

Department of Tourism, Heritage and Culture

# PUBLIC ART ARTIST HANDBOOK



## A GUIDE FOR NB ARTISTS EMBARKING ON PROVINCIAL PUBLIC ART PROJECTS

## INTRODUCTION

First, congratulations on being selected as the successful candidate for your public art project! We hope you take the time to celebrate and that you feel proud of everything you have accomplished to get to this point. Your work was selected by an evaluation committee and out of all of the proposals submitted by your peers, yours was chosen based on the quality of your concept and proposal. We hope you take the time to bask in that success before embarking on this journey.

Together, we are working to improve accessibility to public art in New Brunswick, create opportunities for the appreciation of art and education of the public, and build an impactful and lasting legacy of public art for our communities. This would not be possible without you – the artist – and your ideas, time, energy and creativity. On behalf of the Province of New Brunswick, thank you!

## HOW TO USE THIS HANDBOOK?

This handbook is for informational purposes only and is intended to be a helpful resource. It is not intended to be the one and only place you find information, but it's a place to start and is intended for your eyes only.

**There are several phases to the public art process after the acceptance of your proposal:**

- A. [Project Overview](#)
- B. [Manage the Budget](#)
- C. [Know the Location](#)
- D. [Creation](#)
- E. [Change Request](#)
- F. [Installation Plan](#)
- G. [Installation](#)
- H. [Documentation](#)
- I. [Care Plan](#)
- J. [Notice of Completion](#)

Each phase represents a section of this handbook.

## BACKGROUND

As part of the Public Art Policy for New Brunswick, the Department of Tourism, Heritage and Culture commissions professional artists to design, create and install public artworks for provincially owned and provincially invested construction or development projects. As such, once your piece is installed, it is the property of the Government of New Brunswick and is part of the provincial collection, collectionArtNB (formerly the New Brunswick Art Bank).

## WHAT IS THE ROLE OF collectionArtNB?

collectionArtNB is responsible for:

- the long-term maintenance, conservation and repair of your public art piece(s);
- the documentation and promotion of the public art piece(s);
- reviewing the piece for signs of wear, damage or other issues;
- resolving any issues related to the public art piece(s) if they arise;

## COPYRIGHT, REPRODUCTION & OWNERSHIP

As the artist, you own copyright and moral rights to the work(s). As such, you reserve every right available to you in common law or under the Canadian Copyright Act to control the making and dissemination of copies or reproductions of the work. As stated in the contract, we ask that you do not unreasonably refuse the Department's or DTI's permission to reproduce the work graphically for purposes strictly for the sole use and educational benefit of the public.

All reproductions of the work will credit the artist: "Copyright, artist's name, year of publication," in such a manner and location as shall comply with the Canadian Copyright laws. You should give credit in the following form: "Original owned by collectionArtNB of the Department of Tourism, Heritage and Culture" or "Originale appartenant à collectionArtNB du ministère du Tourisme, du Patrimoine et de la Culture" in any public showing of reproductions of the work.

## RELOCATION

The artwork will be permanently maintained in the location where it was installed. The artwork will only be relocated in extreme circumstances, and only by collection**ArtNB**.

### **For questions, please contact:**

Claire Gulliver, Public Art Coordinator

Department of Tourism, Heritage and Culture

Email: [Claire.Gulliver@gnb.ca](mailto:Claire.Gulliver@gnb.ca) ; 506.429.7246

Cover image: The Place We Gather, Brandon Mitchell, Charlie Gaffney, Mount Carleton Lodge, 2020. Photo: Nate Gaffney.

## A. Project Overview

### THE CONTRACT TERMS

*As a means of better understanding and keeping track of your contractual obligations, here is where we encourage you to write down what you need to provide to the Province of New Brunswick and by what date.*

The installation deadline is: \_\_\_\_\_, \_\_\_\_\_ (year)

Description of the work as agreed upon in contract:

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**Insurance:** I have obtained insurance from \_\_\_\_\_ in the amount of \$ \_\_\_\_\_ for site safety, liability and liability for work by assistants, technicians or subcontractors.

