

Public Art Guide and Procedures for Rezoned Developments

(Accompanies the Public Art Policy for Rezoned Developments, adopted by Council July 23, 2014 and last amended September 30, 2026)

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1 SUMMARY PUBLIC ART POLICY FOR REZONED DEVELOPMENTS (REVISED 2014)

1 When does the Public Art Policy apply?

The Public Art Policy applies to rezonings referred to public hearing **before September 30th, 2026**. For rezoning applications referred after that date, see section 2.1 below.

The Public Art Policy applies to:

- All floor areas contributing to the FSR calculation of any residential, commercial, institutional or industrial rezoning resulting in increased floor space or in a change from agricultural or industrial to commercial or residential use.
- Rezoning developments of 100,000 square feet (9,290 square meters) or greater.
- The Policy may also apply, at the discretion of the City, to projects where a substantial public benefit is sought.

Exemptions:

- FSR floor areas dedicated to Social Housing (as defined in the Development Cost Levy By-law) and floor areas of existing buildings retained in substantially “as is” condition are exempt from the budget calculation.

A registered public art agreement is a condition of the zoning by-law enactment (see section 3.3).

1.1 How much will it cost?

The public art budget is calculated by multiplying all areas contributing to the FSR calculation (as established for the Development Permit) by the public art rate, currently \$1.98 per square foot or \$21.3125 per square meter (see section 3.2).

Note: The public art rate is adjusted periodically to reflect increases in local construction costs (see section 3.3).

1.2 What are the options?

All applicants must contact Public Art Program staff and submit a Public Art Checklist (attached as Appendix C) at rezoning application. Prior to rezoning enactment, the elected option, Onsite Artwork (Option A) or Cash-in-Lieu (Option B or B1), must be confirmed (see section 3.4).

Option A: Onsite Artwork

A Detailed Public Art Plan, prepared by the Public Art Consultant, along with a Civic Program Contribution of 10% of the public art budget (as a contribution to local-area artworks throughout the city) are due prior to Development Permit (DP) issuance. Artwork must remain accessible at no cost to the public and be maintained in good repair for the life of the development. Artworks intended for public lands allocate a minimum of 10% of budgets to the Public Art Maintenance Reserve. A detailed guide to the Onsite Artwork process is provided in Section 3.5.

Option B: Cash-in-Lieu

Developers opting to pay cash-in-lieu can pay 80% of the public art budget to the City's Signature Projects Reserve Fund prior to Building Permit issuance. Rezoning contributions are pooled with contributions from the City, philanthropists and other agencies to commission artworks of major significance at key city sites. To ensure the cash-out incentive is retained, Option B can be declared after amenity contribution negotiations are concluded. The process for cash-in-lieu is provided in Section 3.6.

Option B1: Cash-in-Lieu (time-limited)

Applications eligible for this time-limited discount are limited to all current and in-stream rezoning applications that:

- (a) have been submitted prior to September 30, 2026, and
- (b) have not been considered at a Public Hearing by September 30, 2026.

(C) PUBLIC ART PROGRAM MISSION AND GOALS

1.3 Introduction

City Council adopted the Public Art Program for Civic and Private Development on October 4, 1990 to improve Vancouver's public life through artist contributions to the public realm.

Public art in private rezonings provides an exciting opportunity to be involved in the creative process and add to the experience of a site. The Public Art Policy strives to identify art opportunities at the earliest possible stages of development and oversees commissions of site-specific artworks through an objective and professional selection process involving the developer and design and visual art professionals.

The Public Art Policy, adopted by Council on July 23rd, 2014, applies to rezonings submitted before September 30th, 2026. Rezoning applications at public hearing after that date can elect to participate at the applicant's discretion. (Please see Appendix F for a summary of key changes from the previous policy document).

The revisions include the establishment of the B1 discount for eligible projects, and the conclusion of the obligatory participation in the Public Art for Rezoning Policy with the implementation of Amenity Cost Charges (ACCs).

The Signature Projects Fund will continue to receive contributions from the City, developers, partners and philanthropists for commissioning unique artworks of major significance by local, national and international artists on highly public sites.

This document is intended for use by City staff and the private sector when developing public art for rezonings.

1.4 Mission

The City of Vancouver is widely known and respected for its public art collection of over 300 works of art and for its vibrant artistic community. The mission of the Public Art Program is to produce high quality public art that enriches Vancouver's urban environment, creates landmarks and distinctive elements in the built environment and provides a unique identity for individual developments and for the city as a whole.

