

SECTION C
CNV PUBLIC ART PROGRAM
ANNUAL PUBLIC ART PROGRAM



By Water Breathe
Katherine Kerr

CIVIC PUBLIC ART ANNUAL PROGRAM

The City of North Vancouver's Civic Public Art Program has been in existence since 1999. The program is based on the principle that the best possible and most successful public art projects are those, which are "integrated" into the fabric of the community. The City believes that mature communities require public amenities such as parks, pathways, benches and street landscaping which enhance the quality of the built environment. Public art should be added to these amenities not only because it invests a space with "placemaking" qualities and culture, but because it has the capacity to interpret the historic, social, cultural and narrative nuances that may exist in a functional urban environment. Successful public art programs can help communities interpret their environment and develop a sense of pride and ownership for their public places and neighbourhoods.

The mission, guiding principles and goals of the program are articulated in Section A – Public Art Policy.

C.1.0 CIVIC PUBLIC ART BUDGET *(annual allocation from Public Art Reserve Fund)*

Funding for the Civic Public Art Program is sourced annually from the Public Art Reserve Fund. It is the role of the North Vancouver Public Art Advisory (NVPAAC) to develop a breakdown of this annual funding showing proposed public art projects and related costs for the year. The process for developing this breakdown is as follows:

- Finance Department circulates the Proposed Capital Program to the Public Art Coordinator.
- The Public Art Coordinator assesses the Proposed Capital Program with respect to potential public art projects which meet the requirement of the Public Art Masterplan.
- These projects are then reviewed by the NVPAAC with additional project descriptions provided by Engineering, Parks and Environment.
- NVPAAC creates a workplan with projects and project budgets for the annual Public Art Reserve funding.
- This proposed workplan goes to the NV Office of Cultural Affairs for endorsement.
- The NV Office of Cultural Affairs then sends the proposal forward to Mayor and Council for ratification.

It is important to note that funds sourced from the Public Art Reserve Fund **cannot** be used for the following items:

- Temporary works of art (art in place for less than six months).
- Costs associated with design project administration, building demolition, relocation of tenants, land acquisition, environmental testing or indirect costs, such as interest or advertising.
- Private sector projects to be sited on private land.

C1.1 SELECTION PROCESS FOR COMMISSIONING ARTISTS

Once the workplan for the Public Art Reserve Fund has been endorsed by City Council, the North Vancouver Public Art Advisory Committee can move forward with the selection process for commissioning artists for each project.

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.
- **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 North Vancouver Public Art Advisory Committee or a Selection Panel
- **Invitation:** One artist may be invited to submit qualifications. Upon acceptance of the qualifications, the artist is commissioned for the project. This method is rarely employed due to possible perceptions of favoritism and other political difficulties.

***Refer to the Appendix for specific details on how to run a Request or Call For Credentials.**

Only short-listed artists will be requested to prepare a proposal for the project.

***Refer to the Appendix for specific details on how to run a Request for Proposals (RFP)**

In certain situations such as giving emerging artists an opportunity to submit their designs a “Request for Proposals” (RFP) will be advertised, the Call for Credentials will be eliminated. Artists are then selected on the basis of their proposal rather than past work, which may be limited.

Where possible, the City will encourage a collaborative process for public art whereby artists become equal members of a design team under the direction of the lead consultant. 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 a community 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 the following points are understood by all members of a team:

- Artists that are added to the design team early in the process creates the opportunity to leverage the cost the artwork;
- Art is an important aspect of the project;
- Artists must be recognized as equal members of the design team;
- Artists make the communities issues part of their design, by participating in the City’s Public Involvement Process (PIP).

C1.2 PROCESS FOR MANAGING A CIVIC PUBLIC ART PROJECT

Civic Public Art Process for all projects.

PAC = Public Art Coordinator
CPM = City Project Manager
SP = Selection Panel
CNV = City of North Vancouver

PHASE I – PREPARING FOR ARTIST SELECTION

- Identify timeline for the Council approved project – (PAC & CNV)
- Identify CPM – The City Project Manager should be determined by the department head responsible for the given project.
- Determine opportunities for adding to the art budget – (PAC & CPM)
- Determine Nature of Competition (most competitions are Calls for Qualifications)
- Prepare Call for Artist Submissions (PAC)
- Post the Call (PAC)
- Identify Selection Panel (PAC) (CPM will sit on the selection panel as a voting member)
- SP reviews submissions and short-lists a maximum of three artists
- Short-listed artists are then Commissioned to either prepare a drawing, maquette and or/or site plan or sign a Design Services Contract to work with staff

Short-Listed Artist Proposal Requirements: as part of the Letter of Agreement

1. *Preliminary schematic design (drawings or maquette)*
2. *Written narrative of the concept*
3. *Project budget*
4. *Estimated timeline*
5. *Completed Schedule “C” providing information on: materials, finishes, colours, dimensions, installation requirements, names of Fabricators (studio fabrication/ shop fabrication) & maintenance requirements. (blank Schedule “C” attached)*

**** The artist’s proposals will be circulated to the SP one week prior to their final meeting**

PHASE II – SELECTION AND COMMISSIONING OF ARTIST

- SP meets to review short-listed proposals and determine final selection
- Initiation of the contract preparations (PAC)
- Artist submits Maintenance Schedule “C” as part of contract & submits to PAC
- PAC forwards the selected Proposal and Schedule to CPM
- CPM distributes Proposal with “Schedule “C”- Artist’s Specifications of Work” to relevant staff for review along with a **“Proposed Public Art Project Staff Comment Sheet ** attached****
- CPM establishes timeframe for circulation (e.g. 1 to 2 weeks)
- Checklist addresses technical issues only (e.g. safety, durability, maintenance, maintenance costs)
- CPM collects staff comment sheets and determines whether a meeting is necessary
- Meeting may be called – relevant staff, artist, and PAC invited
- Artist may be required to revise plan as requested by the CPM
- Revised plans/construction drawings/model prepared by Artist & submitted to PAC
- Final Maintenance Schedule prepared by Artist & submitted to PAC, for approval by the CPM
- CPM compiles all project documentation & submits to City Engineer for review and final sign-off
- City Comment Sheet referred back to PAC and artist
- Report (in Council Information Report format) including Final Checklist Sheet submitted to NVPAAC and the NV Office of Cultural Affairs for information, and to Civic Projects Team (CPT)
- PAC prepares Information Report to Council

PHASE III – INSTALLATION & COMPLETION OF ARTWORK

- Installation and Construction occurs under the direction of the CPM
- CPM and Relevant City Technical staff conducts a minimum of one site check during installation with PAC and Artist in attendance
- CPM accompanies relevant staff persons, PAC and artist for final Site Check
- Public Art Completion Form ****attached**** prepared for sign off by the CPM, PAC and Artist
- Schedule E – Transfer of Title can be executed

MUNICIPAL STAFF COMMENT SHEET PROPOSED PUBLIC ART PROJECT

In accordance with standard public art procedures in the City of North Vancouver, the Public Art Program is requesting municipal staff comment on the following proposed project before it receives final approval.

Please return this comments sheet to _____ by _____ 200_

Please read over the following attachments

Public Art Proposed Project Description (Project Name: _____)

Artist's Specifications of Work "C" (completed by the artist)

Name: _____ Department _____

From a maintenance perspective do you have any concerns with regard to the type of materials proposed for the artwork?

From a potential vandalism perspective do you have any comments on the project?

How often to do you think this will need repair or maintenance?

Can your department provide this kind of maintenance?

What would be the resources required?

What would be the anticipated cost?

Do you feel there are any safety issues which need addressing?

Do you have any other technical concerns?

Prepared By (CPM): _____ Date: _____

Reviewed By: (City Engineer) _____ Date: _____

SCHEDULE "C" – ARTIST'S SPECIFICATIONS OF WORK

FOR PROPOSED PUBLIC ART

Artist

Public Art Project Title

1. Design Drawings

Attach drawings of the project or note pages of Construction Drawings that describe project.

2. Location or Placement of the Work

The location of the work is in accordance with the attached drawings.

3. Dimensions of the Work

Provide overall dimensions of the Work per:

Length	_____
Height	_____
Width	_____
Weight (approximate)	_____

4. Materials, Finishes, and/or Colours

Provide a complete list of the materials, their finishes and/or colors, which will be used in the fabrication of the Work.

The list of materials and finishes and colors must include all raw materials including all metals, stone, primers, paints, adhesives, grouts, epoxies, fabrics, plant materials, special lighting, etc. Alternately, attach specifications sheets provided by manufacturer or supplier.