**Installation plan:** I will provide an installation plan by \_\_\_\_\_, \_\_\_\_\_ (year), or 3 weeks in advance of installation. I will need to make a least one site visit to the location and will need to correspond with the site contact to put this plan together using the [Installation Plan Template](#) (page 22). I may need to hire a third-party to help with portions or all of the install and should start getting quotes for work.

**Documentation:** By \_\_\_\_\_, \_\_\_\_\_ (year), or within 30 days of installation, I will provide: **1. Identification plaque information.** **2. professional quality images.** I should start to think about professional photographers to select one to hire. **2. a written description (glossary)** of symbols and hidden visual motifs in the artwork for educational purposes, so I should keep track of those as I work. I can use the [Documentation Template](#) (page 27).

**Care plan:** I will provide a care plan by \_\_\_\_\_, \_\_\_\_\_ (year), or within 30 days of installation. I can use the [Care Plan Template](#) (page 30), and it is something I should keep in mind while selecting and working with my materials and when visiting or asking questions about the location.

### THE PROJECT BASICS

Working title: \_\_\_\_\_

Dimensions: \_\_\_\_\_ x \_\_\_\_\_

Location: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Notes related to my project:

**Final Acceptance:** Once the piece is installed, I need to notify the Department in writing of its completion and supply the above two methods of documentation and care plan within 30 days of installation. Once those documents are received, the Department will send me a letter as Final Acceptance of the piece. I will receive the remaining 20% of my commission within 30 days of the date of Final Acceptance.

*Sketch or rendering of my concept:*

**PROJECT WORK PLAN**

Here is where I can keep track of the timeline of my project, including any actions that need to take place by a certain date.

*Some tips:*

- ✓ Give yourself extra time. Don't plan to do things last minute.
- ✓ Plan to have your installation plan ready a month in advance.
- ✓ Plan for at least one site visit (we recommend more than one to test install, get to know the space etc.).
- ✓ Keep your project work plan up to date as you go.

Deadline	Action	Current Status (ongoing/complete/delayed)





- Do I need to do any research for any part of my project? If so, how does that affect my timeline?

The biggest challenges of this project are:

Who might be able to help with the above challenges?

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*Feeling overwhelmed? Reach out to us. We may have recommendations for potential mentors, services or partners.*

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## B. Manage the Budget

Here is where I can manage my budget during the course of the project. I may need to make adjustments as I go.

EXPENSES (IF APPLICABLE)	PROJECTED	ACTUAL
Artist fees (design fees)	\$	\$
Contractor expenses	\$	\$



Artist expenses (including accommodation or studio rental)	\$	\$
Transportation (including gas)	\$	\$
Materials (including shipping)	\$	\$
Fabrication	\$	
Other (specify)	\$	
Other (specify)	\$	
Other (specify)	\$	
Other (specify)	\$	
Other (specify)	\$	
Other (specify)	\$	
Other (specify)	\$	
Other (specify)	\$	
Other (specify)	\$	
Other (specify)	\$	
Other (specify)	\$	
Other (specify)	\$	
Technical and production fees	\$	\$
Installation fees	\$	\$
Equipment rental	\$	\$
Professional photography (documentation)	\$	\$
Liability insurance	\$	\$
<b>Total expenses (match amount of the commission)</b>	\$	\$

**Some tips:**

- ✓ Get multiple quotes on materials and services to ensure you're getting the best possible deal and quality.
- ✓ Tap into any experts who may be able to provide you with projections for similar completed projects.
- ✓ Keep updated in real time – adjust your actuals as you go and keep your receipts.
- ✓ Keep track on the time you spend on each task – time = money.

## C. Know the location

**THE LOCATION:** Location is more than just physical space. To truly get to know the location of your public art piece, you will need to further examine its many facets: its users, its place in the overall community, the level and type of engagement, its significance, its environment. You will need to examine how the location and environment will interact with your piece on a visual, technical, and conceptual level. Here are some guiding questions:

## Measurements:

- Do I have all the measurements I need? Do I need any copies of blueprints, plans, maps?
- Do I have measurements of architectural elements that intersect, interrupt or engage my piece?
- What is the footprint of my piece?

