

PART 2

Implementation/Initiatives

Many Saanich Municipal departments are involved in community arts because it impacts all aspects of our social and built environment. To affect change and elevate awareness of incorporating the arts within municipal business, specific actions are needed. This section indicates specific programs and departmental initiatives that will result in implementation of the Comprehensive Arts Policy. These programs and initiatives include: District of Saanich Public Art Program; Recreation Services Department Arts Policy; Parks and Public Works Department Arts Policy; Engineering Department Arts Policy; Planning Department Arts Policy; General Arts Administration Policy; Public Exhibition Space at the Municipal Hall; and Support for Arts in Schools. Appendix 1 contains the “Art on the Goose Project.” It has not yet been implemented.

7. District of Saanich Public Art Program

Public art is an important aspect of civic life that yields not only social and physical benefits, but also economic benefits. Public art enriches daily life through the emotions evoked by the visual experience, and attracts people to art-enriched places. Public art is worthy of support and should be part of many civic works projects, as well as part of larger private development proposals.

The program has three components: Civic Public Art; Private Sector Public Art, which is described in Part 3; and Public Art Process.

Definition of Public Art for the District of Saanich

Public art is:

- Artwork that is intended for installation and integration in indoor and outdoor public areas;
- Artwork that is created by local and other artists for a specific site and for the public to experience at no direct cost;
- Artwork that is intended to be integrated into and interactive with the surrounding environment.

Goals of Program

- T To increase the liveability and attractiveness of the District, by making the arts an ongoing part of the public environment.
- T To increase public awareness and appreciation of the arts.
- T To stimulate the creation of new works and the growth of the arts and arts-related businesses in the District.
- T To provide an opportunity for local and other artists.
- T To provide a mechanism for citizens to be involved in the design of their public environment.

7.1 Civic Public Art Program

Allocate:

- 7.1.1 1% of the value of the capital budgets for above ground projects towards the purchase or commission of public art to be integrated into or displayed in public areas.
- 7.1.2 1% of the budget for municipal building construction/renovation projects in excess of \$250,000 to the purchase or commission of public art for that building or structure;
- 7.1.3 1% of the value of any park development in excess of \$250,000 to the purchase or commission of public art for parks.

Civic Public Art Maintenance Reserve Account

10% from the budgets allocation of policies 7.1.1, 7.1.2, and 7.1.3 will go towards maintenance and repair of installed artwork. These monies will be placed in a reserve account so interest will accrue on the principal sum, and funds may be drawn upon as necessary. This reserve account will be carried forward year to year.

Art repair may come from the following sources: operating budgets, budgets supplemental requests, art maintenance reserve or donations.

7.2 Public Art Process.

- Ensure that any civic public art project will be chosen through an equitable process and that projects are of sufficient value to merit selection. It is recommended that private sector public art projects include the jury process.
- Acquisition of artworks, and the selection and commissioning of artists and artists' proposals, including gifts of artworks, will be directed through a jury process.
- Under no circumstances may the District or the Project Jury acquire an artwork as part of the District's public art inventory, by any means, without prior approval by a juried process.



*Totem Pole and fresco, Saanich Commonwealth Place
Artist: Roy Henry Vickers*

Jury Procedure for Civic Public Art. The following procedure (see Figure 1) will be used to select civic public art.

1. The Public Art Liaison, Engineering, Planning, Parks and Public Works, and Recreation staff identify public works projects with potential public art components.
2. The Public Art Liaison reports to Council requesting approval of the budget allocation for the public art components.
3. Council approves the budget allocation.
4. The Public Art Coordinator brings together the Project Jury.
5. The Project Jury and Public Art Coordinator meet as necessary to write the Project Brief.
6. The Public Art Coordinator advertises or otherwise publicizes, as determined by the Project Jury, the call for submissions, using the Project Brief.
7. The Public Art Coordinator receives and organizes submissions for the Project Jury's review. The artists should remain anonymous until after the initial review by the Project Jury.
8. The Project Jury reviews the submissions according to the predetermined type of competition.
9. The Project Jury chooses a submission, OR chooses no submission, if there are no submissions of sufficient merit.
10. Process ends.

