

# Considered at October 6, 2020 Council Meeting

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## City of Port Moody Report/Recommendation to Council

Date: September 23, 2020  
Submitted by: Community Services Department – Cultural Services Division  
Subject: Draft Art in Public Spaces (Public Art) Master Plan

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### Purpose

To present the draft Art in Public Spaces Master Plan to Council, with recommended next steps. This report will be supported with a presentation to Council.

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### Recommended Resolution(s)

**THAT the draft Art in Public Spaces Master Plan be endorsed as recommended in the report dated September 23, 2020 from the Community Services Department – Cultural Services Division regarding the Draft Art in Public Spaces (Public Art) Master Plan;**

**AND THAT staff present the draft Art in Public Spaces Master Plan to the Economic Development and Tourism Committees for their review;**

**AND THAT staff seek public feedback on the draft Art in Public Spaces Master Plan through the City website.**

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### Background

In the 2018-2027 Arts and Culture Master Plan, developing a Public Art Master Plan is one of the action items identified (#3.1.1). In 2019, staff started this process by engaging Patricia Huntsman Culture + Communication to lead the City in developing this new and important master plan.

The City initially started with the goal of developing a Public Art Master Plan, but it became clear during early discussions with the consultant that this plan could provide so much more.

The Public Art Master Plan action item in the Arts and Culture Master Plan falls under Strategic Objective 3: *Enhance Public Spaces Through Arts and Culture*, and by expanding the scope of the new plan it could touch on a number of additional action items identified under that objective. The Public Art Master Plan thus became the Art in Public Spaces Master Plan (**Attachment 1**).

*Public art is more commonly and inclusively termed 'as art in public spaces', recognizing that many types of art forms and disciplines can assist in activating and animating public spaces. As such, art in public spaces has expanded from a lens of simply sculptures or*

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*murals, to a tool that municipalities use for creative-placemaking and cultural development.*

## Discussion

The draft Art in Public Spaces Master Plan is attached (**Attachment 1**) and an accompanying staff presentation will be made to Council. This report provides a very high-level overview with recommended next steps.

The process for developing the Art in Public Spaces Master Plan was rooted in engagement that included:

- a workshop with staff;
- pop-up cafes;
- a public workshop;
- the Sounding Board Campaign;
- a review of the draft plan with staff; and
- a review of the key priorities and draft plan with the Arts and Culture Committee.

To support the development of the plan, a Planning Context Report (**Attachment 2**) was created outlining current practices, trends, and opportunities that includes the following sections:

- Trends and Emerging Best Practices;
- Municipal Funding Models for Public Art;
- Funding for the Maintenance of a Public Art Collection;
- Developer Public Art Programs and Contributions to Municipal Public Art;
- Integration of Ecology/Environment into Public Art Pieces and Process;
- Permanent Collections;
- Models for the Selection of Public Art Pieces and Processes;
- Ephemeral and Temporary Art Projects;
- Private Art Donations and Requests to Sell Artwork to a City; and
- City Linkages (Policies, Plans, Bylaws).

The Art in Public Spaces Master Plan includes four key program areas:

- Community Public Art and Engagement Program;
- Private Developer Public Art Program;
- Creative Placemaking Program for Temporary Public Art, Street Art and Art Activations;  
and
- Public Art Capital Projects.

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These four key program areas have five supporting strategic directions (each with supporting actions):

- Expanding Creative Placemaking;
- Bringing People Together;
- Reflecting Indigenous Cultural Heritage;
- Maintaining & Developing the Public Art Program; and
- Advancing Priority Sites.

This plan outlines opportunities to further engage staff and residents in the arts, to develop partnerships within the community, to take a creative placemaking approach to public spaces, to support developers in their contributions to the community, and further engrain the arts in Port Moody: *City of the Arts*.

As this draft plan dovetails into many aspects of the community and touches on a number of areas identified in Council's Strategic Plan, staff recommend that a final review include a presentation to the Tourism and Economic Development Committees, and an opportunity for public review/comment, prior to presenting a final plan to Council in November.

