

***DISTRICT OF MAPLE RIDGE (DMR)***

**PUBLIC ART STEERING COMMITTEE**

***GOVERNANCE  
POLICY AND PROCEDURES***

**APRIL 2011**

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### *PUBLIC ART DEFINITIONS*

## **I. POLICY**

### **A. BENEFITS OF PUBLIC ART**

Public Art has been significantly used in many communities to celebrate heritage and history, to facilitate spectator exposure and appreciation of artistic expression, to integrate generations, to foster creative expression and to provide environmental benefits, such as increased awareness and understanding of the built and natural environment, which leads to greater respect for the community's natural and cultural resources.

#### a) Social Benefits

- Facilitating appreciation of the arts
- Enhancing neighbourhood identity and spirit
- Celebrating the heritage of our communities

#### b) Individual Benefits

- Articulating creative expression of those involved in project
- Fostering a feeling of overall well-being and pride in community where they live
- Creating opportunities for reflection and escape from daily pressures

#### c) Environmental Benefits

- Increasing awareness and appreciation of the environment
- Beautifying the community

#### d) Economic Benefits

- Attracting citizens, tourists and potentially businesses

### **B. MISSION STATEMENT**

*Public Art will strengthen community identity and culture by developing "spirit of place" through the commissioning, collecting and incorporation of unique works of art.*

#### a) Goals

Goals amplify and give more meaning to the Mission Statement and the Public Art Program.

The Public Art Program:

- will create an aesthetic focus for Maple Ridge
- will recognize Maple Ridge's cultural identity
- will support community art to allow for residents to have a hands on experience
- will have a sense of discovery, celebration, exploration, excitement and surprise
- will foster a sense of community identity

- will strengthen the commitment of the private sector to participate in public art
- will give Maple Ridge a distinctive feeling specific to the community.

**b) Objectives**

Objectives are the benefits that the public art policy will provide for the community.

The Public Art Program:

- will capitalize on heritage or significant structures or places in the community as focal points for public art
- will provide a tourist attraction
- will heighten public awareness and appreciation for public art
- will be integrated into site structures and landscape
- will include the development community
- will reflect the beauty of the natural landscape

NOTE: Each project will not accomplish or meet all stated goals or objectives.

**II. GOVERNANCE**

As expressed in the original terms of reference, it is intended that the Public Art Committee shall have the right to finally select or reject public art proposals without seeking Municipal Council approval, providing a selected installation meets the general criteria established by the Committee and communicated to the Municipal Council in advance of public announcements.

**A. PUBLIC ART STEERING COMMITTEE (PASC) TERMS OF REFERENCE**

**WHEREAS** the Council may, by bylaw, establish and delegate authority to a Public Art Steering Committee

**NOW THEREFORE**, the Municipal Council of the Corporation of the District of Maple Ridge enacts as follows:

**Citation**

1. This Bylaw shall be cited for all purposes as “Maple Ridge Public Art Steering Committee Bylaw No.6659 -2009.”

**Interpretation**

2. For the purposes of this Bylaw, unless the context otherwise requires,

“Maple Ridge” means the Corporation of the District of Maple Ridge;

“Committee” means the Maple Ridge Public Art Steering Committee.

### **Public Art Steering Committee**

3. Council hereby delegates authority to the Maple Ridge Public Art Steering Committee to carry out the duties defined in Section 10 below.
4. The Committee shall be comprised of the following members:
  - a) two artists
  - b) one representative of the Maple Ridge – Pitt Meadows Arts Council who shall be nominated by the Arts Council Board and may appropriately include Arts Council staff with the required technical expertise
  - c) one Landscape Architect, Architect or Municipal Planner familiar with public art programs
  - d) one developer of residential or commercial properties who is active in the Municipality
  - e) one member of Municipal Council
  - f) one community member
5. The members of the Committee shall be appointed by resolution of Council and shall serve for terms of two years noting that Council may choose to remove a member from the Committee for consecutive non attendance at three meetings (unless previously approved by the Committee) or for any other reason Council feels warrants such removal.
6. Committee members other than the community member and Council member may or may not be residents of Maple Ridge.
7. No member of the Committee shall serve for more than four consecutive terms.
8. Each member of the Committee shall be entitled to vote on all matters coming before the Committee.
9. The members of the Committee shall serve without remuneration.

