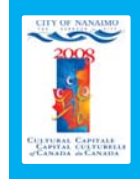


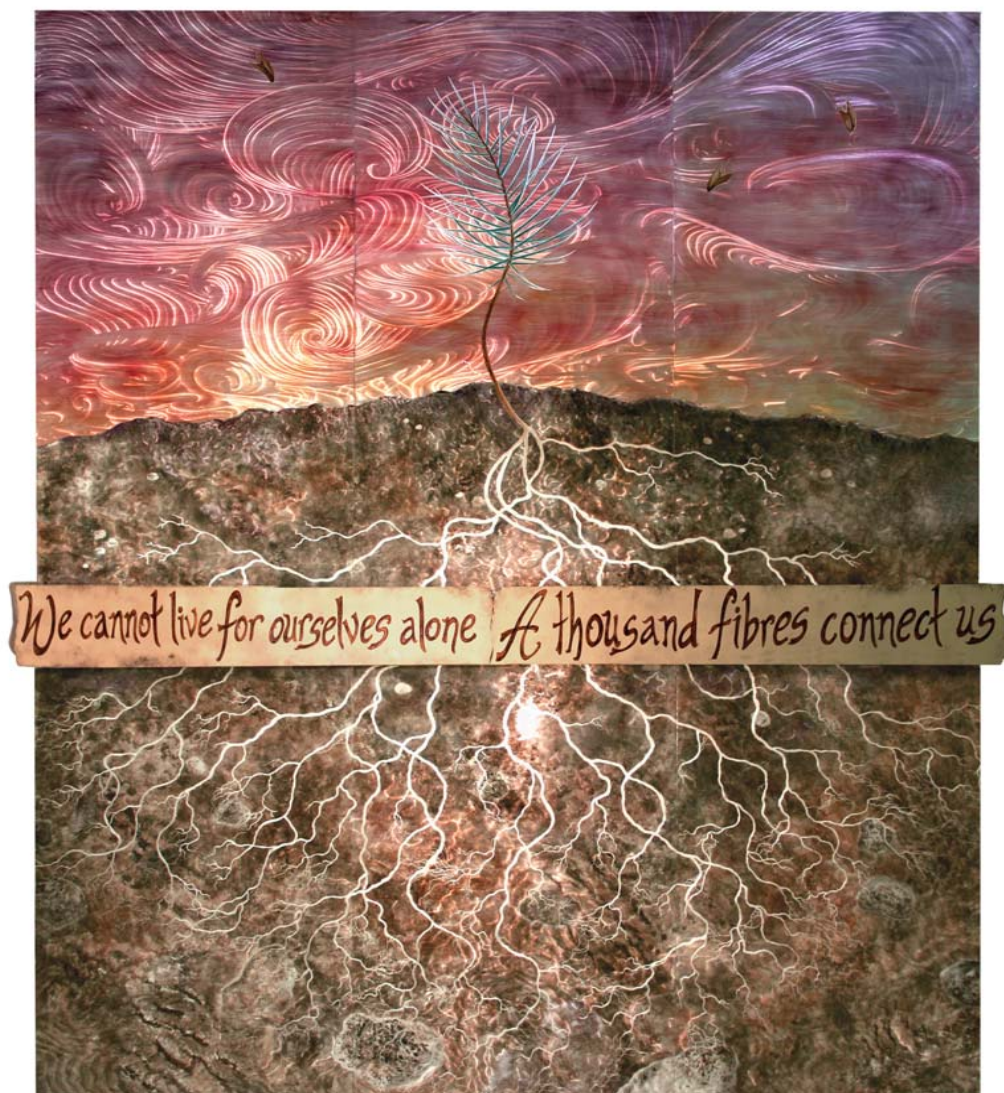
# ATTACHMENT A



## Community Plan for Public Art

ADOPTED MAY 2010





*A Thousand Fibres Connect Us*, Michelle Sturley,  
Oliver Woods Community Centre, Nanaimo



# Introduction

Nanaimo's Community Plan for Public Art began in 2008 as a Legacy Project under the Cultural Capital of Canada Program. This plan updates and expands upon the "Art in Public Places Guidelines and Procedures" document that was approved by Council in 2003.

The Community Plan for Public Art was developed through a community planning process involving a number of artists, art managers, neighbourhood representatives and members of the public. It identifies the benefits of public art in the urban fabric, Nanaimo's vision for public art, and goals for implementing public art projects in the future. The plan also lays out a number of guidelines and toolkits for artists and decision makers when developing and installing public art in an inclusive, fair and creative manner.



*Ravyn's Wall, by Andreas Kunert,  
Vancouver Island Conference Centre, Nanaimo*



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*The Family Circle*, Andreas Kunert,  
Nanaimo Ice Centre, Nanaimo

# What is Public Art?

## 1.1 Public Art defined

For the purposes of this plan, public art is a visual work of art that is accessible to all. Public art enhances a community and place, celebrates an area's past, present and future, and engages and stimulates response from viewers. Public art is created both by artists and by community members.

Public art encompasses a broad



*Hammering Man* by Jonthan Borosky, City of Seattle

range of art from permanent to transitory and traditional to modern. Public art is defined as publicly accessible original art that enriches a community as it evokes meaning in the public realm. Public art can take a variety of forms and takes into consideration the site's location and context, and the audience. Public art may possess functional as well as aesthetic qualities. Public art can be:

- Created by professional artists and/or community members;
- Installed temporarily or permanently; and
- Paid for by civic governments, the private sector or the community, and/or a combination of all.



*Octopus Garden* by Connie Glover, City of Richmond



*New Currents, Ancient Stream* by Gwen Boyle, City of Vancouver

## 1.2 Types of Public Art

Public art can be categorised in many different ways:

- **Municipal public art** is public art which is professionally created and presented to citizens and visitors through access to public funds. It applies to the public realm, which includes but is not limited to, municipal infrastructure, existing civic buildings, parks, streets, plazas, and other public areas (such as the Hammering Man and tree grates in Maffeo Sutton Park).
- **Developer public art** applies to public art created as part of new housing and/or commercial development. The artwork is located in an area that is accessible for enjoyment by the general public (such as New Currents, Ancient Streams).



## WHAT IS PUBLIC ART?

*Weathering Steel Tree  
Grate detail, Maffeo  
Sutton Park*



- **Neighbourhood public art** is focused on the local community's belief system. It often has a community-based design that allows people to express their concerns and goals about the development project and creation of community participation. Hence, people's experience of their community becomes part of the art design (such as Mosaic Creek).
- **Temporary public art** is only on display for a limited period of time (such as seasonal street banners).



*(above) Mosaic Creek by Glen  
Anderson, Sarah White, Kristine  
Germann & 500 community  
members, City of Vancouver*

*(left) City of Nanaimo temporary  
street banners developed by local  
artists through the Nanaimo Art  
Gallery*



# How Was The Plan Developed

## 2



*Frank Ney, Maffeo Sutton  
Park, City of Nanaimo*

### 2.1 WHAT RESOURCES AND INPUT WERE USED TO CREATE THE PLAN?

Five study methods were used to prepare the Plan:

- 1) Review Nanaimo's legacy of public art and 2002 Art in Public Places Guidelines and Procedures document;
- 2) Thorough assessment of public art programs in other communities;;
- 3) Focus groups with key community leaders and arts organizations;
- 4) Community open houses to present draft plan and directions; and
- 5) Community Survey to receive public comment.

The last three research methods gathered the thoughts of Nanaimo's community members about public art. As a result, this methodology has produced a tailor made, unique public art plan for Nanaimo.

In 2008, Kari Huhtala and Associates was hired to assist in the creation of this community plan. Their expertise was invaluable in understanding public art programs in other communities and comparing Nanaimo's strengths and weaknesses to other communities. Huhtala and Associates also facilitated the public focus groups and first open hosue.

A Steering Committee for the Community Plan for Public Art ( a sub-committee of the 2008 Cultural Capital of Canada Program) and the Cultural Committee (a sub-committee of the Nanaimo Parks Recreation and Cultural Committee) also played key roles in reviewing the document and policies as they progressed.





## HOW WAS THE PLAN DEVELOPED?

**Appendix 2** provides a synopsis of 15 municipal public art plans and programs.

The review criteria included the core elements that have made public art programs in over one hundred and fifty communities across North America successful.



*Return of the Spawning Salmon*  
by Jody Broomfield,  
District of North Vancouver

British Columbia	Washington State	Other Select Communities
City of Kelowna* (2004)	City of Bellevue	City of Lethbridge* (2004)
City of North Vancouver	City of Everett	City of Moncton
City of Vernon	City of Olympia	City of Red Deer* (2003)
City of Victoria* (2005)		City of Thunder Bay* (2003)
District of North Vancouver		City of Waterloo
District of Saanich		
Resort Municipality of Whistler* (2009)		

**Note:** \* Cultural Capitals of Canada and year awarded

The criteria included:

- Public art program, and its components (e.g. civic, private and community participation).
- Year program adopted and started.
- Program budget, resources, and staffing.

Program components include: mission statement, advisory committee, number of artworks, community education and outreach, artwork maintenance, and administration policies and guidelines, gifting, donation, and de-accession.

Although the larger communities are not included in this review, the essence of the elements that makes them successful was also considered (e.g. Vancouver, Richmond, Surrey, Calgary, Toronto, Ottawa, Seattle, San Francisco, and Los Angeles). Like Nanaimo, six of the communities reviewed have also been designated as Cultural Capital of Canada cities (Victoria, Whistler, Kelowna, Lethbridge, Red Deer and Thunder Bay).

There are over 400 municipalities in North America that administer locally based public art programs.





*Dancers' Series, Steps* by Jack Mackie,  
City of Seattle

The summary of the comments are presented  
on **Appendix 3**



### 2.1.2 FOCUS GROUPS

As part of the process, the public participation component included community focus groups, an open house and a survey. Eight community focus sessions were held at the Nanaimo Aquatic Centre, 741 Third Street, on September 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup>, 2008. The session participants included local arts organizations, artists, developers, professional design community, and City staff. A total of 80+ participants attended the sessions.

The discussion revolved around the following six questions:

- What does the term public art mean?
- Why do communities have public art, and what are the benefits?
- How does Nanaimo's public art program influence the community?
- What are the strengths and weaknesses of Nanaimo's public art program?
- What does Nanaimo need to do to develop and grow its collection of public art?
- How can existing public art pieces best be protected and preserved?

### 2.1.3 OPEN HOUSES

The first community open house was held on December 1<sup>st</sup>, 2008, between 2 pm and 8 pm at the Nanaimo Art Gallery, 150 Commercial Street. Through a series of display boards information about the existing Nanaimo public art program and the City's public art collection were highlighted. Also presented were suggested ways that the program can be improved and revitalized, and how a variety of sources can be utilized to make that happen. Approximately 200 people attended the open house. Those who attend noted favourable support for public art in Nanaimo and the initiatives being pursued in the draft plan.

A second open house was held January 21<sup>st</sup>, 2010 at the Nanaimo Art Gallery and presented the draft plan for public input. About 75 people attended to review the draft plan.



*Public art open house, held December 2008 at the Nanaimo Art Gallery*

## HOW WAS THE PLAN DEVELOPED?

## 2.1.4 SURVEY RESPONSES

The community survey initiated at the December 1<sup>st</sup>, 2008 open house continued to receive comment via the City's website into January 2009. The responses are noted in Appendix 3.



*Working Harbour* by Dave Fushtey located in the parking lot of 345 Wallace street, City of Nanaimo



*Generations* by Daniel Cline, Maffeo Sutton Park City of Nanaimo





# Nanaimo's Community Plan for Public Art



*Songbird*, Muse Atelier,  
Diana Krall Plaza in the City of  
Nanaimo

A successful public art program can help communities interpret their environment and develop a sense of pride and ownership for their public places and their neighbourhoods. Nanaimo has already made significant accomplishments in the creation of public art, but more can still be done.