## Important Measurements:

## Some tips:

- ✓ *Measure twice to ensure you measured correctly the first time.*
- ✓ *If using a measuring tape, ensure you are using the same brand of measuring tape each time and that you are starting from the same point on the tape.*
- ✓ *Note the location of any fans, vents, electrical outlets, panels, light fixtures, windows, doors etc.*
- ✓ *In determining area of a space, (such as for paint needed), subtract the surface area of windows and doors.*
- ✓ *Remember: Area of a rectangle = base \* height; Area of a circle =  $\pi * \text{radius}^2$*
- ✓ *Don't assume that two things that appear to be the same size to the naked eye are in fact the exact same size – always measure each.*
- ✓ *Don't be afraid to ask questions to an engineer, building manager, or other site contact. If you have questions about the space that did not get answered during your site visits, contact the Public Art Coordinator.*

## Environment:

- Do I understand the materials I will be installing on (if adhering to an internal or external wall) and technical aspects such as weight limit, surface texture etc.?
- If installing in the ground, do I need to do any readings, get permissions or schedule environmental scans?
- Does anything in the designated space, (example: a power outlet; a light fixture), present a technical challenge or visual interruption to my piece? If yes, do I have a plan to address this?
- What environmental elements will impact my piece and how? (sunlight, fluctuating temperatures and weather conditions, wind, movement, interaction, foot traffic, frost, rain, snow etc.)
- How does light interact with my piece?
  - What direction do the windows or light sources face?

- When will my piece be lit or in shadow?
- How will shadows or changing light conditions affect my piece?
- Is the lighting sufficient for my artwork or do I want lighting to be part of my installation?
- Do I understand the impact my piece will have on the environment?
- Have I considered all the viewpoints from which my piece will be viewed?

### Engagement:

- How is the space being used and who are the users of the space?
- How will the users of the space engage with my art piece? Are there any further questions to investigate with site contacts regarding interaction, foot traffic etc.?
- What is important about this site?
- Does any community involvement or consultation need to happen regarding the location?

### Notes on the location:

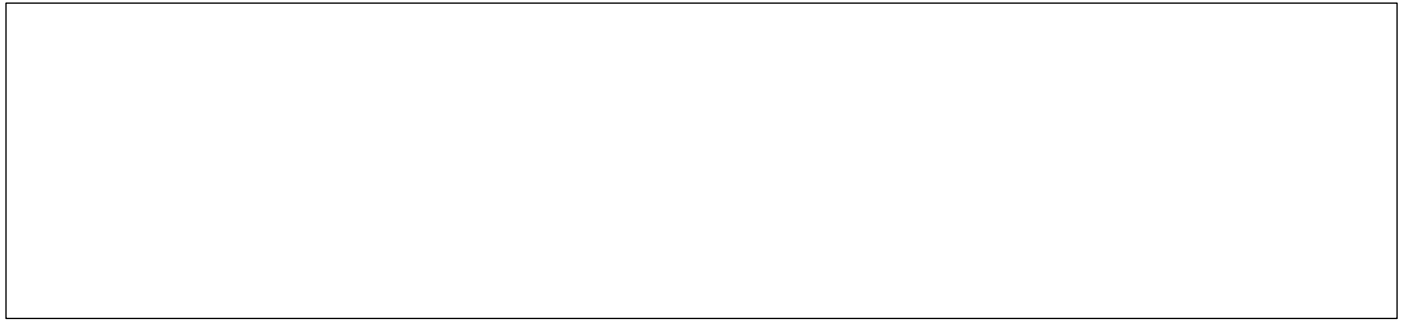
## D. Creation

**RESEARCH:** *The amount and type of research or consultation needed will vary by project. Engaging in research comes in many forms: consultation with Elders, experts, archivists and community members; historical documents; oral histories; formal interviews; casual conversations; object gathering; reading materials; site visits; photographing; sketching; experimenting; journaling – the list goes on. The commonality is time, resources, and openness. You will need to input the time needed to engage in research and consultation, have an appreciation for the knowledge and resources around you, and be open to feedback, constructive criticism, and dialogue. Some guiding questions:*

- Are there elements of my project that could benefit from community consultation?