1.5 Goals

Vancouver's Public Art Program works with artists, communities, City departments, and developers to commission extraordinary public artworks that animate the vision and values of urban life. The goals of the Program are:

- to cultivate a changing and distinctive cityscape and enrich the experience of public places and the built environment;
- to be challenging, risk-taking, creative and innovative in pursuit of great artworks;

- to reflect the distinct character and experience of neighbourhoods and diverse communities;
- to stimulate civic discourse, re-examine narratives and imagine new futures through creative interventions;
- to craft exceptional opportunities for artists – local, national and international, emerging and established – to engage with the public realm through typical and atypical media.

2 PUBLIC ART PROCEDURES AND GUIDELINES

2.1 Contact

Developers should contact Public Art Program staff to discuss Public Art Policy options well before rezoning enactment in order to explore the most advantageous options and opportunities and to ensure the best possible public art outcome for each rezoning development.

2.2 Calculating the Public Art Budget

The public art budget is calculated by multiplying all areas contributing to the FSR calculation (as established for the Development Permit) by the public art rate. The current (2026) public art rate is \$1.98 per square foot or \$21.3125 per square meter.

Note: The public art rate is adjusted periodically to reflect increases in local construction costs as determined by Statistics Canada's Vancouver Construction Cost Index ("Inflation Index" in Definitions, Appendix A). Adjustments come into effect on September 30 of any given year. The rate will be adjusted for any increases in the Index between public hearing and the application for Development Permit.

2.3 Legal Agreement

The public art obligation is secured at rezoning by a legal agreement registered against title to the lands being rezoned. The agreement specifies and defines all obligations with respect to the elected option including security requirements, often a combination of letters of credit and/or such permit holds as City staff determine are necessary to ensure the completion of the public art project.

The legal agreement also outlines maintenance requirements for artwork. Onsite artwork requires the ultimate owner or owners of the site to maintain the artwork in good repair for the life of the development. The agreement also gives the City rights to enter the property should the owner or owners fail to fulfill maintenance obligations.

In addition, artworks sited on public lands require payment to the City's Public Art Maintenance Reserve to go towards future maintenance of the artwork. The maintenance payment is a minimum of 10% of the public art budget (after the Civic Program Contribution) but higher amounts may be required depending on the specific maintenance needs of the artwork.

2.4 Electing an Option

Developers must discuss Program options with the Public Art Program Manager well before zoning enactment. Applicants may provide Onsite Artwork (Option A) or pay Cash-in-Lieu (Option B or B1). Option C is no longer available except for rezonings referred to public hearing before August 1st, 2014. A Public Art Checklist stating basic project data (see Appendix C) must be submitted for either option before zoning enactment.

In consultation with the City, developers may site artworks on public lands or pool their budgets (individual developers with multiple projects or two or more developers with projects on adjacent or nearby properties) to commission more significant artworks.

2.5 Onsite Artwork Process

Applicants electing onsite artwork must engage a Public Art Consultant. An introductory presentation must be made to the Public Art Committee for feedback regarding the proposed selection process, site opportunities, public art budget, etc. A Detailed Public Art Plan that defines artist opportunities and selection processes is submitted for review and approval by staff and the Public Art Committee – an approved Detailed Public Art Plan is a condition of Development Permit issuance. In order to ensure timely receipt of the Development Permit, the Detailed Public Art Plan should be submitted well before Development Permit application (refer to section IV below for more information about submission of the Detailed Public Art Plan).

A civic program contribution (equal to 10% of the public art budget) is paid to the City to offset costs for local-area artworks around the city, especially in areas where artworks are not achieved through rezoning opportunities. The civic program contribution is due with the submission of the Detailed Public Art Plan. A letter of credit in an amount equal to 90% of the Public Art Budget is required prior to Building Permit issuance. The letter of credit will be returned to the applicant upon delivery of the public art and submission of the Final Report.

Appendix B provides a step-by-step synopsis of the process for onsite artwork.

I. Onsite Artwork Budgets

Costs for developing artwork on site are divided into artwork costs and process costs. Types of costs permitted under each of these two categories are listed below. Public art budgets are submitted as part

of the Detailed Public Art Plan. Applicants should discuss with City staff the percentage of the budget they propose to allocate to process costs prior to completing the Detailed Public Art Plan. Financial records documenting the public art expenditures are submitted as part of the Final Report.