As recognition of Nanaimo's successes in arts and culture, in 2008 the City was designated as a Cultural Capital of Canada. As part of this designation and to further build its cultural heritage, the development of a "Community Plan for Public Art" became a legacy project. This plan will serve as a guide for future public art initiatives.

## NANAIMO'S COMMUNITY PLAN FOR PUBLIC ART

## 3.1 VISION STATEMENT

Public art in Nanaimo will:

- Create memorable spaces and experiences;
- Provide a sense of place and celebration;
- Be a point of community pride;
- Bring a better understanding and appreciation of Nanaimo's diversity; and
- Help define the community for residents and visitors.

## 3.2 MISSION STATEMENT

The City of Nanaimo will encourage and support the presence of public art for Nanaimo residents and visitors to:

- Enjoy creative work;
- Learn about and celebrate Nanaimo's natural and cultural heritage; and
- Engage in a personal and community dialogue.

The presence of public art in Nanaimo will enhance Nanaimo's unique sense of place, contribute to the quality of life and appeal to residents and visitors.

## 3.3 GUIDING PRINCIPLES

The following five Guiding Principles were used to establish priorities during the Plan's development. The principles will be used during the implementation of the Plan to guide artist selection and proposed development processes.

**Public art is culturally vital.** It reflects the cultural and natural heritage of the community. The presence of public art stimulates creativity and learning.

**Public art is environmentally responsible.** Nanaimo is blessed with a beautiful and varied natural environment. Public art enhances this environment.

**Public art is socially equitable.** Public art can contribute to a healthy community that accepts diversity of cultures, ages, interests and values.

**Public art is economically viable.** Public art contributes to the City's economic viability as residents continue to enjoy a high quality of life and in turn attract new businesses and visitors to Nanaimo.

**Public art is accessible.** Public art is freely available to everyone throughout the community.



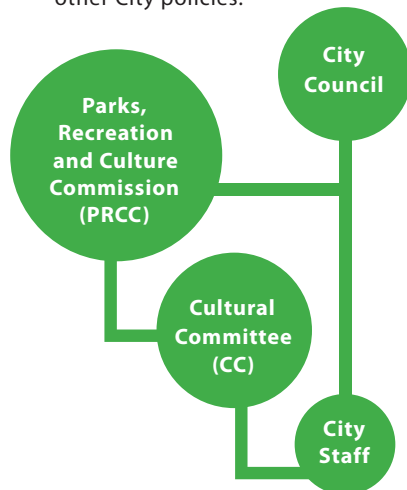
*The Jimmy Project, Shaw Cable building, Boban Road, Nanaimo.*



### 3.4 PUBLIC ART PROGRAM ADMINISTRATION

The Nanaimo Public Art Program will be administered by the Parks, Recreation and Culture Commission in consultation with other key civic departments and stakeholders.

The Public Art Program shall be administered as per the Community Plan for Public Art. The Plan policies will be implemented by the Cultural Committee in consultation with City staff and must conform to other City policies.



#### 3.4.1 MUNICIPAL PUBLIC ART PROJECT – DECISION MAKING PROCESS

**Purpose:** To encourage the incorporation of public art into the development/renovation of City streets, buildings and parks. This chart outlines the decision-making process for City commissioned projects.

Responsible Agency (in order)	Decision-Making Actions
City Staff + the Cultural Committee	Commissioned public art project(s) (e.g. site, budget, theme & process)
Cultural Committee	Reviews & endorses major capital project(s) Recommends to Parks, Recreation and Cultural Commission
City Staff	Propose project & expenditure
Parks, Recreation, Culture Commission	Review & approve budget and proposed public art call Recommend to Council
City Staff + Cultural Committee	Implement Council approved public art call Establish project review panel
Public Art Review Panel	Review community group, artist submissions, select artists & artwork
Cultural Committee	Review independent review panel recommendations Forwards recommendation to Parks, Recreation and Culture Commission
Parks, Recreation and Culture Commission + Council	Staff present outcomes of the public art call, selected artist & artwork Parks, Recreation and Cultural Commission reviews & approves artwork & its implementation Recommend to Council for approval
City Staff	Advises participating artists of selection Prepare City/artist legal agreement City/artist manage & monitor project development & completion Inform Council & public on project(s) completion
City Council	Unveil completed artwork



## NANAIMO'S COMMUNITY PLAN FOR PUBLIC ART (2009)

**3.4.2 CULTURAL COMMITTEE**

The Cultural Committee is a volunteer committee, under the auspices of the Parks, Recreation and Cultural Commission. The Committee provides direction and advises on the Public Art Program and its implementation to City Council through the Parks Recreation and Culture Commission, staff, artists, and citizens. The Committee will advise on the processes and procedures by which communities are consulted and artist proposals for specific sites for commissioned and major capital pieces of public art. The Cultural Committee Mandate in reference to public art is outlined in Appendix 4.

for the next 5 years to be placed in the Public Art Statutory Reserve to ensure that public art program funding is relevant to ongoing financial environment cost increases, and potential partnership opportunities.

- Parks, Recreation & Culture Department capital projects in excess of \$250,000 will allocate 1% of the project funds to integration of public art in Nanaimo.
- Encourage other departments to allocate 1% of capital works budgets for above-ground projects (e.g. building, street and park construction) in excess of \$250,000 towards the purchase or commission and maintenance of public art to be integrated into or displayed in that building or construction.



*Bear and Fish, Peter Ryan,*  
Long Lake Rest Stop, City of Nanaimo

**3.5 MUNICIPAL PUBLIC ART PROGRAM**

The [Municipal Public Art Program](#) consists of public art works on City owned buildings and sites. Works are typically commissioned and/or implemented by the City or through community projects and/or donations.

**3.5.1 MUNICIPAL PUBLIC ART FUNDING**

The Municipal Program will consist of the following financial recommendations:

- Establish a Public Art Program Statutory Reserve fund to hold all funds for implementing the Public Art Program.
- Provide an annual allocation of \$50,000<sup>1</sup> to the Public Art Statutory Reserve Fund as a key part of financing for the ongoing public art program.
- Contribute an additional \$10,000 per every year

City staff and the Parks, Recreation and Culture Commission will propose an annual civic public art budget for Council review during the annual operating budget deliberations.

The *Public Art Guidelines and Procedures* (Toolkit 5 ) describe the processes of project identification, artist selection, panel review process, and commission of public art intended for integration with capital projects undertaken by the City of Nanaimo. Section 3.4 and Toolkit 1 presents a chart outlining the Municipal Public Art Project Decision Making Process.

**3.5.2 PUBLIC ART GUIDELINES AND PROCEDURES**

These guidelines describe the processes of project identification, artist selection, jury process, and commission of public art intended for integration with capital projects undertaken by the City of Nanaimo (See Toolkit #5).

<sup>1</sup> Any fixed dollar figures should be tied to 2009 dollars



### 3.6 DEVELOPER PUBLIC ART PROGRAM

The program goal of [Developer Public Art](#) is to encourage the private sector to support the integration of public artworks in the community (e.g. on their building facades and grounds where the public can relate to the pieces, through sponsorships and partnerships, and through funding to the Public Art Statutory Reserve Fund), and the collaboration of artists, the community, and design professionals in the design of that art. The private sector is recommended to voluntarily contribute up to 1% toward public art for rezoning application, large residential buildings, and new commercial developments.

**This program has not been formally developed to date** but is under consideration for the future. Appendix 6 articulates possible guidelines for a future formalised Developer Public Art Program.



*Garry Oak Cut-outs*, AJ Forsyth building, East Wellington Road



*On the 7th Day He Rested* (Bottom left), *Double Cut* (centre) and *Pacific Wind* (top Right) all by John Chernetski, Woodgrove Centre, Nanaimo



### 3.7 NEIGHBOURHOOD PUBLIC ART PROGRAM

Neighbourhood public art applies to artwork created through the engagement of the people in the community (temporary or permanent works) through the existing Volunteers in Parks Program. The program goals are to:

- Foster neighbourhood identity by highlighting local site(s) through art works.
- Support residents taking leadership in local art projects while respecting the creative role of artists or other design professionals, and including the diversity of cultures and interests of neighbourhood residents.
- Encourage the creation of temporary or permanent art works having both artistic merit and community benefit.
- Some community art, such as large statues, may be placed in prominent civic spaces and parks. Other community art works can be quite small and can make a neighbourhood park or street more interesting.

Projects will be evaluated by the Parks, Recreation and Culture Commission and Cultural Committee and will be funded from the Volunteers In Parks Program.

Information about the Volunteers in Parks Program and Neighbourhood Public Art is found in Toolkit #2.



*Deverill Square "At Play" fence art, City of Nanaimo, South-end Neighbourhood Association, and Yvonne Vander Kooi (above & below)*





## NANAIMO'S COMMUNITY PLAN FOR PUBLIC ART

## 3.8 CALL FOR ARTISTS

Artists will be invited to engage in the installation of new commissioned and major capital public art projects in a variety of ways including:

- calls for artists (requests for proposals, requests for qualifications, and expressions of interest)
- direct invitations

A Call for Artists is an opportunity notice that gives artists the information they need to know in order to apply to be considered for the project. Issuing a “Call for Artists” is a standard practice of the public art field. The invitation process, administered by City staff, ensures that all calls for artists are consistently applied, transparent in decision-making, and consider artists in a fair manner. See Toolkit #5 for further information. Interested artists can also submit a resume to the City’s Parks and Open Space Planner with the Parks, Recreation and Culture Department, to ensure that it is on file. Examples of past work should be included.



*EJ Hughes Mural, Vancouver Island Conference Centre, City of Nanaimo*

## NANAIMO'S COMMUNITY PLAN FOR PUBLIC ART (2009)



*Canoe* donated by the Squamish First Nations, City of Nanaimo



*Salmon* by Peter Ryan, donated by the Nanaimo Salmon Festival Society

### 3.9 DONATIONS OF ART WORK TO THE CITY

All offers of art work to the City, whether for sale, or in the form of a gift, donation, or bequest, will be reviewed by the Cultural Committee as per the conditions outlined in the Private Gifts/ Donations Guidelines (See Toolkit 3) . The Committee will in turn make recommendation to the Parks, Recreations and Culture Commission.

The Review Guidelines for the Donation of Public Art have been established to evaluate proposed voluntary public art gifts from private sources. Gifts of art work to the City are an important part of Nanaimo's growing Public Art Collection.

### 3.10 DE-ACCESSION GUIDELINES

**De-accessioning** is the process of removing existing installations of artwork from the public collection. The De-accession Guidelines (Toolkit 4) recognize that over time there may be reasons to remove artwork.

Reasons for de-accessioning may include, but not be limited to, situations where artwork has been damaged beyond reasonable repair, where artwork is deemed inappropriate, or requires removal because of new developments in the direction of the public art collection. The Cultural Committee shall review any proposed de-accessioning of public art, and shall forward a recommendation to the Parks, Recreation and Culture Commission for consideration.





### 3.11 PUBLIC ART INVENTORY & MARKETING

An inventory of all the public art works in Nanaimo is very important to the long-term management, maintenance, and monitoring of the Public Art Program. Where possible, as much information about existing and new pieces is gathered as a record. This information is stored in a computer database that is backed up regularly. Information collected about the pieces includes: location, site conditions, artist name, title of the work, date of completion, artist statement of the work, purchase or commission price and receipts, donation receipts if applicable, insurance value and any associated documentation, appraisal information if applicable, photographs of the installation (close-up and context), descriptive information (measurements, materials, etc.), fabrication/construction methods, location of the installation site (map), schedule of conservation/maintenance treatments undertaken on the work over time, and de-accessioning information if applicable.