### **Procedures**

10. The Committee shall:
  - (a) appoint one of their number to act as Chair of the Committee and another member to act as Vice Chair of the Committee on an annual basis, and
  - (b) meet a minimum of once every three months;
  - (c) operate in accordance with the standard operating procedures applicable to all Municipal Committees and Commissions with regard to record keeping, holding closed meetings, conflict of interest, financial management and such other practices, policies and procedures which may be established by Municipal Council from time to time.

## **Duties and Powers**

11. The Committee shall:
  - (a) recommend criteria for the commissioning of public art installations to Maple Ridge Council
  - (b) have authority for entering into agreements and contractual obligations within the limitations of approved budgets for the commission of public art installations which meet the criteria noted above;
  - (c) have authority to spend money within an annual budget approved by the Maple Ridge Council.
  - (d) submit an annual report to Maple Ridge Council by the end of May each year describing the activities of the previous year.

## **Other Committees**

12. The Committee shall establish such ad hoc committees as may be required from time to time to provide the Committee with advice on specific policies, proposals and initiatives.

## **III. PROCEDURES**

### **A. PUBLIC ART PROGRAM - FUNDING**

Funding for the Public Art Program is provided by the **District of Maple Ridge**. Funding is based on their 5-year business plan cycle and ratified annually by the DMR. Fee for service agreements are negotiated annually.

It is the role of the Public Art Steering Committee (PASC) to develop an annual and long-term master plan based on annual funding indicating proposed public art projects and related costs for the year. As part of establishing a master plan, the PASC will consider the proposed DMR business plan with respect to potential public art projects.

It is the responsibility of the DMR to provide quarterly financial statements to the Committee. Decisions regarding budget allocation are to be included as motions and recorded in the minutes of the meetings.

### **B. MANAGEMENT**

The management of the Maple Ridge Public Art Program is currently administrated by the Maple Ridge Pitt Meadows Arts Council (MRPMAC) based on an annual agreement with the District of Maple Ridge.

As part of an annual agreement, the Arts Council will work with the MR Public Art Steering Committee to:

1. On behalf of the District administer the Public Art Program in accordance with the current Public Art policy as long as the District provides the required funding as noted above.

2. Recommend appointments to the Public Art Committee to Maple Ridge Council in accordance with the bylaw approved by Council to govern the operation of the committee.
3. On behalf of the District Public Art Steering Committee facilitate the selection and commissioning of public art pieces within the available budget for such work noting that such installations shall be the property of the District in accordance with the Public Art Policy.
4. Provide project management and supervise installation for an annual PASC Commission in cooperation with both the Artist and District representatives.
5. Ensure that all Commissions include the provision of a operating and maintenance manual for use of the DMR in accordance with the Public Art Policy.
6. On behalf of the District participate in any Metro Vancouver regional public art committees which may be established from time to time.
7. Promote within the community Public Art works commissioned by the Public Art Steering Committee.
8. Abide by District financial and purchasing policies.

#### **IV. TYPES OF PUBLIC ART**

There are six streams of public art that the committee will consider how to integrate into their annual and five year master plan.

NOTE: Commissioning process may apply to other areas of the public art program.

##### **A) Commissioned Work**

This type of public art consists of discrete pieces of artwork that have been commissioned by open, limited or invitational competition. It may be public art that is not integrated with the site either in a physical or conceptual manner. Usually, this type of public artwork only relates to the site from a location and scale point of view and is created off site. However, some commissioned pieces do relate to the site both in terms of location, geography, and the site. These may also be termed as discrete pieces, but the artist has addressed the physical components of the site and the surrounding area.

##### **i) SITE SELECTION**

Prior to undertaking or initiating the commission process, the committee will request recommended sites from the DMR that are available for mounting discrete Public Art installations. In the case of donated work, the DMR will also provide possible locations for the purposes of determining the best site.