5. Studio Fabrication/Field Fabrication

The following is a description of the Work which will be studio fabricated, shop fabricated or field fabricated:

(a) Studio Fabrication by Artist

Description

(b) Shop Fabrication

By: _____

Description:

(c) Field Fabrication

Not included in general contractor construction contracts.

By: _____

Description:

(d) Field Fabrication

Included in general contractor construction contracts.

Include No. and Title: _____

6. Installation

The following features are noted for incorporation of the labor by the General Contractor into the supporting structure to which the Work is fixed. (Attach the necessary drawings or reference appropriate drawings in contract bid documents).

7. Maintenance and Cleaning Provisions

The following are design provisions and instructions for the maintenance and cleaning of the Work upon final acceptance by the NSAC. Provide detailed instructions which include the following:

(a) Special features included in the design for maintenance of the Work.

(b) Special Preservation features included in the Work.

(c) Maintenance and repair instructions.

(d) Special cleaning instructions.

8. Protection

Provide a complete list of requirements for the protection of the Work when such labor is being performed in the field (on construction site). These provisions must be incorporated into the Construction Specifications of Work Documents where applicable:

9. Schedule for Completion of Work

Provide a schedule for completion of labor as per Line Item 5A, 5B, 5C, and 5D above.

Please use additional sheets as required to provide the information requested.

PUBLIC ART PROJECT COMPLETION FORM

Project Name: _____ Artist Name: _____

Project Location: _____

Final Site Visit Date: _____

Schedule "C" Artist Specifications of Work completed and on file yes / no

Schedule "D" Final Project Documentation – completed and on file yes / no (if no when?)

Schedule "E" Transfer of Title – completed and on file yes / no (if no when?)

CNV Staff in Attendance: _____

Artist in Attendance: _____

PAC in Attendance: _____

Artwork Completed in accordance with final plans yes / no

If no, State Additional Work Required: _____

Signed by (CPM): _____ Date: _____

Signed by (PAC): _____ Date: _____

Signed by (City Engineer): _____ Date: _____

SCHEDULE D - FINAL PROJECT DOCUMENTATION

Photo Documentation

5 Digital High Resolution Digital Photos of the artwork during fabrication phase
10 Digital High Resolution Photos of the completed artwork installed
and As-Builts as needed

SAMPLE - SCHEDULE E - TRANSFER OF TITLE

Whereas, the NV Office of Cultural Affairs on behalf of the City of North Vancouver and _____ (the Artist) have entered into an agreement dated _____, (the Agreement) for the Artist to create, design, execute fabricate, transport, deliver and install an original work tentatively entitled _____ (the Work).

AND the NV Office of Cultural Affairs has accepted the Work pursuant to Section 2.6(b) of the Agreement and requires an executed copy of this transfer of Title as further assurance of the City of North Vancouver's ownership of the Work.

THEREFORE IN CONSIDERATION of the sum of and other good and valuable consideration, the receipt and sufficiency of which is hereby acknowledged, the Artist hereby unconditionally and irrevocably transfers ownership and title in and to the Work, to the City of North Vancouver.

The Artist further hereby acknowledges and agrees that, in the event that the Artist has failed to complete the Work as per the terms and conditions of the Agreement, this Transfer of Title will apply to that portion of the Work completed prior to the Artist ceasing production of the Work.

IN WITNESS WHEREOF the Artist has executed this Agreement
as of the _____ day of _____, 200__.

Witness' Name (please print)

Witness' Signature

Artist's Signature

SECTION D
CNV PUBLIC ART
PROGRAM PROCEDURES
COMMUNITY PUBLIC ART PROGRAM



BUGS
Jacquie Berglund
& Elementary Students

COMMUNITY PUBLIC ART PROGRAM

The City's Annual Community Public Art Program is in place to create artwork through the engagement of people in the community. Community Art projects may result in either temporary or permanent works of art. The funds for the Community Public Art Program are accessible to community non-profit groups through the Community Public Art Program Grant Application Form. ****attached to this section**.**

The North Vancouver Public Art Advisory Committee (NVPAAC) administers this program and the goals of the program are as follows:

- To create a more humane and livable community by linking arts and everyday life.
- To encourage and support community participation in local arts projects in ways that respect the diversity and interests of our neighbourhoods.
- To encourage the creation of works of art having both artistic merit and community benefit.
- To provide (grassroots) opportunities for artists to gain experience in the field of public art.
- To increase public understanding of public art through small scale locally based projects.

D.1.0 COMMUNITY PUBLIC ART BUDGET

The Community Public Art Budget is completely separate from the Public Art Reserve Fund. City Council contributes funds towards the community public art budget annually. This funding is intended for small scale public art projects proposed by community non-profit organizations. The North Vancouver Public Art Advisory Committee is responsible for reviewing applications to the Community Public Art Program each year. (Deadline for application is the end of April)

D.2.0 MANAGING THE COMMUNITY PUBLIC ART PROGRAM

The process for managing the annual Community Public Art Program is as follows:

- Call for application to the Community Public Art Program is issued (PAC)
- Applications are submitted to the PAC by the agreed upon deadline
- The NVPAAC adjudicates the applications and makes funding recommendations
- The PAC notifies appropriate City Departments if any of the projects are proposing placement on City property. Maintenance and purchasing issues are then taken into consideration
- The PAC prepares a report on the outcomes of the jury process and submits the report first to the NV Office of Cultural Affairs who in turn submits the report to City Council
- Once City Council has endorsed the recommendations, the applicants are informed of the funding decisions and cheques are issued
- All recipients of Community Public Art Funding will be requested to submit a final report upon completion of the project.

D.3.0 APPLICATION PROCESS

D.3.1 GUIDELINES FOR APPLICATION TO FUND A NEW PROJECT

1. Applications must be submitted by a not-for-profit organization.
2. In making a grant application, a community group or organization may choose to select the artist(s) for the project or may request the assistance of the Public Art Coordinator in selecting an appropriate artist for the project.
3. The proposed artwork should be:
4. A permanent or semi-permanent artwork
5. Safe, durable, and vandal resistant
6. Publicly accessible, located either on public property or in publicly accessible private sites within the City of North Vancouver;
7. Completed within one year of receiving funding
8. Relevant to the site and demonstrate significance to the larger community
9. The proposed budget should include plans, fees, materials and installation within the range established by the program (\$5,000 - \$7,500)
10. Successful applicants will be required to submit a final report including photo documentation of the process upon completion.

D.3.2 EVALUATION CRITERIA

Community Public Art Program Applications will be adjudicated by the NVPAAC using the following evaluation criteria:

1. Presentation of a clear, well developed plan of action, timeline and budget for the project.
2. Demonstrated support and involvement of the community in the design and implementation of the public art project.
3. Significance of the project to the specific site and surrounding neighbourhood.
4. Artistic merit and innovation.
5. Technical feasibility and quality of production



CITY OF NORTH VANCOUVER COMMUNITY PUBLIC ART PROGRAM

Grant Application Criteria & Guidelines

The Community Public Art Program provides funding for small-scale public art projects proposed jointly by community groups or organizations in collaboration with artists. Before making an application please review the following information.

WHAT IS PUBLIC ART?

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.



COMMUNITY PUBLIC ART

Community public art focuses on the belief systems of the community. The community art process creates artwork that is accessible to a large public not simply by virtue of its placement or performance in a public space, or because of its content, but through the engagement of numerous people in the community.



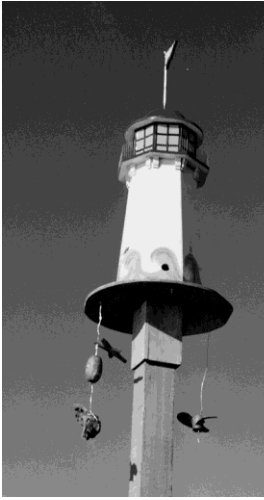
A community based design process helps people articulate their concerns and goals in terms of public art (or other development project), creating opportunities for community participation. In this way, people's knowledge and experience become part of the design. Successful community art helps communities develop an environment and a sense of pride and ownership over their public spaces.



GOALS OF COMMUNITY PUBLIC ART

- To create a more humane and livable community by linking arts and everyday life
- To encourage and support community participation in local arts projects in ways that respect the diversity and interests of our neighbourhoods
- To encourage the creation of works of art having both artistic merit and community benefit
- To provide (grassroots) opportunities for artists to gain experience in the field of public art
- To increase public understanding of public art through small scale locally based projects.