(a) Artwork Costs

- Artist fees, travel and accommodation
- Artwork fabrication and installation
- Shipping, storage, insurance
- Site preparation necessary for the artwork
- Funds deposited to the City Public Art Maintenance Reserve

Note: Art budgets can only be used for artworks or artists selected through the approved process and not for artwork proposed by project design professionals.

(b) Process (soft) Costs

- 10% civic program contribution
- Public art consultant fees
- Detailed Public Art Plan preparation
- Artist selection costs including panel fees and shortlist expenses
- Community consultation
- Project documentation

II. Engaging a Public Art Consultant

The Public Art Consultant should be engaged when planning for the development begins in order to determine opportunities with the most public art potential, to access base building budgets, and to minimize change orders. A Public Art Consultant is an art professional responsible for all aspects of the public art process, working with the design team, City staff, artists and the public. An effective public art

process requires a Public Art Consultant with proven art expertise or a team that includes art professionals (artists/curators/art educators) with recognized knowledge of contemporary art practices. Consulting fees are based on the tasks and the type of selection process.

The work of a Public Art Consultant may include:

- Artist and precedent research
- Consulting with stakeholders: developer, design professionals, City staff and relevant publics
- Identifying art opportunities
- Developing the Public Art Plan: opportunities and selection process
- Providing terms of reference for artists
- Networking and distribution
- Facilitating the selection process
- Assisting with contracting
- Technical reviews
- Project management for fabrication/installation
- Public relations and launch
- Documentation of artwork and final reporting
- Other related tasks

III. Engaging a Public Art Consultant

A preliminary presentation to the Public Art Committee provides a brief overview of the site and other artworks in the area and identifies any City or development planning goals or studies pertinent to the public art objectives. It defines the estimated budget and proposes potential public art opportunities, the approach to artist research and selection, a long list of prospective panelists as well as the timing for artist participation. The preliminary presentation is an opportunity to receive feedback from the Public Art Committee to assist with development of the Detailed Public Art Plan.

IV. Detailed Public Art Plan

Approval of a Detailed Public Art Plan by staff and the Public Art Committee is a condition of Development Permit issuance. In order to ensure timely receipt of the Development Permit, the Detailed Public Art Plan should be ready a minimum of two (2) months prior to the estimated Development Permit issuance date with a draft submitted to staff three (3) weeks prior to the Public Art Committee meeting. This enables staff to review the plan, schedule the Public Art Committee meeting, and distribute the plan to the Committee members. It also gives Public Art Consultants time for revisions should the Public Art Committee require them.

The Public Art Committee reviews Public Art Plans in relation to the budget allocations, the quality of the opportunities identified, the art expertise brought to bear and the ability to attract qualified artists. The Committee recommends to the Managing Director of Arts and Culture whose formal approval is required to release the Development Permit. See Appendix D for the components of the Detailed Public Art Plan.

V. Identifying Artwork Locations

Artworks must be located in areas offering the public a free and unobstructed experience of the work, in areas providing the greatest opportunities for public interaction.

VI. Artists' Use of Base Building Components

If an artist's project makes use of base building components (such as an architectural or infrastructure feature) then only the cost added to the base cost of the component is an allowable cost. City staff will review art budgets and base-cost allocations as needed to ensure art budgets are fully available for artwork.

VII. Interim Progress Report

An Interim Report is required at the concept stage. The report includes the Selection Process (panelists, shortlist, selected artist), a copy of the artist's contract, the concept proposal (images, drawings and/or maquettes and a written proposal providing adequate information to fully comprehend the nature and scope of the work).

VIII. Development Planning and Maintenance Review

Proposed sites and artworks are reviewed by the Development Planning staff in relation to urban design and circulation considerations and to ensure the artwork is safe and conforms to City codes. The City Engineer must approve any artwork encroaching on City lands or rights-of-way.

IX. Maintenance Manual and Plan

Artworks developed for private properties need to consider maintenance and long-term viability. Art installed on private lands is the responsibility of and at the risk of the owner, and is maintained at the owner's sole cost for the life of the development. The long-term owners of private development artworks (typically the residents) should be informed regarding the ongoing care of the artwork. City staff will review the concept and the detailed design of artworks and respond with comments regarding maintenance.

The Maintenance Manual and Plan forms part of the Final Report and is an opportunity to pass on information about the artwork and its intended functioning to new owners. Two copies of the Maintenance Manual should be provided to the strata and one to the Public Art Program. It is also an opportunity to pass on information about artists' intellectual property rights.