## ii) SELECTION PROCESS AND CRITERIA FOR COMMISSIONING ARTISTS

### a) Accepted Competition Methods

There are three accepted methods of selecting a public artist and three forms of art that may or may not follow this process.

- **Open Competition:** Artists may submit requested materials from a call for qualifications.
- **Limited Competition:** A limited number of artists may be requested to submit qualifications for a specific project. This competition is usually employed when the project specifies a particular art form, or there are unusual time constraints. Names of artists should be submitted by the Public Art Steering 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.

### b) Criteria for Commissioning Artists

Artists will be selected on the basis of their qualifications as demonstrated by past work, appropriateness of the proposal to the particular project and its probability of successful completion.

Specifically excluded are artworks done by students under supervision of art instructors or done to satisfy course requirements: design architects or landscape architects; District of Maple Ridge employees.

The same artist cannot receive more than two design projects in a five-year period.

### c) Artist Application Materials

Prior to selecting the type of competition that artists should respond to, it should be determined whether or not the request will be regional, national or international.

Materials to be submitted by the artists should include:

1. A Letter of Interest, no more than one page in length, that explains the artist's particular interest in the project, applicable experience that has prepared the artist for this project, and availability to work within the established timeline. Issues to be addressed should include design team participation and experience with collaborative design.
2. A current resume.
3. Up to 10 digital images of past work. Each image must be labelled with artist's name and numbered to correspond to the annotated images list with artist's name and contact information, title of artwork, medium, date of artwork, dimensions, budget and the corresponding image number. Artists are encouraged to include a brief description on integrated artwork, design team collaborative work or installations:
  - File format – submit only quality JPGs with 300 dpi (do not use GIFs, TIFFs or other formats).



- Do not embed images into PowerPoint or submit moving images or audio file.

4. References required: please list at least, one design professional (architect, landscape architect, engineer, graphic designer, etc.), and two clients with addresses and telephone numbers.

**d) Selection Committee**

The Public Art Steering committee shall perform the duties of the Selection Committee. However, a designate sub-committee may be formed at the discretion of the Committee.

**SELECTION COMMITTEE GOALS**

The goals of the artist selection process are threefold:

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

**SELECTION COMMITTEE PROCESS**

Committee members must be well informed about the project for which they are selecting an artist. It is important that PASC members be provided with the submission qualifications of all the artists for review prior to short listing. They should also be provided with written materials and drawings on the specific areas for which the selected artist could be working.

Members of the Selection Committee will have one vote, and no member should have the right of veto. The Committee will base the selection of an artist on a consensus vote. If a consensus cannot be reached, then the majority vote carries the decision. The committee will have the option to make no selection if there is not a submission that warrants consideration.

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

**SELECTION CRITERIA**

The Selection Committee will select finalists to be interviewed based on the quality of their artwork as exhibited on CD's and other relevant application materials. The finalists will be interviewed by the Committee using one or all of the following criteria:

1. Artist's work habits and history:

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

2. Artist's collaborative abilities:

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

3. Artist's awareness of the project:

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

**iii) PREPARING FOR ARTIST SELECTION**

- Identify potential projects and sites from the master plan.
- Determine opportunities for adding to the art budget.
- Determine Nature of Competition (most competitions are Calls for Qualifications).
- Prepare Call for Artist Submissions.
- Post the Call including location information
- Selection Committee reviews submissions and short-lists artists.
- Short-listed Artists Commissioned to either prepare a drawing, maquette and or/or site plan or sign a Design Services Contract to work with staff.
- Selection Committee meets to review short-listed proposals.
- Provide opportunity to include input from District staff with appropriate expertise

**iv) SELECTION & COMMISSIONING OF ARTISTS.**

- Selection Committee selects one proposal.
- Initiation of the contract preparations (PASC).
- Artist submits Maintenance Schedule "C" as part of contract & submits to PASC. PASC makes a checklist which addresses technical issues only (e.g. safety, durability, maintenance, maintenance costs)
- PASC prepares Information Report to Council.

