

APPENDIX D

THE CORPORATION OF THE
CITY OF WHITE ROCK
 15322 BUENA VISTA AVENUE, WHITE ROCK, B.C. V4B 1Y6



POLICY TITLE: ***PUBLIC ART AND PLACEMAKING ART***
POLICY NUMBER: ***RECREATION AND CULTURE - 708***

<i>Date of Council Adoption:</i> July 12, 2010	<i>Date of Last Amendment:</i> October 25, 2021
<i>Council Resolution Number:</i> 2010-347, 2013-134, 2014-152, 2015-285, 2016-302, 2019-498; 2020-019; 2021-301	
<i>Originating Department:</i> Recreation and Culture	<i>Date last reviewed by the Governance and Legislation Committee:</i> October 21, 2019

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1. Introduction

The City of White Rock's leadership and commitment is evident in the initiation and facilitation of Public Art and Placemaking Art Projects (formerly referred to as Community Public Art). These projects are an integral component of many Civic and Private capital projects.

The City adopted its first Public Art Policy in July 2010 which included a section on community art projects. Since that time, the City has acquired several new pieces of public art funded through both civic capital projects and private development. The category of Community Public Art is now understood more accurately as Placemaking Art, as defined below. More about the general role of Placemaking in urban planning can be found in Appendix 5.

This updated Policy reflects the City's desire to achieve the Cultural Strategic Plan vision, adopted by Council in April 2021, and guide the Public Art Advisory Committee as they develop a workplan. *My Creative City by the Sea – Cultural Strategic Plan Vision*: White Rock connects & engages the whole community by integrating arts & culture into the daily life of the City!

Public Art includes permanent artworks created by professional artists for identified and specific public spaces. Public Art projects require a broad understanding by the practitioner artist of elements beyond creative concepts and studio/gallery work, including engineering solutions for large scale installations and long-term maintenance planning.

Placemaking Art includes purposeful artistic elements, not simply beautification, designed for the specific urban environment. The projects are purpose built and can leverage the more mundane aspects of urban design (e.g., bench, light stand, crosswalk). Placemaking Art projects requires collaboration. The participants can include the artists, private developers, the creative community and various civic departments. The creative ideas often emerge from public engagement and/or needed civic upgrades to public places (e.g., walkways, streetscapes, parks). Placemaking Art projects may provide opportunities for local practitioner artists to gain experience working in the public realm.

Both Public Art and Placemaking Art projects include the collaboration of artists, architects, and landscape or urban designers to create unique physical environments or features, which integrate art into the urban fabric. Temporary exhibitions such as a performance, lighting exhibits, outdoor sculpture exhibitions, etc. are considered Arts and Culture special events and are managed and resourced separately from this policy.

1.1 Purpose

The purpose of the Public Art and Placemaking Art Policy is to:

- a) Ensure projects enhance the built environment visually and reflect White Rock's character, heritage, and cultural diversity.
- b) Ensure artwork and the creative concepts of artists are supported through the City's Public Art and Placemaking Art Programs.
- c) Ensure that the stewardship of the projects fosters public trust.
- d) Enable the integration of projects in a timely manner as the built environment is co-created by both public and private developments.

- e) Ensure the funding mechanisms supporting the City's commitment are effectively maintained and managed.
- f) Provide guidelines for the selection, commissioning, and implementation of projects.
- g) Guide the selection committee to endeavor to select, local artists from White Rock, South Surrey, or Semiahmoo First Nations.

1.2 Principles

Public Art and Placemaking Art projects are guided by these principles:

- a) Projects are selected through an informed, open and fair public art competition process.
- b) Public understanding, awareness and enjoyment of the arts in everyday life is ever increasing.
- c) Projects reflect of the diversity, values and history of the community to foster a sense of belonging, identity and place.
- d) Projects reflect a wide range of professional artistic expression and practice, demonstrating excellence, quality and innovation.
- e) Projects respond to and enhance the natural, social and built environment of the City of White Rock.
- f) Projects are a catalyst for creativity in White Rock's diverse community by providing opportunities for community engagement, development and partnerships.
- g) Projects stimulate economic and tourism development and present a positive image to visitors and potential investors.
- h) Projects are integrated into the planning, design and execution of applicable community/civic development.
- i) Opportunities to include projects in private development are optimized.

2. Programs and Goals

The Public Art and Placemaking Art portfolio includes three distinct programs:

- ***The Public Art Program***
- ***The Placemaking Art Program***
- ***The Private Sector Art Program***

2.1 The Public Art Program

The successful development and implementation of the Public Art Program is the demonstration of leadership and commitment by the City in initiating and facilitating the creation of public art as an integral component of its city capital projects. The Public Art Program:

- a) Provides an impetus and flexible framework for incorporating public art, at the planning stages, into new or existing capital improvement projects by the City.
- b) Establishes guidelines for accepting gifts/bequests of public art and for the deaccession of public artworks.
- c) Develops a stable funding mechanism to ensure that resources are available to create, preserve and inventory public artworks.

