

City of Prince George Public Art Policy Procedural Guidelines

Definitions

Public Spaces:

For the purpose of this document, public spaces would be considered to be areas frequented by the general public, which are in the public domain. Public spaces should include but not be limited to: parks, boulevards, streets, bridges, exteriors of city-owned buildings, interior of city buildings; foyers, concourses, outer offices, waiting rooms, conference rooms, council chambers, sports facilities, city offices.

Public Art:

For the purpose of this document public art would be considered to be art objects of a high quality including objects of historical interest to the City of Prince George, which are located in public spaces. This includes but is not limited to:

- Sculpture, in any material or combination of materials whether in the round, bas-relief, high relief, mobile, fountain, kinetic or electronic.
- Painting, drawing, print, photograph, film or videotape
- Crafts, in any material or combination of materials such as clay, fibre, textiles, wood, glass, metal, plastic
- Architectural embellishments such as ornamental surface treatment, special lighting, landscaping or specific architectural design features.

PATF:

Public Art Task Force

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PUBLIC ART PROGRAM

The seven key components to a successful public art program are:

1. Creation of a Public Art Task Force
2. Creation of an objective art acquisition process
3. Creation of a public art removal process
4. Creation and maintenance of a public art inventory
5. Ensuring that public art is properly maintained
6. Creation of a public art education and promotion program
7. Ensuring that funding is available for public art

1. PUBLIC ART TASK FORCE

When public input is required, city administration will, when necessary, create a Public Art Task Force (PATF) or seek expert advice. Public input may be needed for but not be limited to: art acquisitions, removal of public art, public art inventorying, maintenance of public art, public art education and promotion or public art funding.

2. ART ACQUISITION PROCESS

Art Acquisition Process

The City can acquire public art in the following ways:

- I. **By purchase**, which includes:
 - a) purchases of finished works of art
 - b) commissioned public art
 - c) acquired public art -as an integral part of a civic construction project
 - d) purchased public art -as a joint project with another organization

Depending on the project there are four types of competitions that could occur.

1. Direct Award -City commissions work directly from an artist
2. Open Competition -City invites all interested artists to submit proposals
3. Invitational Competition -City invites a limited number of artists to submit proposals
4. Open/Invitational Competition-City invites several specific artists as well as other interested artists to submit proposals.

It is envisioned that the Open Competition will likely be used most often. See appendix I for the process for an open Competition .The processes for the other types of competitions should be similar.

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II. By Donation, which includes donations from:

- a) individual donors by gift or bequest
- b) organizations
- c) corporations
- d) other municipalities
- e) visiting dignitaries

Administration will make recommendations to City Council on gifts of public art. In order to accept any donations, the gift must:

- 1. meet criteria of suitability to a specific location within a facility or grounds,
- 2. enhance the purpose and appearance of the facility or grounds,
- 3. meet the safety and maintenance requirements of the City
- 4. become the sole property of the City

If the donor requires a receipt, a qualified neutral 3rd party (approved by the City) will appraise the value of the piece at the cost of the donor.

III. Unsolicited works of Art

Some communities have experienced the sudden appearance of unsolicited works of art in public places. Because these objects may quickly be accepted or rejected by the public and because they may cause various hazards, the City shall at its sole discretion require that such objects be removed. These pieces may then be presented as gifts or loans to the City through the normal acquisition process (at the convenience of the City).

IV. By rental

To secure the use of works of art for a short period of time, the City may wish to enter into a rental agreement with public, private or corporate collections.

The process for rentals will be at the discretion of City Council and administration. When appropriate, City Council and administration should take the following into consideration.

The work of art should:

- a) meet criteria of suitability to a specific location within a facility or grounds,
- b) enhance the purpose and appearance of the facility or grounds,
- c) meet the safety and maintenance requirements of the City

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V. By Loan

For short periods of time the City may want to receive loaned works of art from individuals, corporations and national or international organizations. The City should take into account the following:

- a) ownership of the work of art must remain with the lender,
- b) loans to the City must have a contract and shall be directed to administration,
- c) insurance coverage for loans against loss or damage or public liability must be negotiated between the City and lender,
- d) cost incurred for special installation needs such as installation or site preparation, restoration after removal of work, shipping costs to and from the site, lighting and special environmental controls, must be negotiated between the City and lender,
- e) criteria of suitability to a specific location within a facility or grounds,
- f) the piece must enhance the purpose and appearance of the facility or grounds,
- g) the safety and maintenance requirements of the loaned piece.

3. ART REMOVAL PROCESS

The City reserves the right to decommission and/or remove public art. Administration can recommend to council the decommissioning and/or removal of a particular piece. Reasons may include but are not limited to: structural integrity of the piece, expiry of the expected life span of the piece, a change in the surroundings which make the piece inappropriate, extensive or unrepairable vandalism.

The City also reserves the right to decommission and/or remove any unsolicited public art.

4. A PUBLIC ART INVENTORY

The City will keep an inventory of its public art and gifts to the City as well as potential public art spaces. Administration will undergo an initial inventory of all the public art that is owned by the City. Each new piece will be added to the inventory once it is complete. The inventory should include artist's name, date of completion, location of piece, medium and materials of the piece, description of piece, photograph of piece, donor's name (if donated) and estimated value.

The City will endeavor to create and maintain an inventory of public art within the city limits that is not owned by the City.