Marketing of existing public art pieces is a key initiative in raising awareness about public art. An online public art inventory was established during the writing of this plan to be a current record of Nanaimo's art collection and to raise awareness about Nanaimo's public art. The inventory lists pieces by location, artist, story, medium and location. It is available on the City's website and google maps. The inventory will be maintained by the City staff and is available for anyone to view worldwide at [www.nanaimo.ca](http://www.nanaimo.ca).

Similarly, a Public Art section was started on the City's website to market this growing program and provide information about Public Art in Nanaimo to artists and the general public. Art walk brochures and other marketing materials may follow as the program and inventory expand.

## NANAIMO'S COMMUNITY PLAN FOR PUBLIC ART

The screenshot shows the Nanaimo - Parks, Recreation and Culture website. The 'Public Art Inventory' section is active, displaying search results for 'Public Art Inventory'. The search returned 135 results. The table below lists the first six results.

IMAGE	ART	ARTIST(S)	AREA
	<a href="#">100 Years of Coal</a>	Unknown	City Centre
	<a href="#">A Thousand Fibres</a>	Michelle Sturley	North Nanaimo/Woodgrove
	<a href="#">Admiral of the Fleet</a>	Jack Harman	City Centre
	<a href="#">Anchor</a>	Unknown	City Centre
	<a href="#">Animal Pirates</a>	Nathael Sagard	Departure Bay
	<a href="#">Arbutus Tree</a>	Unknown	Southend/Duke Point

Excerpt from the Public Art Inventory on the City of Nanaimo website ([www.nanaimo.ca](http://www.nanaimo.ca))



### 3.12 PUBLIC ART OPPORTUNITIES IN NANAIMO

The creation of public art is not a prescribed process, but rather one that happens as opportunities arise as part of municipal infrastructure development, new residential construction and/or through community involvements as the City changes and matures.

As part of the process to develop the Community Plan for Public Art, the community, through focus group sessions and open houses, were asked to identify possible locations for public art.

Public art installation opportunity locations for the next 15 years are detailed in the following section. Priorities have been separated into Priority #1 (1 to 3 years), #2 (4 to 15 years) and #3 (when opportunity arises). The following criteria were used to determine the level of priority assigned for individual improvements.

**Location** - Sites that provide landmarks and are situated in highly visible areas throughout the downtown and other neighbourhood corridors and hubs. Some act as gateways to the greater community while others are of a more local nature.

**Cost** - Sites that are low cost to implement artworks or funds can be assembled from various sources.

**Ease of Implementation** - Sites that require relatively little effort to implement are assigned higher priority than sites that require significant effort (ie. property acquisition) because of their ability to be realized in a relatively short timeframe with minimal capital investment.

**Capital Projects**-Sites that are being improved by Parks, Recreation and Culture and other City departments as part of their 5-year capital plans may include artistic elements in their design and construction.

The following priorities are only a guide. Art projects will be implemented as budgets permit.



*Portal To Our Heritage Departure Bay* (Snuneymuxw First Nation) by Jim Johnny (J.J.) and son James Johnny, funded by Cultural Capitals of Canada 2008, City of Nanaimo



## 3.12.1

## PRIORITY 1 - 1 to 3 YEARS

Priority 1 sites are identified as art locations that provide key landmarks and enhancements to public space

Location of Art	Type of Art	Notes
Maffeo Sutton Civic Plaza	Permanent civic commission	Replaces the temporary eagle as an entrance to the Spirit Square
Maffeo Sutton Park Spirit Square	Temporary works	Temporary works to be located in the Spirit Square (especially along the stone wall) on annual basis
Maffeo Sutton Park	Various permanent works throughout the park improvement plan	In various parts of Maffeo Sutton Park
Maffeo Sutton Park Amenity Building	Wall art	Art to be integrated into the building design
McGregor Park	Permanent works	Key location near the Port Theatre and wayfinding location to Conference Centre; replaces the temporary eagle art
Harbourfront Promenade	Permanent works	Residential construction along the waterfront may open up this site  Opportunities for art pieces to provide interest along the promenade
Diana Krall Plaza	Small permanent works	Opportunities to provide small wayfinding works that attract people from Commercial Street, Conference Centre and Wharf Street to Plaza
Deverill Square Washrooms	Mural	Identified in park improvement plan
Bowen Park	Sculptural elements	Identified in the Bowen Outdoor Classroom area and totem pole replacements
Third Street	Sculptural elements	Major gateway into the downtown corridor and sports campus area; art could add interest to this prominent gateway
Salish Park	Sculpture or plantings	To replace totem that was removed and enhance gateway to Nanaimo

## 3.12.2

## PRIORITY 2 - 4 to 15 YEARS

Priority 2 sites provide added interest and improvements to existing parks, trails and public space. Art opportunities are both large and small.

Location of Art	Type of Art	Notes
E&N Trail	Small pieces at major interest points	Provide added interest along the E&N Trail
Harbourfront Promenade	Small pieces of civic art	Add interest along the walkway
Diana Krall Plaza	Firefighters Memorial	Remembers Firehall#1 in a fun, creative way
Neighbourhood Parks	Community based art	Art initiated by neighbourhoods under VIP to create a sense of place and identity on a local, grassroots scale
Urban nodes	Sculptures and other permanent works	Integrated into large commercial and mixed use developments at high profile locations throughout the City (such as redevelopment of malls and other growth centres)
Corridors	Sculptures and other permanent and temporary works	Integrated into large commercial and mixed use developments at high profile locations throughout the City (such as developments along the highway and arterials)

## 3.12.3

## PRIORITY 3 - 15 YEARS OR MORE

Priority 3 sites provide for long-term art opportunities within the City of Nanaimo. Actual locations would depend on the development of the areas. Implementation would occur when opportunities arise such as commercial or residential development (subdivisions, rezoning or other developments) and neighbourhood growth and change.





# Implementation Actions

## 4



*Above and below, art projects made in Cleveland Ohio, constructed of recycled materials.*



### 4.1 RECOMMENDATIONS FOR IMPLEMENTATION

The Public Art Program Recommendations for Implementation identify the initiatives, partnerships, and resources to achieve the Public Art Programs goals and key policies. The Recommendations list priority actions for the first three years, after which a program evaluation will be undertaken and presented to the Parks, Recreation and Cultural Commission.

#### 4.1.1 NANAIMO CULTURAL COMMITTEE

City staff will assist the Cultural Committee in the management of the Nanaimo Public Art Program to:

- Follow public art commissioning guidelines for accepting gifts of art, and de-accession guidelines.
- Work with City staff in directing the establishment of City funds necessary to support the objective and policies of the Public Art Program.
- Identify criteria and mechanisms to be applied in the determination of appropriate locations and siting characteristics for the integration and installation of public art, and to identify key target areas for encouraging the installation of public art in the short term (2 to 5 years).
- Present an annual report to the Parks, Recreation and Cultural Commission on the Nanaimo Public Art Program.

#### 4.1.2 MUNICIPAL PUBLIC ART

- City staff to establish a Public Art Statutory Reserve Budget for the purposes of receiving public, private, and community funding contributions for public art.
- City to strive to allocate funds equivalent to 1% of Capital Works Project for Parks, Recreation and Culture Commission projects in excess of \$250,000 to the purchase or commission of public art.
- City staff to prepare a work plan as part of the City's annual Capital Works Plan and budget process for future funding for Public Art.
- City to strive to ensure that public art, developed as part of Nanaimo's Capital Works projects and the environs of that art is maintained in a manner which will allow for continued public access and enjoyment of these artworks in appropriate settings.

#### 4.1.3 DEVELOPER PUBLIC ART

- Encourage voluntary private sector development contribution for the creation of public art as part of private developments, either to the creation of public art or equivalent contributions to the Public Art Statutory Reserve Budget. (See Appendix 6)

#### 4.1.4 NEIGHBOURHOOD PUBLIC ART

- Encourage neighbourhood projects through the Volunteers in Parks Program. Utilize the Volunteers in Parks budgets as catalysts to match funds from other public, private and community sources for community and artist initiated art proposals.
- Investigate alternative ways and means for the public to participate in the provision of community based public art projects.

## NANAIMO'S COMMUNITY PLAN FOR PUBLIC ART

- Initiate at least one community initiative public art project call per year in a park, and/or neighbourhood, and to ensure that such projects represent a range and variety of public art proposals over the years.
- Work with the "Neighbourhood Network" and other neighbourhood associations to build community awareness, opportunities, and experience using public art as a community building tool aimed at community pride, neighbourliness, and a stronger sense of ownership.

### 4.1.5 TEMPORARY PUBLIC ART

- Encourage temporary and seasonal projects to animate City Parks and the public realm on a short term basis

### 4.1.6 PUBLIC ART OPPORTUNITIES

- As money becomes available, the public art opportunities should be implemented (See Section 3.12).

### 4.1.7 PUBLIC ART PROGRAM MONITORING AND EVALUATION

- Cultural Committee in coordination with City staff to annually review the Public Art Program goals, policies, procedures, and administrative resources, and recommend changes as required.

### 4.1.8 PUBLIC ART MARKETING

- Continue to market public art projects through online applications, leisure guide, brochures, and newspaper articles.

### 4.1.9 ARTIST NETWORKING

- Encourage artists to familiarize themselves with Nanaimo's public art programs and to network amongst their own community.



*Hockey Murals, John Newby, Cliff McNabb Arena, City of Nanaimo*



*Salmon Coming Home, Phil Ashbee, Port Theatre lobby, Nanaimo*



# Appendices

# 5



*Interactive Public Art*

*Above: Children's Garden of Science in Corona, New York  
Below: Celebration Drum, created through the Ohio Percent Art Program, Ohio State University  
Right: Kinetic Wind Sculptures, Westminster, Colorado*



Appendix 1: Terms

Appendix 2: Comparison Table Showing Public Art Programs In BC, Washington State, and Select Communities in Other Provinces in Canada

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## APPENDIX 1 - TERMS

**Call for Artists** is an opportunity notice that gives artists the information they need to know in order to apply to be considered for the project. Issuing a call for artists is a standard practice of the public art field.

**De-accessioning** is the process of removing existing installations of artwork from the public collection.

**Developer public art** applies to public art created as part of new housing and/or commercial development. The artwork is located in an area that is accessible for enjoyment by the general public.

**Discrete public art** is not integrated with the site either in a physical or conceptual manner. Usually this type of public artwork only relates to the site from a location and scale point of view and is often created off-site and moved into the place.

**Integrated public art** becomes part of the urban infrastructure of a community. It reflects the social, cultural, architectural and historic nuances of the space thereby creating a sense of place.

**Municipal public art** is public art which is professionally created and presented to citizens and visitors through access to public funds. It applies to the public realm, which includes but is not limited to, municipal infrastructure, existing civic buildings, parks, streets, plazas, and other public areas.

**Neighbourhood public art** is focused on the belief system of the community. It has a community-based design that allows people to express their concerns and goals about the development project and creation of community participation. Hence, people's experience of their community becomes part of the art design (e.g. street banner program, fence art, etc.)

**Public Art** is a creative work of visual art that is accessible to all. Public art is distinctive; it enhances a community and place, celebrates an area's past, present and future, and engages and stimulates response from viewers. Public Art is created both by artists and by community members. Public art encompasses a broad range of art from permanent to transitory and traditional to modern. Public art is defined as publicly accessible original art that enriches a community as it evokes meaning in the public realm. Public art can take a variety of forms and takes into consideration the site's location and context, and the audience. Public art may possess functional as well as aesthetic qualities. Public art can be:

- Created by professional artists or community members;
- Installed temporarily or permanently; and
- Paid for by civic governments, the private sector or the community, and/or a combination of all.