**v) INSTALLATION & COMPLETION OF ARTWORK**

- Installation and Construction occurs under the direction of the PASC and appropriate DMR staff.
- Schedule E – Transfer of Title.

- Presentation of Maintenance Plans.
- Documentation.

vi) **ARTIST PAYMENT PROCEDURES**

- will follow District payment policies
- will be outlined in the contract

vii) **INELIGIBLE PROJECTS**

- Directional elements such as super-graphics, signage or colour coding except where these elements are integral parts of the original work of art or public art project.
- "Art objects" which are mass-produced or standard design such as playground equipment, fountains, or statuary objects without an original artistic element.
- Reproductions, by mechanical or other means, of original works or art, except in cases of film, video, photography, printmaking or other media arts.
- Decorative, ornamental, or functional elements or architecture except where these elements are designed by the artist and/or are an integral part of the artwork by the artist or are the result of a collaboration among the design professionals including at least one artist.
- Landscape architecture and landscape gardening except where these elements are designed by the artist and/or are an integral part of the artwork by the artist or are the result of collaboration among design professional including at least one artist.

**B) COMMUNITY PUBLIC ART**

This type of public art either commissions or accepts proposals for small-scale public art projects undertaken or created with individual citizens, community groups or organizations in collaboration with an artist(s). Community Art projects may result in either temporary or permanent works of art.

Public art that is created as a result of a collaborative process between a professional, practicing artist(s) and a self-defined community offers a dynamic way of involving community in the goals of public art. It is a collective method of art making, engaging artists and communities through collaborative and creative expression.

i) **Goals**

The goals of the program are as follows:

- To support Community Art to allow for residents to have a hands on experience.
- To educate the community and local artists about public art.
- To encourage the creation of works of art having both artistic merit and community benefit.
- To increase public understanding of public art through small scale locally based projects.
- To provide opportunities for youth to be involved with art.
- To provide opportunities for artists in the community to participate, including the Maple Ridge Artist in Residence as appropriate.
- To support opportunities to include the cultural diversity in participation.

## ii) **Managing Community Public Art Projects and Commissions**

The process for managing Community Public Art Projects is similar to that of working with artists in the creation of a discrete work, except the proposal must involve community participation in its creation. Once the Committee annual master plan and budget have been established, and it has been determined that a community public art project is to be funded the committee will proceed with one of the following methods:

- put out a call for proposals to artists to develop a community based project, OR
- accept proposals from community groups
- When on publically owned land, prior DMR approval of site is required
- All proposals must meet development permit requirements or DMR bylaws and include project management plan plus an established maintenance budget
- only one proposal every five years per submitting group

## iii) **Criteria and Guidelines for Applications**

- Applications may be submitted by an individual or not for profit community group and must identify the artist with whom they wish to work.
- The proposed artwork if permanent in nature must be safe, durable and vandal resistant.
- The proposed artwork must be located in a publicly accessible site(s) within the boundaries of the District of Maple Ridge.
- The project must demonstrate that it will be completed within one year of approval of the project.
- Consideration will be given to the project's relevance to the site and significance to the larger community.

## iv) **Evaluation Criteria**

Community Public Art Program Projects will be adjudicated by the PASC or designate using the following evaluation criteria:

- Demonstrated support and involvement of the community
- Significance of the project to the specific pre-approved site and surrounding neighbourhood
- Artistic merit and innovation. Technical feasibility and quality of production. Clear, well developed plan of action and budget for the project.

## C) **INTEGRATED PUBLIC ART**

This type of public art applies to the public realm, which includes but is not limited to, municipal infrastructure, existing civic buildings, parks, streets, plazas, and other civic areas.

This type of public art is based on the principle that public art projects which are "integrated" into the fabric of the community are very successful and well received. Maple Ridge 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 place with "place making" qualities and culture,

but also because it has the capability 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.