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5. PUBLIC ART MAINTENANCE

When a project is being awarded the City should give due consideration to structural and surface soundness and to permanence in terms of relative proof against age, theft, vandalism, weathering, or excessive maintenance or repair costs. However, even with this, all pieces will need some maintenance. Since each piece is unique in design, material and form, each piece will require different maintenance procedures. Before awarding any projects or accepting any gifts, maintenance procedures and schedules must be developed in conjunction with the artist or donor. When feasible, priority should be given to the artist to render any major repairs or refurbishing.

The City should ensure that pieces are appropriately insured for theft or excessive damage.

Maintenance procedures should include but not be limited to:

1. Schedules for cleaning and minor repair should be developed
2. When possible, the best and most cost effective methods for cleaning and minor repair should be established in conjunction with the artist
3. A commitment to utilize exacting materials, colours, shapes and forms in any repairs
4. Possible conditions for decommission and/or removal of the piece

If the City sells, leases or rents the site in which a piece of City owned public art is located, the City will endeavor to preserve that piece. This may be done through but not limited to: a maintenance and public access agreement with the new site owner/lessee/renter or removal and relocation of the piece.

6. PUBLIC ART EDUCATION AND PROMOTION

An important aspect of Public Art is to engage the public. The purpose of many public art pieces is to involve and educate the public about an area, event, issue or activity. We must ensure that where appropriate, explanatory and interpretive information about the piece is readily available to the public. This will assist local residents and tourists with interpreting the piece and its significance. This will also help the public understand that art is all around us in many different forms. Each project is different and will require unique approaches to how the public will interact with the piece and what it will say to the public. Specific education and an explanation of specific projects should be discussed with the artist before the project is awarded. In some cases an artist in residence program may be considered.

Not only do we need to educate the public about individual pieces we must promote the entire public art program and the importance of public art. Administration should develop various strategies to promote the program. The City should also investigate and develop various methods of encouraging private citizens, businesses and other organizations in commissioning, creating and promoting public art.

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7. PUBLIC ART FUNDING

In order for this policy to succeed financial resources must be made available for acquisitions, commissioning and maintenance of public art. Funding strategies and options vary from community to community. Some of the methods other municipalities have utilized to fund their programs have been through annual public art allocations, percent of capital budgets for public art and percent for public art requirements on private developments. Administration will submit an initiative in the Capital Expenditure Plan to fund public art and the maintenance of public art. Administration will also recommend that unused public art capital funds be carried forward from one year to the next.

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Appendix I

PROCESS FOR AN OPEN COMPETITION FOR A PROJECT

1. Monies allocated for public art project.
2. For each individual competition, City administration, members of the arts community and when appropriate, architects will meet to develop broad terms of reference for a Public Art Task Force (PATF)
3. City administration will appoint a PATF
4. The PATF will develop terms of reference and a “Call to Enter” (see the following) for the specific project and submit it to administration for approval
5. Announcement of the “Call to Enter” for the public art competition and release of the terms of reference for the specific project (when appropriate the announcement for the Call to Enter will extend outside the community)
6. Information meeting held for artists by PATF
7. Artist submissions received. Submissions consist of: letter of intent, 10 slides or photographs of current work, resume and artist statement
8. PATF reviews submissions and selects up to 5 finalists taking into consideration the “Jurying Criteria” (see the following)
9. If the PATF feels that none of the submissions demonstrate excellence or do not meet the criteria of the “Call to Enter”, the PATF may recommend the rejection of all the proposals.
10. Finalists submit detailed proposals (drawings, models, materials, costs, etc).
11. Public viewing of finalists’ proposals –comments and input from the public will be recorded for consideration by the PATF
12. Finalists’ proposals reviewed by PATF and the committee recommends to City Council which project will be awarded.
13. The project is awarded
14. With the assistance of the task force, administration drafts an agreement between City and Artist.
15. Agreement between City and Artist signed
16. Fabrication of Work of Art is monitored
17. Installation of Work of Art
18. Work of Art is accepted by the City and inventoried as part of the City’s public art collection

CALL TO ENTER

Call to Enter should include

1. Details of the project – location, concept, site data, dimensions, budget, lighting, materials, etc.
2. An agreement that the artist has read and accepts the terms of the competition
3. Classification of the competition - open, invitational, etc.
4. Criteria for the eligibility of entrants
5. Contact name and phone number
6. Procedural requirements – specification of competition stages and deadlines, information on delivery, media, etc.
7. Artist’s fees – amounts to be paid at each stage of the competition
8. Consequential obligations and rights – publication, exhibits, jury feedback, etc.

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(Call to Enter Continued)

9. Conditions for disqualification
10. Copyright ownership
11. Process of the competition
12. General conditions of agreement between City and competition winner.
13. Submission requirements – slides, plans, maquettes, resume, artist statement, schedule of maintenance, etc.

JURYING CRITERIA

In making recommendations the PATF shall have regard for the following criteria:

- a) Style and nature – art work which is appropriate as art in public places and compatible in scale, material, form and content with their surroundings, shall be considered;
- b) Quality – the quality of the work itself shall be of the highest priority;
- c) Media – all visual and tactile forms shall be considered;
- d) Elements and design – art in public places may function as art standing alone, focal points, modifiers of specific places, or establishers of identity;
- e) Permanence – due consideration shall be given to structural and surface soundness and to permanence in terms of relative proof against age, theft, vandalism, weathering, or excessive maintenance or repair costs;
- f) Diversity – reasonable diversity shall be attained in style, scale, media and materials represented;