GUIDELINES FOR APPLICATION



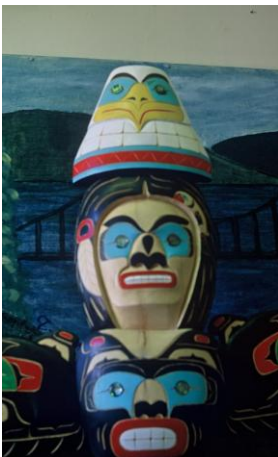
1. Applications must be submitted by a not-for-profit organization.
2. In making a grant application, a community group or organization may choose to select the artist(s) for the project or may request the assistance of the Public Art Coordinator in selecting an appropriate artist for the project.
3. It is required that the proposed Community Public Art Project be:
 - a permanent or semi-permanent artwork
 - safe, durable and vandal resistant
 - publicly accessible, located either on public property or in publicly accessible private sites (within the City of North Vancouver boundaries);
 - completed within one year;
 - relevant to the site and demonstrate significance the larger community.
4. The proposed budget should include plans, fees, materials, and installation within the range established by the program (approximately \$5000-\$7000)
5. A brief synopsis of the stages of progress and photographs of the completed project will be requested for North Vancouver City Public Art documentation.



EVALUATION CRITERIA

Applications will be adjudicated by the North Vancouver Public Art Advisory Committee for recommendation to City of North Vancouver Council through the NV Office of Cultural Affairs. The committee will assess each proposal taking into consideration the following evaluation criteria:

- Presentation of a clear, well developed plan of action, **timeline**, and **budget** for the project;
- Support and involvement of the community in design and implementation of project;
- Significance of the project to the specific site and the surrounding neighbourhood;
- Artistic merit and innovation;
- Technical feasibility and quality of production.



FOR FURTHER INFORMATION CONTACT
PUBLIC ART COORDINATOR
@ 604-982-3893



COMMUNITY PUBLIC ART

GRANT APPLICATION FORM

APPLICANT INFORMATION

Name of Community Group or Organization:

Society #

Address:

Contact Person:

Title:

Phone:

Fax:

e-mail:

Organization's Authorizing Signature:

Print Name:

Position:

200? GRANT AMOUNT REQUESTED

\$

PROJECT PROPOSAL

Project Title:

Project Description:

(Please attach drawings or visual support materials if possible)

Who are the anticipated community participants?

Where will the art process and community involvement take place?

What is the timeline – anticipated start and completion dates?

Where is the proposed final location for the public artwork?

BUDGET

- Complete budget information relevant to your organization's situation. Leave blank items that do not apply. (*Note: Line 9 and Line 16 should balance*)

EXPENDITURES	
1. Artist Fees	
2. Administration	
3. Equipment	
4. Materials and Supplies	
5. Installation	
6. Space Rental	
7. Photo Documentation	
8. Other (please specify)	
9. TOTAL EXPENDITURES	
REVENUES	
10. CNV Grant	
11. Cash Sponsorships / Donations	
12. In-Kind Sponsorship / Donations	
13. Other Gov't Grants (specify)	
14. Foundation Grants	
15. Other (please specify)	
16. TOTAL REVENUES	

ARTIST INVOLVEMENT

Would you like to request the Public Art Program's assistance in the selection of a public artist:
yes / no

If No....please complete the following section:

Selected Artist's Information

Artist's Name:

Street Address:

Website Address (if applicable):

Phone:

e-mail:

Fax:

Explain the artist's experience relevant to this project and their ability to facilitate this project.

- Please attach the artist's resume
- Please attach photos of the artist's previous artwork

MAINTENANCE & DURABILITY CONSIDERATIONS

What materials and finishes will be used to create the artwork?

Comment on the durability of the materials in relation to the placement of the piece. (indoor vs. outdoor)

What is the anticipated lifespan for the artwork?

What are the long-term cleaning or care expectations?

What are the proposed final dimensions of the artwork?

Who will be responsible for installation?

Upon completion who will own the artwork?

Who will be responsible for the annual maintenance of the artwork?

FINAL DOCUMENTATION

Please note that successful applicants will be required to provide photo documentation of the community involvement process, as well as, three slides, three photos and three digital images of the completed artwork.

FINAL CHECKLIST

☐

Draft drawings or visual support materials for the proposed idea

☐

Artist resume

☐

Photos or slides of the artist's previous artwork

SUBMIT COMPLETED APPLICATIONS TO:

North Vancouver Public Art Advisory Committee

SECTION E

CNV PUBLIC ART PROGRAM

CIVIC BUILDINGS & MAJOR NEW PROJECTS



Centennial Theatre Lobby
Concrete Floor Treatment

The City policy states that the municipality will endeavor to incorporate integrated public art into new civic building and major new projects on a project by project basis.

The North Vancouver Public Art Advisory Committee keep apprised of the capital planning process and ensure that public art is included in the early planning discussions for all major new projects.

SECTION F
CNV PUBLIC ART PROGRAM
PRIVATE SECTOR GUIDELINES



Grizzly Coming to the Village
Norman Tait

PRIVATE SECTOR PUBLIC ART

The City of North Vancouver's mission statement for the Public Art Program is to "celebrate and stimulate the cultural spirit of the community through the creation of public art." This statement is achieved through collaboration between the public, public agencies, the private sector and the design community.

Developers have come to recognize that there are benefits from including public art as part of their financial planning. Benefits such as:

- Enhancement of their project;
- Increased corporate visibility and reinforcement of a positive image;
- Investment in the community.

Similarly, the City of North Vancouver has recognized that public art invests a city with identity, thereby making it more livable and relevant to the residents, working people and those who visit.

These guidelines have been developed in order to assist and advise the development community with regard to the inclusion of public art within their development.

Participation in the program by the development community at this time is voluntary. The private sector is encouraged to contribute 1% of construction costs towards public art. Inclusion of public art will be considered as part of the development review process.

F.1.0 APPLICATION

Guidelines apply to residential units containing 10 units or more and for non-residential uses with a total floor area of 1,000 square meters and over.

F.2.0 OPTIONS FOR PARTICIPATION

There are several options the applicant may wish to pursue in terms of participating in the program. These are:

OPTION 1

Participate in the development of Public Art Project Artwork which is on the development site or the public right-of-way.

OPTION 2

Provide funding for Community Art Programs Special Art Initiatives for the community.

OPTION 3

Donate funds to the Public Art Special Reserve Fund in lieu of providing art. These funds will be used to create Public Art close to the development site or in other locations of the City.

OPTION 4

With the assistance of an artist and local heritage society, place a significant relic or artifact in the public realm for the community to explore and embrace historical events or citizens relevant to North Vancouver.

F.3.0 APPROVAL PROCESS

1. The process begins in association with the Rezoning Process. The Development Planner discusses opportunities for public art with the Developer.
2. The Development Planner involves the Public Art Coordinator in discussions about public art opportunities with the Developer.
3. Depending on the size of the project, a Public Art Plan may be requested.
4. Presentation to North Vancouver Public Art Advisory Committee.
5. Public Art Plan becomes part of Rezoning Application.
6. Developer provides security for Public Art contribution at time of Rezoning Approval.
7. Public Art drawings are submitted for final approval as part of the Building Permit Application

F.3.1 ELIGIBLE COSTS FROM PUBLIC ART CONTRIBUTION

Administration Costs (max 20% of budget)

- Public Art Consultant or other professional consulting work relating to the public art;
- Development and circulation of Art plan and RFQ or RFP;
- Expenses associated with Artist Selection Panels;
- Plaque for Artwork (as per CNV standard);
- Unveiling ceremony promotion and presentation

Artwork Costs

- Design Development
- Artist Fees
- Engineering, Fabrication, Insurance, Permits, Delivery, Installation and Taxes associated with the commissioning of the artwork.

F3.2 ELIGIBLE PUBLIC ART PROJECTS

- Building features and enhancements such as windows, columns, weather protection, building façade;

- Landscape elements such as walkways, bridges, gates, benches, fountains, bike racks, bus shelters, tree grates, manhole covers;
- Sculpture which can be free standing, wall-supported or suspended, kinetic or electronic;
- Fibreworks, neon, or glass artworks, photographs, prints and any combination of media including sound, film and video systems for other interdisciplinary artwork applicable to the site;
- Community art projects resulting in tangible artwork, such as community murals, mosaics, sculptures, etc.

