

NO: **R113**

COUNCIL DATE: **May 28, 2012**

REGULAR COUNCIL

TO: **Mayor & Council**

DATE **May 17, 2012**

FROM: **General Manager, Parks, Recreation and Culture** FILE: **7800-01**

SUBJECT: **Surrey Public Art Plan 2012 - 2016**

RECOMMENDATION

The Parks, Recreation and Culture Department recommend that Council:

1. Receive this report as information; and
2. Adopt the Surrey Public Art Plan 2012 – 2016, which is attached to this report as Appendix 1 and which is generally described in this report.

INTENT

The purpose of this report is to provide information about the process that was following in developing the Public Art Plan, to describe the principal elements of the new Plan and to seek Council's adoption of the Plan.

BACKGROUND

In 1998 Surrey Council adopted the City's first Public Art Policy. In 2004, Council adopted a revised Public Art Policy and a Terms of Reference (TOR) for the Public Art Advisory Committee. In 2010, Council adopted an amendment to the Public Art Policy that provided for a pilot Private Development component to the Public Art Program. The Private Development Public Art Program was put into effect as a pilot program on March 15, 2011. On March 12, 2012 Council resolved to continue of the Private Development component of the Public Art Program as a permanent component of the City's Public Art Policy and requested that staff report back on the Program annually (See Appendix 2).

The City, through its Public Art Policy, ensures that artwork is integrated into the planning, design and delivery of new civic facilities and infrastructure and larger private sector developments. Under the Policy, public art is recognized as contributing to the City's character and community life and serves as a catalyst for creativity and partnerships within Surrey's diverse communities.

The City's current Civic Public Art Program applies to all new civic facilities and major additions/renovations to existing public facilities. The artwork incorporated into such projects is funded out of the project budget at a rate of 1.25% of the construction value of the related capital project. All infrastructure being constructed by the City including pools, arenas, recreation

centres, libraries, fire halls, RCMP police buildings, etc is subject to such a contribution. The Public Art Plan is generally updated by staff on an annual basis after the annual capital budget is approved by Council.

In 2010 staff secured a 2010 LegaciesNow grant to complete a Cultural Map and Cultural Plan for the City. One of the elements of the Cultural Plan was a new more holistic Public Art Plan for the City to which this report relates.

DISCUSSION

Public Art Plan - Public Consultation:

As part of the process of developing the new Public Art Plan (“the Plan”) an extensive public consultation process was undertaken. The first element of the public consultation process was a World Cafe forum, where 100 key stakeholders were invited to a workshop to discuss the main objectives of Surrey’s Cultural Plan. The Cafe helped to establish principles and concepts that were subsequently presented and discussed at six Town Centre Public Open Houses.

The six Open Houses were well attended with over 200 participants. Those in attendance were provided with information regarding Surrey’s public art program and presented images of public art in Surrey and from around the world. Participants were asked to describe the locations, themes and types of artwork that they wished to see developed in their community. The public were engaged in discussions with staff and the consultant team and were encouraged to complete comment forms related to the key objectives of the Cultural Plan. Information and opportunity for input were also made available on the City’s website. Through this public process over one hundred (100+) potential sites for future public artworks were identified.

Vision for Surrey’s Public Art Program:

The community described a future vision for Surrey’s public art program that is characterised by:

- Large iconic artworks in all of Surrey’s Town Centres;
- A well maintained art collection;
- Citizens and businesses recognizing the community benefits of public art;
- A diversity of public art forms created by local, provincial, national and international artists; and
- The positive contribution of public art to urbanization, quality of life and economic development of the City.

Value of Public Art:

Residents described the following benefits and desirable attributes of public art:

- Supports tourism;
- Develops community identity;
- Supports the value of diversity;
- Inspires appreciation for art and encourages young artists;
- Creates a visual identifier of Surrey in a global context;
- Is attractive, playful, fun, interactive, contemporary; and
- Creates memories and teaches history.

The general over-riding outcome of the public consultation was that the community desires a Public Art Program that promotes artistic excellence, unique community identities, sustainability and social cohesion.

Proposed Forms of Public Art:

The community indicated that they would like to see a wide variety of artworks ranging from traditional, iconic forms to contemporary forms of public art including:

- Light and water art forms;
- Innovative and “experimental” artworks;
- Kinetic artworks;
- Art in paving patterns;
- Public art banners;
- Street furniture as art;
- Sound and film media; and
- Works depicting First Nations practices and the practices of other cultures.

Defining “Iconic” Artwork:

In July, 2008 Surrey Council adopted the Parks, Recreation and Culture 10 Year Strategic Plan which includes statements regarding the desirability for “iconic” public art in the City. The Public Art Plan defines the following characteristics and benefits of iconic public art:

- Monumental scale;
- Signifies a key location;
- Offers a memorable form;
- Attracts photo opportunities;
- Celebrates an important artist; and
- Is important as an artwork.

The following are the benefits of Iconic public art:

- Supports tourism (artwork as a destination);
- Endures for generations; and
- Becomes a visual identifier of Surrey in a global context.

Generally each piece of iconic artwork will cost in excess of \$800,000 for its design, creation and installation.

Proposed Sites for Public Art:

A workshop was conducted with members of the Public Art Advisory Committee, the Cultural Plan Steering Committee, staff from various City departments and the consultant team who assisted in developing the Plan, the Cornerstone Group, with a view to reviewing the public input and establishing a public art program for each of the City’s six town centres. Public art information from the six Open Houses as well as the ideas generated through the TownShift process were vetted and proposed sites, themes and priorities for public art were discussed. This

resulted in a map for each town centre which identified priority sites for future public art installations.

Much of the civic public art over the term of the Plan will be related to projects being constructed under the Build Surrey Program. In addition, the community has indicated a desire to cluster artworks to create public art destinations in the City. As resources and opportunities for partnerships become available the Plan proposes clusters of public art in each of the following areas:

- Fleetwood Park Gardens;
- Bear Creek Park;
- City Centre Art Walking Loop;
- City Greenways as a Linear Sculpture Park; and
- Creating a Cultural Corridor along King George Boulevard between 68th Avenue and 108th Avenue.

Public Art Program Administration:

The Public Art Plan includes an outline of activities related to the on-going maintenance of the City's art collection, a listing of future art policy considerations and a description of opportunities for improving public awareness and education regarding public art.

Public Art Plan Financial Strategy:

The implementation of the Public Art Plan will be funded from two primary sources; these being:

1. a contribution by the City of 1.25% of the capital budget for each major capital project that the City constructs during the term of the Plan; and
2. a contribution by private sector development of 0.25% of the value of construction of each specific project, which depending on the scale of the project, will be delivered either as a cash contribution to the City's Public Art Special Reserve Fund and be used by the City to fund public art or will be delivered as public art that is incorporated in the related development project.

Since the inception of the Public Art Program, the City has invested close to \$4m in creating a public art collection with over fifty (50) art installations having been completed. An analysis of the past five years of development activity in Surrey indicates that approximately \$600,000 per year will be generated for public art from private development projects based on the current policy. The Plan estimates that the total civic investment in public art over the next five years will be approximately \$3.39m and that private development contributions will be in the range of \$2.9m.

SUSTAINABILITY CONSIDERATIONS

The adoption of the Plan will assist in achieving the goals of the City's Sustainability Charter; more specifically, the Program will contribute to the goal of incorporating high quality design and beauty in the City, including public art in the public realm and in the built environment. It will assist in the realization of Scope Action item SC 4: Cultural Awareness in the Community, which includes incorporating public art in each of Surrey's six town centres and Scope Action item EN13: Enhancing the Public Realm.

CONCLUSION

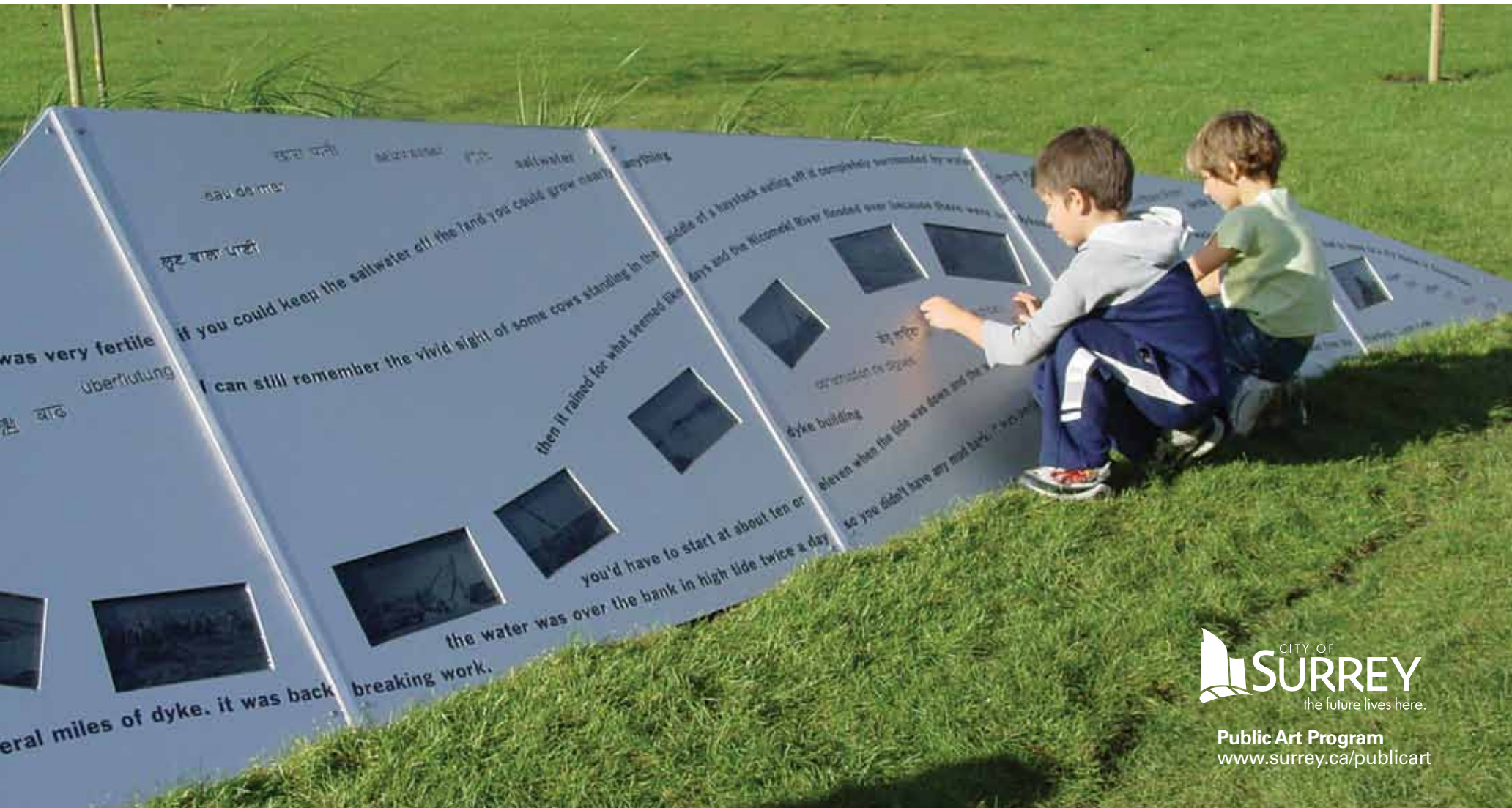
The Public Art Advisory Committee (PAAC), the Development Advisory Committee and the general public have participated in the development of the proposed Public Art Plan 2012 – 2016. The Plan is realistic in that it is developed on a financially sustainable model. Staff recommends that Council adopt the Public Art Plan 2012 – 2016, which is attached as Appendix 1 to this report and which is generally described in this report.

Laurie Cavan
General Manager
Parks, Recreation and Culture

Appendix 1 – Surrey Public Art Plan 2012 – 2016

Appendix 2 – CR R052:2012 Public Art Program – Private Development Component

Surrey Public Art Plan 2012-2016



Public Art Program
www.surrey.ca/publicart

CONNECTIONS

Doug Welch for EOS Lighmedia

Completed 2011

Location: Pioneer Overpass, Highway 99 North of 148th Street

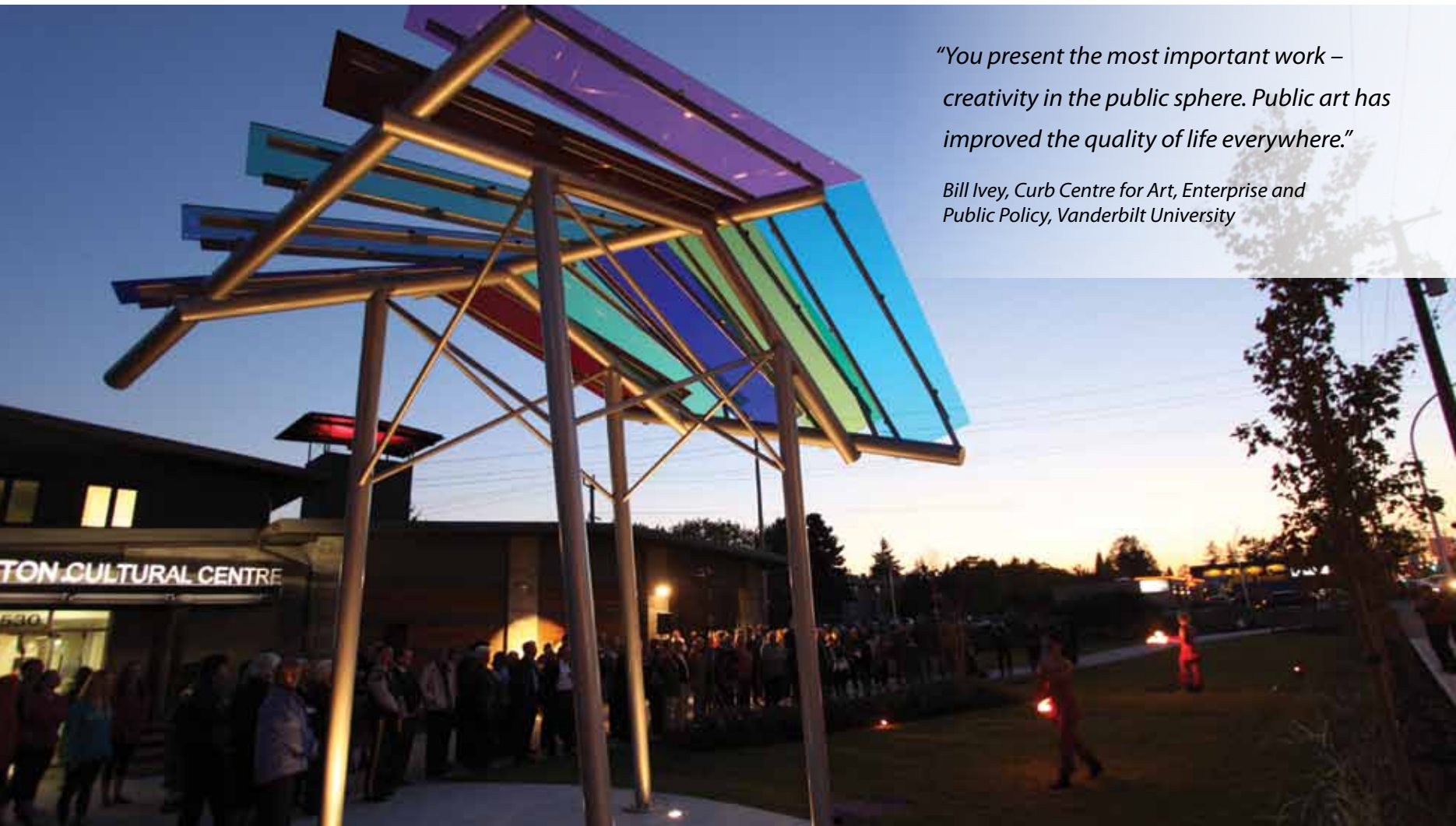


"Public art is art when it encourages and expedites connections between the private and public, the intimate place and the municipal space, the body and the community. There are moments of reflection when an image, or sound, or space allows individuals to embody, in a unique and often specific way, the vast and various issues of public life..." Patricia C Phillips. "Public Art: A Renewable Resource."

From Urban Futures: Critical commentaries on Shaping the City, edited by Tim Hall and Malcolm Miles, 131. New York: Routledge, 2003.

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				Updated March 2012	



“You present the most important work – creativity in the public sphere. Public art has improved the quality of life everywhere.”

Bill Ivey, Curb Centre for Art, Enterprise and Public Policy, Vanderbilt University

DANCING TOWER

Artists: Claudia Cuesta and Bill Baker

Completed 2009

Location: Newton Cultural Centre

Funding: Pooled funding from Parks infrastructure development and expansion of the Newton Recreation Centre

1.0 Introduction to the Surrey Public Art Plan 2012-2016

The City of Surrey has supported the implementation of artworks within its civic facilities and public open space such as parks and greenways since 1998 when it adopted a formal public art policy. In 2010 the City of Surrey enhanced its Public Art Program, by adding a Private Development Public Art Program to its policy. As of 2012, the City of Surrey has 55 artworks in its collection, with many others in production.

This plan is intended to serve as a guide to the investment of public art funding over the next 5 years, including recommendations of sites and themes by town centre. This plan will be reviewed annually and updated as initiatives are confirmed, and funding is secured.

The Vision of Surrey's Public Art Program:

- Is recognized for successful integration of large iconic artworks in all of Surrey's Town Centres;
- Has a well maintained collection;
- Is valued by citizens and businesses for the benefits it provides to their community and neighbourhoods;
- Has a diverse collection of work by local, provincial, national and international artists, as well as a range of practices in public art forms; and
- Contributes positively to Surrey's urbanization, place making, quality of life and economic development.

Values of Surrey's Public Art Program:

- Artistic excellence
- Community responsiveness
- Sustainability
- Promotes Social Cohesion



FLOW
 Artist: Robert Studer
 Completed 2011
 Location: Cloverdale
 Recreation Centre
 Funding: 1.25%
 of this facility's
 construction budget

Background to Recommendations for Public Art in Surrey:

Three community processes inform the recommendations contained in this Plan:

1. Public Art Planning Workshop:

This workshop was hosted by the City of Surrey Cultural Plan Project Leadership Team May 5, 2011 at the Surrey City Hall. A total of 22 individuals participated in the workshop, including representation from:

- Public Art Advisory Committee,
- Public Art staff,
- Cultural Plan Steering Committee,
- Interdepartmental Art Team members – Surrey Parks, Finance, Beautification, and Engineering Departments
- Cornerstone Planning Group

The Workshop provided information and sought input on the following topics:

- Input received from the six Town Centre Open Houses regarding sites, themes, and opportunities for public art
- Opportunities for public art arising through the City's Five Year Capital Plan
- Opportunities for the Private Development Public Art Program
- The exploration and identification of partnership opportunities with the Beautification, Parks and Engineering Departments
- A draft framework of priorities and strategies for public art on a Town Centre basis

Specifically, participants were asked to suggest sites, themes and opportunities for public art in each of the Town Centres.

2. World Café:

Held on March 1, the Café included 100 stakeholders representing all sectors across Surrey. Public art was the focus of discussion at one of the seven topic tables that three sets of participants rotated through.

3. Town Centre Open Houses:

As part of the Cultural Plan Development, Open Houses were held in each of the six Town Centres, and 200 attendees were asked to contribute their recommendations for public art sites and themes. In addition 70 questionnaires were filled in by participants and submitted to the planning team.

The Public Art Plan is also informed by the ongoing development of Neighbourhood Community Plans (NCP) as well as Surrey's Official Community Plan (OCP). Other planning exercises, such as the ideas competition, TownShift also inform planning for Public Art. Staff also participate in the BC Public Art Network, and research best practices in public art regionally, nationally and internationally to ensure Surrey's public art program is efficient and effective.



A MILLION SUMMERS
Artists: Blake Williams
Completed 1999
Location: Surrey Sport and Leisure Centre
Funding: 1.25% of this facility's construction budget



TOWNSHIFT
Suburb into City

Summary of Public Expectations for Public Art in Surrey

Surrey's citizens expect public art to contribute significantly to the landscape and character of their city by:

- Supporting tourism, by offering attractions that may be significant nationally, or internationally, or by being historically significant, or by being popular (i.e. fun or astonishing)
- Developing community identity through the creation of way finders and landmarks, and by reflecting the character of Surrey's geography, history and culture
- Supporting the value of diversity
- Inspiring and developing a love and appreciation for art, and encourage the development of the next generation of artists
- Being iconic, and enduring for generations of citizens
- Contributing to the urban identity of Surrey as a major city in Canada
- Being playful, interactive, contemporary, attractive, and integrated into the setting
- Inviting contemplation, thought, or healing
- Being memorable, teaching history, and reflecting the beliefs, morals and hopes of the surrounding community



WERE IT NOT FOR YOU
Artist: Glen Andersen
Completed 2008
Location: Holland Park

"We are at a point where the line between our personal lives and the world has become so permeable and nerve-wracking, it helps to have a special time and space in which to clarify thoughts, share anxieties, talk things over."

Suzi Gablik



*FALLING INTO FORMATION
Artist: Jill Anholt
Completed 2010
Location: RCMP Annex
Funding: 1.25% of this facility's construction budget*

About Surrey's Public Art Policy

The City of Surrey adopted a public art policy in 1998, and in 2010 added a private development contribution program (see appendix for a copy of the policy). This policy is intended to ensure that public art in the City of Surrey will be:

- Selected through an informed, open and fair public art competition process.
- Contributing to the City's character and demonstrating the significance of art in community life.
- Reflective of a wide range of professional artistic expression and practice, demonstrating excellence, quality and innovation.

- A catalyst for creativity in Surrey's diverse community by providing opportunities for community engagement, development and partnerships.
- Integrated into the planning, design and execution of applicable civic and private development.

The implementation of the policy is carried out by Public Art Program staff, and is supported by a Council appointed Public Art Advisory Committee.

The City's contribution to funding public art projects is primarily drawn from new Civic construction, and calculated at 1.25% of the construction budget. Projects may be specifically located within a new facility, or the funding may be pooled from smaller construction projects for investment in a larger artwork.

The Private Development Public Art Program is intended to realize the following objectives:

- Contributing to the City's character and is demonstrating the significance of art in community life.
- Reflective of a wide range of professional artistic expression and practice, demonstrating excellence, quality and innovation.
- A catalyst for creativity in Surrey's diverse community by providing opportunities for community engagement, development and partnerships.
- Integrated into the planning, design and execution of applicable private development.



LIGHTMODAL

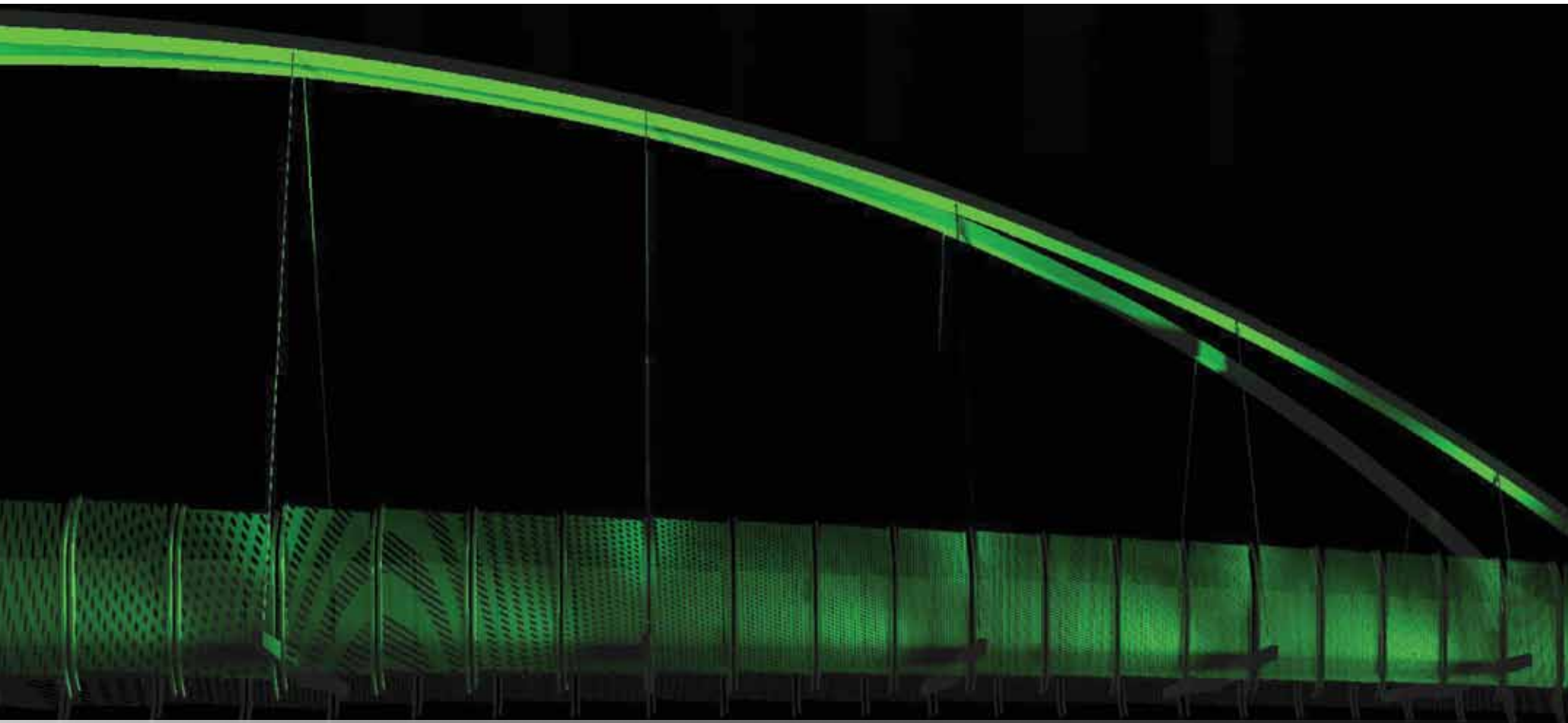
Artists: *Organelle Design in partnership with Urban Visuals.*

To be completed 2012

Location: *King George Boulevard*

Funding: *Public Art Greenways fund*

This solar powered LED artwork changes colour and luminosity in response to traffic – pedestrian, bicycle, vehicle or trucks



"...we know the economic development game is all about how you deploy local assets to develop, attract, and keep talent. So why would you not deploy every asset you have – including artists and the arts – to do that?"

Carol Coletta, president of ArtPlace, quoted in Public Art Review, Fall/winter, 2011, p. 15

TYNEHEAD PEDESTRIAN OVERPASS

Illuminated public art feature

Artist: John Webber with Epic Productions

Completed 2011

Location: Connecting Tynehead Regional Park and 168th Street in Fraser Heights

Funding: City of Surrey Engineering and Province of BC

2.0 Public Art Program Goals for 2012-2016

A) Civic Public Art Program Goals

- a. Maintain the public art program so it meets service and community expectations.
- b. Maintain the public art collection so it meets service and community expectations.
- c. Develop new artworks for the collection as part of the Build Surrey civic facilities program
- d. Create attractive destinations by planning key sites to cluster public artwork
- e. Develop guidelines supporting temporary public art projects
- f. Develop plans for artist in residence and community public art initiatives
- g. Create mural guidelines

B) Private Development Public Art Program Goals

- a. Pilot and report on the implementation of the Program
- b. Create Program procedures
- c. Plan and implement iconic artwork for Surrey's Town Centres
- d. Implement artwork for public art clusters
- e. Maintain the Private Development Public Art Program
- f. Continue integration of Public Art into City Planning

2.1A Maintain the Public Art Program

(i) Civic Public Art Program Annual Work Plan

An annual work plan will be created, through consultation with other sectors of the city, to ensure integration with the overall capital and development plan of the City. Key tasks:

- Public art staff meet annually with engineering to review the Engineering and Transportation capital plan
- Public art staff meet annually with Parks Planning to review the master plan for parks and greenways implementation, and review needs and issues
- Public art staff meet annually with Finance to review accounts and the updated Capital Program
- Public art staff plan an annual meeting of the Interdepartmental Public Art Team, to collectively review the Public Art Plan for the upcoming years
- Public art staff consult other planning and vision documents for the city including projects such as TownShift, and updates for the OCP and NCPs
- Public art staff prepares an annual work plan that reviews the achievements of the previous year, and forecasts priorities and objectives for the program, with a forecast for the following year. This plan to be presented to the Public Art Advisory Committee

(ii) Annual Policy and Program Review

Ensure the implementation of the public art policy and the collection are maintained to meet expectations. Key tasks:

- Public art staff annually reviews and updates the staff procedures manual for implementing civic public art projects.
- Public art staff annually reviews Surrey's public art policy in context to best practice examples to ensure it continues to reflect best practice.
- Public art staff annually reviews contract templates and guidelines for working with artists
- Public art staff participate in meetings related to the OCP and NCP in regards to public art planning
- Public art staff participate in peer group meetings such as the BC Public Art Network, to ensure consistency with the work of other cities and benefit from emerging best practices



Three of the Public Art Information Towers on Display in the Guildford Library



(iii) **Public Education**

Provide communication on the value of public art using the following promotion and education tools:

- a) Didactic Panels
- b) Marketing Materials
- c) Outreach and Education Programs

a) **Didactic Panels:**

In 2010 the Public Art Program established standards for didactic panels in terms of the fabrication, materials and support standards (ground, wall and elevated). The text content was also standardized to ensure they contained information about the artwork, the artist, and any other key information that would assist readers in appreciating the artwork. Funding recognition, logos and colours were also standardized, although with some variation that corresponds to the particular site for the signage.

In 2011 the Public Art Program initiated the use of QR codes on panels for artworks for City Centre. The QR code sends users directly to the website for all public artworks located in City Centre.

- i. Recommendation: the signage for public art will continue to be reviewed including the possible use of technology to enhance access to online information on the artworks in the public art collection

Example of a PDF publication downloadable on demand from the Public Art website

b) **Marketing Materials:**

Website, Smart Phone Applications, Display Towers

Website:

The primary marketing tool currently used by the Public Art Program is the website. The City website offers:

- Information about the Public Art Program
- Copies of the policy and terms of reference for the Public Art Advisory Committee
- Information on how to apply as an artist for a public art opportunity
- Information on the public art street banner program
- Information on completed public art projects which includes:
 - Maps of the town centres, identifying the location of artworks
 - Print on demand PDF publications on each artwork including a description of the artwork and its intention, an artist statement, an artist biography, and documentary photographs, and
 - In some instances video and audio files are also available for download that further represent the artwork, or constitute a component of the artist's creation.
- i. Recommendation: Ensure staff and contract designer resources are established and continue to maintain this website, including the design costs of the PDF publications on each artwork

Smart Phone Applications:

Through 2010-2012 as a result of a partnership with the Surrey Art Gallery and its liaison with the Canadian Heritage Information Network, a smart phone application will be completed that promotes the City Centre Art Walking Loop. All of the artworks in this location have been photographed, the artists interviewed on video and brief essays written on the artwork by a professional team. This application will use geolocators and QR codes to assist smart phone users to experience a rich database of information on each of the artworks. This phone app will be hosted by the City of Surrey, and will be linked off the Public Art web pages.

