



IN CITY COUNCIL

ORDERED:

November 13, 2023

That the City Council of the City of Newburyport hereby establishes the following Rules and Regulations for the Public Art Committee pursuant to ODNC00157_06_12_2023 Section 125i.

Rules and Regulations

I. Introduction

A. Purpose

The Public Art Committee (PAC) is charged with studying the City's needs, possibilities, and resources in support of public art, and making recommendations to the City Council with respect to the acquisition, or creation and placement of said art.

B. Curatorial Vision

The Curatorial Vision for the City of Newburyport is to foster the creation and collection of artworks that reflect the people, ideas, histories, and futures of Newburyport. We seek public art that is driven by an artistically strong vision, enhances the diversity and equity of the existing collection, and possesses durability appropriate to the lifespan of the work.

C. Public Art in Newburyport

Public art is any artwork installed in a publicly accessible space where it can be experienced by everyone for free. It takes a wide range of forms, including murals, sculptures, memorials, architectural or landscape elements, and multi-media installations. The City of Newburyport recognizes the value of public art to its citizens and visitors. It is an important component of our civic and cultural fabric and an essential building block for engaging spaces that enliven the public realm, foster shared community interactions, celebrate our unique stories and collective history, and help create a unique identity for Newburyport. The City has always, and intends to continue to integrate a wide range of artworks reflecting diverse artistic disciplines and points of view into public locations throughout the community. In support of this goal, this document outlines the policies and processes that will facilitate the development of public art throughout the City. It provides a guide for City Departments, Boards and Commissions considering the placement of public art. To successfully implement this policy, City Department Heads should ensure that employees, as well as the Boards and Commissions they staff, are familiar with the procedures herein for proper compliance and execution. An FAQ for Artists (see Appendix A) is a condensed version of this document that is intended to help artists, cultural organizers

and other public art proponents who are interested in proposing public art works.

D. The Public Art Committee

On November __, 2023, the City Council adopted City Ordinance 157 6122023 creating the seven-member Newburyport Public Art Committee (PAC). The Public Art Committee (PAC) supports the commissioning, review, selection, acceptance, and care of art in public places. They aim to raise public awareness of the impact of public art and its cultural and economic contributions while establishing a diverse collection of public art that engages the community and encourages dialogue around public art. They also aim to identify and promote funding mechanisms to support public art, including grants, donations and specially designated funds. The end result of their efforts will provide a legacy of art and culture for future generations.

The Public Art Committee (PAC) holds public meetings as needed to review, discuss, and vote on matters concerning the City's public art collection. Meeting agendas are posted by the City Clerk's office at least 48 hours before the meeting. Constituents and stakeholders are encouraged to attend the PAC's public meetings and make comments on agenda items. Official votes will be conducted during the PAC's public meetings and the results will be recorded by the PAC in the meeting minutes. For a vote to take place, a quorum must be present. For a motion to pass, it must receive a majority of the votes of the Members present.

The PAC has exclusive authority to recommend approval and commissioning of artworks intended to be added to the City's collection or be placed on City property to the Mayor, subject to approval by the City Council. By centralizing the responsibility of the City's artwork to the PAC, the PAC acts as a transparent, independent entity that holds public meetings to vote on matters concerning the City's art collection. Members are nominated by their representative groups and appointed in accordance with provisions of the City Charter, and may serve for up to 3 years. The PAC is comprised of 7 members, including 2 members of the Newburyport Cultural Council, 1 member of the Newburyport Art Association, 1 local artist, 1 member of the Parks Commission, 1 City Staff and 1 representative from the Mayor's office.

E. Scope

This policy applies to all works of art that are commissioned, hosted, or displayed, including both temporary and permanent works, and meet all of the following criteria:

1. Funded in whole or in part through City funds or maintained by the City;
2. Sited on City property, building, or right-of-way;
3. Consistently accessible to the public.

F. Limitations

The policy does not extend to:

- A. Artworks on display within City offices or City buildings that have restricted public access or regulated access. This includes artworks acquired for the sole purpose of office adornment and not for overall public experience.
- B. Temporary exhibitions of artworks (such as gallery displays, booth displays at art festivals, individual artworks, or museum exhibits) displayed on City-owned or -managed property where the owner of such artwork has or intends to: retain ownership of the work or sell it; assume all responsibility associated with that display; remove it after an agreed upon duration has concluded.
- C. Public art on private property.

G. Applicability

The placement of public art on public property is a form of government speech and as such, is not subject to scrutiny under the Free Speech Clause. Therefore, the City has broad discretion to make decisions related to public art on public property. The City shall honor other local, state and federal laws that may apply. The City shall exercise final approval authority over all decisions regarding public art on City property.

H. Definitions (see also Glossary of Terms)

For the purposes of this policy, public art is defined as, but need not be limited to, unique, one-of-a-kind artwork conceived with its site in mind and of the following:

- A. Sculpture in the round, bas relief, mobiles, fountains, kinetic and electronic work in any approved material or combination of materials
- B. Paintings in all media, including oils and acrylics, that are portable or permanently affixed, such as murals
- C. Graphic arts, such as printmaking, drawing and banners
- D. Mosaics, including works executed in tile, glass, stone or other materials
- E. Crafts using clay, fiber and textiles, wood, metal, plastics, stained glass and other materials, both functional and ornamental
- F. Photography, including digital and traditional photographic print media
- G. Mixed media, which may include any combination of two- and three-dimensional forms of media, including collage
- H. Earth works, environmental installations and environmental art
- I. Ornamental or functional decorative elements designed by practicing artists or other persons submitting as artists, including design professionals who are not members of the City design team for the project
- J. Light-based or luminal art that is experiential, site-specific or installation-based work that explores optical phenomena or work composed of transmitted light, artificial or natural light sources, projections or sculpture that incorporates light sources as a major compositional and expressive element
- K. Sound art or media with primarily aural-based expressive elements, including electronic, audio media, found or experimental sound sources
- L. Video and animation, projected or displayed on a video monitor
- M. Portable art that may be displayed at locations other than a substantially permanent location or adjacent to the project site

For the purposes of this policy, the following are not considered public art:

- A. Directional elements, wayfinding, signage, color-coding (except where these elements are an integral part of the artwork.)
- B. Donor bricks and plaques
- C. Decorations
- D. Non-original works of art of all media, including reproductions
- E. Mass-produced standardized art objects such as playground equipment
- F. Public improvements for safety such as area or path lighting, protective railings, etc. (except where these elements are an integral part of the artwork)
- G. Landscape design or gardens (when used for decoration unless designed by an artist and are an integral part of the artwork)

I. Administration

The PAC holds a public informational hearing every fall to hear suggestions and proposals from applicants for submissions which will best serve the goals of the PAC and the interests of the City. The PAC then entertains project applications each winter and makes recommendations to the City Council in late spring.