F3.4 INELIGIBLE PUBLIC ART PROJECTS

- Business Logo
- Directional elements such as graphics, signage, or colour coding except where these elements are designed by the project artist as part of the development
- Art projects which are mass produced such as fountains, statuary, site furnishings, playground equipment
- Historical artifacts not designed by an artist

F.4.0 ROLE OF THE CITY'S PUBLIC ART COORDINATOR

The role of the Public Art Coordinator is to assist the Developer with the following questions:

- What does the Developer want to accomplish?
- What will the public art contribution be?
- When to present to the NV Public Art Advisory Committee?
- What type of selection process to engage in? This could include direct selection, limited competition or open call.

The Coordinator, with the assistance of the North Vancouver Public Art Advisory Committee, will assist the Developer with an outline of how to proceed.

F.5.0. PUBLIC ART PLAN

Depending on the size of the project, applicants will be advised if it is appropriate to provide a public art plan. The Public Art Plan describes the arrangements made for the Public Art Process and has two components:

- A Preliminary Plan
- A Detailed Plan

In General

Public Art Plans should, where possible, reflect concern for the following:

- The development's site in relationship to the neighbourhood;
- Public accessibility and visibility;

- The creation of lively, habitable places which make unique contributions to the community;
- Community involvement, where possible;
- Reflection of site history;
- Creating a positive experience for the pedestrian, the community and the City;

The Preliminary Public Art Plan

This document should provide the following information:

- Project parameters (i.e. timeline and budget)
- Site analysis (site history, area character, environmental factors)
- Potential audience and site lines
- Identification of potential public art opportunities within the development

The Detailed Public Art Plan

Once the Preliminary Plan is approved, the applicant may be requested to provide a detailed plan which should include:

- Theme identification (i.e. nature, historical, industrial, site context, philosophy);
- Treatment and location (i.e. lighting, paving, window, foyer, courtyard);
- Design implementation (method of artist selection and jury composition);
- Final schedule (budget, timeline, maintenance);

The plans can be created in association with the Public Art Coordinator and ultimately will be approved by the North Vancouver Public Art Advisory Committee.

The plans will be approved by the North Vancouver Public Art Advisory Committee.

F.6.0. INDEPENDANT PUBLIC ART CONSULTANT

Applicants may be requested to employ an independent Public Art Consultant. Hiring a consultant experienced in public art is the best assurance of implementing a successful public art program. The consultant should be responsible for all aspects of the public art process, from consultation with staff to art documentation.

F.7.0. MAINTENANCE

Long-term maintenance is important to the success of any project. The Developer will be requested to discuss specific maintenance requirements with the Public Art Coordinator. Public Art placed on private development sites will require a maintenance program for the life of the project. This will be outlined in the covenants developed as part of the rezoning process. Public Art placed on a public-right-of-way will be donated to the City after a period of one year. At this time the City will be responsible for maintenance and sustainability of the artwork.

SECTION G

CNV PUBLIC ART PROGRAM

TEMPORARY WORKS OF ART



TEMPORARY WORKS OF ART

An exhibition lasting for fewer than six months, which may consist of one or more works of art which are not for sale, is considered a temporary installation.

G.1.0 TEMPORARY WORKS OF ART BUDGET

The City's Civic Public Art Program does not support the creation of temporary works of art. However, temporary works of public art may be created through the Community Public Art Program. Funding may also be sought through private donor sources.

SECTION H
CNV PUBLIC ART PROGRAM
OFFERS OF ARTWORK TO THE CITY



Harubang
Donated by Cheju Island, Korea

OFFERS OF ARTWORK TO THE CITY

GIFTS, DONATIONS, BEQUESTS

Offers of Artwork to the City of North Vancouver may be, from time to time, made to the municipality by individuals, local and national organizations, private business, public institutions and other groups. Such gifts could be existing works, including artworks normally considered to be fine art. Gifts, Donations and Bequests to the City could also be made in the form of portable, non-portable or commissioned works of art.

Proposed gifts of this type must be considered in a similar manner and with as much care as works accessioned by the municipality for its own purposes.

All offers of artwork to the City of North Vancouver, whether for sale, or in the form of a gift, donation or bequest, will be reviewed by the North Vancouver Public Art Advisory Committee (NVPAAC) who, in turn, will designate a Offers of Artwork Sub-Committee (OASC) to evaluate and make recommendations back to the NVPAAC. This will be followed by a report to Council.

H.1.0 DEFINITION OF TERMS

NV Office of Cultural Affairs – North Vancouver’s bi-municipal arts agency responsible for municipal arts administration.

Bequest - is a gift or donation left to the Public Art Program by estates or organizations.

Donation - is defined as an existing or proposed work of art or funded project offered by someone to the City for placement at a public site under the City’s jurisdiction.

Gift - is defined, in this document, as a monetary contribution to the Public Art Reserve Fund.

NVPAAC – North Vancouver Public Art Advisory Committee.

Offers of Artwork Sub-Committee (OASC)- shall consist of two members from the North Vancouver Public Art Advisory Committee (at least one artist and one art educator or art curator), one staff member from the City, one artist from the community, one community member from the field of visual arts (an architect, landscape architect, architect designer, or urban planner and the Public Art Coordinator ex-officio.

PAC – Public Art Coordinator.

Sponsor – an individual or group, other than the artist, who proposes a donation of a work of art or funded project for placement on a public site under the City’s jurisdiction.

H.2.0 SUBMISSION REQUIREMENTS

First, the artist or donor must fill out the “Application Information Form” found at the end of this section and submit it to the Public Art Coordinator.

H.3.0 BUDGET

Currently the City of North Vancouver does not have a budget for the acceptance of gifts, donations or bequeaths. Financing for any offer of artwork needs to be considered on an individual basis by the NVPAAC.

H.4.0 PROCESS FOR REVIEWING AN OFFER OF ARTWORK

The NVPAAC will consider the following types of proposals for works of art intended for placement at a public site under City jurisdiction:

- a) A sponsor's offer of an already completed work of art;
- b) A sponsor's offer to commission an artwork by means of a public competition as described in the Policy and Procedures Document.

The following steps should be taken in considering an offer of artwork:

- Offer of artwork is received by City Council and referred to the NVPAAC for advisement;
- The NVPAAC designates a sub-committee to review the offer;
- The PAC will consult with appropriate City Departments on the implications of acceptance, (i.e.: maintenance, parks, lands, finance) & report findings to the OASC ;
- The OASC reviews the request as it relates to budget, inventory, public art Masterplan, community significance, maintenance, site placement, etc.;
- The OASC prepares a report with recommendations for review by the NVPAAC;
- The PAC in consultation with the Director of the NV Office of Cultural Affairs forwards the findings and recommendations in a report to Mayor and Council for their acceptance or decline of the offer.

The NVPAAC will recommend possible suitable categories of donations and provide guidance to a donor. Community groups or individual donors proposing commissions will be provided with this policy and the application form in order to ensure that they have met the suitable criteria for donating.

In some instances, the OASC will be reviewing the work or proposal of an artist who has been well represented in the community. The OASC will make recommendations as to the appropriateness of another work by that artist.

H.5.0 OFFERS OF ARTWORK SUB-COMMITTEE REVIEW GUIDELINES

The Offers of Artwork Sub-Committee reviews each proposed donation on the basis of the criteria established below. Sponsors or community groups proposing donations will be provided with these official procedures in advance in order to insure that all these criteria are addressed.

1. **Aesthetic Quality**

Is the proposed donation an artwork with strong aesthetic merit? Criteria include:

- Durability and craftsmanship in fabrication;
- Appropriateness of artwork scale to the proposed site;
- Appropriateness of artwork to other surroundings;
- Artist's credentials and recognition.

2. **Site**

What type of site is proposed for the artwork? Site criteria include:

- Neighbourhood plan designation of artwork on the proposed site.
- If the artwork is proposed for a site of regional significance (e.g.: park, arterial route, major civic building) does its scale and aesthetic quality merit a prominent location?
- Does the site relate to the guidelines as outlined in the public art Masterplan?

3. **Relationship to the Collection**

- Is the artist's work already adequately represented in the City inventory?
(Artwork donations by artists whose work is located at more than six City sites may not be considered).

4. **Community Process**

Some artwork donations may require public involvement and review. The following requirements may have to be met:

- The donor may be requested, in conjunction with the NVPAAC to provide opportunity for public comment;
- For community based projects, artist selection must have been based on an open competition;
- If the artwork gift is a result of direct selection by the donor, does it contribute to the diversity of the City's collection?

5. **Technical Specifications and Feasibility**

Artworks proposed for installation on City of North Vancouver property must be durable and meet City safety concerns. The OASC will review detailed construction/fabrication drawings consisting of site plan, elevation and section view of artwork, describing;

- Adjacent /surrounding site condition if applicable;
- Dimensions;
- Materials;
- Colours;
- Power, plumbing or other utility requirements;
- Construction/installation method;
- Fabricator is qualified to install the work and carries adequate insurance to meet City standards.