Public Art Liaison. The duties of this position should be added to the duties of an existing Planning Department staff member.

Duties of the Public Art Liaison. The duties of the Public Art Liaison will be as follows:

- Earmark Public Works projects for public art component, through consultation with the Engineering, Parks and Public Works, and Recreation Departments;
- Through consultation with Planning staff, earmark development permit applications that could have a public art component;
- Liaise with developers for negotiation of public art component of applicable projects;
- Write reports (form letter) to Council asking for approval of public art budget for Public Works projects.

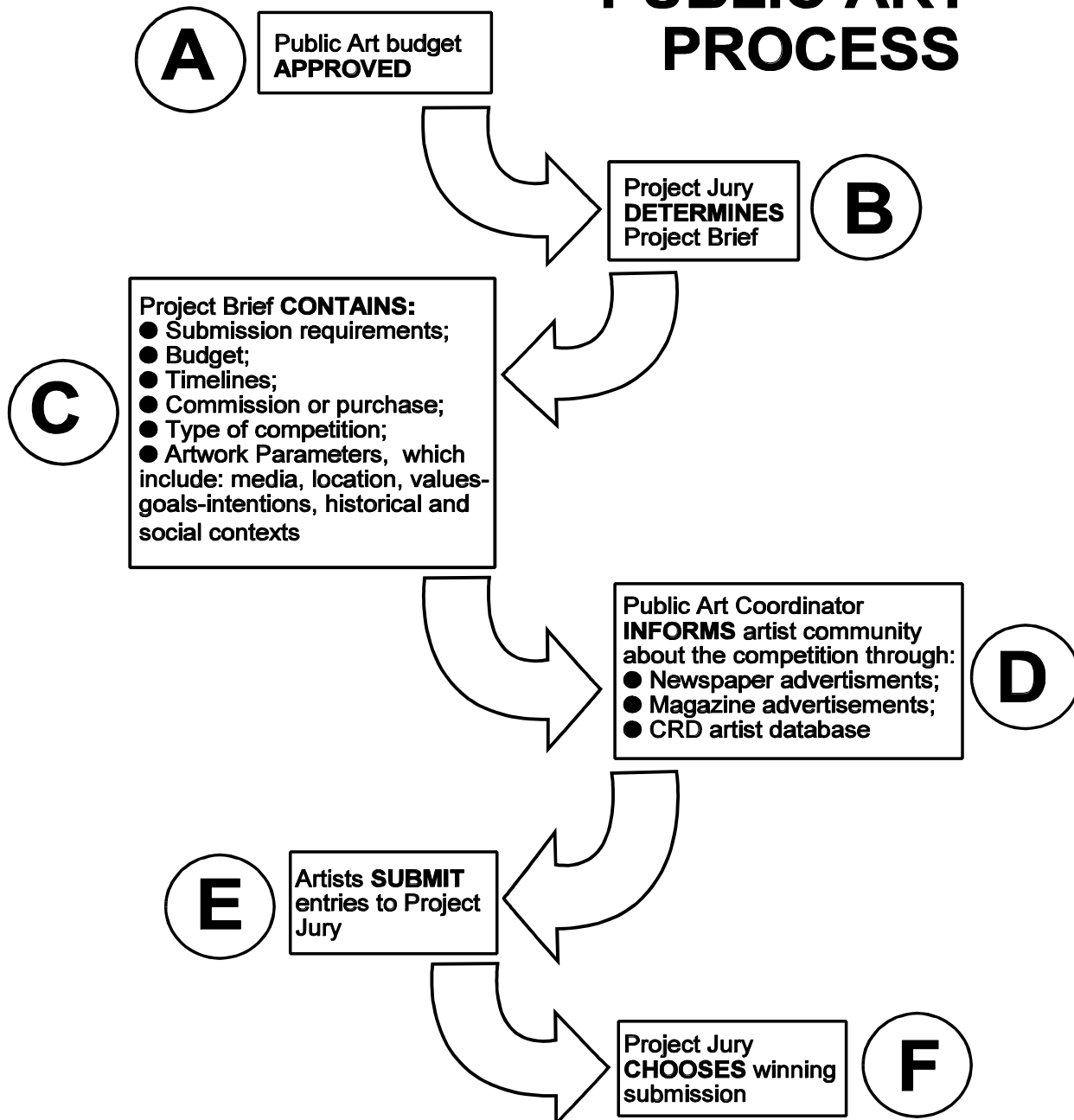


Entrance floor, G.R. Pearkes Community Recreation Centre

Artist: Fran Benton

Figure 1

SAANICH PUBLIC ART PROCESS



Public Art Coordinator. This position should be within the Arts Manager's Office.

Duties of the Public Art Coordinator. The duties of the Public Art Coordinator should be as follows:

- Assemble the Project Jury;
- Coordinate and act as secretary for Project Jury meetings;
- Ensure fair treatment for all competitors;
- Arrange site visit for Project Jury;
- Use CRD's database of artists, as needed, to target competitions for public art;
- Input and produce Project Brief for distribution and/or advertisement;
- Receive, organize and prepare submissions for Project Jury;
- As appropriate, inform semi-finalists/finalists of second/third stage of jury process and request further submissions from these finalists (form letter);
- Inform all candidates, including winning artists, of conclusion and results of competition;
- With artists' direction destroy, or return (if self-addressed and stamped packaging is supplied) all submissions;
- Liaise with municipal solicitor for artists' contracts;
- Ensure artists sign contracts;
- Act as primary liaison for artists during public art projects and manage artists' contracts;
- Ensure that both artists' and Saanich's interests are safeguarded.

Project Jury. A Project Jury will be struck to choose the most appropriate public art for projects. It will consist of the following:

- Three artists, who will serve for a two year term (renewable once);
- The Public Art Coordinator;
- The project architect;
- Departmental staff representative of project involved, e.g. Parks and Public Works Manager for projects involving Parks/ Public Works;
- One community member, who will be the chair/president of, or another member delegated by, the area community association in which a project takes place.

Each member, excluding the Public Art Coordinator, will have one vote and a simple majority will determine the choice of the submission. The jury also has the option of not choosing a submission if none of them warrant the commission or purchase.

Duties of the Project Jury. The duties of the Project Jury are as follows:

- Write the Project Brief;
- Bring in other members as necessary for the success of the public art component of each project - these members will be non-voting;
- Evaluate submission - this may happen more than once depending on the number of stages in a competition;
- Participate in interviews;
- Select a successful submission - or no submission if none merit selection;
- Make a written record of selection and reasons for selection;
- Decide what will be discussed with artists whose submissions were unsuccessful and who will be designated to discuss this with applicants;
- Maintain confidentiality of all submissions.

Conflict of Interest. Any participant in the District of Saanich's public art processes, including staff, the Public Art Coordinator, members of the Project Jury, and their advisors or representatives must declare any direct or indirect benefit to themselves, or their respective employers, partners, families or associates which may arise from the District's acquisition or deaccession of any public artwork or related activities, and will be required to remove themselves from those processes.



*Tapestry, Saanich Police and Fire Building
Artist: Carole Sabiston*



*Fresco, Saanich Commonwealth Place
Artist: Roy Henry Vickers*

Contents of Project Brief. A Project Brief serves as a project's terms of reference. Each Project Brief will be prepared by the Project Jury and will include but not be limited to the following:

- Deadlines and timelines for submission and competition stages;
- Start and completion dates of a project (to be decided in conjunction with others as necessary);
- Contact person - generally will be the Public Art Coordinator;
- Budget breakdown - artist's fee (includes cost of materials), advertising, incidentals of the public art component. Not all elements of the budget need to be disclosed in the Project Brief, but all elements should be determined by the Project Jury;
- Eligibility criteria for entrants;
- Request for direction from the artists whether submission materials will be destroyed, recycled or returned, and if returned, self-addressed and stamped packaging should accompany the submission;
- If the piece will be acquired through commission or purchase;
- Type of competition;
- Number of stages in the competition;
- Artwork parameters, which include:
 1. Range of possible media to be used - no-maintenance media will be encouraged,
 2. Site details and proposed location of artwork within project,
 3. Values, intentions, goals of artwork,
 4. Historical context (if any), and
 5. Social context (if any).
- What the artists will submit for adjudication;
- Consequential obligations and rights - copyright ownership, publication, exhibits, jury feedback, etc.;
- Conditions for disqualification;
- General conditions of the agreement between the sponsor and the competition winner.

Competition Types. The amount of funds available and the time allocated to complete the project will determine the type of competition that can be conducted. The following are three possible types of competitions.

- *Open Competition.* Artists meeting minimum criteria are invited to submit entries from a public call for proposals responding to the Project Brief. These competitions are widely advertised, and can generate a large response, which will require a significant amount of time to evaluate the submissions.
- *Limited Competition.* The "pool" of artists is reduced by limiting factors. For example, only artists from the Capital Regional District may offer submissions. The more limiting the criteria, the fewer the number of submissions.
- *Invitational Competition.* Selected artists (may be only one) are invited to make a submission responding to the Project Brief.

Stages in Competitions. The Project Jury may choose to have a one, two or three stage competition. Unless otherwise specified in the Project Brief, each competition will be one stage only. The respective procedures are as follows:

- *One Stage.* Artists submit the required materials. Jury selects the winning submission.
- *Two Stage.* Artists submit the required materials. Jury selects a short list of no more than five. Finalists submit more detailed proposals, consisting of materials as determined by the Jury. Jury selects winning submission.
- *Three Stage.* Artists submit the required materials. Jury selects semi-finalists. Semi-finalists submit more detailed submissions, consisting of materials as determined by the Jury. Jury selects a short list. Finalists submit yet more detailed proposals. Artists will be reimbursed for this additional work and materials. Jury selects winning submission.

Arts Documentation. Once projects are completed and installed, the artists will file with the District documentation about the artwork. The documentation will contain but not be limited to:

- Biographical details of the artist(s);
- Artist statement and specifications of the artwork;
- Six good quality slides and four black and white prints showing the artwork in context and close-up;

Ceramic mural by Greater Victoria School District students, Saanich Municipal Hall.



- Other related materials as needed to reveal the artwork and/or the artist's intentions (e.g. film, video clips, books, etc.);
- A copy of the artist's maintenance plan.

Arts Donations. The District may accept gifts of art from the public. To be accepted, such works will go through a juried process to decide on the artwork itself, and then go to a technical committee to decide on the location of the art. The technical committee will be composed of staff from the Planning Department, Engineering Department, Recreation Services/Maintenance Division, Parks and Public Works, and a Saanich resident. The Project Jury may decide not to accept the gift. No donations will be accepted if the conditions of the gift unduly bind the actions of the District with respect to installation or maintenance. Donors who request a tax receipt must supply the District with satisfactory professional appraisal evidence of the value of the work. Donors will bear the cost of any appraisals.

Deaccession. "Deaccessioning" is a serious and seldom utilized procedure, meaning the removal of pieces from the District's arts collection. A deaccessioning determination may be based on one or more of the following reasons.

- The artwork endangers public safety.
- The artwork requires excessive maintenance or repair or has faults in design or construction/manufacture and repair or remedy is either impracticable or not feasible.
- The ongoing good condition or security of the artwork cannot be reasonably guaranteed.
- The quality or authenticity of the artwork is in doubt and that doubt is subsequently justified.
- The public can no longer access the site or the physical setting is to be redeveloped.

Guidelines outlining a process that cover the relocation, removal, destruction or disposal of the deaccessioned artwork are required. This may include procedures relating to the District ceasing to own a work of art. Deaccessioning process guidelines need not be developed until required.