PAC oversight and coordination of all works of public art acquired by the City of Newburyport, including their budgets and execution of contracts, are the sole responsibility of the Mayor's office. Staff member(s) designated by the Mayor will manage all operations and duties related to public art projects sited on or proposed for City of Newburyport property, including the maintenance of the public art collection.

J. Funding for Acquisitions

A. Sources of funding:

1. Special designated funds: From time to time, subject to appropriation, special funds may be established for the express purposes of commissioning works of art in accordance with the terms of this policy. For example, a special increment tax may be established by voters for capital projects with a portion assigned to public art.
2. Donated artwork or funds: Funds or works of art may be donated to the City in accordance with Section II.C. of this policy.
3. Public art maintenance funding: The funding to maintain and conserve acquired works of art, though not governed by this policy, is a critical component of the public art program. All applications must include details on the projected maintenance needs of the artwork. The PAC and City staff shall carefully consider the necessary time and funding to properly care for the collection under the terms found in Section IV of this policy.

K. About this Document

Our commissioning and review processes are iterative and will continue to evolve over time. We expect these policies and guidelines to change and welcome feedback on ways we can improve them. Changes to portions of this document that describe PAC reviews and approvals may be updated by the Public Art Committee for clarity and responsiveness to community needs.

II. Procedures for the acquisition of public artwork

A. Acquisition Priorities

The following priorities shall be used when considering acquisition of artwork by purchase, commission or donation. Additional priorities may be established at the discretion of the Public Art Committee (PAC) to meet the needs of individual projects.

1. Artistic aims, objectives and goals
 - What has the artist accomplished with the work and does it align with the proposed project goals?
 - Is the work relevant to the City, its values, culture and people and does it contribute to the fabric of the City? Is the work an integral component of the overall project?
 - Is the work of art appropriate for the community it serves?
2. Diversity and accessibility
 - Does the artwork reflect or advance the City's curatorial vision and policy of inclusivity?

- Does the artwork advance lesser-told or lesser-known stories, non-traditional imagery, diverse perspectives, and/or minority voices?
3. Placement/siting
 - What is the relationship of the work to the site? Is it appropriately scaled?
 - Will the work help to anchor and activate the site and enhance the surrounding area?
 - Will there be convenient public access to the site?
 - What are the utility requirements of the artwork?
 4. Fabrication, handling and installation
 - Are the projected costs accurate and realistic?
 - Have written estimates been obtained from qualified technical support and fabrication contractors?
 - Does a certain site present any special obstacles to installation?
 - Can the work easily be removed if necessary?
 5. Maintenance requirements
 - Is the work suitable for outdoor display or special indoor environments?
 - Are the materials durable and will they last? Does the work have a limited lifespan due to built-in obsolescence or any inherent weakness?
 - What are the existing or projected maintenance requirements of the work? Are they excessive or cost prohibitive? Are any unusual or ongoing costs likely?
 - What are the artist's suggestions for protection of the work from vandalism?
 6. Liability and safety
 - Is any aspect of the work a potential safety hazard?
 - Will fencing or other types of security measures be required?
 7. Affordability
 - Is the artwork priced appropriately for the City?
 - How will the artwork impact the capacity for future acquisitions?

B. Approval and Development Process for Public Art Commissions

Public art projects shall be approved through the process outlined below. The proponent should review the City's existing collection of public art, the history of the proposed site, the current uses of the site, the community or communities who are regularly engaged with the site, and consider accessibility, future maintenance, and project longevity. Proponents should reach out to the PAC for guidance and information in the early stages of their design process.

Public art projects should be integrated into the selected site, with a preference for areas that are highly visible or highly impactful because of their cultural importance and their access to the public. Important considerations include how the artwork is physically integrated within the site and surrounding environment, how it responds to the public use of the space in which it resides, and how it compliments other public art projects in the immediate area. All artworks should be connected to their context, showing awareness of local cultures, histories, and the ways in which the community interacts with the project site.

Below is the recommended process for Public Art Commissions:

1. **Initial communication:** The proponent must first initiate communication with the City by submitting a signed letter of intent describing the project and its location.

2. **Project initiation & site selection:** The proponent shall submit a formal application (see Appendix B) to the PAC to approve the artwork design, at least one month in advance of necessary approvals, with the following information:
- contact information
 - a project description, including materials and dimensions
 - proposed project site
 - the property-owning department of the proposed project site
 - photos or drawings of the proposed artwork
 - details of the installation and/or deinstallation including any equipment required, as well as lighting and sound plans (if pertinent)
 - estimated cost and proposed funding source
 - call to Artists in the form of an RFP or RFQ, if required (see #2 below)
 - Artist resume and selected work samples
 - a maintenance plan, depending on the length and needs of the project
 - a project schedule including installation, programming and events if applicable, and deinstallation
 - insurance value and information
 - letters of support from community members or organizers, if available

The applicant shall review the application and scope of the project with the PAC, who will consult with appropriate City staff and the Mayor in order to provide guidance about approvals and permissions from other Boards, Offices, and Commissions that may be required. Approvals must be provided by the jurisdictional Board or Commission during this phase of the project. If the proponent is not self-funding the project, the PAT can assist in helping to identify funding sources for installation, understanding there is no current City fund specifically for public art projects. The Artist shall not begin fabrication until they have secured funding sufficient to cover 100% of all costs associated with the fabrication and installation of the artwork.

3. **Calls to Artists, Artist selection and Contracting:** Calls to Artists are required for Public Art projects with budgets over \$50,000 that are not initiated by an applicant that is currently working with an Artist or Artist group. Calls to Artists are the documents that describe the scope of the project and should provide Artists with everything they need to know to determine if they want to apply for a commission, including budget and schedule. Calls should be publicly accessible and shared with a wide variety of artists. The PAC shall advise the applicant in writing a Call to Artists. There is a sample Call to Artists in Appendix C of this document. For City-initiated public art projects, Calls to Artists are written by the PAC and must be advertised on the City website, Mayor's and NCC's social media accounts, and other public art platforms and listservs, and may be advertised in other places depending on the source of funding. A non-City entity proposing public art on City land, regardless of budget, shall consult with the City prior to sending out an RFP.