The OASC may require additional support materials such as a description the artwork, specification, structural and engineering drawings, models or presentation drawings.

6. Budget and Contractual Information

- Projected costs must be accurate and realistic as demonstrated by fabricator or installer.
- Cost estimates must be guaranteed by the sponsor.
- Payment for artwork and installation must be guaranteed by the sponsor.

7. Durability and Routine Maintenance

Proposed artwork donations must be accompanied by a maintenance plan. This should include an estimated annual cost impact for operations and maintenance including periodic refurbishment.

8. Vandalism and Safety

Proposed artwork gifts must consider potential vandalism and public safety issues. Proposed gifts must demonstrate consideration of the following criteria:

- Description of potential safety hazards and how they may have been addressed;
- A description of elements of the artwork that might be prone to vandalism and how this has been addressed;
- Describe how specific issues of graffiti vandalism may be addressed.

9. Timeline

If a proposed donation is not completed within the timeline originally established, or if significant changes to the proposed work occur, it must be reviewed again by the Sub-Committee.

10. Authenticity

The OASC will review the legal title to the drawing and will ensure that the copyright for the artwork will be assigned to the City.

H.6.0 PLACEMENT OF ARTWORK DONATIONS

As recommendations for acceptance of donations may also include a recommendation for placement on a specific site, it must be indicated to donors that no absolute guarantee of a permanent location can be

given. Changes to the site and/or the artwork may, over time, impel relocation. The changes may include: a shift in aesthetic considerations; physical changes, including damage to the work; physical and environmental changes to the site; alterations in the use of the surrounding area, such as increased traffic volumes. For such reasons, the placement of all public artworks must be periodically reassessed to re-evaluate each in its environment. Works may be removed from original locations, then relocated or even de-accessioned as a result of such a process. It could also be determined that some works deserve, or are more suitable for more prominent placement or that a given site should be accorded greater importance.

H.7.0 NEGOTIATIONS FOR DONATIONS AND BEQUESTS

Donors will be asked to show a "Deed of Donation" indicating exchange of ownership and copyright (if such is held by the donor; if copyright is held by another person, title laws of copyright will apply).

For a proposed donation, the North Vancouver Public Art Advisory Committee will obtain all documentation as to provenance, will take all reasonable measures to authenticate such documentation and will arrange that the documents, or notarized copies of the same, are integral to the donation of the work(s).

The Sponsor shall be held responsible for the following potential costs, and shall be so advised:

- Transportation and/or temporary storage of the artwork(s);
- Evaluation by a certified professional or agency;
- Photographs for the Sub-Committee's review;
- Maintenance/conservation report (including a Maintenance Manual;
- Conservation treatment (artwork must be received in good condition);
- Professional installation costs;
- Appropriate documentation to add to the City's Inventory.

The insurance liability for donated artwork(s) must also be taken into consideration by City Council and adequate budget funding transferred to the North Vancouver Public Art Advisory Committee for delegation to the municipal Department responsible for the work.

H.8.0 ACCEPTANCE OF GIFTS

Gifts of a monetary value will be received by the NVPAAC and deposited into the annual contribution fund for the public art program. Donors wishing to have their gift utilized to create specific artwork in the City must work with the PAC and the NVPAAC to discuss options and sites. The process for fabrication of the artwork will be performed as per the City of North Vancouver Public Art Program Policy & Procedures Document. Donors may indicate how they want the money used, (e.g. create a new artwork or to assist with public art promotion). This may be dependent on the yearly work program, which will be decided by the NVPAAC.



APPLICATION INFORMATION FORM

FOR OFFERS OF ARTWORK TO THE CITY OF NORTH VANCOUVER

The North Vancouver Public Art Advisory Committee (NVPAAC) is charged with the responsibility of reviewing all artworks offered as donations or gifts to the City of North Vancouver. The NVPAAC will designate a sub-committee to evaluate the work according to Section H of the Public Art Procedures Manual which states that artwork should be reviewed on the following basis: aesthetic quality, relationship to the collection, community process, technical specifications, budget, durability, vandalism/safety and authenticity. The sub-committee will prepare a report with recommendations for Council, which will go forward for consideration through the Arts and Culture Commission.

There are two types of potential offers of artwork.

- A. Offer of an already completed work of art
- B. Offer to create a new work of art

A. SPONSOR'S OFFER OF AN ALREADY COMPLETED WORK OF ART

The sponsor will be asked to submit to the NVPAAC the following items prior to the consideration of a proposal:

1. A cover letter explaining that you are offering this artwork to the City as a donation;
2. A copy of the artist's resume or biography, a description of other examples of the artist's work, and at least 10 slides of the artist's work;
3. A brief statement of purpose from the artist;
4. Drawings, photographs and/or models of the proposed work with scale and materials attached;
5. A site plan indicating the location for the work;
6. A detailed budget, with projected costs for the project, including materials, installation, documentation, maintenance, construction, etc.;
7. Funds committed to date and proposed source of funds;
8. Maintenance plan;
9. Information on this particular work's context, provenance, history (where it comes from, where it's been, where it's been displayed);
10. A letter of authentication from the artist;
11. Work of value over \$1000 required an audited professional appraisal to fulfill Revenue Canada requirements for an income tax receipt;
12. Timeline.

B. SPONSOR'S OFFER TO CREATE A NEW ARTWORK

The sponsor will be asked to submit to the NVPAAC the following items prior to the consideration of a proposal:

1. Cover letter explaining that you are offering this artwork to the City as a donation
2. A copy of the artist's resume or biography, a description of other examples of the artist's work, and at least 10 digital images of the artist's work
3. Written description of the proposed project with drawings and/or models of the proposed work with scale and materials attached
4. Explanation on how the proposed artwork adheres to the City's public art policy
5. Site plan indicating the location for the work or work with the NVPAAC to identify an appropriate site for the artwork
6. Detailed budget with projected costs for the project, including materials, installation, sponsorship or donations, documentation, maintenance, construction, etc.
7. Funds committed to date and proposed source of funds
8. Maintenance plan
9. Project timeline

For further information or to submit a proposal please contact:

City of North Vancouver Public Art Office
315 -1277 Lynn Valley Road,
North Vancouver, BC, V7J 0A2
Phone: 604-982-3893

SECTION I
CNV PUBLIC ART PROGRAM
DE-ACCESSIONING



North Shore Rhapsody
Richard Wojciechowski

DE-ACCESSIONING

Once every five years, the North Vancouver Public Art Advisory Committee (NVPAAC) will review the City's public art collection (inventory). During this review, the NVPAAC may determine that specific items in the collection might be appropriate candidates to de-accession or withdraw from the collection.

In all circumstances, the NVPAAC should seek to insure the ongoing presence and integrity of the work at the site for which it is created in accordance with the artist's intention. The NVPAAC's primary concern should be to assure continuing access to the work by the public.

Consideration of removal of an artwork should involve the same degree of careful review as the original decision to commission such a work. Criteria for review of public art should address the quality of the work itself as representative of its style or genre, its relation to the public context and its deterioration.

I.1.0 DEFINITION

Deaccession: Removal of an artwork from the City's collection. Any actions or set of procedures that result in the cessation by the City of its ownership and possession of works of art installed in public places, through sale, exchange, gift or destruction.

I.2.0 REVIEW PANEL GUIDELINES

I.2.1 SELECTION OF THE REVIEW PANEL

The NVPAAC shall ask the NV Office of Cultural Affairs to appoint an ad hoc Review Panel of impartial persons qualified to make recommendations about whether or not a piece shall be de-accessioned or not.

The selection of Review Panel should be by mutual consent of the parties involved. The Panel should include a balance of viewpoints from the fields of visual art (artists, curators, art historians, arts administrators); designers (architects, landscape architects, urban planners); and the broader community (preservationists, arts or public interest lawyers, social psychologists, community activists).

The Ad Hoc Panel should consist of six people:

- 3 from the art community,
- 1 designer,
- 1 from the broad community,
- Public Art Coordinator (to serve ex officio)

I.2.2 AUTHORITY

The Review Panel reviews the request and makes a recommendation to the NVPAAC. The panel's recommendation may include dismissing the request and/or modifying, moving, selling, donating, disposing or storing the artwork. The NVPAAC will bring the recommendations forward to City Council through the NV Office of Cultural Affairs. Mayor and Council has the ultimate authority to accept or reject the recommendations of the Review Panel.

