integrating public art into capital projects.

The Public Art Program collaborate with these agencies to identify art projects that:

- Support the department's missions
- Support the Public Art Program's vision and goals
- Support the vision and goals of the communities that are served by these upgraded facilities.

Projects could be identified through various mechanisms:

- Ongoing discussion between Public Art Program staff and liaisons in the interdepartmental Public Art Action Team , an interdepartmental staff team recommended in this review to advise the program.
- Departmental or Citywide System Plans (section 6.1) that consider the entire infrastructure network from a comprehensive point of view, and develop long-term strategies for commissioning art projects that meet agency, public art program and community goals. Art projects could be commissioned in conjunction with or in the area of upgrade projects, or in other locations that area related to the infrastructure system.

## 5.1.4 Community Facilities and Civic Infrastructure Developed in Partnership with Private or Other Public Sector Agencies

Vancouver, like many mature cities, is establishing a variety of unique partnerships to fund and manage the construction of community facilities and civic infrastructure. Examples include the various community and day-care spaces that are incorporated into large-scale private development as a result of community amenity contributions, Official Development Plans or rezonings.

The nature of these partnerships and the types of civic infrastructure they provide will continually evolve. The Public Art Program should develop a consistent policy toward requiring public art in conjunction with these partnership-based civic infrastructure projects.

- For *major capital investments* made by other entities – private or governmental – the city should require that the projects follow its own commitment toward providing public art – one percent of the project budget, less certain planning costs. These projects should be managed by the Public Art Program, which should draw administrative funding from the overall public art requirement.
- For *new community facilities* that are provided through rezonings which are built from the ground up or established in converted facilities, such as the Roundhouse, the city should require that the one percent of the project budget, less certain planning costs be provided from the total public art budget secured through the rezoning and that these funds be spent in conjunction with the public amenity. These projects should be managed by the Public Art Program, which should draw administrative funding from the overall public art requirement, or they could be managed by private consultants.
- For *community facilities that are provided with space in otherwise private development* (mixed use development), such as day care centers, and where there is a public art requirement as a result of the overall rezoning, consider allocating the public art budget in conjunction with the public amenity. Where there is no public art requirement, and no budget the Public Art Program should consider public art opportunities on a case by case basis to be funded from the Civic Capital Budget. Considerations include the overall scope of the public art requirement in the development, and the expected duration of the use in the private space.

## 5.2 *Green Infrastructure*

One of Vancouver's most valued qualities is the character of its natural environment, and one of the city's most important concerns as it builds for the future is emphasizing design and planning strategies that incorporate sustainable practices.

These considerations will play a powerful role in shaping Vancouver's evolving urban pattern and visual character. The public „green infrastructure“ that is being built and private responses to sustainable development requirements have the potential of creating a new language of architecture, landscape design – and public art – in Vancouver.

The Public Art Program should focus substantial resources on integrating public art into places and projects that embrace this trajectory – connecting Vancouver's unique indigenous landscape to its aspirations for a sustainable city.

This focus will help the program commission art projects that feel rooted in the essential character of Vancouver, tap into the creative energy of a growing group of artists interested in issues of sustainability, and link to the priorities and projects that are motivating Vancouver's communities.

In the near term, the best opportunities for public art involve „green infrastructure“ systems that different city departments are designing and building. These include signature projects, such as the Central Valley Greenway and the Still Creek Enhancement Project, as well as systems, such as greenways, bikeways, green streets and sewer separation projects, that stretch the length and breadth of Vancouver, creating new networks of green infrastructure.

By approaching these places comprehensively, the Public Art Program can help evolve a recognizable visual language for this layer of Vancouver's civic realm. The program can accomplish this by finding special pools of artists whose interests and strengths lay in these types of projects; by commissioning projects, which are unique, which respond to opportunities within a common palette; and by commissioning projects widely throughout the city.

The following initiatives should be considered as opportunities for public art:

### **Central Valley Greenway**

The Central Valley Greenway is envisioned as an interurban cycling and pedestrian facility linking important regional destinations in Vancouver, Burnaby and New Westminster. It is an Urban Transportation Showcase Project sponsored through Translink.

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In Vancouver, the first phase is complete (Grandview Highway North between Commercial Drive and Slocan Street), a second phase is under construction and future phases are planned. The initial segment includes several innovations and public amenities, such as bike streets that are closed to vehicle traffic, improved lighting, native habitat restoration, recycled materials, drinking fountains, a butterfly garden, a bocce court, seating areas and public art.

Because of its role in linking the city to a regional set of green corridors, the Central Valley Greenway can be a signature opportunity for public art; art could be incorporated into extensions or retrofit into sections that do not have art yet. Key locations include the terminus at the Science World / Pacific Central Station, intersections with parks (Lendry, China Creek) Skytrain stations and crossings with Great Streets or major arterials.

Public Art Program staff should coordinate with Engineering Services staff to determine the best approach to planning for art in current and future segments. Among the possibilities are that artists could work on design teams, or the Public Art Program could commission a set of artist-designed elements that would recur along the Greenway.

## City Greenways

City Greenways are connective civic spaces that provide linkages throughout Vancouver for pedestrians and bicyclists. They thread through neighborhoods, connecting with parks and schools along the way. Public art has already been incorporated on the one of these routes, the Ridgeway, particularly where it intersects with parks and with major arterials.

Public art could be incorporated into new extensions or retrofit into existing segments of City Greenways. Priority locations are where Greenways intersect with parks, community facilities, schools other Greenways or major arterials, or where Greenways connect with emerging neighborhoods, such as in the Fraserlands.

Public Art Program staff should coordinate with Engineering Services staff and the communities through which greenways pass to determine the best approach to planning for art in current and future segments. Among the possibilities are that artists could work on design teams, or the Public Art Program could commission a set of artist-designed elements that would recur along various Greenways. These corridors are also suitable locations for community-engaged art.

## City Bikeways

Vancouver's Comprehensive Bicycle Plan and the Bicycle Network Study set priorities for developing a citywide bicycle route network of commuter and recreational bikeways. Since 1990, Vancouver has built a network of sixteen bikeways, and more routes are planned.

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Bikeways are another key opportunity for public art, which could be incorporated into new extensions or retrofit into existing routes. Priority locations are where bikeways overlap with greenways, such as the Ridgeway; where they run on dedicated rights-of-way, as opposed to on streets; and where they connect with emerging neighborhoods, such as in the Fraserlands.

Public Art Program staff should coordinate with Engineering Services staff and the communities through which the bikeways pass to determine the best approach to planning for art in current and future segments. Among the possibilities are that artists could work on design teams, or the program could commission a set of artist-designed elements that would recur along various greenways. Bikeways are also suitable locations for community-engaged art.

## Sustainable Streets

The City of Vancouver has completed an example of a sustainable street on Crown Street, just south of SW Marine Drive (5800-6200 block). More streets are planned, though the schedule for implementation is not clear.

Sustainable Streets allow rain water to drain into a specifically designed boulevard area called a swale. The rain water is absorbed into the ground and supports plantings of native grasses, shrubs and trees. Specially designed storm sewers collect the extra rain water from unusually heavy rainfalls. Allowing more rain water to drain into the ground causes the water table to recharge, increases creek flow and enhances fish habitat.

Public art could be a component of future “sustainable streets” demonstrations. Public Art Program staff should monitor the progress of this initiative and plan, with Engineering Services staff, how public art could be incorporated into sustainable streets. Community-engaged projects, or small art interventions, would be appropriate.

## Still Creek Enhancements

Still Creek is one of two remaining visible streams in urban Vancouver. Located in the east side of Vancouver, it forms an important part of the Brunette River system, flowing for 17 kilometres through densely populated sections of Burnaby and Vancouver, ending in the Fraser River in New Westminster. Vancouver is working to rehabilitate and enhance those sections of Still Creek that remain open, as well as those that have the potential to be brought to surface or “daylighted.”

