



CITY OF VANCOUVER

ADMINISTRATIVE REPORT

A13

Report Date: 14 August 2006
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Meeting Date: September 12, 2006

TO: Vancouver City Council

FROM: Assistant Director, Office of Cultural Affairs

SUBJECT: Report 2 of 2: Award of Contract for RFP PS06067
Public Art Program Review and Plan

RECOMMENDATION

- A. THAT Council authorize a contract with Brown and Keener Bressi to provide public art consulting services for a comprehensive review and development of a new plan for the City's Public Art Program, at a cost of \$109,715 plus GST, and sources of funding to be 2006 Public Art Capital Unallocated Account.
- B. THAT no legal rights or obligations will be created hereby until an agreement drawn to the satisfaction of the Director of Legal Services is executed by her on behalf of the City.

GENERAL MANAGER'S COMMENTS

The General Manager RECOMMENDS A and B.

CITY MANAGER'S COMMENTS

The City Manager recommends approval noting that this is the first review of the City's Public Art Program since its inception in 1990.

COUNCIL POLICY

Consultant agreements exceeding \$30,000 require Council authorization. Contracts are awarded on the basis of the best overall value to the City.

PURPOSE

The purpose of this report is to seek Council authority to engage Brown and Keener Bressi (BKB) to provide public art consulting services for the comprehensive review and plan (the "Review") of the City's Public Art Program at a maximum cost of \$109,715 plus GST.

BACKGROUND

The City's Public Art Program (the "Program") was adopted in 1990 and modest revisions were made in 1994 to provide clarity. Essentially unchanged since 1990, the Program has grown greatly in scope but has not kept pace with new national and international public art practices, nor indeed with the development of Vancouver's own City and private sector development practices. Staff, developers, artists and others recognize the need to upgrade many aspects of a once pioneering Program in order to meet the opportunities of the coming years.

An interdepartmental staff team with representatives from Cultural Services, Engineering, Park Board, and Planning developed a comprehensive terms of reference for the Review (synopsis attached as Appendix A; full copy on file with the City Clerk). The purpose of the Review is to evaluate the Program's fundamentals—mission, aims, and operational provisions—to ensure the continuing relevance and the capacity to meet Program goals. The operational provisions of the Program's three components - Civic Public Art, Community Public Art, and Private Development Program—will be updated or amended as needed to enable artists and sponsors to excel. After 15 years and a burgeoning, city-wide awareness of the value added by art, our objective is to raise the Program to a heightened level, positioning Vancouver well beyond 2010 and at the international forefront of public art planning and practice.

The process also includes extensive staff and stakeholder consultation, a public engagement strategy, evaluation of the public art collection, evaluation of our collection management and conservation strategy, and a public art space legacy plan to guide site selection for gifts, legacies, and incidental acquisitions. Our aim is a comprehensive plan for the Program with recommended strategies, policies, procedures and resources for implementation. It will include detailed recommendations on funding mechanisms, staffing and administration, program structure, project management, communications, public education, collection management and a public art space legacy plan.

DISCUSSION

In June 2006 the Managing Director of Cultural Services on behalf of the interdepartmental staff team and the Manager of Materials Management sought proposals through an RFP (PS06067). The RFP was posted on the City's website, BC Bid, and circulated to many consultants and through the City's public art listserv and the Alliance for Arts and Culture faxnet service.

Six proposals were received and reviewed by the interdepartmental staff team using a comparative and consistent matrix format. The matrix compared the proponents' experience with large complex public art programs, proposal content, methodology, and cost. Proponents were scored out of a total of 100 points.

The review team short-listed three of the six proponents for interview. Using a second matrix for the interview process, scoring again out of 100, the interdepartmental staff team ranked the proposal from Brown and Keener Bressi (BKB) superior to the other proposals. The BKB proposal included sub contractors VIA Partnership, a consulting group with extensive experience in public art management, and public artist Valerie Otani. The proposed project budget was \$97,715 plus GST. The staff team identified two areas where additional support is required, and BKB's proposal was amended to quantify the contributions of a local urban designer and local art student (in a mentorship role) for a total budget of \$109,715. BKB's overall proposal score including amended project cost was the highest of the six proposals. Based on the proposals reviewed, it is therefore recommended that BKB be retained for the Review.