- ii Recommendation: ensure funding is reserved to maintain this application as new artworks are completed for City Centre



This is the QR code to take smart phone users to the public art web page for artworks located in City Centre

Paper Publications:

On occasion a brochure is produced that supports the experience of a cluster of artworks – such as those in Holland Park. As well, a card is typically produced to promote an artwork's unveiling. The promotional cards are time sensitive, so only those required for the event are printed. And the paper brochures are difficult to distribute in an outdoor environment, and need constant maintenance as the inventory of artworks in the City's collection is

growing rapidly. What would be most effective is a tool that would drive the interested public to the best source of information on the collection – the website.

- iii Recommendation: development of a public art brochure in a card format accessible from brochure racks that promotes the program and the collection, but given the collection's size and geographic dispersal, directs people to the website.

Display Towers:

In 2009 the Public Art Program initiated the development of a series of display towers, designed to be presented in different environments – indoors and outdoors. They are folding coroplast panels, held down by sandbags. Professionally designed, they display information about the collection, as well as maps. Since 2009 they have been updated twice, and expanded as the collection has grown. These towers have been effective tools in the promotion of the program.

- iv Recommendation: review the existing public art display towers and update annually with information on new artworks added to the collection
- v. Recommendation: create a new public art display tower that specifically focuses on artworks in the City Centre neighbourhood, for display in the City Centre library



City of Surrey staff from Planning, Parks and Public Art, as well as members of the Public Art Advisory Committee participated in a guided research bus trip to Seattle that included a visit to the Seattle Art Museum's new Sculpture Park in 2009.

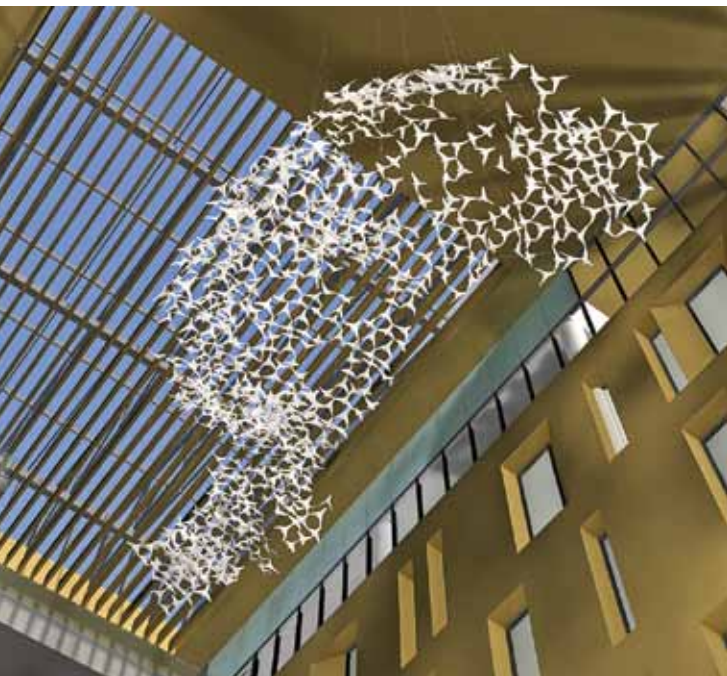
Pictured here is tour guide Esther Luttikhuisen, Curator of Public Art Collections, from Seattle's 4Culture, the cultural services agency for King County, explaining artworks outside Seattle's new public library.

c) Outreach and Education Programs

Many major cities offer education opportunities for their communities to learn more about both permanent and temporary public artworks, both in their own cities, as well as in other places.

Recommendation: Surrey's Public Art Program to partner with other organizations and civic programs to offer Bus or Walking Tours for the public, to view and learn more about public art.

Recommendation: Public Art Program has a budget to support talks by artists on their public art work.



*WHAT WE CANNOT DO ALONE
WE CAN ACHIEVE TOGETHER*
Artist: Studio Roso
(Sophie Nielson and Rolf Knudsen)
To be completed 2013
Location: Surrey City Hall
Funding: City of Surrey

2.1B **Maintain the Public Art Collection**

The public art collection maintenance program is essential to the ongoing service of the collection. Without maintenance including routine inspections, cleaning, and repair, the artworks will lose value and effectiveness as enhancements to the public realm.

(i) **Annual Review of the Collection**

Public art staff annually reviews and updates the maintenance guide for the collection, and reviews the budget needs for annual maintenance and identifies priority work

(ii) **Annual Maintenance**

Implement needed maintenance (i.e. cleaning) and repair of artworks and update maintenance log. Resources for maintenance include both staff to manage the maintenance program, as well as resources for the cost of maintenance services such as materials and technicians.

- a. Recommendation: the Public Art Program be allocated an annual amount in its operating budget for annual maintenance of the collection to accommodate regular work such as cleaning, bulb replacement and anti-graffiti contracts etc.
- b. Recommendation: a maintenance reserve fund be established for major repairs such as resurfacing, redevelopment of foundations, replacement of major components (lighting systems) and the occasional relocation of artwork (as occurred with both the Convergence mosaics and the artworks in the Fraser Heights Recreation Centre).

2.1C **Develop New Civic Public Art Program Artworks**

The following civic construction projects will contribute funding to the City's Public Art Program 2012-2016:

1. New Surrey City Hall
2. Surrey Civic Plaza
3. South Surrey Recreation Centre expansion (fitness and arts space)
4. Surrey Animal Shelter
5. Fraser Heights traffic circle (funded from expansion of the Fraser Heights Recreation Centre)
6. Newton Recreation Centre Fitness Facility
7. Fleetwood Recreation Centre expansion
8. Grandview Heights Aquatic Centre
9. Guildford Pool
10. Surrey Sport and Leisure Complex ice expansion
11. Engineering / Transportation construction projects
12. Parks construction projects



UNDERFOOT YET OVERHEAD (Part I)
 Artist: Karen Kazmer
 Completed 2009
 Location: University Drive
 (in front of Chuck Bailey Recreation Centre)
 Funding: Cultural Capitals of Canada and
 the City of Surrey

2.1D Plan Key Sites to Cluster Artworks

With the adoption of the Parks Recreation and Culture 10 Year Strategic Plan in 2008, Surrey City Council supported the recommendation to develop large scaled, iconic artworks for the public art collection. While public art pieces have been installed in each town centre, and within most of Surrey's recently constructed civic facilities, there are benefits to clustering artworks in key locations. This will enhance their visual impact, and create sites which potentially can contribute towards the creation of new destinations for residents and visitors to Surrey.

i. Recommendation: The following sites be identified as key locations to cluster multiple public artworks:

- King George Boulevard Cultural Corridor
- City Centre Art Walking Loop
- Fleetwood Park Gardens
- Bear Creek Park

King George Boulevard Cultural Corridor

The Cultural Corridor generally follows King George Boulevard from 108th Avenue and the former location of the KLa-How-Eya Aboriginal Centre, south to the Surrey Arts Centre at 88th Avenue and down to 68th Avenue near the Newton Cultural Centre. King George Boulevard bisects Surrey, and travels from one gateway at the Pattullo Bridge, to connect with Highway 99 and the Canada/USA border.

ii. Recommendation: Develop a detailed plan outlining the recommended location of artworks to realize this corridor.

KING GEORGE BOULEVARD SURREY'S CULTURAL CORRIDOR

King George Boulevard is developing rapidly as a principal connector of important cultural, educational, civic and health care facilities in Surrey. The corridor extends from the Surrey Arts Centre and Bear Creek Park on 88th Avenue all the way to the KLa how eya Aboriginal Cultural Centre at 108th Avenue. It also connects to the Surrey City Centre Public Art Walking Loop starting at Holland Park.

Visually linked by artist-designed street banners there is potential to introduce higher design standards through public art along the Cultural Corridor to improve various forms of streetscape infrastructure including furnishings, manhole covers and fencing. This will enhance a high-traffic and densely populated area, encouraging residents to walk to venues in their community and signaling to visitors that they are approaching and driving through Surrey's City Centre.

Potential opportunities for creative fencing

Instead, imagine one of these creative fencing examples...



CITY OF SURREY
www.surrey.ca/culturalplan



Cultural PLAN
CITY OF SURREY

Lightmodal

Alex Witko, Courtney Hunt, Konstantinos Mavromichalis, Nathan Whitford

King George Boulevard at Peterson Hill

The Necklace Project objective is to create an illuminated artwork for Peterson Hill, by lighting the approach to Surrey's new City Centre. Anticipated installation is 2011.

Underfoot yet Overhead (Part I)

Karen Kazmer

City Centre Walking Loop Greenway, University Dr

A series of perforated metal panels is mounted in front of light fixtures on SkyTrain pillars. The imagery on the panels is based on the increments of athlete's movements. Arranged sequentially, like stop-motion animation, the series of 12 different actions celebrate sports activities in Whalley Athletic Park.

A Commission for Surrey Library

Gordon Smith

Surrey City Centre Library: 10350 University Drive

Entering the new library, visitors will be greeted by a large west-coast landscape painting created by Gordon Smith, one of Canada's distinguished senior artists. To be unveiled in September 2011.

Marks

Liz Magor

Surrey City Centre Library: 10350 University Drive

A variety of punctuation marks, appearing to have fallen from the content of library shelves, will be found sunk into the floor as large soft sculptural forms. To be unveiled in September 2011.

Coming Soon:

For Surrey's new City Hall a large suspended art work in its five-storey atrium and public art in its adjacent plaza.

Pebble Mosaics

Glen Andersen

Holland Park

A series of pebble mosaic panels are installed on wall inserts and walkways in the park. These mosaic works are based on mandala, wheel and floral designs and reference cultural and natural motifs. The largest is "Dahlia," located on the plaza at the King George entrance to the park.

Spring FloraForm/Summer FloraForm/Seeds of Change

Bruce Voyce

Holland Park

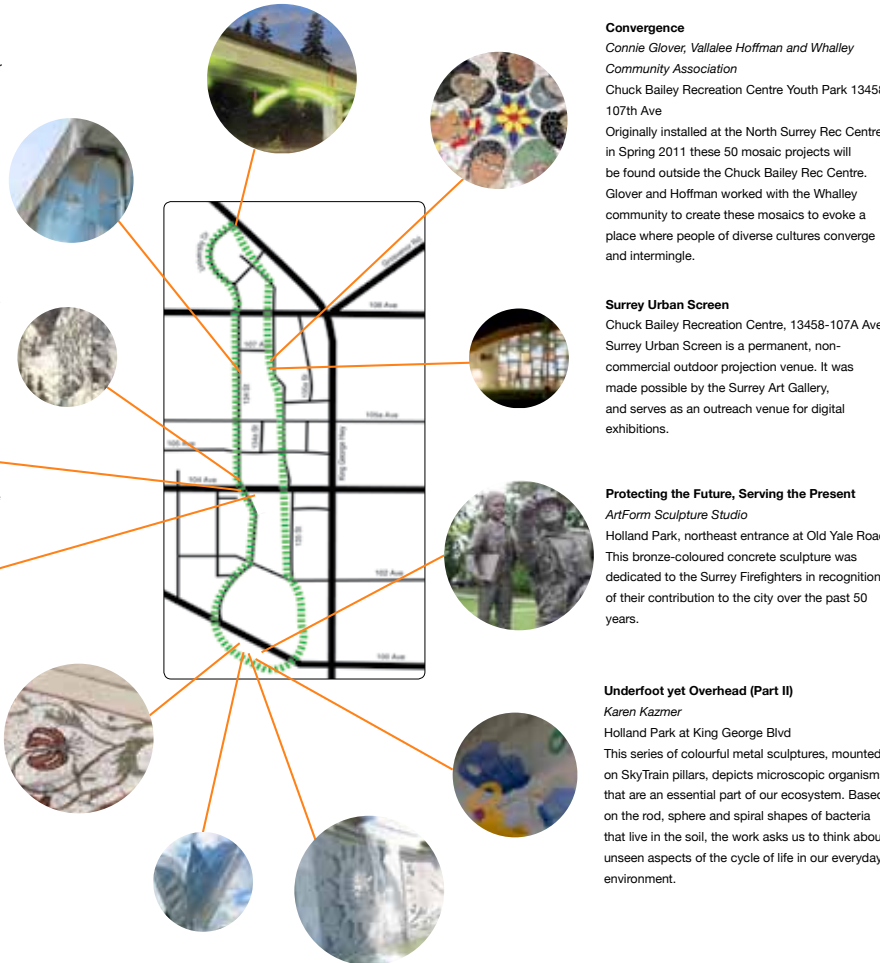
Voyce's series of large-scale, delicate sculptures, based on flowers, leaves, seeds and seedpods are located throughout the park. As indigenous plants, known for their food and medicinal properties, the sculptures celebrate the horticultural history and future of the park. Made of galvanized steel, they contain solar-powered light components enabling them to glow intermittently at night.

Were It Not For You

Glen Andersen

Holland Park, King George Blvd at Old Yale Rd

The vertical surround of the Holland Park fountain reflects the theme of nature and is fabricated in sculptural relief.



Convergence

Connie Glover, Vallalee Hoffman and Whalley Community Association

Chuck Bailey Recreation Centre Youth Park 13458 107th Ave

Originally installed at the North Surrey Rec Centre, in Spring 2011 these 50 mosaic projects will be found outside the Chuck Bailey Rec Centre. Glover and Hoffman worked with the Whalley community to create these mosaics to evoke a place where people of diverse cultures converge and intermingle.

Surrey Urban Screen

Chuck Bailey Recreation Centre, 13458-107A Ave

Surrey Urban Screen is a permanent, non-commercial outdoor projection venue. It was made possible by the Surrey Art Gallery, and serves as an outreach venue for digital exhibitions.

Protecting the Future, Serving the Present

ArtForm Sculpture Studio

Holland Park, northeast entrance at Old Yale Road

This bronze-coloured concrete sculpture was dedicated to the Surrey Firefighters in recognition of their contribution to the city over the past 50 years.

Underfoot yet Overhead (Part II)

Karen Kazmer

Holland Park at King George Blvd

This series of colourful metal sculptures, mounted on SkyTrain pillars, depicts microscopic organisms that are an essential part of our ecosystem. Based on the rod, sphere and spiral shapes of bacteria that live in the soil, the work asks us to think about unseen aspects of the cycle of life in our everyday environment.

City Centre Art Walking Loop

City Centre is developing into Surrey's primary business and high density neighbourhood, and includes three Sky Train stations: Gateway, Surrey Central and King George. It is bound by 132nd street to the west, 140th to the east, 112th avenue to the north, and south to 96th avenue and extending yet further to include the Surrey Memorial Hospital campus. This area includes significant civic facilities such as Surrey's new City Hall, Surrey's City Centre Library, the Surrey campus of SFU, Holland Park, as well as the Chuck Bailey Recreation Centre.

The City Centre Art Walking Loop links a diverse collection of public art installations in Surrey's new City Centre. The concept of an art walking loop is intended to reflect community identity and attract residents and visitors to experience the art and discover City Centre's unique public spaces. A series of recent and soon-to-be completed public art works will surprise, entertain and inspire the community as they discover Surrey City Centre.

At present the walking loop is established with the 11 existing artworks located in points which essentially form a corridor from 104th to Holland Park via University Drive and City Parkway. The walking loop area needs additional artworks planned to create a route through City Centre.

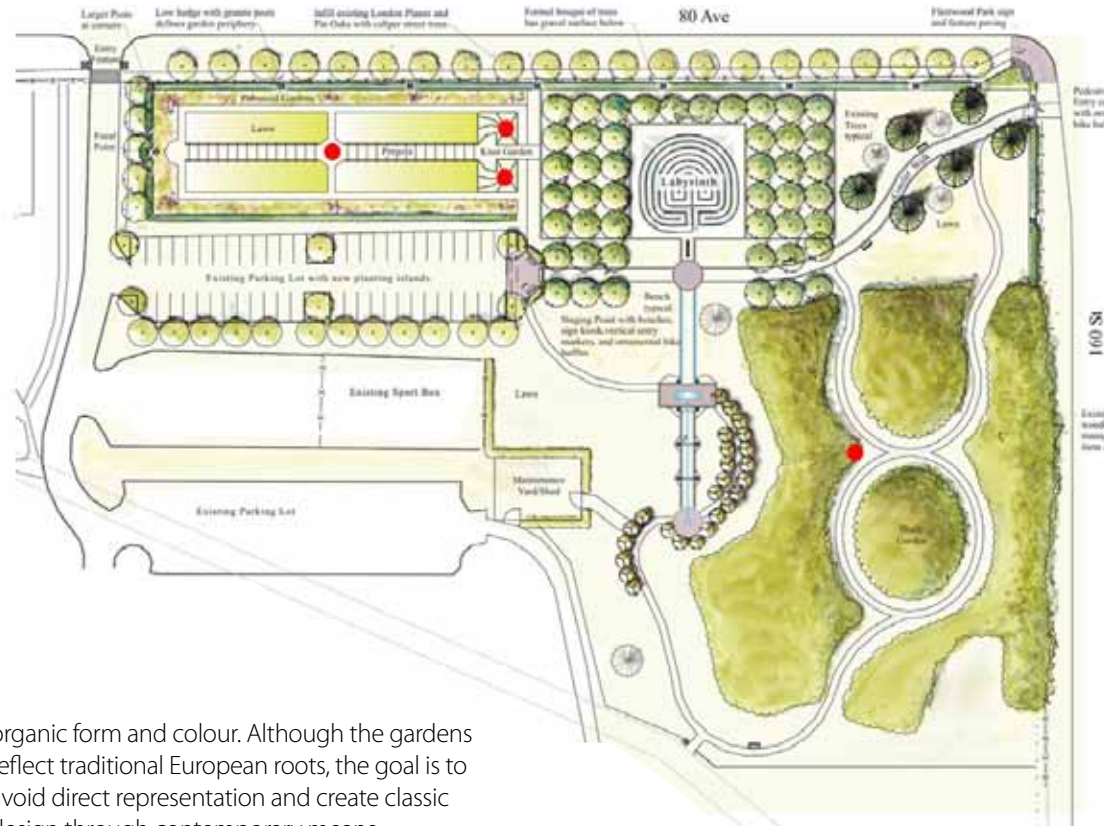
- iii. Recommendation: Develop a detailed plan outlining the recommended location of artworks to realize this walking loop.
- iv. Recommendation: Implement a significant iconic artwork for Surrey's new civic plaza.

Fleetwood Park Garden Sculpture Collection

Fleetwood Park is located along the south edge of 80th Avenue, between 156th and 160th streets. It has been suggested that the formal gardens within this park would make an ideal setting for the creation of a modest sculpture garden.

Fleetwood Park Gardens was designed as a contemporary formal garden with traditional elements. Sections of the park are separated into 'rooms' and include a perennial garden with a pergola, bosque, entrance/meeting plaza, a woodland garden and a labyrinth. Future developments include a potential garden towards the south end of the site which may become a garden for meditation. The garden design utilizes simple geometric form with a strong north-south axis which will eventually run south from the middle of the labyrinth (center of the bosque).

The garden was and continues to be a collaborative project between Parks staff at the City of Surrey. The intention is to create a destination horticulture garden, a community garden, and a venue for small events. The horticultural displays are foremost, with other features meant to visually enhance the plant life. The key elements in the design of the gardens include a quest for elegance through simplicity, and the use of vertical components to celebrate and create interest within the horticultural context. Main focal points have already been established with bold colours and grand scale as seen in the entry plaza planters and the turquoise paint on the garden's metalwork along 80th Avenue. Future development will look to complement the existing site conditions with a strong emphasis on



organic form and colour. Although the gardens reflect traditional European roots, the goal is to avoid direct representation and create classic design through contemporary means.

- v. Recommendation: Develop a detailed plan outlining the recommended form, theme and location for future artworks to realize this sculpture collection.
- vi. Recommendation: Implement the initial sculpture feature.



PUBLIC ART STREET BANNERS

Artist: Robert Davidson

Completed 2010

Location: Throughout Surrey

Funding: Partnership of the Public Art Program with Civic Beautification Program

Public Art Banners are distinct from civic beautification banners, in that an artist is commissioned to create these designs as artworks to enhance the urban landscape.

Other civic banners respond to the marketing needs of city wide initiatives such as hosting the BC Summer Games, or to create town centre identification.

Bear Creek Park Garden Sculpture Collection

Bear Creek Park is located at the corner of 88th Avenue and King George Highway, and is bordered at the east by 140th Street. Within the park is the Surrey Arts Centre which houses the Surrey Art Gallery as well as two theatres and art studios. It is a large urban park, with an outdoor swimming pool, a water park, a soccer field, a football field surrounded by a track, and a miniature train. It is also the site for six artworks in the public art collection.

It has been proposed that a specific route in the park be created to house a specific collection of new artworks. One theme proposed is a “poet’s walk” which would encourage the exploration of the park, leading from the Surrey Arts Centre to Bear Creek itself.

vii. Recommendation: Develop a detailed plan outlining the recommended location of artworks to realize this art walk in Bear Creek Park as well as realize additional artworks throughout Bear Creek Park.

2.1E Develop Temporary Public Art Projects

These projects include seasonal and partnership projects. They also provide opportunities for youth to create artworks, as well as for the city to participate in initiatives such as the Vancouver Biennale. This strategy also supports artworks not otherwise possible within the capital program – such as interventions (i.e. projects such as those in Vancouver’s main branch library, loans of artworks, and the creation of artworks in ephemeral materials (topiary, technology etc.)

i. Recommendation: Develop a detailed staffing and operating budget proposal and terms of reference for this program, that outlines the objectives and intended outcomes of this program.

2.1F Develop Artist in Residence & Community Created Public Art Programs

Historically, the Public Art Program has piloted community art projects, such as small mosaic installations and the Wandering Angels Lantern Festival. These projects were often realized through grants. The Community Public Art Program has not been sustainable for many years within the Surrey Public Art Program due to lack of resources for artists for projects of this scale, and challenges with community organizations raising matching funding. The opportunities and funding resources to support this program will be reviewed to ensure it is adequate to support artists working in partnership with organizations such as Surrey Public Libraries for example, or other organizations such as those contributing to the operation of the Kensington Prairie Community Centre, to create artworks in public spaces. This could be in the form of celebration performances, and other forms of temporary installations, as well as community collaborative projects such as creative fencing for community gardens or mosaics.

This program envisions opportunities for direct contact between artists and community collectives. It would be modeled similarly to the Vancouver Parks Board community art program, and could result in legacy public artworks such as mosaics. This program could also be developed to embrace partnerships such as with community organizations, libraries, the Surrey Art Gallery and others.

- i. Recommendation: Develop a detailed staffing and operating budget proposal and terms of reference, that outlines the objectives and intended outcomes of this program.

2.1G Develop Guidelines for Murals

Throughout the City of Surrey murals have been created by independent artists on private property as well as on some civic facilities. Some existing mural projects were the result of youth employment projects, others were commissioned by businesses, and some were commissioned by the City prior to the Public Art Policy. While these are recognized as forms of public art and provide aesthetic experiences, those created to date are not officially part of the City of Surrey’s Public Art



Program or Collection. Due to the temporary nature and significant costs of ongoing maintenance, painted murals are not generally recommended as a form for permanent civic public art.

At present, the City of Surrey Public Art Program does not have guidelines to encourage or provide advice regarding the future creation of murals either with partners, or for businesses. These guidelines would be developed in partnership with community advisors, Civic Bylaws, City planners, and other stakeholders and would reflect best practices nationally and internationally.

- i. Recommendation: Public Art Program staff to work together with Planning and Beautification staffs to create guidelines and recommendations regarding murals in Surrey.

2.2A Private Development Public Art Program

In March 2011 the City of Surrey adopted a pilot program for private development contributions to the public art program. The purpose of the Private Development Public Art Program is to:

- ensure that the City of Surrey’s Public Art Program objectives and principles are advanced by private development contributing to the Public Art Program;
- ensure that artwork and the creative concepts of artists are supported through the Program;

CONVERGENCE – CULTURES OF THE WORLD LIVING IN HARMONY
 Artists: Connie Glover, Vallalee Hoffman and Whalley Community Association
 Completed 2004
 Location: Reinstalled at the Chuck Bailey Recreation Centre Youth Park gardens 2011
 Funding: Community Art Matching Fund Program



PROTECTING THE FUTURE, SERVING THE PRESENT
 Artists: ArtForm Studios
 Completed 2009
 Location: Holland Park
 Funding: Gift of Surrey Firefighters to the City of Surrey

- establish a sustainable funding mechanism to support the City’s commitment to public art;
- guide developers, art consultants, artists, landscape architects and others in the planning of public art projects; and to
- assist with the selection and siting of public art in private developments which are seeking a rezoning to accommodate higher density multiple residential, commercial or industrial development.



MOMENTS IN TIME
Artist: Paul Slipper
Completed 2009
Location: Cloverdale Town Centre
Funding: Cultural Capitals of
Canada and City of Surrey

The public art contribution percentage for eligible private development projects in the first year of the program is 0.25% of the estimated total project construction cost. Currently the policy applies to multifamily residential developments with more than 10 dwelling units and commercial and industrial development applications involving the construction of a building with a total floor area of 1000 m² (10,765 sq. ft.) or greater. Certain types of projects will be exempted from the Private Development Public Art Program.

There are two options for locating private development public artworks. When a developer generates a fund greater than 100,000 dollars, the developer has the option to undertake the

production of the public artwork themselves. According to the City's private development public art policy, this artwork will be sited on the developer's property.

If the developer makes a contribution to the City's public art program reserve fund, these funds will be pooled to generate a budget that would support the production of a significant iconic artwork. The proposed locations of these iconic artworks will be informed by the community and City staff consultations, as outlined in Section 4.0.

The pilot year for the Private Development Program has demonstrated that the largest sums of developer funding are being spent on artworks to be located on private property. The public art

reserve fund intended to establish iconic artworks in Town Centres is building slowly. Therefore the current formula and options for private developer contributions to public art will be reviewed before March 2013 with consideration to increasing the contribution to 0.50%

Additional information regarding the Private Development Public Art Program such as applicable developments, timing of contributions, and siting of works, is included in the appendix of this report.

- i. Recommendation: Adopt the Private Development Public Art Program as an ongoing component of the Public Art Program at the conclusion of the year one pilot.
- ii. Recommendation: Consider increasing the contribution percentage from 0.25% to 0.50% at the end of year two.

The primary focus for 2012-16 will be to create public art clusters and enhance town centres through public art. In the future the recommended sites will include parks and greenways.

Characteristics of Iconic Public Art:

- Monumental scale
- Signifies a key location
- Offers a memorable form
- Attracts photo opportunities
- Celebrates a significant artist
- Important as an artwork

Benefits:

- Supports tourism (artwork as a destination)
- Endures for generations
- Visual identifier of Surrey in a global context

Examples include: Cloud Gate by Anish Kapoor in Chicago, The Drop by Inges Idee in Vancouver and Hammering Man by Jonathan Borofsky in Seattle.

(1) Plan and Implement Town Centre Iconic Artworks

With the adoption of the Parks Recreation and Culture 10 Year Strategic Plan in July 2008, Surrey City Council recommended to the development of large scaled, iconic artworks. The City of Surrey's Official community Plan states "Surrey City Centre will serve as a Town Centre for the Whalley area. Town Centres will offer a broad range of business, commercial and residential activity, including amenities and facilities to serve the needs of residents in the surrounding area." The theme of Surrey's Cultural Plan is to enhance urbanization through arts and heritage, including recommendations to enhance town centres with the implementation of iconic public artworks. A significant iconic piece of public art requires a budget of \$750,000 with smaller iconic public art features having budgets in the range of \$200,000. Given the size of the City, the desire to have a number of iconic public art features in each town centre with complementing smaller pieces, will require a significant investment in public art. The proposed private sector contributions to the public art program will assist in expanding public art across the City and will complement the continued investment by the City in public art development at civic facilities.

- iii. Recommendation: In partnership with private developers and their contributions to the Public Art Program together with investments in public art through the Build Surrey Program, realize a significantly scaled, iconic artwork in each of Surrey's Town Centres.

(2) Implement Cluster Artworks

While public art is installed across the City of Surrey, and within most of Surrey's recently constructed civic facilities, there are benefits to clustering artworks in key locations, to enhance their impact, and create sites which are attractive destinations for residents and

visitors to Surrey. The following sites have been identified as key locations to cluster multiple public artworks:

- King George Boulevard Cultural Corridor
- City Centre Public Art Walking Loop
- Fleetwood Gardens
- Bear Creek Park

(3) Maintain Private Development Public Art Program

The following are key tasks to ensure the ongoing success of the program:

- Create an annual training seminar for Surrey's planning staff and interested developers, on the Private Development Public Art Program
- Prepare an annual report on implementation of the Private Development Public Art Program to be shared with the Development Advisory Committee to the City
- Create a work plan and ensure resources are adequate for staff support for the implementation of the Private Development Public Art Program, including advice to planning staff, developers, as well as for the management of the projects created in partnership with developers, and led by the City supported by developer contributions
- Include a developer representative on the Public Art Advisory Committee

"Public art is a part of our public history, part of our evolving culture and our collective memory. It reflects and reveals our society and adds meaning to our cities. As artists respond to our times, they reflect their inner vision to the outside world, and they create a chronicle of public experience."

Penny Balkin Bach, from Public Art in Philadelphia, Philadelphia: Temple University Press, Philadelphia, 1992.



*SURREY URBAN SCREEN: Transience (detail)
Artists: Aleksandra Dulic and Kenneth Newby
Exhibited 2010-2011*

*Location: Surrey Urban Screen is located on the west wall of the Chuck Bailey Recreation Centre and is the public art feature for this facility. Exhibitions are organized by the Surrey Art Gallery.
Funding: 1.25% of the construction budget of this facility, and funding raised by the Surrey Art Gallery and the Surrey Art Gallery Association through the Vancouver 2010 Cultural Olympiad, the BC Arts Council Unique Opportunities Grant, and Cultural Spaces Canada*

3.0 General Public Art Opportunities

Pooled Public Art Fund

Funding contributions originate from 1.25% from the construction costs of eligible City's capital projects including facilities, as well as applicable Parks and Engineering construction projects. Smaller projects undertaken by Parks and Engineering, as well as some additions to existing civic facilities, generate modest public art contributions, often too small to support a public art project at particular site (i.e. an artificial turf field) contributing the funds. These contributions have been pooled together to fund public art projects. This provides opportunities to build more substantial budgets to realize more significant artworks. It also allows more flexibility in the location of the artwork. This Public Art Plan will be utilized to prioritize locations and artworks that can benefit from pooled funding.

Seasonal and Replacement Lighting

Civic Beautification Program provides funding for seasonal lighting and its design and installation and Engineering (Traffic Operations) funds the replacement of aging permanent lighting fixtures with new designs. These programs might offer opportunities for public art partnerships in the Town Centres. Town Centre Business Improvement Associations have expressed interest in partnering to create temporary displays. It is understood that lighting and computer-based installations often need to be replaced within five years.