The Still Creek Enhancement Study outlines 10-year actions leading to a 50-year plan for the beautification, protection and restoration of sections of the creek that run through Vancouver. An inaugural section of the work is nearing completion along Grandview Highway near Renfrew Street.

Public art locations are being identified for the Still Creek enhancement area through the public realm planning process. Because of the importance of this

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demonstration, the Public Art Program should consider commissioning art in a publicly accessible and highly visible location, identified through the planning process. The area would be suitable for a community-engaged project, particularly one that involves a broader group of stakeholders from the Still Creek watershed.

## **Main Street / Urban Transportation Showcase Project**

The Main Street Urban Transportation Showcase Project is a partnership between Translink and the city to demonstrate the potential of upgrading transit service along busy urban commercial corridors. It involves a comprehensive program of pedestrian and bus transit improvements for the Main Street corridor.

The city's Public Art Program, working with an independent consultant, has developed a master plan that outlines an innovative palette of potential artist interventions for bus stops, pedestrian enhancements, even bus vehicles themselves. The project is ready for artist selection and is awaiting a final budget commitment. The Public Art Program should support this project at the level recommended in the master plan.

## **Broadway Commercial Transit Village / Urban Transportation Showcase Project**

The Broadway and Commercial intersection is a significant transit hub that the city, in collaboration with Translink, is re-imagining as a transit village with a range of public realm improvements, including public art.

The Broadway and Commercial Drive SkyTrain stations in Vancouver have the highest number of passenger boardings in the system and are the terminus for the busiest bus route in the region. The "showcase" project will focus on making the station and station area an asset to the community – including improved pedestrian amenities, and cyclist and pedestrian access to the station.

The Broadway Commercial Transit Village Plan began with a site assessment and workshop, which was held with stakeholder groups in early 2005. This process resulted in a number of concepts for improving the Station, its immediate environment, and the surrounding public realm over both the near-term and longer term.

A conceptual design has been created for the project, and it recommends various opportunities for public art. Public Art Program staff should monitor plans, designs and projects as they continue, and follow through on implementing art projects in this important transit hub.

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## 2010 Garden Sites

Vancouver's City Council has challenged its citizens to inaugurate 2010 new community garden plots in time for the Winter Olympics. In general, the community gardening movement has the potential of creating a new network of community-initiated and community-managed public spaces throughout the city. The Public Art Program can engage these places, and the communities that create them, by creating an artist residency in the Social Planning Food Policy program to develop artworks in conjunction with the community gardening movement.

## 5.3 *Ecodensity*

Vancouver's „Ecodensity“ program, currently being discussed with the community, acknowledges that high-quality and strategically located density can make Vancouver more sustainable, livable and affordable. The initiative is studying how development patterns, city services, public spaces and facilities can all be woven together to allow more of the region's growth to occur internally in the city, rather than sprawl at the edges. Planners have been engaged in community consultations throughout 2007 and have drafted a charter; ultimately, the program will result in a range of changes to approaches to how Vancouver is built and designed.

One of the key findings of the community consultations to date is that density requires adequate amenities to meet community needs and deliver true sustainability. Public art, urban spaces and cultural facilities are specifically listed, in staff reports, as important amenities. Upon approval of the Ecodensity Draft Charter and Draft Initial Actions, staff will commence an amenity tool review, looking at various options for yielding funds that can be used for specified community amenities.

Within the context of this review, consideration should be given to extending the Private Development Program to areas of the city where new density will be concentrated, perhaps with modified mechanisms that reflect the smaller nature of development and the need to pool funds for use in the immediate area. The planning and commissioning of public art projects in these areas should emerge from and be consistent with the urban design principles and opportunities identified for each specific area.

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## 5.4 *2010 Winter Olympics / Paralympics Public Art Master Plan*

Over the next two years, the City of Vancouver's Public Art Program will commission and/or manage a range of public art projects that acknowledge and celebrate the Olympic and Paralympics in Vancouver.

Vancouver's Public Art Program will develop a partnership with VANOC and other entities to develop a consolidated "Olympics and Paralympic Public Art Master Plan," and will play a leading role in funding and commissioning projects. These projects, though limited in number and created over a specific period of time, should be among the most significant commissioned in the city in our lifetime.

These will include Legacy Art Projects, permanent commissions meant to capture the spirit of the Olympics and to leave a lasting mark on the city, and Celebratory and Interactive Art Projects, temporary commissions meant to energize public spaces and engage the broader public during time before, during and after the Olympic and Paralympic events.

Some of these projects will be organized and funded through the city's Public Art Program, both its Olympics Legacy Fund and monies generated by development at Southeast Falls Creek. Other projects will be organized and funded through partnerships.

## 5.5 *Public Realm Planning*

The traditional elements of Vancouver's public realm – streets and squares and other formal public spaces – are often conceptualized early on through a “public realm planning” process that is led by the city's Urban Design studio.

These plans – which follow from “Official Development Policies,” rezoning applications, or requests from city departments or councilors – are influential because they set the parameters for street and public space design in areas of the city that are redeveloping.

### **Artist Involvement in Public Realm Plans**

The Public Art Program should assemble a team of artists who are interested in and skilled at engaging urban design and planning discourse, and retain them to work with the Urban Design Studios on these plans. Ideally, three artists would be appointed for three-year assignments, staggered so that every year a new artist comes on board. Artists should be compensated for time spent on Public Realm Planning teams.

### **Upcoming Projects**

#### *Neighborhood Centre Planning*

Neighborhood Centres are places in Vancouver where shopping, new housing and services come together. Neighborhood Centres are identified through the Community Visions process, in which communities work with city planning staff to develop visions for their future. Most of the community plans are done, and the city is now working to implement those plans; one next step is public realm planning in neighborhood centres.

Public realm plans have already been completed for the Kingsway and Knight area and the Norquay Village area. Both of those plans call for a mix of improvements to streetscapes, public spaces and greenways where public art could be incorporated.

There are fifteen additional centers for which more detailed plans, including public realm plans, will be undertaken over the next ten years. The next two are likely to be Hastings Sunrise North and the Main Street area in Riley Park.

#### *Canada Line Station Area Planning*

The Canada Line, a new rapid transit line providing service between downtown, the airport and Richmond, is under construction and expected to be completed by the 2010 Winter Olympics. Area planning teams are being assigned to do new plans for most of the station areas; the plans will identify opportunities for public amenities and increased housing, employment and services. Public realm

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planning is likely to be a component of these station area plans.

## Recent Plans

### *Carroll Street Greenway*

The Carrall Street Greenway is a major public realm, community building and economic revitalization initiative. The route will link north False Creek with the Burrard Inlet, connecting a series of parks, plazas and historic sites in Gastown, Vancouver's Downtown Eastside and Chinatown.

The Carrall Street Public Art Plan, created to maximize the potential of art and people along the Greenway, is an example of the Public Art Program and Greenways working together to achieve program goals. The plan focuses on adventurous programs of temporary artworks during the first five years in order to maximize the creative interaction with the Greenway for local residents and visitors, remain responsive and engage with the nature of change. It also calls for a „legacy“ artwork in conjunction with the proposed new bridge over Burrard Inlet.

The proposed budget for the first six years would be \$1.7 million, from various sources.

### *Downtown History Walk / City Greenway*

The Downtown Historic Greenway will be a network of three walking routes that connect the historic areas of the downtown peninsula: Gastown, Yaletown and Chinatown. The goal is to attract, guide and entertain pedestrians. The trail is envisioned as having a strong identity, dynamic presence and welcoming experience.

The Concept Plan calls for a series of connective elements, such as the „Hamilton Street Survey Line,“ and place markers that could be re-interpreted as artistic elements. The possibility of artist involvement in the design of these elements, or other aspects the greenway, should be explored as design is refined.

