

Corporate Report

NO: R172

COUNCIL DATE: July 21, 2003



REGULAR

TO: **Mayor &
Council** DATE: **July 17,
2003**

FROM: **City Manager** FILE: **0360-20/P**

SUBJECT: **Public Art Donations**

RECOMMENDATION

That Council:

1. Accept the recommendations by the Public Art Advisory Committee to accept into the City of Surrey's public art collection the donations of artwork outlined in this report (Fleetwood Ceramic Mural, The Discovery Surrey – Oil Drum Art Project, Reflections, Winged Lion Woman, City Centre Plaque, Celtic Greenman Fountain, Mandala After Prayer Wheel, Growth, Mule Deer).
2. Accept the recommendation by PAAC to accept the artwork entitled Surrey Columbian Centennial Totem into the City of Surrey's collection pending further information and discussion relative to its refurbishment and ongoing maintenance requirements.

INTENT

Formal acceptance of these works into the public art collection will ensure that they benefit from being promoted along with the other public art inventory and will assist in clarifying their eligibility for maintenance support.

BACKGROUND

On July 16, 2001 (Item R 168, File 8090-002), Council approved the Guidelines and Procedures: Gifts, Donations and Bequests of Artwork - Acquisitions & Deaccessioning (see Appendix "A", currently under review by P.A.A.C.). These guidelines describe the processes that are in place to oversee the acceptance of artwork into the City of Surrey's Public Art Collection, and the future need that may arise to deaccession artworks that have been accepted into the collection.

DISCUSSION

Three artworks have been offered to the City of Surrey since the guidelines were established and the Public Art Advisory Committee has been working through the procedures for acceptance with each project.

1. Fleetwood Ceramic Mural donated by Kwantlen University College – considered by PAAC at the October 25, 2002 meeting;
2. The Discovery Surrey – Oil Drum Art Project donated by Surrey Crime Prevention Society – considered by PAAC at the November 15, 2002 meeting;
3. "Reflections" offered for donation by artist Sylvie Roussel-Janssens – considered by PAAC at the July 10, 2003 meeting.

In addition, at the July 10, 2003 meeting, PAAC considered public art that has existed on City land but was created prior to the Public Art Policy. These works include:

4. Winged Lion Woman (Sculpture in Bear Creek Park),
5. City Centre Plaque (Sidewalk Mural in City Centre Parkway),
6. Celtic Greenman Fountain (City Hall Garden),
7. Surrey Columbian Centennial Totem (City Hall),
8. Mandala After Prayer Wheel ("Copper Disk", Surrey Arts Centre),
9. Growth (Port Kells Community Centre), and
10. Mule Deer (Darts Hill Garden).

Descriptions of all the artworks are included in Appendix "B".

At the July 10 PAAC meeting:

It was Moved by C. Severson
Seconded by E. Carefoot

That the Public Art Advisory Committee recommends to Council that the following pieces of art be accepted into the City of Surrey's collection:

- **Reflections** (pending risk assessment)
- *Celtic Greenman Fountain*
- *City Centre Plaque*
- **Growth**
- *Mandala After Prayer Wheel*
- *Mule Deer*
- *Winged Lion Woman*

Carried

It was Moved by E. Carefoot
Seconded by C. Severson

That the Public Art Advisory Committee recommends to Council that the artwork entitled, "*Surrey Columbian Centennial Totem*" be accepted into the City of Surrey's collection pending further information and discussion relative to its refurbishment and ongoing maintenance requirements.

Carried

Regarding the donation "Reflections" by Sylvie Roussel-Janssens, PAAC wanted to receive a risk assessment to ensure that the proposed installation would pose no danger to children or the public. Staff in Risk Management have completed this assessment indicating to us that the risk is low and we have their approval for the display of the artwork as proposed. Information has also been received from the library staff where the exhibition of this work was previously hosted (including Ocean Park Library, Cloverdale Library, Strawberry Hill Library and Guildford Library) and there were no reports of any patron injury or concerns regarding the artwork's installation. Library staff are supportive of this artwork being installed on a more permanent basis at Strawberry Hill Library. The artist has identified this branch as the preferred location as it was well suited, the lighting and size of the windows are ideal.