Public Art in Parks

Clustering public art pieces in a park helps to make it more of a destination, compared to a single artwork. Another strategy is artwork that is designed to be dispersed and integrated into a park, e.g. Crescent Beach Memory Stones. The artworks planned for a park do not have to be completed all at one time. They may accumulate over time. Given the geographic scale of Surrey, it could easily host more than one location with clusters of public art. Bear Creek Park and Fleetwood Gardens have been suggested for further development as sites for sculpture collections. Easy public access is possible at both of these sites. The forms of artwork in these clusters can be diverse, and can include infrastructure such as fences.

*TYNEHEAD PEDESTRIAN OVERPASS
Illuminated public art feature
Artist: John Webber with Epic Productions
Completed 2011
Location: Connecting Tynehead Regional
Park and 168th Street in Fraser Heights
Funding: City of Surrey Engineering and
Province of BC*



CONTINUUM: FROM SEED TO SHELTER
Artist: Eric Robertson
Completed 2009
Location: Green Timbers
Funding: Cultural Capitals of Canada and City of Surrey



Public Art and Greenways

A sculpture garden is an outdoor space dedicated to the display of sculptures. These sculptures are typically permanently sited, with a supporting natural landscape such as the Olympic Sculpture Park in Seattle. Some sculpture gardens feature only temporary artworks which are commissioned by different artists, and removed at the end of their term, such as the Toronto Sculpture Park. Surrey's public art program also envisions the development of a sculpture garden or park in the future. This may be realized either through the dedication of new park lands for the purpose of presenting a collection of monumental scaled sculptures, or the enhancement of existing lands to create the experience of a linear sculpture park – such as along Surrey's greenways.

Currently Surrey has 70 km of greenways. This represents about 25% of the final projected inventory of all greenways planned for Surrey. About 4 km of greenways are developed per year. The greenways offer opportunities for public art, for example the Green Timbers greenway is the site for "Continuum: From Seed to Shelter."

Neighbourhood concept plans are a primary source of information on future greenways. Greenways, including hydro right of ways and walking loops along the edges of Agricultural Land Reserve (ALR) offer opportunities for public art with natural/agricultural themes. Hubs or concentrations of artwork, as well as key installations along the greenways are to be

considered. Art installations could also be accessed from the greenway via directional signage, encouraging people to discover their City.

As part of the long term vision of the City's Public Art Plan, the Greenways Network has the potential to develop into a linear sculpture park.

- i. Recommendation: In cooperation with Planning, Transportation and Parks staff, develop a detailed plan outlining the vision for the greenways network as a linear sculpture park.

Engineering Infrastructure

There are possibilities to integrate public art components into engineering infrastructure. Best results occur when public art considerations are integrated early into the development process. This also contributes to the project's cost effectiveness. Sites of engineering infrastructure that may support public art include pedestrian and bicycle overpasses, traffic circles, bridges, and pump stations. Traffic circles are a good example of sites for public art integration – as they often accommodate water and power and are highly visible.



ELDER MOON
Artist: Leonard Wells
Completed 2009
Location: South Surrey Athletic Park
Funding: Cultural Capitals of Canada and City of Surrey

Official Community Plans, Neighbourhood and Town Centre Plans:

The City's Official Community Plan and Neighbourhood and Town Centre Plans include information about the future vision of the City and its neighbourhoods. The Public Art Plan will be informed by these Plans, and these Plans will be updated with reference to public art.

- ii. Recommendation: Public art staff to be included in the review processes for the City's Official Community Plan and Neighbourhood and Town Plans.

Transit Plans:

As Surrey continues to develop, transit and transportation planning are generating new infrastructure. The City is also planning to develop new rapid transit systems. These networks and infrastructures provide opportunities for public art. For example, artworks have been installed on SkyTrain pillars: Lightmodal in City Centre.

- iii. Recommendation: The ongoing development of transit plans should consider opportunities and locations for public art.

Expanding Surrey Urban Screen

Surrey Urban Screen was established as the public art feature of the Chuck Bailey Recreation Centre, in partnership with the Surrey Art Gallery in 2010. This screen serves as a venue for the presentation of temporary public art in the City. Currently the exhibition program is managed by the staff of the Surrey Art Gallery. A Surrey Urban Screen Advisory

Committee works with public art staff and Surrey Art Gallery staff on the ongoing operation of the venue. Terms of reference for the operations and programs for Surrey Urban Screen have been developed to guide the ongoing operation of what is recognized as Canada's largest non-commercial urban screen dedicated to presenting artworks. Surrey Urban Screen is a projection venue, and provides artists with an opportunity to create an architecturally shaped and interactive / site specific artwork with sound capacity.

While this venue is successful, and is presenting artwork that is part of an international network of urban screens, it is limited in its presence to evenings, when it is dark enough for a projection to be seen. The life span of the technology supporting its operation is expected to conclude in 2014.

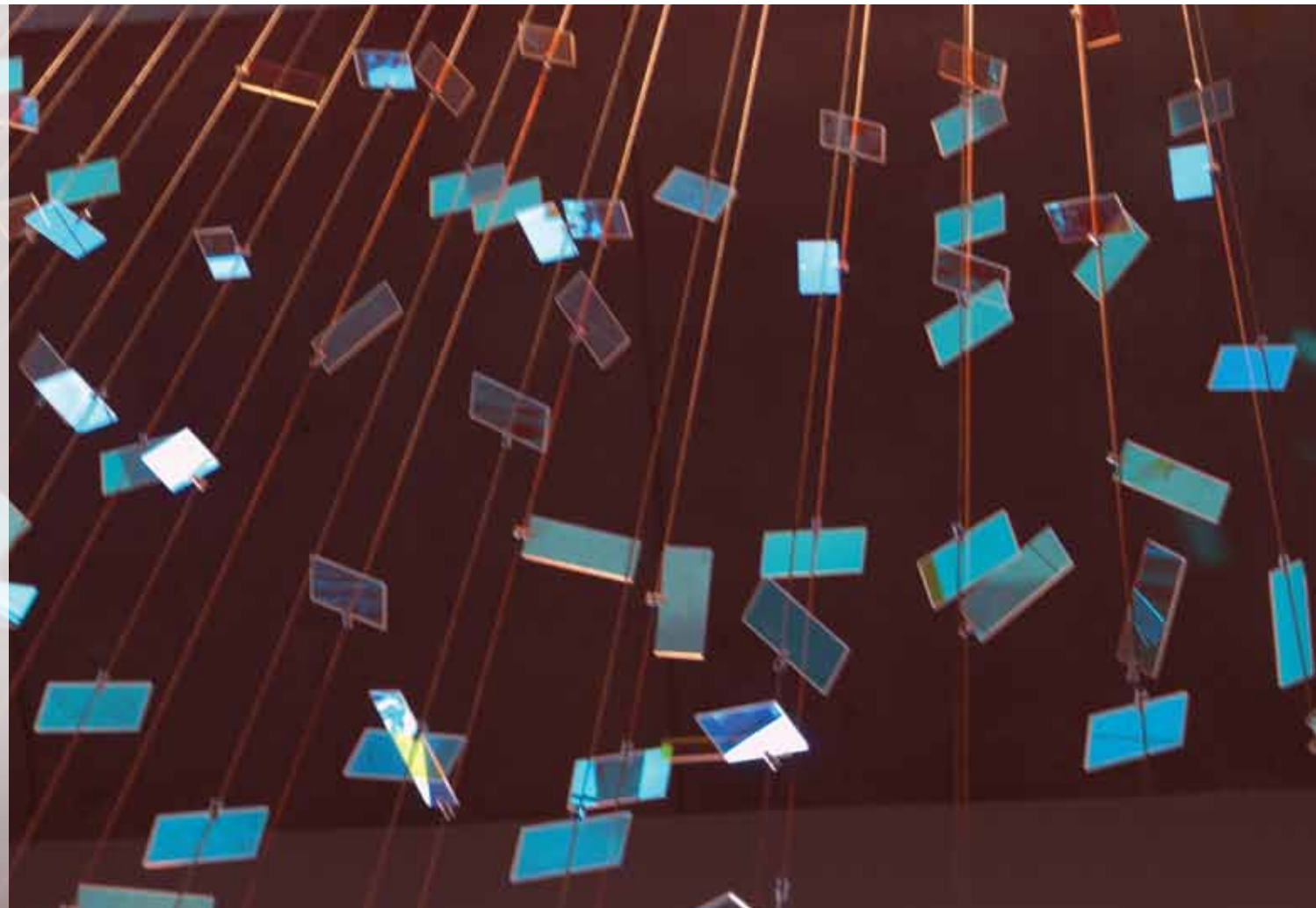
As Surrey develops its City Centre and Civic Plaza, it is expected that the City will acquire an LED screen for the community to have shared experiences of major events – i.e. to watch sports, receive announcements, and watch movies or otherwise experience communal civic life. The Public Art Program could assist in the programming of the screen by commissioning temporary works for this context.

- iv. Recommendation: Prepare a plan for Surrey Urban Screen at Chuck Bailey Recreation Centre, anticipating the sustainability of its technology.
- v. Recommendation: Prepare terms of reference for temporary public art projects for Civic Centre Plaza Urban Screen venue.

Public art is art outside of museums and galleries and must fit within at least one of the following categories:

- 1. In a place accessible or visible to the public: in public*
- 2. Concerned with or affecting the community or individual: public interest*
- 3. Maintained for or used by the community or individuals: public place*
- 4. Paid for by the public: publicly funded*

Cameron Cartiere, "Coming in from the Cold: A Public Art History." In The Practice of Public Art, edited by Cameron Cartiere and Shelly Willis.



FALLING INTO FORMATION

Artist: Jill Anholt

Completed 2010

Location: RCMP Annex

Funding: 1.25% of this facility's construction budget

4.0 Future: Town Centre Sites, Themes and Opportunities

Introduction

The sites and themes for public art are developed through a process of consultation with stakeholder citizens as well as Surrey's Parks, Engineering, Transportation, and Town Centre planners as well as Heritage and public art specialists.

To finalize the theme and location for a new art work, public art staff convene a mini charette to bring together stakeholders and exchange information and ideas, as well as inform the public art staff about opportunities and challenges with sites, forms and themes. Many factors inform the final theme and site for a public art initiative and these conditions can change over time.

About Themes:

The following are themes generally recommended by citizens for Surrey's public art. As each public art opportunity is developed, these themes may inform the "call to artists" request for proposals document.

1. Responsive to, or otherwise recognize elements of Surrey's Heritage including
 - Geographic or geological heritage
 - Agricultural heritage
 - Fishing methods (i.e. Japanese Oyster fishermen)
 - Farming methods
 - Cultural history
 - Rodeo
 - Transportation
 - Immigration
2. Reflective of the diversity of its cultural communities
 - First Nations, early pioneers, immigrant settlement
3. Responsive to nature and ecology
 - Birds, such as eagles
 - Marine life
 - Flowers and significant plants (indigenous such as vine maples, and others)
 - Remembering the deer and other animals that were indigenous in Surrey
4. Responsive to the interests of the community in culture
 - Dance
 - Music
 - Poetry and literature
 - Architecture
 - Contemporary art
5. Responsive to the issues and ideas inherent to Surrey
 - Change, growth, metamorphosis
 - Ideas about the future
 - Perspectives from seniors or elders in the community

About Public Art Forms:

Public art sculpture can take many forms and use a wide variety of media. Some forms are more sustainable and require less maintenance than others. The objective of the City's Public Art Program is to have a range of artworks manifested in different physical forms, both integrated into buildings and stand-alone. The following are art forms encouraged by citizens, in addition to traditional forms such as figurative sculpture:

- Light and water features
- Innovative and "edgy" artworks
- Kinetic artworks
- Paving patterns in sidewalks and plazas
- Public art banners
- Street furniture including benches, bicycle racks, bollards, lamp posts, shelters, planters, tree grates and even garbage receptacles
- Sound and film media in public art installations
- First Nations and other culturally specific art forms

Criteria for Siting Public Artwork in Surrey

Where public art is located in Surrey is influenced by the objectives of the public art policy. These criteria are:

- Visibility for pedestrians and/or motorists
- Proximity to high pedestrian activity areas, places of public gathering, public open spaces and recognized pedestrian routes
- Offer opportunities to expand on existing or future public artworks as part of an existing or proposed multi-artwork concept.
- Recognize places of special heritage of community significance.

Additional consideration for sites for public art:

- Transit system including bus loops, transit stops and shelters (in partnership with Translink and their public art and development program)
- Greenways, pedestrian and bicycle routes
- Additions to the streetscapes in Town Centres where people congregate for evening events
- Gateways into Surrey
- Public parks and gardens, lighting, sidewalls
- Easily visible from outside, or easily accessible for the public
- Traffic circles
- Lamp posts
- Parking lots
- Road medians
- Way finding markers
- Sometimes artwork may be best sited in unexpected or subtle places
- Sometimes artwork may be sited to mitigate graffiti

*FLORAFORM SPRING
Artist: Bruce Voyce
Completed 2008
Location: Holland Park
Funding: City of Surrey*



Criteria for Prioritizing Town Centre Public Art Sites

For each Town Centre lists of possible sites for public art were generated by the community consultation process, as well as staff who serve on the Inter-departmental Public Art Team. Consideration for priority sites for public art in Town Centres include: contributing to urbanization, key developments initiated by the City, Town Centre proximity to private developments that have contributed to the Public Art Program, in addition to the criteria for sites for the Public Art Program described in the policy, such as transportation corridors.

For Town Centre Public Art projects, those potentially funded with contributions from private developers, are indicated by an (*).



LINGUA AQUA
Artists: Melanie Cassidy, Michael Filmowicz, Brady Marks and Philippe Pasquier
Completed 2009
Location: Bear Creek Park Gardens
Funding: Cultural Capitals of Canada and City of Surrey

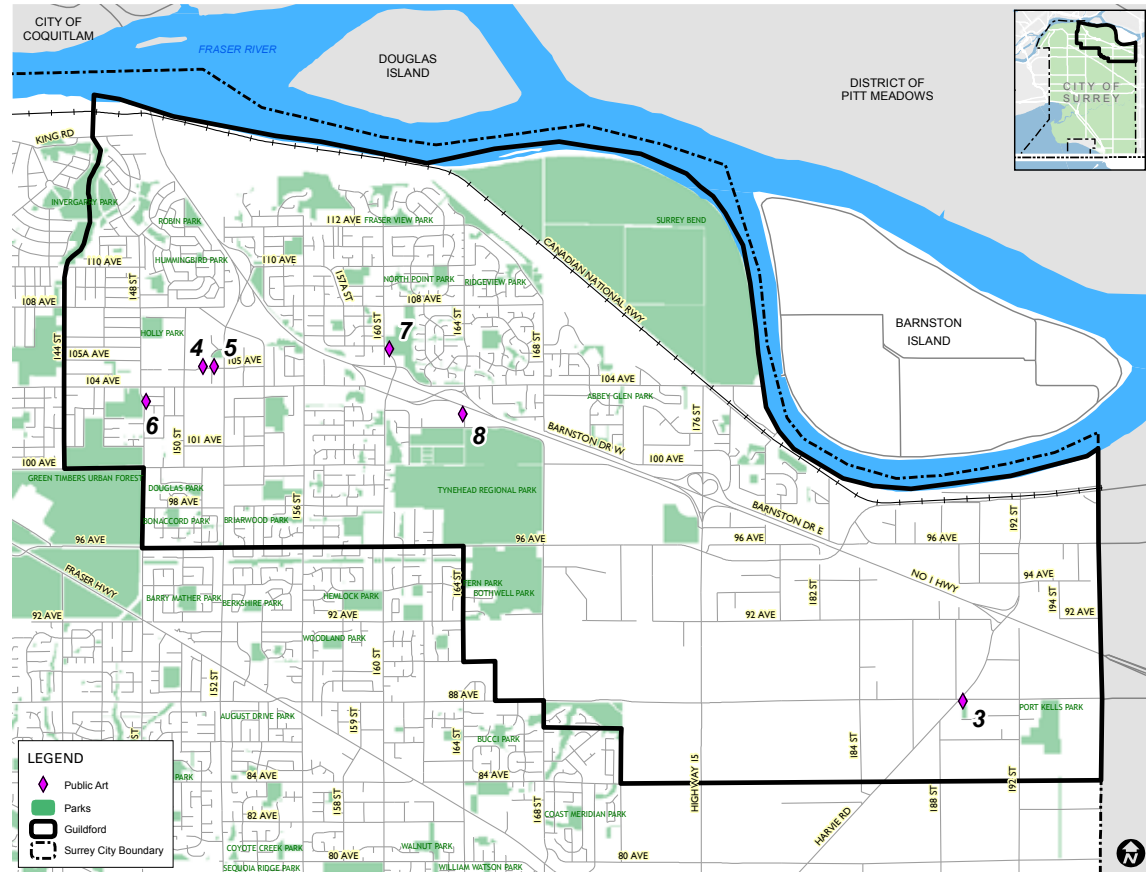
Guildford Town Centre

Priority Sites

1. Port Mann Park / Port Mann Bridge Gateway
2. 104th Avenue and 152nd Street
3. 176th Street and Highway #1 Overpass
4. Fraser Heights Traffic Circle
5. 156th Street highway underpass (painting; illumination)

Additional Sites

- 104th Avenue & 157th Street
- 108th Avenue & 158th Street traffic circle
- 176th street Anniedale viewscape/old school
- Guildford Community Centre
- Guildford Recreation Centre 104th Avenue & 152nd Street
- Highway underpasses and overpasses
- Holly Park
- Hotel district near the Sheraton Guildford
- Near Guildford Mall
- Port Kells (historic) district
- Surrey Bend Regional Park
- Tynehead Park including the Cycling loop at Tynehead Park



Current Public Art Locations

3	Growth:	18918 88th Ave.
4	The Meeting of Mind & Body:	15105 105th Ave.
5	The Jungle Project:	15105 105th Ave.
6	Mother Tongue/First Language Learned:	10342 148th St.
7	Hangin' Out: Biocenesis:	10588 160th St.
8	Tynehead Pedestrian Overpass:	10279 164th St.

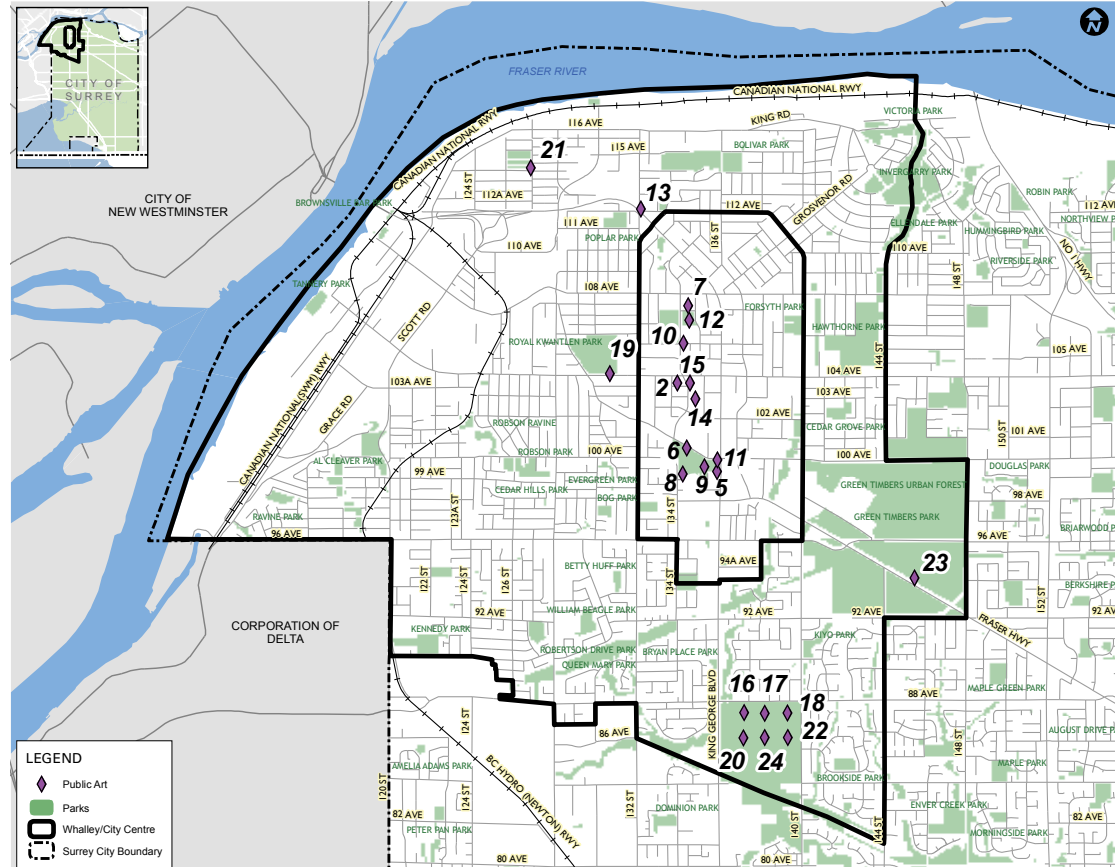
City Centre / Whalley

Priority Sites

1. City Centre Art Walking Loop including Civic Plaza
2. King George Boulevard Cultural Corridor (especially 108th NE corner / Whalley's Corner)
3. Bridgeview / Gateway at Pattullo Bridge
 - d) Quibble Creek Greenway
 - e) Bear Creek Park (Poet's Walk)

Additional Sites

- 100th Ave & Fraser Hwy
- Bear Creek Park
- Bridgeview – 128th & Bridgeview Drive - greenway site
- Brownsville Bar Park (heritage; ferries)
- City Centre focus for public art/lighting
- City Centre Library
- City Parkway
- Convergence of bike lane and Whalley Boulevard
- Future entry from New Westminster (Pattullo Bridge replacement)
- Green Timbers
- Hawthorne Park
- Holland Park
- King George Boulevard – as a strategic “Main Street” cultural corridor
- King George Boulevard banners 102nd – 108th Ave.
- Peterson Hill - lighting expansion (lightmodal project)
- Quibble Creek greenway
- Royal Kwantlen Park
- SkyTrain stations and bus loops
- Surrey Memorial Hospital Site
- Surrey/BC Parkway (illumination) bicycle/pedestrian route



Current Public Art Locations

- | | |
|--|--|
| 6 Flora Forms & Seeds of Change: 10352 University Dr. | 16 Marks: 10352 University Dr. |
| 7 Protecting the Future – Serving the Present: 13410 Old Yale Rd. | 17 Mandala After Prayer Wheel: 13750 88th Ave. |
| 8 Convergence: 13455 107th Ave. | 18 On the Wind: 13750 88th Ave. |
| 9 Were It Not For You: 10352 University Dr. | 19 Winged Lion Woman: 13920 88th Ave. |
| 10 Pebble Mosaics - Dahlia: 9987 King George Blvd. | 20 Four Elements: 13079 104th Ave. |
| 11 Underfoot yet Overhead (Part I): 10516 University Dr. | 21 Out of Thin Air: 13750 88th Ave. |
| 12 Underfoot yet Overhead (Part II): 9987 King George Blvd. | 22 Building Bridges: 11411 126A St. |
| 13 Surrey Urban Screen: 13458 107A Ave, | 23 Mere Water Am I: 13750 88th Ave. |
| 14 Lightmodal: 13200 King George Blvd. | 24 Continuum: from Seed to Shelter: 14055 Fraser Hwy. |
| 15 Untitled Painting: 10352 University Dr. | 25 Lingua Aqua: 13920 88th Ave. |

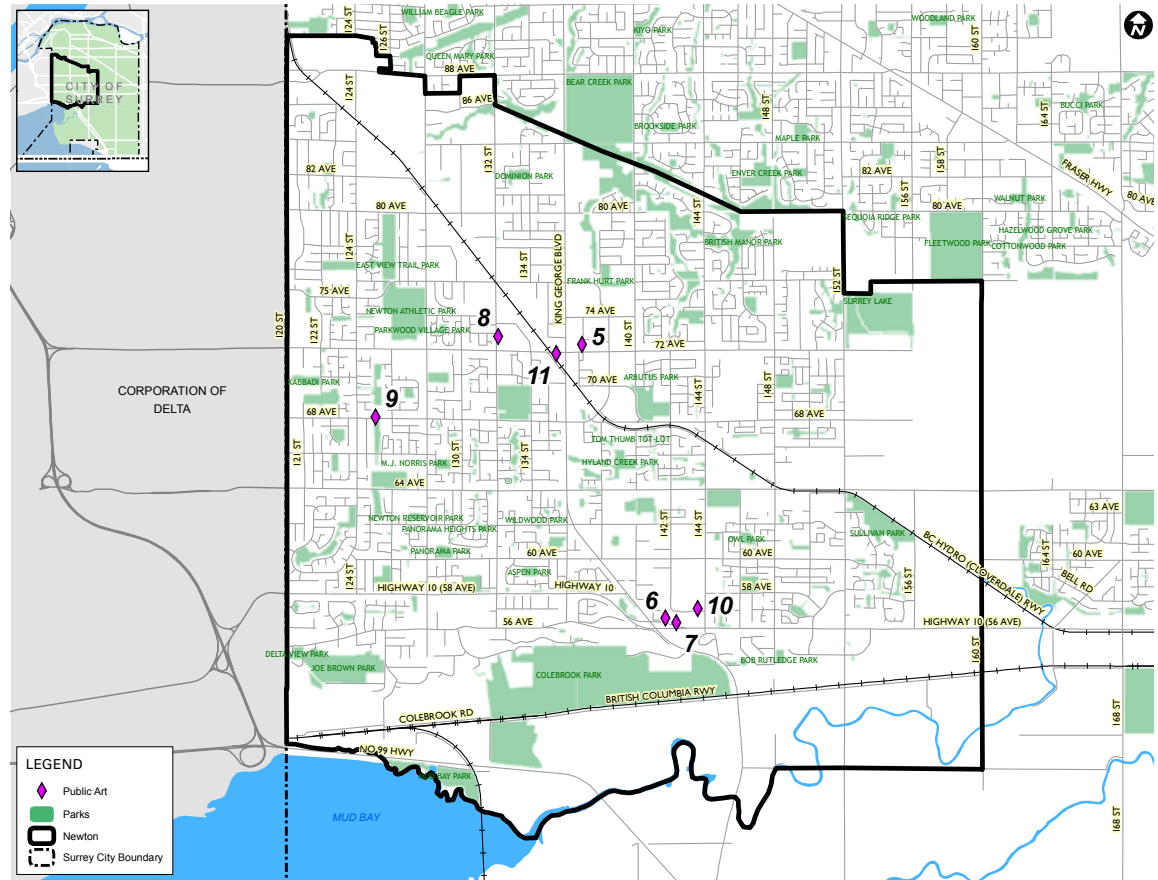
Newton Town Centre

Priority Sites

1. 72nd Avenue and King George Boulevard (including Transit Exchange)
2. Colebrook Park Pathways

Additional Sites

- 128th & 84th
- 132nd – 76th Ave (around the arena)
- 137th Street: 72nd -74th Ave - pedestrian focus
- 152nd & 64th
- 72nd & King George Boulevard
- along 72nd (lighting)
- Colebrook Park pathways – 144th to Colebrook Road
- Hazelnut meadows community gardens
- King George Boulevard and Highway #10 - gateway
- Near the library
- Newton Athletic Park
- Serpentine Greenway
- Site of old public market – King George Boulevard
- Strawberry Hill – 72nd & King George
- Surrey Lake Park
- Surrey Municipal Campus



Current Public Art Locations

6	Newton Community Art Mosaics	7190 137th St.
7	All Intertwining	14245 56th Ave.
8	Nature, Wisdom and Knowledge	14245 56th Ave.
9	Call of the Siren	7278 132nd St.
10	The Talking Poles	12521 68th Ave.
11	Falling into Formation	14355 57th Ave.
12	Dancing Tower	13530 72nd Ave.