Subject to Council approval, the Review will commence in late September and be completed by January 31, 2007.

FINANCIAL IMPLICATIONS

Council provided \$1,000,000 for public art in the 2006-2008 Capital Plan. On May 25, 2006, Council approved \$300,000 for 2006 civic public art projects.

A companion report, RTS 06096 contains recommendations for new and ongoing projects and programs supports which, subject to Council approval would leave an unallocated budget of \$155,000. The recommendations contained in this report total \$109,715. Source of funds for the Review would be the 2006 Public Art Capital Unallocated Account.

PERSONNEL IMPLICATIONS

The Review will be led by the Assistant Director of Cultural Affairs in consultation with the Public Art Program Manager. Demands on the Program Manager's time (to provide information, guidance, attend meetings, meet the Consultants, etc.) will be supplemented and by contract staff who will support the interdepartmental staff team and assist with the management of ongoing projects.

CONCLUSION

A review of the City's Public Art Program provides an extraordinary opportunity. Conceived in the late 1980s, these initial policies and procedures need to grow, along with the community to meet the demands of a maturing program in an increasingly sophisticated artistic and urban design context.

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1.0 Background

The Program's mandate is to incorporate contemporary art practices into city planning and development. It achieves this by funding art-making of many kinds, from single-artist commissions to artist collaborations with engineers, designers, and communities. The intent is to provide for the creation of art that expresses the spirit, values, visions, and poetry of place that collectively define Vancouver.

Vancouver's public art planning began in 1986 with the development of procedures to address artwork donated by national pavilions departing at the end of the Expo 86 Worlds Fair. Planning for the routine commission of art for public spaces began in 1987, leading, in 1990, to the adoption of a Public Art Program applied to the civic and private sectors. A Public Art Advisory Committee was appointed in 1991. These provisions were revised in 1994, and a Community Public Art component was adopted that year. Public Art Reserves—one to hold funds for projects, the other to hold funds for maintenance—were also established in 1994.

The program is comprised of three distinct components:

- 1) The **Civic Public Art Program** develops public art at new or existing City Buildings, infrastructure projects (streets, bridges, utility works), parks, and other public spaces.
- 2) The **Private Development Program** requires major private rezoned developments to allocate a 1% equivalent (currently \$.95 per buildable foot) to art in public areas. The intent of this funding formula was to provide budgets the equivalent of "percent-for-art" program budgets commonly employed in other cities.
- 3) The **Community Public Art Program** supports artist and community collaborations on projects that address neighbourhood needs and aspirations.

The program thus operates across civic (City and Parks), private-development, and community sectors. A Public Art Manager is supported by contract project managers and by staff in the Cultural Affairs, Clerks, Engineering, Facilities, Planning, Parks, and Law departments. A nine-member City Council-appointed Public Art Committee provides guidance and public oversight.

The first artworks produced by the Civic Public Art Program were installed in 1993. Private-sector and Community work began to appear in 1994. Since then, many artworks have been developed by all three sectors, and all sectors have gained experience and expertise in the complex task of developing art for public places. Current projects can be viewed on-line at the Public Art Registry, www.vancouver.ca/commsvcs/oca/publicart/.

This Review and Plan is the first complete and comprehensive review of the Program since 1994. It will re-visit program fundamentals—mission, aims, and operational provisions—to ensure their continuing relevance, and capacity to maintain current momentum. Conceived in the 1980s, these initial policies and procedures will be compared to the best national and international models, and revised as needed to meet the needs of a maturing program in a rapidly evolving, increasingly sophisticated, context.

The operational provisions of the programs: Civic, Community, and Private Development, will be updated or amended as needed to enable artists and sponsors to excel. After ten years and a burgeoning city-wide awareness of the value added by art, our objective is to raise the City Public Art Program to a heightened level, positioning Vancouver well beyond the 2010 Olympics and at the international forefront of public art planning and practice.