**COMMUNICATE:** *Make communication a priority. Providing regular updates, asking questions, engaging in dialogues, and listening to feedback are all great ways of making sure your project goes smoothly.*

**A NOTE ON SCALE:** *As this may be the first time you have worked in this large of a scale, consider these questions:*

- Do I understand how my idea or model will translate at a larger scale?
- Have I tested out my materials in the scale I will be working in, with the apparatus I will be installing on, in weather conditions etc.?

**Some tips:**

- ✓ *When scaling a drawing or rendering by hand, there are many methods:*
  - *In the "grid method", overlay a grid on the reference photo or drawing and then recreate the grid on a larger scale, maintaining proportions.*
  - *In the "projector method", project the scanned drawing or image on a wall or flat surface to scale it up. Ensure that the projected image is not slanted, or your image will be distorted.*

## E. Change Request or Notification of Change

**ANALYZE & MODIFY AS NEEDED:** *Getting an art piece from concept to completion is a challenging and complex task, and there is no right or wrong way to embark on this journey. Recognizing that the completed work will most likely not match the initial concept 100% is an important first step. In certain parts of the process, you may need to compromise, be flexible, and/or relinquish control. The evolution of your work will be a dialogue between you and your work, the work and the space/community, and you and the Department/site representatives.*

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*Major Changes to your project need to be approved prior to their execution through the Change Request Form.*

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However, before you make a major change to your project, you will need to fill out the [Change Request Form](#). Major changes need to be requested and approved by the Department before the artist is able to go ahead with the change. If a major change is a result of an accident or something that could not be anticipated, use the Change Notification section of the form.

As stated in the contract: "The Artist shall create the Work in accordance with the approved design. Recognizing that there may be minor artistic adjustments, the Artist reserves the right to make minor changes in the final Work as is deemed aesthetically or structurally necessary. The Artist will communicate in writing with the Department any changes in design prior to installation and will wait for the Department's approval."

**MAJOR CHANGES:** Consider these questions when thinking about how your project has changed (though these do not encompass all potential major changes):

- Has my overall concept changed since the signing of the contract?
- Does my work still follow the *Description of Work* section in the contract?
- Have I changed materials, techniques or processes from the ones proposed?
- Has the scale, weight or dimensions of my work changed significantly?
- Are there any major visual elements that have changed?
- Has my installation apparatus changed in a way that impacts my work?
- Has the way the public will interact with my work changed?
- Are there any major features that have been added?
- Has my work's relationship or impact on its environment changed?

Whether you need to fill out a [Change Request Form](#) may also depend on the specificity of your proposal or the specificity of your arts processes. If you are unsure whether your proposed change would be considered a "major change", please contact the Public Art Coordinator. It is always best to be communicative and open about your creation process and to ask questions if you're not sure if you understand any expectations or agreed upon measures.



## DEPARTMENT OF TOURISM, HERITAGE, AND CULTURE

### PUBLIC ART - CHANGE REQUEST / NOTIFICATION

This document is to be submitted to the Public Art Coordinator. The requested major change must be approved by the Department before the artist continues with the major change. If the change is complete as the result of an accident or unforeseen circumstances, please use the Change Notification section of this form.

**Project Title:** \_\_\_\_\_

**Location(s):** \_\_\_\_\_

Artist Name(s): \_\_\_\_\_

**CHANGE REQUEST**

1. Please provide a description of the requested major change, highlighting how the work now differs from the original work agreed upon in the signed contract. Please highlight any impact you believe the change will have on the work, the experience of the piece, or the work's environment. If there are multiple major changes requested, please indicate this with Change A, Change B etc.