- d) Incorporates the ideas and work of various artists and artistic disciplines in the public realm.
- e) Advances capital project goals or other City objectives, such as economic development and tourism.
- f) Endeavors to select local artists from White Rock, South Surrey, or Semiahmoo First Nations.

2.2 The Placemaking Art Program

The goal of the Placemaking Art Program is to create artwork that is accessible to the public, in a public space. By virtue of its placement, content, and public engagement, placemaking shapes the environment.

Successful Placemaking Art Projects:

- Help communities change the local environment.
- Reflect the spirit and character of the community.
- Optimize Civic budgets and elevates mundane projects to points of pride.

Opportunities for community participation can be included in some projects. In this way, people's knowledge and experience become part of the design and citizens develop a sense of pride and ownership over their public spaces. Some projects may involve a great deal of community involvement. This type of project focuses on the vision and belief systems of the community. A community-based design process helps people articulate their concerns and goals in terms of public art and creates opportunities for community participation.

The Placemaking Art Program:

- a) Creates a livable community by linking arts and everyday life.
- b) Encourages community participation in ways that respect the diversity and interests of our neighbourhoods.
- c) Strengthens community identity, spirit and collective cultural experiences.
- d) Increases public understanding of the role of art and artists in the community.

2.3 The Private Sector Art Program

The private sector art program is designed to encourage developers to commission site-specific art works that are integrated into the public spaces adjacent to or part of the development project. Developers see the benefits inherent to art as a means to enhance their project by adding interest and character to their developments. Art can improve the public realm, whether publicly or privately owned, and create a destination for residents and visitors alike, thereby contributing to the local economy.

There is no mandatory funding formula for developers. When reviewing new developments, staff will encourage developers to incorporate art in their projects. At the application stage, development proposals will include comments from Cultural Services staff on potential art opportunities of the development. Proposals received or referred to the Public Art Advisory Committee (PAAC) from private individuals or organizations will be reviewed and assessed by the PAAC. The review will consider artistic merit, public safety, ongoing maintenance demands and the process for implementing the project.

The Private Sector Art Program:

- a) Encourages the private sector to seek out the PAAC to review and assess private sector art projects.
- b) Reflects a range of artistic expression, demonstrates excellence, quality and innovation.
- c) Creates landmark features on new developments and revitalizes the urban landscape.
- d) Encourages developers to hire a professional public art consultant to provide advice on art opportunities and potential locations for art and artists' resources.
- e) Ensures the creation, installation, maintenance and repair of artwork on private property is the responsibility of the property owner, unless otherwise established by agreement with the City.

3. Council's Strategic Direction and Monitoring

The Public Art Policy is in keeping with the strategic documents and direction set by Council. The City of White Rock Annual Report references public art. Council will then be able to monitor the performance of the Public Art Policy with consideration given to the following measurable outcomes:

- The number of artworks in the public domain.
- Level of compliance with the Public Art Policy.
- The amount of funding devoted to public art in White Rock.
- The number of new types of artworks installed in public places each year.
- The diversity of cultures and types of artworks represented by the artists that either gift works or are commissioned to produce public art that will be owned by the City.

4. Funding

Since the original Public Art Policy was developed, the City has grown in its Cultural Development aspirations including:

- Adopting the Creative City by the Sea Cultural Strategic Plan recommending integrating arts and culture into everyday life. Specifically, item 2.2 which recommends the City "maintain and grow the Public Art Program."
- Requiring that new development in White Rock consider the addition of public art and creative spaces in the early stages of their application including a review by the Cultural Services staff (adopted at regular Council meeting July 26, 2021).

The funding mechanisms enabling success of the Public Art & Placemaking Art Program include:

- *The Community Amenity Contribution Reserve (the Reserve)*
- *Percent from Civic Capital Projects*
- *New Community Amenity Contributions*

An annual operating budget is assigned for the insurance and maintenance of public art works by the Municipal Operations and Engineering Department.

4.1 The Community Amenity Contribution Reserve (the Reserve)

This statutory reserve has been referred to as the Public Art Reserve. An annual contribution was established to The Reserve. The Reserve holds funds until such a time as their use is directed by Council based on recommendations from the Public Art Advisory Committee. In 2021 the annual contribution to this Reserve was \$50,000.

The Reserve monies may be applied to:

- a) Public art in selected capital projects such as new building construction, major additions to existing buildings, or major park development projects.
- b) Public Art & Placemaking Art projects recommended by the Public Art Advisory Committee and approved by Council.
- c) Installations for gifted works.
- d) Consultant fees for commissioning works for the Public Art Program.

4.2 Percent from Civic Capital Projects

In the annual capital planning process 1.25 percent of large civic capital projects are considered for public art projects. Applicable projects include integrating public art into new building construction, major additions to existing buildings, and major park development projects. Funding does not apply to costs normally associated with capital projects such as design and engineering, insurance, fees and permits, building demolition, relocation of tenants, contingency funds, land acquisition, environmental testing or other engineering project costs. Public Art projects cannot be funded retroactively and cannot receive funds from other city cultural grant programs.

4.3 Community Amenity Contributions (CACs)

The use of CACs is considered as a funding source for public art and placemaking.