2.0 Project Outline

The Office of Cultural Affairs is looking for qualified consultants to develop a comprehensive City Public Art Program Plan to be presented to City Council. The development of the plan will include a substantive review of current program provisions, and revising those necessary to enhance program operations, performance and capacity. The consultant(s) will be expected to:

- a) Produce a timeline describing the activities and schedule for delivery of the plan.
- b) Establish the context for a comprehensive Public Art Program Review and Plan through a review of the current programs, including current goals, policies, priorities, practices, procedures, and guidelines.
- c) Consult staff and stakeholders such as the Public Art Committee, City departments, private-sector organizations, professional artists, public art consultants, the Creative City Task Force, and community groups.
- d) Evaluate and make recommendations on the public art collection and current collection management policies: maintenance, conservation, documentation, communication, acquisition, de-acquisition, gifts and donations.
- e) As part of the assessment of the public art collection, develop a public art space legacy plan to guide site selection for gifts, legacies, and incidental acquisitions.
- f) Engage the broader community in public art through a public engagement strategy.
- g) Present a comprehensive Public Art Program Plan to the Office of Cultural Affairs and to Vancouver City Council. The plan will recommend strategies, policies, procedures and resources for implementation including detailed recommendations on funding mechanisms, staffing and administration, program structure, project management, communications, public education, and collection management.
- h) The successful consultant will be required to actively involve in this work, as a full member of the consultant team, at least one practicing artist with demonstrated excellence in public art, and a student identified by the Emily Carr Institute of Art + Design.

3.0 Scope

- 3.1 This Public Art Program Review and Plan will review the current program, identify new program directions, and develop an implementation plan that will provide the strategies, policies, procedures and resources needed to excel.
- 3.2 The Public Art Program Review and Plan will focus on several broad and intermingled sets of tasks. The first is to review the Public Art Program in the context of international public art practices and policies. This task will consider how to revise and streamline program application and administrative procedures; policy amendments to increase the equity of civic and private-sector program application; and filling gaps in existing provisions to optimize art-project success, such as ensuring that artists receive the post-selection support they and their projects need to succeed. As previously mentioned, the objective of all revisions is first and foremost to build on existing strengths to establish program participants to excel.
- 3.3 The development of the plan will also include stakeholder consultation and public feedback within the context of, and with input from, the Creative City Task Force, a Council-appointed committee having a mandate to:
 - Review the City's current approach to cultural development and service delivery;
 - Undertake an extensive stakeholder consultation process; and
 - Identify strategic goals, directions and priority objectives for the City's role in strengthening Vancouver's cultural community.
- 3.4 This Review and Plan will assess the existing public art collection to identify strengths and weaknesses, leading to recommendations to guide future acquisitions. This will include developing a public art space legacy plan that will identify and propose processes and procedures to allocate public space for public (and other) art legacies, gifts and donations such as those anticipated from the 2010 Winter Olympics, all to ensure that new work continues to express the spirit, values, vision, and poetry of place that define Vancouver.
- 3.5 Once goals and priorities are established, the plan will focus on implementation. This will be achieved by updating civic and private sector programs, processes, and budgets; reviewing and advising on staffing; on the role and responsibilities of the Public Art Committee; and on current guidelines, policies, procedures and practices. This review will include any revision or new provision that widens or narrows the scope of program application; or that introduces new practices and approaches.

4.0 Activities

4.1 Establish the context

Provide a review of the City's Public Art Program including an analysis of program goals, priorities, policies, procedures, partnerships and resources. The review will provide an overview and analysis of all pertinent background materials including:

- the City's legislative framework, policies and procedures (mission statement, goals, donations guidelines, civic commission procedure, code for the conduct of public art competitions, de-accession guidelines, and Public Art Committee by-law)
- current resources including funding mechanisms, program budgets and staffing, as well as any projects and initiatives related to the City's Public Art Program;
- comparisons to Public Art Programs in other relevant jurisdictions including delivered artwork, policies, procedures, funding and implementation resources;
- a discussion of local, national and international trends in public art.