Privately initiated public art intended for public lands must allocate a minimum of 10% of project budgets to the Public Art Maintenance Reserve, upon Occupancy or prior to the installation (higher amounts may be required depending on the specific maintenance needs of the artwork).

X. Public Art Final Report

The purpose of the Final Report is to satisfy the City that art commitments have been fulfilled and to ensure that the City maintains documents related to production and maintenance of artworks. Acceptance of the Final Report enables the restrictive covenant or Letter of Credit to be released. Schedule E provides a template for the Final Report.

XI. For the Record: Project Documentation

Documentation of the completed work is used to register the artwork in the City Public Art Registry and is part of the project completion. Documentation includes:

- Completed Artist and Artwork forms for the Public Art Registry, including:
 - An artist statement, description of the work and its site, materials, scale and dimensions and other pertinent details;
 - Biographical details of the artist(s);
- Sufficient (5-10) high-resolution, professional quality digital photos, including credits to the photographer, to show the work in context and in detail as needed to provide a reasonably comprehensive photographic record;
- other materials that document the art work or artistic intentions, e.g. brochure, film or video clips, book works, etc.

2.6 Cash-In-Lieu Process

For applicants electing to make a cash payment in lieu of delivering art onsite, the payment-in-lieu equals 80% of the Public Art Budget and is due prior to Building Permit issuance. For applications meeting eligibility criteria for Option B1 (time-limited), the payment-in-lieu equals 60% of the Public Art Budget and is due prior to Building Permit Issuance.

To ensure this cash-out incentive is retained through other City negotiations, developers may hold off on declaring their public art option until negotiations in relation to Community Amenity Contributions are concluded. Applicants considering the cash-in-lieu option should contact the Public Art Program Manager prior to rezoning application. A Public Art Checklist must be submitted to staff and a legal agreement must be registered on title prior to rezoning enactment.

Funds collected through cash-in-lieu are allocated to the Signature Projects Fund. Appendix B provides a step-by-step synopsis of the process for cash-in-lieu.

APPENDIX A: DEFINITIONS

Art Educator – In this context, a professional operating at the post-secondary level, who trains people in studio art practices and/or art history, contemporary practices and the analysis of visual art.

Artist – A practicing professional art maker, with training or apprenticeship in visual practices, a history of unique creation and public display of artwork, recognized by peers and commissioned specifically to create artwork or collaborate with design team members. Project architects, landscape architects, or other project consultants do not qualify as artists for public art commissions. An artist may refer to an individual or a team.

Curator – A recognized practicing professional in the visual arts who is knowledgeable about art history, contemporary art practices and artists, and who works to organize exhibitions and analyze artwork and the relationship of artwork to the larger field of practice, history and place.

Inflation Index – the all-trades residential, office and retail components of CANSIM table 327-0044 for Vancouver published by Statistics Canada (or by a successor or other governmental agency, including a provincial agency) or if such index is no longer published, an index published in substitution for such index or a replacement index designated by the City or if no comparative calculation can reasonably be made by reference to such replacement index then by reference to such other index or other analysis which, in the City's opinion, most accurately indicates the changes in construction prices in Vancouver during the period in question.

Public Artwork – Creations or collaborations by professional artists, commissioned by civic or other institutions or individuals and intended for installation in freely accessible public areas.

Public Art may be in any medium, including electronic or environmental elements or socially engaged practices, or any material or combination of elements appropriate to a particular work of art. Public art opportunities include but are not limited to:

- to be challenging, risk-taking, creative and innovative in pursuit of great artworks;
- design-team collaborations on public open spaces, i.e. parks and streetscapes;
- free-standing sculpture or two-dimensional work;
- video and LED artworks for designated screens;
- artist-designed building elements, i.e. facades or floors, or exceptional landscape plantings, etc.;
- exceptional site elements such as a pavement pattern, walls, gateways; or

- unique functional elements such as benches, bus shelters, water features, light standards or other open space and streetscape amenities.

Public Art Committee – Informed peer review is an essential value of the public art process. The Public Art Committee is a group of nine art and design professionals including a representative from the Urban Development Institute.