The primary metrics for Artist selection are the priorities outlined in the Call to Artists and the PAC Acquisition Priorities (Section II.A.). For City-Initiated public art projects, the PAC members review and rate each proposal independently, then meet publicly to review a select number of proposals that fit the priorities. At that meeting, they may select up to three finalists for interviews by the Public Art Committee. During a public meeting, the PAC may deliberate, before voting, on which Artist or team to recommend to the Mayor for execution of a contract. Once awarded a contract, the Artist or Artists will move forward to create their design proposal. If the PAC does not approve any of the Artists who answer the call, the Call to Artists may be re-issued and a new selection

process begun. The City of Newburyport, as in all contracts, RFPs, RFQs, and other Calls, retains the ability to not select any applicant for a Call to Artists or to reissue the Call to Artists for that project.

It is the sole authority of the Mayor, subject to appropriation by the City Council, to provide final approval of the PAC's selection of an artist, and direct staff to proceed with a contract. All contracts for the execution of artworks commissioned by the City of Newburyport shall be made by the Mayor. Commissioning Agreements and other contract appendices are written, reviewed, and negotiated by the City Solicitor, at the request of the Mayor. Depending on the funding mechanism, contracts and Artist Review processes may be subject to state (M.G.L. Chapter 30B, Section 2) and local procurement law in addition to the requirements of this policy. A sample commissioning agreement is included in Appendix D. Project deliverables and payment schedules, agreed upon by the PAC, the Artist or Artist Team, the Mayor and City Solicitor, will be included in the contract documents.

For non-City-initiated public art projects, the City may contract with the applicant, similar to City-initiated projects. If the applicant is already working with a funder and has a contract for the artwork, the City may instead request an MOU with the applicant, the funder, or both. Each project is unique and the legal agreements will be specific to that project, but the agreements should align with the requirements outlined in this document, clearly define each party's roles and responsibilities, and follow best practices for public art commissioning. Project deliverables and payment schedules, agreed upon by the PAT, the proponent, the Mayor and City Solicitor, will be included in the contract documents.

4. **Design and Development for Short-term Public Art:** Short-term artworks are intended to be installed for five years or less. Artists should fully design and plan their project before submitting it for review by the PAC. The PAC can guide the proponent in completing their information so their project can be reviewed and voted on at a public meeting. The PAC will provide guidance about approvals and permissions from other Boards, Offices, and Commissions that may apply to public art projects. During a public meeting, the PAC may allow public comment or ask the PAC for additional information. This public review ensures transparency in the review process.

The following is the list of information requested for review. Most short-term public art projects won't require everything described, and the PAC will help the proponent determine what they should include in their Final Design.

- *Fabrication:* The proponent and Artist should provide details of all materials and methods used in the creation, installation, and de-installation of the artwork, understanding that any significant changes may require amended approvals from the PAC to be voted on at a public meeting.
- *Community Engagement:* The applicant should provide evidence of work done to get community feedback and response, such as images from community meetings, flyers and social media postings, and letters of support from the community.
- *Installation:* The proponent and Artist will coordinate the installation of the artwork with the site owner and update the Public Art Committee. The applicant is responsible for securing any permits or approvals that are required by other City agencies. This may include approval from the Parks Commission or DPS, depending on the project site, how the project affects access to the public right of way, or if the installation of the project requires temporary street closures.
- *Maintenance:* Depending on the length and needs of the project the proponent and Artist should submit a narrative describing how they will maintain or repair the artwork if it is damaged.
- *Deinstallation:* Short-term projects have a specific, predetermined lifespan. The proponent and Artist should include details of the deinstallation of the artwork with their proposal, including any equipment and/or permitting required. The proponent and Artist are responsible for returning the project site to its original condition after deinstallation.

5. **Design and Development for Long-term Public Art:** Long-term artworks are intended to be

installed for five years or more. We encourage applicants considering long-term commissions to think about how the artwork will be experienced in the present moment, as well as the future.

The applicant will work with the PAC to develop a schedule that reflects any capital construction schedule associated with the project, Artist's contract milestones, other Board or Commission approvals, PAC reviews, a working budget, and Artist deliverables for each project phase. The PAC reviews and votes on the applicant's design at a public meeting and may allow public comment or ask for additional information. This public review ensures transparency in the commissioning process. During the presentation of the design at a public meeting, the PAC needs to understand the following:

- *Visualizations*: Drawings, maquettes, renderings, or other plans and renditions of the artwork as it will appear when installed, appropriately scaled and accurately depicting materials, colors, lighting effects, interpretive text, plaque, and/or signage text.
 - *Public Engagement*: The applicant should describe or summarize their community engagement, showing effort to connect with and involve Newburyport's residents, and should keep in mind accessibility.
 - *Fabrication Plans*: The Fabrication Plan must detail all materials and methods used in the creation of the artwork. The applicant will work with the PAC and City partner agencies to determine design deliverables requirements. Fabrication must substantially conform to the Fabrication Plan, and any significant changes may require amended approvals from the PAC to be voted on at a public meeting.
 - *Maintenance Recommendations*: The applicant must provide a written document of the Artist's maintenance recommendations for all proposed materials, and an estimated schedule for routine maintenance and preservation of the artwork.
 - *Installation Plans*: When the artwork is associated with a capital project, installation should be incorporated into the capital construction timeline to avoid additional costs and disruptions to the finished site. Detailed installation plans may include but are not limited to site preparation, equipment requirements, and site restoration, when applicable. The applicant must coordinate the installation of the artwork with the site owner, and update the PAC and any pertinent City partner agencies and their contractors. The applicant is responsible for securing any permits or approvals that are required by other City agencies. This may include approval from the Parks Commission or DPS, depending on the project site, how the project affects access to the public right of way, or if the installation of the project requires any temporary street closures. If the artwork installation diverges significantly from the Installation Plan, the PAC may require amended approvals to be voted on at a public meeting.
 - *Plaques and Signage*: The proponent and Artist should include images showing how they will include or otherwise display their name, the title of the artwork, the year it was installed, and the medium.
 - *Description of Artwork*: The applicant must provide a narrative description of the Artwork for the City to use as a source for descriptions of the project on the City's website, public-facing arts database, and other approved uses, including a final summary of the artwork materials, dimensions, and any collaborations or subcontractors who worked on the project.
6. **Final Acceptance**: The applicant shall submit the following within 30 calendar days of completing the installation:
- Documentation that the artwork was installed in conformance with the Installation Plan.
 - A minimum of five (5) high resolution digital files in JPG format of the installed, finished artwork.
7. **Review and Vote**: At the next public meeting after installation, the PAC will review and vote to accept the artwork into the collection via accessioning.