The Surrey Columbian Centennial Totem Pole is one of four such poles created in 1967 through the Columbian newspaper and supported by the readers. New Westminster, Coquitlam and Burnaby also had poles installed. More research is required to determine ownership, and establish the scope of any maintenance depending on the condition of the pole.

CONCLUSION

This is the first set of donations that have gone through the procedures for accepting gifts of artwork into the City of Surrey's public art collection. It represents an interest in the community to contribute to public space in a way that will enhance the community's experience of place.

If Council accepts the recommendations, a Public Service Announcement will be distributed which profiles this process and the generous gestures of the donations from the community.

Umendra Mital, P.Eng.
City Manager

SM:dlg

Attachments

APPENDIX A

GUIDELINES AND PROCEDURES

GIFTS, DONATIONS AND BEQUESTS OF ARTWORK

ACQUISITIONS & DE-ACCESSIONING

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Introduction

It is important that proposed gifts of art be considered in a similar manner and with as much care as works accessioned by the City of Surrey through its own internally generated programs. Acceptance criteria for donations of art is in keeping with the City's overall Public Art Master Plan and its desire for quality public art.

Gifts of artwork being proposed to the City of Surrey for placement on a public site under the City's jurisdiction must complement the existing collection and be considered according to the criteria outlined in Section 1.1.2 (below). Acceptance criteria for donations of art is in keeping with the City's overall Public Art Master Plan and its desire for quality public art. The criteria of acceptance is well defined to ensure consistency in application. However, some degree of flexibility is in place in order to accommodate the diversity of proposals.

Acceptance by the City must be considered in full awareness that public space is a valuable commodity and that the acquisition of artworks by this means conveys a measure of esteem and importance to both donor and artwork.

Gifts of art under these guidelines fall into two main categories:

- existing works, (e.g. paintings, calligraphy, sculpture, artefacts or other works normally considered to be fine art) and

- proposals for an installation of public art on civic property to be chosen through an objective art selection process.

Background

In May 1998, the Surrey City Council approved its Public Art Policy. The purpose of the Policy is to:

- ensure that the art work and creative concepts of artists become part of the planning and design of publicly accessible spaces and contribute positively to making public art visually stimulating and community oriented;
- guarantee an approved, fair, invested and consistent public selection process so that all the citizens of Surrey can access and participate in the cultural, economic and social developmental opportunities afforded by public art;
- serve as an act of public trust and stewardship for public art.

The Public Art Advisory Committee (PAAC), is a nine member voluntary Committee appointed by City Council who advise on the implementation of the Public Art Policy. Of PAAC's responsibilities, two are:

- to advise Council on the implementation and maintenance of the civic public art inventory and the implementation of the accessioning and de-accessioning components of the Public Art Policy; and
- to advise Council on proposed art work gifts, bequests and donations to the City of Surrey according to the established guidelines.

The Public Art Advisory Committee is responsible for the general management of all public art proposed and/or occurring on civic property. These guidelines and procedures are established in accordance with the Public Art Policy's *Section D.3: Acceptance of Gifts, Donations and Bequests* and *Section D.4: De-accessioning of Artwork*.

Art that is situated on civic property may be acquired by the City through different avenues, departments and processes. PAAC needs to be informed of these acquisitions but the responsibility for direct maintenance and management may rest with a specific department or non civic entity. PAAC should be advised of such works and given the opportunity to consider incorporating an artwork into the Public Art Inventory.

Public Art projects that arise from the Public Art Program and are part of the Public Art Master Plan are automatically accessioned into the City of Surrey's Public Art Inventory. Master Plan projects adhere to strict criteria which ensures that each project:

- is highly visible in the public context;
- is accessible to the public;
- has social, historical, and/or cultural significance, and/or economic development potential;
- has the potential to expand the experience of place; and
- satisfies and enhances civic and public functions, policies and objectives.

Consideration is also given to:

- the distribution of the project sites in terms of town centres;
- offering a broad range of opportunities for artists and for community involvement;

- an interest in developing town centre gateways that reinforce the spatial networks people experience upon entering Surrey and travelling between town centres; and
- any implications regarding maintenance and budget.