I.2.2 ARTIST INVOLVEMENT

The artist (if living) should have the opportunity to discuss the artwork and its current condition with the Review Panel before the final recommendation is achieved. The Public Art Coordinator will make every effort to contact the artist and invite him/her to come before the Review Panel.

I.2.3 COSTS

Under normal circumstances deaccession and removal costs will be covered by the municipality either through the Public Art Program maintenance account or through one-time funding from Council. However, if the deaccessioning is required due to the physical site being redeveloped by private development then the cost for deaccessioning may be negotiated with the private developer.

I.3.0 ASSESSMENT GUIDELINES

I.3.1 CRITERIA FOR DE-ACCESSIONING

One or more of the following reasons are sufficient for recommendation to remove an artwork:

- 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 and repair or remedy is either impractical or not feasible;
- The artwork has been damaged and repair is either impractical or not feasible;
- The artwork endangers public safety;
- The artwork is not, or is only rarely on display owing to the lack of a suitable venue;
- The quality or authenticity of the artwork is debatable and subsequently justified;
- It is deemed that the artwork should be replaced with a more appropriate work;
- Removal is requested by the artist;
- The artwork has received adverse public reaction over at least a five year period;
- Removal is requested by an established group, such as a neighbourhood organization or a significant number of individuals (500 or more).
- The site is no longer accessible to the public or the physical setting is to be re-developed.
- Alterations in the use, character or design of the site have occurred which affect the integrity of the work and its relation to its site;

I.3.2 OTHER ISSUES FOR CONSIDERATION

Reassessment of a work's suitability as a continuing part of the civic public art collection should take into account:

- The artist's contract and other agreements which may pertain to the removal;
- Discussions with the artist about concerns prompting the reassessment;
- Opinions of more than one independent professional qualified to advise on the concern prompting the reassessment (conservators, engineers, architects, critics, art historians, safety experts, etc.);
- All written correspondence, press notices, and other evidence of public reaction.

I.3.3 ALTERNATE OPTIONS

The Review Panel should ascertain whether measures to resolve the concerns, short of removal, can be taken, and if so, make recommendations accordingly.

If the Review Panel recommends specific measures to resolve the concern without relocation or removal, then the North Vancouver Public Art Advisory Committee will be advised. The NVPAAC will send a report to the NV OFFICE OF CULTURAL AFFAIRS and subsequently to Council indicating the Panel's suggestions. The NVPAAC shall be given a reasonable amount of time to carry out the recommendations as per the Panel's suggestions. If those measures prove unsuccessful, the North Vancouver Public Art Advisory Committee must demonstrate that those measures, as suggested by the Panel, have not resolved the concern. At this point, the issue will be returned to the Review Panel for further consideration.

I.4.0 PROCEDURES FOR WITHDRAWAL

Once municipal Council has approved a course of action for withdrawal of the artwork the following procedures can be activated for relocation, removal or destruction.

I.4.1 RELOCATION

If the artwork was created for a specific site, it should be relocated to a new site that is consistent with the artist's original intention. The artist's assistance and consent will be required.

I.4.2 REMOVAL

If the work is to be removed from the collection, a decision must be made with regard to its disposal. That is, whether it is to be sold, loaned on an extended loan, traded or gifted. The Review Panel will appoint three independent professional appraisers who will determine the fair market value of the work. Funding for professional appraisers will be provided from the Public Art Maintenance account.

Removal Procedure:

- If feasible, the artist should be given first option to purchase;
- Sale may be conducted through auction, gallery resale, or direct bidding by individuals;
- An exchange may be negotiated with the artist, gallery, museum, or other such institutions;
- All proceeds from the sale of the artwork should be deposited into the Public Art Reserve Fund to be used for future public art projects. Any pre- existing contractual agreements between the artist and the North Vancouver Public Art Advisory Committee regarding resale shall be honoured.
- No works of art shall be sold or traded to members or staff of the City of North Vancouver, consistent with Conflict of Interest Policies.

I.4.3 DESTRUCTION

If the North Vancouver Public Art Advisory Committee determines to proceed with the deaccessioning and disposal of an artwork, the reason for this action must be provided by the Review Panel and recorded in the Minutes of the Meeting. The manner of disposition shall be in the best interest of the City, the public it serves, and the public trust placed in it.

No such action may take place without the official approval of City Council.

SECTION J

CNV PUBLIC ART PROGRAM

INSURANCE



Art Parks & Plazas Project
Lonsdale Quay Fountain

The current requirement for an artist doing work on city property is to carry liability insurance in the amount of five million dollars and worker's compensation. These requirements are only necessary when the artist is actually working on the site.

In some instances the liability may be reduced to two million dollars if the artist is not actually fabricating or installing, but has sub-contracted the work to others. In this instance, the artist may only be on site for construction administration. Other instances may occur when the artist is working with a contractor who is also carrying the liability.

SECTION K
CNV PUBLIC ART PROGRAM
INVENTORY OF ARTWORK



HJ Mosaic
Glen Anderson

INVENTORY OF ARTWORK

An inventory of municipally owned public art works and significant private works placed at publicly accessible private sites is to be maintained by the Public Art Coordinator. An inventory of materials, construction, location, site conditions and other information about the artwork and artists is essential as it will help document the City's public art history and the conservation requirements of the existing works.

Information regarding the artist and the actual artwork establishes the work of public art in the artist's career and in the cultural and historical context of the collection, the community, and perhaps the national or international art world.

K.1.0 CURATORIAL INFORMATION FOR THE INVENTORY

The Public Art Inventory will include the following basic elements as outlined in the artist contract:

- artist's biographical information, including address;
- title of the artwork; date work was completed;
- descriptive information (formal, dimensions, location, specific sitting);
- artist statement of the work; context of the work;
- published material about the artwork, its reception by public viewers, critics, historians etc.;
- the artwork's value to the public art program.

K.2.0 INVENTORY CATEGORIES

The information regarding public art installations will be maintained with the following five categories:

- Civic
- Community
- Private Sector
- Civic Collections
- Memorials / Other

K.3.0 INVENTORY ON THE ARTSOFFICE.CA WEBSITE

The Public Art Coordinator will ensure that the City's Public Art Inventory information is uploaded onto the artsoffice.ca website ensuring public access to this information.

K.4.0 INVENTORY WALKING TOURS

The Public Art Inventory should be used as a cultural tourism marketing tool. The inventory could be organized and arranged into mini self-guided tours. These tours could become part of organized City activities and tourist functions. This could be organized by the Public Art Program as time permits.

CITY OF NORTH VANCOUVER CIVIC PUBLIC ART INVENTORY (as of December 2004)

#	Date	Title	Artist(s)	Type	Neighbourhood	Address
1	1971	Time Line	Osborne, Tom	Sculpture	Mahon	18th & Mahon Ave.
2	1975	Integrate Plane	Cogswell, Barry	Sculpture	Central Lonsdale	City Hall Plaza
3	1986	Cathedral	Senft, Douglas	Sculpture	Lower Lonsdale	Waterfront Park
4	1992	Joe Bustemente Trumpet	Wojciechowski, Richard	Sculpture	Lower Lonsdale	In storage
5	1992	North Shore Rhapsody	Wojciechowski, Richard	Sculpture	Central Lonsdale	Centennial Theatre 223rd & Lonsdale
6	1995	Harubang	unknown	Sculpture	Lower Lonsdale -	Donated by Port Authority & Inchon Korea
7	2000	Witness (5 covers)	Kerr, Katherine	Integrated	Central Lonsdale	14th Plaza - RCMP Building-14th & St Georges
8	2001	Watermark	Anholt, Jill	Water	Lower Lonsdale	Jack Loucks Plaza
9	2001	Through the Looking Glass	Chew, Nancy & Metz, Jaqueline	Sculpture	Lower Lonsdale	Jack Loucks Plaza
10	2001	Stream of Consciousness	Kerr, Katherine	Integrated	Lower Lonsdale	Wagg Creek Trail
11	2001	Time Keepers	Roy, Elizabeth	Sculpture	Lower Lonsdale	Jack Loucks Plaza
12	2001	Snakes & Ladders	Spicer, Todd	Integrated	Lower Lonsdale	Jack Loucks Plaza
13	2001	Wordlink	Kazmer, Karen	Integrated	Mahon	20th & Jones Ave.
14	2001	Veil	SWON	Neon	Central Lonsdale	Centennial Theatre 223rd & Lonsdale
15	2002	Gateway	Pechet, Bill & Robb, Stephanie	Sculpture	Central Lonsdale	200 East 11th St
16	2002	Ruin	Pechet, Bill & Robb, Stephanie	Integrated	Central Lonsdale	200 East 11th St
17	2002	Rain Garden	Pechet, Bill & Robb, Stephanie	Integrated	Central Lonsdale	200 East 11th St
18	2002	Bicycle Path Barrier	Pierobon, Peter	Sculpture	Moodyville	3rd & Main Street
19	2003	Male & Female Welcome Figures	Yelton, Darren	First Nations	Lower Lonsdale	Waterfront Park
20	2004	Wagg Bridges	Kerr, Katherine	Integrated	Mahon	18th & Jones Ave
21	2004	The Wave	Chew, Nancy & Metz, Jaqueline	Integrated	Central Lonsdale	23rd & Lonsdale
22	2004	Waterwheel	Taylor, Doug	Sculpture	Mahon	17th & Jones Ave