## Other Option(s)

1. Council may direct staff to review the draft plan with alternate and/or additional civic committees.
2. Council may wish to provide other topics be reflected in the plan.

## Financial Implications

There are no financial implications associated with the recommendations made in this report.

## Communications and Civic Engagement Initiatives

Some Communications and Civic Engagement support will be requested to assist with developing the questions used for public feedback.

## Council Strategic Plan Objectives

The draft Art in Public Spaces Master Plan touches on several areas of Council's Strategic Plan:

### Exceptional Service

- Ensure City employees are engaged, properly equipped to do their work effectively, and motivated to build their careers in Port Moody;
  - Commit to strategies for employee engagement; and
  - Encourage innovative, critical, and creative thinking,
- Provide the public with transparent and open government, and opportunities to provide input on City issues;
  - Encourage public participation.

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- Form effective relationships with service delivery partners, industries, and stakeholders to improve service delivery;
  - Strengthen relationships with other levels of government, First Nations, community groups, and partners; and
  - Seek partnerships where applicable for the provision of amenities.

## Healthy City

- Provide local services and access to amenities for residents of all ages and abilities;
  - Ensure plans and programs take into account the diverse needs of residents and factors related to age and other demographics such as income, languages, housing types, and abilities.

## Economic Prosperity

- Create an attractive and vibrant community through events, arts, and culture;
  - Encourage and promote community opportunities for the public to experience arts, culture, and heritage activities; and
  - Encourage and promote community events;

## Community Evolution

- Bring people together by activating public spaces;
  - Create engaging public spaces by incorporating or highlighting arts and culture, innovative urban design, events, recreation, natural assets; and
  - Engage Port Moody's creative community in beautifying the city.

## Attachment(s)

1. Draft Art in Public Spaces Master Plan.
2. Art in Public Spaces Master Plan Context Report.

## Report Author

Devin Jain

Manager of Cultural Services

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## Report Approval Details

Document Title:	Draft Art in Public Spaces Master Plan.docx
Attachments:	- Attachment 1 - Draft Art in Public Spaces Master Plan.pdf - Attachment 2 - Art in Public Space Master Plan Context Report.pdf
Final Approval Date:	Sep 29, 2020

This report and all of its attachments were approved and signed as outlined below:

Ron Higo, General Manager of Community Services - Sep 25, 2020 - 9:12 AM

Dorothy Shermer, Corporate Officer - Sep 25, 2020 - 10:34 AM

Rosemary Lodge, Manager of Communications and Engagement - Sep 26, 2020 - 5:09 PM

Paul Rockwood, General Manager of Finance and Technology - Sep 27, 2020 - 10:09 AM

Tim Savoie, City Manager - Sep 29, 2020 - 4:23 PM

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**art** in public  
**spaces**



# CITY OF PORT MOODY ART IN PUBLIC SPACES

MASTER PLAN - DRAFT SUMMER 2020

**PORT MOODY**  
CITY OF THE ARTS



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*Before the City of Port Moody was formed, Indigenous Peoples lived in balance and interconnectedness with the land and water. We honour these homelands and their stewardship by the Coast Salish Peoples by acknowledging that we are on the traditional, ancestral, and unceded territories of the Kwikwetlem (Coquitlam), qiqéyt (Qayqayt), xʷməθkʷəy̓əm (Musqueam), skwxwú7mesh (Squamish), and sel̓íl witulh (Tsleil Waututh) First Nations. We continue to learn about these lands and are grateful to the Indigenous artists and knowledge-sharers who guide this work.*

**THE RIVER  
GIVER OF LIFE**  
**Susan Point**



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## APPENDICES

see **City Art** at [www.portmoody.ca](http://www.portmoody.ca)



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## KEY TAKEAWAYS

1

The City is to be congratulated as being an early adopter of public art policy development and investment in British Columbia. The visual public realm is significantly enhanced by the intentional and thoughtful placement of artworks to-date through its existing public art policy.