5. Public Art Advisory Committee (PAAC)

Council will set up a Public Art Advisory Committee (PAAC) committee. The committee's duties will be included in the Term of Reference (Council Policy 147).

These duties will include:

- a) Overseeing the direction of the Public Art policies and making recommendations to Council for the allocation of funds.
- b) Representing the needs and interests of the community in the public art process.
- c) Ensuring that artists are selected through an informed, open and fair public art competition process with consideration being given to local, regional and national artists.
- d) Advising Council on the implementation of the Public Art policies, including selection processes, acceptance of gifts, donations, bequests, loans, and de-accessions.
- e) The committee will be composed of individuals who have expertise in fields related to public art. In order to facilitate the work of the PAAC, and to ensure the on-going development and administration of a Public Art Program, a City staff member will be appointed as the staff liaison.
- f) The Public Art Program will be set up so that each project is reviewed by all appropriate staff.

- g) PAAC will be kept apprised of any public art submissions through the Private Sector policy.
- h) General awareness of all public art initiatives will be shared throughout the City and all City departments will be encouraged to consider opportunities for the appropriate integration of public art.
- i) The Public Art Advisory Committee will convene a selection panel for each significant Public Art Project (for the Selection Process see Appendix 1).

PAAC Workplan

The Public Art Advisory Committee advises Council annually on a rolling three-to-five-year workplan for Public Art and Placemaking Art projects. This workplan will include the aspects of Collection Management (see Section 7).

Projects may fall into at least one of the following three program areas (see Section 2):

- ***The Public Art Program***
- ***The Placemaking Art Program***
- ***The Private Sector Art Program***

A desire for diversity of activity, local artist opportunities, optimizing budgets, and meeting developer timetables, will all play a part in which projects become a priority each year.

As well, opportunities may arise throughout the term of the PAAC that were unforeseen. These *ad-hoc* opportunities will be evaluated by PAAC and a recommendation to Council can be provided so projects can be put into the workplan in a timely manner, where appropriate. See Section 6 for additional guidance.

Selection Panel Terms of Reference

The Terms of Reference for the selection panel will be developed by the Manager, Cultural Development on a per project basis and in conjunction with the PAAC. On larger projects it may be desirable to give the selection panel broad terms of reference and responsibility for determining sites, budgets, the nature of the artist participation and recommended selection processes.

See also Appendix 1 – Selection Process for more detail.

6. Acquisition, Commissioning or Accepting Gifts of Public Art

The City of White Rock will acquire pieces of art through the Public Art & Placemaking Art Programs. It is important to ensure the quality and integrity of artwork commissioned and its relevance to the community and site. Before any projects are recommended, recognition must be given to the following:

6.1 Meeting the Objectives of the Public Art Policy

Primary consideration should be given to the objectives of public accessibility, quality, and diversity. Diversity should be taken to mean diversity of cultures and of type of art (e.g. non-functional versus functional art; professionally commissioned installations versus facilitated community art; temporary versus permanent).

6.2 Cost of Maintenance and Installation

The costs of maintenance over a ten-year period should be estimated and assessed, along with an indication of the expected life of the artwork. Maintenance and installations costs should be reasonable in

relation to the value of the artwork, and affordable within operational maintenance and installation budgets.

6.3 Safety

Public art is usually physically accessible to the public. Art works therefore need to be both physically robust and safe to members of the public. Issues of safety are of primary concern.

6.4 Artistic Merit and Quality of the Work

Artworks will and should be the subject of debate as to their artistic merits. Bearing in mind the primary objective of gaining quality and diverse public art, regard should be given to:

- The anticipated public response and interaction.
- Accessibility to the public.
- The degree to which the artwork reflects White Rock's character and/or contemporary culture.
- Expert judgment as to the merits of the artwork.
- The degree to which its artistic merits will be endured in relation to the costs associated with its adoption.

6.5 Gifts, Donations and Bequests

The PAAC will consider acceptance of gifts, donations, and bequests of artwork (in the form of existing works or offers to commission new work) according to the following criteria:

- Ability to integrate work into the City's existing Public Art Collection.
- The quality and condition of the work, based upon professional assessment and a detailed written proposal that is accompanied with drawings, maquette (model) and/or photographs.
- Fairness of the process whereby the work and artist were selected.
- Suitability of the theme of the artwork to a public venue.
- Appropriateness to site, if applicable.
- Susceptibility of the work to degradation, wear or vandalism and any potential of endangering public safety.

6.6 Suitability of the work to technical installation requirements of public spaces

For gifts, donations and bequests the donor must outline the offer in writing to staff. The donor then may appear as a delegation to the PAAC to present the work or staff will present it. The PAAC will make the recommendation to Council to accept or decline the gifted, donated or be-quested artwork, considering:

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

7. Management of the Public Art Collection

7.1 Collection Management

- a) The management, maintenance and insurance of the Public Art Collection is the responsibility of the City. The costs of maintenance and insurance of the public art and privately owned art in publicly accessible locations will be incorporated into purchase/donation/gift agreements or any other agreements deemed appropriate to ensure the ongoing term maintenance of artwork in public places.
- b) The Public Art Collection will be managed according to appropriate professional inventory and documentation practices.
- c) The Manager, Cultural Development will conduct an annual maintenance review of civic-owned art and ensure that the online inventory is updated.