2. Please provide a brief rationale for each major change listed above.



3. Please provide a description of how the proposed major change will impact the project budget, timeline, or any future processes, if relevant.

You may attach a sketch or rendering of the major change if desired. The Department may request further information, description or imagery of the major change if needed.

**CHANGE NOTIFICATION**

Fill in this part of the form if your major change is already complete as the result of an accident or unforeseen circumstance.

1. Please explain how and why the major change occurred, referencing the date of change and its impact on the work, the experience of the piece, or the work's environment.

[Empty rectangular box for text input]

2. Please provide a description of how the completed major change has impacted or will impact the project budget, timeline or any future processes, if relevant.

[Empty rectangular box for text input]

I, \_\_\_\_\_ [print artist/team lead name], certify that the information included in this Change Request/Notification Form is complete and true.

Artist/Artist Team Lead Signature: \_\_\_\_\_ (electronic signature accepted)

Date: \_\_\_\_\_

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I, \_\_\_\_\_ [Public Art Coordinator], certify that the information included in this Change Request/Notification Form has been **approved** / **not approved** by the Department of Tourism, Heritage and Culture.

Public Art Coordinator Signature: \_\_\_\_\_ (electronic signature accepted)

Date: \_\_\_\_\_

As stated in the contract, an installation plan is required to be submitted to the Department for approval at least 3 weeks prior to the agreed upon installation date. You will find the [Installation Plan Template](#) on Page 22. Once the Installation Plan has been approved and signed by the Public Art Coordinator, the installation can commence as agreed following the terms of the contract.

**A NOTE ON INSTALLATION:** Remember that the way that your public art project is installed can have a big effect on the overall impact of the piece. Your piece might include a base, a hanging mechanism, or supports. The material, method and visual style you choose will have an aesthetic and technical effect on the piece.

In preparing my install materials, I should consider:

- How visible do I want the install apparatus to be once the piece is complete?
- If noticeable, do I need to treat or modify the install apparatus to help it work aesthetically or conceptually with the piece?
- If I do not want it to be noticeable, how can I minimize the visual effect of the install apparatus?
- How does my choice of install apparatus affect the weight, dimensions or movement of the piece?
- Have I tested out multiple options or requested feedback from peers regarding my base, supports etc.?

How does my installation apparatus affect the overall impact of my piece (aesthetically, conceptually, technically)?

**PREPARING THE PLAN:** In preparing my installation plan, I need to decide on and gather the following information:

- Am I going to complete the installation myself, or will I need assistants or a third-party installer?
- If hiring a third-party, have I gathered several quotes to ensure I am getting a good deal?
- Have I worked out the timeframe both with the third-party and with the site to ensure that it is appropriate?
- Is the space open or closed to the public during the install?
- If the space is open to the public during the install, have I organized measures to ensure public safety?
- Does my insurance cover everyone and everything involved in the installation?
- Will there be sufficient light for the install?
- Do I have all of the equipment needed for the install? (for example: Scaffolding, tools, cherry picker, gloves, safety goggles, hardhat etc.)
- Do I know whether any surveys need to be done or whether my installation requires any special permits?
- Do I understand each step of the install and the approximate time each step will take?
- If installing outside, I will need to take ground thaw and/or freeze into account.

**Some tips:**

- ✓ Allow for more time for install than you think you are going to need – unexpected issues sometimes arise that will need addressing.

- ✓ *Bring extra materials or tools – i.e. if you need 16 hooks, bring at least 20.*
- ✓ *Test your installation apparatus or design as much as possible.*
- ✓ *Double check beforehand that the weight and dimensions of your piece(s) are suitable for the space.*
- ✓ *When in doubt about your install process, consult an expert or contact the Public Art Coordinator.*

Questions or concerns about the installation of my piece:

Notes on installation:



**DEPARTMENT OF TOURISM, HERITAGE, AND CULTURE**

# PUBLIC ART - INSTALLATION PLAN

*This document must be submitted to the Public Art Coordinator at least 3 weeks prior to the agreed upon installation date.*