2

Port Moody's forward-thinking trademarking of the "City of the Arts" has cultivated a bold and distinctive identity to be enhanced and strategically leveraged, particularly through creative placemaking and community arts---two major focus areas of the Art in Public Spaces Plan. These align with the Plan's vision and strategic orientation of:

### ***Activating spaces with the arts!***

*Port Moody will thrive as the City of the Arts by animating its public spaces with an inspiring public art program that:*

1. *Reflects the Indigenous heritage of the land*
2. *Engages its community*
3. *Leads innovative creative placemaking practice*

3

PA priority addressed by the present Art in Public Spaces Master Plan is the need for improved organization and coordination of a policy that encapsulates the four distinctive programmatic areas of public art. This is reflected in Summary Recommendation #2:

"Define the City of Port Moody Art in Public Spaces Program to include four program areas with distinctive policies:

- Community Public Art and Engagement Program
- Private Developer Public Art Program
- Creative Placemaking Program for Temporary Public Art, Street Art, and Art Activations
- Public Art Capital Projects"

Read more on pages **22** and **23**.

4

Creative Placemaking is a distinctive emphasis in the present Art in Public Spaces Master Plan and reflects a new direction for public art policies and program that offers a hybrid approach to implementing local government cultural plans with public art.

*Creative Placemaking is generally understood as the use of arts and culture by diverse partners to strategically shape the physical and social character of a place in order to spur economic development, promote enduring social change and improve the physical environment.<sup>1</sup>*

<sup>1</sup>Markusen, Ann and Anne Gadwa. 2010. Creative Placemaking. National Endowment for the Arts. Washington, D.C., Nowak, Jeremy. 2007. The Power of Placemaking: A Summary of Creativity and Neighborhood Development Strategies for Community Investing. The Reinvestment Fund. Philadelphia, Pennsylvania.

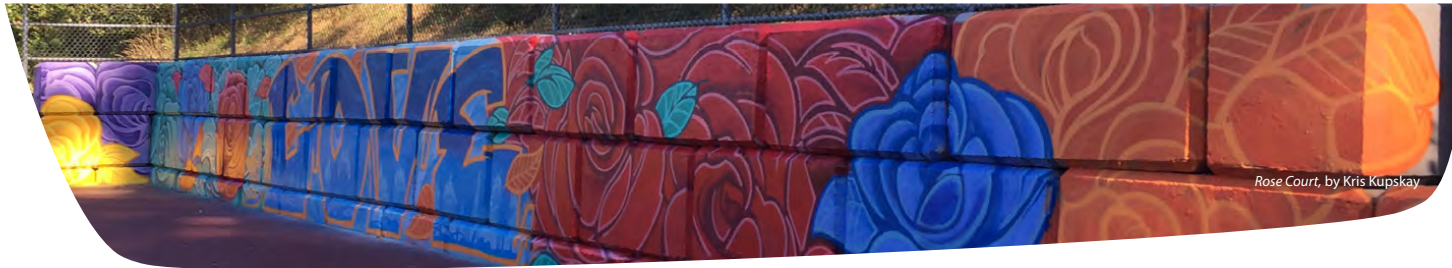
5

An Inter-departmental Art in Public Spaces Team, supported by a Procedures Manual and Operations Handbook for Staff to enhance coordination, support and delivery of the program, is another major recommendation of the present plan. Thank you to staff who attended workshops for their helpful input.

See Strategic Direction 4 on page **33** for more.

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Engagement with the public revealed a distinctive community voice that contributed to the vision and strategic directions of the plan, and particularly resonated in informing the Plan's Guiding Principles of:

- Diversity
- Freedom of expression
- Innovation
- Sustainability
- Cultural and natural heritage
- Dialogue

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Public Art linkages to other City policies, strategic and land use plans, and Bylaws are numerous and varied (see page 13 for the many ways public art weaves in to the work of the City). This highlights the importance of having a robust and effective interdepartmental team managing this work.