7.2 Risk Management and Liability

The City will review projects to identify and reasonably address potential hazards. Artists commissioned will similarly be required to give due care to public safety in the design, fabrication, and installation of public art pieces.

7.3 Inventory

An inventory of public artworks owned by the City will be created and maintained. Documentation procedures will conform to standard museum practice citing:

- Title of artwork.
- Date work was completed.
- Provenance.
- Purchase/commission price and insurance value upon acquisition.
- Photographic and written description detailing materials, construction, dimensions, location, site conditions and context of the work.
- Artist's statement of the work and biographical information.
- Published material about the artwork.

7.4 Removal or Relocating Public Artworks

Occasionally decisions will need to be made about either removing or relocating public artworks from the City's collection for a range of reasons including artistic relevance, public safety, changes to the design and use of the public space occupied by the artwork, and the possibility that a new and better site has become available for an artwork.

Reassessment of a work's suitability as a continuing part of the public art collection should consider:

- The primary objective is to increase the amount, quality and diversity of public art in White Rock.
- Where possible, decisions should involve discussions with the artist(s) and other relevant people, or organizations involved in its establishment.
- The storing of public artworks is generally discouraged.
- If an artwork continues to be relevant to its location.
- Whether the work forms part of a collection.

- The popularity of the artwork with the public.
- If an artwork needs to be moved, consideration should be given to whether another suitable site can be located and secured.

Decisions on deaccession of public artwork will be recommended to Council by the Public Art Advisory Committee. The determination would be based on one or more of the following reasons:

- The ongoing good condition or security of the artwork cannot be reasonably guaranteed.
- The artwork requires excessive maintenance or has faults in design or workmanship.
- The repair or remedy is either impractical or infeasible.
- The artwork has been damaged and repair is either impractical or infeasible.
- The artwork endangers public safety.
- The artwork is not or is only rarely on display owing to the lack of a suitable venue.
- Significant alterations in the use, character or design of the site have occurred which affect the integrity of the work and its relation to its environment.
- Significant adverse public reaction has continued over an extended period of time.
- The quality or authenticity of the artwork is questionable, and doubts are proven to be justified.
- PAAC deems that the same artist should replace the artwork with a more appropriate work.
- The artwork has been assessed to be of inferior quality compared to other works in the collection or has been determined to be incompatible with the rest of the collection.
- Removal is requested for allowable reasons by the artist.
- The site is no longer accessible to the public or the physical setting is to be re-developed.

Options for deaccession of public art works include:

- Re-location to another appropriate site.
- Selling or gifting the artwork back to the artist.
- Donating to a community group or facility or organization that operates for public benefit.
- Open sale or auction.
- Other removal as appropriate.

Decisions on the above options will need to be made on a case-by-case basis, based on criteria which include:

- Resale value.
- Sensibilities around how the City came to own the artwork.
- Condition of the work.

7.5 Managing Controversy

The Public Art Advisory Committee:

- Ensures the provision of opportunities for direct and informed public involvement in the direction and selection of public artwork (see Appendix 1 Selection Process).

- Facilitates a responsible public selection process which in turn is expected to ensure that secured artwork is supported by the community.
- If reasonable efforts by the Public Art Advisory Committee to resolve the concern have failed, PAAC will appoint an impartial third party of art and design professionals to resolve the conflict. The recommendation of the third-party member will require the approval of Council.

8. Community Consultation Process: Murals on City Owned Retaining Walls

The addition of art in public spaces creates a more aesthetically pleasing environment for residents, workers and visitors. The following is a community consultation process to be followed when the City of White Rock initiates a public art project on walls that are adjacent to a residents' home. See Appendix 3 - Guidelines for Mural Artists.

The Public Art Advisory Committee will review an inventory of potential sites as provided by the City. Criteria to include:

City owned property	Visibility
Public access to the site	Capacity of the site to sustain art

When preparing to consider mural projects, the City will follow these steps:

- hold a focus group meeting with the purpose of determining themes and characteristics for the mural project.
- Invite key stakeholders for the site including city staff and adjacent property owners
- determine a budget that includes artist fees, material costs, installation costs and maintenance
- initiate a call for artists.
- Select a panel of jurors. For City owned retaining walls, the panel of jurors should include:
 - Adjacent property owners
 - Three representatives from the art and design community
 - Manager of Cultural Development
- award the project to the artist who achieves the highest combined score
- send a letter to residents within a minimum of a two-block radius with a draft of the proposed art and allow at least two weeks for feedback.
- finalize design, timeline and sign a contract with the artist.

Appendix 1

SELECTION PROCESS

In order to successfully realize the benefits of a robust Public Art and Placemaking Art program, the PAAC must have a thoughtful three to five year rolling workplan (see Policy 708, Section 5).

The best practice that the City of White Rock has adopted is a selection process as follows:

- ***Identify a Project Opportunity***
- ***Determine a Budget***
- ***Determine the Selection Method***
- ***Call for Qualifications***
- ***Create the Selection Panel***
- ***Selection and Installation***

Identify a Project Opportunity

To ensure locations are suitable and germane to the City's development, consultation with the Municipal Operations and Engineering and the Planning departments is necessary before deciding on a location.