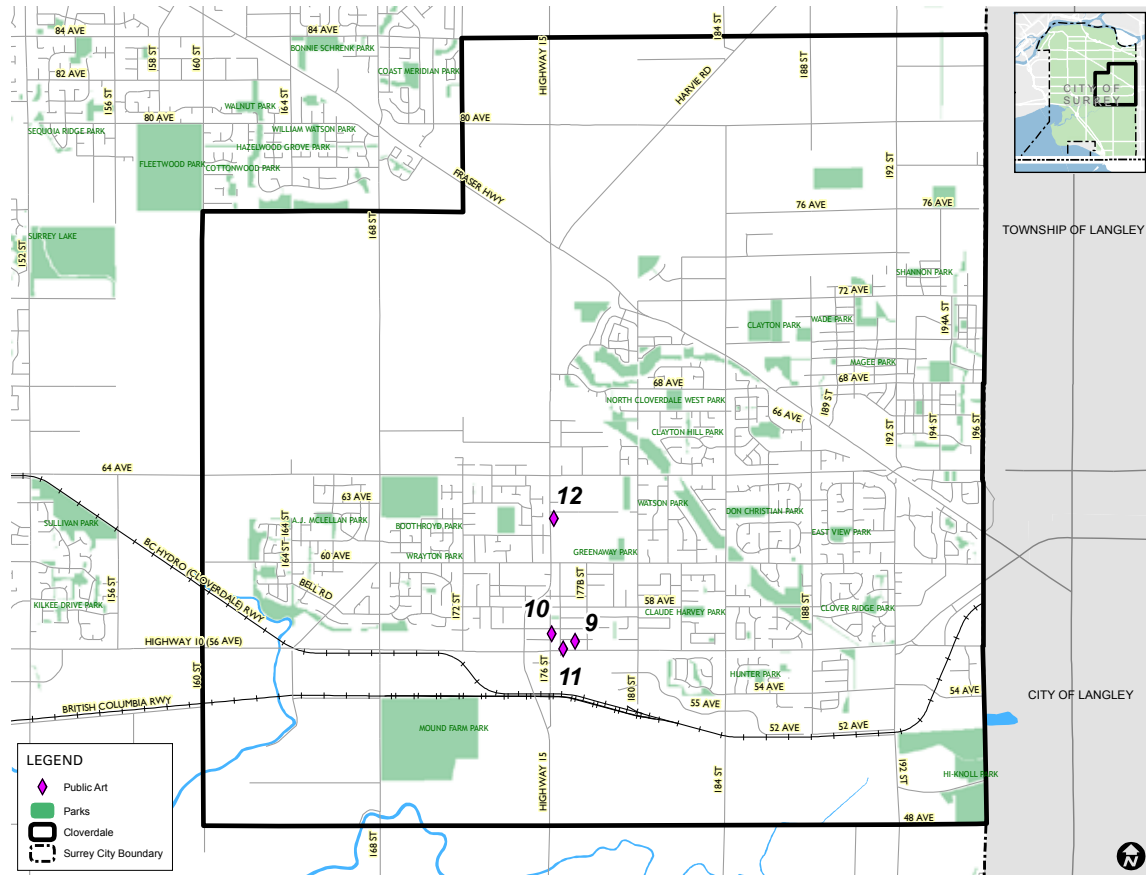
Cloverdale Town Centre

Priority Sites

1. Hook Greenway / Bose Farm
2. Hazelgrove Park in East Clayton
3. Clayton Park
4. Cloverdale Recreation Centre grounds / gates into rodeo grounds

Additional Sites

- 176th and 60th Avenue
- 176th St. Including Gates into rodeo grounds
- Along 176th and 176A (clustering artworks including lighting)
- Athletic park 64th and 168th Street
- Cloverdale Greenway, Coast Meridian Greenway, Fraser Greenway
- Cloverdale Recreation Centre (grounds)
- Corner of 176th and Highway #10
- Five Corners
- Gateway N/E/S/W entrances to Town Centre
- Heritage Street Car / Train station
- Highway 15 and 60 Avenue/ 64 Ave Intersections
- Hwy 15 Hotel Site – North of Recreation Centre
- Median on highway #15 and Highway #10
- Millennial amphitheatre and Agriplex grounds
- Near 56A and library
- Near outdoor pool on 60th
- New SPCA animal centre
- NW corner of Hwy 10 and 180th St. (gateway features)
- Old Safeway site
- Plaza near museum, library and archives
- Town Centre (heritage)



Current Public Art Locations

- | | | |
|-----------|-------------------------|-----------------|
| 10 | Flood of Memories | 17710 56A Ave. |
| 11 | Moments in Time | 5678 176th St. |
| 12 | Kneeling in Remembrance | 17671 56th Ave. |
| 13 | Flow | 6188 176th St. |

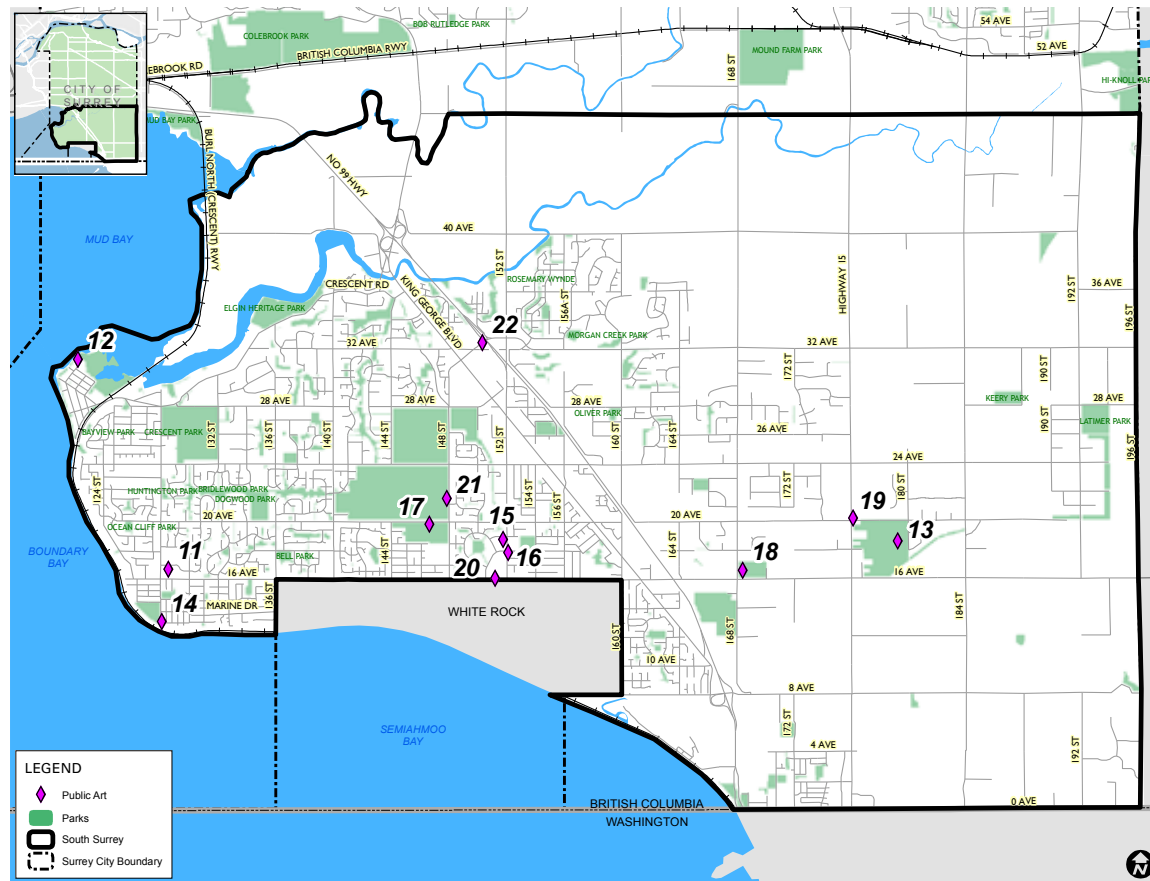
South Surrey Town Centre

Priority Sites

1. Semiahmoo Trail - Sea Dam at Nicomekl River
2. Highway 15 and Border
3. Crescent Beach
4. Campbell Heights Business Park

Additional Sites

- 152nd Ave between 16th & 18th Streets (clustered artworks and illumination) including consideration of the South Surrey Transit exchange
- 16th Avenue and 152nd Street
- 20th Ave – 152nd St. corner
- Anywhere close to the water
- Bakerview Park
- Blackie Spit Park
- Bridge over Nicomekl River (128th Street and Crescent Road)
- Campbell Heights Industrial Park
- Corridor between 16th and 18th Avenues (lights)
- Crescent Beach
- Darts Hill Garden (events; sculpture)
- De Wolf estate: the Glades
- east of hwy 99 – Grandview Heights – industrial area
- Elgin Bridge
- Elgin Heritage Park
- Heron Park in Crescent Beach
- Highway 99 and 8th Avenue roundabout
- Hwy 15 & Border
- Hwy 99 and US Border
- Industrial Park area
- Kensington Prairie – children oriented
- King George: south of Hwy 99 – future bridge (river)
- Kwomais Point Park
- Morgan Crossing Park 'n Ride
- Morgan Heights/Grandview corner
- NE corner 20th and 152nd
- Near Semiahmoo library
- Near Southmere development
- Near the Stewart Farmhouse (entrance way?)
- Ocean Park shopping area



- Redwood Forest
- Rosemary Heights Centre (park near Rosemary Heights School)
- Semiahmoo Mall
- Semiahmoo Park
- Semiahmoo trail and associated parklands
- Serpentine – Nicomekl – Campbell River parkways, blueways and greenways (salmon theme)
- South Surrey -152nd bus loop
- South Surrey Athletic Park
- Sunnyside Acres Forest and Park
- Train corridor along peninsula

Current Public Art Locations

12	Terra Incognita	12854 17th Ave.
13	Memory Stones	3128 Ohara Lane
14	Redwood Forest Mysteries	17900 20th Ave.
15	A Place of Vision	1300 128th St.
16	still point / from the centre outwards	1815 152nd St.
17	Tree of Knowledge	1815 152nd St.
18	Under the Double Eagle and Elder Moon	14500 20th Ave.
19	Mule Deer	1660 168th St.
20	Teamwork	2016 176th St.
21	Semiahmoo Trail Mosaics	15100 16th Ave.
22	Frogs	2199 148th St.
23	Connections	HWY. 99 at 148th St.

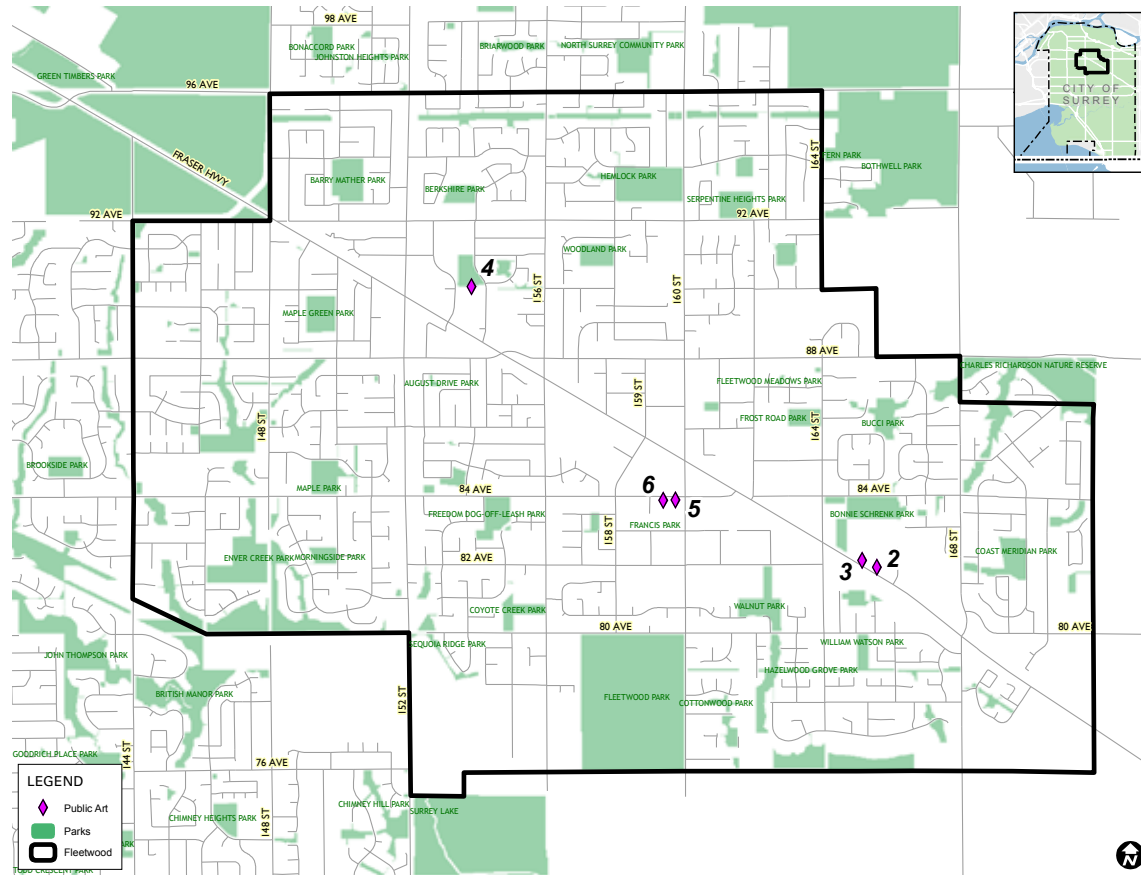
Fleetwood Town Centre

Priority Sites

1. Fleetwood Park (enhancement of the sculpture collection)
2. Fraser Highway corridor (Town Centre) and gateway
3. 160th St business corridor

Additional Sites

- 152nd and Fraser Highway
- 156th & 160th on gas line.
- 160th & Fraser Hwy
- 160th street from 84th – 88th avenue
- 96th Ave where there is particular densification in Fleetwood Town Centre
- Fleetwood Community Centre
- Fleetwood Public Library and Plaza
- Fraser Highway as this is a high traffic corridor, particular through Fleetwood Town Centre
- Hwy 15 & Fraser Hwy (Yale Wagon Rd. - historic)
- Meagan Ann MacDougall Park
- Surrey Sports & Leisure Centre



Current Public Art Locations

3	A Million Summers	16555 Fraser Hwy.
4	From Frozen Ponds	16555 Fraser Hwy.
5	Multiples of Three	15385 90th Ave.
6	Fleetwood Mosaics and Ceramic Mural	15996 84th Ave.
7	Lance Corporal Arthur Thomas Fleetwood	15988 84th Ave.

"Art has a social impact, which has a civic impact, which has an economic impact. If we understand cities as hubs to facilitate exchange, and as places where cultures meet, then cities are places where meaning is created. Public artists interpret these new meanings and help us understand ourselves in the context of our city. Their art serves as a way to reorient ourselves within our surroundings time and time again."

Rachael Seupersad, Superintendent of the Public Art Program, Calgary



*LANCE CORPORAL ARTHUR THOMAS FLEETWOOD
Artists: Nathan Scott
Completed 2008
Location: Fleetwood Community Centre Plaza*

5.0 Public Art Projects: Recommendations and Funding Strategy

Civic public art projects are planned for implementation 2012-2016 as determined by the Build Surrey capital program. Major public art projects will be realized for these venues:

- City Hall
- Civic Plaza
- Fleetwood Recreation Centre Expansion
- Grandview Heights Aquatic Centre
- Guildford Pool
- Newton Recreation Centre Fitness Facility
- South Surrey Recreation Centre Expansion (Fitness and Arts Space)

The Private Development Public Art program will also be implementing public art projects on private property as well as contributing to the civic public art program reserve fund. The total projected investment of civic and private development funding for public art is as follows:

	2012	2013	2014	2015	2016	Total
Total civic only	697,700	802,575	1,191,200	421,200	284,597	3,397,272
Total private development	70,000	250,000	525,000	1,000,000	1,100,000	2,945,000
Total	767,700	1,052,575	1,716,200	1,421,200	1,384,597	6,342,272

The pilot year for the Private Development Program has demonstrated that the largest sums of developer funding are being spent on artworks to be located on private property. The public art reserve fund intended to establish iconic artworks in Town Centres is building slowly. Therefore the current formula and options for private developer contributions to public art will be reviewed before March 2013 with consideration to increasing the contribution to 0.50%.

	Resources	2012	2013	2014	2015	2016	Total
Estimated private development funds to pool with civic funds for public art in town centres	30%	21,000	75,000	157,500	300,000	330,000	883,500
Estimated private development funds for public art to be installed by developer on private property	70%	49,000	175,000	367,500	700,000	770,000	2,061,500

“What people see as they move around our community is as important and as informative as what they read or are told about the place. Their thoughts and feelings are reformed every day as much by the sights around them as by formal education and instruction. Art in public spaces, ... can draw our eyes and thoughts away from day-to-day cares and offer a momentary escape or refreshment. A work of art can convey a community's joy or sorrow, its history or beliefs or visions for the future.”

Anna M. Peterson



*PEBBLE MOSAIC SERIES (detail)
Artist: Glen Andersen
Completed 2008
Location: Holland Park*

6.0 Program Recommendations:

The following is a list of program recommendations and estimated timing to support the growing needs for maintaining the City's public art collection, as well as support the administrative needs of the program.

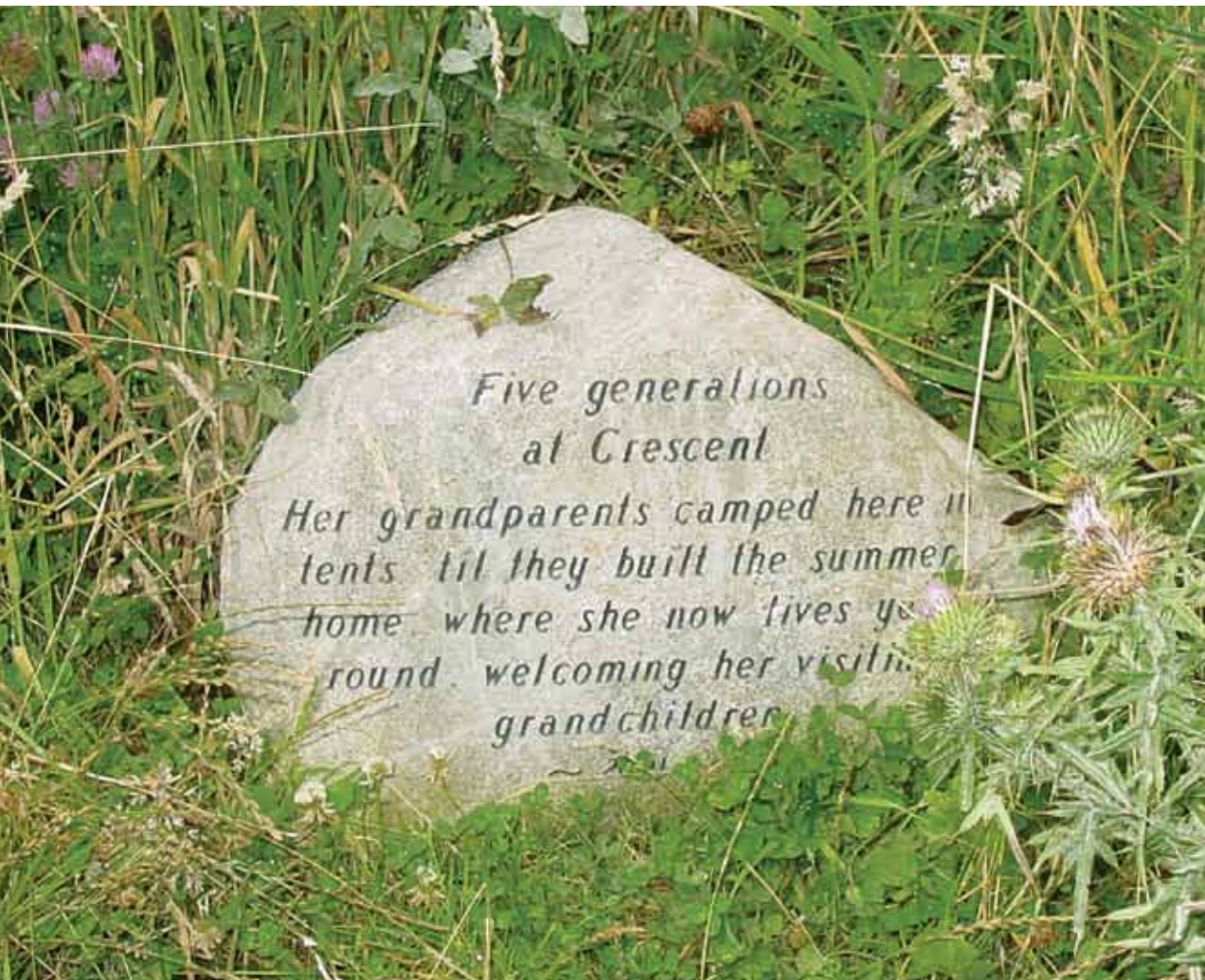
Code	Recommendation	2012	2013	2014	2015	2016
2.1A	Maintain the Public Art Program					
iii.a.i	Signage improvements and use of technology to enhance access to information on the artworks	✓	✓	✓	✓	✓
iii.b.i	Designer resources to maintain this website, including the design costs of the PDF publications on each artwork	✓	✓	✓	✓	✓
iii.b.ii	Maintain the smart phone application as new artworks are completed		✓	✓	✓	✓
iii.b.iii	Design and print public art brochure that promotes the program and the collection, and directs people to the website		✓		✓	
iii.b.iv	Update public art display towers and update annually with information on new artworks added to the collection		✓	✓	✓	✓
iii.b.v	Create a new public art display tower that focuses on artworks in the City Centre neighbourhood, for display in the City Centre library	✓				
iii.c.i	Offer Bus or Walking Tours		✓	✓	✓	✓
iii.c.ii	Support talks by artists on their public art work		✓	✓	✓	✓

Code	Recommendation	2012	2013	2014	2015	2016
2.1B	Maintain the Public Art Collection					
ii.a.	Annual maintenance of the collection to accommodate regular work such as cleaning, bulb replacement and anti-graffiti contracts etc		✓	✓	✓	✓
ii.b.	A maintenance reserve fund be established for major repairs such as resurfacing, redevelopment of foundations, replacement of major components (lighting systems) and the occasional relocation of artwork (as occurred with both the Convergence mosaics and the artworks in the Fraser Heights Recreation Centre).		✓			
2.1C	Develop new Civic Public Art Program Artworks					
2.1D	Plan key sites to cluster artworks					
i	The following sites be identified as key locations to cluster multiple public artworks: King George Boulevard Cultural Corridor, City Centre Art Walking Loop, Fleetwood Park Gardens, Bear Creek Park	✓				
ii	Develop a detailed plan outlining the recommended location of artworks to realize the King George Boulevard Cultural Corridor		✓			

Code	Recommendation	2012	2013	2014	2015	2016
iii	Develop a detailed plan outlining the recommended location of artworks to realize the City Centre Art Walking Loop			✓		
iv	Implement a significant iconic artwork for Surrey Civic Plaza				✓	
v	Develop a detailed plan outlining the recommended form, theme and location for future artworks to realize the Fleetwood Park Gardens sculpture collection		✓			
vi	Implement the initial sculpture feature for Fleetwood Park Garden	✓				
vii	Develop a detailed plan outlining the recommended location of artworks to realize the art walk in Bear Creek Park as well as realize additional sculptural artworks throughout Bear Creek Park.				✓	
2. 1E	Development of Temporary Public Art Projects					
i	Develop a detailed staffing and operating budget proposal and terms of reference for this program, that outlines the objectives and intended outcomes of this program			✓		

Code	Recommendation	2012	2013	2014	2015	2016
2.1F	Development of Artist in Residence and Community Art Programs					
i	Develop a detailed staffing and operating budget proposal and terms of reference for this program, that outlines the objectives and intended outcomes of this program				✓	
2.1G	Development of Guidelines for Murals					
i	Beautification, Planning and Public Art Program staff to work together on the development of these guidelines and recommendations		✓			
2.2A	Private Development Public Art Program					
i	Adopt the Private Development Public Art Program at the conclusion of the year one pilot.	✓				
ii	Consider increasing developer contribution percentage from 0.25% to 0.50% in year three.		✓			
iii	Realize a significantly scaled, iconic artwork in each of Surrey's Town Centres.			✓	✓	✓

Code	Recommendation	2012	2013	2014	2015	2016
3.0	General Public Art Planning					
i	In cooperation with Planning, Transportation and Parks staff, develop a detailed plan outlining the vision for the greenways network as a linear sculpture park.		✓			
ii	Public art staff to be included in the review processes for the City's Official Community Plan and Neighbourhood and Town Centre Plans.	✓	✓	✓	✓	✓
iii	The ongoing development of transit plans should consider opportunities and locations for public art.	✓	✓	✓	✓	✓
iv	Prepare a plan for Surrey Urban Screen at Chuck Bailey Recreation Centre, anticipating the sustainability of its technology.		✓			
v	Prepare terms of reference for temporary public art projects for Civic Centre Plaza Urban Screen venue.		✓			
	Total	0	102,000	64,000	63,000	50,000



Public art provides both intrinsic and instrumental value to a city. Not only does public art enhance a neighbourhood with its aesthetic value and by providing accessible, expressive forms by artists, it also serves its community in other ways. The presence of a public artwork provides an opportunity for learning and education. Its creation and installation creates jobs, and as a recognizable landmark or feature, it encourages tourism. By creating a sense of place, it also enhances the value of local real estate. Pride in a sense of place, also encourages a sense of citizenship.

MEMORY STONES
Artist: Tina Farmilo
Completed 2002
Location: Crescent Beach

7.0 Appendices

- City of Surrey Public Art Policy updated December 2010
- Introduction to Private Development Public Art Program
- Interdepartmental Public Art Team Terms of Reference April 2011
- Public Art Inventory June 2011

City of Surrey Public Art Policy

RES.R10-2241 - December 13, 2010

City Corporate Component

A Purpose

The purpose of the Public Art Policy is to:

- A.1 To ensure that artwork and the creative concepts of artists are supported through the City's Public Art Program.
- A.2 Serve as an act of public trust and stewardship for public art.
- A.3 Establish a sustainable funding mechanism to support the City's commitment to public art.
- A.4 Guide City staff in the implementation of the Public Art Program.

B Principles

The Public Art Policy ensures that public art is:

- B.1 Selected through an informed, open and fair public art competition process.
- B.2 Contributing to the City's character and is demonstrating the significance of art in community life.
- B.3 Reflective of a wide range of professional artistic expression and practice, demonstrating excellence, quality and innovation.
- B.4 A catalyst for creativity in Surrey's diverse community by providing opportunities for community engagement, development and partnerships.
- B.5 Integrated into the planning, design and execution of applicable civic development.

C Public Art Advisory Committee

- C.1 Council will appoint a Public Art Advisory Committee (PAAC).
- C.2 PAAC will advise the City on the implementation of the Public Art Policy, including selection processes, acceptance of gifts, donations, bequests, loans, and de-accessions.
- C.3 A Terms of Reference for PAAC approved by Council outlines their roles and responsibilities in relation to the implementation of the Policy.

D Funding

- D.1 Funding is based on 1.25% of the construction costs of applicable capital projects funded by the City. Applicable projects include new building construction, major additions to existing buildings, park development projects and new engineering structures.
- D.2 The 1.25% allocated for public art projects must cover the design, fabrication, administration and installation.
- D.3 A minimum of 10% of the 1.25% public art allocation will be used to support the long-term maintenance of the collection.
- D.4 Project funds may be pooled to establish community, neighbourhood and/or Town Centre public art initiatives, or to enhance selected project budgets.

E Public Art Siting

Applicable projects including new civic building construction, major additions to existing buildings, park development projects and new engineering structures and should meet the following criteria:

- E.1 Visibility for pedestrians and/or motorists
- E.2 Proximity to high pedestrian activity areas, places of public gathering, public open spaces and recognized pedestrian routes
- E.3 Opportunities to expand on existing or future public artworks as part of an existing or proposed multi-artwork concept.
- E.4 Places of special heritage of community significance.

F Collection Management

- F.1 The management, maintenance and insurance of the Public Art Collection is the responsibility of the City.
- F.2 The Public Art Collection is managed according to appropriate professional inventory and documentation practices.

II. Private Development Component:

A. Purpose

The purpose of the Private Development Public Art component is to:

- A.1 Ensure that the City of Surrey's Public Art Program objectives and principles are advanced by private development contributing to the Public Art Program.
- A.2 To ensure that artwork and the creative concepts of artists are supported through the Program.
- A.3 To establish a sustainable funding mechanism to support the City's commitment to public art.
- A.4 Guide developers, art consultants, artists, landscape architects and others in the planning of public art projects, and the selection and siting of public art in private developments which are undergoing a rezoning, development permit, subdivision, or building permit application review process.

B. Principles

The Private Development Public Art Program ensures that public art is:

- B.1 Contributing to the City's character and is demonstrating the significance of art in community life.
- B.2 Reflective of a wide range of professional artistic expression and practise, demonstrating excellence, quality and innovation.
- B.3 A catalyst for creativity in Surrey's diverse community by providing opportunities for community engagement, development and partnerships.
- B.4 Integrated into the planning, design and execution of applicable civic development.

C. Funding

- C.1 It is intended that applicants discuss the Public Art Program objectives and requirements with City staff prior to or during the course of the rezoning development application review process to establish a preferred strategy for the delivery of the Public Art Program objectives.

- C.2 Contributions to the City of Surrey Public Art Reserve will be based on the development's public art budget (e.g. see Section G, Private Sector Public Art Budgets below), as determined by staff in discussion with the applicant.
- C.3 The public art contribution percentage for eligible private development projects in the first year of the program commencing on March 15, 2011 is 0.25% (one quarter of a percent) of the estimated total project construction cost. This is also called the project's public art budget. The total project construction cost will not include the value of the land on which the project is to be constructed or the value of offsite servicing for the project.
- C.4 The public art contribution percentage for eligible private sector projects after March 1, 2012 will be 0.50% (one half of a percent) of the estimated total project development cost. This is also called the project's public art budget.
- C.5 Applicants for eligible developments will be responsible for contributing:
 - (i) For public art project budgets that are less than \$100,000, a cash in lieu contribution to Surrey's Public Art Reserve of 75% of the project public art budget; or
 - (ii) For other eligible development projects where the public art contribution is calculated to be over \$100,000 the applicant will have the option to either:
 - a) Provide a cash in lieu contribution to Surrey's Public Art Reserve of 75% of the project public art budget; or
 - b) Install public art on or in the vicinity of the project site with a value no less than the project public art budget.

D. Timing of Contribution

- D.1 Applicants will be notified of the Public Art Program contribution details at the earliest possible time in the development application review process.
- D.2 Where an applicant decides to install public art in a project, prior to final adoption of the related rezoning by-law, the applicant will be required to enter into an agreement with the City related to the installation of the public art and submit cash or a letter of credit to the City as security to ensure the installation of the public art.

E. Applicable Developments

E.1 Residential & Non-Residential Uses

The private development Public Art Program will be applicable to the following types of development (except as exempted under Section E.2):

- 1. Multi-family residential uses containing 10 or more units; and
- 2. Non-residential uses with a total floor area of 1,000 m² (10,764.25ft²) or greater.

E.2 Exempted Uses

The private development Public Art Program is not applicable to the following types of developments:

- 1. Care facility, congregate care facility, childcare facility, hospital, health care uses and schools as generally defined under the zoning Bylaw No. 12,000;
- 2. Purpose-built rental, social and/or subsidized affordable housing projects and/or units;
- 3. Public, storage, and utility areas, except where they are a primary use;
- 4. Ineligible Costs in relation to the use of private development Public Art Budget include:
 - a. Maintenance costs for artwork(s) situated on private property;
 - b. Artwork not provided in accordance with the City of Surrey Public Art Program Policy and Implementation Guidelines; and
 - c. Costs not directly related to selecting, designing, fabricating, or installing artwork(s).

F. Public Art Siting

Locations designated for the installation (current or future) of public art projects should meet the following criteria:

- F.1 Visibility for pedestrians and/or motorists.
- F.2 Proximity to high pedestrian activity are (e.g. active retail areas), transit stops (especially those serving high ridership routes), places of public gathering, public open spaces, and recognized pedestrian routes.
- F.3 Opportunities to expand on existing or future public artworks as part of an existing or proposed multi-artwork concept.
- F.4 Places of special heritage of community significance.
- F.5 Given these criteria indoor areas are usually unsuitable, however if sited indoors, the artwork must offer the general public a free and uninhibited experience during normal business hours.
- F.6 The designation of public art siting location(s) should be indicated on the appropriate document (e.g. development permit and building permit drawings).

G. Eligibility Criteria for the Design of Public Art

Those involved in the development project team (e.g. architect, landscape architect, and engineer) are not permitted to apply to be the artist as defined below:

- G.1 **Artwork:**
Artist creations or collaborations in any medium, for example: sculpture, ceramic, glass, film, video, fabric, engineering work, architecture, painting, environment, landscape, photography, etc.
- G.2 **Artist as Maker:**
As creator, the artist is a catalyst and manager of a creative process resulting in a finished product. This product may be transitory, or permanent in response to physical and/or social, historical and conceptual issues.
- G.3 **Artist as Jury or Selection Panel Member:**
The artist as jury or selection panel member must have an art education or apprenticing background in art making, through which the knowledge of aesthetics and technical processes would benefit a final product. Where education is undocumented, recognition by professionals in the field is essential. The artist must have had practical experience in the creation of artwork.
- G.4 **Art consultant:**
An advisor to the developer on art siting, selection, and artist issues. Consultants should have a broad knowledge of current art-making practices and of artist able to work in public and development contexts.
- G.5 **Public Art Reserve:**
The city fund which reserves funding contributions from public and private sources for Public Art Program purposes.

H. Effective Date

The Private Development Public Art Program becomes effective on March 15, 2011.

⁶ Note: In March 2012 Council approved the Private Development Public Art Program and for it to continue at 0.25% for another year, with a review in 2013.

I. Public Art Plan and Design

- I.1 The Developer or their designate (public art consultant) will meet with City staff to review Public Art Program goals and advise on steps and stages of the public art process and preparation of the Public Art Plan as applicable to the development project.