## 6. Appendices

- Planning Tools
- Commissioning Processes
- Acquisition Processes
- Artist selection / Identification
- Stakeholder Roles and Responsibilities
- Process and Criteria for Review
- Conservation and Maintenance
- Community Outreach and Communications
- Space Legacy Considerations for Public Art in Parks

## *6.1 Planning Tools*

The success of the Public Art Program and of individual public art projects rests, in part, in setting clear objectives, developing solid partnerships, and moving forward by planning in a deliberate manner. The following section describes the planning tools to be used by the City of Vancouver Public Art Program. Some planning tools are required steps in the budgeting and commissioning process. Others are tools to be used at the discretion of the Cultural Services and Public Art Program staff.

The overall objectives of the planning tools outlined below are to:

- Focus and allocate limited resources in a manner that helps to achieve the vision for the program and is consistent with the goals of the program.
- Set the stage for artists to do their best work and for art outcomes that meet the City's expectations of its public art collection.
- Set out clear expectations about how the Reserve Fund might be used, in order to maintain the confidence of its current and potential contributors.
- Develop the partnerships necessary to ensure the success of the program.

### **Tri-Annual Plan**

Public Art Program staff set out a Tri-Annual Plan for Public Art Program projects and initiatives after the three-year public art allocation is established in the city's Capital Plan, approved by City Council. The Tri-Annual Plan sets out generally how public art funds will be allocated across project and programmatic categories. The Tri-Annual Plan is developed with the oversight of the interdepartmental Public Art Action Team and is reviewed by the Public Art Committee to ensure it is in keeping with the vision and goals of the public art program, and to advise on potential partnerships and resources. Tri-Annual Plans are approved by City Council on the recommendations of the Co Director, Office of Cultural Affairs, Cultural Services Department.

### **Annual Work Plan**

Public Art Program staff set out an Annual Work Plan that details Civic Art Projects and programs that will be commissioned or initiated that year. The plan identifies projects that will be funded through Civic Capital Plan funds, Public Art Reserve funds and the Maintenance Reserve. This plan also outlines plans and funding allocated for communications, education and maintenance/conservation efforts for the coming year. The Annual Work Plan is reviewed by the Public Art Committee and approved by the Co Director, Office of Cultural Affairs, Cultural Services Department.

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## Area Plans

Area Plans are a tool for the Public Art Program to develop a comprehensive strategy for public art in specific areas of the city. Area Plans can help identify project opportunities that are linked to broader conceptualization of space, not just specific capital or private projects. They can also serve as tools for focusing and allocating both the tri-annual civic allocation and discretionary resources, such as developer contributions to the Public Art Reserve.

Area Plans are tools that will be useful in parts of the city that are likely to experience multiple private development or civic investment projects, such as “ecodensity” areas. Examples of existing Area Plans include the Southeast False Creek Public Art Master Plan, Carrall Street Greenway Public Art Master Plan and the Main Street Public Art Master Plan.

Area Plans should, to the extent possible, follow from broader city planning initiatives. An area plan could be created in conjunction with or as an overlay to a public realm plan (as with Southeast False Creek or the Carrall Street Greenway), or as a special initiative when no public realm is forthcoming (a downtown public art area plan). An area plan should be created when there is likelihood that a public improvement or a private development is likely to go into construction, and public art is likely to be commissioned.

Area plans could be commissioned from public art planners/ consultants and must include artists on the team (SEFC) or prepared by artists who are working on the public realm planning team.

## Departmental and City-Wide System Plans

Departmental and City-Wide System Plans are a tool for the Public Art Program to develop comprehensive proposals for public art related to the civic capital construction programs of specific City department or infrastructure systems, such as the Greenway network. System Plans will be helpful when working with City departments or civic partners that are likely to experience long-term, strategic capital investments that have high public visibility; or projects of high civic importance, such as sewer separation, that don't have high visibility.

System Plans should, to the extent possible, follow from broader departmental strategic plans or city planning initiatives. They can be commissioned from public art planners/ consultants and must include artists on the team.

## Artist Participation in Public Realm Plans

Public realm planning is a strategy that the City of Vancouver uses to develop unified vision for public spaces at a variety of scales, from site to district. Quite often, these public realm plans identify public art opportunities which then inform the Tri-Annual, Annual and Area Plans developed by the Public Art Program.

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Artists can play a role in these planning processes. Artist involvement at the appropriate stages of the planning process can foster critical discussion about the nature of the public realm in general and the nature of the place, assist the urban design team in identifying specific public art opportunities, and train a broader range of artists with an interest in melding their practices with urban design practice.

The Public Art Program can create strategies for facilitating artist participation in Public Realm Plans. One strategy is to create a small team of perhaps three artists who are “on-call” to work on public realm plans. This group of artists could be appointed to work on a rotating, multi-year basis so that they would benefit from interaction with the Urban Design Studio over a long period of time, as well as from interaction from teach other. This participation could be strengthened by developing a training program for artists in the basics of urban design and planning, and training for planners in the basics of public art.

The Public Art Program should also support a public art Planner position, shared by the Office of Cultural Affairs, Cultural Services Department and the Planning Department, to act as a technical resource on implementation and to seek out partnership funding.

## **Individual Project Plans (Civic Art and Private Development projects)**

When initiating the commissioning process, whether for a civic project or a private development project, the first step is to develop an Individual Project Plan. The purpose of the Individual Project Plan is to set out a ‘roadmap’ for how the project will be commissioned.

The Individual Project Plan should include, at a minimum:

- A discussion of how the public art approach meets overall Public Art Program vision and goals.
- Key internal stakeholders (developer or City department representatives, architect design team representatives, art consultant, Public Art Program staff).
- A description of the capital project or development project where the public art will be located.
- A description of the neighborhood or community where the public art project will be located, including any community planning processes done by the City to date and any community outreach that the project is considering, and considerations that might influence the art.
- The public art approach for the site, specific project goals and the artist terms of reference.
- The total public art budget.

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- The project timeline.
- The artist selection process and the Art Selection Panel members (specific individuals or general composition), including a rationale for the process selected and the panel membership.
- Plans for communications and community outreach.

For private development projects, the Individual Project Plan is a required step in the approval process. The planning process is led by the developer's art consultant and the plan is submitted as part of rezoning approval. The Public Art Committee reviews the plan. Plans are approved by the Co Director, Office of Cultural Affairs, Cultural Services Department.

For Civic Art Projects, the Individual Project Plan is generally developed by the Public Art Program staff or a consultant working with staff. The Public Art Committee reviews the plan and recommends it to the Co Director, Office of Cultural Affairs, Cultural Services Department for approval.

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## *6.2 Commissioning Processes*

### **6.2.1 Standard Commissioning Process for Civic Art Projects**

The standard commissioning process is used for most permanent, site-specific public art projects commissioned in conjunction with City capital projects and other projects commissioned on public property.

#### **Objectives**

The standard commissioning procedures for civic projects, outlined below, is designed to:

- Place the management of projects with Public Art Program staff in order to build up long-term, continuous relationships with City department staff and other civic and community partners.
- Allow Public Art Program staff to use their experience and expertise to select the artist solicitation and selection processes that make the most sense for a project.
- Build greater accountability and ensure that commissioned artwork meets the vision and goals of the program by strengthening the role of the Public Art Committee to review artist selection and concept design.

#### **Commissioning Procedures**

1. Public Art Program staff, or a consultant working with staff, develops an Individual Project Plan. Depending on the location of the public art project, the Plan is reviewed by the relevant City Department liaison(s) to the Interdepartmental Public Art Action Team. The Plan is then reviewed by the Public Art Committee and approved by the Co Director, Office of Cultural Affairs, Cultural Services Department.
2. The Public Art Program staff or a consultant working with staff will manage artist solicitation and selection processes. A variety of artist solicitation and selection processes can be used based on the circumstances of the project.
3. The Art Selection Panel is convened for the project. The Panel reviews both artist qualifications and concept design/proposals. The Panel may also be called upon to interview artists, conduct studio visits, or other duties as outlined in their terms of reference. The Art Selection Panel recommends both artist selection and the artist concept design to the Public Art Committee.
4. The Public Art Committee will review the artist selection and artistic concept recommendations made by the Art Selection Panel. The Public Art Committee evaluates whether the artist concept meets the goals set out in

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the Public Art Plan and, more broadly, if the artwork contributes the public art vision for the city. The Public Art Committee recommends approval of the artist selection and concept design to the Co Director, Office of Cultural Affairs, Cultural Services Department.