COMMUNITY PUBLIC ART (inventory as of December 2004)

#	Date	Title	Sponsor Group	Artist Mentor	Type	Neighbourhood	Address
C01	1994	Sails at Quay	Local Artists	Lori Phillips	Fabric	Lower Lonsdale	L Quay
C02	1998	Bugs	Elementary Students	Jacqui Berglund	Mosaic	Lower Lonsdale	Waterfront Park
C03	1999	Versatile Shipyards	Sutherland School	Dorothy Foster	Mural	Lower Lonsdale	Versatile Hording
C04	2000	Rain Medalion	Sutherland School	Peter Trotter	Integrated	Central Lonsdale	Centennial Theatre
C05a	2001	Studio In City	NSNH	Vivian Macintosh	Seating	Lower Lonsdale	LQ Deck
C05b	2001	Studio In City	NSNH	Vivian Macintosh	Seating	Central Lonsdale	City Library
C05c	2001	Studio In City	NSNH	Vivian Macintosh	Seating	Central Lonsdale	RCMP Plaza
C05d	2001	Studio In City	NSNH	Vivian Macintosh	Seating	Grand Boulevard	11th & GB
C06	2001	Studio In City	NSNH	Dylan Cree	Seating	Lower Lonsdale	Pres. House
C07	2001	Studio In City	NSNH	Sandrine Lejeune	Murals	Central Lonsdale	HJ Rec Centre
C08	2001	Studio In City	NSNH	Liz Calvin	Mosaic	Central Lonsdale	1230 St. George's
C09	2001	Studio In City	NSNH	Eagle Graham	Sculpture	Marine Drive	Kings Mill Walk
C10	2001	Studio In City	NSNH	Elly Chronakis	Interior Design	Lower Lonsdale	200 E. 2nd
C11	2001	Butterfly Garden	Queen Mary School	Andrew Currie	Mural	Lower Lonsdale	QM School Hall & Library
C12	2001	Livingroom Art	St. Andrews Daycare	Bill Pechet & S. Robb	Sculpture	Central Lonsdale	12th & St Andrews
C13	2003	Artwalk	Famous Open Door	Jason Cyr	Painting	Lower Lonsdale	Shop Windows

COMMUNITY PUBLIC ART (inventory as of December 2004)

#	Date	Title	Group	Artist Mentor	Type	Neighbourhood	Location
C14	2003	Signs of the Zodiac	Cascadia Society	Graham Osland	Mosaic	Marine/Hamilton	Kings Mill Walk
C15	2003	Welcome Pole	Westview Elem.	Mike Antone	First Nations	Marine/Hamilton	Westview Elem.
C16	2003	Blank Chair	Arts Parks	James Koester	Metal	Mahon	Mosquito Creek Park
C17	2003	Fountain Mosaic	Arts Parks	Bruce Walther	Mosaic	Lower Lonsdale	LQ Deck
C18	2003	Pebble Mosaics	HJ Rec Centre	Glen Anderson	Mosaic	Central Lonsdale	HJ Rec Centre
C19	2003	TBA	Lookout Emergency Shelter	Karen Ireland	Glass	Marine Drive	Homeless Shelter
C20	2003	(in) Visible	NS Women's Centre	Karen Ireland	Glass	Lower Lonsdale	JB Comm Centre
C21	2004	Hand Painted Banners	NSNH		Fabric	Lower Lonsdale	Jack Loucks Court
C22	2004	Garden Gateway	NVCAC	Chilian Ceramic Group	Ceramic	Lower Lonsdale	LL Community Gardens
C23	2004	Welcome Pole	Lookout Emergency Shelter	Darren Yelton	First Nations	Marine Drive	Homeless Shelter

SECTION L
CNV PUBLIC ART PROGRAM
MANAGING CONTROVERSY



Wordlink
Karen Kazmer

MANAGING CONTROVERSY

Public Art as well as many other forms of artwork, like those found in museums and galleries are always open for free interpretation. On occasion there may be a citizen or viewer that has some objection to the piece. These concerns can often be addressed simply by providing the individual with interpretative information such as how the object was made, what technologies were used and how the artist may have chosen imagery. This information can be best provided by the Public Art Coordinator, so it is very important that all concerns are channeled through the Public Art program Office.

In many cases, once the individual has been properly informed on the history and process for installing the piece the complaint is withdrawn. However, if the individual or group lodging the complaint wishes to proceed after speaking with the Public Art Coordinator then a formal written complaint can be submitted to the North Vancouver Public Art Advisory Committee.

L.1.0 WRITTEN FORMAL COMPLAINT

The individual or group must put their concerns in writing and submit the document directly to the North Vancouver Public Art Advisory Committee for formal consideration. The mailing address is:

North Vancouver Public Art Advisory Committee

315 – 1277 Lynn Valley Road,
North Vancouver, BC, V7J 0A2

Once received, the issue will be placed on the next available North Vancouver Public Art Advisory Committee agenda for careful consideration.

L.2.0 REVIEW PROCESS

To formally address the issue or complaint, the North Vancouver Public Art Advisory Committee will appoint an ad hoc committee consisting of:

- one member of the NVPAAC
- the PAC
- one City Staff person, representing the site in question
- the artist, if available

The ad hoc review committee will invite the individuals raising the concerns to present their issues directly to them. Once all aspects of the complaint have been heard, the committee will consider best possible solutions and draft a brief Council report. Once this report has been received by the NVPAAC, the NV Office of Cultural Affairs will present the recommendations to Mayor and Council for their consideration and final recommendation.

L.3.0 CRITERIA FOR ADDRESSING THE FORMAL COMPLAINT

The following points should be taken into consideration while addressing the complaint:

- is the complaint with regard to subject matter, function or aesthetics
- how many individuals share in the concern
- how many individuals are happy with the piece
- are any municipal policies being ignored
- are there any public safety issues
- was the piece created in adherence to public art policies and procedures

L.4.0 MINIMIZING THE POTENTIAL FOR CONTROVERSY

In order to minimize the potential for controversy, programs and projects shall be developed which give communities ownership of their public art program. This will be done via:

- Community public art activities:
- Community representation on public art projects;
- Community representation on the NVPAAC
- Public Education Programs

□

SECTION M

CNV PUBLIC ART PROGRAM

MAINTENANCE



Rain Garden
Bill Pechet & Stephanie Robb

MAINTENANCE

Once a year, the Public Art Program will be responsible for assessing the physical condition of the City's public art inventory. During this review, it may be determined that specific items in the inventory are in need of repair or restoration work.

In all circumstances, the Public Art Program should seek to insure the ongoing presence and integrity of the work at the site for which it is created in accordance with the artist's intention.

M.1.0 ANNUAL MAINTENANCE BUDGET

City Council contributes funds towards the ongoing maintenance of public art annually. This funding is intended to address the ongoing maintenance, installation of appropriate signage and random acts of violence to public art that is owned by the City of North Vancouver.

M.2.0 SCOPE

M.2.1 MAINTENANCE

The Public Art Program recognizes that maintenance of public art on a regular basis is essential to the integrity and longevity of the collection. The Public Art Program will reasonably assure that each artwork is properly maintained and protected taking into account the recommendations of the Artist as outlined in the maintenance criteria provided by the Artist during fabrication.

In the event that the art piece necessitates landscaping upkeep, agreements about plant care should be established with the Engineering and Parks Department at design development stage.

M.2.2 VANDALISM

From time to time, artworks may need attention due to random acts of vandalism. The Public Art Program will work in coordination with City Yards staff to address these issues in a prompt and efficient manner.

M.2.3 PLAQUES

Public Art Program will be responsible for the installation at the site, of a plaque identifying the artist, the title of the artwork and the year of completion. Cost for the installation of such a plaque will be sourced from the annual maintenance budget.