Project Eligibility

Projects will be selected by a Selection Panel according to the following criteria:

- Artistic merit and innovation.
- Significance of the project to the specific site and surrounding neighborhoods.
- High degree of public use or public realm impact.
- Demonstrated support and involvement of the community.
- Technical feasibility and quality of production.
- Artwork must be safe, durable and vandal resistant.
- Probability of successful completion within stipulated timelines and budget.

Other criteria specific to the project might be included relating to issues of safety, operational requirements, and/or maintenance.

Ineligible Projects

- Heritage buildings.
- Privately owned works (except where they are located in public places).
- Contemporary advertising/billboards.
- Special Events / Festivals.

- Directional elements such as super graphics, signage or colour coding except where these elements are integral parts of the original work of art or public art project.
- Art objects which are mass-produced of standard design such as playground equipment, fountains, or statuary objects.
- Reproductions, by mechanical or other means, of original works of art, except in cases of film, video, photography, printmaking or other media arts.
- Decorative, ornamental, architectural or functional elements, except where they are an integral part of the original work of art or are the result of collaboration among the design professionals including at least one artist.
- Landscape architecture and landscape gardening except where these elements are an integral part of the original work of art or are the result of collaboration among design professionals including at least one artist.

Determine a Budget

See Policy 708, Section 4 for funding details. Project budgets need to consider long term maintenance impacts on the operating budget. The impact of selecting several projects in the same year with the same lifespan will be felt at the end of that lifespan more acutely than managing a diversified portfolio (e.g., murals and banners vs. a mix of public art installations). The three funding mechanisms available are:

- *The Community Amenity Contribution Reserve (the Reserve)*
- *Percent from Civic Capital Projects*
- *New Community Amenity Contributions*

Determine the Selection Method

There are three accepted methods of selecting a public artist:

- ***Open Competition:*** Artists may submit requested materials from a public call for qualifications. Mailing lists should be advertised or by a database of names. Consideration should be given to local, regional and national artists.
- ***Limited Competition:*** A limited number of artists may be requested to submit qualifications for a specific project. This competition is usually employed when the project specifies a particular art form, or there are unusual time constraints. Names of artists should be submitted by the Public Art Advisory Committee or the Public Art Selection Panel.
- ***Invitation or Direct Selection:*** One artist may be invited to submit qualifications. Upon acceptance of the artist's qualifications, the artist is commissioned for the project. This method is rarely employed due to possible perceptions of favoritism and other political difficulties.

Artists are short-listed on the basis of their qualifications as demonstrated by past work, ability to handle a budget, creativity, and the ability to collaborate. Only short-listed artists will be requested to prepare a proposal for the project.

Bringing in Artists Earlier

Where possible, the City will encourage the developers or project managers to engage in a collaborative process whereby artists become equal members of a design team. The benefits of collaboration are many:

- better ideas,
- wider range of approaches,
- higher levels of energy and,
- a broader spectrum of skills.

The artists' involvement will encourage the design process to integrate art and architecture. This is especially important in instances where concerns regarding safety, operations, maintenance, vandalism, and the interaction of people often eliminate the possibility of including applied or discrete art pieces.

Working with architects, landscape architects and engineers gives the artist the opportunity to create projects, which will attract people by adding an aesthetic overview. Integral to the success of a collaborative process, it is important that all members of a team understand the following points:

- Adding the artist to the design team early in the process creates the opportunity to leverage the cost of the artwork.
- Art is an important aspect of the project.
- Artists are recognized as equal members of the design team.

Call for Qualifications

Artists must be compensated for their thinking and their creativity as well as the produced product. Contests and initiatives that expect artists to provide freely their designs are contrary to the City's guiding principles and result in de-valuing the contribution of artists to our community.

In developing the Call for Qualifications, the PAAC will want to include local context and information about the opportunity to spark interest. However, at this stage, the purpose is to seek out artists who can successfully meet the objectives of the project and benefit the overall program. Artists will be asked to provide the following materials:

Materials to be submitted by the artists will include:

- 1 A current resume.
- 2 One copy of a USB Flash Drive or a URL containing a maximum of 20 digital images of the artist's work in a JPEG format with 300 DPI. All images must clearly identify the title of the artwork, location, media, size and other relevant information.
- 3 A numbered image list with the artist's name and a brief description of each image stating the title, date, medium, size, location and, if a commissioned project, the commission contract cost.
- 4 References required: Each artist applying should list at least one design professional (architect, landscape architect, engineer, graphic designer, etc.), and two artists who have an intimate knowledge of the artist's work and working methods. Contact information must be included. For artists with no prior involvement with public art projects, at least two art professionals and one artist as references must be included.

- 5 A letter of interest, no more than one page in length, that explains the artist's general interest in the project, applicable experience that has prepared the artist for this type of project, and availability to work within the established timeline. Issues to be addressed should include design team participation and experience with collaborative design.