5. The appropriate City staff provides technical review of the design as necessary throughout design development.
6. The Public Art staff manages the artist contract, and coordinates with the artist through fabrication and installation of the artwork. Staff also ensures proper project documentation, communications, and reports back to the Art Selection Panel, Public Art Committee, and Interdepartmental Public Art Action Team.

## 6.3.2 Standard Commissioning Process for Private Development Projects

Private developers required to participate in the public art program as part of rezoning have two options for fulfilling the public art obligation. They may use the funds to commission art on-site or they may contribute the funds to the Public Art Reserve Fund. The following objectives, procedures and criteria pertain to developers who choose to commission art on-site.

### Objectives

The standard commissioning procedures for private projects, outlined below, is designed to:

- Clearly outline the City's expectations for private development public art projects.
- Encourage private sector projects to deliver art of the highest calibre of excellence.
- Encourage the exploration of a broader range of artistic approaches to the site
- Hold developers accountable for meeting the City's and artists' expectations.
- Create conditions in which artists have better opportunities to work with the design team to integrate their work into the site.

### Commissioning Procedures

1. At the time of the rezoning application submission, the developer submits a public art project "worksheet" to the Public Art Program staff. The "worksheet" describes the development project, its location, the relevant area calculation, the corresponding public art allocation calculation and relevant contact information. The worksheet format should be standardized and developed by Public Art Program staff.
2. As a condition of rezoning approval the developer submits an Individual Project Plan. The Individual Project Plan includes the public art goals and artist "terms of reference", the artist selection process, and budget. The Individual Project Plan is submitted to the Public Art staff and must be reviewed by the Public Art Committee.
3. The developer will contract with an experienced public art consultant to facilitate and utilize an Art Selection Panel to review artist qualifications and proposals and recommend artist selection and artist concept designs. The composition of the Panel will be outlined in the Public Art Plan.

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4. The Public Art Committee will review the artist selection and artistic concept recommended by the Art Selection Panel. The Public Art Committee evaluates whether the concept meets the goals set out by the developer in the Public Art Plan and, more broadly, if the work helps to achieve the public art vision for the city.
5. Once it has been reviewed by the Public Art Committee, the developer will submit the artistic concept as a component of the Development Permit application. The Public Art Committee, based upon their review, will issue written findings that are forwarded to the interdepartmental staff Development Permit Committee, and subsequently to the Development Permit Review Board. A satisfactory art concept will be a condition for issuing a development permit.
6. The artist will fabricate and install their artwork on a timeline appropriate to the construction of the development project. The art consultant will work with the artist and the developer through to ensure satisfactory fabrication and installation, and will make periodic updates to the Public Art Program staff and the Public Art Committee.
7. The developer must document the completed installation of the artwork on issuance of Occupancy Permit. If the artwork is not installed, the developer is required to pay the in-lieu amount prior to issuance of Occupancy Permit.

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## 6.3.3 Commissioning Process for Community-Engaged Projects

### Objectives

The Design Framework for Public Art identifies opportunities for projects which are “community-engaged.” Community-engaged public art projects invite the artist to work closely with a specific community (a neighborhood, a specific facility user-group, an affinity group, etc.) to inform the content of the work, and in some instances, to create the work itself. With community-engaged public art projects, the process of the artist working with the community to create the work is often as important as the art outcome.

### Procedures

Successful community-engaged civic projects should generally follow the Standard Commissioning Process for Civic Projects, with the following considerations:

- The public art goals outlined in the Individual Project Plan should be informed by dialogue with the target community.
- The artist terms of reference should detail how the Public Art Program expects that the artist will work with the community.
- The artist solicitation and selection process should communicate these goals to both the proposing artists and to the Art Selection Panel.
- The composition of the Art Selection Panel should include at least three representatives from the target community in addition to the other members. Visual artists and arts professionals should still constitute a majority of panelists.
- In general, artists should be selected based on a review of qualifications and an interview with the Art Selection Panel. Competitive proposals should not be sought. This will allow the selected artist to develop a concept design in a more informed manner and after community engagement. As in the Standard Commissioning Process, the Public Art Committee will review the artist selection and artistic concept recommendations made by the Art Selection Panel. The Public Art Committee recommends approval of the artist selection and concept design to the Co Director, Office of Cultural Affairs, Cultural Services Department.
- The Public Art Program staff should assist the artist by helping to convene meetings with community members, as needed.

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## 6.3.4 Curated Commissioning

### Objectives

For temporary projects, artist-initiated projects, and for special circumstances such as projects with a limited timeline or budget where utilizing the Standard Commissioning Process may not be feasible, the Public Art Program may decide to utilize a curated commissioning process. The curated commissioning process is designed to:

- Enlist the expertise of curators to bring new and exciting artists to exhibit or install their work in the public realm.
- Bring an appropriate curatorial focus to a project.
- Set clear expectations for the selected curator.

### Procedures

- The Individual Project Plan outlines the terms of reference for the Curator as well as the goals for the project.
- The Public Art and Program issues an open or limited Call for Curators to select artists or artwork for the project. Curators are invited to submit their qualifications and a proposal for how they would approach selecting an artist or artists for a project.
- The Public Art Committee will review the curator selection recommendation made by the Art Selection Panel. The Public Art Committee recommends approval of the curator selection to the Co Director, Office of Cultural Affairs, Cultural Services Department.

## *6.4 Acquisition Processes*

### 6.4.1 Donations of Permanent Art and Memorials

#### Objectives

Donations of Permanent Art and Memorials are an important way of building the City's public art collection. The City's procedures for accepting donations are designed to:

- Ensure that new works of art are in keeping the Public Art Program's vision and goals for the collection.
- Ensure that works are sited appropriately in terms of media, scale, site usage and aesthetics.
- Anticipate technical concerns and hidden costs such as installation, lighting, insurance, easements, maintenance, conservation and safety.
- Provide appropriate siting and consideration for memorializing events, people and issues of importance to the City of Vancouver.

#### Procedures

##### *Acceptance Conditions*

1. To be considered for acceptance, a work of art or memorial must have a civic sponsor or co-sponsor to present the proposal.
2. All expenses for the donation or review are the responsibility of the sponsor. No City money will be used for the production, shipping, insuring, siting, installation, and lighting of the donations unless the City is a sponsor or co-sponsor of the artwork.
3. Funds equal to 10 percent of the commission cost/value of the artwork must be paid into the Public Art Maintenance Reserve at the time of installation. If, in the opinion of Public Art staff, the donation is likely to incur high maintenance costs, staff can require a larger contribution to the Maintenance Reserve.
4. The City will consider the following types of proposals for works intended for placement at a public site:
5. A sponsor's offer to commission an artwork by means of a public art competition. Rather than offer existing or preconceived work, donors are encouraged to collaborate with Parks or City staff to define an artist project that serves existing civic priorities. Such projects typically offer imaginative, high-profile opportunities for artists and their sponsors, and usually achieve broad public support.

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6. A sponsor's offer to commission an artwork by a specific artist or artists. These donations can result in work that is responsive and appropriate to the site and potentially can be well integrated into its surroundings.
7. A sponsor's offer of an already completed work of art. These donations will undergo the closest scrutiny to ensure that they are appropriate to the site and are in keeping with the goals of the Public Art Program.

## *Procedures for Review*

1. Technical Review is to be conducted by Public Art Program staff, the staff of the City Department where the work is to be sited, and the office of Risk and Safety Management.
2. After staff review, proposals for gifts and memorials are forwarded to the Public Art Committee for review and approval in regard to site, design, social and merit issues. For major works or significant sites, the PAC must convene an ad hoc panel to review the work and make a recommendation back to the PAC.
3. Public Art staff should undertake the proper community consultation, at their discretion.
- 4.
5. For project on City lands, the PAC and staff reports should be forwarded to the City Council for action as a consent agenda or full agenda item.