Guidelines and Procedures

Part One: Acquisitions

1.1 Guidelines

1) *Authority To Acquire*

As per Section D.3.3 of the Public Art Policy, PAAC will inform City Council on a regular basis of the acceptance of any donation, gift or bequest of art work which is suggested to the City.

2) *Criteria For Acceptance*

Donations of artworks to the City of Surrey should be considered for acceptance according to the following criteria:

Relation to Collection:

Suitability of the work to complement existing items in the City of Surrey Public Art Collection.

Quality/Subject Matter:

Quality of work based upon professional assessment and a detailed written proposal that is accompanied with drawings, maquette and/or photographs;

Suitability of the subject matter of the artwork to a public venue.

Site:

In the case where a specific site is identified – appropriateness to that site.

Selection Process:

Appropriateness of the process whereby the artist and artwork has been/will be selected.

Budget:

Financial implications of acceptance based upon project implementation, installation and on going maintenance, insurance, the cost of future relocation or removal etc.

Maintenance/Lifespan/Public Safety:

Where appropriate, provision by the donor for ongoing maintenance;
Ease of maintenance and potential repair;
Susceptibility of the work to degradation, wear or vandalism and any potential of causing danger to the public;
Suitability of the work to environmental conditions of public display.

Condition of work:

Where relevant, the precise implications, to the City, of any restorative conditions imposed by the donor.

Installation:

Suitability of the work to technical installation requirements of public spaces

3) *Compliance With Laws*

The City of Surrey will only acquire art works which have been legally and ethically acquired by their previous owner. The proposed donation must be in compliance with all federal and provincial legislation concerning cultural property.

4) *Placement Of Artwork Donations*

Site approval is part of the overall acquisitions approval process. For donations that include a recommendation for placement on a specific site, no absolute guarantee of a permanent location can be given. Changes to the site and/or the artwork may, over time, force consideration of relocation. In accordance with the overall management of the public art inventory, the placement of all public artworks will be periodically reviewed. Works may be removed from original locations, then relocated or even de-accessioned as a result of such a process. Guidelines and Procedures for De-Accessioning have been established to manage this process – see Part Two below.

5) *Acceptance Of Time-Limited Loans*

In addition to gifts intended for permanent siting, PAAC will consider offers of artwork for a time-limited loan. In these cases, ownership remains vested with the donor.

While most of the guidelines for donations still pertain in these instances, the acceptance of artwork for limited-term placement need not be assessed as stringently as permanent gifts. The municipality would likely not need to consider long term implications such as relocation or de-accessioning. Consideration still needs to be applied to issues of short-term maintenance and repairs, vandalism, public safety and risk, professional standing of the artist(s), aesthetics, installation plans, insurance, suitability of art work for public display, and quality and value of the work.

1.2 Procedures

1) *Staff Preliminary Review*

Individual and group donors contact directly or are referred to Parks, Recreation and Culture's Arts Services staff to discuss particulars of the proposed gift and to review the proposal application to ensure that all City requirements are provided. Donors complete the Public Art Donation Application Form (see attached), which is then received and reviewed by Arts Services staff. Staff may, at their discretion, request additional information.

Proposals should address the following:

Selection Process:

Is artist/art work selection process fair, consistent and equitable? Describe how art work was/will be selected; if a competition, provide copies of Calls to Artists

Community consultation/involvement:

What is the involvement of the community in selecting this work? Depending on the nature of the intended site for the art work, a community consultation process may be required. (See Section 1.2.5)

Technical considerations:

Describe any implications regarding public safety, risk issues, etc. (See Section 1.2.2)

Maintenance:

Describe plans for maintenance, budget considerations, determine who will be responsible for long-term maintenance, anticipated life span of the work (See Section 1.2.10)

Site Selection, Location:

What is the context? Has a site been selected? Are there any special considerations? Was/is there a process for site selection? If possible, provide a plan showing work in relation to the site. (See Section 1.2.6)

Installation:

Describe the potential costs, processes, implications. (See Section 1.2.10)

Documentation:

- a) if existing art work, include documentation (photos, drawings, authentication, proof of ownership, deed of gift, conditions of work, value/assessment, any related contractual agreements, artists resume/bio)
- b) if it is a proposed process, include any relevant documentation (See Section 1.2.9).