Where possible, the District will encourage a collaborative process for public art whereby an artist(s) becomes an equal member of a design team under the direction of the lead consultant where applicable. 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 all members of the team understand the following points:

- Artists who are added to the design team early in the process create the opportunity to leverage funding from other budgets to support the cost of the artwork;
- Art is an important aspect of the project;
- Artists must be recognized as equal members of the design team.

*NOTE: As the PASC does not initiate Integrated Public Art, the policy and procedures of the MR PASC does not include guidelines for this aspect of Public Art, which is currently initiated by and under the discretion and jurisdiction of the DMR. Upon request of the DMR engineering department the PASC will consult on specific projects. Additional DMR calls for proposals can be managed by the MRPM Arts Council based on a negotiated fee for service in addition to that of its management agreement for the PASC.*

#### **D. TEMPORARY PUBLIC ART PROJECTS**

An exhibition lasting for a time period to be determined by the Public Art Steering Committee, which is not for sale and which may consist of one or more works of art, is considered a temporary installation. Prior to approval, the PASC will submit the project details and its recommendations to the DMR for its view and approval.

The DMR shall determine the placement and installation of all temporary exhibitions and reserves the right to reject any part of an exhibition or to change the manner of display if the item(s) exhibited are contrary to the District's risk management policy.

Temporary works of public art include works created for a specific event or place for a specific occasion and timeframe.

The artist and/or sponsoring organization is responsible for FUNDING, INSTALLATION, INSURANCE, MAINTENANCE, TIMELY REMOVAL of the artwork, and RESTORATION OF THE SITE.

## **E. OFFERS OF ARTWORK TO THE DISTRICT**

Individuals, local, national or international organizations, private business, public institutions and other groups, may from time to time, make offers of Artwork of a significant or cultural exchange nature to the District. Such gifts could be existing works, including artworks normally considered to be fine art. Gifts, Donations and Bequests to the District could also be made in the form of portable, non-portable or commissioned works of art. It is the responsibility of the DMR to establish and manage its own collection in regard to such donated 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 District for its own purposes. Generally speaking artwork of a non-significant nature will not be accepted by the DMR or the MRPASC as neither entity has the capacity to house collections of artwork. Available locations of proposed art donations will be key and the primary consideration for the PASC is in the realm of Public Art, rather than art collection or storage.

### **v) Acceptance of Monetary Gifts**

Gifts of a monetary value can be received by the PASC and deposited into the DMR Public Art Budget or the Arts Council budget based on guidelines provided by the DMR. Monetary gifts are accepted in support of the mandate of the PASC.

## **F. PRIVATE SECTOR PUBLIC ART**

The District of Maple Ridge's mission statement for the Public Art Program is to *"strengthen community identity and culture by developing "spirit of place" through the commissioning, collecting and incorporation of unique works of 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 District has recognized that public art invests a community 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 DMR and the development community with regard to the inclusion of public art within their development.

Until further policy with respect to a required Private Sector Public Art Program is put in place by the DMR, the PASC or DMR may enter into a private/public partnership based on the interest of a developer to initiate and co-operate with the PASC to include Public Art as part of their development.

Public Art on private land will be governed by a separate agreement.

### **i) Authority**

#### Steering Committee Resolution: October 27, 2010

The MRPASC is not responsible for Corporate Public Art partnership projects until a legal agreement is in place between the DMR and the developer.

THAT WHEREAS the MRPASC does not advise on liability concerns and is not responsible for expenses related to such issues;

THEREFORE, be it resolved that the MRPASC defer to the expertise of the appropriate District of Maple Ridge staff to solve and fund site preparation problems that may arise with the developer in advance of the commissioning process.

COMMITTEE POSITION: The property owner should be responsible for making the location safe prior to the installation of public art piece.

ONCE a legal agreement is in place, the PASC will proceed with the commissioning process as outlined in its policy and procedures.

## **V. PUBLIC ART INVENTORY, MAINTENANCE AND SIGNAGE**

### **A. Public Art Inventory**

An inventory of work including information about the artist, art work, materials, construction, location, installation, and funding or contributing partners is essential to document the District's public art history and inventory of the existing works.

The Parks and Leisure Services Department will hold the Public Art Inventory.