## **Criteria for Review**

### *Criteria for Technical Review*

Technical Review is to be conducted by Public Art Program staff, the staff of the City Department where the work is to be sited, and the office of Risk and Safety Management.

1. *Ownership.* If the sponsor is offering an existing work of art, the sponsor must document that the work of art can be legally given to the City by the donor.
2. *Financial Costs.* The sponsor has adequately anticipated and can meet financial costs connected with donating the work, including, but not limited to, shipping, shipping insurance, site preparation, installation, proper signage, insurance, site restoration, landscaping, and lighting.
3. *Safety and Liability.* The work is durable and poses no safety or liability concerns.
4. *Maintenance and Conservation.* A qualified conservators report indicating anticipated maintenance needs must be provided with the proposed donation.

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5. *Availability of Site.* The proposed site is available for the installation of artwork. Necessary electric, plumbing or other utility requirements are defined and available.

Additional criteria for technical review may be developed by the host Department.

## *Criteria for Site and Design Review*

Site and design review is conducted by the Public Art Committee or by an ad hoc panel appointed by the PAC that includes specific artistic expertise and/or stakeholder representation.

1. The proposed gift must be consistent with the goals of the Public Art Program.
2. The proposed gift must demonstrate the highest level artistic excellence.
  - a. If a commissioned work, consider the artist's ability and potential to execute the proposed work, based on previous artistic achievement and experience.
  - b. If an existing work of art, consider the quality of the executed work.
3. The proposed gift must contribute to the diversity of the City's public art collection.
4. Artworks must be one-of-a-kind or part of an original series.
5. The proposed site must be appropriate to the artwork's content, scale and media. The analysis should take into account the visibility and access to the site; public use patterns of the site, and public realm and future development plans for the site, if any.

## *Criteria for Review of Social and Merit Issues*

In addition to the above criteria, the Public Art Committee should review Commemorative and Memorial Artworks based upon the following criteria.

1. For ideas, principles or events, proposals for commemorative or memorial artworks will not normally be considered until at least twenty years after the occurrence of the event. In the case of individuals, ten years must pass following the demise of the individual or the last surviving founding member of an organization before he/she may be considered for commemoration. Where a clear city consensus exists for commemoration, proposals may be considered before these periods have passed.
2. For individuals or organizations, the subject of commemorative or memorial artworks must have been active in Vancouver. The subject must have been tangibly and directly associated with events, ideas or beliefs of significance to the city as a whole. In the case of ethnic contributions, for example, the individual or group must be seen to have had an impact on the city's

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history, which goes beyond the impact he or she may have had on his or her particular community.

3. A person, group, organization, idea, principle or event to be considered for commemoration in public space must have cultural significance for the city and be of “aesthetic, historic, scientific or social value.” In addition, ideas, principles and concepts will be commemorated only if they are accepted as exemplary and a positive influence on the life of Vancouver residents.
4. The site and the subject of a commemorative or memorial artwork should have a historical or a thematic association.
5. Specific disasters, whether natural or man-made, and health-related themes will not normally be the subject of a commemorative or memorial artwork on public property unless it can be demonstrated that their long-term impact has shaped Vancouver history.
6. A commemorative artwork must not duplicate the themes or subject matter of an existing commemorative site.
7. In no instance shall permanent or temporary monuments depict subjects that are trademarked or commercially licensed.

## 6.4.2 Temporary Loans and Exhibitions on City Property

### Objectives

Temporary loans and exhibitions of artwork on City property can bring new, high-quality artwork to the City's public spaces. The review process for temporary loans and exhibitions on City property is designed to:

- Ensure the quality of artwork on display on City property.
- Prevent the City from incurring unexpected costs related to the exhibition.
- Prevent City property from becoming a place to showcase works of art for sale.
- Meet the vision and goals of the Public Art Program.

### Procedures

#### *Acceptance Conditions*

1. The term of temporary loans should be less than nine months. Loans of nine months or longer will be reviewed by the standard review process for permanent gifts and memorials.
2. Temporary loans and exhibitions should follow all requirements in regard to sponsorship, funding, technical factors, and safety as outlined in the review criteria for permanent gifts and memorials.
3. Temporary loans and exhibitions should be located in a manner that is sensitive to the Design, Social and Merit issues outlined in the guidelines for accepting permanent donations, in particular considerations of site relationships, compatibility with nearby features, and functional relationships. However, due to the temporary nature of the loans, temporary loans may not have the same intrinsic thematic, historic or cultural relationship to the site.
4. Temporary loans and artworks in exhibitions cannot be listed for sale while they are on public property. If, while the work is on temporary loan, a fundraising campaign is waged to make a permanent donation to the City, then the artwork must have already been through the approval process for a permanent donation.
5. Proponents of temporary loans must be non-profits with no ties to the artist whose work is being loaned.
6. Proponents of temporary loans can be required to post a letter of credit equal to the cost of removal and repair/restoration of public lands.
7. For exhibitions, curatorial plans should ensure there is no existing business relationship between the artists and the non-profit, private developer and/or curator; that the works are not intended for sale; and that there are

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adequate plans and funds for the removal of artworks at the completion of the exhibition.

## *Procedures for Review*

1. Temporary loans or exhibitions of artwork on City-owned property for less than nine months will not be subject to the review process for permanent gifts.
2. Temporary loans or exhibitions will be reviewed by staff of the City Department with jurisdiction over the site (Parks Board, Engineering, Facilities and Design), with Public Art staff providing technical assistance as needed. Staff will review proposals for temporary loans or exhibitions based upon the criteria below.
3. The Public Art Committee will conduct an aesthetic review of temporary loans, commissions or exhibitions that are funded in whole or part with City funds, including Parks Board funds, or which are managed by City staff. For major works or significant sites, the PAC must convene an ad hoc panel to review the work(s) and make a recommendation back to the PAC.
4. For exhibitions of multiple artworks on multiple sites, or exhibitions facilitated by the City, the Public Art Committee will review the curatorial plan. This applies to exhibitions organized by the Public Art Program and non-profits sponsoring exhibitions in public spaces.

Final approval of temporary loans or exhibitions rests with City Council.

## *6.5 Artist Identification and Selection*

### **6.5.1 Identifying Potential Artists**

There are many tools that the Public Art Program can use to identify an artist or artists for a project. There is no right or wrong way to identify artists. Each project brings with it a unique set of conditions which must be assessed by the Public Art Program staff (Civic Art Projects) or the developer and art consultant (Private Public Art Projects) to make a recommendation regarding what method best suits the project. For both Civic Art Projects and Private Public Art Projects the method of identifying artists is outlined in the Individual Project Plan.

The following are recommended strategies for identifying artists. This list should not limit the Public Art Program staff or art consultants from developing creative ways to reach out to and attract new artists to be considered for projects.

#### **Open Competition**

In an Open Competition, any artist may submit his or her qualifications or proposal, subject to any requirements established by the Public Art Program. The requests for qualifications or proposals should be sufficiently detailed to permit artists to determine whether their work and approach is appropriate for consideration, and should request information that will allow the Art Selection Panel to determine whether the artist is appropriate for the project. An Open Competition allows for a broad range of possibilities for a site and can bring in new, otherwise unknown, and emerging artists. In most cases, proposals would only be solicited after reviewing artist qualifications and selecting a small pool of finalists. Open Competitions sometimes discourage established artists who prefer to respond to limited competitions or to be directly selected for projects.

#### **Limited Competition or Invitational**

In a Limited Competition, or Invitational, several pre-selected artists are invited to submit their qualifications, interview and/or submit proposals. This method may be appropriate when the Public Art Program is looking for a small group of experienced artists, when there is a limited time frame, or if the project requirements are so specialized that only a limited number of already identified artists would be eligible. It is possible that this list of artists would come from a pre-qualified list or roster, or would be nominated by a panel of public art professionals and/or curators. This list should be developed in consultation with the Art Selection Panel.