C. Approval Process for Donations

All proposals to donate works of art to the City must be submitted to the Public Art Committee for review.

1. **The donation request shall contain the following:**

- Provenance: includes artwork information, conservation history, and donation agreement (see Appendix E).
- Maintenance recommendations: outlines how the artwork is to be maintained, and what materials and maintenance procedures are needed to conduct routine maintenance of the artwork (cleaning schedules and minor repairs).
- Proposed site, if any.

2. **The PAC will review the proposed donation based on the following:**

- Compliance with this policy.
- Acquisition priorities listed in section II.A.
- If a site is proposed, the residents adjacent to the site or other stakeholders of the site will be notified and public feedback will be heard.
- Depending upon the nature of the project, further public engagement and approvals by jurisdictional Boards or Commissions may be required according to the specific requirements for permit application or development review. These approvals must be obtained prior to final approval of the Mayor and City Council appropriation.

3. **All other processes and procedures**, including final approval and contract execution shall follow the guidelines outlined in this policy.

4. **Limitations:** Approved proposals for donation must complete the full process, including installation of the artwork, by no more than one year after approval. The Donor may request an extension to the deadline of no more than one additional year. The extension request must be submitted to the PAC for review and approval by the Mayor.

The City is under no obligation to consider for acquisition unauthorized and abandoned art. Instead, the Mayor may choose, at his or her full discretion, to remove and/or dispose of it or consider the work for acquisition consistent with the donation process outlined above.

D. Plaques for Public Artworks

Knowing who created an artwork and when can help provide the context needed to experience an artwork fully. Plaques help the public identify artworks and artists, and enable further explorations of artwork in our collection.

Although there are stand-alone commemorative plaques, tablets, and historic markers in the public art collection, the plaques addressed in this section are used to identify artworks and may provide additional interpretive and educational information.

The PAC will work with Artists and proponents to plan for the inclusion of plaques and other educational and interpretive materials as part of the design proposal.

1. **Standard Information for Plaques for Public Artwork:** Plaques for any artwork should be incidental to the artwork and not a competing focus for the viewer. It shall include the following:

- Artist name
- Artwork title and year
- Brief interpretive text (optional)

**Plaques for public artworks may not include logos (e.g. symbols or trademarks designed for definite recognition in order to avoid the use of public art for advertising or endorsement purposes) or any other kind of advertising or sponsorship information.*

2. **Interpretation and Education:** In addition to artwork plaques, additional educational and

interpretive information may be shared on the City of Newburyport's website. Such information may include biographical information about the Artist(s) and/or community proponent(s), descriptions and/or histories of the artwork, materials, scheduled repairs or conservation, and images of the design, fabrication, and/or installation process.

E. Mural Commissions

Murals are public art works that are directly painted on walls or other existing surfaces and can be short-term or long-term commissions. They should follow the guidelines below:

1. **Reviews for murals on City-owned sites:** The PAC will help the Artist determine which City department owns the site and obtain their permission to use it. All mural proposals will follow a modified review process at the discretion of the PAC. Mural reviews should generally follow the guidelines listed under section II.B.4, with the exception of processes that are not pertinent to mural commissions. The PAC will assist the applicant in discerning which areas of this document are pertinent.
2. **Street Murals:** Street murals are murals painted directly on a roadway. Because the wear and tear on these artworks is intense, they are usually not considered long-term projects, and should follow the process for short-term commissions described in Section II.B.3. Because they are painted on streets, the applicant and PAC shall work closely with DPS to review these projects.
3. **Murals Proposed for Private Sites:** Mural projects on private property require Artists to obtain approval from the landowner. The PAC should be notified about the project and may offer support. The PAC may be able to assist or offer guidance on approvals from other City departments, like reviews by the Historic Commission for projects in historic districts, or street occupancy permits for the installation from DPS. Murals proposed for privately owned surfaces usually don't require City review, unless they fall within special overlay districts as identified in the City's Zoning ordinance. The PAC won't review or vote on these artworks.

F. Memorial Commissions

A memorial is a public expression designed to shape and honor a shared memory of a particular person, group, or event, and may be long- or short-term. The City of Newburyport has an expansive collection of public art memorials and is unable to accept most new long-term memorial design proposals. We are most interested in those that strongly align with the Curatorial Vision, in particular those that add to the diversity of the City's public art collection.

Memorial Commissions must also meet these additional design criteria:

- **Historical Significance to Newburyport:** The memorial subject must have a direct connection to the City of Newburyport.
- **Public Interest:** Proposals should be considerate of the broader community's interests and needs, particularly the community at the proposed project site.
- **Timing and Timelessness:** Proposed long-term memorials should retain significance and relevance in the future and be meaningful to future generations. The PAC requires a minimum of five years and recommends a minimum of ten years between an event or the passing of an individual and their commemoration to allow for sufficient historical perspective.
- **Subjects Not Previously Memorialized:** The memorial should not honor living individuals or duplicate any existing memorials. We inventory all public memorials and strongly recommend applicants review our Public Art Collections database prior to submitting a memorial proposal. We give preference to proposals that memorialize subjects not currently represented or subjects that are under-represented in the City's collection.

- **Appropriate Location:** The memorial should have a historical or thematic relationship with its proposed location. We prefer proposals for locations where memorials or other artworks do not already exist.
- **Longevity:** Applicants should consider the long-term impact of the memorial and its ability to withstand conditions such as weather or vandalism, as well as changing times and attitudes about its importance, impact on the community, and relevance to the Curatorial Vision.

Artists or community proponents can submit their memorial proposals to the PAC at least one month in advance of necessary approvals. The Artist or proponent shall present their memorial proposal for the PAC to review based on the criteria above, as well as the priorities listed in Section II.A. The PAC may invite representatives from other relevant City departments, boards or commissions relevant to the proposed memorial. Memorial proposals must also include:

- Identification of the person, group, or event to be memorialized;
- A brief narrative explaining the importance of the person, group, or event and its direct, proven relationship to the City;
- A brief explanation of the visitor experience of the proposed memorial; and
- A rationale for the proposed memorial location.

