



## **Duncan Public Art Selection**

These guidelines are intended to assist City Council, staff, developers, art consultants, artists and other interested stakeholders in selection of public art in the City Duncan.

These guidelines are founded on the conviction that the acquisition of public art, like the City's long-term investment in capital works, is contingent on the involvement of professional advice and community representation.

### **Selection Process**

#### **1. Overview**

- 1.1 The City of Duncan seeks to ensure a fair, informed and competitive Public Art artist selection process.
- 1.2 Depending on the site opportunities and overall budget, local, national and international artists may be considered for a public art project.
- 1.3 Acquisition of artworks and the selection and commissioning of artists and artists' proposals, including gifts of artwork are generally directed through a panel process.
- 1.4 The panel's role is to select the best artist and/or artwork that meets the public art project's design parameters, theme and location conditions, as outlined in the public art plan terms of reference.
- 1.5 All panel recommendations and findings are reported to City Council.
- 1.6 The process undertaken by the panel must ensure artists and art works are selected on their own merit by a process informed by expertise and community awareness, free of personal bias or influence.
- 1.7 Anyone employed by a project proponent or involved in the project development team (e.g. architect, landscape architect, engineer) should not apply to be the artist of the artwork in a Request for Qualifications or Proposals.
- 1.8 City Council may designate some projects as suitable for artists new to public art.

## **2 Forms of Artist Selection**

- 2.1 Request for Qualifications (RFQ) – A call to artists to submit their credentials and qualifications to be considered for a public art project.
- 2.2 Request for Proposals (RFP) - An artist call soliciting a concept proposal for a public art project.

## **3 Types of Artist Call**

- 3.1 Open Call – A widely publicized RFQ or RFP with no specific recipient list.
- 3.2 Invitational Call – An RFQ or RFP with a predetermined recipient list of specific and qualified artists.
- 3.3 Direct Selection - After consulting with curators and/or other art and design professionals, an invitation to submit a project proposal is issued to a specific artist or artist team.
- 3.4 Depending on the site opportunities and the budget allocation, artists may be selected through an invitational competition, an open competition or a direct commission.
- 3.5 Calls are assessed thoroughly to provide unique public art opportunities. The parameters outlined in the call ensure that the public art collection remains diverse with regards to artistic mediums, disciplines and methods, and a varied group of artists are engaged.

## **4 Public Art Panels**

- 4.1 Each public art panel is unique with its own objectives and terms of reference. While there are many different types of panel, the majority of Duncan Public Art Panels are one of two types: Selection Panels and Review Panels.
- 4.2 Selection Panel: The panel reviews multiple submissions (dependent on the form of the call) and recommends one artist or a shortlist of artists.
- 4.3 Review Panel: The panel reviews a single submission to ensure that it meets with the goals and objectives of the public art program and the terms of reference specific to the project or opportunity. This panel also reviews the method in which the submission was chosen to ensure that it meets with the goals and objectives of the public art program.

- 4.4 Public Art Panels may take curatorial considerations into account and assess the public art collection as a whole when making recommendations on new public art projects.

## **5 Panel Composition**

- 5.1 Panels include artists, art professionals and design professionals (i.e. architects, landscape architects, engineers, urban designers, and planners).
- 5.2 The composition of a public art panel must have a majority of its members with professional art experience.
- 5.3 The panel process may provide for neighbourhood input or representation, and panels should reflect community diversity.
- 5.4 In private development projects, the proponent has the right to appoint a representative to the panel.
- 5.5 Art dealers are usually not allowed to participate on selection panels due to potential conflict of interest.
- 5.6 A panel will be comprised of no less than three and usually no more than five panel members.
- 5.7 Staff will maintain a list of candidates for panels, with input and periodic review by City Council.
- 5.8 Non-voting advisors may be included as needed to supply technical information or community advice. Typical panel advisors might be: community residents, project staff, and technical staff.
- 5.9 An appointed panel shall not include any person from City of Duncan staff, or City Council; nor their respective partners, employees or families of the aforementioned.
- 5.10 Council members may attend panel meetings as observers. Meetings are scheduled at the convenience of panellists and proponents.
- 5.11 Panel composition and panel terms of reference for each panel will be set prior to commencement of the project or as early in the project development stage as possible, by the public art consultant or the City's project staff team. Council will review the terms of reference.