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## **Direct Selection**

On occasion, artists for Civic Projects may be recommended by the Art Selection Panel or the Public Art Committee for a project from a pre-qualified roster of at least three artists. No one artists may be awarded more than one commission using this mechanism. Direct selection from a rotating roster may be useful on projects where an urgent timeline, low budget, or very specific project requirements exist. Approval of the Co Director, Office of Cultural Affairs, Cultural Services Department must be secured prior to utilizing this selection method.

## **Pre-Qualified Artist Roster**

The Public Art Program may choose to develop a juried, pre-qualified roster of artists from which it can select artists for Civic Projects through Limited Competition, Direct Selection or Direct Purchase. The roster could be developed based on a comprehensive review of qualifications from artists who respond to an Open Call to Artists by a special Art Selection Panel. The roster could be updated regularly, depending on the frequency of new projects. An artist roster can be tailored to a specific type of project that is anticipated in future work plans. For example, a roster could be developed specifically for Greenways projects or for artists to work on Public Realm Plans.

## **Call for Curators**

The Public Art Program may, at times, issue an open or limited Call for Curators to select artists or artwork for projects. Curators would be invited to submit their qualifications and a proposal for how they would approach selecting an artist or artists for a project. Curatorial proposals would be reviewed by an Art Selection Panel. Artist selection would not necessarily be reviewed by the panel.

## **Mixed Process**

The Public Art Program may choose to combine any of the above approaches.

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## 6.5.2 Methods of Reviewing and Selecting Artists

Once a potential group of artists is identified, the Art Selection Panel has the challenge of selecting a good match for the project. The following tools will allow the Art Selection Panel to become familiar with the applying artists, their bodies of work, their work approach, and their specific concepts or proposals for the project. As with identifying potential artists, each project brings with it a unique set of conditions which must be assessed by the Public Art Program staff (Civic Art Projects) or the developer and art consultant (Private Public Art Projects) to make a recommendation regarding what method of review and selection best suits the project. For both Civic Art Projects and Private Public Art Projects the method of review and selection of artists is outlined in the Individual Project Plan. This list should not limit the Public Art Program staff or art consultants from developing creative ways to become familiar with artists being considered for projects.

### Review of Qualifications

A first step for most projects will be a review of qualifications. Artists are invited, through any of the methods described above, to submit their qualifications for review by the Art Selection Panel. A qualifications package generally includes a cover letter or statement in which an artist expresses interest in the project and describes his or her approach to public art, a resume, at least 10 images of their artwork, an annotated list of those projects that includes relevant project data, and references.

### Artist Interviews

After reviewing qualifications, the Art Selection Panel may select a short list of artists (three to five) to interview. The Art Selection Panel makes its final recommendation to the Public Art Committee based upon the results of the interviews. Interviews can be conducted in person or via the telephone with an accompanying presentation. Artist travel fees should be reimbursed. Interview formats can vary, but artists should be given time to present their qualifications and work approach to the Panel prior to questions and answers. During the interviews, the artists should be asked to share images of their past work and to describe how they might approach the specific project for which they are interviewing.

### Review of Conceptual Design Proposals

Conceptual design proposals can be sought after a single artist has been selected and put under a design contract. However, in some cases, after a review of qualifications, a short list of artists can be invited to submit specific conceptual design proposals for review as part of the selection process. When soliciting proposals as part of a competitive selection process, the artists

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should be compensated. The conceptual design proposal generally includes the general intent of the artwork, the proposed form and intended location, scale and proposed materials (and a budget and timeline). The artist is generally asked to present his or her conceptual proposal in person to the Art Selection Panel.

## *6.6 Stakeholder Roles and Responsibilities*

The following section clarifies the roles and responsibilities of the many stakeholders who play a part in helping the Public Art Program achieve its vision.

### **6.6.1 City Council**

#### **Description**

Mayor and ten Councillors elected by the citizens of Vancouver to govern the City.

#### **Public Art Roles**

- Review and approve public art policies and guidelines.
- Review and adopt Public Art Review and Design Framework.
- Approve Capital Plan allocations and annual Capital Budgets.
- Approves contracts over \$30,000.
- Approve gifts and donations.
- Appoint one Councillor as an ex-officio member of the Public Art Committee.

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## 6.6.2 Public Art Committee

### Description

Council-appointed committee which upholds the vision, mission and goals of the Public Art Program and provides advice and guidance to City Council, civic agencies, civic staff, developers and citizens on public art.

### Composition and Selection

- The Public Art Committee should consist of seven citizens of the City of Vancouver who bring expertise in the fields of art, architecture, landscape architecture, urban design, and/or development. Artists and arts professionals should constitute a majority of the Committee. Public Art Committee members shall serve two-year terms. Members may be reappointed for up to three consecutive terms.
- Public Art Committee membership should consist of:
  - Two to three practicing, professional visual artists of recognized standing in the art community.
  - One to two visual arts professionals (artists, designers, gallery directors, curators, historians, educators, conservators, etc.) who have knowledge of public art, and who are of recognized standing in the art community.
  - One urban designer (architects, landscape architects, designers or others).
  - A City Councillor and a Parks Board Commissioner shall sit as non-voting, ex officio members of the Public Art Committee. These members shall review and comment on committee agenda items, but not vote.
- Public Art Committee members are appointed by City Council. In addition to self-nominations, nominations should be encouraged by professional organizations, associations, or institutions (Alliance for Arts and Culture, Vancouver Art Gallery, British Columbia Museums Association, Architectural Institute of British Columbia, British Columbia Society of Landscape Architects, Vancouver Planning Commission), staff and past Public Art Committee members.

### Roles:

- Review and recommend policies and guidelines for the Public Art Program.
- Review and provide advice on Tri-Annual Work Plan and Annual Work Plan.

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- Review and provide advice on Individual Project Plans, artist selection and artist concept for Civic Art projects, and Curator selection for Curator-led projects to the Managing Director of Cultural Services.
- Review and provide advice on Individual Project Plans for private development projects.
- Review the artist selection and artistic concept recommended by the Art Selection Panel for private development projects. Based upon this review, issue written findings to be forwarded to the interdepartmental staff Development Permit Committee.
- Review and recommend the acceptance of gifts, loans and memorials, as requested.

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## 6.6.3 Interdepartmental Public Art Action Team

### Description:

A steering group comprised of key internal stakeholders that works with Public Art Program staff to strengthen ongoing planning relationships between the Public Art Program and other City departments.

### Composition:

The Interdepartmental Public Art Action Team should be comprised of one key staff member from each city department with which the Public Art Program has a long-term, collaborative relationship: Engineering, Parks and Recreation, Planning, and Facilities Design and Development.

### Roles:

- Act as the primary liaison between the Public Art Program and other city departments.
- Provide liaison to other planning and project management staff who can assist in the commissioning of art projects.
- Assist Public Art Program staff in developing the Tri-Annual Work Plan and Annual Work Plan.
- Identify opportunities for projects developed in conjunction with civic infrastructure.

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## 6.6.4 Co-Director, Office of Cultural Affairs, Cultural Services Department

### Description

City staff member responsible for policy, planning and infrastructure within the Office of Cultural Affairs, part of the Cultural Services Department including responsibility for the management of the Public Art Program and staff.

### Roles

- Forward Tri-Annual Work Plan to City Council.
- Approve Annual Work Plan.
- Approve Individual Project Plans, artist selection and artist concept for Civic Art projects, and Curator selection for Curator-led projects recommended by the Public Art Committee.
- Supervise Public Art Program staff.
- Approve any expenditure over \$\_\_\_\_\_.

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## 6.6.5 Public Art Program Staff

### Description

The Public Art Program Manager is employed by the City to manage the Public Art Program. Public Art Project Managers are employed to manage specific projects.