Public Art Consultant – An informed advisor on art siting, selection, and artist issues, skilled at identifying and negotiating opportunities for artists. Consultants should have a broad knowledge of current art-making practices and artists and be able to work in public and development contexts. The Public Art Consultant can be an individual or a team of individuals who manages the artist research, develops the terms of reference for opportunities, selection and commissioning processes, and assists with project management, inauguration and documentation of artwork.

Public Art Maintenance Reserve – An interest-bearing reserve managed by the City for the purpose of maintaining those artworks that contribute to the Reserve and with interest generated by the Reserve used to maintain public-site artworks.

Public Art Plan – A plan developed by a knowledgeable art professional that provides background information about a site, public context and site design, identifies artist opportunities and required skills, proposes a selection process and the relevant expertise required as well as timelines and budgets.

Public Art Registry – The Public Art Registry provides information and images of public artworks located throughout Vancouver. For artworks delivered onsite, project documentation provides the necessary information to enter the new artwork into the Registry. Each public art entry includes information about the artists, the artwork title, the type of artwork, its location and neighbourhood, materials, and so on.

Signature Projects Fund – A reserve maintained by the City to facilitate artworks of major significance by local, national and international artists at key city sites. Contributions from developers, the City, partners and philanthropists will be pooled towards significant opportunities. The Public Art Committee will provide oversight for developing priorities.

APPENDIX B: SUMMARY OF PUBLIC ART PROCESSES

Option A: Summary of Steps to Onsite Artwork

1. Contact the Public Art Program Manager prior to rezoning application.
2. Engage a Public Art Consultant when planning for development begins.
3. Submit Public Art Checklist (Appendix C) prior to rezoning enactment and confirming the elected option.
4. Legal Agreement registered on title prior to rezoning enactment.
5. Preliminary presentation to Public Art Committee.
6. Draft Detailed Public Art Plan submitted for staff review (minimum of three weeks prior to scheduled Public Art Committee meeting).
7. Detailed Public Art Plan to Public Art Committee well before Development Permit application (recommend two months prior to expected issuance date of Development Permit).
8. 10% civic program contribution payable to City prior to Development Permit issuance.
9. A letter of credit in an amount equal to 90% of the Public Art Budget delivered to the City prior to Building Permit issuance.
10. Interim Progress Report at Concept Proposal stage submitted to staff for comment.
11. Development Planning and Maintenance reviews of artwork concept and detailed design (if required) by City staff.
12. Artwork completed and installed prior to Occupancy Permit.
13. Maintenance Manual and Plan developed.
14. Minimum 10% maintenance allocation to Public Art Maintenance Reserve if artwork situated on public land (higher amounts may be required depending on the specific maintenance needs of the artwork).
15. Documentation and Final Report submitted.

Option B: Summary of Steps to Cash-In-Lieu

1. Contact the Public Art Program Manager prior to rezoning enactment.
2. Submit Public Art Checklist (Appendix C) prior to rezoning enactment and confirming the elected option.
3. Legal Agreement registered on title prior to rezoning enactment.
4. 80% of the Public Art Budget payable to the Signature Projects Fund prior to Building Permit issuance.
5. For applications meeting eligibility criteria for Option B1 (time-limited), 60% of the Public Art Budget payable to the Signature Projects Fund prior to Building Permit issuance.

APPENDIX C: PUBLIC ART CHECKLIST



Please contact the Head of Public Art at publicart@vancouver.ca prior to submission.

PROJECT DETAILS:	
Checklist Submission Date	
Project Name	
Project Address	
Project Location	
Legal Description of Site	

PROJECT CONTACTS:			
PROJECT OWNER			
Owner Contact Name			
Telephone		Email	
PROJECT DEVELOPER			
Developer Contact Name			
Telephone		Email	
COV REZONING PLANNER			
Telephone		Email	

PROJECT CONSULTANTS:			
PUBLIC ART CONSULTANT			
Telephone		Email	
PROJECT ARCHITECT			
Telephone		Email	
LANDSCAPE ARCHITECT			
Telephone		Email	
DESIGN CONSULTANT			
Telephone		Email	

PROJECT DESCRIPTION:	
Brief description of the proposed development (residential, commercial, etc.)	