If approved, the memorial project will then follow a regular commissioning outlined in Section II.B above.

III. Procedures for the deaccessioning of public artwork

A. Removal from the Collection: Deaccessioning

Deaccessioning is the formal removal of an artwork from the City's collection. Under deaccessioning, artworks are not only removed from public view but also permanently removed from the City's collection.

The decision to deaccession is only made after careful deliberation and depends in part on the artwork's accessioning. Deaccessioning requires documentation (e.g., signed Deed of Gift, bill of sale, minutes of the PAC meetings, artist's contract, etc.) proving that the PAC has the right to transfer ownership of the artwork in question. Any deaccession process should be carried out with the utmost caution, especially with regard to the determination of ownership of the artwork.

The PAC must approve the deaccessioning of an artwork by a majority vote at a public meeting. Artworks are permanently removed from the collection by sale, donation, disposal, or destruction. Additionally, the deaccessioning of all City-owned artwork may be subject to State and City procurement statutes.

The PAC will make all reasonable efforts to notify any living Artist, or the estate of any deceased Artist, whose work is being considered for deaccessioning. Any correspondence about the deaccessioning will be included in the collection file.

1. **Criteria for Deaccessioning:** Criteria for determining whether an object should be deaccessioned include, but are not limited to the following:
 - The use of the site has changed, the artwork is no longer appropriate, and the artwork cannot be reasonably protected or maintained.
 - The artwork has been damaged beyond reasonable repair and/or requires extensive conservation or restoration that is cost-prohibitive.
 - The artwork is beyond the capability of the City of Newburyport to properly display, maintain, and/or store.
 - The artwork endangers public safety in its current condition.

- The artwork was stolen from its location and cannot be retrieved.
 - The artwork was commissioned or accepted with the provision or understanding that it was to have a limited lifecycle or installation period.
2. **Requirements for Deaccessioning:** If the PAC recommends considering an artwork for deaccessioning, the Public Art Committee will draft a report including information about:
- The Artist (if living, or their estate),
 - Provenance,
 - Current condition of the artwork and the site,
 - Project stakeholders when it was commissioned, and during its' lifespan,
 - Evidence of current public opinion and recent community engagements about the artwork,
 - Recommendations from the Public Art Committee.

The PAC keeps a permanent record of the conditions and circumstances under which artworks are deaccessioned from City property. Artworks which no longer fit the Curatorial Vision, are severely deteriorated, or otherwise pose a threat to public safety will be relocated or discarded following any relevant City of Newburyport legal processes. The City of Newburyport does not sanction the sale or gift of deaccessioned artworks to its employees, officers, trustees, or to their immediate families or representatives.

3. **Process for Deaccessioning:** If the PAC recommends an artwork for deaccessioning, the following steps shall be followed:
- Notice to the Artist: Artists whose works are being considered for deaccession will be notified by all diligent means, including a legally-verifiable means of communication,
 - Review by the PAC: the PAC will provide recommendations in the form of a report including the grounds for deaccessioning, written evaluation, photo documentation of the condition of the artwork, damage and/or theft report, and proposed removal and/or demolition work plan,
 - Public Engagement: the PAC will facilitate the opportunity for the public to provide feedback on the decision with the purpose of informing the decision of the PAC,
 - Final decision: the final decision to deaccession a public art piece shall be made by the Mayor. The Mayor may decide to a) accept the recommendation, b) reject the recommendation, or c) delay the decision and request more information,

IV. Procedures for the care of public artwork

A. Collection Care

1. **Use and Activities:** The City of Newburyport shall carry out the reasonable responsibilities required to provide necessary care for all collections acquired.
2. **Maintenance Plan for New Acquisitions:** All public art commissions shall be required to include maintenance recommendations that outline how the artwork is to be maintained, and what materials and maintenance procedures are needed to conduct routine maintenance of the artwork. A maintenance plan shall include the following elements:
 - Materials, and sources of the materials, used in the artwork,
 - Methods of fabrication and the name of any individual other than the Artist who was involved in the construction or creation of the artwork,
 - Installation specifications,
 - Method and frequency of required maintenance, including planning for protections against the

effects of tactile/public interaction and/or environmental conditions, and;

- Additional contacts for maintenance issues, if warranted.
3. **General Maintenance:** Maintenance of the artwork, as distinguished from technical maintenance, restoration or repair, shall be the responsibility of the Department of Public Services (DPS). This may include cleaning schedules and protective measures against normal wear, weather, and vandalism.
 4. **Technical Maintenance:** The City will, by its own qualified member on the PAC and/or a City staff member, be responsible for the following:
 - Maintaining a comprehensive Collection Database of all existing artwork in the City's public art collection. This inventory will include but not be limited to:
 - a. An accession number unique to the specific artwork;
 - b. Artwork information – title, year of commission, location of artwork;
 - c. Artist information – artist name, contact information, artist copyright;
 - d. Gift acknowledgement, bill of sale, Artist contract, or written justification for acquisition;
 - e. Photographs;
 - f. Significant correspondence relating to the artistic intent of the artwork, provenance of the artwork, and any associated press;
 - g. Maintenance and conservation information – materials, fabrication methods, installation specifics, ongoing photographic documentation, additional parties contact information, material-specific warranties;
 - h. Commissioning information – commission amount, contract reference number, contract amendments, final contract amount, funding source, additional departments or organizations involved, warranties and insurance.
 - The PAC will conduct biennial condition reports and periodic physical assessment of its public art collection.
 - The PAC will annually identify restoration and repair needs for the public art collection that surpass general maintenance. This reporting will be used in creating annual work plans and appropriating funding.
 5. **Funding for Public Art Maintenance:** The Department of Public Services (DPS) is responsible for the care and custody of art owned by the City of Newburyport and as such will make all reasonable efforts to maintain public artworks as determined by maintenance recommendations written by the Artist or proponent. The PAC shall carefully consider the maintenance implications of a public art piece during deliberations on its approval.
 6. **Insurance:** The City maintains an umbrella fine arts insurance policy, procured by the City's Finance Director. This policy is reviewed and updated annually by the PAC, DPS, the Mayor's Office and the Finance Director. The policy covers objects owned by the City, subject to certain limitations. Objects are covered at the Artist's stated value. In the case of damage or loss to the collections the PAC may decide to file an insurance claim. The PAC shall request through the Finance Director to file a claim and keep all appropriate documentation in the object record.