**Semi-integrated public art** derives its conceptual inspiration from some aspect of the site and displays a heightened degree of physical and conceptual integration. These works may exist in a number of locations provided that all possess the same requisite physical and conceptual conditions.



*Tree* by Garry Swatzky, Nanaimo Aquatic Centre, Nanaimo



## Community Plan for Public Art

### APPENDIX 2 - COMPARISON TABLE SHOWING PUBLIC ART PROGRAMS IN BC, WASHINGTON STATE, AND SELECT COMMUNITIES IN OTHER PROVINCES IN CANADA

Community Public Art Program	Public Art Plan/Policy	Civic Public Art	Developer Public Art	Community Art	Advisory Committee	Budget	Staffing*	Community Education & Outreach	Maintenance Policy	Donation/Gifting Policy	De-accession Policy
City of Nanaimo Pop. 78,692	In Process	Yes	No	Proposed	Under Cult. Com.	Yes	1 P.T.	In Process	No	Proposed	Proposed
City of Victoria Pop. 78, 659	Yes 1993	Yes	Yes	No	No	Yes	2 PT	Yes	Proposed	Yes	Proposed
District of North Vancouver Pop. 82,310	Yes 1999	Yes	Yes	Yes	Yes	Yes	1 FTE shared between DNV & CNV	Yes	Yes	Yes	Yes
City of North Vancouver Pop. 45,165	Yes 2000	Yes	Yes	Yes	Yes	Yes		Yes	Yes	Yes	Yes
District of Saanich Pop. 106,000	Yes 2001	Yes	Yes	No	No	Yes	1 PTE	Yes	Yes	NA	Yes
City of Kelowna Pop. 106,707	Yes 1997	Yes	No	Yes	Yes	Yes	1 FTE	Yes	No	No	Yes
Resort Municipality of Whistler Pop. 9,965	Yes 1996	Yes	Yes	Yes	Yes	Yes	1 PTE	Yes	Yes	Yes	No
City of Vernon Pop. 35,944	Yes 2005	Yes	Yes	No	Yes	Yes	1 PTE (under review)	No	Yes	No	Proposed
City of Bellevue Pop 109,569	Yes 1979	Yes	Proposed	Yes	Proposed	Yes	1 FTE & 1 PTE	Yes	NA	NA	Yes
City of Olympia Pop. 44,800	Yes 1990	Yes	No	Yes	No	Yes	1 FTE & 2 PTE	Yes	NA	NA	NA
City of Everett Pop. 101,800	Yes 1990	Yes	No	Yes	No	Yes	1 PTE	Yes	Yes	No	Proposed
City of Lethbridge Pop. 83,960	Yes 2007	Yes	No	No	Being Formed	Yes	1 PTE	Being Developed	Yes	Being Developed	No
City of Red Deer Pop. 85,705	Yes 1996	Yes	No	Yes	Yes	Yes	1 FTE	Yes	Yes	Yes	Yes
City of Thunder Bay Pop. 109,140	Yes 1998	Yes	No	Yes	Yes	Partial	1 PTE	Yes	Yes	Yes	Yes
City of Waterloo Pop. 107,000	Yes 1996	Yes	Yes	No	Yes	Yes	1 PTE	Yes	Yes	Yes	Yes
City of Moncton Pop. 64,128	Yes 2005	Yes	Yes	No	Yes	Yes	1 PTE	Yes	Yes	Yes	Yes

Note:\* FTE means full time employee, and PTE means part-time employee.

The table below compares 15 community public art programs that identify the main components of a community public art program, plus the City of Nanaimo.

### APPENDIX 3 - SUMMARY OF FOCUS GROUP DISCUSSIONS & COMMUNITY OPEN HOUSE RESPONSES

Focus group sessions were held on September 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup>, 2008 at the Nanaimo Aquatic Centre meeting rooms. The eight sessions were facilitated by the consulting team. Focus group participants were identified as a result of steering committee input and through invited participants. Attempts were made to ensure that the selection of attendees best represented all those that are interested in and/or will be engaged in implementing any future strategy. These included: neighbourhood associations, artists, art administrators, Cultural Capitals of Canada and public art committees, Parks, Recreation and Cultural Commission, Chamber of Commerce, developers, architects, and City of Nanaimo staff from the Public Works, Engineering, Parks, Recreation, and Culture, and Finance Departments.

The purpose of these focus groups was two-fold: 1) to gather information, and 2) to initiate increased public dialogue about public art. First and most importantly, the purpose of the focus groups was to gather perspectives on the definition and value of public art, views on existing public art, ideas on how to develop a public art program, and where future pieces might be located. The second purpose was to initiate an educational thrust by providing information about public art in other communities and facilitating a conversation amongst focus group participants. Focus group participants were presented with a map of Nanaimo and a beginning inventory of art available to the public prepared by the City's Parks, Recreation and Culture department. The following are overall observations from the 8 community focus group sessions held September 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup>, 2008, and the community open

house held on December 1, 2008.

#### Defining 'Public Art'

Key phrases that came up under this discussion is that public art must be freely available to the public, that it has a broad scope from inanimate to animated, traditional to modern, created by professional artists and by community members. Importantly, public art must stimulate a response in the viewer and be a catalyst for community dialogue. Public art can be made by professional artists and by community members. The role of the City is to facilitate both.

#### Value of Public Art to Community

Participants spoke of the value of public art as promoting a sense of community, increased understanding and acceptance of diverse cultures and viewpoints, an opportunity to learn and celebrate the City's natural and cultural heritage, and to contribute aesthetically and socially to the community. Some participants believed that the presence of public art improves the quality of life to the extent that Nanaimo will retain residents and existing businesses and attract visitors, new residents and businesses.

#### Views on Nanaimo's Existing Public Art

Focus group participants were grateful for the pieces of public art that do exist in Nanaimo and were for the most part astounded at the breadth of art work available to the public and identified in the initial inventory. They recognized the value in existing municipal support for public art through the budget and as a result of policies in place (such as the Art in Public Places Guidelines and Procedures document).

Without fail, each group identified that the existing pieces in Nanaimo are quite "safe" and that residents are increasingly ready to be exposed to more public art works that challenge the viewer. However, many of the pieces of art available to the public were made available to 'beautify' an area or prevent graffiti. It became clear that participants believe that to be public art, it must be both:

- 1) purposeful in its intention to stimulate a response and
- 2) be an expression of a culturally vibrant and healthy community.

#### Development of Nanaimo's Public Art Plan

In addition to creating a strategy for public art, participants felt the community also needs a statement on public art.





The survey administered at the first open house in December 2008 focused on three topics. The *italicized* comments on each question provide a synopsis of the community responses received.

1. How would you define public art? What forms/ mediums would you include (i.e. murals, sculptures, earthworks, theatre, etc.)?

#### Forms & Mediums

- *Any art form that is accessible to everyone, all ages and all types. Dance, music, painting, sculpture, dramas, gardens, earthworks, lights, banners, etc.*
- *Gardens and parks, and sculptures of metal or wood and stone*
- *Mediums can include architecture, landscape, interactive art pieces, etc.*

#### Visibility & Availability

- *Art that accents public spaces*
- *Public art that is created purely for the visual enjoyment of the public*
- *Art in vicinity of view location, meeting area, parks and public buildings*

#### Philosophy

- *Reflections of cultural and natural heritage of community*
- *Objects or events which transform our point of view*
- *Public art needs to express the energy of the community so form/medium should always be changing*

2. Please identify your favourite public art pieces in Nanaimo.

- [A Thousand Fibers](#) was created by Michelle Sturley
- [The Coal Tyee Sculpture](#) (KI-ET-SA-KUN) was created by Dorathea E. Kennedy.
- [Generations Sculpture](#) by Daniel Cline
- [Pacific Sails](#) by John A. Charnetski
- [Working Harbour](#) by Dave Fushtey
- [Ravyn's Song](#) by Andreas Kunert
- [Downtown Festival of Banners](#)

3. Please identify your top 3 choices for locations of future public art pieces in Nanaimo.

- *Along downtown streets and old City quarter*
- *Parkway bicycle trails, roadways and along the City's waterfront and seawall*
- *Neighbourhoods and parks all over Nanaimo*

In addition, the planning process included a community information with updates and increased information about Public art on the City's website, as well as in newspapers with community articles and advertisements.



## APPENDIX 4 - Cultural Committee Terms of Reference (in reference to public art)

### Committee Mandate

The Cultural Committee is the standing committee appointed by the Nanaimo Parks, Recreation and Cultural Committee to oversee the Public Art Program. Members of the Cultural Committee are appointed for a term of three years and are eligible for re-appointment.

The Cultural Committee is responsible for:

- Overseeing the implementation for coordinating the City's Community Plan for Public Art.
- Developing policies and goals for the identification of public art projects and selection, placement, maintenance, and de-accession of public art works throughout the City.
- Advising, Parks, Recreation and Culture Commission, staff, and others in the implementation of the Public Art Program through civic and private development, and community public art initiatives.
- Acting as a resource to Parks, Recreation and Culture Commission, City Council, and staff, and to developers of land and projects in Nanaimo and Nanaimo citizens relating to Public Art.
- Reviewing public art matters under City Council's jurisdiction or addressed by the Public Art Program, including but not limited to directing the review of proposed artworks and their placement in the City; art and artist selection

processes; and public education, consultation, and information processes.

- Investigating all sources of funds available to the City of Nanaimo for the purpose of supporting public art, development and infrastructure initiatives.
- Advising Parks, Recreation and Culture Commission on administration, management, and disbursement of funds in the Public Art Reserve.

### Funding

The Cultural Committee may propose that additional funding from the City's Public Art Reserve Fund be added to supplement the municipal neighbourhood public art program, if a permanent work of art will be created. The Cultural Committee will also seek additional outside funding to augment community public art projects budget.

### Committee Structure

The Cultural Committee is made up of nine members including:

- Three members appointed from the Parks, Recreation and Culture Commission, and
- Six members-at-large selected and recommended from applications submitted to the Parks, Recreation and Culture Commission.

### *Staff Liaison*

The Cultural Committee will be assigned a staff liaison to assist in the management of the Nanaimo Public Art Program.

### *Committee Chair*

The Cultural Committee will be presided by a Chair, to be chosen at the first meeting by Parks, Recreation and Culture Commission. The Chair will cast a vote in the case of a tie.

### *Quorum*

50% plus one will constitute a quorum.

### Amendments to Terms of Reference

The Cultural Committee may adopt rules and procedures for its meetings consistent with these terms of reference and may, from time to time alter, amend or vary the same with Parks, Recreation and Culture Commission approval.

### Conflict of Interest

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



## APPENDIX 5 - POSSIBLE FUNDING SOURCES FOR PUBLIC ART

Although traditional sources for funding of public art have come from local government, communities across the country are also pursuing funding from a variety of other sources. Appendix 5 presents these funding opportunities by source: government (federal, provincial and local government), private sector (foundations, grants, developer incentives) and other. Not all funding sources are directly related to funding public artworks, but art can be used as a vehicle to meet the specific objectives of each funding source. It is noted these organizations and funding opportunities and criteria noted do change on an annual basis.

The following are potential sources of funding for public art:

## FEDERAL GOVERNMENT

1. **Canadian Heritage Partnership Fund** assists partnership initiatives between not-for-profit, public, and private organizations and institutions to connect all Canadians with the riches of Canada's heritage by making Canadian cultural collections held by provincial, municipal and local cultural organizations.