Copyright:

Include any information pertaining to the artist's copyright and moral rights to the work (existing, proposed). (See Section 1.2.9)

Budget:

Provide projected costs, including any funds committed to date, proposed funding sources, inclusion of funds for long-term maintenance. (See Section 1.2.10)

2) *Technical Review*

If the application is deemed complete, staff will distribute this to applicable inter-departmental staff for technical review to ensure it meets internal civic requirements. This review will cover such possible concerns as public safety and risk management, use and impact of water, electrical or lighting components, structural integrity, accessibility, sightlines, changes to use of site. Once staff have been satisfied with this information, the application is then reviewed by the Public Art Advisory Committee.

3) *PAAC Consideration for Acceptance*

PAAC will consider the application in relation to the Criteria for Acceptance (see Section 1.2 above and on the reverse of the Form) and may also request additional information and/or a delegation to appear to present the proposal. If it is an existing artwork, refer to Section 3.a); if the artist or artwork has not yet been selected, refer to Section 3.b).

a) *Existing artwork*

If the artwork already exists, PAAC will appoint/assign an arms length jury to review the proposed donation according to the acceptance criteria. A member of PAAC will serve as an observer of and resource person to the jury process. The jury will include in their review the results of the technical review and (if required) the community consultation process. The jury will communicate their decision to PAAC in writing. PAAC will consider this information as part of their recommendation to Council. If the jury recommends against accepting the proposal, staff will notify the donor in writing.

b) *Artist/artwork has not yet been selected*

If the artist and/or artwork has not yet been selected, and a selection process has not yet been developed by the donor, PAAC will advise on the selection process most appropriate for the project (in accordance with Sections A.3., A.4.3 and D.1 of the Public Art Policy). If a selection process has been developed by the donor, PAAC will review this to ensure compliance with the Public Art Policy and may make recommendations. A member of PAAC will serve as an observer of and resource person to the selection process. The selection panel will include in their review the results of the technical review and (if required) the community consultation process. The selection panel will communicate their decision to PAAC in writing. PAAC will consider this information as part of their recommendation to Council. If the selection panel recommends against accepting the proposal, staff will notify the donor in writing.

4) *Memorandum of Agreement*

For artwork that has not yet been selected/created, and if the proposal is accepted, a memorandum of agreement will be drawn up outlining the responsibilities of each party (the City, the donor, the artist and outside contractors, where applicable). The agreement will address such issues as project funding, insurance, WCB requirements, siting, maintenance costs and responsibilities, project supervisions, project documentation, copyright, moral rights, issues of ownership, etc.

5) *Community Consultation*

If deemed necessary by PAAC, a community consultation process appropriate for each proposal will be designed by the donor in consultation with Arts Services staff. Where the artwork does not currently exist, this should occur prior to the art work selection. The results of the community consultation process will be reported to the PAAC.

Required approaches may include: distribution of notification of intent to residents within an two block radius (where appropriate), posting signage on the site and a notice in a local public facility, consulting appropriate stakeholders, and conducting a public meeting and/or random survey.

6) *Site Approval*

In relation to the information gathered by the technical review, the site proposed by the donor needs to be evaluated by staff to ensure its feasibility and appropriateness. Staff will consider: How will the construction/installation impact on the site? Does it fit in with the long term plans for the site? How might the art work impact the site's current uses, traffic flow, existing landscaping/horticulture, accessibility for people with disabilities? Does the proposed work contribute to, enhance or benefit the site?

Staff will prepare a written report regarding the site's suitability and include this with the proposal information to be considered by PAAC.

7) *PAAC Decision*

Upon consideration of, and being satisfied by, this information, PAAC will make a decision regarding acceptance of the donation. Council will be informed of PAAC's decision is to accept the donation (as per Section D.3.3 of the Public Art Policy), but retains the authority to hear appeals of this decision.

8) *Inventory*

If the project receives approval by PAAC, the completed and installed artwork will be registered in the City of Surrey Public Art Inventory. Visual and written documentation and a maintenance manual plus schedule will be required as part of this inventory.