The Public Art Plan consists of three steps:

- Preliminary Public Art Plan Proposal consists of a two to three page proposal identifying estimated budget, public art opportunities, time line for artist participation and terms of reference for site and artist selection
- Detailed Public Art Plan describes the selected public art site(s) and concept; artist(s); budget allocations; schedule redesign, construction, installation, and documentation; public participation proposed; progress reports; anticipated needs for property dedication or encroachment; and proposed maintenance plan. The detailed Public Art Plan is reviewed by the Public Art Advisory Committee and approved prior to issuance of the Development Permit Application, or initiation of the public art project.
- Final Report detailing artwork, site budget, timing, installation and other details as necessary, respecting art ownership, encroachment, maintenance, documentation, artist statement or other matters is submitted to city staff.

J. City of Surrey Public Art Advisory Committee

- J.1 The Public Art Advisory Committee will review the Public Art Plan for proposed method of artist participation, terms of reference for artist and site selection; budget allocations to site(s); and the public consultation or participation process.
- J.2 The Committee will assign a subcommittee (usually three members) to each project, to enable quick and focused response to the Plan, if required.
- J.3 The Committee's final recommendation will be presented for Council's consideration, if required.

K. Maintenance

- K.1 Artwork must remain accessible to the public at no cost and be maintained in good repair by the owner(s) of the development for the life of the development
- K.2 In the event the artwork is damaged beyond repair, or becomes ineffective for reasons other than the owner's failure to maintain it, or in the event the work becomes an unreasonable burden to maintain, application to allow its removal or relocation may be made to the Committee in a manner consistent with decommissioning procedures established from time to time by the Committee.

L. Public Art Documentation

The following documentation must be filed with the City at the completion of the public art project:

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

Introducing the Private Development Public Art Program¹

March 15, 2011

Purpose

The purpose of the Private Development Public Art Program is to:

- ensure that the City of Surrey's Public Art Program objectives and principles are advanced by private development contributing to the Public Art Program;
- ensure that artwork and the creative concepts of artists are supported through the Program;
- establish a sustainable funding mechanism to support the City's commitment to public art;
- guide developers, art consultants, artists, landscape architects and others in the planning of public art projects; and to
- assist with the selection and siting of public art in private developments which are seeking a rezoning to accommodate higher density multiple residential, commercial or industrial development.

Vision & Benefits

Public artists bring unique visions to a City that reflect, engage and challenge the image of its society in memorable, pertinent, and contemporary forms of expression. Public art is highly visible, accessible original art that enriches the City as it evokes meaning in the public realm.

Public Art:

- enhances civic beautification and pride;
- promotes historical events and people of significance to Surrey;
- complements and promotes the character of Surrey's diverse Town Centres;
- increases public awareness, understanding and enjoyment of the arts in everyday life;
- encourages public participation and dialogue about art;
- promotes cultural tourism;
- creates welcoming environments;
- develops cultural industries; and
- promotes creative expression, diversity and cross –cultural sharing.

The Private Development Public Art Program ensures that public art is:

- contributing to the City's character and is demonstrating the significance of art in community life;
- reflective of a wide range of professional artistic expression and practise, demonstrating excellence, quality and innovation;
- a catalyst for creativity in Surrey's diverse community by providing opportunities for community engagement, development and partnerships; and is
- integrated into the planning, design and execution of applicable developments.

DANCING TOWER

Artists: Claudia Cuesta and Bill Baker

Completed 2009

Location: Newton Cultural Centre

Funding: Pooled funding from Parks infrastructure development and expansion of the Newton Recreation Centre

Applicable Developments

Residential & Non-Residential Uses:

The Private Development Public Art Program will be applicable to the following types of development (except for the exemptions described below) when rezoning is required:

- multi-family residential uses containing 10 or more units; and
- non-residential uses with a total floor area of 1,000 m² (10,764.25ft²) or greater.

Contributions will be required for new floor space construction only and not for renovations or tenant improvements with no increase in floor area.

Exempted Uses:

The private development public art program is not applicable to the following types of developments:

- care facility, congregate care facility, childcare facility, hospital, health care uses and schools as generally defined under the Zoning Bylaw No. 12,000;
- purpose-built rental, social and/or subsidized affordable housing projects and/or units;
- public storage, and utility areas, except where they are a primary use;

Ineligible Costs in relation to the use of Private Development Public Art funds include:

- maintenance costs for artwork(s) situated on private property;
- artwork not provided in accordance with the City of Surrey Public Art Program Policy and Implementation Guidelines; and
- costs not directly related to selecting, designing, fabricating, or installing artwork(s).

Effective Dates

The Private Development Public Art Program becomes effective on March 15, 2011. The new policy will apply to rezoning applications seeking to accommodate higher density multiple residential, commercial or industrial development, received after March 15, 2011.

Funding

It is intended that development applicants discuss the Public Art Program objectives and requirements with City staff prior to or during the course of the rezoning development application review process to establish a preferred strategy for the delivery of the Public Art Program objectives.

Contributions to the City of Surrey Public Art Reserve will be based on the development's public art budget (e.g. see Section, Private Sector Public Art Budgets below), as determined by staff in discussion with the applicant.

The public art contribution percentage for eligible private development projects in the first year of the program commencing on March 15, 2011 is 0.25% (one quarter of a percent) of the estimated total project construction cost. This is also called the project's public art budget. The total project construction cost will not include the value of the land on which the project is to be constructed or the value of offsite servicing for the project.

Applicants for eligible developments will be responsible for contributing:

For public art project budgets that are less than \$100,000, a cash in lieu contribution to Surrey's Public Art Reserve of 75% of the project public art budget; or

For other eligible development projects where the public art contribution is calculated to be over \$100,000 the applicant will have the option to either:

- provide a cash in lieu contribution to Surrey's Public Art Reserve of 75% of the project public art budget; or
- install public art on or in the vicinity of the project site with a value no less than the project public art budget.

Timing of Contribution

Applicants will be notified of the public art program contribution details at the earliest possible time in the development application review process.

Securing and Collecting the Private Sector Public Art Contribution:

The public art contribution will be secured at the rezoning stage, through a Restrictive Covenant, when the proposed use for the site is multiple residential with more than 10 dwelling units or commercial development with a potential total floor area of 1,000 m² (10,765 sq.ft.) or more or industrial development with a potential total floor area of 1,000 m² (10,765 sq.ft.) or more.

The collection of the public art contribution should coincide with other payments at the building permit stage. Therefore, registration of the Section 219 “no build” Restrictive Covenant will be required at the rezoning stage to facilitate the public art contribution being satisfied prior to the building permit being issued. The Restrictive Covenant, which runs with the land, will ensure any new owners of the land are aware of this requirement, should the land be sold after rezoning and prior to the submission of a building permit.

The collection of public art contributions will follow the same procedures as development cost charges for multiple residential, industrial and commercial developments. The Restrictive Covenant will incorporate the following implementation rules:

- contribution requirements will be in accordance with the Public Art Policy;
- contributions will apply incrementally for a multi-building site in accordance with the respective building permit;
- contributions will be required for additional floor area being proposed and not for renovations/tenant improvements with no increase in floor area; and
- a 15-year sunset clause will apply after which time the public art contribution will not be applicable to future development on the respective site.

Public Art Siting

Locations designated for the installation (current or future) of public art projects should meet the following criteria:

- visibility for pedestrians and/or motorists;
- proximity to high pedestrian activity are (e.g. active retail areas), transit stops (especially those serving high ridership routes), places of public gathering, public open spaces, and recognized pedestrian routes;
- opportunities to expand on existing or future public artworks as part of an existing or proposed multi-artwork concept; and
- places of special heritage or community significance.

Given these criteria indoor areas are usually deemed unsuitable, however if sited indoors, the artwork must offer the general public a free and uninhibited experience during normal business hours.

The designation of public art siting location(s) should be indicated on the appropriate document (e.g., development permit and building permit drawings).

Key Terms

Artwork:

Artist creations or collaborations in any medium, for example: sculpture, ceramic, glass, film, video, fabric, painting, environment, landscape, photography, etc.

Artist as Maker:

As creator, the artist is a catalyst and manager of a creative process resulting in a finished product. This product is in response to physical and/or social, historical and conceptual issues.

Those involved in the development project team (e.g. architect, landscape architect and engineer) are not permitted to apply to be the artist as defined above.

Art Consultant:

Is an advisor to the developer on art siting, selection, and artist related issues. Consultants should have a broad knowledge of current art-making practices and of artists able to work in public and development contexts. Note, developers may have expertise in planning public art and therefore are not required to work with an art consultant for their public art plan.

Public Art Reserve:

Is the City fund which reserves financial contributions from public and private sources for Public Art Program purposes.

Public Art Plan and Design

The developer or their designate (public art consultant) will meet with City staff to review Public Art Program goals and advise on steps and stages of the public art process and preparation of the Public Art Plan as applicable to the development project.

The Public Art Plan consists of three steps:

- Preliminary Public Art Plan Proposal consists of a two to three page proposal identifying estimated budget, public art opportunities, time line for artist participation, and terms of reference for site and artist selection.
- Detailed Public Art Plan describes the selected public art site(s) and concept; artist(s); budget allocations; project schedule, construction, installation, and documentation; public participation proposed; progress reports; anticipated needs for property dedication or encroachment; and proposed maintenance plan.
- The detailed Public Art Plan is reviewed by the City of Surrey - Public Art Advisory Committee and approved prior to issuance of the Development Permit Application, or initiation of the public art project.

City of Surrey - Public Art Advisory Committee

The Public Art Advisory Committee will review the Public Art Plan for:

- proposed method of artist participation;
- terms of reference for artist;
- site selection process;
- budget allocations within the project; and
- public consultation or participation process.

The Committee's final recommendation will be forwarded to Council with the regular minutes of the Public Art Advisory Committee.

Maintenance

Artwork created on private property must remain accessible to the public at no cost and be maintained in good repair by the owner(s) of the development for the life of the development. In the event the artwork is damaged beyond repair, or becomes ineffective for reasons other than the owner's failure to maintain it, or in the event the work becomes an unreasonable burden to maintain, application to allow its removal or relocation may be made to the Committee in a manner consistent with decommissioning procedures established from time to time by the Public Art Advisory Committee.

Artwork created with funds from the public art reserve will be located on public land and maintained by the City in accordance with the City's Public Art Program.

Public Art Documentation

A project is deemed completed when a Final Report is submitted to and accepted by City staff.

The following documentation must be filed with the City at the completion of the public art project:

- biographical details of the artist(s);
- an artist statement and specifications of the artwork;
- six good quality high resolution detailed images showing the artwork in context and close-up;
- other related materials as needed to reveal the artwork and/or artist intentions (e.g. film, video clips, book works, etc); and
- a copy of the artist's maintenance plan.

*ELDER MOON
Artist: Leonard Wells
Completed 2009
Location: South Surrey Athletic Park
Funding: Cultural Capitals of
Canada and City of Surrey*



Interdepartmental Public Art Team Terms of Reference

Roles and Responsibilities

The Interdepartmental Art Team (IPAT) is composed of representatives from the Planning, Engineering, Finance and Parks, Recreation & Culture Departments. The Team is facilitated by the Manager of Arts Services.

IPAT's role is to:

- Define criteria for measuring “visibility and public impact” for the purpose of qualifying capital projects sites for inclusion in the public art plan for consideration by the PAAC;
- Meet on an annual basis to review Council-approved Capital Projects to identify applicable public art projects;
- Review administrative procedures for managing the Public Art Program and budget;
- Resolve issues in the administration of the Public Art Policy
- Advise on the implementation of the private sector Public Art Program
- Advise on partnership opportunities for public art, and
- Serve as ambassadors for the Public Art Program within their respective departments

In working to implement the Public Art Policy, the IPAT provides support for ongoing and long-term public art planning. The IPAT seeks to foster relationships between City staff, developers and artists, and provides advice that is current, informed and professional.

Identification of Capital Projects that Meet the Funding Strategy Guideline for Public Art

1. Annually, after approval of the Capital Budget, the IPAT will review all civic projects and private construction projects for which the City will contribute funding. Civic projects will include all projects funded through the capital program as well as funded from partnerships and Department's capital base funding (example Parks, and Engineering infrastructure).
2. From this list of projects, and based on the established criteria, the IPAT will confirm Capital Projects for public art.
3. Informed with feedback received from the IPAT, the Manager of Visual and Community Art and the Arts Manager update the City's Public Art Plan.
4. The General Manager reviews the projects with the City Manager in order to identify project(s) that Council may want to have a more direct role.
5. Staff shares the updated Public Art Plan with PAAC.

Selection Criteria

Proposed projects must have high visibility and public impact and be selected from the following categories:

- New building construction
- Major additions to existing buildings;
- Park projects; and
- Engineering structures such as bridges and pump stations (engineering structures that are excluded from Public Art are roads, repaving, in-ground water, sewer or drainage structures.)

Additional criteria have been established based on recommendations from IPAT. When planning projects, staff and the PAAC consider the following:

- Opportunities to equalize distribution of projects throughout Surrey's six town centres;
- Gateway projects to enhance the experience upon entering Surrey and traveling between town centres; and,
- Offering a broad range of opportunities for artists and for community involvement
- The Surrey Cultural Plan
- Town Centre Public Art and Community Plans
- Official Community Plan

In short listing potential public art projects, staff and the PAAC are also guided by the following set of selection criteria. They consider projects that are:

- Highly visible to the public;
- Accessible to the public;
- Socially, historically, and/or culturally significant, and/or have economic development potential;
- Likely (potentially able) to expand the experience of place; and,
- Able to satisfy and enhance civic and public functions, policies and objectives.

Updated April 2011

Public Art Inventory:

Title of artwork	Artist Name	Location
City Centre		
Convergence	Connie Glover, Vallalee Hoffman	Chuck Bailey Gardens, 106 Avenue at City Parkway
Were it Not For You	Glen Andersen	Holland Park, King George Blvd at Old Yale Road
Pebble Mosaics	Glen Andersen	Holland Park, King George Blvd at Old Yale Road
Spring FloraForm/Summer FloraForm/ Seeds of Change	Bruce Voyce	Holland Park, King George Blvd at Old Yale Road
Protecting the Future, Serving the Past	ArtForm Sculpture Studio	Holland Park, NE entrance at Old Yale Road
Underfoot yet Overhead (Part I)	Karen Kazmer	City Centre Walking Loop Greenway, University Drive
Underfoot yet Overhead (Part II)	Karen Kazmer	City Centre Walking Loop Greenway, Holland Park at King George
Surrey Urban Screen	Various artists as programmed	Chuck Bailey Recreation Centre
Lightmodal	Alex Witko, Courtney Hunt, Konstantinos Mavromichalis, Nathan Whitford	Petersen Hill City Centre, King George Blvd at 132 Street
West Coast Landscape	Gordon Smith	City Centre Library
Marks	Liz Magor	City Centre Library
Cloverdale		
Flood of Memories	Jill Anholt	Surrey Museum, 17710 56A Avenue
Moments in Time (3 figurative sculptures)	Paul Slipper	Cloverdale Town Centre, 176 Street between 56A & 58 Ave.
Flow	Robert Studer	Cloverdale Rec Centre, 6188 176 Street
Kneeling in Remembrance	Andre Gauthier	Heritage Square, 17671 - 56th Avenue
Fleetwood		
A Million Summers	Blake Williams	Surrey Sport & Leisure Complex, 16555 Fraser Highway
From Frozen Ponds	Blake Williams	Surrey Sport & Leisure Complex, 16555 Fraser Highway
Multiples of Three	Alberto Replanski	Meagan Ann MacDougall Park, 15385 - 90 Avenue
Fleetwood Mosaics and Ceramic Mural	Mosaics: Claudien Pommier, Jane Cameron & Members of the Fleetwood Community, Ceramic Tiles: David Lloyd (Kwantlen Ceramics), Fraser Valley Potters Guild	Fleetwood Community Centre and Library, 15996 - 84 Street
Lance Corporal Arthur Thomas Fleetwood	Nathan Scott	Fleetwood Community Centre Plaza, 84 Avenue & 160 Street

Title of artwork	Artist Name	Location
Guildford		
Growth	Maurice Van Der Beke	Port Kells Community Centre, 18918 88 Avenue
The Meeting of Mind & Body	Nancy Chew and Jacqueline Metz	Guildford Recreation Centre, 15105 - 105 Avenue
The Jungle Project	Duncan Weller	Guildford Library, 15105 - 105 Avenue
Mother Tongue/ First Language Learned	Elizabeth Roy	Guildford RCMP, 14768 104 Avenue
Hangin' Out: Biocenesis	Cheryl Hamilton & Mike Vandermeer	Fraser Heights Recreation Centre, 10588 160 Street
Tynehead Pedestrian Overpass	John Webber and Epic Productions	Highway 1 and 164 Street
Newton		
Newton Community Art Mosaics	Connie Glover and Vallalee Hoffman	Newton Wave Pool, Arene, Community Center, Youth Centre & Seniors Centre, 137 Street & 72 Avenue
All Intertwining	Blake Williams	Waterwise Demonstration Garden, 14245 - 56 Avenue
Nature, Wisdom, and Knowledge	Valeri Sokolovski	City Hall, 14245 56 Avenue
Call of the Siren	Luke Blackstone	Firehall No. 10, 7278 - 132 Street
The Talking Poles	Lorna Boschman, Victoria Moulder, T'Uy'Tanat-Cease Wyss	Serpentine Greenway north and south of 68 Avenue
Falling into Formation	Jill Anholt	RCMP Annex: 14355 - 57th Avenue
Dancing Tower	Claudia Cuesta & Bill Baker	Newton Cultural Centre: 13530 - 72nd Avenue
South Surrey		
Terra Incognita	Gwen Curry	Ocean Park Library, 12854 - 17 Avenue
Memory Stones at Crescent Beach	Tina Farmilo	Beecher Street and surrounding community, Crescent Beach
Redwood Forest Mysteries	Derek Rowe	Redwood Park, 17900 - 20 Avenue
Still Point/From the Centre Outwards	Jacqueline Metz and Nancy Chew	Semiahmoo Library and RCMP District 4 Building, 1815 - 152 Street
Tree of Knowledge	Jacqueline Metz and Nancy Chew	Semiahmoo Library and RCMP District 4 Building, 1815 - 152 Street
Frogs	Susan Point	South Surrey Recreation Centre, 2199 148 Street
Under the Double Eagle and Elder Moon	Leslie Wells and Leonard Wells	Traffic roundabout South Surrey Recreation Centre, 20 Ave & 144 St.
Mule Deer	Steve Tyree	Darts Hill Garden, 16 Avenue & 170 Street

Title of artwork	Artist Name	Location
Teamwork	Derek Rowe	Firehall #14, 2016 - 176 Street
A Place of Vision	Connie Glover and Deborah Putman	Kwomais Point Park 128th Street and Marine Drive
Semiahmoo Trail Mosaics	Glen Andersen	Semiahmoo Mall Sidewalk, 1701 152 Street
Connections	Doug Welch and EOS Lightmedia	Pioneer Pedestrian Overpass, Hwy 99 north of 32 Ave. Diversion
Whalley		
Mandala after Prayer Wheel	Maurice Van Der Beke	Surrey Arts Centre, 13750 - 88 Ave.
On the Wind	Blake Williams	Surrey Arts Centre, 13750 - 88 Ave.
Winged Lion Woman	Joy Miriam Adams	Bear Creek Park, 8966 132A Street, in ornamental garden area
Four Elements	Kip Jones and Jennifer Macklem	Fire Hall No. 2, 13079 - 104 Avenue
Out of Thin Air	Alan Storey	Surrey Arts Centre, 13750 - 88 Ave.
Building Bridges	Vallalee Hoffman, Claire Cilliers with Bridgeview Community Association and the Surrey Environmental Education Centre	Bridgeview Community Hall, 11475 126A Street
Poetry Rock	Rev. Dr. Byung Sub Van	Asian Garden, Bear Creek Park Garden, Bear Creek Park entrance southwest of 140 St. & 88 Ave.
Continuum: from Seed to Shelter	Eric Robertson	Green Timbers Greenway, adjacent to Fraser Highway, southeast of 96 Avenue
Lingua Aqua	Melanie Cassidy, Michael Filimowicz, Brady Marks and Philippe Pasquier	Bear Creek Park Garden, Bear Creek Park entrance southwest of 140 St & 88 Ave.



Public Art Program
www.surrey.ca/publicart

NO: **R052**

COUNCIL DATE: **March 12, 2012**

REGULAR COUNCIL

TO: **Mayor & Council**

DATE: **March 5, 2012**

FROM: **General Manager, Parks, Recreation and Culture** FILE: **7800-01**
General Manager, Planning and Development

SUBJECT: **Public Art Program - Private Development Component**

RECOMMENDATION

The Parks, Recreation and Culture and the Planning and Development Departments recommend that Council:

1. Receive this report as information;
2. Approve the continuation of the Private Development Component of the Public Art Program with the contribution rate being maintained 0.25% of the construction value of applicable projects;
3. Request that staff provide a further report to Council on the Private Development Component of the Public Art Program in one year including any appropriate recommendations; and
4. Approve the inclusion of the Private Development Component of the Public Art Program as a permanent component of the City's Public Art Policy all as contained within Corporate Report No. R261:2010, a copy of which is attached as Appendix 1 to this report.

INTENT

The purpose of this report is to provide Council with a status report on the first year of administration of the Private Development Public Art Program and to seek approval for the continuance of the Program.

POLICY CONSIDERATIONS

The proposed improvements to the Public Art Program relate to priorities articulated in the following corporate plans:

Parks, Recreation and Culture 10 Year Strategic Plan:

The Parks, Recreation and Culture Strategic Plan includes as an objective: “Enhance the public art program by providing more substantial art in higher profile locations and explore a broader base of funding”.

Surrey’s Official Community Plan:

The Official Community Plan (OCP) is currently being up-dated. The new OCP will outline the contributions that public art can make to the community under the pillar of Socio – Cultural Sustainability in terms of contributions to:

- enhancing civic beautification and pride;
- promoting historical events and people of significance to Surrey;
- complementing and promoting the character of Surrey’s diverse Town Centres;
- increasing public awareness, understanding and enjoyment of the arts in everyday life;
- encouraging public participation and dialogue about art;
- promoting cultural tourism;
- creating welcoming environments;
- developing cultural industries; and
- promoting creative expression, diversity and cross –cultural sharing.

BACKGROUND

At its Regular meeting on December 13, 2010 Council considered Corporate Report No. R261, titled “City of Surrey Public Art Policy Augmentation – Private Development Program Component”, a copy of which is attached as Appendix 1 to this report. Council adopted the following recommendations as contained in that report:

- *Approve revisions to the Public Art Policy to incorporate a Private Development Public Art Program component as documented in the draft policy titled “Proposed Public Art Policy” that is attached as Appendix 1 to this report except that only the first year of the Program as described in Appendix 1 is to be introduced at this time;*
- *Instruct staff to prepare administrative procedures and a communications plan regarding the Private Development component to the Public Art Program as outlined in this report;*
- *Approve revisions to the Terms of Reference for the Public Art Advisory Committee to include an appointed representative of the Development community, as outlined in Appendix 2 of this report;*
- *Instruct staff to review and update the City’s Public Art Master Plan as generally described in this report and forward the updated Plan and related budget to the Finance Committee and to Council for consideration during the first half of 2011;*
- *Instruct staff to discuss the Private Development component of the Public Art policy and its ramifications with the Economic Development Division and the Development Advisory Committee and others and based on those discussions and related feedback*

report back to Council on the ramifications of the policy with respect to the investment climate in Surrey; and

- *Instruct staff to report on the Public Art Program on the first year of the policies implementation complete with recommendations.*

At its Regular meeting on March 14, 2011 Council considered Corporate Report No. R051;2011, titled "Additional Information on the Private Development Public Art Component of the Surrey Public Art Policy", a copy of which is attached as Appendix 2 to this report. Council adopted the following recommendation as contained in that report:

"Approve a revision to the Public Art Policy - Private Development Component as adopted by Council on December 13, 2010 to adjust the start date of the program from March, 1, 2011 to March 15, 2011 to align with the date that has been established for annual adjustments to the City's development cost charge program."

This report provides information about the first year of administration of the Private Development Component of the Public Art Program.

DISCUSSION

Over the past year the following steps have been taken to implement the Private Development Component of the Public Art Program:

1. **Developing a City of Surrey Cultural Plan:** Public Art was one of the eight study topics incorporated in the development of a new draft Cultural Plan for the City. Through a series of public consultation sessions residents were asked to identify on maps the potential sites, themes and forms of public art that they would like to see in their communities. This input was reviewed at a Public Art Workshop facilitated by the Cornerstone Planning Group and attended by members of the Cultural Plan Steering Committee, the Public Art Advisory Committee and staff from various City Departments.

A Public Art Working Master Plan was developed that establishes the Vision, Values, Priority Sites and related work associated with the Civic and Private Development Public Art programs for the next five years. In July 2011, a draft of this Plan was shared with the Development Advisory Committee for feedback. Except for a few minor procedural clarifications, the DAC did not request any significant changes or additions to the Plan.

The draft Cultural Plan and the Public Art Master Plan will be forwarded to Council for consideration in the next few weeks.

2. **Developing Administrative Procedures and Communications Materials:** Staff from the Arts Services Division, the Planning and Development Department and the Finance Department has developed procedures and systems related to administering the Private Development Component of the Public Art Program.

A two page flyer has been produced to provide information to developers as contained in Appendix 3. This document is available to interested parties in hard copy at City Hall and on line via the City's website.

3. **Addressing enquiries and conducting meetings with developers:** To date there are approximately a dozen developments in progress that will be subject to making contributions under the Private Development Component of the Public Art Program based on the Program criteria. Applicants are aware of the Program and are providing either cash contributions to the City to fund public art on civic lands or are incorporating appropriate public art within their individual development project.

Funding to Date

As of January, 2012 the Finance Department reports indicate that approximately \$44,000 has been received or will be received shortly under the Private Development Component of the Program. This number is expected to increase in the next year of the Program's operation.

Continuation of the Program

The Public Art Advisory Committee considered the merits of continuing the Program at a recent meeting and concluded that the Private Development Component of the Public Art Program should be continued and has recommended that Council make this Component a permanent part of the Public Art Program and that the contribution rate from private development be maintained at its current level of 0.25% of the construction value of eligible projects and that a further review of the results of the Program to be conducted in a year's time.

SUSTAINABILITY CONSIDERATIONS

The Private Development Component of the Public Art Program assists in achieving the objectives of the City's Sustainability Charter; specifically, the program will contribute to the goal of incorporating high quality design and beauty, including public art, in the public realm and the built environment. It supports Scope Action item SC 4: Cultural Awareness in the Community, which includes the incorporation of public art in each of the City's six town centres.

CONCLUSION

Based on the above discussion, it is recommended that Council:

- Approve the continuation of the Private Development Component of the Public Art Program with the contribution rate being maintained 0.25% of the construction value of applicable projects;
- Request that staff provide a further report to Council on the Private Development Component of the Public Art Program in one year including any appropriate recommendations related to the Program; and

- Approve the inclusion of the Private Development Component as a permanent component of the Public Art Program and related Public Art Policy all as contained within Corporate Report No. R261;2010, a copy of which is attached as Appendix 1 to this report.

Laurie Cavan
General Manager
Parks, Recreation and Culture

Jean Lamontagne
General Manager
Planning & Development

Appendix 1 – Corporate Report No. R261 – City of Surrey Public Art Policy Augmentation – Private Development Program Component

Appendix 2 - Corporate Report No. R051, - Additional Information on the Private Development Public Art Component of the Surrey Public Art Policy

Appendix 3 – Introducing the Private Development Public Art Program



CORPORATE REPORT

NO: R261

COUNCIL DATE: December 13, 2010

REGULAR COUNCIL

TO: **Mayor & Council** DATE: **December 2, 2010**

FROM: **General Manager, Parks, Recreation and Culture** FILE: **7800-01**

SUBJECT: **City of Surrey Public Art Policy Augmentation – Private Development Program Component**

RECOMMENDATION

The Parks, Recreation and Culture Department recommends that Council:

1. Receive this report as information;
2. Approve revisions to the Public Art Policy to incorporate a Private Development Public Art Program component as documented in the draft policy titled “Proposed Public Art Policy” that is attached as Appendix 1 to this report;
3. Instruct staff to prepare administrative procedures and a communications plan regarding the Private Development component to the Public Art Program as outlined in this report;
4. Approve revisions to the Terms of Reference for the Public Art Advisory Committee to include an appointed representative of the Development community, as outlined in Appendix 2 of this report;
5. Instruct staff to review and update the City’s Public Art Master Plan as generally described in this report and forward the updated Plan to Council for approval in 2011;
6. Instruct staff to take such other actions as are necessary to bring the recommendations of this report into effect on March 2, 2011; and
7. Instruct staff to report on the Public Art Program on an annual basis with the first such report to be forwarded by the end of March 2012.

INTENT

The purpose of this report is to obtain Council approval for revisions to the Public Art Policy to include a Private Development component to the Public Art Program and Council authority for staff to proceed with implementation of the Private Development component.

POLICY CONSIDERATIONS

The proposed improvements to the Public Art Program relate to priorities articulated in the following corporate plans:

Parks, Recreation and Culture 10 Year Strategic Plan:

The Parks, Recreation and Culture Strategic Plan includes as an objective “Enhance the public art program by providing more substantial art in higher profile locations and explore a broader base of funding”.

Surrey’s Official Community Plan:

The Official Community Plan (OCP) is currently being up-dated. The new OCP will outline the contributions that public art can make to the community under the pillar of Socio – Cultural Sustainability in terms of contributions to:

- enhancing civic beautification and pride;
- promoting historical events and people of significance to Surrey;
- complementing and promoting the character of Surrey’s diverse Town Centres;
- increasing public awareness, understanding and enjoyment of the arts in everyday life;
- encouraging public participation and dialogue about art;
- promoting cultural tourism;
- creating welcoming environments;
- developing cultural industries; and
- promoting creative expression, diversity and cross –cultural sharing.

BACKGROUND

In 1998 City Council adopted the City’s first Public Art Policy. In 2004, Council adopted a revised Public Art Policy and a Terms of Reference for the establishment of a Public Art Advisory Committee. The revised Policy and the Public Art Advisory Committee and the related TOR remain in effect to this date. Corporate Report 306 Revised Public Art policy & Public Art Advisory Committee Terms of Reference are attached as Appendix 3 to this report.

The City of Surrey, through its Public Art Policy, ensures that public art is integrated into the planning, design and delivery of a variety of new City facilities and infrastructure. In this policy, public art is recognized as contributing to the City’s character, community life and serves as a catalyst for creativity and partnerships within Surrey’s diverse communities.

Public artists bring unique visions to a City that reflect, engage and challenge the image of its society in memorable, pertinent, and contemporary forms of expression. Public art is highly visible, 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, its context and the audience. The artist(s) selected for a public art project may work independently in their own studio or in a community setting where they engage the public in the creation of the artwork. A community art process results in meaningful, accessible artwork that is displayed in the public realm and is therefore considered public art.