GLOSSARY OF TERMS

These are working definitions provided by the Public Art Policy Advisory Group of the Mayor's Office for use with the PAC and NCC and are subject to change.

Accession is the act of formal documentation and legal acceptance of an approved acquisition or loan to the City's collection of artwork.

Acquisition is the formal process used to accept additions to the City's art collection. It includes the initial proposal/donation, evaluation, negotiation, PAC approval, and final accessioning of works of art.

Approval is the action of officially agreeing or accepting a proposal or artwork put before the PAC.

Artist(s) refers to individuals or teams who self-define as Artists for the purpose of creating artworks for the City.

Artistic concept is an early narrative of what the artwork might be and does not include any visual design.

Artwork, alternatively **Work of Art**, refers to all paintings, mural decorations, statues, bas-reliefs, sculptures, monuments, fountains, arches, ornamental gateways, and other structures of a permanent character intended for ornament or commemoration.

Call to Artists is a public solicitation for submissions from Artists and Artist teams for a specific project or opportunity. Calls to Artists include, but are not limited to, Requests for Proposals (RFP) and Requests for Qualifications (RFQ).

Collection refers to artworks that have been commissioned, donated, purchased, or otherwise acquired by the City of Newburyport via majority vote of the PAC this includes artworks colloquially referred to as Public Art. The Public Art Committee documents artworks included within this definition as well as short-term artworks and artworks on private property such as murals and artworks that have been deaccessioned.

Collection record is a digital and adjoining hard-file that retains all physical and intellectual information regarding an individual or grouping of artwork(s).

Commission is the act of requesting and authorizing the production of a work of art.

Commissioning Agreement is a supplemental document to the City's standard contract form that outlines the project schedule, reviews, and votes by the PAC, Intellectual Property rights, and other legal rights.

Community is a group of people with a common interest, whether defined by geography, identity, experience, or activity.

Conservation is the treatment and/or stabilization of a collection object by qualified conservators, identified by the PAC.

Culture is the customs, arts, social institutions, and achievements of a particular nation, people, or other social group.

Curator is a person who researches and interprets a collection of artworks and/or objects.

Deaccessioning is the formal process used to permanently remove an object from the collection.

Diversity, in relation to artworks, means including or involving a wide range of distinct forms, peoples, and/or perspectives. In relation to people, diversity means having a high number of races, cultures, ethnicities and other demographic groups represented within a group, organization, or institution.

Donations are an existing artwork offered as a gift to the City for placement under the City's jurisdiction; alternatively, a monetary gift for the purposes of acquiring a work of art for the City.

Equity is the respectful treatment and fair involvement of all people in a society. It is the state in which everyone has the opportunity to reach their full potential.

Historic refers subjectively to a thing or an event of importance when studied as part of the past.

Historical figure is a person who lived in the past and may be perceived as having had a significant impact on people's lives and society through their deeds and accomplishments.

Inclusion means involving people of all backgrounds, abilities, perspectives, and beliefs within a group, institution, or decision. This is more than achieving diversity; it is ensuring all individuals have a true sense of belonging.

Informational plaque is signage that provides context or additional interpretive and educational information for public artworks.

Long-term refers to the projected lifespan of artworks. Long-term artworks employ durable materials and archival fabrication methods and are intended to be fixed to one site for an enduring lifespan. Long-term artworks require care and maintenance as capital assets. Long-term artworks contribute to the lasting legacy of the City's collection for a minimum of five years.

Memorial is a public expression designed to shape and honor a shared memory of a particular person, group, or event. In public art, memorials may be long or short-term.

Mural is a large painting traditionally applied to a wall or ceiling, especially in a public space. Our definition of mural extends to artworks painted or applied on the ground or other surface.

Project theme is a general idea that conceptualizes the subject matter to be expressed through a public artwork.

Proponent is an individual, group, organization, or business that proposes a work of art for placement or installation on a city-owned site, and/or, when applicable, the Artist(s) who created the proposed gift.

Provenance is the documentation of an object's origins and history of ownership.

Public Art is a colloquial term for Artworks that are intentionally experienced from, or sited upon, publicly accessible locations. These Artworks on City of Newburyport property are part of the City's formal Collection of Artworks or have been approved for temporary placement on City of Newburyport property by the PAC.

Public Art is a dynamic cultural activity from conception and design, to fabrication and installation, to formal accession or temporary approval at a PAC public meeting. Public Art may affirm or challenge existing community aesthetics and values and may critique, augment, or invite exploration of established narratives and the physical landscape.

Public Art Committee (PAC) refers to the committee that supports the commissioning, review, selection, acceptance, and care of art in public places. They have exclusive authority to recommend approval and commissioning of artworks intended to be added to the City's collection or be placed on City property. All of its members are residents of the City. Members are appointed by their representative groups, and may serve for up to 3 years. The PAC is comprised of 7 members, including 2 members of the Newburyport Cultural Council, 2 members of the Newburyport Arts Collective, 1 member of the Parks Commission, 1 City Staff and 1 representative from the Mayor's office.

Quorum is defined as a simple majority of the members of the public body, unless otherwise provided in a general or special law, executive order, or other authorizing provision.

Request for Proposals (RFP) is a call to Artists to submit a specific project proposal. The RFP outlines all the details of the project, including community values, vision, and site use.

Request for Qualifications (RFQ) is a call to Artists to submit their qualifications. The RFQ outlines all the details of the project and any qualifications needed.

Stakeholder typically refers to community groups, businesses, organizations, or individuals with explicit or implicit interest in a public art project.

Short-term refers to the projected lifespan of artworks. Works of art intended as short-term have an intended lifespan of anything from less than one day up to five years. Short-term works may be at one or more sites, and the artwork may be dynamic in nature.

APPENDIX A: FAQ FOR ARTISTS

City of Newburyport Public Art Policy

FAQs for Artists

Thank you for your interest in advancing Public Art in the City of Newburyport. The City recognizes the value of public art to its citizens and visitors. We are committed to fostering a collection of artworks and public art projects that reflect our people, ideas, histories, and futures, engage our communities and directly respond to, enrich, and enliven our environment. We seek public art that is driven by an artistically strong vision, enhances the diversity and equity of the existing collection, and possesses durability appropriate to the lifespan of the work.

In order to help streamline the process for Artists and other proponents of public art, we have created this document to answer frequently asked questions and outline the steps by which public art is approved. Newburyport's Public Art Committee (PAC) is a transparent, independent entity who has the exclusive authority to recommend approval and commissioning of public artwork. The PAC also acts as a resource for artists and proponents as they navigate this process, and we encourage you to reach out to them for assistance.