9) *Documentation and Authentication of Artwork*

For a proposed donation, the Public Art Advisory Committee will obtain all documentation as to provenance; will take all reasonable measures to authenticate such documentation and will arrange that the documents, or notarised copies of the same, are integral to the donation of the work(s). Work of value over \$1,000 requires an accredited professional appraisal to fulfil the requirements of Revenue Canada.

Donors will be asked to show a "Deed of Gift" indicating exchange of ownership and copyright (if such is held by the donor; if copyright is held by another person, title laws of copyright will apply). Any conditions must be noted including whether the donation is a permanent gift or time-limited loan.

10) *Accountability*

Regardless of the work(s) acceptance by the PAAC, the owner shall be held responsible for the following potential costs (unless City Council at the recommendation of the PAAC agrees to waive certain of these stipulations), and shall be so advised:

- Selection process (as required)
- Artwork design, fabrication and related costs
- Community consultation process (as required)
- Transportation and/or temporary storage of the artwork(s)
- Evaluation by a certified professional or agency

- Photographs for the PAAC's review
- Maintenance/conservation report (including a Maintenance Manual)
- Conservation treatment (artwork must be received in good condition)
- Professional installation costs
- Long-term maintenance (a minimum of 10% of the overall project budget will go to a maintenance reserve that has been established to maintain the inventory of City of Surrey public art)

If City Council does agree to waive any or all of these potential costs it must, in parallel, designate an adequate annual budget to cover such items as it agrees to undertake. The insurance liability for donated artwork(s) must also be taken into consideration by City Council and adequate budget funding transferred to the Public Art Advisory Committee for delegation to the municipal department responsible for the work.

Part Two: De-Accessioning

2.1 Guidelines

1) *General*

Given that artworks are acquired by the City of Surrey through a thorough acquisitions process and given that the establishment of public trust are key factors in creating a credible public art collection, de-accessioning should be considered only in exceptional circumstances and normally only after a minimum of 10 years have elapsed from the date of installation of permanent works. In the case of temporary work, general removal should not be considered before a work has been in place for at least 60% of its anticipated life span.

Consideration of removal of an artwork should involve the same degree of careful review as the original decision to commission such a work. It should be informed by professional judgement, the broader interests of the public, and after careful and impartial evaluation. In order to avoid the influence of fluctuations of taste and the premature removal of an artwork from the collection the criteria for review of public art should address the quality of the work itself as representative of its style or genre, and its relation to the public context.

2) *Eligible Artworks*

Works eligible for consideration through these guidelines include:

- Artworks purchased or commissioned through the Public Art Program (1.25% Public Art Policy).
- Gifts of artwork accepted by PAAC in accordance with the Acquisitions Guidelines.
- All other City-owned artworks purchased/acquired separately by City departments.

3) *De-accessioning Advisory Panel*

PAAC shall designate a panel of disinterested persons qualified to review the items being proposed for de-accessioning and make recommendations to PAAC. The De-accessioning Advisory Panel

should include a balance of viewpoints from the fields of visual art (artists, curators, art historians, arts administrators); designers (architects, landscape architects, urban planners); and the broader community.

2.2 Procedures

1) *Annual Review*

As part of the General Collections Management, Arts Services staff will review artwork in the City's Public Art inventory on an annual basis. Staff will report to the Public Art Advisory Committee on the state of the collection.

2) *Assessment Criteria for De-accessioning*

Based on the information gathered from the annual review, the PAAC may determine that specific items in the collection might be appropriate candidates to de-accession. This determination would be based on one or more of the following reasons:

- The ongoing good condition or security of the artwork cannot be reasonably guaranteed
- The artwork requires excessive maintenance or has faults in design or workmanship and repair or remedy is either impractical or unfeasible
- The artwork has been damaged and repair is either impractical or unfeasible
- The artwork endangers public safety
- A work is not, or is only rarely on display owing to the lack of a suitable venue
- Significant changes in the use, character or design of the site have occurred which affect the integrity of the work and its relation to its environs
- Significant adverse public reaction has continued over an extended period of time
- The quality or authenticity of the artwork is called into question and subsequently justified
- The Public Art Advisory Committee wishes to replace the artwork with a more appropriate work by the same artist
- The artwork has been determined to be of inferior quality relative to the quality of other works in the collection, or has been determined to be incompatible with the rest of the collection
- Removal is requested by the artist