**Project Title:** \_\_\_\_\_

**Location(s):** \_\_\_\_\_

**Artist Name(s):** \_\_\_\_\_

**Proposed Installation Date(s):** \_\_\_\_\_

**Proposed Installation Timeframe:** \_\_\_\_\_

**For each piece, please provide the following information:**

**Dimensions:** \_\_\_\_\_

**Weight (including installation apparatus):** \_\_\_\_\_ lbs

**Exact install location:** \_\_\_\_\_ (you may provide a written description and/or an image if desired)

**Figure 1.** List all parties involved in the installation.

NAME / COMPANY	CONTACT INFORMATION	ROLE IN INSTALLATION

**All parties listed in Figure 1, including the artist, must adhere to physical distancing, COVID-19 regulations, and self-isolation directives in place by the Province of New Brunswick. They must also follow the safety regulations and COVID-19 protocol onsite upon entering the premises. Failure to comply with these regulations may result in refusal of entry or postponement of installation.**    I agree / I require more information

**Are all parties listed in Figure 1 protected by liability insurance as outlined in the contract, either purchased by the artist or through third-party company insurance?**    Y / N

**If hiring a third-party, will the artist be on-site during the installation?**    Y / N

**Figure 2.** List all materials to be used in the installation.

MATERIAL	UNITS	SIZE / WEIGHT CAPACITY PER UNIT
<i>Eye Hook</i>	<i>24</i>	<i>1.5 inches / 3 lbs capacity</i>


3. Please provide a description of the planned installation process and method of install. Please briefly describe how you, to the best of your ability, have tested the above installation plan or have ensured the viability of the plan with the third-party installer.

4. If installation will create any dust or debris, please explain how you will protect and clean-up the installation site.

5. Please list any equipment, including power tools, machinery, vehicles to be brought on the premises as part of the installation process.

6. Please briefly describe any safety protocols that will be in place during the installation to protect the on-site workers, staff, and/or the public.

7. If you have any sketches, visual plans or renderings of the install, please attach them to this document.

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I, \_\_\_\_\_ [print artist/team lead name], certify that the information included in this proposed installation plan is complete and true. I agree that I and all members of the installation team will respect all physical distancing, self-isolation directives and COVID-19 regulations in place by the Province of New Brunswick and onsite at the time of installation.

Artist/Artist Team Lead Signature: \_\_\_\_\_ (electronic signature accepted)

Date: \_\_\_\_\_

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I, \_\_\_\_\_ [Public Art Coordinator], certify that the information included in this proposed installation plan has been **approved / not approved** by the Department of Tourism, Heritage and Culture.

Public Art Coordinator Signature: \_\_\_\_\_ (electronic signature accepted)

Date: \_\_\_\_\_

## G. Installation

*Congratulations on reaching the point of installation on your project! This means that you have successfully gotten your project from concept to reality, that your Installation Plan has been approved, and that you've put in a great deal of time and hard work. We hope you take a moment to congratulate yourself.*

### INSTALLATION DAY CHECKLIST

I have:



- Ensured that everyone involved in the installation understands the timeframe and expectations of the install.
- Checked the address and driving directions for my location.
- Checked how to access the installation location – especially important if afterhours.
- Have accurate contact information for all parties involved.
- Labeled or numbered every separate portion of the piece clearly, corresponding to a diagram, description or sketch.
- Packed extra material or paint to touch-up any marks or exposed hanging material during or after install.
- Checked the forecast and any relevant environmental conditions for the date of install.
- Packed material needed to protect the surrounding physical environment – i.e. tarps.
- Packed any material needed to ensure public safety (signage, orange cones, caution tape etc.)
- Have appropriate clothing, footwear and personal safety equipment for install.
- Checked updated Province of New Brunswick COVID-19 regulations and guidelines for the date of install.
- Ensured that all parties involved in installation know to follow the above regulations and guidelines.
- I have a face mask or extra face masks on hand in case of inability to physical distance during install.
- If install will create dust or debris, I have organized clean-up of install site.
- If documentation is occurring simultaneously to installation, I have organized how this will happen.