PUBLIC ART CHECKLIST

Relevant planning or other studies or conditions pertinent to the project site (point form)

PUBLIC ART ALLOCATION CALCULATION:

1. PUBLIC ART OPTIONS

☐ Option A	90% of budget applied to public art for development; 10% program contribution: Public Art Plan reviewed by Public Art Committee
☐ Option B	80% of budget contributed to City's Signature Projects Fund
☐ Option B1	60% of budget contributed to City's Signature Projects Fund (for time-limited eligible projects)

FSR AREA CALCULATION:

Total Floor Space Ratio Area	
Dedicated Social Housing FSR	
Eligible FSR Rate	
Public Art Rate	\$1.98 per ft ² (\$21.31 per m ²)
Total Public Art Budget	
10% Program Contribution - Option A	

PROPOSED PROJECT SCHEDULE:

Date of Public Hearing	
Rezoning Enactment Date	
Development Permit Application Date	
Development Permit Issuance	

APPENDIX D: DETAILED PUBLIC ART PLAN

The following are the typical components of the Detailed Public Art Plan; plans can include other information relevant to the project:

Detailed Public Art Plan

- Description of the Development: Design details, site plan, the social and physical context of the neighbourhood, and a description of other artworks in the area.
- Public Art Opportunities: Every site offers “site specific” opportunities for art that will be of advantage to both the artwork and the development. These should be in highly public places on the building and in the surrounding grounds.
- Estimated Public Art Budget: Identify amounts for artwork, consultants, artist selection (including travel, panel honoraria, interview or maquette fees, etc.); public consultation; project documentation. A contribution to the Maintenance Reserve of 10% of the artwork budget is required for artworks proposed for public land.
- Artist Selection: This should be a fair and transparent process suited to the nature of the opportunity. Most common methods include limited or open calls or researched and invited calls. Artists are considered based on their training and past production in relation to the opportunity. They may or may not be asked to provide a concept prior to selection.
- Selection Panel: The panel should be made up of a majority of art professionals who are independent of the development. Other possible panel members are: a representative of the design team, the developer, a community representative, etc. Others members may act as technical advisors to the panel. A long list of prospective panelists must be presented to the Public Art Committee as part of the Detailed Plan.
- Timeline: Timeline or schedule for artist/art selection, concept development, fabrication, installation and documentation.
- Education and Promotion: Educational and promotional opportunities should be considered, such as talks that introduce the artwork or artist to the neighbourhood, brochures about the artwork, as well as opportunities to celebrate the completion of the artwork.

Other information to be included:

- List of relevant key planning documents
- Description of other artworks in the local area

- List of key stakeholders (design team, community representatives, neighbours)
- Copy of Public Art Checklist provided at zoning enactment, with all amendments
- Anticipated exceptional needs, i.e. encroachment or limited lifetime works

APPENDIX E: PUBLIC ART FINAL REPORT

The following outline specifies the components which are typically included in the Public Art Final Report and the Maintenance Manual and Plan (this does not preclude the inclusion of additional information that may be relevant to the artwork):

Public Art Final Report

- Description of the Development: Design details, site plan, the social and physical context of the neighbourhood, and a description of other artworks in the area.
- Report of selection process (including panelists, number of artists considered, shortlist, etc.)
- Copy of artist contract
- Design and engineering drawings and specifications
- Site information, including address and neighbourhood
- Complete financial reporting for the art process (delineating amounts to the artists, consultants, and others) and a Statutory Declaration attesting to the accuracy of the financial report
- Copy of the Transfer of Ownership
- A list of key professionals involved in the project, including architects, consultants selection panelists
- Copies of encroachment or other pertinent agreements
- Copies of the artwork Maintenance Manual (outlined below) and the letter provided to the artwork owner(s) outlining their maintenance obligations
- A cheque for a minimum of 10% of the public art budget for the Public Art Maintenance Reserve for artworks sited on City lands (higher amounts may be required depending on the specific maintenance needs of the artwork)
- Documentation and Registry forms

Maintenance Manual

- General description of artwork and functions
- Artist's statement
- Artists intellectual property rights
- Who to notify regarding routine and specialized maintenance and contact information or qualifications
- When to contact the Public Art Program (i.e. modifications or alterations)
- Materials, manufacturers and suppliers
- Artwork warranties
- Design drawings
- Mechanical, Electrical, and Digital systems manuals and warranties
- Routine Maintenance and periodic inspection requirements and schedule
- Long-term maintenance needs and plan

APPENDIX F: SUMMARY OF 2014, 2025, AND 2026 CHANGES TO PUBLIC ART POLICIES AND PROCEDURES

The following summarizes the key changes between this document, Public Art Policy and Procedures for Rezoned Developments which is applicable to all rezonings referred to public hearing after July 31st, 2014, and the previous guiding document, Public Art Guidelines for Rezoned Development (2008) which is applicable to rezonings referred to public hearing before August 1st, 2014.