Reassessment of a work's suitability as a continuing part of the civic public art collection should take into account:

- The artist's contract and other agreements which may pertain
- Discussions with the artist about concerns prompting the reassessment
- Opinions of more than one independent professional, qualified to recommend on the concern prompting the reassessment (conservators, engineers, architects, critics, art historians, safety experts, etc.)
- All written correspondence, press notices, and other evidence of public reaction

3) *Sequence of action to de-accession*

- A. PAAC appoints a De-accessioning Advisory Panel (DAP).
- B. PAAC and/or Arts Services staff determines that an artwork meets one of the criteria of Section 2.2.2, above.
- C. Arts Services staff prepares a report which indicates:
 - i. Any restrictions which may apply to this specific work, based on contract review.
 - ii. An analysis of the reasons for de-accessioning.
 - iii. Options for storage or disposition of the work.
 - iv. Appraised value of the work, if obtainable.
- D. The DAP reviews the report at its next scheduled meeting. The panel may seek additional information regarding the work from the artist, art galleries, curators, appraisers or other professionals prior to making a recommendation to PAAC. This recommendation will identify a course of action in order of priority.
- E. A recommendation for action is sent to PAAC.
- F. PAAC considers the recommendation at a regularly scheduled meeting.

4) *PAAC Decision*

Upon confirmation of its recommendation, PAAC shall consider the following actions (in order of priority):

A. Relocation

If the work was created for a specific site, relocation should be to a new site consistent with the artist's original intention. The artist's assistance and consent will be required.

B. Removal

If the work is to be removed from the collection, a decision must be made whether it is to be sold, loaned on an extended loan, traded or gifted. Three independent professional appraisals of the fair market value of the work are obtained to inform further decisions at this point.

1) Sale or trade

- a. Sale through auction, art gallery or dealer resale, or direct bidding by individuals, in compliance with City law and policies governing surplus property.
- b. Trade through artist, gallery, museum, or other institutions for one or more other artwork(s) of comparable value by the same artist.

2) Indefinite loan to another governmental entity.

C. Destruction or Disposal of Work

Destruction of work deteriorated or damaged beyond repair at a reasonable cost, and deemed to be of no or only a negligible value, in accordance with national standards

for conservation and de-accession.

Re-donation, sale or other arrangement agreed upon with the donor or artist at the time of the City's acquisition of such artwork, if possible.

5) *Conflict of Interest*

No works of art shall be sold or traded to members or staff of the City of Surrey, consistent with City of Surrey Conflict of Interest Policies.

6) *Proceeds from Sale*

All proceeds from the sale of the work of art should be deposited into the Public Art Reserve Fund to be used for future public art projects. Any pre-existing contractual agreements between the artist and the City of Surrey regarding resale shall be honoured.

APPENDIX “B”

Artwork Descriptions

1. *Fleetwood Ceramic Mural donated by Kwantlen University College*

The ceramic tiles that are included in the mural were created as part of an overall community art project developed for this site – the retaining wall adjacent to the parking area of the Fleetwood Community Centre and Library. The donation by the Kwantlen University College, enhanced by the efforts of the Fraser Valley Potters Guild, was in celebration of the BC Festival of

the Arts 2002 that was held in Surrey. The tiles reference the natural and built history of the area. Two portable four tile plaques were also created for donation to the City. One is intended for placement at Fleetwood Community Centre and Library, and one at City Hall.

In addition to the ceramic tiles, the mural includes mosaics made by over 200 community members under the guidance of artists Claudine Pommier and Jane Cameron.