A. What does the Public Art Policy apply to?

1. This policy applies to all works of art (both temporary and permanent) that are commissioned, hosted, or displayed on public property.
2. This policy does not apply to 1. artwork that is on display within City offices/ buildings that have restricted or regulated access, or 2. temporary exhibitions such as gallery displays, booth displays at art festivals, and museum exhibits displayed on City-owned or -managed property.

B. What are the PAC's priorities for approving public art?

1. Artistic aims, objectives and goals
 - What has the artist accomplished with the work and does it align with the proposed project goals?
 - Is the work relevant to the City, its values, culture and people and does it contribute to the fabric of the City? Is the work an integral component of the overall project?
 - Is the artwork appropriate for the community it serves?
2. Diversity and accessibility
 - Does the artwork reflect or advance the City's curatorial vision and policy of inclusivity?
 - Does the artwork advance lesser-told or lesser-known stories, non-traditional imagery, diverse perspectives, and/or minority voices?
3. Placement/siting
 - What is the relationship of the work to the site? Is it appropriately scaled?
 - Will the work help to anchor and activate the site and enhance the surrounding area?

- Will there be convenient public access to the site?
 - What are the utility requirements of the artwork?
4. Fabrication, handling and installation
 - Are the projected costs accurate and realistic?
 - Have written estimates been obtained from qualified contractors?
 - Does a certain site present any special obstacles to installation?
 - Can the work easily be removed if necessary?
 5. Maintenance requirements
 - Is the work suitable for outdoor display or special indoor environments?
 - Are the materials durable? Does the work have a limited lifespan due to any inherent weakness?
 - What are the existing or projected maintenance requirements of the work? Are they excessive or cost prohibitive? Are any unusual or ongoing costs likely?
 - What are the artist's suggestions for protection of the work from vandalism?
 6. Liability and safety
 - Is any aspect of the work a potential safety hazard?
 - Will fencing or other types of security measures be required?
 7. Affordability
 - Is the artwork priced appropriately for the City?
 - How will the artwork impact the capacity for future acquisitions?

C. How do I get my public art project approved and installed?

1. **Initial communication:** The proponent must first initiate communication with the City by submitting a signed letter of intent describing the project and its location.
2. **Project initiation & site selection:** The proponent shall submit a formal application (see attached) to the PAC to approve the artwork design, at least one month in advance of necessary approvals.

The applicant should review the application and scope of the project with the PAC, who will consult with appropriate City staff and the Mayor in order to provide guidance about approvals and permissions that may be required from other Boards, Offices, and Commissions. If the applicant is not self-funding the project, the PAC can assist in helping to identify funding sources for installation, understanding there is no current City fund specifically for public art projects.

3. **Process for Short-term Public Art:** Short-term artworks are intended to be installed for five years or less. Artists should fully design and plan their project before submitting it for review by the PAC at a public meeting. During the public meeting, the PAC may allow public comment or ask for additional information. This public review ensures transparency in the review process.

The following is the list of information requested for review. Most short-term public art projects won't require everything described, and the PAC will help the applicant determine what they should include.

- *Fabrication*: The applicant should provide details of all materials and methods used in the creation, installation, and de-installation of the artwork, understanding that any significant changes may require amended approvals from the PAC to be voted on at a public meeting.
 - *Community Engagement*: The applicant should provide evidence of effort to get community feedback (i.e. images from community meetings, social media postings, or letters of support)
 - *Installation*: The applicant is required to coordinate the installation of the artwork with the site owner and update the Public Art Committee. The applicant is responsible for securing any permits or approvals that are required by other City agencies. This may include approval from the Parks Commission or DPS, depending on the project site, how the project affects access to the public right of way, or if the installation of the project requires temporary street closures.
 - *Maintenance*: Depending on the length and needs of the project, the applicant should submit a narrative describing how they will maintain or repair the artwork if it is damaged.
 - *Deinstallation*: The applicant should include details of the deinstallation of the artwork, including any equipment and/or permitting required. The applicant is responsible for returning the project site to its original condition after deinstallation.
4. **Process for Long-term Public Art**: Long-term artworks are intended to be installed for five years or more. We encourage applicants considering long-term commissions to think about how the artwork will be experienced in the present moment, as well as the future.

The applicant will work with the PAC to develop a schedule that reflects any capital construction timelines associated with the project, contract milestones, other Board or Commission approvals, PAC reviews, a working budget, and Artist deliverables for each project phase. The PAC reviews and votes on the applicant's design at a public meeting and may allow public comment or ask for additional information, ensuring transparency in the commissioning process. During the presentation of the design at a public meeting, the applicant should provide the following:

- *Visualizations*: Drawings, maquettes, renderings, or other plans and renditions of the artwork as it will appear when installed, appropriately scaled and accurately depicting materials, colors, lighting effects, interpretive text, plaque, and/or signage text.
- *Public Engagement*: Describe or summarize community engagement, showing effort to connect with and involve Newburyport's residents, and being sensitive to accessibility.
- *Fabrication Plans*: Detail all materials and methods used in the creation of the artwork. The applicant will work with the PAC and City partner agencies to determine design deliverables requirements. Fabrication must substantially conform to the Fabrication Plan, and any significant changes may require amended approvals from the PAC.
- *Schedule*: Present a schedule detailing the artwork process, proposed installation date and budget.
- *Maintenance Recommendations*: Provide a written document of the Artist's maintenance recommendations for all proposed materials, and an estimated

schedule for routine maintenance and preservation of the artwork.

- *Installation Plans*: When the artwork is associated with a capital project, installation should be incorporated into the capital construction timeline to avoid additional costs and disruptions to the finished site. Detailed installation plans may include site preparation, equipment requirements, site restoration, etc. The applicant must coordinate the installation of the artwork with the site owner, and update the PAC and any pertinent City agencies and their contractors. The applicant is responsible for securing any permits or approvals that are required by other City agencies. This may include approval from the Parks Commission or DPS, depending on the project site, how the project affects access to the public right of way, or if the installation of the project requires temporary street closures. If the artwork installation diverges significantly from the Installation Plan, the PAC may require amended approvals.
 - *Plaques and Signage*: Include images showing how the Artist's name, title of the artwork, year it was installed, and medium used will be included or displayed.
 - *Description of Artwork*: Provide a narrative description of the Artwork for the City to use as a source for descriptions of the project on the City's website, public-facing arts database, and other approved uses, including a final summary of the artwork materials, dimensions, and any collaborations or subcontractors who worked on the project.
5. **Final Acceptance**: The applicant will submit the following within 30 calendar days of installation:
- Documentation that the artwork was installed in conformance with the Installation Plan.
 - A minimum of five (5) high resolution digital files in JPG format of the installed, finished artwork.
6. **Review and Vote**: The PAC will review and vote to accept the artwork into the collection.