### Roles

- The Public Art Manager recommends policies and procedures first to the CoDirector, Office of Cultural Affairs and then to the Public Art Committee for its review.
- Ensure that adopted public art program policies and procedures are followed.
- Recommend a tri-annual work plan first to the Co Directors, Office of Cultural Affairs and then to the Public Art Committee.
- Recommends an annual plan first to the Co Directors, Office of Cultural Affairs and then to the Public Art Committee for its review.
- Project Managers will manage Civic Art projects, including:
  - Create or oversee the development of Individual Project Plans.
  - Manage artist solicitation and selection.
  - Facilitate technical and aesthetic design review.
  - Liaison with artist and relevant city department through fabrication and installation.
  - Manage budgeting, contracting and invoicing.
- The Public Art Manager will guide the successful completion of private developer public art requirements:
  - Counsel private developers on their options.
  - If private developer chooses in-lieu of payment, facilitate the acceptance of these funds.
  - If private developer chooses to commission art on-site:
    - Review and approve preliminary worksheet from private developers.
    - Facilitate Public Art Committee review of Individual Project Plan, artist selection and concept design.
    - Facilitate technical review by City staff, as needed.
- Develop, implement community outreach and communications strategies.
- Ensure that the public art collection is properly documented, maintained and conserved.

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## 6.6.6 Capital Project Managers

### Description

City staff responsible for managing a capital construction budget where a public art projects is to be sited. May include staff from Engineering or Facilities..

### Role

- Consult with Public Art Program staff when developing the Individual Project Plan for an artwork to be sited as part of a capital project.
- Serve as a non-voting advisory on Art Selection Panels, as requested.
- Include a description of the public art component of a capital project when selecting the architectural design team for the capital project.
- Facilitate technical review of artist concept and final design by department staff, as necessary.
- Serve as resource for Public Art Program staff throughout the commissioning process, and consult and advise with the selected artist during design development and, if necessary, through installation.

## 6.6.7 Art Selection Panel

### Description

An ad-hoc panel called for the purpose of providing expertise regarding the commissioning of artwork for a specific site. The specific terms of reference for each Art Selection Panel are set out at the onset of a project by the Public Art Staff (Civic Art projects) or the Art Consultant (Private Development projects) in the Individual Project Plan.

### Composition and Selection

Art Selection Panels should consist of at least five voting members. A majority of voting members should include people with a background in the visual arts as well as people who may have a particular knowledge or familiarity with the site where the artwork is to be located. Art Selection Panel membership is recommended by the Public Art Staff (for Civic Art projects) or the Art Consultant (for Private Development projects).

Voting members should include:

- Professionals in the field of visual art (artists, curators, art consultants, etc.).
- Community representatives and/or representatives of the user group of the facility/site where the art is to be located.
- A representative from the lead architectural firm or design team constructing the facility where the art is to be located (if applicable).
- In addition, the Art Selection Panel should invite non-voting advisors to participate in all meetings. Advisory members should include:
  - A representative from the City department in whose facility the artwork is to be sited.
  - City Planning staff who have prepared urban realm plans that encompass the site (if applicable).
- A Public Art Committee member can be invited to participate as an observer.

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## Roles

With the Public Art Staff (Civic Art projects) or the Art Consultant (Private Development projects), make recommendations to the Public Art Committee regarding the selection of the artist and the review of the design concept. Activities could include:

- Providing input on the goals of the project.
- Recommending artists to receive the Call to Artist.
- Reviewing artist qualifications.
- Interviewing artists.
- Reviewing artist proposals/design concept.

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## 6.6.8 Art Consultants for Private Development Projects

### Description

An art professional hired by a private developer to facilitate the incorporation of public art at the development from planning through installation.

### Roles

- Develop and submit Public Art Plans to Public Art Program staff and Public Art Committee for their review and approval.
- Manage artist selection for private development projects. Activities may include convening an Art Selection Panel, reviewing artist qualifications, interviewing artists, reviewing artist proposals/design concept. Bring recommendations of the Panel forward to the Public Art Committee.
- Facilitate technical and aesthetic design review with appropriate stakeholders.
- Ensures the artist's success through fabrication and installation. Liaison with artist, developer, architects, contractors and Public Art Program staff.
- Provide regular updates to the Public Art Program and Public Art Committee.

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## *6.7 Process and Criteria for Review*

**Stage:** Rezoning Application Public Art Worksheet

**Projects:** Rezoning Applications

**Reviewer:** Public Art Program Staff

**Criteria for Review:** Ensure that the worksheet adequately provides:

- A description of the rezoning application including location and project team.
- The relevant area calculation.
- The corresponding public art allocation calculation.
- Contact information.

**Stage:** Individual Project Plan

**Projects:** All Civic and Private Development Projects

**Reviewer:** Public Art Committee

**Criteria for Review:** Review plan to:

- Ensure that the project goals and approach are consistent with the vision and goals for the Public Art Program and any relevant plans related to public art (Area Plans, Department Plans, Public Realm Plans).
- Make certain that all steps of the commissioning process have been thoroughly considered.

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**Stage:** Artist Selection

**Projects:** All Civic and Private Development Projects using Standard Civic or Private Commissioning Processes

**Reviewer:** Art Selection Panel

**Criteria for Review:** In general, upon review of qualifications, interviews or other methods of becoming familiar with an artist's body of work, Art Selection Panels should base their selection on the following criteria:

- Demonstrated excellence of past work in conceptual, aesthetic and technical terms.
- Appropriateness of artist's artwork medium, artistic concepts and work approach to this specific opportunity.
- Professionalism and relevant experience.
- Success and/or interest in creating public artworks in collaboration with architects, design teams and community members, if applicable.
- Demonstrated ability to create work that meets the specific project goals established in the Individual Project Plan.
- Feedback from references.

**Reviewer:** Public Art Committee

**Criteria for Review:** The Public Art Committee reviews the Art Selection Panel's recommendation for the project to confirm that the selection meets the goals set out for the project.

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**Stage:** Artist Concept

**Projects:** All Civic and Private Development Projects using Standard Civic or Private Commissioning Processes

**Reviewer:** Art Selection Panel

**Criteria for Review:** The Art Selection Panel should review the artist concept based on:

- The proposed concept's relationship to the goals for the project.
- The artistic merit of the proposed concept.
- Evidence of the concept's feasibility, compatibility to the site and ability to fulfill technical requirements.
- Evidence that the artist has a proven ability to undertake projects of this sort.

**Reviewer:** Public Art Committee

**Criteria for Review:** The Public Art Committee reviews the Art Selection Panel's recommendation for the project to confirm that the selection meets the goals set out for the project.

**Stage:** Schematic and Final Design

**Projects:** All Civic Projects Standard Civic or Private Commissioning Processes and Private Development Projects impacting City property

**Reviewer:** Public Art Staff and relevant City Project Manager and/or Engineering Department, Parks Board or Facilities representatives

**Criteria for Review:** Review is based on the thoroughness and accuracy of the materials provided and the artist adequately addressing technical and site integration issues.

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## *6.8 Conservation and Maintenance*

### Issues

- There is a backlog of non-routine maintenance and conservation needs. The program's conservation consultant recommends that about 10 projects that need immediate attention, and about 30 more that need rigorous inspection and ongoing monitoring because they have parts or materials that are delicate or prone to breakdown (wood, electronics, moving parts, etc.).
- Maintenance Reserve funds and staff resources are insufficient to take care of current needs.
- Maintenance Reserve funds can only be spent on maintaining private development projects, and only projects created after this policy was created.
- The requirement that artists, conservators or project sponsors provide conservation and maintenance protocols at project completion is not followed consistently, preventing the program from building a record of conservation and maintenance needs.
- Routine maintenance is carried out by City employees and contractors who are not professionals and at time may not have adequate information to properly clean the artwork.
- For private projects, the maintenance requirements often fall to the strata, who may not be interested or understand the maintenance and conservation needs of the art.