4.2 Undertake Stakeholder Consultation

Interview key community stakeholders, in the context of the Creative City Task Force, and provide a summary in the Public Art Plan. Stakeholder consultation will include but not be limited to:

- artists who have created work under the program;
- artists who have applied but not been successful in the award of commissions;
- Public Art Committee members, past and present;
- Alliance for Arts and Culture and/or other visual arts umbrella organizations;
- representatives of the development community who have participated in private sector projects, and their organization, the Urban Design Institute, and the AIBC;
- representative public art selection panel members;
- staff from Parks, Engineering, Cultural Services, and Planning who have been involved with the application of public art in the development of the public realm;
- Public art consultants who have completed significant work for the City program;
- program directors/managers from other jurisdictions;
- Vancouver Organizing Committee for the 2010 Winter Olympic and Paralympic Games (VANOC).

4.3 Engage the Broader Community

This process provides an opportunity to engage and educate stakeholders and the broader community about the existing public art programs. The public engagement strategy should therefore involve both an education component as well as a public feedback mechanism to ensure that the community has opportunities to offer ideas on future policies and programs. A successful public engagement will foster a sense of community ownership and build support for the implementation of recommended Program revisions.

4.4 Evaluate and Recommend Program Redesign/Revision

Based on the review of the context and inputs received from key stakeholders and the general public, the consultant will make recommendations for program redesign and for new initiatives to take advantage of opportunities outside the scope of the current City programs.

The consultant will be asked to evaluate and make recommendations on the three existing City Public Art Programs and address at a minimum, the following:

- Program goals and priorities
- Program performance as evidenced by representative projects
- Program delivery models, with a view to meeting goals while streamlining processes, for example:
 - project selection for civic projects
 - artist selection models and methods of commissioning artists, with a view to finding ways to meet program goals while reducing costs, shortening delivery time, and streamlining process management
 - project management arrangements (including, for example, current private sector cost provisions, and management processes for civic projects)
 - individual program distinctiveness in the context of other civic programs
 - clarify private sector program application to re-zonings involving heritage/density transfers, private/public partnerships, and City initiated re-zonings
 - streamline program applications and clarify the roles and responsibilities of applicants, artists, City Departments and the Public Art Committee
 - contracting issues including intellectual property provisions
- Efficacy of project budgets to current program activity, for example:
 - for civic programs, review and recommend current funding on the cost/benefit ratio of delivered projects
 - for the private sector program, update funding mechanisms from the 1991 “1%-equivalent” baseline

- Program partners, opportunities, protocols and resourcing, such as processes for collaborations with other City departments, Park Board, TransLink and GVRD
- Roles and responsibilities of the Public Art Committee
- Program resourcing, including staffing
- Evaluate public art collection management including:
 - current registration, maintenance and conservation provisions and practices for both civic and private artworks (including “historic” artwork installed before the Maintenance Reserve was established in 1994)
 - project documentation, communication, and registration procedures, including publication development and the Public Art Registry

4.5 Develop a Public Art Space Legacy Plan

In the context of the program review and of the public art collection policies in particular, develop a Public Art Space Legacy Plan to guide the acquisition and siting of artworks offered as donations to the City. This needs, at minimum, to:

- Assess the existing public art collection to identify gaps and opportunities against the concept of public art “collections” or other models (outdoor museums, sculpture parks, the City-beautiful movement, etc) and to ensure the public art continues to meet a standard of artistic excellence or historic interest commensurate with the importance of the site
- Identify prominent public sites and spaces (including indoor public space) available for art installations and identify principles and conditions to govern placement and selection
- Assess the city-wide distribution of artworks and advise on protocols to govern the Program’s relationship to Park Board in site selection and public art legacy planning
- make recommendations to guide future acquisitions
- Identify principles and processes related to ‘gifts of state’
- Recommend a process for dealing with requests for major and for minor memorials and commemorative monuments
- Review, assess, and recommend on processes, procedures, and the allocation of public space for public (and other) art legacies anticipated in association with the 2010 Winter Olympics
- Propose a process for the relocation or de-accessioning existing artworks (if any) deemed to be inappropriately sited