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Ensuring community members had active, participatory and creative ways of participating in the Plan's development was a key objective of the engagement framework. The Project Team extends its thanks to the nearly 500 people who contributed to the shaping of this Plan, and in particular the "Help us Paint a Picture" Sounding Board Campaign.

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"Listen to local First Nations- the Tsleil-Wautuh, Kwikwetlem, Squamish, Musqueam, Sto:l0 and Qayqayt People - to understand and share meaning in their reflections of place" is a central objective of Strategic Direction 3 - *Reflecting Indigenous Cultural Heritage and Natural Heritage*.

See how art in public spaces can respond to the process of listening and learning on page 32.

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Going forward, "Quick Wins" to ensure the *Art in Public Spaces Plan* is activated are identified on page 38 along with the delivery of an Implementation Framework and ongoing communications and engagement throughout the life of the Plan.

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# INTRODUCTION

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## INTRODUCTION

### 1.1 Background

In early 2019, the City of Port Moody set out to create a new public art master plan.

Building upon the City's existing *Public Art Policy (2014)*, *Private Developer Public Art Guidelines (2017)* and *Arts and Culture Master Plan 2018 – 2027*, the Art in Public Spaces Master Plan will serve as a roadmap for City staff and the community to develop and maintain art in public spaces. It outlines the future direction, philosophy, policies, priorities, and actions for the City of Port Moody and partners relating to public art.

Public art is an important city-building tool. In Port Moody's *Official Community Plan (2014)*, public art was cited as an opportunity to support cultural development in the community and enhance the quality of place for residents. The plan stated the City's commitment to the development of a strong and accessible public art program.

“Public art helps to make Port Moody aesthetically pleasing and interesting. It builds our community by enhancing quality of life, contributing to economic development and helps us to celebrate our rich history. It brings art to life for our citizens in many everyday settings. Public art shows Port Moody's commitment to local artists and provides residents with access to art from British Columbia, Canada, and around the world.”<sup>1</sup>

The integral role public art plays in developing quality of place and designing space was further highlighted in Port Moody's *Arts and Culture Master Plan* with a strategic objective and goal to “Enhance Public Spaces Through Arts and Culture” via the expansion of public art and utilization of public spaces as venues for arts and culture activities.

Guided by the momentum of these plans and to bolster Port Moody's “City of the Arts” identity, the original concept of a ‘Public Art Master Plan’ has been slightly modified into a new *Art in Public Spaces Master Plan*. This shift recognizes the growing multiplicity of public art and the various ways in which it can be integrated into the public realm utilizing a myriad of temporary, permanent, kinetic, and stationary elements.

The *Art in Public Spaces Master Plan* is a visionary 5-year plan that will provide the direction sought by the City of Port Moody in its decisions and actions relating to public art.

#### THE PLAN WILL:

- Identify potential opportunities for public art in Port Moody
- Link with other key planning initiatives, bylaws and policies
- Outline governance, funding and operational policies and procedures for implementing a public art program
- Provide a broad guiding and working document with an implementation plan and funding strategy

The *Art in Public Spaces Plan* will ultimately strengthen public art in Port Moody and build on the City's brand of *City of the Arts*.

<sup>1</sup>Port Moody Official Community Plan - Chapter 10 <https://www.portmoody.ca/en/Business-and-Development/resources/Documents/Official-Community-Plan.pdf>



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## 1.2 What is Art in Public Spaces?

*Art in public spaces (public art) is defined as original artwork selected, commissioned, created, programmed or donated for location in the public domain, and created by an artist. Artworks may be permanent or temporary, functional, integrated or discrete to a particular site. Artwork created or initiated by the community for the public realm is also considered public art.*

Public art is more commonly and inclusively termed 'as art in public spaces', recognizing that many types of art forms and disciplines can assist in activating and animating public spaces. As such, art in public spaces has expanded from a lens of simply sculptures or murals, to a tool that municipalities use for creative placemaking and cultural development.