Public art may possess functional as well as aesthetic qualities. The City's public art collection includes iconic artworks developed for placement in or near facilities or parks, and works that are integrated within the physical design features of a building or streetscape.

In July, 2008 Surrey Council adopted the Parks, Recreation and Culture 10 Year Strategic Plan which includes statements regarding the desirability of iconic public art in the City. This was the catalyst for the Public Art Advisory Committee to conduct a review of the Public Art Program with a view to identifying ways to improve the Program.

The Public Art Advisory Committee (PAAC) review focussed on three areas:

- Increasing awareness and support for the public art program;
- Improving public art planning; and
- Diversifying and developing additional public art funding sources.

Further details are documented in Appendix 4, which is an excerpt from the minutes of the PAAC meeting held on April 9, 2009.

Council has expressed general support for a Private Development Public Art Program with the following notes:

- Many developers that contribute to public art in other cities also work in Surrey and should expect to make similar contributions in Surrey;
- The Public Art Advisory Committee should continue their work to improve the program and conduct further research into Private Development Public Art programs; and
- Staff should consult with the Development Advisory Committee on the proposed Private Development Public Art Program.

DISCUSSION

Public Art Advisory Committee Input:

The Public Art Advisory Committee (PAAC) unanimously supports the creation of a Private Development Public Art Program. In conducting their research, staff and PAAC members toured the University of Washington campus and the cities of Seattle and Vancouver. They hosted the Manager, Public Art from the City of Vancouver to learn about the Vancouver program and they reviewed information on private development art installations in numerous cities including Toronto, Calgary and Richmond. Through the development of the Program discussed in this report the PAAC members' comments included the following highlights:

- Incorporating public art into a development enhances the attractiveness, marketability and value of the property;
- Creating a mandatory program would be preferable to a voluntary program;
- Applying the program to a broad range of developments would create a level playing field where everyone contributes to the program; and
- PAAC would welcome a member of the development community to sit as a voting member of the Public Art Advisory Committee.

Development Advisory Committee Input:

Staff met five times with the DAC throughout 2010. First, for a general orientation to the Public Art Program, providing a virtual tour of the existing public art collection and reviewing the benefits of public art. At the second meeting staff shared a draft of a possible Private Sector Development Public Art Program. The DAC members requested further information regarding:

- City's historical contribution to public art;
- The potential of the City to match developer contributions;
- Projected private sector financial contributions based on historical development statistics;
- Public art planning and financial needs;
- Art consultant fees in comparison to artist's fees;
- Flexible, time effective processing; and
- Developer membership on the Public Art Advisory Committee.

Staff provided this information at subsequent DAC meetings. The Development Advisory Committee (DAC) does not have consistent attendance at meetings and therefore gaining consensus from this group has been challenging. Some DAC members were involved in a similar Public Art Program review in the City of Richmond and suggested that our program align more closely with the Richmond model. Staff has closely monitored the Richmond program and in the following section of this report we have identified where the proposed Surrey program differs from the City of Richmond and the rationale.

DAC members have requested a detailed budget and plan for Public Art in the City of Surrey. In relation to other development charges, developers are accustomed to a formula drive contribution based on population or geographical growth and they can generally see in advance how the money that the contribute will be used.

A detailed Private Development Public Art Plan and corresponding budget has not been finalized. Subject to Council approval of the recommendations of this report, such a Plan would be developed over the next few months.

Staff provided to the DAC examples of iconic art work in other cities and the related budgets. Staff also described plans to advance public art work in designated areas including;

- City Centre Art Walking Loop;
- Greenways Art Plan;
- Cultural Corridor (KGH from 88th Avenue – 108th Avenue);
- Surrey's six town centres;
- Sculpture park in Fleetwood Park gardens; and
- Public art for infrastructure such as traffic circles, bridges and roadway underpasses.

Additional Public Art planning work will be completed in 2011.

An iconic piece of public art requires a budget of \$750,000, with smaller public art features having budgets in the range of \$200,000. Given the size of the City, the desire to have a number of iconic public art features in each town centre with complementing smaller pieces, will require a significant investment in public art. The proposed private sector contributions as proposed in the recommendations of this report will assist in expanding public art across the City and will complement the continued investment by the City in public art development at civic facilities.

As mentioned previously in this report, as part of the work program for 2011, a comprehensive public art plan will be developed for the City.

Synopsis of the Proposed Private Development Public Art Program:

The following provides an overview of the main elements of the proposed Private Development Public Art Program as recommended in this report:

- The Private Development Public Art Program will be phased in over two years commencing on March 1, 2011.
- The Program will take effect for development applications received on or after March 1, 2011.
- Development applications that are in-stream prior to March 1, 2011 will be exempt from the policy provided that a complete building permit application for the related project is received by the City by March 1, 2012.
- Development applications that are submitted in the first year of the program will be required to provide a contribution toward public art at a value of 0.25% of the construction value of the development project either as public art on or in the immediate vicinity of the site of the project or as a cash contribution to the city's Public Art Reserve.
- After the first year of the program, the development applicant will provide a contribution toward public art at a value of 0.5% of the construction value of the development project either as public art on or in the immediate vicinity of the site of the project or as a cash contribution to the City's Public Art Reserve.
- Initially the policy will apply to multi-family residential developments with more than 10 dwelling units and commercial and industrial development applications involving the construction of a building with a total floor area of 1,000m² (10,765 sq. ft.) or greater.
- Certain types of projects will be exempted from the private development public art program.
- For projects where the required public art contribution based on the above formula is less than \$100,000 the developer will be required to make a cash contribution to the City's Public Art Reserve based on 75% of the amount calculated by the formula and will not be required to install public art as part of the related project.
- The public art requirements as stipulated in the policy will be collected or secured at the rezoning stage of the development approval process.
- For projects where the value of the required public art contribution based on the above formula is greater than \$100,000, the developer will have the option of providing public art on or in the immediate vicinity of the development site or alternatively, at the developer's option, making a cash payment to the City's Public Art Reserve Fund in the amount of 75% of the required public art contribution based on the above formula.
- The discount for cash in lieu payments to the City is an incentive to encourage developers to make such cash contributions since the pooling of the public art resources will ensure a more comprehensive approach to the delivery of public art across the City and will help to achieve the program goal of creating more significant, iconic art works.
- During 2011, the City in consultation with the Public Art Advisory Committee and other stakeholders will update/develop a Public Art Plan including a related financial strategy that will act as the basis for the City's use of the funds in the Public Art Reserve that are generated by the Private Development Public Art Policy.
- Staff will review the possible expansion of the private development component of the program to include single family residential development and will report further to Council on this matter in due course.

Comparing Surrey's Proposed Private Development Public Art Program to the City of Richmond Program:

The Private Development Public Art Program as proposed in this report was developed in part based on a review of a similar program that exists in the City of Richmond. A number of members on Surrey's Development Advisory Committee were involved in both processes and encouraged an alignment between the two programs. The following are the areas where Surrey's proposed program differs from the public art program adopted by the City of Richmond.

- Richmond exempts industrial development where as a result of DAC advice Surrey's proposed program will include industrial development.
- Richmond's program applies to non-residential uses with a total floor area of 2,000 m² (21,528.5 ft²) or greater. Surrey's proposal applies to non-residential uses with a total floor area of 1,000 m² (10,764.25 ft²) or greater. This slightly smaller threshold is intended to demonstrate equity across a broad range of development from the perspective of the Public Art Program. The Public Art Advisory Committee viewed the lower threshold as reasonable from this perspective.
- Richmond's program requires that where a development is responsible under the program for making a contribution to public art of less than \$40,000 that this must be made as a cash contribution to Richmond's Public Art Reserve Fund for use by the City in public art projects. For contributions over this amount developers have the option to create their own art projects according to Richmond's public art program guidelines or contribute to the Public Art Reserve Fund.

The members of the DAC and PAAC advised that with smaller public art budgets, where art consultants may be involved, the art budget and payment for the artist becomes disproportionate and results in smaller, less significant art works. Surrey's goal is to create larger scale, iconic art work therefore pooling developer contributions to create larger budgets is desirable. Therefore the Surrey Program proposes a threshold of \$100,000; with public art budgets under this amount going towards Surrey's Public Art Reserve. Over this level the proposed Surrey programs offers the developer the same options as the City of Richmond program.

Public Art Development Cost Charge (DCC):

The British Columbia *Local Government Act* (LGA) allows local governments to collect monies from land developers to offset some of the infrastructure expenditures incurred to service the needs associated with new development (DCC's). Imposed by by-law pursuant to the Local Government Act, development cost charges are intended to facilitate development by providing a method to finance capital projects related to roads, drainage, sewers, water and parkland. The LGA does not provide local governments with the authority to collect DCC monies specifically for Public Art.

Rezoning Application Approvals:

Council has the unfettered authority to withhold rezoning approval until conditions that it sets with respect to such rezoning applications have been met. Therefore with respect to future rezoning applications, Council could include a condition "That the applicant adequately address the City's needs with respect to public art prior to final adoption." to indicate to the applicant that

a contribution consistent with the City's private development public art program policy is to be submitted by the applicant as a condition precedent to final adoption of the related Zoning By-law.

Public Art Planning:

The City's current Public Art Program applies to all new Surrey civic construction and major additions/renovations to City facilities. Funding is based on 1.25% of the construction budgets for applicable capital projects. The contribution of these funds is prescribed and directly applied to the new infrastructure being constructed by the City including pools, arenas, recreation centres, libraries, fire halls, police buildings, etc. Therefore the Public Art master plan is updated on an annual basis by staff after the annual capital budget is approved by Council.

Staff has recognized the need to develop Town Centre and NCP-specific public art plans. This will help to achieve a relevant and equitable program throughout the City. These unique plans would identify the art works currently located in each area and engage the communities in identifying sites and themes for future art works. Staff has secured a 2010 LegaciesNow grant to complete a Cultural Map and Cultural Plan for the City of Surrey. One of the goals of this Plan will be to create Town Centre and NCP Public Art Plans. This work should be completed in 2011.

Implementing the Private Development Public Art Program:

When implementing changes to DCC's the City allows a one year grace period for in stream development applications. Therefore, pending the approval of the proposed Private Development Public Art Program with an implementation date of March 1, 2011, any relevant application that is not in stream by March 1, 2011 or any in stream application as of March 1, 2011 that has not submitted a complete building permit application before March 1, 2012 would be subject to the new Private Development Public Art Program contributions.

As mentioned previously in this report this Program will be phased in over two years effective March, 1, 2011.

Best Practises in Private Sector Public Art Programs:

In June 2010, the Creative City Network of Canada released a Public Art Tool-kit that included a section related to best practises in Private Developer Public Art Programs. This tool-kit states:

"The development sector often embraces public art as a way to enhance their own image in the marketplace, while providing alternative and interesting amenities for their employees and residents to enjoy. The contribution for art projects can be used for the public areas of the development site or allocated to the Public Art Program in general, and managed by the city.

Partnerships with private development work best when the Public Art Program:

- establishes the principles and standards to which all parties will adhere;
- clearly defines the role of developers in the process and the terms of their contribution;
- involves art professionals with curatorial and management expertise;
- employs an Art Plan to outline an opportunity and selection process prior to announcing a competition;
- is flexible in making exceptions for non-profit organizations, social housing,

- neighbourhood leisure centres, etc;
- offers an option for the developer to contribute to a Public Art Reserve, managed by the agency as an alternative to offering a commission;
- is willing to consider new, entrepreneurial approaches to addressing the public art requirement; and
- requires that a percentage of the public art budget be contributed to a maintenance fund.

Large scale developments can contribute significant funds for major public art opportunities. The standard requirement in North America has been One Percent for Public Art, and some programs have recently been increased to 1.3% or 2%, reflecting the rising costs of constructing specialized elements and the growing market value of art internationally.”

Creative City Network of Canada – Public Art Toolkit

Staff has incorporated these best practises into the proposed City of Surrey – Private Development Public Art Program.

SUSTAINABILITY CONSIDERATIONS

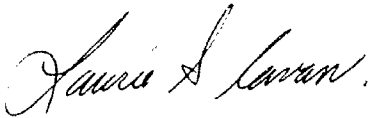
The expansion of the public art program to private development in Surrey will contribute to furthering the goals of the socio-cultural pillar of the Sustainability Charter; specifically, the program will contribute to the goal of incorporating high quality design and beauty, including public art, in the public realm and the built environment. It supports Scope Action SC 4: Cultural Awareness in the Community, which includes the task to incorporate Public Art in each of Surrey’s six town centres.

CONCLUSION

Based on the above discussion, it is recommended that Council:

- Approve revisions to the Public Art Policy to incorporate a Private Development Public Art Program component as documented in the draft policy titled “Proposed Public Art Policy” that is attached as Appendix 1 to this report;
- Instruct staff to prepare administrative procedures and a communications plan regarding the Private Development component to the Public Art Program as outlined in this report;
- Approve revisions to the Terms of Reference for the Public Art Advisory Committee to include an appointed representative of the Development community, as outlined in Appendix 2 of this report;
- Instruct staff to review and update the City’s Public Art Master Plan as generally described in this report and forward the updated Plan to Council for approval in 2011;

- Instruct staff to take such other actions as are necessary to bring the recommendations of this report into effect on March 2, 2011; and
- Instruct staff to report on the Public Art Program on an annual basis with the first such report to be forwarded by the end of March 2012.



Laurie Cavan
General Manager
Parks, Recreation and Culture

Appendix 1 – Proposed Public Art Policy with Proposed Private Development Public Art Program
Appendix 2 - Public Art Advisory Committee (PAAC) Terms of Reference
Appendix 3 – Corporate Report R306 Revised Public Art Policy & Public Art Advisory Committee
Terms of Reference
Appendix 4 – Public Art Advisory Committee Minutes – April 9, 2009

Appendix 1 – Proposed Public Art Policy

PUBLIC ART POLICY

City Corporate Component:

A. PURPOSE

The purpose of the Corporate component of the City of Surrey Public Art Policy is to:

- A.1 Ensure that artwork and the creative concepts of artists are supported through the City's Public Art Program.
- A.2 Serve as an act of public trust and stewardship for public art.
- A.3 Establish a sustainable funding mechanism to support the City's commitment to public art.
- A.4 Guide City staff in the implementation of the public art program.

B. PRINCIPLES

The Public Art Policy ensures that public art is:

- B.1 Selected through an informed, open and fair public art competition process.
- B.2 Contributing to the City's character and is demonstrating the significance of art in community life.
- B.3 Reflective of a wide range of professional artistic expression and practise, demonstrating excellence, quality and innovation.
- B.4 A catalyst for creativity in Surrey's diverse community by providing opportunities for community engagement, development and partnerships.
- B.5 Integrated into the planning, design and execution of applicable civic development.

C. PUBLIC ART ADVISORY COMMITTEE

- C.1 Council will appoint a Public Art Advisory Committee (PAAC).
- C.2 PAAC will advise the City on the implementation of the Public Art Policy, including selection processes, acceptance of gifts, donations, bequests, loans, and de-accessions.

- C.3 A Terms of Reference for PAAC approved by Council outlines their roles and responsibilities in relation to the implementation of the Policy.

D. FUNDING

- D.1 Funding is based on 1.25% of the construction costs of applicable capital projects funded by the City. Applicable projects include new building construction, major additions to existing buildings, park development projects and new engineering structures.
- D.2 The 1.25% allocated for public art projects must cover the design, fabrication, administration and installation.
- D.3 A minimum of 10% of the 1.25% public art allocation will be used to support the long-term maintenance of the collection.
- D.4 Project funds may be pooled to establish community, neighbourhood and/or Town Centre public art initiatives, or to enhance selected project budgets.

E. PUBLIC ART SITING

Applicable projects include new civic building construction, major additions to existing buildings, park development projects and new engineering structures and should meet the following criteria:

- E.1 Visibility for pedestrians and/or motorists.
- E.2 Proximity to high pedestrian activity areas, places of public gathering, public open spaces, and recognized pedestrian routes.
- E.3 Opportunities to expand on existing or future public artworks as part of an existing or proposed multi-artwork concept.
- E.4 Places of special heritage of community significance.

F. COLLECTION MANAGEMENT

- F.1 The management, maintenance and insurance of the Public Art Collection on City property are the responsibility of the City.
- F.2 The Public Art Collection is managed according to appropriate professional inventory and documentation practices.

Private Development component:

A. PURPOSE

The purpose of the Private Development Public Art component is to:

- A.1 Ensure that the City of Surrey's Public Art Program objectives and principles are advanced by private development contributing to the Public Art Program.
- A.2 To ensure that artwork and the creative concepts of artists are supported through the Program.
- A.3 To establish a sustainable funding mechanism to support the City's commitment to public art.
- A.4 Guide developers, art consultants, artists, landscape architects and others in the planning of public art projects, and the selection and siting of public art in private developments which are undergoing a rezoning, development permit, subdivision, or building permit application review process.

B. PRINCIPLES

The Private Development Public Art Program ensures that public art is:

- B.1 Contributing to the City's character and is demonstrating the significance of art in community life.
- B.2 Reflective of a wide range of professional artistic expression and practise, demonstrating excellence, quality and innovation.
- B.3 A catalyst for creativity in Surrey's diverse community by providing opportunities for community engagement, development and partnerships.
- B.4 Integrated into the planning, design and execution of applicable civic development.

C. FUNDING

- C.1 It is intended that applicants discuss the Public Art Program objectives and requirements with City staff prior to or during the course of the rezoning development application review process to establish a preferred strategy for the delivery of the Public Art Program objectives.
- C.2 Contributions to the City of Surrey Public Art Reserve will be based on the development's public art budget (e.g. see Section G, Private Sector Public Art Budgets below), as determined by staff in discussion with the applicant.
- C.3 The public art contribution percentage for eligible private development projects in the first year of the program commencing on March 1, 2011 is

0.25% (one quarter of a percent) of the estimated total project construction cost. This is also called the project's public art budget. The total project construction cost will not include the value of the land on which the project is to be constructed or the value of offsite servicing for the project.

- C.4 The public art contribution percentage for eligible private sector projects after March 1, 2012 will be 0.50% (one half of a percent) of the estimated total project development cost. This is also called the project's public art budget.
- C.5 Applicants for eligible developments will be responsible for contributing:
- (i) For public art project budgets that are less than \$100,000, a cash in lieu contribution to Surrey's Public Art Reserve of 75% of the project public art budget; or
 - (ii) For other eligible development projects where the public art contribution is calculated to be over \$100,000 the applicant will have the option to either:
 - a) Provide a cash in lieu contribution to Surrey's Public Art Reserve of 75% of the project public art budget; or
 - b) Install public art on or in the vicinity of the project site with a value no less than the project public art budget.

D. TIMING OF CONTRIBUTION

- D.1 Applicants will be notified of the public art program contribution details at the earliest possible time in the development application review process.
- D.2 Where an applicant decides to install public art in a project, prior to final adoption of the related rezoning by-law, the applicant will be required to enter into an agreement with the City related to the installation of the public art and submit cash or a letter of credit to the City as security to ensure the installation of the public art.

E. APPLICABLE DEVELOPMENTS

- E.1 Residential & Non-Residential Uses
The private development public art program will be applicable to the following types of development (except as exempted under Section E.2):
- 1. Multi-family residential uses containing 10 or more units; and
 - 2. Non-residential uses with a total floor area of 1,000 m² (10,764.25ft²) or greater.
- E.2 Exempted Uses
The private development public art program is not applicable to the following types of developments:
- 1. Care facility, congregate care facility, childcare facility, hospital, health care uses and schools as generally defined under the Zoning Bylaw No. 12,000;

2. Purpose-built rental, social and/or subsidized affordable housing projects and/or units;
3. Public, storage, and utility areas, except where they are a primary use;
4. Ineligible Costs in relation to the use of private development Public Art Budget include:
 - a. Maintenance costs for artwork(s) situated on private property;
 - b. Artwork not provided in accordance with the City of Surrey Public Art Program Policy and Implementation Guidelines; and
 - c. Costs not directly related to selecting, designing, fabricating, or installing artwork(s).

F. PUBLIC ART SITING

Locations designated for the installation (current or future) of public art projects should meet the following criteria:

- F.1 Visibility for pedestrians and/or motorists.
- F.2 Proximity to high pedestrian activity are (e.g. active retail areas), transit stops (especially those serving high ridership routes), places of public gathering, public open spaces, and recognized pedestrian routes.
- F.3 Opportunities to expand on existing or future public artworks as part of an existing or proposed multi-artwork concept.
- F.4 Places of special heritage of community significance.
- F.5 Given these criteria indoor areas are usually unsuitable, however if sited indoors, the artwork must offer the general public a free and uninhibited experience during normal business hours.
- F.6 The designation of public art siting location(s) should be indicated on the appropriate document (e.g., development permit and building permit drawings).

G. ELIGIBILITY CRITERIA FOR THE DESIGN OF PUBLIC ART

Those involved in the development project team (e.g. architect, landscape architect, and engineer) are not permitted to apply to be the artist as defined below:

- G.1 **Artwork:**
Artist creations or collaborations in any medium, for example: sculpture, ceramic, glass, film, video, fabric, engineering work, architecture, painting, environment, landscape, photography, etc.
- G.2 **Artist as Maker:**
As creator, the artist is a catalyst and manager of a creative process resulting in a finished product. This product may be transitory, or permanent in response to physical and/or social, historical and conceptual issues.

- G.3 **Artist as Jury or Selection Panel Member:**
The artist as jury or selection panel member must have an art education or apprenticing background in art making, through which the knowledge of aesthetics and technical processes would benefit a final product. Where education is undocumented, recognition by professionals in the field is essential. The artist must have had practical experience in the creation of artwork.
- G.4 **Art Consultant:**
An advisor to the developer on art siting, selection, and artist issues. Consultants should have a broad knowledge of current art-making practices and of artist able to work in public and development contexts.
- G.5 **Public Art Reserve:**
The city fund which reserves funding contributions from public and private sources for Public Art Program purposes.

H. EFFECTIVE DATE

The Private Development Public Art Program becomes effective on March 1, 2011.

I. PUBLIC ART PLAN AND DESIGN

- I.1 The developer or their designate (public art consultant) will meet with City staff to review Public Art Program goals and advise on steps and stages of the public art process and preparation of the Public Art Plan as applicable to the development project.

The Public Art Plan consists of three steps:

- **Preliminary Public Art Plan Proposal** consists of a two to three page proposal identifying estimated budget, public art opportunities, time line for artist participation, and terms of reference for site and artist selection.
- **Detailed Public Art Plan** describes the selected public art site(s) and concept; artist(s); budget allocations; schedule redesign, construction, installation, and documentation; public participation proposed; progress reports; anticipated needs for property dedication or encroachment; and proposed maintenance plan.
The detailed Public Art Plan is reviewed by the Public Art Advisory Committee and approved prior to issuance of the Development Permit Application, or initiation of the public art project.
- **Final Report** detailing artwork, site budget, timing, installation, and other details as necessary, respecting art ownership, encroachment, maintenance, documentation, artist statement or other matters is submitted to city staff.

J. CITY OF SURREY PUBLIC ART ADVISORY COMMITTEE

- J.1 The Public Art Advisory Committee will review the Public Art Plan for proposed method of artist participation, terms of reference for artist and site selection; budget allocations to site(s); and the public consultation or participation process.
- J.2 The Committee will assign a subcommittee (usually three members) to each project, to enable quick and focused response to the Plan, if required.
- J.3 The Committee's final recommendation will be presented for Council's consideration, if required.

K. MAINTENANCE

- K.1 Artwork must remain accessible to the public at no cost and be maintained in good repair by the owner(s) of the development for the life of the development.
- K.2 In the event the artwork is damaged beyond repair, or becomes ineffective for reasons other than the owner's failure to maintain it, or in the event the work becomes an unreasonable burden to maintain, application to allow its removal or relocation may be made to the Committee in a manner consistent with decommissioning procedures established from time to time by the Committee.

L. PUBLIC ART DOCUMENTATION

The following documentation must be filed with the City at the completion of the public art project:

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

Appendix 2 – Public Advisory Committee (PAAC) Terms of Reference

PUBLIC ART ADVISORY COMMITTEE (PAAC)

TERMS OF REFERENCE

1. PURPOSE

- 1.1. To advise Council on the implementation of the Public Art Policy (PAP) for the City of Surrey.

2. RESPONSIBILITIES OF PAAC

PAAC will advise on the:

- 2.1 Development of calls for artist proposals, the choice and appointment of selection panels and the selection of recommended artwork;
- 2.2 Communication and outreach strategies regarding the Public Art Program to achieve cultural partnerships and build awareness of the program throughout the community;
- 2.3 Proposed gifts, donations, bequests, de-accessions and loans of artworks to the City collection;
- 2.4 Development of private sector public art and public/private partnerships for public art;
- 2.5 Issues, new trends and future needs related to the delivery of the public art program in Surrey.

3.0 MEMBERSHIP

- 3.1 The Committee shall be appointed by Council and consist of **ten (10) nine (9)** voting members and one (1) alternate member. **One voting member will be a designated representative of the private sector development community.**
- 3.2 Up to two (2) City Councillors shall be appointed by Council to serve as Council liaisons to the Committee.
- 3.3 PAAC will appoint a Chair for the Committee.
- 3.4 The Committee may appoint a Deputy Chair at their discretion.
- 3.5 The majority of members will be residents of Surrey; they should have knowledge of public art practise and represent a broad cross-section of the community.

- 3.6 The alternate member will serve a one (1) year renewable term for a maximum of three (3) consecutive years; shall attend meetings on a regular basis and have voting privileges if quorum is not established.
- 3.7 Members of PAAC are appointed for a three (3) year term. Members may not serve for more than two (2) consecutive three (3) year terms. However, after at least one (1) year out of office, a past member of PAAC may re-apply and may be considered for re-appointment by Council.

4.0 MEETINGS

- 4.1 The Committee shall meet a minimum of eight (8) terms per year; additional meetings may be called by the Chair as needed.
- 4.2 A majority of the members shall constitute a quorum. Recommendations of a quorum shall be considered those of the full Committee.
- 4.3 Any member who is absent from three consecutive meetings of the Committee, or in excess of one-third (1/3) or more of all meetings over any six (6) month period without leave of absence from the Committee, or without reason satisfactory to the Committee, shall forthwith cease to be a member of PAAC.
- 4.4 Minutes of the meetings are prepared by City staff.

5.0 CODE OF CONDUCT

- 5.1 City policy regarding conflict of interest will apply to all PAAC members.
- 5.2 The members are not permitted to directly or indirectly benefit from their participation in the Public Art Advisory Committee during their tenure and for a period of twelve (12) months following the completion of their term.

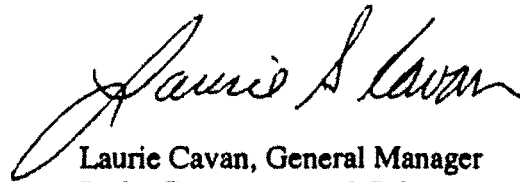
6.0 STAFF SUPPORT

- 6.1 Appropriate staff support will be arranged by the City Manager; General Manager, Parks, Recreation and Culture, and the City Clerk.

Approved by Council: December 15, 2004 (RES.R04-3386)

CONCLUSION

The review process identified opportunities for streamlining the Policy, resulting in a more manageable and clearly articulated document. The Terms of Reference provides further clarity on the roles and responsibilities of staff, Council and PAAC in the implementation of the Public Art Program. Upon approval of the revised Policy and the new Terms of Reference for the committee, staff will complete work on a Public Art Program Procedures document.



Laurie Cavan, General Manager
Parks, Recreation and Culture

LC:dlg

Attachments

APPENDIX A

PUBLIC ART POLICY

PUBLIC ART POLICY – City Policy

A. Purpose

The purpose of the Public Art Policy is to:

- A.1 To ensure that artwork and the creative concepts of artists are supported through the City's Public Art Program;
- A.2 Serve as an act of public trust and stewardship for public art;
- A.3 Establish a sustainable funding mechanism to support the City's commitment to public art;
- A.4 Guide City staff in the implementation of the public art program.

B. Principles

The Public Art Policy ensures that public art is:

- B.1 Selected through an informed, open and fair public art competition process;
- B.2 Contributing to the City's character and is demonstrating the significance of art in community life;
- B.3 Reflective of a wide of range of professional artistic expression and practise, demonstrating excellence, quality and innovation;
- B.4 A catalyst for creativity in Surrey's diverse community by providing opportunities for community engagement, development and partnerships;
- B.5 Integrated into the planning, design and execution of applicable civic development.

C. Public Art Advisory Committee

- C.1 Council will appoint a Public Art Advisory Committee (PAAC);
- C.2 PAAC will advise the City on the implementation of the Public Art Policy, including selection processes, acceptance of gifts, donations, bequests, loans, and de-accessions;
- C.3 A Terms of Reference for PAAC approved by Council outlines their roles and responsibilities in relation to the implementation of the Policy.

D. Funding

- D.1 Funding is based on 1.25% of the construction costs of applicable capital projects funded by the City. Applicable projects include new building construction, major additions to existing buildings, park development projects and new engineering structures.
- D.2 The 1.25% allocated for public art projects must cover the design, fabrication, administration and installation;
- D.3 A minimum of 10% of the 1.25% public art allocation will be used to support the long-term maintenance of the collection;
- D.4 Project funds may be pooled to establish community, neighbourhood and/or Town Centre public art initiatives, or to enhance selected project budgets.

E. Collection Management

- E.1 The management, maintenance and insurance of the Public Art Collection is the responsibility of the City.
- E.2 The Public Art Collection is managed according to appropriate professional inventory and documentation practices.

APPENDIX B

TERMS OF REFERENCE

PUBLIC ART ADVISORY COMMITTEE (PAAC)

TERMS OF REFERENCE

1. Purpose

- 1.1 To advise Council on the implementation of the Public Art Policy (PAP) for the City of Surrey.

2. Responsibilities of PAAC

PAAC will advise on the:

- 2.1 Development of calls for artist proposals, the choice and appointment of selection panels and the selection of recommended artwork;
- 2.2 Communication and outreach strategies regarding the Public Art Program to achieve cultural partnerships and build awareness of the program throughout the community;
- 2.3 Proposed gifts, donations, bequests, de-accessions and loans of artworks to the City collection;
- 2.4 Development of private sector public art and public/private partnerships for public art;
- 2.5 Issues, new trends and future needs related to the delivery of the public art program in Surrey.

3. Membership

- 3.1 The Committee shall be appointed by Council and consist of nine (9) voting members and one (1) alternate member.
- 3.2 Up to two (2) City Councillors shall be appointed by Council to serve as Council liaisons to the Committee.
- 3.3 PAAC will appoint a Chair for the Committee.
- 3.4 The Committee may appoint a Deputy Chair at their discretion.
- 3.5 The majority of members will be residents of Surrey; they should have knowledge of public art practise and represent a broad cross-section of the community.
- 3.6 The alternate member will serve a one (1) year renewable term for a maximum of three (3) consecutive years; shall attend meetings on a regular basis and have voting privileges if quorum is not established.
- 3.7 Members of PAAC are appointed for a three (3) year term. Members may not serve for more than two (2) consecutive three (3) year terms. However,

after at least one (1) year out of office, a past member of PAAC may re-apply and may be considered for re-appointment by Council.