*Best of luck with your installation!*

Installation Day Reminders:

## H. Documentation

*Within 30 days of installation, the artist will provide: 1. Identification plaque information. 2. professional quality images as outlined in the public art contract. 3. a written description (glossary) of symbols and hidden visual motifs in the artwork for educational purposes, as outlined in the public art contract. Please use the [Documentation Template](#) on page 27.*

*Documentation of your public art piece is important to fulfill the contract terms, but it is also important for your own records as a professional artist – faithful documentation will help you to build your portfolio for your website, future projects, commissions, and grant applications.*

**Hiring a professional photographer:** Professional quality images requires that the artist hire a professional photographer to capture these images. A professional photographer should have a set rate for their services, should be able to show you a portfolio, (either in person or via a website), and should ask questions about the type of photographs you want taken. They should come with their own professional equipment. A price or hourly rate for their services should be agreed upon in writing prior to the photography session. If you have trouble finding a professional photographer, contact the Public Art Coordinator.

**Documentation Imagery:** The goal of documentation photographs is to faithfully represent the artwork for historical, authenticity, research and promotional purposes. Inform your photographer that the images should be taken from differing angles and at least one should show the Work in its context (a wide shot). Detail shots are also recommended to illustrate texture, intricate design or small details. Photographs should not be significantly visually or digitally altered and should be a faithful representation of the artwork.

**Some tips:**

- ✓ It is a good idea to make a shot list for your photographer, so they know what types of shots you want covered.
- ✓ Make sure to discuss lighting with the photographer to determine whether the location of the public art piece has adequate lighting for photography, or whether the photographer will need to bring lighting equipment.
- ✓ Schedule a set date and time with the photographer to capture your piece, and plan to be onsite for the photographing process to answer questions and direct as needed.

Shot list for photographer:

**Photo Format:** Images should be in jpeg format, 300 dpi, and no more than 1920 pixels on the longest side. Images will be used as reference if the work should need repair. Images are also used as examples of NB Public Art. Please note that there is a 9-10 mb limit on the GNB email system. We recommend you share large files via Google Drive, Dropbox, WeTransfer or another file sharing system. Title each image with [TITLE]\_ARTISTNAME.



**DEPARTMENT OF TOURISM, HERITAGE, AND CULTURE**

**PUBLIC ART - FINAL DOCUMENTATION INFORMATION**

*This document must be submitted to the Public Art Coordinator within 30 days of the final installation date.*

**Project Title:** \_\_\_\_\_

**Artist Name(s):** \_\_\_\_\_

Please provide the following identification plaque information for each piece:

**1. Identification Plaque Information**

Final Piece Title: \_\_\_\_\_

Final Dimensions: \_\_\_\_\_

List of media: \_\_\_\_\_

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Please type the artist name(s) in the order and spelling you would like to appear on the plaque. Please feel free to also include traditional and/or given names:

\_\_\_\_\_

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**2. Professional Quality Images**

Name of Professional Photographer(s): \_\_\_\_\_

Phone and Email of Professional Photographer(s): \_\_\_\_\_

Please email a minimum of 6 professional quality images directly to the Public Art Coordinator. Please note that there is a 9-10 mb limit on the GNB email system. We recommend you share large files via Google Drive, Dropbox, WeTransfer or another file sharing system. Title each image with [TITLE]\_ARTISTNAME.