### **B. Public Art Maintenance**

Proper site preparation and long-term maintenance or conservation requirements are important to the success of any project. Public Art owned by the DMR will require a maintenance program for the life of the piece. The Public Art Steering Committee will reserve 10% out of each projects allocation within the PASC annual budget for the future maintenance of public art. These funds will be transferred into a dedicated maintenance reserve established by the DMR. The District is responsible for managing this budget and the long term management and maintenance of all public artworks. Maintenance should be undertaken by qualified personnel determined by District staff as recommended by each art works Operating and Maintenance Manual guidelines, a copy of which will be held by both the administrator of the Public Art Steering Committee and the Parks and Leisure Services department.

### **C. Public Art Signage**

Signage for each Public Art piece will include the following information:

- name of work
- name of artist
- date of installation or dedication/unveiling
- Maple Ridge Public Art Program designation (commission etc)

- Funding recognition
- Project partners

As part of inventory, there will be a review conducted of existing public art pieces. If no signage is present a recommendation will be made for inclusion of signage in the DMR Public Art Budget.

#### **D. De-accessioning**

In rare instances, concern for safety, civic pride and/or a change of use in the land dedicated to the artwork will necessitate a de-accessioning of a public artwork.

The process will vary depending on the specifics of each case. However, the first step would involve a formal evaluation as to whether de-accessioning is the best resolution to any of the above issues regarding the state and situation of the work.

In all cases, the artist should be contacted and, depending on the nature of the problem, conservation experts and any relevant information from District officials would be considered before the Public Art Committee made its recommendation.

At all times, the stipulations of the contract will need to be considered and donors or others who had a role in the project's realization may also be brought into the discussion so that the cause and conclusion to any serious defect or change in site conditions is fully communicated.

### **PUBLIC ART DEFINITIONS**

#### **Accession**

*The procedure that is undertaken for the inclusion of an artwork as part of the public collection.*

#### **Acquisition**

*The inclusion of an artwork in the permanent art collection of the District, whether by commissioning, purchase, gift, or other means.*

#### **Art Concept**

*An idea or concept, whether realized or not, developed by an artist.*

#### **Artist**

*A person generally recognized by his/her peers, critics and other art professionals as committed to producing works of art on a regular basis.*

#### **Artplace**

*A space designed by an artist, working alone or in collaboration with other design professionals, to create a place of united aesthetic.*

#### **Artwork**

*A tangible creation by an artist.*



**Competitions**

There are three basic types of competition: “open” competitions are open to a wide range of entrants who may submit entries and “limited” competitions, which are open to only a few invited entrants. As well, “invitational competition” occurs when sponsors invite one specific artist to submit proposals for jury.

**Community Public Art**

Community public art focuses on the belief systems of 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.

The goal of the community art process is to create artwork that is accessible to a large public not simply by virtue of its placement in a public space, or because of its content, but through the engagement of numerous people in the community. Successful community art can help communities change the local environment and develop a sense of pride and ownership over their public spaces.

**Conservation**

The broad concept of care of the collection, encompassing examination of the condition of the-art, preservation of the art to avoid deterioration or damage, and restoration.

**Contract or Agreement**

A binding, legal document by which parties agree to perform certain services.

**De-Accession**

The procedure for the removal of an artwork from the public collection. Any actions or set of procedures that result in the cessation by the District of its ownership and possession of works of art installed in public places, through sale, exchange, gift or any other means provided that disposition of the art work is not contrary to the terms on which it was received by the District

**Design Collaboration**

Projects created through the co-equal cooperative design efforts of design professionals, such as artists, architects and landscape architects.

**Design Professionals**

Individuals professionally trained in design, such as architecture, landscape architecture, art, graphics, urban design, and planning; also graphic, industrial, interior, and clothing design.

**Documentation**

The detailed process of collecting information about a work of art for its file. This includes photographing the art, describing the condition of the art on the date of accession, and researching the materials and methods used by the artists to produce the work of art.