This is not intended to be a proposal submission of what the artist would do on site. Experienced artists in public art understand that proposals at this stage of the call can actually work against them since they don't have important local context and site details. These details will be provided at the proposal stage.

Once the qualifications have been reviewed, the Selection Panel will select finalists to be interviewed based on the quality of their application. The finalists should be interviewed by the jury using the following criteria:

Artist's work habits and history:

- Resume.
- Ability to think conceptually.
- Problem solving abilities.
- Ability to meet deadlines.
- Experience with budgeting and staying within a budget.
- Familiarity working with and reading technical drawings.

Artist's collaborative abilities:

- Ability to work as a member of a team.
- Communication skills.
- Ability to carry out principled negotiations.
- Flexibility.

Artist's awareness of the project:

- Perception of project.
- Awareness of community attitudes and concerns.
- Familiarity with project design.
- Ability to understand and accept the timeline.

As per Policy 708, notwithstanding procurement rules and guiding principles, the Selection Committee endeavors to select, local artists from White Rock, South Surrey, or Semiahmoo First Nations when possible and appropriate.

Create the Selection Panel

Selection Panel Guidelines

The Manager, Cultural Development will develop a Public Art Selection Panel in association with City staff and PAAC. A new selection panel is convened for each project. The purpose of this panel is to select the most appropriately qualified artist(s) to complete the project.

Depending on the size of the project, most panels consist of the following appointments:

- Developer representative (if required).
- One member from the design community (Architect, Landscape Architect).
- Three representatives from the art and design community (preferably two artists).
- One Member from the Public Art Advisory Committee.
- One member from the community at large.
- Non-voting liaisons including city staff, project staff, technical staff.

Smaller projects may suffice with only three panelists; one from the art community, one architect or landscape architect and a member from the community at large.

Selection Panel Goals

The goals of the artist selection process are threefold:

- To implement the agreed upon goals of the project through an appropriate art selection.
- To seek quality and integrity in the artwork.
- To choose an artist(s) who will best respond to the distinctive characteristics of the site.

Selection Panel Process

Panelists must be well informed about the project for which they are selecting an artist. It is important that an orientation meeting be provided for the panel members. At this meeting they will be provided with written materials and drawings on the specific area in which the selected artist will be working. There should be an opportunity to visit the site and to have issues and questions answered by staff and representatives of the City.

Members of the Public Art Selection Panel have one vote, and no member has the right of veto. The selection of an artist is based on a consensus vote by the panel. If a consensus cannot be reached, then the majority vote carries the decision. The committee has the option to make no selection if there is not a submission that warrants consideration.

In some instances, groups that might have a special interest in the project will be invited to appoint non-voting advisors to the jury. The comments of these advisors would be solicited by the panel prior to making a final decision.

Costs incurred by the panelists such as parking and childcare will be paid. Meals will be provided for the panelists as needed.

Appendix 2

DEFINITIONS

- **Artist:** A person generally recognized by his/her peers, critics and other art professionals as committed to producing works of art on a regular basis.
- **Artwork:** A tangible creation by an artist.
- **Civic Artwork Collection:** All portable works of art owned by the City that is on display or in storage such as paintings, sculptures, photographs.
- **Commissioned Work:** Artwork that has been commissioned by Open, Limited or Invitational competition. See also discrete and integrated art.
- **Competitions:** There are three basic types of competition: “open” competitions are open to a wide range of entrants who may submit entries and “limited” competitions, which are open to only a few invited entrants. As well, “invitational competition” occurs when sponsors invite specific artist(s) to submit proposals for jury.
- **Contract or Agreement:** A binding, legal document by which parties agree to perform certain services.
- **De-accession:** To sell or dispose of (a work of art) from a collection, especially with a view to acquiring funds for the purchase of other works.
- **Design Collaboration:** Projects created through the co-equal cooperative design efforts of design professionals, such as artists, architects and landscape architects.
- **Design Professionals:** Individuals professionally trained in design, such as architecture, landscape architecture art, graphics, urban design, and planning; also graphic, industrial, interior, and clothing design.
- **Discrete:** Art that is not integrated with the site either in a physical or conceptual manner. This type of artwork typically only relates to the site from a location and scale point of view and is created off site and is often moved into the place.
- **Integrated:** Art that becomes part of the urban infrastructure of a City or a community. It reflects the social, cultural, architectural and historic nuances of the site by creating a sense of place.
- **Leverage:** Integrated public art is often added to building or landscape parts such as pillars, walkways, seating, flooring, etc. The original cost for these items are added to the public art budget, thereby increasing or leveraging the cost of the artwork.
- **Maquette:** Refers to the drawing or model of the proposed artwork.
- **Percent for Art Programs:** A public art program funded by a percentage (usually 1 to 2%) of gross construction budgets, for the commission, design, purchase and installation of artwork in the public realm. This can be applied to private development and civic development projects.
- **Permanent Installation:** Artwork or an art place which has a permanent site, as opposed to a temporary site.
- **Placemaking Art:** Refers to the purposeful artistic elements, not simply beautification, in the urban environment. The projects are integrated into daily life (e.g., way-finding signage, site furniture, feature lighting, and other urban design elements) in order to create social cohesion and

a sense of place. Projects encourage incidental interactions with arts and culture, such as murals, sculptures, and banners or kiosks that the public may interact with as they move through the City. The creative ideas often emerge from public engagement. For more on the general role of Placemaking see Appendix 5.