4. Meetings

4.1 The Committee shall meet a minimum of eight (8) times per year; additional meetings may be called by the Chair as needed.

4.2 A majority of the members shall constitute a quorum. Recommendations of a quorum shall be considered those of the full Committee.

4.3 Any member who is absent from three consecutive meetings of the Committee, or in excess of one-third (1/3) or more of all meetings over any six (6) month period without leave of absence from the Committee, or without reason satisfactory to the Committee, shall forthwith cease to be a member of PACC.

4.4 Minutes of the meetings are prepared by City staff.

5. Code of Conduct

5.1 City policy regarding conflict of interest will apply to all PAAC members.

5.2 The members are not permitted to directly or indirectly benefit from their participation in the Public Art Advisory Committee during their tenure and for a period of twelve (12) months following the completion of their term.

6. Staff Support

6.1 Appropriate staff support will be arranged by the City Manager, General Manager, Parks, Recreation and Culture and the City Clerk.

Appendix 4 – Public Art Advisory Committee Minutes – April 9, 2009

D. ITEMS FOR DISCUSSION

1. Council Workshop Follow-up – held March 9, 2009
File No. 0390-20

Sheila McKinnon provided a presentation at the March 12, 2009 PAAC meeting proposing three strategies for discussion at this meeting:

- Increase awareness and support for the public art program
- Improve Public Art planning
- Diversify and develop additional public art funding sources

Discussion:

- Increase awareness and support for the public art program:
 - Lunch'N Learn session to take place in May for city staff to raise awareness of program
 - Host a panel like the LuLu Series in Richmond to look at Seattle and other programs.
 - Create high profile Cultural Capitals Unveiling events
 - Create Public art related special events such as a bus tour at opening events
 - Create more media attention for artists through press releases
 - Improve and update website
 - Create a public art information session and deliver it to key community groups.
 - Send out a CD of the program to media outlets
 - Build special interest stories re. various projects

Committee suggestions:

- Link and other multicultural media outlets would be interested in articles on art since there is not much published about art.

- Utilize the S. Asian community media in order to reach the people. Take local journalists on a tour and consultation with the particular reporters for arts related information.
- The Mayor's Office is very conscious of sending out press releases to the S. Asian radio stations (Red FM). The manager of the radio station decides what to do with them. The Dancing Shiva exhibit at the Gallery would be of interest to them.
- Write the story for the media
- Arrange interviews to talk about the subject on the Art Advisory Committee. The practice is for Councillor Villeneuve or the Chair to be the spokesperson.
- Interview the artists. Record that and have it as a package in the ready.
- Some media are more receptive than others. It is preferred that the artists be interviewed rather than staff.
- It was suggested that a more effective approach to getting the word out to the public would be to create CDs which include motion clips. Groups would then have a better understanding through a more multi-media approach.
- Another good way to promote the program is through story boards which list projects, gifts, donations and acquisitions. These will be displayed first at the Cloverdale opening and then throughout the various community sites in May and June.

Discussion:

- Improving public art planning - suggestions:
 - Clearly define and do future planning for the City Centre art walking loop
 - There is existing art but we have room for more.
 - Clearly define the cultural corridor and engage the public in this planning.
 - OCP is being reviewed. Attend the planned OCP public open houses to ensure public art gets included. For the first open house on April 21, 2009 use display materials already prepared and on hand. All committees of Council will be invited to one meeting to discuss the OCP. PAAC members should participate.
 - Take it down a level from the official plan to a neighbourhood planning process. Conduct open houses on a town centre basis. We would like to get ahead of the NCP processes and have documents ready to go when the NCP reviews are activated to have relevant content for each one.
 - Pilot public art specific plans for each town centre beginning with City Centre.
 - Take a group field trip to Seattle. (e.g. visit Seattle's sculpture park) Suggest hosting an exchange with the Seattle program.
 - Public art presentation was presented at last meeting. Suggest having a portfolio identifying public art, the scale and type. Have a draft call to artists on hand to give a sense of what this community is all about. This will serve to inform artists call in future.

- Discussion re. Diversifying and developing additional public art funding sources – suggestions:
 - Promote the giving of donations for public art (i.e. Fleetwood projects: poetry stone, firefighter sculpture).
 - Specifically pick a few projects that were gifts and make a broader profile of them.
 - Implementation of the public sector developer contributions towards public art.
 - Encourage more partnerships with public art and beautification projects.
 - Encourage other community partnerships e.g. would the BIA's want to get on board?
 - Apply the percentage for public art policy to a broader range of City infrastructure and capital projects.

In response to queries Sheila McKinnon noted the following:

- Ideas and suggestions regarding improvements to planning are to go into the corporate report and should be considerate of staffing and financial resources required to implement this work. If additional funds are required we should try to identify a funding source. We would first look towards the existing Public Art administration budget to produce needed invitations for events and signage for the public art projects. If any funding is left we could possibly use this for a bus tour. The municipal budget is constrained due to the current economy.
- Legacy funds have been donated in past (eg. Redwood Forest Mysteries - \$20,000 donation). There are endowment foundations that might be worth pursuing and the city is able to provide charitable tax receipts. Foundations only release the interest on their endowment funds to work with, not the principle so these amounts are generally not very significant.



CORPORATE REPORT

NO: R051

COUNCIL DATE: March 14, 2011

REGULAR COUNCIL

TO: **Mayor & Council** DATE: **March 9, 2011**

FROM: **General Manager, Parks, Recreation and Culture** FILE: **7800-01**
General Manager, Planning and Development

SUBJECT: **Additional Information on the Private Development Public Art Component of the Surrey Public Art Policy**

RECOMMENDATION

The Parks, Recreation and Culture Department and the Planning and Development Department recommend that Council:

1. Receive this report as information; and
2. Approve a revision to the Public Art Policy - Private Development Component as adopted by Council on December 13, 2010 to adjust the start date of the program from March, 1, 2011 to March 15, 2011 to align with the date that has been established for annual adjustments to the City's development cost charge program.

INTENT

The purpose of this report is to provide additional information for Council's consideration in relation to the implementation of a Private Sector Public Art Program.

BACKGROUND

At its Regular meeting on December 13, 2010 Council considered Corporate Report No. R 261, titled "City of Surrey Public Art Policy Augmentation – Private Development Program Component", a copy of which is attached as Appendix 1 to this report. Council adopted the following resolution in relation to that report:

1. *Receive this report as information;*
2. *Approve revisions to the Public Art Policy to incorporate a Private Development Public Art Program component as documented in the draft policy titled "Proposed Public Art Policy" that is attached as Appendix 1 to this report except that only the first year of the Program as described in Appendix 1 is to be introduced at this time;*
3. *Instruct staff to prepare administrative procedures and a communications plan regarding the Private Development component to the Public Art Program as outlined in this report;*

4. *Approve revisions to the Terms of Reference for the Public Art Advisory Committee to include an appointed representative of the Development community, as outlined in Appendix 2 of this report;*
5. *Instruct staff to review and update the City's Public Art Master Plan as generally described in this report and forward the updated Plan and related budget to the Finance Committee and to Council for consideration during the first half of 2011;*
6. *Instruct staff to discuss the Private Development component of the Public Art policy and its ramifications with the Economic Development Division and the Development Advisory Committee and others and based on those discussions and related feedback report back to Council on the ramifications of the policy with respect to the investment climate in Surrey; and*
7. *Instruct staff to report on the Public Art Program on the first year of the policies implementation complete with recommendations.*

This report provides additional information for Council's consideration in relation to the implementation of the Private Sector Public Art program in accordance with Council's direction as contained within the above-stated resolution.

DISCUSSION

Economic Value of Public Art:

Three research studies were found that analyzed the value of urban design. Each of these studies reported that high-quality design adds significant value to the community. A study by New Zealand's Ministry of Environment, *The Value of Urban Design: The Economic, Environmental and Social Benefits of Urban Design* describe 8 elements that constitute high-quality design. These 8 elements are:

1. Local character - the distinctive identity of a particular place that results from the interaction of many factors, including built form, people, activity and history.
2. Connectivity - the physical conditions facilitating access within a region, city, town or neighbourhood.
3. Density - the concentration of population and activity in an urban area.
4. Mixed Use - where a variety of different living and working activities are in close proximity within a neighbourhood.
5. Adaptability - the capacity of urban buildings, neighbourhoods and spaces to adapt to changing needs.
6. High-Quality Public Realm - all parts of the physical environment of towns and cities that the public has access to, and that form the setting for community and public life.

7. Integrated Decision Making - integration between and within organisations involved in urban policy, planning and implementation, as well as integration of the different urban design elements.
8. User participation - the public consultation process and other forms of involvement in urban design projects, such as surveys or design workshops.

Public art contributes to 2 of these elements, being a “high-quality public realm” and “local character.”

“Public realm” is defined as “all parts of the physical environment of towns and cities that to which the public has access and that form the setting for community and public life.” The study cited strong evidence that “public art contributes to enhanced economic activity.” The study also reported evidence that a high-quality public realm adds economic value by attracting people and activity, which leads to enhanced economic performance.

Public art also enhances “local character”, which is defined as “the distinctive identity of a particular place that results from the interaction of many factors, including built form, people, activity and history.” The study reported evidence that indicates that high-quality design adds economic value in the following 4 ways:

1. Attracts highly skilled workers and new economy enterprises;
2. Assists in the promotion and “branding” of cities and regions;
3. Contributes a competitive edge by providing a “point of difference;” and
4. Potentially adds a premium to the value of housing.

The study *Economic Value of Urban Design* produced for the North West Development Association/RENEW Northwest reported “good design can add value by making successful places, spaces and buildings. The actual value added is difficult to quantify but there is growing evidence that economic, social and environmental ‘returns’ do increase with better design.” The report estimates that “an increase of up to 15% to 20% in rental/capital value can be added by good urban design.”

The idea of creating a high-quality public realm and nurturing a distinct local character are important characteristics of attractive cities. In *Flight of the Creative Class*, author Richard Florida details in his research that creative and knowledgeable workers locate in vibrant cities that offer a thriving cultural scene and recreation opportunities. Florida notes that creating a creative infrastructure “means more than just increased R&D spending. It must involve increases in spending – from both private and public sector in the arts, culture and all forms of innovation and creativity.”

In addition public art contributes to a local economy through cultural tourism. The BC Arts Council reports that an estimated \$566 million of B.C.’s tourism revenues can be attributed to arts and culture activities. The Council’s 2009/2010 Annual report states that “Cultural tourism is the fastest growing part of the industry and one that will get more and more attention in the future as BC’s demographic ages and has more time to participate.”

The Economic Development staff in principle supports the proposed new Private Development Public Art Program; expecting it to contribute positively to the City's image and thereby protecting and enhancing the value of real estate investments. It will also assist in building the "creative" infrastructure that is required to attract and retain a talented workforce for Surrey's growing economy. The Economic Development Division recognizes that the policy will modestly increase the costs of development in the City but that the program will result in outcomes that have significant value for the development industry and businesses generally as articulated above.

Development Advisory Group input:

The Private Development Public Art policy was further discussed with the Development Advisory Committee (DAC) in early 2011. The DAC understands that the policy has only been implemented for a one-year period at a reduced contribution rate to allow further refinements to take place. The DAC is interested in reviewing the Public Art Financial Plan when it is available in the context of ensuring a reasonable balance between the contributions expected from new development in comparison to contributions being provided by others on behalf of development that is already in place. Staff has committed to reviewing the Public Art Financial Plan with the DAC when a draft of such a Plan is completed later this spring.

Effective Date for Private Development Component of the Public Art Policy

The effective date for the Private Development component of the Public Art Policy is March 1, 2011 as adopted by Council in December 2010. In this regard, the City has adopted a policy of annually reviewing its Development Cost Charge rates and if adjustments are necessary to bring them into effect on March 15th of the respective year. To develop a consistent pattern for rate introduction and adjustments for the development industry, it is recommended that the Private Development component of the Public Art Policy take effect for applications received on and after March 15, 2011, which will coincide with the March 15th effective date for revisions to the development cost charge rates.

Financial Plan for Public Art Program

In conjunction with the development of a Cultural Plan for the City, which includes as a component the Public Art Master Plan, staff is developing a Financial Plan for the Public Art Program (including both capital and maintenance considerations). Once the draft Financial Plan is completed and the above-referenced consultation with the DAC has been undertaken, staff will forward a report to Finance Committee on the Financial Plan prior to the completion of the Cultural Plan. It is noted that at this time Council has only approved the implementation of the first year of the Private Development Component of the Public Art Policy at a reduced contribution rate.

CONCLUSION

Public art contributes to protecting and enhancing the value of real estate investments and to creating a high quality environment within which to live, work and recreate. Despite the fact that it is difficult to ascribe precise economic value to these benefits, they are viewed as being significant and well above the direct costs of the art work.

Based on the above discussion, it is recommended that Council approve a revision to the Public Art Policy - Private Development Component as adopted by Council on December 13, 2010 to adjust the start date of the program from March, 1, 2011 to March 15, 2011 to align with the date that has been established for annual adjustments to the City's development cost charge program.

As part of the current process of developing a Cultural Plan for the City, which includes as a significant component the Public Art Program, staff will be developing a Public Art Program Financial Plan, which will be forwarded to Finance Committee for consideration during this coming summer.

Laurie Cavan
General Manager
Parks, Recreation and Culture

Jean Lamontagne
General Manager
Planning & Development

Appendix 1 – Corporate Report No. R261 – City of Surrey Public Art Policy Augmentation – Private Development Program Component

Corporate Report No. R261 – City of Surrey Public Art Policy Augmentation – Private Development Program Component



CORPORATE REPORT

NO: R261

COUNCIL DATE: December 13, 2010

REGULAR COUNCIL

TO:	Mayor & Council	DATE:	December 2, 2010
FROM:	General Manager, Parks, Recreation and Culture	FILE:	7800-01
SUBJECT:	City of Surrey Public Art Policy Augmentation – Private Development Program Component		

RECOMMENDATION

The Parks, Recreation and Culture Department recommends that Council:

1. Receive this report as information;
2. Approve revisions to the Public Art Policy to incorporate a Private Development Public Art Program component as documented in the draft policy titled "Proposed Public Art Policy" that is attached as Appendix 1 to this report;
3. Instruct staff to prepare administrative procedures and a communications plan regarding the Private Development component to the Public Art Program as outlined in this report;
4. Approve revisions to the Terms of Reference for the Public Art Advisory Committee to include an appointed representative of the Development community, as outlined in Appendix 2 of this report;
5. Instruct staff to review and update the City's Public Art Master Plan as generally described in this report and forward the updated Plan to Council for approval in 2011;
6. Instruct staff to take such other actions as are necessary to bring the recommendations of this report into effect on March 2, 2011; and
7. Instruct staff to report on the Public Art Program on an annual basis with the first such report to be forwarded by the end of March 2012.

INTENT

The purpose of this report is to obtain Council approval for revisions to the Public Art Policy to include a Private Development component to the Public Art Program and Council authority for staff to proceed with implementation of the Private Development component.

POLICY CONSIDERATIONS

The proposed improvements to the Public Art Program relate to priorities articulated in the following corporate plans:

Parks, Recreation and Culture 10 Year Strategic Plan:

The Parks, Recreation and Culture Strategic Plan includes as an objective “Enhance the public art program by providing more substantial art in higher profile locations and explore a broader base of funding”.

Surrey’s Official Community Plan:

The Official Community Plan (OCP) is currently being up-dated. The new OCP will outline the contributions that public art can make to the community under the pillar of Socio – Cultural Sustainability in terms of contributions to:

- enhancing civic beautification and pride;
- promoting historical events and people of significance to Surrey;
- complementing and promoting the character of Surrey’s diverse Town Centres;
- increasing public awareness, understanding and enjoyment of the arts in everyday life;
- encouraging public participation and dialogue about art;
- promoting cultural tourism;
- creating welcoming environments;
- developing cultural industries; and
- promoting creative expression, diversity and cross –cultural sharing.

BACKGROUND

In 1998 City Council adopted the City’s first Public Art Policy. In 2004, Council adopted a revised Public Art Policy and a Terms of Reference for the establishment of a Public Art Advisory Committee. The revised Policy and the Public Art Advisory Committee and the related TOR remain in effect to this date. Corporate Report 306 Revised Public Art policy & Public Art Advisory Committee Terms of Reference are attached as Appendix 3 to this report.

The City of Surrey, through its Public Art Policy, ensures that public art is integrated into the planning, design and delivery of a variety of new City facilities and infrastructure. In this policy, public art is recognized as contributing to the City’s character, community life and serves as a catalyst for creativity and partnerships within Surrey’s diverse communities.

Public artists bring unique visions to a City that reflect, engage and challenge the image of its society in memorable, pertinent, and contemporary forms of expression. Public art is highly visible, 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, its context and the audience. The artist(s) selected for a public art project may work independently in their own studio or in a community setting where they engage the public in the creation of the artwork. A community art process results in meaningful, accessible artwork that is displayed in the public realm and is therefore considered public art.

Public art may possess functional as well as aesthetic qualities. The City's public art collection includes iconic artworks developed for placement in or near facilities or parks, and works that are integrated within the physical design features of a building or streetscape.

In July, 2008 Surrey Council adopted the Parks, Recreation and Culture 10 Year Strategic Plan which includes statements regarding the desirability of iconic public art in the City. This was the catalyst for the Public Art Advisory Committee to conduct a review of the Public Art Program with a view to identifying ways to improve the Program.

The Public Art Advisory Committee (PAAC) review focussed on three areas:

- Increasing awareness and support for the public art program;
- Improving public art planning; and
- Diversifying and developing additional public art funding sources.

Further details are documented in Appendix 4, which is an excerpt from the minutes of the PAAC meeting held on April 9, 2009.

Council has expressed general support for a Private Development Public Art Program with the following notes:

- Many developers that contribute to public art in other cities also work in Surrey and should expect to make similar contributions in Surrey;
- The Public Art Advisory Committee should continue their work to improve the program and conduct further research into Private Development Public Art programs; and
- Staff should consult with the Development Advisory Committee on the proposed Private Development Public Art Program.

DISCUSSION

Public Art Advisory Committee Input:

The Public Art Advisory Committee (PAAC) unanimously supports the creation of a Private Development Public Art Program. In conducting their research, staff and PAAC members toured the University of Washington campus and the cities of Seattle and Vancouver. They hosted the Manager, Public Art from the City of Vancouver to learn about the Vancouver program and they reviewed information on private development art installations in numerous cities including Toronto, Calgary and Richmond. Through the development of the Program discussed in this report the PAAC members' comments included the following highlights:

- Incorporating public art into a development enhances the attractiveness, marketability and value of the property;
- Creating a mandatory program would be preferable to a voluntary program;
- Applying the program to a broad range of developments would create a level playing field where everyone contributes to the program; and
- PAAC would welcome a member of the development community to sit as a voting member of the Public Art Advisory Committee.

Development Advisory Committee Input:

Staff met five times with the DAC throughout 2010. First, for a general orientation to the Public Art Program, providing a virtual tour of the existing public art collection and reviewing the benefits of public art. At the second meeting staff shared a draft of a possible Private Sector Development Public Art Program. The DAC members requested further information regarding:

- City's historical contribution to public art;
- The potential of the City to match developer contributions;
- Projected private sector financial contributions based on historical development statistics;
- Public art planning and financial needs;
- Art consultant fees in comparison to artist's fees;
- Flexible, time effective processing; and
- Developer membership on the Public Art Advisory Committee.

Staff provided this information at subsequent DAC meetings. The Development Advisory Committee (DAC) does not have consistent attendance at meetings and therefore gaining consensus from this group has been challenging. Some DAC members were involved in a similar Public Art Program review in the City of Richmond and suggested that our program align more closely with the Richmond model. Staff has closely monitored the Richmond program and in the following section of this report we have identified where the proposed Surrey program differs from the City of Richmond and the rationale.

DAC members have requested a detailed budget and plan for Public Art in the City of Surrey. In relation to other development charges, developers are accustomed to a formula drive contribution based on population or geographical growth and they can generally see in advance how the money that the contribute will be used.

A detailed Private Development Public Art Plan and corresponding budget has not been finalized. Subject to Council approval of the recommendations of this report, such a Plan would be developed over the next few months.

Staff provided to the DAC examples of iconic art work in other cities and the related budgets. Staff also described plans to advance public art work in designated areas including;

- City Centre Art Walking Loop;
- Greenways Art Plan;
- Cultural Corridor (KGH from 88th Avenue – 108th Avenue);
- Surrey's six town centres;
- Sculpture park in Fleetwood Park gardens; and
- Public art for infrastructure such as traffic circles, bridges and roadway underpasses.

Additional Public Art planning work will be completed in 2011.

An iconic piece of public art requires a budget of \$750,000, with smaller public art features having budgets in the range of \$200,000. Given the size of the City, the desire to have a number of iconic public art features in each town centre with complementing smaller pieces, will require a significant investment in public art. The proposed private sector contributions as proposed in the recommendations of this report will assist in expanding public art across the City and will complement the continued investment by the City in public art development at civic facilities.

As mentioned previously in this report, as part of the work program for 2011, a comprehensive public art plan will be developed for the City.

Synopsis of the Proposed Private Development Public Art Program:

The following provides an overview of the main elements of the proposed Private Development Public Art Program as recommended in this report:

- The Private Development Public Art Program will be phased in over two years commencing on March 1, 2011.
- The Program will take effect for development applications received on or after March 1, 2011.
- Development applications that are in-stream prior to March 1, 2011 will be exempt from the policy provided that a complete building permit application for the related project is received by the City by March 1, 2012.
- Development applications that are submitted in the first year of the program will be required to provide a contribution toward public art at a value of 0.25% of the construction value of the development project either as public art on or in the immediate vicinity of the site of the project or as a cash contribution to the city's Public Art Reserve.
- After the first year of the program, the development applicant will provide a contribution toward public art at a value of 0.5% of the construction value of the development project either as public art on or in the immediate vicinity of the site of the project or as a cash contribution to the City's Public Art Reserve.
- Initially the policy will apply to multi-family residential developments with more than 10 dwelling units and commercial and industrial development applications involving the construction of a building with a total floor area of 4,000m² (10,765 sq. ft.) or greater.
- Certain types of projects will be exempted from the private development public art program.
- For projects where the required public art contribution based on the above formula is less than \$100,000 the developer will be required to make a cash contribution to the City's Public Art Reserve based on 75% of the amount calculated by the formula and will not be required to install public art as part of the related project.
- The public art requirements as stipulated in the policy will be collected or secured at the rezoning stage of the development approval process.
- For projects where the value of the required public art contribution based on the above formula is greater than \$100,000, the developer will have the option of providing public art on or in the immediate vicinity of the development site or alternatively, at the developer's option, making a cash payment to the City's Public Art Reserve Fund in the amount of 75% of the required public art contribution based on the above formula.
- The discount for cash in lieu payments to the City is an incentive to encourage developers to make such cash contributions since the pooling of the public art resources will ensure a more comprehensive approach to the delivery of public art across the City and will help to achieve the program goal of creating more significant, iconic art works.
- During 2011, the City in consultation with the Public Art Advisory Committee and other stakeholders will update/develop a Public Art Plan including a related financial strategy that will act as the basis for the City's use of the funds in the Public Art Reserve that are generated by the Private Development Public Art Policy.
- Staff will review the possible expansion of the private development component of the program to include single family residential development and will report further to Council on this matter in due course.

Comparing Surrey's Proposed Private Development Public Art Program to the City of Richmond Program:

The Private Development Public Art Program as proposed in this report was developed in part based on a review of a similar program that exists in the City of Richmond. A number of members on Surrey's Development Advisory Committee were involved in both processes and encouraged an alignment between the two programs. The following are the areas where Surrey's proposed program differs from the public art program adopted by the City of Richmond.

- Richmond exempts industrial development where as a result of DAC advice Surrey's proposed program will include industrial development.
- Richmond's program applies to non-residential uses with a total floor area of 2,000 m² (21,528.5 ft²) or greater. Surrey's proposal applies to non-residential uses with a total floor area of 1,000 m² (10,764.25 ft²) or greater. This slightly smaller threshold is intended to demonstrate equity across a broad range of development from the perspective of the Public Art Program. The Public Art Advisory Committee viewed the lower threshold as reasonable from this perspective.
- Richmond's program requires that where a development is responsible under the program for making a contribution to public art of less than \$40,000 that this must be made as a cash contribution to Richmond's Public Art Reserve Fund for use by the City in public art projects. For contributions over this amount developers have the option to create their own art projects according to Richmond's public art program guidelines or contribute to the Public Art Reserve Fund.

The members of the DAC and PAAC advised that with smaller public art budgets, where art consultants may be involved, the art budget and payment for the artist becomes disproportionate and results in smaller, less significant art works. Surrey's goal is to create larger scale, iconic art work therefore pooling developer contributions to create larger budgets is desirable. Therefore the Surrey Program proposes a threshold of \$100,000; with public art budgets under this amount going towards Surrey's Public Art Reserve. Over this level the proposed Surrey programs offers the developer the same options as the City of Richmond program.

Public Art Development Cost Charge (DCC):

The British Columbia *Local Government Act* (LGA) allows local governments to collect monies from land developers to offset some of the infrastructure expenditures incurred to service the needs associated with new development (DCC's). Imposed by by-law pursuant to the Local Government Act, development cost charges are intended to facilitate development by providing a method to finance capital projects related to roads, drainage, sewers, water and parkland. The LGA does not provide local governments with the authority to collect DCC monies specifically for Public Art.

Rezoning Application Approvals:

Council has the unfettered authority to withhold rezoning approval until conditions that it sets with respect to such rezoning applications have been met. Therefore with respect to future rezoning applications, Council could include a condition "That the applicant adequately address the City's needs with respect to public art prior to final adoption." to indicate to the applicant that

a contribution consistent with the City's private development public art program policy is to be submitted by the applicant as a condition precedent to final adoption of the related Zoning By-law.

Public Art Planning:

The City's current Public Art Program applies to all new Surrey civic construction and major additions/renovations to City facilities. Funding is based on 1.25% of the construction budgets for applicable capital projects. The contribution of these funds is prescribed and directly applied to the new infrastructure being constructed by the City including pools, arenas, recreation centres, libraries, fire halls, police buildings, etc. Therefore the Public Art master plan is updated on an annual basis by staff after the annual capital budget is approved by Council.

Staff has recognized the need to develop Town Centre and NCP-specific public art plans. This will help to achieve a relevant and equitable program throughout the City. These unique plans would identify the art works currently located in each area and engage the communities in identifying sites and themes for future art works. Staff has secured a 2010 LegaciesNow grant to complete a Cultural Map and Cultural Plan for the City of Surrey. One of the goals of this Plan will be to create Town Centre and NCP Public Art Plans. This work should be completed in 2011.

Implementing the Private Development Public Art Program:

When implementing changes to DCC's the City allows a one year grace period for in stream development applications. Therefore, pending the approval of the proposed Private Development Public Art Program with an implementation date of March 1, 2011, any relevant application that is not in stream by March 1, 2011 or any in stream application as of March 1, 2011 that has not submitted a complete building permit application before March 1, 2012 would be subject to the new Private Development Public Art Program contributions.

As mentioned previously in this report this Program will be phased in over two years effective March, 1, 2011.

Best Practises in Private Sector Public Art Programs:

In June 2010, the Creative City Network of Canada released a Public Art Tool-kit that included a section related to best practises in Private Developer Public Art Programs. This tool-kit states:

"The development sector often embraces public art as a way to enhance their own image in the marketplace, while providing alternative and interesting amenities for their employees and residents to enjoy. The contribution for art projects can be used for the public areas of the development site or allocated to the Public Art Program in general, and managed by the city.

Partnerships with private development work best when the Public Art Program:

- establishes the principles and standards to which all parties will adhere;
- clearly defines the role of developers in the process and the terms of their contribution;
- involves art professionals with curatorial and management expertise;
- employs an Art Plan to outline an opportunity and selection process prior to announcing a competition;
- is flexible in making exceptions for non-profit organizations, social housing,

- neighbourhood leisure centres, etc;
- offers an option for the developer to contribute to a Public Art Reserve, managed by the agency as an alternative to offering a commission;
- is willing to consider new, entrepreneurial approaches to addressing the public art requirement; and
- requires that a percentage of the public art budget be contributed to a maintenance fund.

Large scale developments can contribute significant funds for major public art opportunities. The standard requirement in North America has been One Percent for Public Art, and some programs have recently been increased to 1.3% or 2%, reflecting the rising costs of constructing specialized elements and the growing market value of art internationally.”

Creative City Network of Canada – Public Art Toolkit

Staff has incorporated these best practises into the proposed City of Surrey – Private Development Public Art Program.

SUSTAINABILITY CONSIDERATIONS

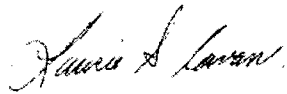
The expansion of the public art program to private development in Surrey will contribute to furthering the goals of the socio-cultural pillar of the Sustainability Charter; specifically, the program will contribute to the goal of incorporating high quality design and beauty, including public art, in the public realm and the built environment. It supports Scope Action SC 4: Cultural Awareness in the Community, which includes the task to incorporate Public Art in each of Surrey’s six town centres.

CONCLUSION

Based on the above discussion, it is recommended that Council:

- Approve revisions to the Public Art Policy to incorporate a Private Development Public Art Program component as documented in the draft policy titled “Proposed Public Art Policy” that is attached as Appendix 1 to this report;
- Instruct staff to prepare administrative procedures and a communications plan regarding the Private Development component to the Public Art Program as outlined in this report;
- Approve revisions to the Terms of Reference for the Public Art Advisory Committee to include an appointed representative of the Development community, as outlined in Appendix 2 of this report;
- Instruct staff to review and update the City’s Public Art Master Plan as generally described in this report and forward the updated Plan to Council for approval in 2011;

- Instruct staff to take such other actions as are necessary to bring the recommendations of this report into effect on March 2, 2011; and
- Instruct staff to report on the Public Art Program on an annual basis with the first such report to be forwarded by the end of March 2012.



Laurie Cavan
General Manager
Parks, Recreation and Culture

- Appendix 1 - Proposed Public Art Policy with Proposed Private Development Public Art Program
- Appendix 2 - Public Art Advisory Committee (PAAC) Terms of Reference
- Appendix 3 - Corporate Report R306 Revised Public Art Policy & Public Art Advisory Committee Terms of Reference
- Appendix 4 - Public Art Advisory Committee Minutes - April 9, 2009

Appendix 1 – Proposed Public Art Policy

PUBLIC ART POLICY

City Corporate Component:

A. PURPOSE

The purpose of the Corporate component of the City of Surrey Public Art Policy is to:

- A.1 Ensure that artwork and the creative concepts of artists are supported through the City's Public Art Program.
- A.2 Serve as an act of public trust and stewardship for public art.
- A.3 Establish a sustainable funding mechanism to support the City's commitment to public art.
- A.4 Guide City staff in the implementation of the public art program.