### KEY TERMS

A full Glossary of Terms is found on Page 42 of the Plan for the reader's reference. Key terms referenced throughout the plan include:

**"Art in Public Spaces"** - Invests in a space with 'placemaking' qualities and culture, it has the capacity to interpret the historic, social, cultural and narrative nuances that distinguish our communities and create a true sense of place.<sup>2</sup>

**"Creative Placemaking"** - is an evolving field of practice that intentionally leverages the power of the arts, culture and creativity to serve a community's interest while driving a broader agenda for change, growth and transformation in a way that also builds character and quality of place.

**"Public Art"** - is artwork in the public realm, which is physically or visually accessible to the public, is free to access and possesses aesthetic qualities.

**"Public Realm"** - includes places and spaces. The public realm may include facades, parks, public open spaces, streets and storefronts.



<sup>2</sup>North Vancouver The Art Office.

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## 1.3 Community Profile

Situated on the head on British Columbia's Burrard Inlet, Port Moody is a vibrant city located 35 minutes east from Vancouver and 1 hour away from the US border. Spanning just under 26 km<sup>2</sup> and with a population of 34,567 Port Moody is the smallest of the Tri-Cities that includes Coquitlam and Port Coquitlam to the east and south, and also borders Burnaby on the west.

Port Moody is nestled amongst nature and sits near the foot of Eagle Mountain. It features an abundance of trails and seaside parks such as Rocky Point Park, nearby Belcarra Regional Park and Sasamat Lake. Port Moody's climate is warm and temperate with significant rainfall (57.6 inches annually) and an annual average temperature of 9.8 °C spanning distinct winter and summer seasons.<sup>3</sup>

Port Moody and the surrounding region are on the unceded traditional territories of the Kwikwetlem, Musqueam, Squamish, Stó:lō and Tsleil-Waututh First Nations. The 2016 Census Profile noted a total Aboriginal population of 760 in Port Moody, of which 410 (53.9%) identified as Métis and 320 (42.1%) identifying as First Nations.

The city is home to numerous festivals and events throughout the year including "Golden Spike Days" that, along with the Station Museum (the City's railway heritage museum), celebrates and documents Port Moody's rich railway history.

Today, Port Moody remains connected to nearby urban centres and communities via multiple highways as well as the SkyTrain and West Coast Express train networks. It is a community that has nurtured a welcoming family-oriented, small-town feel while embracing a growing urban appeal featuring walkable neighbourhoods complimented by local amenities and businesses. In 2014, 63% of Port Moody's population surveyed indicated that they felt a strong sense of community belonging.<sup>4</sup> It is anticipated that by 2041 Port Moody's population will continue to increase to 50,000.<sup>5</sup>

Port Moody's forward-thinking trademarking in 2004 as a "City of the Arts" has cultivated a bold and distinct identity for Port Moody. By moving forward with an *Art in Public Spaces Master Plan*, art will continue to be firmly ingrained into Port Moody's character. Art will continue to be integrated into natural spaces, businesses and neighbourhoods to create a truly unique city that current and future residents will be proud to call home and that visitors will seek out as destination for years to come.