- **Program Costs:** The amount that is taken off the top of the total art allocation, in order to administer the project. This amount is used for, but not limited to, the following: advertising, printing of competition briefs, jury fees, artist's maquette fees, plaque, lighting of work, invitations for official openings, photo documentation of the finished work, contingencies etc. Management costs vary according to type of competition and project.
- **Provenance:** Place or source of origin.
- **Public Art:** Permanent and professionally created, Public Art is publicly accessible original art that enriches the City as it evokes meaning in the public realm. It can be of a variety of forms and takes into consideration the site, its location and context, and the audience. Public art may possess functional as well as aesthetic qualities. Public art can be related to the site in three different ways: integrated, semi-integrated and discrete.
- **Public Art Consultant:** An advisor to the project on an art plan including selection, and artist issues. Consultants should have a broad knowledge of current art-making practices and of artists able to work in public and development contexts.
- **Public Art Reserve Fund:** A City-maintained account of funds generated by the public art requirement which is dedicated to the cost of public art planning, administration, documentation, education, and the creation of public art.
- **Semi-Integrated:** Public art that derives some conceptual inspiration from aspects of the site and displays a heightened degree of physical and conceptual integration. These works may exist in several locations providing that all possess the same requisite physical and conceptual conditions. For example, a piece which must be in a windy open field condition could be located in any windy open field anywhere (see Integrated and Discrete).
- **Site Specific Work:** An artwork that relates in content, form and/or image to its surroundings.
- **Statuary:** A group or collection of statues.

Appendix 3

GUIDELINES FOR MURAL PROJECTS

PURPOSE OF THE GUIDELINES

The City of White Rock welcomes muralists to participate in creating art in public places on City owned property. These guidelines are intended to assist muralists when applying to create murals and to assist property owners looking to partner with the City on a mural project. Muralists looking to create art on private property, or private property owners looking to engage with muralists, are encouraged to use these guidelines to ensure a positive long-lasting outcome.

THE MURAL SITE

A list of City owned sites for murals is in development and can be obtained by emailing culture@whiterockcity.ca.

- City owned property is under the jurisdiction of the Department of Municipal Operation and Engineering.
- For all mural projects on City owned property, or private property owners seeking to partner with the City, these guidelines are mandatory and a report recommendation to Council is required.
- The City of White Rock welcomes private property owners to discuss the technical aspects and safety considerations, and to explore partnership opportunities by contacting the Manager, Cultural Development early in the process.
- Unless a site is identified as part of the Public Art Advisory Committee's workplan, the City cannot usually provide financial support, maintenance or staff support for any aspect of a new mural project idea until an allocation of resources is approved.
- Murals are anticipated to have a three-to-five-year lifespan. A maintenance plan plus a de-commissioning/replacement plan must be included in the proposal.

PREPARATION and REVIEW OF A PROPOSAL

As a first step, contact the Manager of Cultural Development to discuss your concept before preparing the detailed submission. Next, prepare your detailed submission, including:

- Mural Application Form (see Attachment).
- Brief narrative description of the proposed mural. Please address the intent of the artwork and how it relates to the site. Include any opportunities for community participation.
- Draft scale drawing of the proposed project.
- Image of proposed site.
- List of proposed materials.
- Budget, including the funding sources for the project.
- Timeline, including dates of installation.
- A maintenance plan.
- A five-year decommissioning/replacement plan
- Safety plan for installation
- Resumes of all artists involved and letters of professional reference (e.g. other projects)

- Signed waiver regarding reproductions, photographs and other proprietary ownership

Preliminary Review

Once you have your submission prepared, make an appointment for a preliminary review with the Manager of Cultural Development. Email culture@whiterockcity.ca or call 604.542.7580

Review with Municipal Operations & Engineering

After meeting with the Manager of Cultural Development to complete a preliminary review, an appointment will be scheduled with the Manager of Engineering to review the proposal and provide input before moving the proposal forward to the Public Art Advisory Committee.

Review by Public Art Advisory Committee (PAAC)

After the proposal for a mural has been reviewed by both the department of Municipal Operations and Engineering and the Manager, Cultural Development, it will be forwarded for discussion by the Public Art Advisory Committee. This Committee meets once a month excepting August. The artist/sponsor may be invited to attend a PAAC meeting to hear feedback and take questions. Allow up to four months for the final decision from Council on your project proposal from the time the completed proposal is submitted to the PAAC for review.

Review by City Council for Approval

Following their review, the PAAC will provide a recommendation to Council and staff will prepare a Report Recommendation for a Council decision, subject to community feedback.

Community Feedback

Further to the process outlined in the Policy 708, Section 8, community consultation must be followed before work can commence and final approval is granted.