2. ***The Discover Surrey: Oil Drum Art Project donated by Surrey Crime Prevention Society***

The Discover Surrey: Oil Drum Art Project is intended as an opportunity for the SCPS to give back to the community. The designs of each oil drum painting reflect and incorporate a specific cultural, historical and/or multicultural subject matter. SCPS chose a location for each oil drum that suited the subject matter depicted. These were given to the facility to use at their own discretion (e.g., planter, container for supplies, garbage receptacle, fundraising). Of the nine oil drums created, five have been donated to the City of Surrey.

The SCPS invited youth to participate through the HRDC's Summer Job Placement Program. One artist was hired as the associate designer (Brad Slavin) – he co-developed the design concepts for nine drums. Other youth were employed to transfer these concepts onto the drums.

The artists who were involved in the project are: Martha Beale, Darci Butler, Brad Drozda, Emi Kodama, Jumin Lee, Caroline Ogawa, Nicole Pernat, Byken Vong.

3. ***"Reflections" offered for donation by artist Sylvie Roussel-Janssens for display at Strawberry Hill Library.***

This artwork was created specifically for the Surrey Libraries for the exhibit organized by the Surrey Art Gallery entitled "Art Amongst Our Shelves". Each exhibition moved to different branches of the Surrey Public Library in the period of September 5, 2001 to June 1, 2002.

Reflections is a multiple panel mobile made of wire, acetate, tissue and mirror. The artist is interested in environmental issues. The mobiles reflect the routes of the Serpentine and the Nicomekl rivers that flow through Surrey. The small mobiles are the streams that make up these river systems; the large mobile represents the entire system. In Reflections the artist uses the mirror image of words and images as a metaphor for critical thinking and creativity.

4. ***Winged Lion Woman (Sculpture in Bear Creek Park)***

In October 1993, Joan Adams approached the City of Surrey with a written request for help with the production of a new sculpture, *Winged Lion Woman*. The City of Surrey agreed to Adams' proposal, and provided a public site for her to work, adjacent to the Surrey Art Gallery in Bear Creek Park. Adams worked on the sculpture between December 1993 and October 1994. A site in the gardens of Bear Creek Park was identified by the artist and City staff. Surrey Metro Savings purchased the sculpture and donated it to the City in the Spring of 1995.

Winged Lion Woman was sculpted from a 3.3 ton block of black granite. The artist states: "*The winged lion woman is developed from mythological figures and transformations. The ability to transform granite through hard labour and one's life through persistence and strength is the underlying theme. Through endurance one can shift reality. A winged lion woman is thus at once a symbol of strength and a statement of intent. The image itself is hijacked from ancient mythology and remade in the image of a woman today. There has never been a time when a woman (or a man) needed more the strength and durability of a sphinx.*"

5. ***City Centre Plaque (Sidewalk Mural in City Centre Parkway)***

The design includes geographic references to the City Centre with the mountains to the north, the forests to the east, the delta to the south and the Fraser River to the west. The representations of these various elements are implied by form and by the specific stones selected by the artist (e.g., jasper for the sun, rhodonite for the four corners, sodalite for the sky, nephrite or ocean rock for the river, and granite and quartziferous rock for the areas around the shapes)

In November 1993, the City of Surrey sponsored a public art competition for the design of a plaque to be installed in the sidewalk of City Parkway (135 Street), the main street of Surrey City Centre. The competition was initiated in response to a number of developments that would soon transform the character of the main street, including the building of a new Skytrain station, a 14 bay bus interchange, and a small row of stores designed to serve the needs of transit commuters.

6. ***Celtic Greenman Fountain (City Hall Garden)***

Artist Derek Rowe of Renaissance Studio was part of the Surrey Art Gallery exhibition From Green Men to Gargoyles: The Origins of Garden Art (Part of *The Grass Menagerie* series of exhibitions) - June 10 to September 18, 1994. Alan Martin and Penny Schick agreed to purchase the fountain and donate it to the Surrey Arts Centre as a legacy of this exhibition. The plaque for the donation names the donors two children, Dale and Riley Schick-Martin.

It remained in the Surrey Arts Centre's court yard from 1994 to May, 2001 – at which time it was moved to the City Hall's west side entrance. The court yard was facing many changes as a result of the Surrey Arts Centre redevelopment and it was decided that the fountain would be better situated at the Hall. Repairs were made to the fountain at that time – by the City's parks staff/gardeners, based on

information provided by Derek Rowe.