Before applying, applicants should [contact Canadian Culture Online](#) by e-mail to obtain the following required documents.

The application guidelines are posted for reference purposes only. Application Guidelines Program and Application Guide are available at <http://www.canadianheritage.gc.ca/pgm/pccp-pcop/pgm/prt-eng>.

[cfm](#) (HTML & PDF versions available for download).

2. **The Canada Council for the Arts** supports, promotes, and celebrates the work of Canadian artists and arts organizations.

There are three grants available for the visual arts:

- 1) **Assistance to Visual Artists: Project Grants**  
Deadline for Project Grants is December 1 (each year).

Program Description: Project Grants provide support for research/creation, professional development, production, networking and career development activities for professional artists making an important contribution to contemporary visual arts. The project must be significant and advance the long-term artistic and/or career development of the applicant at a key moment of their career.

There are three types of project grants, as follows:

- a. **Research/Creation:** This type of grant allows for a period of independent research at a key moment in the artistic practice of the applicant. The project must demonstrate the capacity to advance the artistic practice of the artist.
- b. **Production:** This grant supports production costs of one or more works where there is at least one confirmed public presentation of the work(s) in a professional context. The project must

demonstrate the capacity to advance the career of the artist.

- c. **Career Development:** This grant supports the development of an artist's career through development activities and/or the growth of a professional network with partners such as critics, curators or art dealers. This can be done in conjunction with the development of tools such as websites, portfolios and small monographs. The applicant must demonstrate that the project occurs in a key period with regard to its impact on the progression of his or her career. More Information:  
<http://www.canadacouncil.ca/grants/visualarts/cj127698811705242142.htm>

- 2) **Assistance to Visual Artists: Long-Term Grants:** Deadline for Project Grants is September 1 (each year).

Program Description: Long-Term Grants provide support over a two-year period to professional artists who have made a significant contribution to contemporary visual arts. The period of activity covered by the grant must have a series of opportunities in the fields of research/creation, production, career and networking development. The program of work must be designed to advance the long-term artistic and career development of the artist at a key moment in their career.



It must include at least two of the following activities:

- o Research/Creation: A period of independent research at a key period in the artistic practice of the artist. This period may include participation in artist residencies and other professional development activities. The project must demonstrate the capacity to advance the artistic practice of the artist.
- o Production of a new body of work: The production of one or more new bodies of work. The project(s) must demonstrate the capacity to advance the practice of the artist.
- o Production towards a confirmed public presentation of your work: The production of one or more works that are the object of at least one confirmed public presentation in a professional context. The project must demonstrate the capacity to advance the career of the artist.
- o Career development: A period of activities that advance an artist's career. An example is travel and research to expand the growth of a professional network with partners such as critics, curators, art dealers or publishers. This can be done in conjunction with

the development of promotional tools such as a website, portfolio or small monographs. You must demonstrate that the project occurs in a key period that affects the progression of your career.

Approximately 15 year long-term grants per year will be awarded. More Information: <http://www.canadacouncil.ca/grants/visualarts/jx127921880951420830.htm>

### 3) **Artists and Community Collaboration Program in the Visual Arts**

Deadline: April 15 or September 15 (each year).

**Program Description:** This program awards project assistance grants to Canadian, non-profit organizations and collectives with a mandate in the contemporary visual arts. Grants provide a contribution toward projects that bring together professional artists and the broader community for the purpose of giving the visual arts a stronger presence in everyday life.

Artists and community collaboration is an arts process that actively involves the work of professional artists and non-arts community members in creative and collaborative relationships.

More Information: <http://www.canadacouncil.ca/grants/visualarts/tk128185509115591456.htm>

### 1. **Arts Partners in Creative Development (APCD)**

**Program Description:** The program funding provides a strategic investment partnership to assist B.C. arts and cultural organizations create and develop new works or further develop existing works, with the intent of producing, presenting or exhibiting them at the highest standard.



Organizations can apply for funding to create, commission, and develop original work in the performing, visual, media or literary arts. With an initial investment of \$6.5 million over three years, APCD facilitates the creation and development of new work to showcase both locally and worldwide.

Arts and cultural organizations can apply alone or in collaboration with others.

The lead organization must have been in operation for at least two years and be one of the following:

- Professional arts organization registered as a non-profit society in B.C
- Public museum, art gallery or arts and cultural organization registered as a non-profit society or constituted under a local government authority in BC
- Arts and cultural organization constituted under a local First Nations authority in BC

More Information: [http://www.artspartners.ca/APCD\\_ProgramGuidelines\\_Winter08.pdf](http://www.artspartners.ca/APCD_ProgramGuidelines_Winter08.pdf)

## 2. BC Arts Council

### A) **Project Assistance Arts-Based Community Development**

**Program Description:** Awards are available to assist with projects that develop and extend the practice and

understanding of arts-based community development through the processes of creating art; producing events; and developing resource materials for arts-based community development practitioners.

More Information: <http://www.bcartsCouncil.ca/programs/>

#### B) **Community Arts Council Assistance**

**Program Description:** Community Arts Councils operating awards are made once each fiscal year for the future years activities. Assistance is available to Community Arts Councils in British Columbia that: provide access to a range of artistic and cultural activities; develop and encourage leadership for arts and culture at the community level; and encourage support for arts and culture from local and regional governments.

More Information: [http://www.bcartsCouncil.ca/programs/program.php?active\\_page=788&p=1](http://www.bcartsCouncil.ca/programs/program.php?active_page=788&p=1)

#### C) **Project Assistance of Visual Artists**

**Program Description:** This program assists professional visual artists, craft artists and independent critics and curators towards creation of specific projects. Awards are made once annually after a juried competition.

More Information: [http://www.bcartsCouncil.ca/programs/program.php?active\\_page=812&p=1](http://www.bcartsCouncil.ca/programs/program.php?active_page=812&p=1)

D) **2010 Legacies Now** encourages BC communities to explore arts, and assists BC arts and cultural

organizations to strengthen, enhance and showcase their work.

- E) **Creative Communities Funding Program** - Invests in municipalities and other local governing bodies working to build cultural planning into their visions for the future.

Cultural planning can assist a community in developing its creative sector as a means to achieve its social and economic objectives. Support is available in two categories:

1. **Cultural Mapping:** is an inventory and analysis of a community's cultural resources and corresponding patterns of usage by the public. This category helps communities take stock of the existing cultural environment: its strengths, challenges, aspirations and gaps. A cultural map:
  - Establishes the groundwork for a municipal cultural plan
  - Encourages a consultation process to engage community members
  - Helps community leaders gain an understanding of the community's interests and concerns
2. **Cultural Planning:** is a process of inclusive community consultation and decision making that helps local government use information about cultural resources to develop and improve community programs

and services. This category supports municipal councils and other local governing bodies, staff and community partners in their efforts to develop and implement their cultural objectives. Cultural tourism plans are also eligible under this category if the community already has a cultural plan that focuses on local cultural development.

More Information on both categories: <http://www.2010legaciesnow.com/207/#c375>



*Spirit Eagle, Bill Helin, Maffeo Sutton Park in City of Nanaimo*

## LOCAL GOVERNMENT

### A) Dedicated Funds from Annual Operating Budgets

Many local governments involved in the management and development of public art as part of their infrastructure projects (e.g. parks, roadways, etc.) establish an annual line operating budget for the development of public art (e.g. City of Kelowna's annual allocation of \$100,000).

More Information: [City of Kelowna Public Art](#)

### B) 1% of the Budget for Major Civic Projects

In addition, other local governments establish, in addition to their annual public art budget, 1% of the budget for public building construction/renovations projects of \$250,000 and over (e.g. District of Saanich).

More Information: District of Saanich Comprehensive Arts Policy

### C) Private Sector Contributions to Public Art

The private sector is encouraged to contribute 1% of construction costs towards public art. Participation in the program by the development community is voluntary. Most are participating as part of an amenity package related to bonus density (e.g. City of

North Vancouver).

More Information: [North Vancouver Office of Cultural Affairs](#)

### D) Art Donation Reserve

It may be possible to establish a cash donation reserve whereby people can donate money to remember individuals by contributing to public art projects. This would be similar to the tree donation program or former park bench program, but money would be pooled and only one group plaque installed.





## COMMUNITY

- A) **Vancouver Foundation** helps people give back to the communities they care about, in a way that is simple, convenient and lasting.

**Grants and Community Initiatives: Arts & Culture** provides grants to support and encourage the growth and sustained presence of arts and cultural activities among diverse cultural communities throughout British Columbia.

The program:

- Support the development of new artistic works and exhibitions
- Support small-scale capital requests from smaller organizations with limited fundraising capacity, located in communities outside of urban centres. Requests will be limited to furnishings, equipment or renovations that increase service delivery or community access
- Encourage the highest possible standards of artistic excellence
- Improve access to education, training and mentorship programs in the arts
- Support initiatives related to audience development, including those that reach out to diverse cultural communities, age groups, sectors and new geographic communities
- Encourage collaboration among arts groups that will foster the cross-fertilization of artistic or cultural ideas.

More Information: <http://www.vancouverfoundation.bc.ca/grants/fundingguidelines.htm>

More Information: <https://www.vancity.com/MyCommunity/NotForProfit/Grants/>

- B) **Coast Capital Savings** through its Community Investment Grant Program support non-profit organizations and co-ops in their efforts to break down barriers, enable people to fully participate as citizens, and provide opportunities to help families achieve economic success and a better quality of life.

The projects that are supported should give special consideration to low-income working families, new Canadians and youth. Grants considered are usually between \$10,000 and \$15,000 and up to \$50,000. If the project focus is through a community or public art project, the application will be considered.

More Information: [https://www.coastcapitalsavings.com/About\\_Coast\\_Capital\\_Savings/Helping\\_Communities/Funding\\_Programs/Community\\_Investment\\_Grants/](https://www.coastcapitalsavings.com/About_Coast_Capital_Savings/Helping_Communities/Funding_Programs/Community_Investment_Grants/)

- C) **Coastal Community Credit Union** may be interested in funding local projects.

- D) **Nanaimo Community Foundation** may be interested in funding local projects.



## PRIVATE SOURCES/PARTNERSHIPS (Example)

### A. Galleries

Established in 1979, Buschlen Mowatt Galleries specializes in modern and contemporary art. Buschlen Mowatt Galleries has earned an international reputation for showcasing some of the world's most esteemed artists, producing museum caliber exhibitions, and distinguishing emerging talent.

In 1998, Buschlen Mowatt Galleries developed an initiative with the Vancouver Parks Board to bring leading names in international sculpture to Vancouver for a summer long exhibition on a bi-annual basis. For four months along a one-mile stretch of beach in English Bay the inaugural Project, called "Open Spaces" featured the works of such acclaimed artists as Nicki de St. Phalle (France), Lynn Chadwick (England), Ferdinand Botero (Colombia) and Joel Shapiro (USA). Over 7 million viewers experienced this unprecedented display of major public art resulting in excellent public feedback to the Vancouver Parks Board and Buschlen Mowatt. The second project took place in 2000 expanding the number of participants. Interest and support for the project grew and attracted the support of the Federal Government; the City of Vancouver and gallery sponsors.

Today, the Vancouver International Biennale is a free 22-month open air exhibition featuring the world's

most prominent sculptors and New Media artists. The Biennale is a bi-annual public art event featuring monumental public sculpture installations along the beaches, walking and bike pathways surrounding Vancouver and West Vancouver's 12 waterside neighbourhoods and urban plazas while showcasing New Media installations via billboards, transit shelters and rapid transit. In this New Media component we have partnered with Pattison Outdoor, Canada's largest billboard advertiser, and CBS/Viacom, to expand the Biennale's reach throughout the province.