Appendix 4

MURAL PROPOSAL APPLICATION FORM

Lead Artist _____
Mailing Address _____
City _____ Prov _____ PC _____
Phone# _____
Email _____

Project Coordinator _____
Mailing Address _____
City _____ Prov _____ PC _____
Phone# _____
Email _____

Sponsoring Organization _____
Contact Person: _____
Mailing Address _____
City _____ Prov _____ PC _____
Phone# _____
Email _____

Funding Source(s) _____

Proposed Site of Mural (Address/Cross Streets) _____
Title _____
Approximate Dimensions of Mural _____
Duration of the installation and proposed dates _____

If you have any questions while preparing your proposal, please contact the Manager of Cultural Development. Once your completed Application Form and proposal documents have been received, the Manager of Cultural Development will contact you for a preliminary review.

A complete proposal submission includes:

- | | |
|--|--|
| <input type="checkbox"/> Mural Application Form | <input type="checkbox"/> An image of the site. |
| <input type="checkbox"/> A brief narrative description of the mural. | <input type="checkbox"/> The project start and end dates. |
| <input type="checkbox"/> A description of any opportunities for community participation. | <input type="checkbox"/> A maintenance plan. |
| <input type="checkbox"/> A draft scale drawing of the project. | <input type="checkbox"/> A five-year decommissioning/replacement plan. |
| <input type="checkbox"/> A list of materials. | <input type="checkbox"/> The safety plan for installation |
| <input type="checkbox"/> A detailed budget, including the funding sources. | <input type="checkbox"/> Resumes of all artists involved. |
| | <input type="checkbox"/> Letters of professional reference (e.g. other similar projects) |

Once approved, you will be required to sign a standard waiver regarding reproductions, photographs and other proprietary ownership.

Incomplete proposals will not be reviewed by the Public Art Advisory Committee

Completed Application Forms and Proposal Documents are to be sent to:

City of White Rock, Recreation & Culture, Attention, Manager Cultural Development
15154 Russell Avenue, White Rock, BC V4B 0A6 - 604.542.7580; culture@whiterockcity.ca

Appendix 5

MORE ABOUT PLACEMAKING

The City's Public Art and Placemaking Art Policy addresses an important aspect of Placemaking, which is the inclusion of art and artists as we build out our public spaces. It is helpful to understand the broader meaning for effective Placemaking which may be considered in a wide variety of contexts and conversations. Placemaking could be discussed by a number of Committees of Council and staff teams at the same time including engineering, land use, economic development, as well as culture and event planning. It's important that collaboration be embraced as the "north star" for building a creative City.

The following general information about Placemaking goes beyond the scope of the Public Art Advisory Committee and this Policy. It is provided as broader information for the reader on the topic of Placemaking.

The [Project for Public Spaces](http://pps.org) (pps.org) defines Placemaking as follows:

"Placemaking inspires people to collectively reimagine and reinvent public spaces as the heart of every community. Strengthening the connection between people and the places they share, placemaking refers to a collaborative process by which we can shape our public realm in order to maximize shared value. More than just promoting better urban design, placemaking facilitates creative patterns of use, paying particular attention to the physical, cultural, and social identities that define a place and support its ongoing evolution."

Key principles to assist communities, including:

The Community Knows Best

An important aspect of placemaking is taking into account inputs of the people who will be using the public space most. That is, to say, the community for which the public space is intended. This is important because members of the community are likely to have useful insights into how the space does - or should - function, as well as a historical perspective of the area, and an understanding of what does and does not matter to other members of the community.

Places, Not Designs

Placemaking is not just about designing a park or plaza with efficient pedestrian circulation. It involves taking into account the interrelations between surrounding retailers, vendors, amenities provided, and activities taking place in the space, then fine-tuning the space with landscape changes, additions of seating, etc., to make all of those elements mesh. The end result should be a cohesive unit that creates greater value for the community than just the sum of its parts.

Placemaking is a Group Effort

Partners for political, financial, and intellectual backing are crucial to getting a public space improvement project off the ground. These partners can range from individuals, to private or municipal institutions, to museums, to schools.

Make and Act on Observations

By observing how a public space is used, it is possible to gain an understanding of what the community does and does not like about it. This understanding can be used to assess what activities and amenities may be missing from the space. Even after a public space has been built, observation is key to properly managing it, and evolving it to better suit the community's needs over time.

Requires a Vision

As with many other types of project, a placemaking project needs a vision to succeed. This vision should not be the grand design of a single person, but the aggregate conception of the entire community.

Requires Patience

A placemaking project does not happen overnight. Do not be discouraged if things do not go exactly as planned at first, or if progress seems slow.

Triangulate

Triangulation, simply put, is the strategic placement of amenities, such that they encourage social interaction, and are used more frequently. For example, if a children's reading room in a new library is located so that it is next to a children's playground in a park and a food kiosk is added, more activity will occur than if these facilities were located separately.

Ignore Naysayers

Just because it hasn't been done doesn't mean it can't be done. What it does mean is that there are few people, in either the private or public sectors, who have the job of creating places.

Form Supports Function

A public space's form factor should be formulated with its intended function(s) in mind.

Placemaking is an Ongoing Process

Placemaking is never "done". Minor tweaks can be made to improve the space's usefulness to its community over time, and regular maintenance/upkeep of facilities and amenities is a fact of life.