Key changes to **Public Art Policy and Procedures for Rezoned Developments** (2026) include: **Option B1: Cash-in-Lieu (time-limited)**

Table 1: Summary of 2014, 2025, and 2026 Changes to Public Art Policy and Procedures

	For rezonings referred to public hearing Prior to August 1st, 2014	For rezonings referred to public hearing After July 31st, 2014	Limited to all current and in-stream rezoning applications that have not been considered at a Public Hearing as of December 10, 2025, and have been approved in principle by Council following a Public Hearing prior to July 31, 2026.	Applicable to all rezonings submitted prior to September 30, 2026.	For rezonings submitted post September 30, 2026. Developers can elect to participate in the Public Art for Rezoning program at their discretion.
Program Options	Option A: Artwork on site Option B: Cash in lieu (100% of public art budget paid to the City)	Option A: Artwork on site Option B: Cash in lieu (80% of public art budget paid to the City)	Option A: Artwork on site Option B1: Cash in lieu (60% of public art budget paid to the City)	Option A: Artwork on site Option B: Cash in lieu (80% of public art budget paid to the City) or Option B1: Cash in lieu (60% of public art	Option A: Artwork on site Option B: Recommended 60% cash-in-lieu of public art budget paid to the City to support City-led public art delivery on civic sites.

	For rezonings referred to public hearing Prior to August 1st, 2014	For rezonings referred to public hearing After July 31st, 2014	Limited to all current and in-stream rezoning applications that have not been considered at a Public Hearing as of December 10, 2025, and have been approved in principle by Council following a Public Hearing prior to July 31, 2026.	Applicable to all rezonings submitted prior to September 30, 2026.	For rezonings submitted post September 30, 2026. Developers can elect to participate in the Public Art for Rezoning program at their discretion.
				budget paid to the City)	
	Option C: 60% of public art budget for onsite artwork; 40% contributed to the City	Option C: No longer available	Option C: No longer available	Option C: No longer available	Option C: No longer available
Contribution to the City (applies to Option A only)	2% Administration Fee	10% Contribution for Local Area Artworks	10% Contribution for Local Area Artworks	10% Contribution for Local Area Artworks	Recommended 10% Contribution for Local Area Artworks
Final Report Requirements	- Report of selection processes - Copy of artist's maintenance plan - Documentation and Registry forms - Maintenance fee for artworks sited on public lands	- Report of selection processes - Copy of artist contract - Design and Engineering drawings and specifications - Site information - Complete financial reporting with Statutory Declaration	- Report of selection processes - Copy of artist contract - Design and Engineering drawings and specifications - Site information - Complete financial reporting with Statutory Declaration	- Report of selection processes - Copy of artist contract - Design and Engineering drawings and specifications - Site information - Complete financial reporting with Statutory Declaration	- Report of selection processes - Copy of artist contract - Design and Engineering drawings and specifications - Site information - Complete financial reporting with Statutory Declaration

	For rezonings referred to public hearing Prior to August 1st, 2014	For rezonings referred to public hearing After July 31st, 2014	Limited to all current and in-stream rezoning applications that have not been considered at a Public Hearing as of December 10, 2025, and have been approved in principle by Council following a Public Hearing prior to July 31, 2026.	Applicable to all rezonings submitted prior to September 30, 2026.	For rezonings submitted post September 30, 2026. Developers can elect to participate in the Public Art for Rezoning program at their discretion.
		• Copy of transfer of ownership • List of key professionals involved • Copy of encroachment or other relevant agreements • Copy of maintenance manual and letter to owner outlining maintenance obligations • Documentation and Registry forms • Maintenance fee for artworks sited on public lands	• Copy of transfer of ownership • List of key professionals involved • Copy of encroachment or other relevant agreements • Copy of maintenance manual and letter to owner outlining maintenance obligations • Documentation and Registry forms • Maintenance fee for artworks sited on public lands	• Copy of transfer of ownership • List of key professionals involved • Copy of encroachment or other relevant agreements • Copy of maintenance manual and letter to owner outlining maintenance obligations • Documentation and Registry forms	• Copy of transfer of ownership • List of key professionals involved • Copy of encroachment or other relevant agreements • Copy of maintenance manual and letter to owner outlining maintenance obligations • Documentation and Registry forms