Within these 22 months, the Biennale will present 30 major sculpture installations from over 25 nations and 6 continents as well as 60-80 New Media and light installations from approximately 100 young international artists curated by some of the finest new minds in the art world. The Biennale will reach a world-wide audience via the International media and simulcast events bringing Vancouver into homes worldwide and identifying Canada, British Columbia and Vancouver as 'a happening' place in the arts.

There may be opportunities for the City of Nanaimo to initiate a similar arts exposition in and around the City's harbour area.

### B. Individual Corporate Sponsorships

There are numerous opportunities to seek corporate sponsorship from various community firms, corporations, and institutions (e.g. development industry, architect and landscape architects, business community, VIU, Nanaimo Art Gallery, etc.). These

sponsorships could cover the costs of public art special lectures, presentations and opening events, etc. A good example of this type of sponsorship was the "Lulu Art in the City Lecture Series" managed by the City of Richmond between 2003 and 2008. The funds for this event came from the development and design sectors.



## Community Plan for Public Art

### APPENDIX 6 - Developer Public Art Program--Ideas for Future Program Development

The program goal of **Developer Public Art** is to encourage the private sector to support the integration of public artworks in the community (e.g. through donation, sponsorship, partnership, and funding), and the collaboration of artists, the community, and design professionals in the design of that art.

The private sector is encouraged to voluntarily contribute 1% of the total development construction cost toward public art for rezoning applications related to:

- New residential buildings containing 20 units or more.
- New commercial developments with a total floor area of 2,000 square metres (21,500 square feet) or more.



*Public art piece initiated by a developer and installed on the sidewalk entrance to the development in 2007. Piece by Elizabeth Roy, City of North Vancouver*

#### ESTIMATED DEVELOPMENT COST PER FLOOR AREA

Development Type	Total Construction Cost /Total Floor Area (m <sup>2</sup> )
Townhouse/Apartment Residential	\$13.90 to \$18.50 / m <sup>2</sup> (\$150 to \$200 /ft <sup>2</sup> )
High Rise Residential	\$27.80 / m <sup>2</sup> (\$300 / ft <sup>2</sup> )
Commercial	\$13.90 / m <sup>2</sup> (\$150 / ft <sup>2</sup> )

Modified from Source: City of Nanaimo, 2008

#### DEVELOPER CONTRIBUTION PUBLIC ART FORMULA

The formula to calculate the developer's contribution to public art is shown above.

The formula is set as a discussion guide between the City and a private developer to help establish an appropriate amount for a private developer to contribute to public art. To confirm the public art contribution, a developer-City letter of agreement noting the public art budget will be filed as a condition of rezoning with the public art project being executed no later than the issuance of the project building permit.

Public Art Guidelines for Private Development Projects are intended to assist developers, art consultants, artists, landscape architects and others in the planning of public art projects, and the selection and siting of public art in private developments which are undergoing a rezoning, development permit, subdivision, or building permit application review process.

#### DEVELOPER PUBLIC ART PROGRAM GUIDELINES

The Developer Public Art Program is designed to encourage developers to commission site-specific works of art that are integrated into public spaces adjacent to the development project or at another priority location in the City of Nanaimo as outlined in this report in Section 3.12 Public Art Opportunities in Nanaimo. The goals, benefits, participant roles and guidelines are described below:

##### Goals of Developer Public Art Program

- To support Nanaimo's Public Art Program through the inclusion of public art through the private sector.
- To create incentives for developers to voluntarily contribute toward the creation and installation of public art.

##### Benefits of Developer Public Art Program

##### Benefits to the development

- Provides an impetus and flexible framework for integrating high quality public art works on or near private developments.
- Provides evidence of the developer's commitment to and investment in the community.
- Reveals some aspect of the social, historical, physical or commercial context of the site.
- Adds to the attractiveness and value of the site, presenting a positive image to potential clients and investors.
- Creates a landmark feature, helping a building stand out from the crowd.



### Benefits of Developer Public Art Program

#### Benefits to the Community

- Establishes common requirements for public art in both municipal and private developments.
- Revitalizes the urban landscape of the community.
- Links private and public spaces creating harmonious, accessible, people-friendly places in the municipality and offers an opportunity for artists to contribute to the shape and feel of their community.

#### Participant Roles

The roles for the different stakeholders in this program are described below.

**Developer** - The policy allows the developer some latitude in selecting artists and site/location of the art, making recommendations on thematic content and materials, determining funding options, and participating in the artist selection process.

**Artist** - The artist is commissioned specifically to create public artwork for the development site or collaborate with other design team members. Incorporating the artist's perspective early in the planning allows for creative solutions in the design process, and for public art to be successfully integrated into the site design. Artists should have a broad knowledge of the current practice of public art and demonstrate capability of working in public and development contexts.

**Review panel** - The review panel is the preferred method of selecting an artist. It involves a time limited panel appointed by the Cultural Committee. Composition should include resident(s), artists, architect, landscape architect, a developer representative, and/or a business representative. The review panel's role is to select the best artist and artwork to meet the project's design, technical, and budgetary parameters, theme, site requirements, and public art criteria.

City staff will advise developers of the existence of the Developer Public Art Program and Community Public Art Plan. Staff will then work with the developer to manage the public art selection as outlined in this document. Members of staff will act as liaisons between the developer and Cultural Committee and will facilitate the Calls to Artist Process and art and artist selection as outlined in this document.

**Cultural Committee** - Assists the developer and Municipal staff in establishing selection panels and recommending approval for projects to Parks, Recreation and Culture Commission and Council. The comments and recommendations of the Cultural Committee are incorporated into the staff report to Council that accompanies any rezoning application.



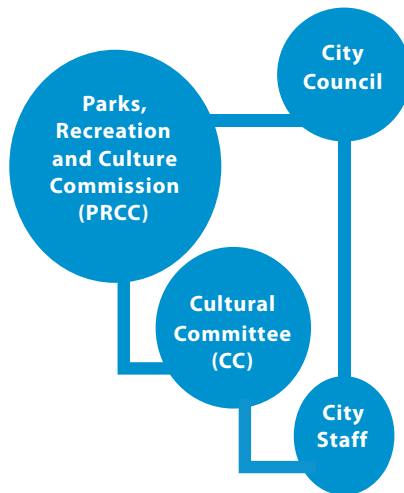
*Pacific Sails* by John A. Charnetski  
(example of public art funded by a private developer), City of Nanaimo



## Community Plan for Public Art

### Toolkit 1 - Municipal Public Art Projects Decision Making Process

This chart outlines the decision-making process for City commissioned projects.



Responsible Agency (in order)	Decision-Making Actions
City Staff + the Cultural Committee	Commissioned public art project(s) (e.g. site, budget, theme & process)
Cultural Committee	Reviews & endorse major capital project(s) Recommends to Parks, Recreation and Cultural Commission
City Staff	Propose project & expenditure
Parks, Recreation and Culture Commission	Review & approve budget and proposed public art call Recommend to Council
City Staff + Cultural Committee	Implement Council approved public art call Establish project review panel
Public Art Review Panel	Review community group, artist submissions, select artists & artwork
Cultural Committee	Review independent review panel recommendations Forwards recommendation to Parks, Recreation and Culture Commission
Parks, Recreation and Culture Commission + Council	Staff present outcomes of the public art call, selected artist & artwork Parks, Recreation and Cultural Commission reviews & approves artwork & its implementation Recommend to Council for approval
City Staff	Advises participating artists of selection Prepare City/artist legal agreement City/artist manage & monitor project development & completion Inform Council & public on project(s) completion
City Council	Unveil completed artwork

Community Plan for Public Art Toolkit #2

# *Neighbourhood Public Art through Volunteers in Parks*



The South End Community Association has completed several art projects around Deverill Square Park and the area to create neighbourhood identity such as the “At Play” fence plaques and their “Art Can” projects.





## What is Neighbourhood Public Art?

Public art is a visual work produced by artists and fabricators that is integrated within publicly accessible sites in Nanaimo's natural and built environment. This art is located on public property and/or interfaces with public space and is encountered by the public free of charge. It helps to create a vibrant community and a sense of place, enhances the visual quality of public space, is a landmark, and elicits a response from the public who discover it. Art can be:

- Temporary or permanent
- Two or three dimensional
- Created for community development initiatives.

Some public art, such as large statues, are placed in prominent civic spaces such as Maffeo Sutton Park, however, other public art projects can be quite small and can make one's neighbourhood park or street more interesting.

With the VIP public art program, you have the opportunity to create a piece for your local neighbourhood park or community spaces that reflects the local community and can involve the neighbourhood in its development.



Temporary street banners, like the ones pictured above on Stewart Avenue, help to create identity.

## The Public Art Plan

The Community Plan for Public Art was written from 2008 to 2010 as a legacy project under the Cultural Capitals of Canada Program. The process included a number of stakeholder meetings and public open houses. Anyone was welcome to attend the open houses and participate in the surveys and visioning.

The public art plan stressed the importance of neighbourhoods developing pieces with local artists for their local areas, parks and public spaces. This helps to build neighbourhoods and create identity.



The washroom pavilion in Deverill Square Park was painted by community members.



## What can I do to Help?

Anyone can volunteer his or her ideas, hands, time, or supplies. A single individual, a group of neighbours, a club and even small businesses are encouraged to participate in this program. Municipal parkland and some non-parkland may be suitable for your ideas.

If you are unsure whether or not a specific property is a park, check the City Map system at [www.nanaimo.ca](http://www.nanaimo.ca) or call us at 250-756-5200. For more information about VIP, refer to the VIP Overview and Information Package.



Students of École Quarterway School painted these ducks and hung them along the fence backing Bowen Road.

## Volunteer In Parks Program (VIP)

The Volunteers in Parks Program (VIP) is a public participation program designed to bring the ideas and efforts of volunteers together with the City of Nanaimo, Department of Parks, Recreation and Culture in order to create, develop and improve our parks and open spaces. This program utilizes the talents, skills and energy of volunteers to develop, maintain and beautify Nanaimo's many new and old open spaces, parks, and trails.



## What are the benefits of the VIP program?



*Painting by  
One Stop  
Youth Centre  
NYSA. Located  
on the fence of  
Deverill Square  
Park*

VIP activities get people outside and involved in improving Nanaimo's parks. Equally important, however, is the community development efforts. Without exception, neighbours who often have not even met before work together to improve their community.

## Where do I start?

Municipal parkland and some non-parkland may be suitable for your ideas. VIP public art projects can be as small as creating stepping stones or mosaics for a pathway, or can be as ambitious as painting murals and designing interesting benches or park features. The artwork must be suitable for a public space and it must be safe and vandal resistant. The goal is that it makes your neighbourhood park a special place and reflects the efforts and character of your unique community.

Once you have an idea, contact the Parks, Recreation and Culture Department and explain what you would like to do. For more information about the VIP Program or how to begin your own VIP initiative, please call 250-756-5200, write to VIP, 89 Prideaux Street, Nanaimo BC, V9R 2M6 or email [parks@nanaimo.ca](mailto:parks@nanaimo.ca).

If you are unsure whether or not a specific property is a park, check the City Map system at [www.nanaimo.ca](http://www.nanaimo.ca) or call us at 250-756-5200.



## What happens next?

If you are initiating a project under VIP, once your call or letter is received, the Parks, Recreation and Culture Department will contact you to further discuss your ideas. Generally, a neighbourhood meeting is held to see if there is support for your ideas. If there is local support, the Department of Parks, Recreation and Culture will assist you in working towards achieving your neighbourhood goals.