Please fill in the following information for each professional image sent to the Public Art Coordinator:

**Photo 1.** Image title (as listed in the file name): \_\_\_\_\_

Photographer name: \_\_\_\_\_

1-2 line description of image: \_\_\_\_\_

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**Photo 2.** Image title (as listed in the file name): \_\_\_\_\_

Photographer name: \_\_\_\_\_

1-2 line description of image: \_\_\_\_\_

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**Photo 3.** Image title (as listed in the file name): \_\_\_\_\_

Photographer name: \_\_\_\_\_

1-2 line description of image: \_\_\_\_\_

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**Photo 4.** Image title (as listed in the file name): \_\_\_\_\_

Photographer name: \_\_\_\_\_

1-2 line description of image: \_\_\_\_\_

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**Photo 5.** Image title (as listed in the file name): \_\_\_\_\_

Photographer name: \_\_\_\_\_

1-2 line description of image: \_\_\_\_\_

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**Photo 6.** Image title (as listed in the file name): \_\_\_\_\_

Photographer name: \_\_\_\_\_

1-2 line description of image: \_\_\_\_\_

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**3. Written Description (glossary)** Please provide a full written description (glossary) of symbols and hidden visual motifs in the artwork for educational purposes.

Please provide an overall description of the artwork and concept (max: 300 words).

If there are specific visual motifs, themes or context that you think are useful to the interpretation of your work, please elaborate here. Provide a list of resources or links that you think would be useful for educational purposes in researching your work or subject (example: for student research on your project).

Description of the creation process:

**4. Declaration**

I, \_\_\_\_\_ [print artist/team lead name], certify that the information included in this Final Documentation Information is complete and true.

Artist/Artist Team Lead Signature: \_\_\_\_\_ (electronic signature accepted)

Date: \_\_\_\_\_



**DEPARTMENT OF TOURISM, HERITAGE, AND CULTURE**

**PUBLIC ART - CARE PLAN**

*This document must be submitted to the Public Art Coordinator within 30 days of the final installation date.*

**Project Title:** \_\_\_\_\_

**Artist Name(s):** \_\_\_\_\_

Please provide the following for each piece:

1. Please provide a description of the maintenance required to care for the piece, in the short term and the long term.



I, \_\_\_\_\_ [print artist/team lead name], certify that the information included in this Care Plan is true and complete.

Artist/Artist Team Lead Signature: \_\_\_\_\_ (electronic signature accepted)

Date: \_\_\_\_\_

## I. Notice of Completion

*As per the contract, the artist will notify the Department in writing when the artwork has been completed and installed. Once the notice of completion is received, the Department will review the completed piece and the documentation provided. The Department will then determine whether Final Acceptance is reached and will notify the artist in writing. Upon Final Acceptance, the remainder of the commission will be sent to the artist.*

You will find a form to use for [Notice of Completion](#) on the next page.

## Congratulations!

*Congratulations on completing a meaningful public art project that will have a lasting impact on New Brunswick. You are now a graduate of the New Brunswick Public Art Program. We hope this has been a positive experience for you that will help to move your career forward and create more opportunities for you in the future.*

*Through participating in this program, you have helped New Brunswickers celebrate our living heritage, you have enabled New Brunswickers and the public to engage with and enjoy artwork in public spaces, and you have created a unique offering to our communities and a legacy for New Brunswick artists to come.*

*Best of luck with your future projects!*

**The Team at Arts, Culture & Commemorations**

**Department of Tourism, Heritage and Culture**

**For questions, please contact:**

Claire Gulliver, Public Art Coordinator

Department of Tourism, Heritage and Culture

Email: [Claire.Gulliver@gnb.ca](mailto:Claire.Gulliver@gnb.ca) ; 506.429.7246



**DEPARTMENT OF TOURISM, HERITAGE, AND CULTURE**  
**PUBLIC ART - NOTICE OF COMPLETION**

*This document must be submitted to the Public Art Coordinator in order to begin the Final Acceptance process.*

**Project Title:** \_\_\_\_\_

I, \_\_\_\_\_ [print artist/team lead name], certify that the aforementioned project was successfully and completely installed in its entirety at its designated location on \_\_\_\_\_ (date), as outlined in the Public Art Contract

signed \_\_\_\_\_ (date) between the Artist and the Department of Tourism, Heritage and Culture. In addition to its installation, I certify that the aforementioned project is complete as per the contract terms.

Artist/Artist Team Lead Signature: \_\_\_\_\_ (electronic signature accepted)

Date: \_\_\_\_\_