**Discrete**

Public art that is not integrated with the site either in a physical or conceptual manner. Usually this type of public artwork only relates to the site from a location and scale point of view and is created off site and is often moved into the place.

**Gift**

An existing or proposed work of art offered as a donation to the District for placement at a public site under the District's jurisdiction.

**Integrated Public Art**

Public Art that becomes part of the urban infrastructure of a District or a community. It reflects the social, cultural, architectural and historic nuances of the place thereby creating a sense of place.

**Leverage**

Integrated public art is often added to building or landscape parts such as pillars, walkways, seating, flooring, etc. The original cost for these items is added to the public art budget, thereby increasing or leveraging the cost of the artwork.

**Maquette**

Refers to the drawing or model of the proposed artwork.

**Percent for Art Programs**

A public art program funded by a percentage of gross construction budgets, for the commission, design; purchase and installation of artwork in the public realm.

**Permanent Installation**

Artwork or an artplace which has a permanent site as opposed to a temporary site.

**Program Costs**

The amount that is taken off the top of the total art allocation in order to administrate the project. This amount is used for, but not limited to, the following: advertising, printing of competition briefs, jury fees, artist's maquette fees, plaque, lighting of work, invitations for official openings, photo documentation of the finished work, contingencies etc. Management costs vary according to type of competition and project.

**Public Art**

Publicly accessible original art that enriches the District 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. (See definition of integrated)

**Public Art Consultant**

An advisor to the Developer on art sitting, selection, and artist issues. Consultants should have a broad knowledge of current art-making practices and of artists able to work in public and development contexts.

**Public Art Coordinator**

The Public Art Coordinator has the pivotal role of guiding the process from selection of artists to installation. The Coordinator assesses the needs of the participants and helps to identify the human factors. The Coordinator has the role of helping the client to realize that the creation of an artwork, from maquette/design drawings to installation at the site, entails awareness of construction and fabrication process, and trust in the artist's ability to transcribe the artist's statement into reality.

**Public Art Steering Committee**

A committee of volunteers who provide direction and advice on the District of Maple Ridge Public Art Program implementation Council, staff and the public. The Committee advises on the procedures and guidelines as presented within this Policy and Procedures Document in terms of flexibility and adherence to accepted public art procedure.

**Public Art Work Collection**

All works of art owned by the District that are site specific, part of a portable collection or documentation of works of specific duration.

**Public Art Master Plan**

A document that provides for the overall development of a public art program. This document would prioritize projects with budgets and recommended design approach, to be developed by the Public Art Advisory Committee, in consultation with District departments anticipating capital projects.

**Public Art Reserve Fund**

A District-maintained account of funds generated by the public art requirement which is dedicated to the cost of public art planning, administration, documentation, education, and the creation of public art. This fund is made up of a variety of sources including cash in lieu of the public art requirement, donations etc.

**Public Areas/Places**

Publicly seen or accessible structures or areas of private developments which are visually prominent during daylight hours or open and freely accessible to the public for 12 or more hours daily; and, publicly seen or accessible structures or areas which fall under District jurisdiction.

**Restoration**

Treatment of a deteriorated or damaged work of art to restore it as accurately as possible to its original condition.

**Semi Integrated**

Public art that derives to some degree its conceptual inspiration from some aspect of the site and displays a heightened degree of physical and conceptual integration. These works may exist in a number of locations providing that all possess the same requisite physical and conceptual conditions, i.e. a piece which must be located in a windy open field condition could be located in any windy open field anywhere. (See Integrated and Discrete)

**Site Specific Work**

An artwork that relates in content, form and / or image to its surroundings.

**Sponsor**

An individual or group, other than the artist, who proposes a donation of a work of art for placement on a public site under the District 's jurisdiction. The sponsor's principal role is to present the intent of the donation. Community groups or corporations can act as sponsor, provided they are capable of representing or demonstrating community support for the work, and can demonstrate clear financial responsibility for its acquisition, production, installation and maintenance at the time of the proposal.

**Temporary Installation**

An exhibition lasting fewer than six months, which is not for sale and which may consist of one or more, works of art.