The City may supply you with the following:

- Technical assistance
- Supplies and materials
- Labour
- Training and instructional workshops
- Financial aid
- Recognition for your efforts

*Typically, a neighbourhood meeting at the site begins a VIP project process.*



# Typical Process for a Public Art Project

## PROJECT PLANNING

- Public art idea is initiated by a neighbour for a neighbourhood park.
- The Parks, Recreation and Culture Department sends out a letter inviting residents within a 400-metre radius (5-minute walking distance) of the site to become involved in park project.
- The neighbourhood meets with City of Nanaimo staff in the park to discuss project possibilities, the VIP program, and the process. If the project is largely supported by the neighbourhood, then a small group of neighbours work together to develop the public art idea further.
- Each project is different in scope and, consequently, resource needs vary. If you are initiating a large project or are requesting financial aid, you will likely be required to submit a proposal to the Cultural Committee and/or Parks, Recreation and Culture Commission detailing your neighbourhood park vision, financial needs and project scope.
- If a proposal has to be submitted, the Cultural Committee and/or Parks, Recreation and Culture Commission reviews the project proposal. A few committee members usually attend a Parks, Recreation and Culture Commission meeting and present their proposal. It is best to appear before the Parks, Recreation and Culture Commission in the winter or early spring to ensure that there are still VIP funds available for your project.
- If permission and funding is granted, project implementation begins. Staff will work with the neighbourhood and artist to ensure that the project is a success, is safe, is vandal resistant, and benefits the neighbourhood.



*"Celebrating International Diversity" was created by the Malaspina High School art students in the summer of 2005.*





## Examples of Neighbourhood Public Art Projects outside Nanaimo



New York's Coney Island Boardwalk - Barrels of Fun annual project.



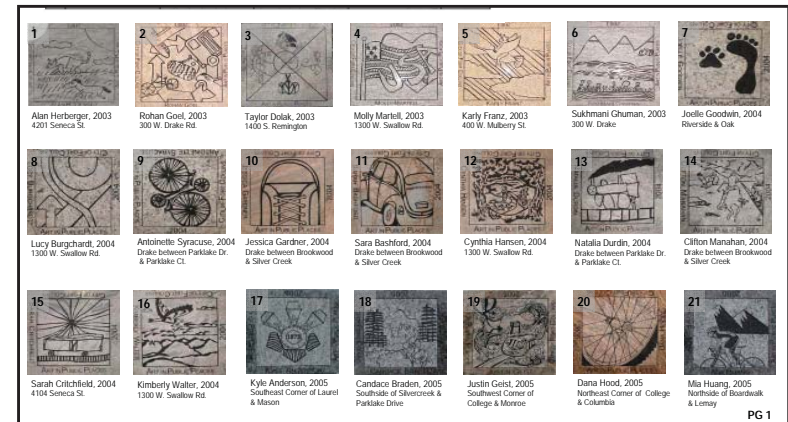
A mosaic wall piece in Seattle.



Park Bench in the Town of Cary, North Carolina.



Artistic bike racks were made by community members in Winnipeg.



Paver project in Fort Collins.

### Toolkit 3 -Review Guidelines for the Donation of Public Art

These guidelines outline the process for the review of proposed donations of public art in Nanaimo parks and public spaces. Many conditions govern the acceptance and installation of art. Cultural Committee, Parks, Recreation and Cultural Commission, and City Council approvals are required in all cases.

#### Acceptance Conditions

- 1) No civic funds will be provided for production, siting or installation.
- 2) A sponsor or co-sponsor must present the proposal.
- 3) All expenses related to the donation and review process rest with the sponsor.
- 4) When the Cultural Committee receives a request to accept and install public art and provided the conditions outlined above are met, the following steps are set in motion:
  - a) Consultation with the City of Nanaimo's Cultural Committee and the appointment of an independent panel to review the design and social merit of the proposed donation and then make a recommendation.
  - b) A technical review by City staff of the site and the work.
  - c) Public consultation if applicable.

#### Creative and Artistic Evaluation of Proposed Donation of Public Art

An evaluation of the suitability of the proposed work to the site including reference to park design, future plans and social impact may be undertaken by an independent review panel appointed by the Cultural Committee. This panel will make a recommendation which will form part of the report to be taken to the Cultural Committee, Parks Recreation and Culture Commission and Council.

Items considered in the evaluation will include:

- o Relationship of proposal to the history of the site.
- o Relationship to the geography or specific location of the site and its surroundings.
- o Relevance to Nanaimo, British Columbia and/or Canada.
- o Consistency with park or site design including heritage aspects.
- o Compatibility with other existing or proposed artworks, buildings, structures, etc. in the park.
- o The suitability of the scale of the proposed work to the site.
- o In the case of a memorial, whether the cause being memorialized is significant to a large enough community to warrant placing it in a public park.

- o Conformity to Human Rights Legislation.
- o Any issues related to the sponsor that should be addressed.
- o Feasibility of the funding plan.
- o Concerns relating to an educational or interpretive plaque or component in the proposal.
- o The public response to this proposal (staff will provide an analysis).
- o An assessment of whether the proposed work contributes to, enhances or benefits the park.

#### Technical Information

The following provides details on technical aspects of installing art in Nanaimo parks and open spaces. City staff will review proposals with reference to these points:

#### 1) THE SITE

##### a) Impact

- i) Can the site handle increased use and traffic flow?
- ii) Will there be any conflict with existing horticultural work, adjacent playing fields, park use, and park programming?
- iii) What is the environmental impact?

##### b) Trees and Utilities

- i) If any work is to be located near trees, an arborist must be consulted. Tree roots may be damaged and future tree growth may be impacted.
- ii) Are there any existing utility lines in the area that might be impacted?



## Community Plan for Public Art

### c) Soil Factors and Park Maintenance

- i) Toxicity, drainage, and site suitability for bearing weight or anchoring etc. must be considered. Cost of removing soil including contaminated soil must be factored into a project budget.
- ii) Would the proposed site and artwork installation impact park grounds maintenance? ie) mowing, drainage etc.
- iii) Is mulch or gravel required around tree bases etc. to discourage grass growth.

### d) Park Planning and Access

- i) Does the proposed site block any view corridors?
- ii) Is the site accessible for people with disabilities.
- iii) Are there any existing or future park improvement plans to coordinate with?

## 2) THE ARTWORK

### a) Safety

- i) A risk management analysis report of the proposed artwork may be required by the City of Nanaimo.
- ii) An engineer's sealed drawings to address anchoring, stability, load bearing and seismic concerns., may be requested
- iii) There should be no accessible sharp edges, points, or projections that can cut, puncture or cause injury by impact.
- v) No components or group of components should form an angle or opening that can trap a person's neck or head.
- vi) CSA and/or other applicable building codes and standards may apply to structures.
- iv) Skid-resistant properties should be equivalent to concrete sidewalks.
- v) Depressions in the surface should not catch the spike heels of women's shoes and should not cause water to pool causing an ice hazard.
- vi) The art must support vehicle weight (National Building Code) requirements for sidewalks where there is potential for vehicle loading.

### b) Utilities and Weathering

- i) If applicable, cables must be protected against corrosion. Ends should be inaccessible or capped and anchored by means such as eye splice/thimble fillings.
- ii) Hollow elements should be designed or treated to minimize the possibility of corrosion.
- iii) Water components in the proposed work must meet City standards and criteria. Water must be re-circulated and provision may need to be made for drainage from November to March and include maintenance funds for the system operation.
- iv) Extra maintenance levies will be applied for pump maintenance and to cover pipe bursts, etc.
- v) All work done on water must be by a trades certified plumber.
- vi) An electrical permit issued by the City is required. Any connections to City Street or parks' electrical circuits must be approved by City.
- vii) An estimate of power needs and the cost of that power needs must be provided and budgeted for by the sponsor.
- viii) All electrical and mechanical components must be CSA approved.
- ix) If lighting is a component the proposed project, light placement and levels must be reviewed

### c) Structural

- i) Structural components must be designed to meet City of Nanaimo's Building Code requirements.
- ii) All structures must be approved by the City. and, an engineer's sealed drawings and, upon completion, as-built drawings may be required. that can minimize the impact of the fall (e.g. pea gravel, sand, wood chips, or manufactured resilient surface).

### d) Plaque

- i) The wording, sizing, design, and siting of any plaques related to the public art must be approved by the City. This approval should be gained at the time of project approval. The City will have the plaque made and install the plaque at the sponsor's expense.

**e) Maintenance**

- i) Artwork should be designed and constructed so as to minimize maintenance requirements, vandalism, theft or graffiti.
- ii) Artwork should be designed so as not to collect garbage or litter or become a negative hangout
- iii) On completion, the artists must supply a maintenance manual including a list of coatings and paints and a schedule of maintenance frequencies. Costs for maintenance are the responsibility of the sponsor. The City will work with the artist or sponsor to estimate these costs and project them for the anticipated life of the artwork.

**f) Installation**

- i) All standard safety precautions must be taken on-site during installation and include clearing the area of tools and equipment, fencing the area if required, and ensuring that all present, volunteers or paid workers follow safety guidelines such as wearing boots hard hat, etc. as needed. Safety considerations must include both workers and general public.
- ii) Contractors must follow WorkSafe BC protocols.
- iii) The project will not be deemed accepted until final sign-offs by the City, the 'as-built' plans are reviewed and the site and installation inspected.

**g) Public Consultation**

- i) If required, City staff will ensure that public and stakeholders are notified prior to a decision about the proposed donation and installation. This may be done through signage at the site, neighbourhood notices, networking with neighbourhood associations, and perhaps having on-site meetings. Costs for the consultation may be incurred by the sponsor.





## Toolkit 4 - Guidelines to De-accession Public Art

### PUBLIC ART DE-ACCESSIONING GUIDELINES

De-accessioning is the process of removing existing installations of artwork from the public collection. These guidelines recognize that over time there may be reasons to de-accession artwork.

Reasons for de-accessioning may include, but not be limited to, situations where artwork has been damaged beyond reasonable repair, where artwork is deemed inappropriate, or requires removal because of new developments in the direction of the public art collection. The Cultural Committee shall review any proposed de-accessioning of public art, and shall forward a recommendation to Parks, Recreation and Culture Commission for action.

#### Summary of De-accessioning Process

- 1) A review for consideration for de-accessioning may be implemented by direction of Council, or by the Parks, Recreation and Culture Commission as part of the annual art plan.
- 2) The Parks, Recreation and Culture Commission and the Cultural Committee will review the consideration for de-accessioning according to the guidelines. As part of the review process, the Cultural Committee will establish an independent panel, then review and make recommendations on the public art to be de-accessioned.
- 3) The Cultural Committee will forward a recommendation to the Parks, Recreation and Culture Commission regarding de-accessioning.
- 4) Parks, Recreation and Culture Commission will forward their recommendation to Council.
- 5) The Council, by majority vote, can order the de-accessioning of the artwork.

### *De-accessioning Policy and Procedure*

#### 1) Eligible Artworks

Works eligible for consideration for de-accessioning through this policy include all artwork in the official City of Nanaimo Public Art Collections. These works include:

- a. Artworks purchased or commissioned through the Public Art Program.
- b. Gifts of artwork accepted by the City of Nanaimo in accordance with the gift acceptance policies of the Public Art Program.
- c. All other artwork previously purchased by the City or received as a gift by the City.