- 5.12 Panellists and/or others consulted or asked to provide an evaluation of the proposals or artists' qualifications will be paid an honorarium (ranging from \$100 to \$300 per panellist).

## **6 Selection Criteria**

- 6.1 Artists and artists' proposals will be selected for recommendation to staff by the panel's majority vote on the basis of:
- the artist qualifications and proven capability to produce work of the highest quality;
  - proven ability to undertake projects of a similar scope;
  - artistic merit of the proposal and its location as evidenced by the submitted materials;
  - degree to which the proposal is site and community responsive or appropriate, and technically feasible;
  - environmental sustainability of the proposed artwork;
  - probability of successful completion; and
  - the statement regarding the proposed Budget.
- 6.2 A panel may determine that none of the submissions fulfill the project criteria. In this case, the selection process may be re-opened.
- 6.3 Artists that are currently under contract with the City in a public art project, are ineligible for other projects until the current contract is deemed complete. City staff, in exceptional cases, may waive this condition for an artist.

## **7 Technical Review**

- 7.1 City staff will act as a resource to various panels, providing technical review and an analysis of proposed materials, construction, scale, costs, durability, public access, environmental sustainability and safety, as they relate to the ability of the City or development proponent to maintain and accommodate the proposed artworks.
- 7.2 The proponent, in conjunction with participating City departments, will ensure all recommended proposals are reviewed prior to final selection for safety and liability, compliance with City Bylaws and requirements, technical feasibility, environmental impact, cost, maintenance and other aspects as needed. Final selection will not be made or announced until any question on these issues is resolved.

## **8 Art Consultant**

- 8.1 City staff will identify and advise when a project may require an art consultant to facilitate the public art process. For large-scale projects, hiring an experienced art consultant is the best assurance of implementing a successful public art plan.
- 8.2 The art consultant may be responsible for aspects of the public art process or may be engaged to advise on some phases only (e.g. public art plan preparation, selection process management, artwork installation management, legal and technical aspects, artists' copyright, and etc.).
- 8.3 The art consultant is an independent agent who facilitates the plan, acts as the agent for the proponent and advocates for the artist(s) to achieve the successful integration of the artwork within the surrounding urban fabric.

## **9 Conflict of Interest**

- 9.1 Any participant in the City's public art processes, including staff, selection panel or review panel members and their advisors or representatives, must declare any direct or indirect benefit to themselves, or their respective employers, partners, families or associates, which may arise from the City's acquisition or de-accession of any public artwork or related activities, and will be required to remove themselves from such processes.

## **10 Art Documentation**

- 10.1 An Art Record Form must accompany all completed artworks. This form is used for the proper curatorial gathering of data relating to the artwork. The data gathered includes (but is not limited to):
  - a) Name of artwork;
  - b) Name and biographical details of the artist(s) including place of birth;
  - c) Contact mailing and email address, phone number and website;
  - d) Specifications of the artwork including medium, method of construction and installation, and dimensions;
  - e) Artist description of the work;
  - f) Artist statement including how the artwork relates to its environment, and/or area history, and/or community as applicable;

- 10.2 The Art Record Form should also be accompanied by six high quality, high-resolution electronic images (minimum 700 dpi) showing the artwork close-up, details, and in context.
- 10.3 Other related materials as necessary may also be required to reveal the artwork and/or artist intentions (e.g. film, video clips, book works, etc.).
- 10.4 A copy of the artist's maintenance plan, including method, materials and frequency of inspections or maintenance and person or organization responsible for maintenance and long term conservation