This is an outdoor water feature/fountain made of pre cast architectural concrete, expanded steel and copper. The back section of the fountain features the leafy face of a (green)man, whose open mouth serves as a spout for water to fall into the basin/shelf in front. The basin has hands that encircle it, and leaves that fringe it. Salamander/newt like creatures crawl under the mouth/spout and connect with a circle with a celtic motif on it. Two other corner details include Celtic motifs. The water falls from the upper basin to a much deeper, larger half-circle shaped basin.

7. *Surrey Columbian Centennial Totem (City Hall)*

The Columbian newspaper – published in New Westminster and distributed in New Westminster, Burnaby, Coquitlam and Surrey – initiated a project for the Centennial Year (1967) that invited the readers to purchase a “share” of the Totem Pole stock by paying \$1 per each inch of the 1,600 inches of each pole. A pole was created for each of the four cities and residents of each city sponsored their own pole. The plaque reads “The Surrey Columbian Centennial Totem. A joint endeavour of the Surrey Columbian and its readers, erected in 1967 in observance of the Centennial and to preserve the art and legends of the Salish Indians. Carver: John Edward Neel”.

Minutes from the Surrey's Council meeting of July 16, 1967 states:

“A letter from the Columbian was received advising that Surrey was first to reach their objective in donations for the Salish Totem Pole, which is being carved in Surrey. They were asking for a location for the Pole so that it can be erected and painted in location. It was

Moved by Councillor Jones

Seconded by Councillor Kuhn

That the Parks Administration find a suitable place on the Municipal Centre Grounds for the Totem Pole.

Carried

Councillor Shepherd against.”

8. *Mandala After Prayer Wheel (“Copper Disk”, Surrey Arts Centre)*

Artist Maurice Vander Beke was a recipient of a 1974 Local Initiatives Program(LAP) grant to produce two works for the City of Surrey. He created the Copper Disk for the Surrey Arts Centre and Growth for the Port Kells Community Centre.

The sculpture is based on the small devices used by Tibetans as accessories to prayer. By concentrating on the whirling pattern on the surface of a small hand spun or wind blown prayer wheel, a user is mentally displaced from their immediate surroundings into a restful, more contemplative state, which enables them to focus more of their attention on meditation or prayer. Van der Beke's kinetic sculpture “scales up” the design of a small prayer wheel to a more public scale, thereby enabling the whirling illusion visible on the wheel's surface to be seen not only by the individual spinning the wheel but also by others gathered in the lobby of the art centre. Unsurprisingly, the Prayer Wheel is almost constantly in motion; the work has been certainly the most popular (and highly visible) piece of public art on display at the Arts Centre.

9. *Growth (Port Kells Community Centre)*

As noted above, Maurice Vander Beke created this piece as part of the 1974 LAP grant. He chose to install the work at Port Kells Community Centre as he was a resident of the area at the time and saw this as a way to serve the community.

Similar in scale and medium of the Copper Disk at the SAC, Growth is a square relief sculpture made of pound sheet copper, attached to a hollow frame. Seven ridges move from the edges to a central circular ripple-like focus, as if the form is pushing out from behind. The artist intended for people to be able to strike the surface to make sounds.

10. *Mule Deer (Darts Hill Garden)*

In July 2000, Mary Mira Robson approached the City of Surrey Parks division with the interest in donating a bench to the Crescent Beach area and to offer to donate a bronze mule deer to Darts Hill Garden. Her gifts are given in memory of her late husband, Donald Robson. The bronze sculpture and two ornate garden benches were placed in Darts Hill Garden Park with the blessing of Mrs. Francisca Darts. A dedication ceremony took place on October 28, 2000.

The artwork is a bronze replica of a Mule Deer by American Artist Steve Tyree. The artist uses a unique technique that does not rely on molds or foundries – a process called fabrication sculpturing or direct metal sculpturing. He cuts the patterns from sheets of bronze. These are then heated and hammered/beaten into the desired forms and welding the seams with bronze rods. The bronze sheets are usually recycled from old hot water tanks. The work was valued at \$7,000 U.S. on October 11, 2000.