## *De-accessioning Procedure*

- 1) From time to time the Cultural Committee will review the public art collection to determine those public art projects that might warrant de-accessioning.
- 2) The Cultural Committee may consider de-accessioning of artwork for one or more of the following reasons:
  - a. The artwork has been determined to be of inferior quality relative to the quality of other works in the collection.
  - b. The artwork has been determined to be incompatible with the intent of the collection.
  - c. The artwork has been damaged or has deteriorated to the point where restoration is impractical or unfeasible, or the cost of restoration is excessive in relation to the appraised value of the artwork.
  - d. The artwork endangers public safety.
  - e. Significant changes in the use, character or actual design of the site require a re-evaluation of the relationship of the artwork to the site.
  - f. The work is not or is rarely on display.
  - g. The artwork requires excessive maintenance or has faults of design or workmanship, and the City cannot properly maintain the artwork.

## *Sequence of action to De-accession:*

- 1) The Cultural Committee determines that an artwork meets one or more of the criteria established above.
- 2) The Cultural Committee shall inform the artist, if still alive, and the donor, if the artwork was a gift to the City, that the artwork is being reviewed for consideration of de-accessioning.

- 3) The Cultural Committee sets an independent panel review meeting to consider a recommendation to Parks, Recreation and Culture Commission to de-accession a work of art. If the review panel votes to recommend de-accessioning of a work of art, that recommendation will be forwarded to the Parks, Recreation and Culture Commission.
- 4) Acting on the independent panel review recommendation, the City Council considers de-accessioning the artwork. If the City Council votes to de-accession a public artwork, the Cultural Committee shall consider the following courses of action, (in order of priority) to de-accession the identified artwork:
  - a. **Sale or Trade**
    - i) Regarding either sale or trade of artwork, the City shall offer the right of first refusal to the artist, if still alive, and/or the original donor, if the artwork was a gift to the City.
    - ii) Sale through auction, art gallery, or dealer resale, or direct bidding by individuals, in compliance with City law and policies governing surplus property.
    - iii) Trade through artist, gallery, museum, or other institution for one or more other artwork(s) of comparable value by the same artist.
    - iv) Funds from the sale of public art shall go to the Public Art Fund.
    - v) Donate to another governmental entity.



## PART 2: GUIDELINES

1. Definition of Public Art:

Public art is a visual work of art that is accessible to all. Public art enhances a community and place, celebrates an area's past, present and future, and engages and stimulates response from viewers. Public art is created both by artists and by community members. Public art encompasses a broad range of art from permanent to transitory and traditional to modern. Public art is defined as publicly accessible original art that enriches a community as it evokes meaning in the public realm. Public art can take a variety of forms and takes into consideration the site's location and context, and the audience. Public art may possess functional as well as aesthetic qualities. As stated in Section 1 of the Community Plan for Public Art, it can be municipal, developer, neighbourhood or temporary.

2. What are Public Places?

Public places in the City of Nanaimo would be considered to be areas frequented by the general public such as:

- Outdoor areas: parks, boulevards, plazas, and pathways
- City infrastructure: bridges, columns, road surfaces/edges
- Facilities: exteriors and interiors of city-owned buildings, cultural and sports facilities
- Communications networks: web pages
- Transportation: streets, sidewalks, gateways, transportation hubs

3. Ineligible Projects

- Directional elements such as supergraphics, signage or colour coding except where these elements are integral parts of the original works of art or Public Art projects.
- "Art objects" which are mass-produced of standard design such as playground equipment, fountains or statuary objects.
- Decorative, ornamental, or functional elements or architecture except where these elements are designed by the artist and/or are an integral part of the artwork by the artist or are the result of a collaboration among the design professionals including at least one artist.
- Landscape architecture and landscape gardening except where these elements are designed by the artist or are the result of collaboration among design professionals including at least one artist.
- Art that is not displayed on/in a City owned space or facility

4. Project Identification

Project sites and budgets will be identified by City Staff as outlined in Section 3.12 of the Community Plan for Public Art (Public Art Priorities in Nanaimo).



## PART 2: PROCEDURES

### 1. Artist Selection: Call to Artists for Submissions

City of Nanaimo Staff will administer all “Call for Artists” processes. These can be in the form of a Request for Proposals (RFP), Calls for Expression of Interest or Calls for Submissions. As stated in Section 3.8 of the Community Plan for Public Art, a “Call for Artists” is an opportunity notice that gives artists the information they need to know in order to apply to be considered for the project. Issuing a “Call for Artists” is a standard practice of the public art field. The invitation process, administered by City staff, ensures that all calls for artists are consistently applied, transparent in decision-making, and consider artists in a fair manner.

These calls may be:

- a) Open competition: Open to all artists
- b) Regional competition: May be limited to a certain geographical area (e.g. City, RDN, Vancouver Island, etc.)
- c) Limited competition by invitation: A limited number of artists may be requested to submit materials and/or proposals for a specific project. This competition is usually employed when the project specifies a particular art form, or there are unusual time constraints
- d) Direct commission: One artist may be invited to submit a proposal. Upon acceptance of the proposal, the artist is commissioned for the project. This method should be rarely employed due to possible perception of favoritism and other political difficulties

### 2. Artist Submission Materials

Material to be submitted by the artist in response to a call for submissions should include:

- a) A letter of interest, no more than one page in length that:
  - Explains the artist’s particular interest in the project.
  - Outlines applicable experience that has prepared the artist for this project,
  - Indicates availability to work within the established time line.
  - Indicates what experience the artist has with collaborative works and team participation.
- b) A current resume.
- c) Ten slides/images of the artist’s work or other visual materials that show the quality of the artist’s work. Slides must be numbered, the top of the image must be indicated and the artist’s name included on the slide. Videos cued to three minutes will also be accepted as will digital images on an accepted storage device (CD or memory stick).
- d) Artists submitting as teams may submit twenty slides/ images.





- e) A numbered slide/image list with the artist's name and a brief description of each slide stating its title, date, medium, size, location and, if a commissioned project, the commission contract cost.
- f) A proposed budget for project completion (detailed) and an annual budget for estimated maintenance costs .
- g) References: list complete addresses, telephone numbers, and e-mail addresses of at least two art professionals and one artist and, if applicable, one design professional such as an architect, landscape architect, engineer, etc. Emerging artists including slides of student work must include the name of the instructor/professor overseeing the project.
- h) A self-addressed, stamped envelope for return of slides/ images.
- i) A signed agreement that the artist has read and accepts the terms of the competition.

### 3. Parameters Available for Review by Artists:

- a) "Background Information" on the City and the reasons for the competition (e.g. to promote cultural exchange, to interpret the City history to visitors, to beautify a City park or specific building).
- b) "The Project" which describes the nature of the project, the purpose of the competition and whether it will be purchased or it will be created (possibly on site).
- c) "The Site" which is a complete description of the proposed site including specifics stated in the official community plan, light sources, adjacent buildings, walkways, landscaping features, engineering and design details and general ambiance of the site. Photographs may also be provided.
- d) "Budget" which is a statement of, for example, who will pay the commission fee, the amount of the fee for purchase and identify which copyrights are included with the commissioning. Will short-listed artists be paid for detailed proposals or maquettes? If travel or other components (food,

materials, and shelter) are included it should be indicated. The budget should also indicate how the artist's fees are to be paid. (i.e. a portion at each stage of competition or in a lump sum).

- e) "Presentation Requirements" which are details such as height, width, framing, materials, indoor/outdoor locations and environmental considerations such as high or low temperatures, winds, sun, humidity, and safety expectations.
- f) "Procedural Details" which is information on time frames (submission dates, notification dates and completion of project dates) information on dedications (which is information about individuals or occasion to which the work of art is dedicated) and specifics of any promotion or advertising.

### 4. Selection of Art Work

- a) The selection process will be the responsibility of the Selection Panel that will make recommendations to the City of Nanaimo Cultural Committee.
- b) Recommendations will be based on the successful applicant/ artwork resulting from the process of 'Call for Submissions or Artists', City acquisition, donations, loans, bequests or exchanges.
- c) Ideas which act as a catalyst for the process may be:
  - Part of the planning and design of publicly accessible spaces by staff or
  - Received from any other City Department (Planning, Engineering, Public Works, Parks, Recreation & Culture, etc.)
  - Received from community groups, corporations, developers, private citizens.



- d) The Cultural Committee will make recommendations regarding Public Art to the Parks, Recreation and Culture Commission, and the Commission will forward their recommendations to Council.
- e) The City of Nanaimo will be responsible for managing and supervising the installation, and the maintenance and conservation of all Public Art projects.

## 5. Jury Selection Panel

- a) The Cultural Committee will approve the members of the Selection Panel(s). A new panel is convened for each project. The Selection Panel will be comprised of not less than five (5) and not more than seven (7) members. The purpose of the panel is to select the best proposal.

Depending on the size of the project, most panels will consist of the following appointments with a member of the Cultural Committee acting as Chair:

- Two Cultural Committee Members (1 being a Commissioner)
  - One Community Representative (at large)
  - One Member from the design community: e.g. Architect, Landscape Architect, Engineer, Urban Designer, Planner or Graphic Designer
  - Two Representative(s) from the Arts Community (minimum of 1 professional artist)
  - In the case of community partnerships or development driven projects, 2 representative(s) from the project co-sponsors
- b) Non-voting advisors: In some instances, groups that might have a special interest in the project will be invited to appoint non-voting advisors to the selection panel. The panel, prior to making a final decision, would solicit the comments of these advisors.

- c) Selection Panel Orientation: Panelists must be well informed about the project for which they are selecting an artist. An orientation meeting will be provided for the Panel members. At this meeting, they will be provided with written materials and drawings on the specific area in which the selected artist will be working. There should be an opportunity to visit the site and to have issues and questions answered by staff and representatives of other applicable City departments.
- d) Voting: Members of the selection panel will have only one vote, and no member will have the right of veto. The panel should base the selection of an artist on a consensus vote. If a consensus cannot be reached, the majority vote carries the decision. The selection panel will have the option to make no selection if there is not a submission that warrants consideration.
- e) The selection process is not open to the public.
- f) Terms of reference for each review panel will be set either prior to commencement of the selection as early in the project development stage as possible by the City project staff team in conjunction with the Cultural Committee.
- g) The review panel members shall not be paid. However, panelists appointed to provide an expert or professional evaluation of an artist proposal, gift or art, or public art project, may be be paid an honorarium not to exceed \$500 per project (upon prior approval of the Cultural Committee and City staff).



## Community Plan for Public Art

### 6. Jury Selection Criteria

The selection panel should select finalists to be interviewed based on the quality of their artwork as exhibited in slides and other relevant application materials. The finalists should be interviewed by the selection panel using the following criteria:

- a) Goals of the Artist Selection Process:
  - 1. To implement the agreed upon goals of the project by selecting art work that is the most appropriate for the project
  - 2. To seek quality and integrity in the artwork
  - 3. To choose the artist(s) who will best respond to the stated purpose, theme and goals of the project
- b) Artist's experience and history:
  - 1. Resume/CV
  - 2. Ability to think conceptually
  - 3. Problem solving abilities
  - 4. Ability and track record to meet deadlines
  - 5. Experience and track record with budgeting and staying within budget
- c) Artist's collaborative abilities:
  - 1. Ability to work as a member of a team
  - 2. Communication skills
  - 3. Ability to carry out principled negotiations
  - 4. Flexibility
  - 5. Ability to, where appropriate, solicit community involvement in the project
- d) Artist's awareness of the project:
  - 1. Perception of project and the project theme
  - 2. Awareness of community attitudes and concerns
  - 3. Familiarity with project design and parameters
  - 4. Ability to understand and accept the timeline
- e) Technical Aspects
  - 1) Vandal resistance
  - 2) Ongoing maintenance needs of the piece
  - 3) Structural engineering of the site and piece for the site
  - 4) Operational requirements of the piece (i.e.) movement, sound, light etc.
- f) Other criteria specific to the project and site goals and themes (such as all the criteria outlined in Toolkit 3—Private Gifts/Donations Guidelines).