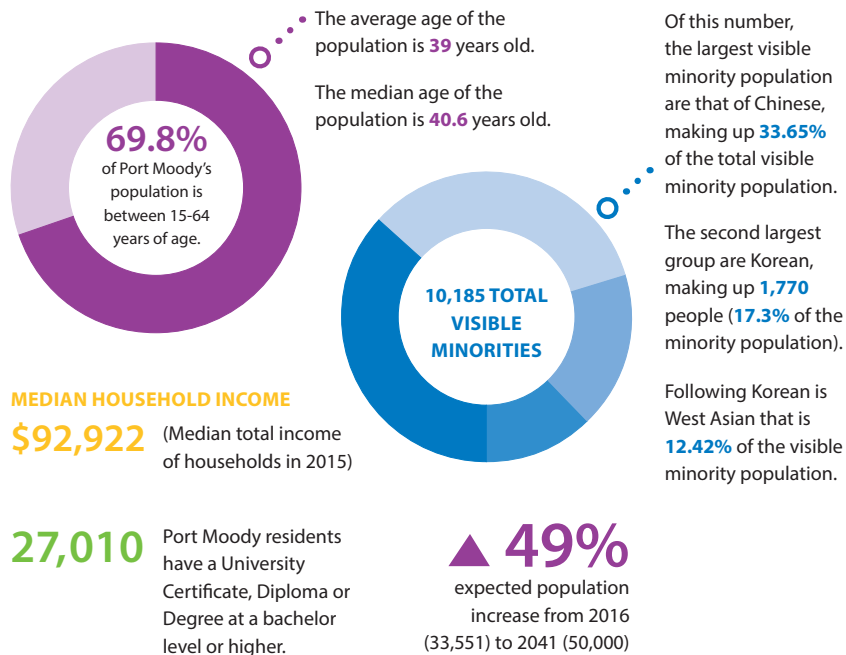
<sup>3</sup> ClimateData.org – Port Moody <https://en.climate-data.org/north-america/canada/british-columbia/port-moody-969/>

<sup>4</sup> Community Health Profile <https://myhealthmycommunity.org/community-profile/port-moody/>

<sup>5</sup> <http://www.metrovancouver.org/services/regional-planning/PlanningPublications/TableA1-PopDwelUnitEmpProjforMVSUBregMuni.pdf>



# COMMUNITY PROFILE BY THE NUMBERS<sup>6</sup>



## WANT TO LEARN MORE ABOUT ART IN PUBLIC SPACES?

The Planning Context Report serves as a 'backgrounder' for the reader on current public art practices, trends, and opportunities within local government. It provides further details on all aspects of public art including:

- Public Art Trends and Emerging Best Practices
- Municipal Funding Models for Public Art
- Funding for the Maintenance of a Public Art Collection
- Developer Public Art Programs and Contributions to Municipal Public Art
- Integration of Ecology/Environment into Public Art Pieces and Process
- Permanent Collections
- Models for the Selection of Public Art Pieces and Processes
- Ephemeral and Temporary Art Projects
- Private Art Donations and Requests to Sell an Artwork to a City

See City Art at [www.portmoody.ca](http://www.portmoody.ca) for more.

<sup>6</sup> Source: Statistics Canada, 2016 Census, <https://www12.statcan.gc.ca/census-recensement/2016/dp-pd/prof/index.cfm?Lang=E>  
<https://townfolio.co/bc/port-moody/demographics>

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## 1.4 Public Art in Port Moody



### **COMMUNITY CHANDELIER**

Community led by  
Cultural Services



### **NESTING NESTS**

Community members and  
chART Projects



### **PORTRAIT OF A CITY**

Resident Staff Artist, Sara  
Graham, Community art project



### **SERVICE**

Gerry Houghton



### **Welh Aynexw Nseyxnitm (THE GUARDIAN SPIRITS)**

Jody Broomfield



### **CANADA 150 MURAL MOSAIC**

Community led by  
Mural Mosaic Team



### **HIDDEN ENCOUNTERS**

Clive Tucker



### **HERONS**

Dan Bushnell,  
Purple Thistle Artist Collective



### **CANOE**

School District 43 students



### **JOURNEY**

Fae Logie and Rainer Daniels

# PUBLIC ART LINKAGES (POLICIES, PLANS, BYLAWS)

*As part of the development of the City's Art & Culture Plan (2018), many Port Moody policies and plans were reviewed. Moving forward, thinking of the City through a public art lens should be a consideration when these policies and plans are revised.*

## BYLAWS:

Annual Property Tax Rates & Permissive Tax Exemption; Fees; Graffiti; Sign; Street, Traffic and Public Spaces; Development (Density Bonus, Cost Charges, Approvals); Heritage (various); and Zoning.