4.6 Present a City Public Art Program Review and Plan

The final product should be a Public Art Program Review and Plan which includes strategies, policies, procedures and resources for implementation including detailed recommendations on:

- Overall goals and priorities as well as individual program goals and priorities;

- Policies, procedures and guidelines for the public art programs;
- An assessment of the public art collection and various collection policies including an acquisitions, de- acquisitions, documentation, communication, conservation, maintenance, donations and gifts;
- Within the context of the public art collection assessment, a public space legacy plan;
- An operations plan including funding sources and mechanisms, staffing, administration, program structure, project management, communications and education.

5.0 Consultancy Coordination

- 5.1 The consultant(s) will report to a designated staff through the City's Office of Cultural Affairs within the Cultural Services Department. The project will be advised by an Advisory Committee comprised of representatives of current and past members of the Public Art Committee, and City staff from Cultural Services, Planning, Engineering Services and Park Board.
- 5.2 The consultant(s) will be required to provide on-going progress reports and/or presentations to the Advisory Committee and Public Art Committee during the review process, and if required, make public presentations to City Council and Park Board.

6.0 Consultancy Prerequisites

- 6.1 The consultant(s) should have previous experience in, or be knowledgeable of:
- Senior level, contemporary public art planning and practice in a municipal private and public sector environment;
 - International experience and knowledge of new and innovative public art approaches, encompassing planning, artist selection, project management, documentation, conservation, and public environment;
 - Understanding of key stakeholder and public consultation processes including extensive experience with developers, artists and governments engaged in public art processes.

7.0 Proponent(s) Team

- 7.1 Proponents are to include a curriculum vitae (CV) for each member of the proposed team focusing on relevant experience regarding the scope of this RFP.
- 7.2 A lead consultant must be identified and will be expected to enter into one contract with the City of Vancouver on behalf of the whole review team.

Indicate organizational capacity of respondent by identifying organizational structure, and licenses to do business in the province of British Columbia.

8.0 Schedule and Deliverables

- 8.1 This project will be divided into four phases and their associated work packages:

- 1) Project plan development
- 2) Information gathering and interviews
- 3) Synthesis of information and report preparation
- 4) Report Presentation

The consultant will be responsible for following proper management methodology throughout the aforementioned phases in order to maintain scope and adherence to the schedule.

The consultant is expected to meet the following estimated work plan and schedule for deliverables:

Work Plan Estimates		
Phase and Work Package		Duration
Phase 1	Public Art Program Review	3 weeks
Phase 2	Information gathering and interviews with stakeholders	4 weeks
Phase 3	Synthesis of information and draft report preparation	3 weeks
Phase 4	Final Report & Report Presentation	2 weeks
Total Duration		12 Weeks

- 8.2 At the conclusion of each phase as outlined above, the consultant shall provide a written status update to the Managing Director of Cultural Services summarizing the accomplishments of each phase.
- 8.3 The strategy must be delivered in the form of a document, including an executive summary in a digital format on a CD, and in hard copy. This document must be accompanied by a summary presentation file (preferably in Microsoft PowerPoint). The consultants must also be prepared to present their findings to the project manager, project sponsor and other Engineering Services management staff, as well as relevant stakeholders, in a one to two (1 - 2) hour session to be held at City Hall.
- 8.4 The product will be both written reports and presentation materials. The written reports will be submitted in an 8 x 11 vertical format. At the draft report stage, the consultant will provide 10 unbound reproducible black and white copies. For the final report the consultant will provide 15 bound copies and two sets of presentation materials.
- 8.5 The study is expected to commence October 2, 2006 and produce a draft Public Art Plan to be reviewed City staff, and the Advisory Committee and Public Art Committee by Jan 8, 2006. The final comprehensive Public Art Plan will be presented to the City staff, the Advisory Committee, and the Public Art Committee by the final week of January 2007.