### Objectives

- Immediately address backlog of maintenance and conservation needs.
- Create a system by which all new work entering the collection is reviewed by a conservator (during the design process, if at all possible) and has thorough maintenance and conservation instructions on file.
- Create a method to regularly assess and address non-routine maintenance conservation needs on a regular basis in accordance with instructions left by the artist and in accordance with best conservation practices.
- Create a method to ensure that routine maintenance of works of art is done in accordance with instructions left by the artist and in accordance with best conservation practices.
- Revise funding mechanisms in order to provide adequate maintenance and conservation needs.

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## Recommendations

- Work with the program's conservation consultant to identify works that, without immediate conservation work, would threaten the longevity of the artwork. Allocate funding from the Maintenance Reserve, when applicable, and the Public Art Program Civic Funds, if necessary, to repair these works.
- Work with the program's conservation consultant to identify works that require, because of their components, materials or location, special ongoing conservation. Allocate funding from the Maintenance Reserve, when applicable, and the Public Art Program Civic Funds, if necessary, to inspect and conserve these works.
- Increase public art funding available to conduct and follow the recommendations made in regular conservation assessments.
- Require artists commissioned to create permanent Civic Art projects Private Development Art projects, to have the design reviewed by an independent conservation consultant.
- Require artists commissioned to create permanent Civic Art projects and Private Development Art projects on public lands to fill out a maintenance and conservation worksheet as a condition for receiving their last payment. Make sure routine maintenance needs are communicated to the City department responsible for maintaining the site.
- Provide materials for private developers to help them manage and anticipate maintenance and conservation needs. Send warnings to private property owners if their work is showing deferred maintenance.

## *6.9 Community Outreach and Communications*

### Issues/Assumptions

- The success of a public art collection is based, in part, upon the level of engagement with and appreciation of the artwork by the general public.
- The success of the Public Art Program is based, in part, on having supportive and educated stakeholders who buy into the goals of the public art program and understand their role in its success.
- It is the responsibility of the Public Art Program to engage people in a meaningful way with the City's art collection. Education and involvement will increase the level of appreciation for public art, raise the profile of the program and activate participation of the Vancouver art community.
- One of the goals of the Public Art Program is to build interest in and appreciation of contemporary visual art.

### Recommendations

#### External Communications

- For each individual Public Art Project Plan, develop a strategy for communicating with neighbouring residents, business, facility users, and other interested parties regarding the project.
- For community-based projects, seek artists who are interested in engaging with the community in the creation of their design or in the fabrication or installation of their artwork.
- Look for opportunities and collaborations which allow for people to hear and learn directly from the artist. Speaking engagements, master classes, media interviews, and podcasts are a few ways to bring the artist directly into contact with the greater public.
- Develop appropriate collateral materials (i.e.: brochures, catalogues, postcards, bookmarks, posters, etc.) to disseminate information about the collection.
- Seek partnerships with schools and universities to build curriculum or other classroom activities around the collection.
- Continue to utilize the website as a vehicle for finding up-to-date information about works in progress the collection and the program.

#### Internal Communications

- Develop communications materials targeted specifically to other City departments to help staff understand the vision, goals and operating procedures of the public art program.

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- Look for opportunities, as above, for staff in other City departments to hear from and learn directly from artists.
- Developer Materials??
- Develop standard materials to give to private developers that explains the public art vision, goals and relevant processes.
- Artistic Sustainability??
- Develop technical assistance workshops and mentorships to encourage new artists.
- Seek collaborations with local art institutions to strengthen connections to the local arts community.
- Allocate funds from the Public Art Budget to communications and support.

## *6.10 Space Legacy Considerations for Public Art in Parks*

The context for discussion of Public Art in Parks is in part framed within the Park Board Art Policy, adopted in 1993 and reaffirmed in 2003. The policy states:

*The Park Board holds a vision of a city where the arts are an integral part of everyday life; where community cultural development processes strengthen civil society, where parks and community centres reflect the cultural vitality of the community and where people are able to learn and express creativity in ways that build healthy communities.*

*The Board provides a vibrant public realm and supports the experience of public art and cultural events in parks*

Parks vary greatly in Vancouver, from the small almost personal neighbourhood parks to those that have a presence in a world context. Vancouver residents have strong connections with their parks and often defend them from any changes not seen as compatible with existing use. Residents often think of their parks as 'natural' and are not sympathetic to buildings or structures or reducing green space. It is Park Board practice to consult with residents on changes to parks.

Similarly community centres have strong community ownership and are jointly operated by the Park Board and a community centre association. Public art in new facilities should reflect the community partnership.

### **Vision**

Public art in Vancouver parks is a reflection of the communities in the city. The art enhances the connection people have to their public realm and complements parks spaces and their uses rather than competing with or dominating them. Public art engages with the differing significance that parks, creates neighbourhood identity and creates a vibrant public realm.

### **Park Categories and Values**

Space legacy considerations will make reference to the different categories and values of parks. The values consist of the purposes, uses, design and significance of the park.

#### *Neighbourhood parks*

Most of Vancouver's parks fall in this category and range in size from .04 hectare (Wendy Poole Park) to 3 hectares or more (Bobolink) Larger parks usually have a number of sports fields. All have playgrounds. These are rarely visited by people from outside the neighbourhood except for junior league sports.

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Neighbourhood parks respond to park neighbour involvement and community is built around the definition of the values of particular parks. Public art processes are most suitable which are built directly on neighbour participation.

## *Local destination parks*

These parks are situated in residential neighbourhoods but draw from further afield because of amenities either natural or constructed. Trout Lake (27 hectares) and Memorial South (13 hectares) have both local and broader users.

These parks encourage wider ownership while still respecting those that live in close proximity. Community-engaged public art that involves the broader community is suitable for the park.

## *City-wide and waterfront parks*

These parks may be very small (.3 hectares) to large or linear and attract visitors from across the City as well as tourists. Queen Elizabeth, Jericho, the seawall system and the golf courses are some examples.

As these parks have wide usership and neighbouring residents are only one stakeholder, these parks usually are not suitable for community-engaged art but may support other forms that take into consideration broad aspects of the park.

## *National significance*

Stanley Park has a status that exceeds all other parks in Vancouver. Guidelines specific to the park need development.

## **Park Designations Related to Public Art**

There is interest in Queen Elizabeth Park Plaza being a designated site for sculpture or public art. The Plaza is recently renovated so integrated work is less feasible.

Stanley Park needs a distinct designation which would set tight parameters according to a few key principles.

There are three peace parks which suit memorials related to peace.

## **Preferences**

### *New or redeveloped parks or community centres*

Public art that is integrated into new park/facility design or redevelopment or that responds to opportunities identified during the planning process

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## *Art integrated into infrastructure*

Benches, field houses, pathways, lamps, fountains, back stops, tables etc. are suitable for all parks except Stanley Park.

## *Environmental Art*

Vancouver parks are finite and the interest in creative exploration of public space is infinite. Works that enhance the natural environment through the use of living and/or natural materials, that are ephemeral (for up to 18 months) or that remediate the environment are high priorities for all parks including Stanley.

## *Donations*

- Memorials

A set of guidelines for considering the intent of donations of memorials is currently being developed. Following Park Board agreement of the intent memorials which take a Public art form will follow the standard process for donations. Some places will be designated as not available for memorials.

- Gifts of State

These will be referred to the Chief, External Relations and Protocol

## *Community Public Art*

Community engaged art, which invites collaboration between artists and community members, is most suitable for neighbourhood parks and can be successful in others.

## *Temporary exhibits*

Temporary exhibits of up to a maximum of 18 months provide opportunities for people to experience different kinds of art. The rigor of processes for review of temporary exhibits will vary according to the scale of the exhibit, the number of sites, the length etc. No temporary installations will become permanent without the full public art review process.

Park Board has processes for the technical review of the site and the art and public consultation guidelines

Park Board as the entity which has care and custody of Vancouver parks is the final arbiter on acceptance of public art.