Any additional information included on the plaque will be made in consultation with the artist before the final wording is determined.

The details concerning the physical installation of the plaque must be approved by City supervisor in charge of the site where the artwork is located.

M.2.0 ROLES AND RESONSIBILITIES

M.2.1 PUBLIC ART COORDINATOR (PAC)

The PAC will have the right to determine, when and if repairs and restorations to the artwork will be made in accordance with the process outlined in M3.0.

M.2.2 THE ARTIST

During the Artist's lifetime, the Artist will have the right to approve all major repairs and restorations, provided, however, that the Artist will not unreasonably withhold approval for any repair or restoration of the work. If the Artist unreasonably fails to approve any repair or restoration, the NV Office of Cultural Affairs will have the right to supervise significant repairs and restorations, to the extent practical. The Artist, during the Artist's lifetime, will be given the opportunity to make or personally supervise significant repairs and restorations and will be paid a reasonable fee for any such services, provided that the NV Office of Cultural Affairs and the Artist will agree in writing, prior to the commencement of any significant repairs or restorations.

All repairs and restorations will be made in accordance with recognized principles of conservation."

M.2.3 CITY STAFF

The Public Art Coordinator will need to coordinate the required repairs with the City Department responsible for maintaining the site where the artwork resides. As most of the outdoor public art pieces are located within City Parks, coordination with City Parks Department staff will be required. City staff working on site will be encouraged to report any random vandalism or environmental deterioration noticed, directly to the Public Art Coordinator.

If the public art in question is located within a civic building the maintenance requirements should be minimal. However, should an interior piece of public art be in need of repair, it is important that the public art coordinator liaise with a facility manager before authorizing any work.

M.3.0 ANNUAL REVIEW PROCESS

At the beginning of each year, the Public Art Coordinator initiates the following process:

JAN: PAC to arrange meetings with the Superintendent of Parks and facility managers to discuss in general the current condition of public art located within their respective jurisdictions and review assessment sheets from the previous year.

FEB: PAC to organize for the annual maintenance assessment of City's public art inventory. This work may be contracted out to a private consultant or it could be handled in house. In either case it is important to take into consideration the possibility of requiring a structural engineer's comment on any pieces that could be a liability to the City. For example, pieces that are mounted high up on poles should be assessed for ongoing structural integrity to ensure that they are not going to fall on a passerby.

MARCH: PAC to review the results of the annual assessment and draft a maintenance work program for the year making priority decisions about orderly maintenance and liability. Each project listed in the work program should receive the approval of the appropriate supervising department before work on the artwork is to commence.

APR – DEC: After consulting with the artist and relevant City staff the PAC will coordinate the repairs or upgrades to the public artwork.

M.4.0 ASSESMENT FORMS

CITY OF NORTH VANCOUVER		PUBLIC ART INSPECTION FORM	
<i>Photo</i>	Title:		
	Artist:		
	Location:		
	Installation Date:		
Materials:			
Artist Maintenance Instructions on File Yes No			
<i>GENERAL CONDITION</i>			
Excellent Good Fair Poor Stable Damaged Fragile			
<i>STRUCTURAL CONDITION</i>			
Weak or Loose Joints			
Base Structural Condition			
Missing or Loose Parts			
Repairs			
Rot			
Other			

SURFACE CONDITION		
<i>Dirt/grime</i>	<i>Deposits</i>	
<i>Corrosion</i>	<i>Oxidation/tarnish</i>	
<i>Organic Growth</i>	<i>Staining</i>	
<i>Fading</i>	<i>Wear/erosion</i>	
<i>Flaking/powdering</i>	<i>Cracking/splitting</i>	
<i>Scratches</i>	<i>Protective Coating</i>	
<i>Dented/pitting/chipped</i>	<i>Lighting</i>	
<i>Crazed finish</i>	<i>Plaque</i>	
<i>Graffiti</i>	<i>Other</i>	
<i>Overall Surface Condition:</i>		
<i>Description of the Work Recommended:</i>		
<i>Inspection Date</i>		
<i>Performed By</i>		
<i>Contact Info</i>		
<i>Photos Attached</i>	<i>Yes</i>	<i>No</i>

SECTION N
CNV PUBLIC ART PROGRAM
COMMUNITY EDUCATION & AWARENESS



Artwalk Summer
Famous Open Door Event

COMMUNITY EDUCATION & AWARENESS

The City of North Vancouver believes that mature communities require public amenities such as parks, pathways, benches and street landscaping which enhance the quality of the built environment. The addition of public art to these amenities not only invests a space with “placemaking” qualities and culture, it also has the capacity to interpret the historic, social, cultural and narrative nuances that may exist in a functional urban environment. Successful public art programs can help communities interpret their environment and develop a sense of pride of ownership for their public ‘places” and their neighbourhoods.

The goal of the public education and involvement process is to reinforce these ideas to the members of the community.

N.1.0 COMMUNITY EDUCATION AND OUTREACH

In order to get more individuals involved in and committed to the public art program, the Public Art Coordinator should be engaged in the following activities:

- Presentations to community groups, government agencies, citizen committees and corporate service groups
- Presentations to artist, arts organizations and other design professionals
- Site inventories by design professionals and citizen representatives
- Media coverage
- Administer the annual Public Art Recognition Award Program

N.2.0 COMMUNITY INVOLVMENT IN THE PROCESS

One of the most effective ways to educate the public on the value and importance of public art is to include them in the process. Therefore, public representation shall be included in all phases of the public art projects:

- Community groups will be consulted in determining sites and priorities
- A member of the community will be included in site designation and artist selection processes
- Community groups will be encouraged to co-sponsor creation of art sites
- Community groups will be encouraged to co-sponsor dedications

N.3.0 PUBLIC ART PRESENTATIONS AND WRITTEN MATERIALS

A public education program will be established to help educate the public in the:

- Diversity of public art;
- The creative process;
- The potential for communities through using design talent;
- The use of the arts and artists for public relations.

N.4.0 ANNUAL PUBLIC ART RECOGNITION AWARD

Public art production process is unlike any other. It is the meeting of many minds on many levels: a collaboration between artist, community groups, civic planners and architects. Successful public art can help communities interpret their environment and develop a sense of pride and ownership for public “places” and neighbourhoods.

Purpose

- The award recognizes outstanding contributions to public art in the City of North Vancouver. The Public Art Recognition Award serves as an opportunity to applaud those individuals and organizations in the community who have demonstrated a commitment to public art and played a pivotal role in making public art a reality for the City of North Vancouver.

Eligibility Criteria

- It can be given to an individual, artist, private developer, volunteer, or organization that have gone the extra mile to ensure that the public spaces of the City of North Vancouver reflect our unique sense of place.

Nomination & Selection

- The award nomination and selection process is administered and adjudicated through the North Vancouver Public Art Advisory Committee.
- Nominations can be made during the first three months of the year with selection and presentation occurring in by the first week of June.

Award Presentation

- The award will be a custom made certificate which includes a photo of the public art piece; words of appreciation; the Mayor’s signature
- The Mayor will present the award to recipient in Council Chambers preferably on a live broadcast night.

Promotion

- The Public Art Coordinator will be responsible for informing the local media of the process and the timing of the presentations in an effort to gain editorial coverage of the projects.
- The Public Art Coordinator should provide the media with press kits including background information and photographs for each of the projects being recognized that year.

N.5.0 OTHER COMMUNITY EDUCATION OPPORTUNITIES

The community education process can be realized through various vehicles such as:

- Design competitions and design awards;
- Talks by artists and arts administrators for the public;
- Lectures and slide presentations on contemporary art/public art;
- Tours of places-as-art and other public art;
- Public art exhibitions;
- Symposia on subjects related to public art;
- Artists-in-schools programs;
- Schools of the arts;
- Art in transit projects;
- Community to Community art and/or artist exchanges;
- Public collaboration projects among communities, artists, corporations, and government relating to different art forms.

N.6.0 MEDIA

Ongoing communication with the media is central to the issue of educating the public. A media program shall be developed and sustained through:

- Electronic Press Kits that are uploaded to the Public Art Section of artsoffice.ca
- Press Releases sent as standard practice to alert journalists about all events and presentations regarding public art. The release should direct reporters to the electronic press kit for photos, and detailed information.
- Maintain an up to date inventory of the public art collection with current information about the artist

When creating press releases identify elements of the project that both journalists and the audience will find interesting. The task for the administrator involves identifying the positive, the celebratory, and the inherently exciting aspects of a given public art project and then promoting them. It also involves being prepared, if controversy erupts, to help the media and the public participate in an informed debate.