D. When do I need an RFP?

Calls to Artists are required for Public Art projects with budgets over \$50,000 that are not initiated by an applicant who is currently working with an Artist. If a Call to Artists is required, the PAC will assist the applicant in developing and executing one. Applicants should not initiate RFP's for projects on City property without prior discussions with the City.

E. What kind of legal contract do I need?

Legal agreements for public artworks may be executed in several ways. The City may contract with the Artist or applicant directly. If the applicant is already working with a funder and has a contract for the artwork, the City may request an MOU with the applicant, the funder, or both. Each project is unique and the legal agreements will be specific to that project.

F. Can I make a donation of public art?

All proposals to donate works of art to the City must be submitted to the Public Art Committee for review. Donation requests to the PAC should contain the following:

- Provenance: includes artwork information, conservation history, and transfer of ownership.
- Maintenance recommendations: outlines how the artwork is to be maintained, and

what materials and maintenance procedures are needed to conduct routine maintenance of the artwork (cleaning schedules and minor repairs).

- Proposed site, if any.
- Feedback from abutters to the proposed site or stakeholders of the site, or effort shown to connect with and involve neighbors and stakeholders, including feedback and approvals from jurisdictional Boards or Commissions.
- How the art complies with the criteria listed in section B.

G. Will a plaque be allowed or required for public artworks?

Knowing who created an artwork and when can help provide the context needed to experience an artwork fully. Plaques help the public identify artworks and artists, and enable further explorations of artwork in our collection.

The PAC will work with Artists and proponents to plan for the inclusion of plaques and other educational and interpretive materials as part of the design proposal. Plaques should be incidental to the artwork and not a competing focus for the viewer. Logos, trademarks and symbols designed for recognition and advertising or endorsement are not allowed. Plaque information should include the following:

- Artist name
- Artwork title and year
- Brief interpretive text (optional)

H. Can I paint a mural?

Murals are public art works that are directly painted on walls or other existing surfaces and can be short-term or long-term commissions. For City-owned properties, the PAC will help the Artist determine which City department owns the site and obtain their permission to use it. All mural proposals will follow a modified review process, at the discretion of the PAC, to meet the guidelines of the City's Public Art Policy. The PAC will assist the applicant in the process.

Mural projects on private property require Artists to obtain approval from the landowner. The PAC should be notified about the project and may offer support. The PAC may be able to assist or offer guidance on approvals from other City departments, like reviews by the Historic Commission for projects in historic districts, or street occupancy permits from DPS. Murals proposed for privately owned surfaces usually don't require City review, unless they fall within special overlay districts as identified in the City's Zoning ordinance. The PAC won't review or vote on these artworks.

Street murals are painted directly on a roadway. Because the wear and tear on these artworks is intense, they are usually not considered long-term projects, and should follow the procedures for short-term public art approvals. The applicant should work closely with DPS to review these projects.

I. Can I propose a memorial?

A memorial is a public expression designed to shape and honor a shared memory of a particular person, group, or event, and may be long- or short-term. The City of Newburyport has an expansive collection of public art memorials and is unable to accept most new long-term memorial design proposals unless they strongly align with the City's curatorial vision, in particular those that add to the diversity of the City's public art collection. Memorials must also

meet these additional criteria:

- **Historical Significance to Newburyport:** The memorial subject must have a direct connection to the City of Newburyport.
- **Public Interest:** Proposals should be considerate of the broader community's interests and needs, particularly the community at the proposed project site.
- **Timing and Timelessness:** Proposed long-term memorials should retain significance and relevance in the future and be meaningful to future generations. The PAC requires a minimum of five years and recommends a minimum of ten years between an event or the passing of an individual and their commemoration to allow for sufficient historical perspective.
- **Subjects Not Previously Memorialized:** The memorial should not honor living individuals or duplicate any existing memorials. We inventory all public memorials and strongly recommend applicants review our Public Art Collections database prior to submitting a memorial proposal. We give preference to proposals that memorialize subjects not currently represented or subjects that are under-represented in the City's collection.
- **Appropriate Location:** The memorial should have a historical or thematic relationship with its proposed location. We prefer proposals for locations where memorials or other artworks do not already exist.
- **Longevity:** Applicants should consider the long-term impact of the memorial and its ability to withstand conditions such as weather or vandalism, as well as changing times and attitudes about its importance, impact on the community, and relevance to the Curatorial Vision.

Applicants can submit their memorial proposals to the PAC at least 3 months in advance of the requested installation date and follow the process for approval listed in C above.

Memorial proposals must also include:

- Identification of the person, group, or event to be memorialized;
- A brief narrative explaining the importance of the person, group, or event and its direct, proven relationship to the City;
- A brief explanation of the visitor experience of the proposed memorial; and
- A rationale for the proposed memorial location.

APPENDIX B: APPLICATION APPLICATION FOR PUBLIC ART

Name: _____

Address: _____

Phone: _____

Email: _____

Project Description, including title of artwork, materials and dimensions:

*please attach photos or drawings of the proposed artwork

Proposed project site:

Property-owning department:

Installation and/or deinstallation details, including equipment required, lighting
and sound plans (if pertinent):

Estimated cost and funding source:

Artist name:

*please attach resume and selected work samples

Maintenance plan:

Project schedule including installation date, programming and events if applicable,
and deinstallation date:

Insurance value:

*Please attach letters of support from community members or organizers, if available

Questions? Contact _____, at email _____@_____.com

Submit your application to:

City of Newburyport, Public Art Committee

c/o _____

60 Pleasant St.

Newburyport, MA 01950

Councillor Constance Preston

In City Council November 13, 2023:

Motion to collectively refer ORDR00505 and ORDR00508 to Budget & Finance, ORDR00506 and ORDR00507 to Budget & Finance & COTW, and ORDR00510 to Community Services by Councillor Zeid, seconded by Councillor McCauley. Roll call vote 11 yes.