B. PRINCIPLES

The Public Art Policy ensures that public art is:

- B.1 Selected through an informed, open and fair public art competition process.
- B.2 Contributing to the City's character and is demonstrating the significance of art in community life.
- B.3 Reflective of a wide range of professional artistic expression and practise, demonstrating excellence, quality and innovation.
- B.4 A catalyst for creativity in Surrey's diverse community by providing opportunities for community engagement, development and partnerships.
- B.5 Integrated into the planning, design and execution of applicable civic development.

C. PUBLIC ART ADVISORY COMMITTEE

- C.1 Council will appoint a Public Art Advisory Committee (PAAC).
- C.2 PAAC will advise the City on the implementation of the Public Art Policy, including selection processes, acceptance of gifts, donations, bequests, loans, and de-accessions.

- C.3 A Terms of Reference for PAAC approved by Council outlines their roles and responsibilities in relation to the implementation of the Policy.

D. FUNDING

- D.1 Funding is based on 1.25% of the construction costs of applicable capital projects funded by the City. Applicable projects include new building construction, major additions to existing buildings, park development projects and new engineering structures.
- D.2 The 1.25% allocated for public art projects must cover the design, fabrication, administration and installation.
- D.3 A minimum of 10% of the 1.25% public art allocation will be used to support the long-term maintenance of the collection.
- D.4 Project funds may be pooled to establish community, neighbourhood and/or Town Centre public art initiatives, or to enhance selected project budgets.

E. PUBLIC ART SITING

Applicable projects include new civic building construction, major additions to existing buildings, park development projects and new engineering structures and should meet the following criteria:

- E.1 Visibility for pedestrians and/or motorists.
- E.2 Proximity to high pedestrian activity areas, places of public gathering, public open spaces, and recognized pedestrian routes.
- E.3 Opportunities to expand on existing or future public artworks as part of an existing or proposed multi-artwork concept.
- E.4 Places of special heritage of community significance.

F. COLLECTION MANAGEMENT

- F.1 The management, maintenance and insurance of the Public Art Collection on City property are the responsibility of the City.
- F.2 The Public Art Collection is managed according to appropriate professional inventory and documentation practices.

Private Development component:

A. PURPOSE

The purpose of the Private Development Public Art component is to:

- A.1 Ensure that the City of Surrey's Public Art Program objectives and principles are advanced by private development contributing to the Public Art Program.
- A.2 To ensure that artwork and the creative concepts of artists are supported through the Program.
- A.3 To establish a sustainable funding mechanism to support the City's commitment to public art.
- A.4 Guide developers, art consultants, artists, landscape architects and others in the planning of public art projects, and the selection and siting of public art in private developments which are undergoing a rezoning, development permit, subdivision, or building permit application review process.

B. PRINCIPLES

The Private Development Public Art Program ensures that public art is:

- B.1 Contributing to the City's character and is demonstrating the significance of art in community life.
- B.2 Reflective of a wide range of professional artistic expression and practise, demonstrating excellence, quality and innovation.
- B.3 A catalyst for creativity in Surrey's diverse community by providing opportunities for community engagement, development and partnerships.
- B.4 Integrated into the planning, design and execution of applicable civic development.

C. FUNDING

- C.1 It is intended that applicants discuss the Public Art Program objectives and requirements with City staff prior to or during the course of the rezoning development application review process to establish a preferred strategy for the delivery of the Public Art Program objectives.
- C.2 Contributions to the City of Surrey Public Art Reserve will be based on the development's public art budget (e.g. see Section G, Private Sector Public Art Budgets below), as determined by staff in discussion with the applicant.
- C.3 The public art contribution percentage for eligible private development projects in the first year of the program commencing on March 1, 2011 is

0.25% (one quarter of a percent) of the estimated total project construction cost. This is also called the project's public art budget. The total project construction cost will not include the value of the land on which the project is to be constructed or the value of offsite servicing for the project.

- C.4 The public art contribution percentage for eligible private sector projects after March 1, 2012 will be 0.50% (one half of a percent) of the estimated total project development cost. This is also called the project's public art budget.
- C.5 Applicants for eligible developments will be responsible for contributing:
 - (i) For public art project budgets that are less than \$100,000, a cash in lieu contribution to Surrey's Public Art Reserve of 75% of the project public art budget; or
 - (ii) For other eligible development projects where the public art contribution is calculated to be over \$100,000 the applicant will have the option to either:
 - a) Provide a cash in lieu contribution to Surrey's Public Art Reserve of 75% of the project public art budget; or
 - b) Install public art on or in the vicinity of the project site with a value no less than the project public art budget.

D. TIMING OF CONTRIBUTION

- D.1 Applicants will be notified of the public art program contribution details at the earliest possible time in the development application review process.
- D.2 Where an applicant decides to install public art in a project, prior to final adoption of the related rezoning by-law, the applicant will be required to enter into an agreement with the City related to the installation of the public art and submit cash or a letter of credit to the City as security to ensure the installation of the public art.

E. APPLICABLE DEVELOPMENTS

- E.1 Residential & Non-Residential Uses
The private development public art program will be applicable to the following types of development (except as exempted under Section E.2):
 - 1. Multi-family residential uses containing 10 or more units; and
 - 2. Non-residential uses with a total floor area of 1,000 m² (10,764.25ft²) or greater.
- E.2 Exempted Uses
The private development public art program is not applicable to the following types of developments:
 - 1. Care facility, congregate care facility, childcare facility, hospital, health care uses and schools as generally defined under the Zoning Bylaw No. 12,000;

2. Purpose-built rental, social and/or subsidized affordable housing projects and/or units;
3. Public, storage, and utility areas, except where they are a primary use;
4. Ineligible Costs in relation to the use of private development Public Art Budget include:
 - a. Maintenance costs for artwork(s) situated on private property;
 - b. Artwork not provided in accordance with the City of Surrey Public Art Program Policy and Implementation Guidelines; and
 - c. Costs not directly related to selecting, designing, fabricating, or installing artwork(s).

F. PUBLIC ART SITING

Locations designated for the installation (current or future) of public art projects should meet the following criteria:

- F.1 Visibility for pedestrians and/or motorists.
- F.2 Proximity to high pedestrian activity areas (e.g. active retail areas), transit stops (especially those serving high ridership routes), places of public gathering, public open spaces, and recognized pedestrian routes.
- F.3 Opportunities to expand on existing or future public artworks as part of an existing or proposed multi-artwork concept.
- F.4 Places of special heritage of community significance.
- F.5 Given these criteria indoor areas are usually unsuitable, however if sited indoors, the artwork must offer the general public a free and uninhibited experience during normal business hours.
- F.6 The designation of public art siting location(s) should be indicated on the appropriate document (e.g., development permit and building permit drawings).

G. ELIGIBILITY CRITERIA FOR THE DESIGN OF PUBLIC ART

Those involved in the development project team (e.g. architect, landscape architect, and engineer) are not permitted to apply to be the artist as defined below:

- G.1 **Artwork:**
Artist creations or collaborations in any medium, for example: sculpture, ceramic, glass, film, video, fabric, engineering work, architecture, painting, environment, landscape, photography, etc.
- G.2 **Artist as Maker:**
As creator, the artist is a catalyst and manager of a creative process resulting in a finished product. This product may be transitory, or permanent in response to physical and/or social, historical and conceptual issues.

- G.3 Artist as Jury or Selection Panel Member:
The artist as jury or selection panel member must have an art education or apprenticeship background in art making, through which the knowledge of aesthetics and technical processes would benefit a final product. Where education is undocumented, recognition by professionals in the field is essential. The artist must have had practical experience in the creation of artwork.
- G.4 Art Consultant:
An advisor to the developer on art siting, selection, and artist issues. Consultants should have a broad knowledge of current art-making practices and of artist able to work in public and development contexts.
- G.5 Public Art Reserve:
The city fund which reserves funding contributions from public and private sources for Public Art Program purposes.

H. EFFECTIVE DATE

The Private Development Public Art Program becomes effective on March 1, 2011.

I. PUBLIC ART PLAN AND DESIGN

- I.1 The developer or their designate (public art consultant) will meet with City staff to review Public Art Program goals and advise on steps and stages of the public art process and preparation of the Public Art Plan as applicable to the development project.

The Public Art Plan consists of three steps:

- **Preliminary Public Art Plan Proposal** consists of a two to three page proposal identifying estimated budget, public art opportunities, time line for artist participation, and terms of reference for site and artist selection.
- **Detailed Public Art Plan** describes the selected public art site(s) and concept; artist(s); budget allocations; schedule redesign, construction, installation, and documentation; public participation proposed; progress reports; anticipated needs for property dedication or encroachment; and proposed maintenance plan. The detailed Public Art Plan is reviewed by the Public Art Advisory Committee and approved prior to issuance of the Development Permit Application, or initiation of the public art project.
- **Final Report** detailing artwork, site budget, timing, installation, and other details as necessary, respecting art ownership, encroachment, maintenance, documentation, artist statement or other matters is submitted to city staff.

J. CITY OF SURREY PUBLIC ART ADVISORY COMMITTEE

- J.1 The Public Art Advisory Committee will review the Public Art Plan for proposed method of artist participation, terms of reference for artist and site selection; budget allocations to site(s); and the public consultation or participation process.
- J.2 The Committee will assign a subcommittee (usually three members) to each project, to enable quick and focused response to the Plan, if required.
- J.3 The Committee's final recommendation will be presented for Council's consideration, if required.

K. MAINTENANCE

- K.1 Artwork must remain accessible to the public at no cost and be maintained in good repair by the owner(s) of the development for the life of the development.
- K.2 In the event the artwork is damaged beyond repair, or becomes ineffective for reasons other than the owner's failure to maintain it, or in the event the work becomes an unreasonable burden to maintain, application to allow its removal or relocation may be made to the Committee in a manner consistent with decommissioning procedures established from time to time by the Committee.

L. PUBLIC ART DOCUMENTATION

The following documentation must be filed with the City at the completion of the public art project:

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

Appendix 2 – Public Advisory Committee (PAAC) Terms of Reference

PUBLIC ART ADVISORY COMMITTEE (PAAC)

TERMS OF REFERENCE

1. PURPOSE

- 1.1 To advise Council on the implementation of the Public Art Policy (PAP) for the City of Surrey.

2. RESPONSIBILITIES OF PAAC

PAAC will advise on the:

- 2.1 Development of calls for artist proposals, the choice and appointment of selection panels and the selection of recommended artwork;
- 2.2 Communication and outreach strategies regarding the Public Art Program to achieve cultural partnerships and build awareness of the program throughout the community;
- 2.3 Proposed gifts, donations, bequests, de-accessions and loans of artworks to the City collection;
- 2.4 Development of private sector public art and public/private partnerships for public art;
- 2.5 Issues, new trends and future needs related to the delivery of the public art program in Surrey.

3.0 MEMBERSHIP

- 3.1 The Committee shall be appointed by Council and consist of **ten (10) nine (9) voting members and one (1) alternate member. One voting member will be a designated representative of the private sector development community.**
- 3.2 Up to two (2) City Councillors shall be appointed by Council to serve as Council liaisons to the Committee.
- 3.3 PAAC will appoint a Chair for the Committee.
- 3.4 The Committee may appoint a Deputy Chair at their discretion.
- 3.5 The majority of members will be residents of Surrey; they should have knowledge of public art practise and represent a broad cross-section of the community.

- 3.6 The alternate member will serve a one (1) year renewable term for a maximum of three (3) consecutive years; shall attend meetings on a regular basis and have voting privileges if quorum is not established.
- 3.7 Members of PAAC are appointed for a three (3) year term. Members may not serve for more than two (2) consecutive three (3) year terms. However, after at least one (1) year out of office, a past member of PAAC may re-apply and may be considered for re-appointment by Council.

4.0 MEETINGS

- 4.1 The Committee shall meet a minimum of eight (8) terms per year; additional meetings may be called by the Chair as needed.
- 4.2 A majority of the members shall constitute a quorum. Recommendations of a quorum shall be considered those of the full Committee.
- 4.3 Any member who is absent from three consecutive meetings of the Committee, or in excess of one-third (1/3) or more of all meetings over any six (6) month period without leave of absence from the Committee, or without reason satisfactory to the Committee, shall forthwith cease to be a member of PAAC.
- 4.4 Minutes of the meetings are prepared by City staff.

5.0 CODE OF CONDUCT

- 5.1 City policy regarding conflict of interest will apply to all PAAC members.
- 5.2 The members are not permitted to directly or indirectly benefit from their participation in the Public Art Advisory Committee during their tenure and for a period of twelve (12) months following the completion of their term.

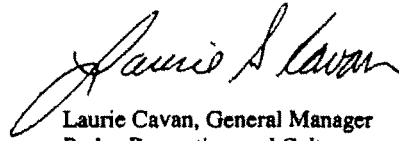
6.0 STAFF SUPPORT

- 6.1 Appropriate staff support will be arranged by the City Manager; General Manager, Parks, Recreation and Culture, and the City Clerk.

Approved by Council: December 15, 2004 (RES. Ro4-3386)

CONCLUSION

The review process identified opportunities for streamlining the Policy, resulting in a more manageable and clearly articulated document. The Terms of Reference provides further clarity on the roles and responsibilities of staff, Council and PAAC in the implementation of the Public Art Program. Upon approval of the revised Policy and the new Terms of Reference for the committee, staff will complete work on a Public Art Program Procedures document.



Laurie Cavan, General Manager
Parks, Recreation and Culture

LC:dlg

Attachments

APPENDIX A
PUBLIC ART POLICY

PUBLIC ART POLICY – City Policy

A. Purpose

The purpose of the Public Art Policy is to:

- A.1 To ensure that artwork and the creative concepts of artists are supported through the City's Public Art Program;
- A.2 Serve as an act of public trust and stewardship for public art;
- A.3 Establish a sustainable funding mechanism to support the City's commitment to public art;
- A.4 Guide City staff in the implementation of the public art program.

B. Principles

The Public Art Policy ensures that public art is:

- B.1 Selected through an informed, open and fair public art competition process;
- B.2 Contributing to the City's character and is demonstrating the significance of art in community life;
- B.3 Reflective of a wide of range of professional artistic expression and practise, demonstrating excellence, quality and innovation;
- B.4 A catalyst for creativity in Surrey's diverse community by providing opportunities for community engagement, development and partnerships;
- B.5 Integrated into the planning, design and execution of applicable civic development.

C. Public Art Advisory Committee

- C.1 Council will appoint a Public Art Advisory Committee (PAAC);
- C.2 PAAC will advise the City on the implementation of the Public Art Policy, including selection processes, acceptance of gifts, donations, bequests, loans, and de-accessions;
- C.3 A Terms of Reference for PAAC approved by Council outlines their roles and responsibilities in relation to the implementation of the Policy.

D. Funding

- D.1 Funding is based on 1.25% of the construction costs of applicable capital projects funded by the City. Applicable projects include new building construction, major additions to existing buildings, park development projects and new engineering structures.
- D.2 The 1.25% allocated for public art projects must cover the design, fabrication, administration and installation;
- D.3 A minimum of 10% of the 1.25% public art allocation will be used to support the long-term maintenance of the collection;
- D.4 Project funds may be pooled to establish community, neighbourhood and/or Town Centre public art initiatives, or to enhance selected project budgets.

E. Collection Management

- E.1 The management, maintenance and insurance of the Public Art Collection is the responsibility of the City.
- E.2 The Public Art Collection is managed according to appropriate professional inventory and documentation practices.

APPENDIX B

TERMS OF REFERENCE

PUBLIC ART ADVISORY COMMITTEE (PAAC)

TERMS OF REFERENCE

1. Purpose

- 1.1 To advise Council on the implementation of the Public Art Policy (PAP) for the City of Surrey.

2. Responsibilities of PAAC

PAAC will advise on the:

- 2.1 Development of calls for artist proposals, the choice and appointment of selection panels and the selection of recommended artwork;
- 2.2 Communication and outreach strategies regarding the Public Art Program to achieve cultural partnerships and build awareness of the program throughout the community;
- 2.3 Proposed gifts, donations, bequests, de-accessions and loans of artworks to the City collection;
- 2.4 Development of private sector public art and public/private partnerships for public art;
- 2.5 Issues, new trends and future needs related to the delivery of the public art program in Surrey.

3. Membership

- 3.1 The Committee shall be appointed by Council and consist of nine (9) voting members and one (1) alternate member.
- 3.2 Up to two (2) City Councillors shall be appointed by Council to serve as Council liaisons to the Committee.
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- 3.4 The Committee may appoint a Deputy Chair at their discretion.
- 3.5 The majority of members will be residents of Surrey; they should have knowledge of public art practise and represent a broad cross-section of the community.
- 3.6 The alternate member will serve a one (1) year renewable term for a maximum of three (3) consecutive years; shall attend meetings on a regular basis and have voting privileges if quorum is not established.
- 3.7 Members of PAAC are appointed for a three (3) year term. Members may not serve for more than two (2) consecutive three (3) year terms. However,

after at least one (1) year out of office, a past member of PAAC may re-apply and may be considered for re-appointment by Council.

4. Meetings

4.1 The Committee shall meet a minimum of eight (8) times per year; additional meetings may be called by the Chair as needed.

4.2 A majority of the members shall constitute a quorum. Recommendations of a quorum shall be considered those of the full Committee.

4.3 Any member who is absent from three consecutive meetings of the Committee, or in excess of one-third (1/3) or more of all meetings over any six (6) month period without leave of absence from the Committee, or without reason satisfactory to the Committee, shall forthwith cease to be a member of PACC.

4.4 Minutes of the meetings are prepared by City staff.

5. Code of Conduct

5.1 City policy regarding conflict of interest will apply to all PAAC members.

5.2 The members are not permitted to directly or indirectly benefit from their participation in the Public Art Advisory Committee during their tenure and for a period of twelve (12) months following the completion of their term.

6. Staff Support

6.1 Appropriate staff support will be arranged by the City Manager, General Manager, Parks, Recreation and Culture and the City Clerk.

Appendix 4 – Public Art Advisory Committee Minutes – April 9, 2009

D. ITEMS FOR DISCUSSION

1. Council Workshop Follow-up – held March 9, 2009
File No. 0390-20

Sheila McKinnon provided a presentation at the March 12, 2009 PAAC meeting proposing three strategies for discussion at this meeting:

- Increase awareness and support for the public art program
- Improve Public Art planning
- Diversify and develop additional public art funding sources

Discussion:

- Increase awareness and support for the public art program:
 - Lunch'N Learn session to take place in May for city staff to raise awareness of program
 - Host a panel like the LuLu Series in Richmond to look at Seattle and other programs.
 - Create high profile Cultural Capitals Unveiling events
 - Create Public art related special events such as a bus tour at opening events
 - Create more media attention for artists through press releases
 - Improve and update website
 - Create a public art information session and deliver it to key community groups.
 - Send out a CD of the program to media outlets
 - Build special interest stories re. various projects

Committee suggestions:

- Link and other multicultural media outlets would be interested in articles on art since there is not much published about art.

- Utilize the S. Asian community media in order to reach the people. Take local journalists on a tour and consultation with the particular reporters for arts related information.
- The Mayor's Office is very conscious of sending out press releases to the S Asian radio stations (RedFM). The manager of the radio station decides what to do with them. The Dancing Shiva exhibit at the Gallery would be of interest to them.
- Write the story for the media
- Arrange interviews to talk about the subject on the Art Advisory Committee. The practice is for Councillor Villeneuve or the Chair to be the spokesperson.
- Interview the artists. Record that and have it as a package in the ready.
- Some media are more receptive than others. It is preferred that the artists be interviewed rather than staff.
- It was suggested that a more effective approach to getting the word out to the public would be to create CDs which include motion clips. Groups would then have a better understanding through a more multi-media approach.
- Another good way to promote the program is through story boards which list projects, gifts, donations and acquisitions. These will be displayed first at the Cloverdale opening and then throughout the various community sites in May and June.

Discussion:

- Improving public art planning - suggestions:
 - Clearly define and do future planning for the City Centre art walking loop
 - There is existing art but we have room for more.
 - Clearly define the cultural corridor and engage the public in this planning
 - OCP is being reviewed. Attend the planned OCP public open houses to ensure public art gets included. For the first open house on April 21, 2009 use display materials already prepared and on hand. All committees of Council will be invited to one meeting to discuss the OCP. PAAC members should participate.
 - Take it down a level from the official plan to a neighbourhood planning process. Conduct open houses on a town centre basis. We would like to get ahead of the NCP processes and have documents ready to go when the NCP reviews are activated to have relevant content for each one.
 - Pilot public art specific plans for each town centre beginning with City Centre.
 - Take a group field trip to Seattle. (e.g. visit Seattle's sculpture park) Suggest hosting an exchange with the Seattle program.
 - Public art presentation was presented at last meeting. Suggest having a portfolio identifying public art, the scale and type. Have a draft call to artists on hand to give a sense of what this community is all about. This will serve to inform artists call in future.

- Discussion re. Diversifying and developing additional public art funding sources – suggestions:
 - Promote the giving of donations for public art (i.e. Fleetwood projects: poetry stone, firefighter sculpture).
 - Specifically pick a few projects that were gifts and make a broader profile of them.
 - Implementation of the public sector developer contributions towards public art.
 - Encourage more partnerships with public art and beautification projects.
 - Encourage other community partnerships e.g. would the BIA's want to get on board?
 - Apply the percentage for public art policy to a broader range of City infrastructure and capital projects.

In response to queries Sheila McKinnon noted the following:

- Ideas and suggestions regarding improvements to planning are to go into the corporate report and should be considerate of staffing and financial resources required to implement this work. If additional funds are required we should try to identify a funding source. We would first look towards the existing Public Art administration budget to produce needed invitations for events and signage for the public art projects. If any funding is left we could possibly use this for a bus tour. The municipal budget is constrained due to the current economy.
- Legacy funds have been donated in past (eg. Redwood Forest Mysteries - \$20,000 donation). There are endowment foundations that might be worth pursuing and the city is able to provide charitable tax receipts. Foundations only release the interest on their endowment funds to work with, not the principle so these amounts are generally not very significant.

Introducing the Private Development Public Art Program

March 15, 2011

Purpose

The purpose of the Private Development Public Art Program is to:

- ensure that the City of Surrey's Public Art Program objectives and principles are advanced by private development contributing to the Public Art Program;
- ensure that artwork and the creative concepts of artists are supported through the Program;
- establish a sustainable funding mechanism to support the City's commitment to public art;
- guide developers, art consultants, artists, landscape architects and others in the planning of public art projects; and to
- assist with the selection and siting of public art in private developments which are seeking a rezoning to accommodate higher density multiple residential, commercial or industrial development.

Vision & Benefits

Public artists bring unique visions to a City that reflect, engage and challenge the image of its society in memorable, pertinent, and contemporary forms of expression. Public art is highly visible, accessible original art that enriches the City as it evokes meaning in the public realm.

Public Art:

- enhances civic beautification and pride;
- promotes historical events and people of significance to Surrey;
- complements and promotes the character of Surrey's diverse Town Centres;
- increases public awareness, understanding and enjoyment of the arts in everyday life;
- encourages public participation and dialogue about art;
- promotes cultural tourism;
- creates welcoming environments;
- develops cultural industries; and
- promotes creative expression, diversity and cross-cultural sharing.

The Private Development Public Art Program ensures that public art is:

- contributing to the City's character and is demonstrating the significance of art in community life;
- reflective of a wide range of professional artistic expression and practise, demonstrating excellence, quality and innovation;
- a catalyst for creativity in Surrey's diverse community by providing opportunities for community engagement, development and partnerships; and is
- integrated into the planning, design and execution of applicable developments.

Applicable Developments

Residential & Non-Residential Uses:

The Private Development Public Art Program will be applicable to the following types of development (except for the exemptions described below) when rezoning is required:

- multi-family residential uses containing 10 or more units; and
- non-residential uses with a total floor area of 1,000 m² (10,764.25ft²) or greater.

Contributions will be required for new floor space construction only and not for renovations or tenant improvements with no increase in floor area.

Exempted Uses:

The private development public art program is not applicable to the following types of developments:

- care facility, congregate care facility, childcare facility, hospital, health care uses and schools as generally defined under the Zoning Bylaw No. 12,000;
- purpose-built rental, social and/or subsidized affordable housing projects and/or units;
- public storage, and utility areas, except where they are a primary use;

Ineligible Costs in relation to the use of Private Development Public Art funds include:

- maintenance costs for artwork(s) situated on private property;
- artwork not provided in accordance with the City of Surrey Public Art Program Policy and Implementation Guidelines; and
- costs not directly related to selecting, designing, fabricating, or installing artwork(s).

Effective Dates

The Private Development Public Art Program becomes effective on March 15, 2011. The new policy will apply to rezoning applications seeking to accommodate higher density multiple residential, commercial or industrial development, received after March 15, 2011.

Funding

It is intended that development applicants discuss the Public Art Program objectives and requirements with City staff prior to or during the course of the rezoning development application review process to establish a preferred strategy for the delivery of the Public Art Program objectives.

Contributions to the City of Surrey Public Art Reserve will be based on the development's public art budget (e.g. see Section, Private Sector Public Art Budgets below), as determined by staff in discussion with the applicant.

The public art contribution percentage for eligible private development projects in the first year of the program commencing on March 15, 2011 is 0.25% (one quarter of a percent) of the estimated total project construction cost. This is also called the project's public art budget. The total project construction cost will not include the value of the land on which the project is to be constructed or the value of offsite servicing for the project.

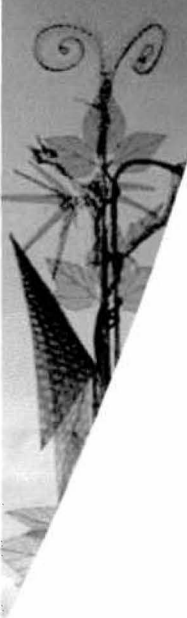
Applicants for eligible developments will be responsible for contributing:

For public art project budgets that are less than \$100,000, a cash in lieu contribution to Surrey's Public Art Reserve of 75% of the project public art budget; or

For other eligible development projects where the public art contribution is calculated to be over \$100,000 the applicant will have the option to either:

- provide a cash in lieu contribution to Surrey's Public Art Reserve of 75% of the project public art budget; or
- install public art on or in the vicinity of the project site with a value no less than the project public art budget.





Private Development Public Art Program

Timing of Contribution

Applicants will be notified of the public art program contribution details at the earliest possible time in the development application review process.

Securing and Collecting the Private Sector Public Art Contribution:

The public art contribution will be secured at the rezoning stage, through a Restrictive Covenant, when the proposed use for the site is multiple residential with more than 10 dwelling units or commercial development with a potential total floor area of 1,000 m² (10,765 sq.ft.) or more or industrial development with a potential total floor area of 1,000 m² (10,765 sq.ft.) or more.

The collection of the public art contribution should coincide with other payments at the building permit stage. Therefore, registration of the Section 219 "no build" Restrictive Covenant will be required at the rezoning stage to facilitate the public art contribution being satisfied prior to the building permit being issued. The Restrictive Covenant, which runs with the land, will ensure any new owners of the land are aware of this requirement, should the land be sold after rezoning and prior to the submission of a building permit.

The collection of public art contributions will follow the same procedures as development cost charges for multiple residential, industrial and commercial developments. The Restrictive Covenant will incorporate the following implementation rules:

- contribution requirements will be in accordance with the Public Art Policy;
- contributions will apply incrementally for a multi-building site in accordance with the respective building permit;
- contributions will be required for additional floor area being proposed and not for renovations/tenant improvements with no increase in floor area; and
- a 15-year sunset clause will apply after which time the public art contribution will not be applicable to future development on the respective site.

Public Art Siting

Locations designated for the installation (current or future) of public art projects should meet the following criteria:

- visibility for pedestrians and/or motorists;
- proximity to high pedestrian activity areas (e.g. active retail areas), transit stops (especially those serving high ridership routes), places of public gathering, public open spaces, and recognized pedestrian routes;
- opportunities to expand on existing or future public artworks as part of an existing or proposed multi-artwork concept; and
- places of special heritage or community significance.

Given these criteria indoor areas are usually deemed unsuitable, however if sited indoors, the artwork must offer the general public a free and uninhibited experience during normal business hours.

The designation of public art siting location(s) should be indicated on the appropriate document (e.g., development permit and building permit drawings).

Key Terms

Artwork:

Artist creations or collaborations in any medium, for example: sculpture, ceramic, glass, film, video, fabric, painting, environment, landscape, photography, etc.

Artist as Maker:

As creator, the artist is a catalyst and manager of a creative process resulting in a finished product. This product is in response to physical and/or social, historical and conceptual issues.

Those involved in the development project team (e.g. architect, landscape architect and engineer) are not permitted to apply to be the artist as defined above.

Art Consultant:

Is an advisor to the developer on art siting, selection, and artist related issues. Consultants should have a broad knowledge of current art-making practices and of artists able to work in public and development contexts. Note, developers may have expertise in planning public art and therefore are not required to work with an art consultant for their public art plan.

Public Art Reserve:

Is the City fund which reserves financial contributions from public and private sources for Public Art Program purposes.

Public Art Plan and Design

The developer or their designate (public art consultant) will meet with City staff to review Public Art Program goals and advise on steps and stages of the public art process and preparation of the Public Art Plan as applicable to the development project.

The Public Art Plan consists of three steps:

Preliminary Public Art Plan Proposal consists of a two to three page proposal identifying estimated budget, public art opportunities, time line for artist participation, and terms of reference for site and artist selection.

Detailed Public Art Plan describes the selected public art site(s) and concept; artist(s); budget allocations; project schedule, construction, installation, and documentation; public participation proposed; progress reports; anticipated needs for property dedication or encroachment; and proposed maintenance plan.

The detailed Public Art Plan is reviewed by the City of Surrey - Public Art Advisory Committee and approved prior to issuance of the Development Permit Application, or initiation of the public art project.

City of Surrey - Public Art Advisory Committee

The Public Art Advisory Committee will review the Public Art Plan for:

- proposed method of artist participation;
- terms of reference for artist;
- site selection process;
- budget allocations within the project; and
- public consultation or participation process.

The Committee's final recommendation will be forwarded to Council with the regular minutes of the Public Art Advisory Committee.

Maintenance

Artwork created on private property must remain accessible to the public at no cost and be maintained in good repair by the owner(s) of the development for the life of the development. In the event the artwork is damaged beyond repair, or becomes ineffective for reasons other than the owner's failure to maintain it, or in the event the work becomes an unreasonable burden to maintain, application to allow its removal or relocation may be made to the Committee in a manner consistent with decommissioning procedures established from time to time by the Public Art Advisory Committee.

Artwork created with funds from the public art reserve will be located on public land and maintained by the City in accordance with the City's Public Art Program.

Public Art Documentation

A project is deemed completed when a Final Report is submitted to and accepted by City staff.

The following documentation must be filed with the City at the completion of the public art project:

- biographical details of the artist(s);
- an artist statement and specifications of the artwork;
- six good quality high resolution detailed images showing the artwork in context and close-up;
- other related materials as needed to reveal the artwork and/or artist intentions (e.g. film, video clips, book works, etc); and
- a copy of the artist's maintenance plan.