*These include the following:*



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## ***KNOTS***

**Contexture Design:  
Nathan Lee and  
Matthew Thomson**



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# ENGAGEMENT

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## ENGAGEMENT

### 2.1 Approach

As a plan to guide the incorporation of art in public space, Port Moody's public servants, businesses and, most importantly, the public were all consulted to capture a fulsome narrative of the communities' views and aspirations for public art.

Phase 2 of the development of Port Moody's *Art in Public Spaces Master Plan* utilized a comprehensive engagement strategy that was guided by the following objectives:

1

Celebrate pride of place and arts and cultural life of Port Moody.

2

Engage with community members in public spaces in active, participatory, and creative ways (e.g. Pop Up Spaces).

3

Build on current practices and trends in creative placemaking to enhance the public realm.

The information gathered from multiple stakeholders through targeted community outreach and open dialogue provided considerable insights that helped shape the *Art in Public Spaces Master Plan's* Strategic Directions and Guiding Principles.



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## ENGAGEMENT SNAPSHOT:

### ■ Internal Staff Workshop

- 24 City staff attended an internal staff workshop to provide insights.

### ■ Pop-Up Cafés

- Over 100 residents were engaged at Art in Public Spaces pop-up cafés located at The Shuffle – Port Moody Art Walk and at Rocky Point Park.

### ■ Public Open House / Community Workshop

- 25 residents helped shape the vision of public art in Port Moody by participating in an Art in Public Spaces Community workshop held at the Old Orchard Hall. The workshop included an overview of how public art celebrates pride of place and enriches Port Moody's arts and cultural life. It also provided an opportunity for residents to break out into small groups to discuss goals for public art in Port Moody.



### ■ “Help us Paint a Picture” - Sounding Board Campaign

- Total number of responses: 351
- Total boards with responses: 23
- Reach: 450 responses
- Locations:
  - Port Moody Civic Centre
  - Port Moody Recreation Complex
  - Port Moody Annual Community Fair
  - Rocky Point Park

The “Help us Paint a Picture” campaign was a participatory engagement exercise that encouraged members of the public to share their thoughts on public art using Sounding Boards - large sheets of paper with a guiding question printed on them and space for members of the public to respond in writing or with drawings.

Sounding boards were placed at various locations across Port Moody with two key questions that guided our engagement:

- What is your vision for public art in the city?
- Where can we animate public spaces through the arts?

Priorities and directions identified during the engagement phase were then validated through a follow up open house meeting with the public and meeting with the members of the Arts and Culture Committee (ACC). This resulted in the creation of Draft Guiding Principles and Vision for the *Art in Public Spaces Master Plan*.



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## 2.2 Key Findings - What We Heard

A detailed summary of engagement activities can be found in Appendix 1.  
A summary of engagement activities can be found in Appendix 2.

### THEMES & PRIORITIES:

Emerging themes and priorities from various engagement nodes revealed that overwhelmingly, there is:

- a clear demand for participatory and community-based arts experiences;
- a broad desire for the animation of spaces through creative placemaking; and
- an understanding that art in public spaces is another form of public discourse and demonstrates cultural leadership, and can enhance our sense of place and community identity.

### NEEDS & GAPS:

Ensuring effective internal coordination and operational processes across City departments was cited by Staff as an area for improvement as well as:

- the need to clearly define funding mechanisms for public art;
- current policy and need for alignment with other City Bylaws, processes, and priorities;
- awareness and promotion; and
- diversity in art forms.



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***MAMA BEAR AND CUB***

Bruce Voyce in  
collaboration with  
the community

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# **SUMMARY RECOMMENDATIONS**

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# SUMMARY RECOMMENDATIONS

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1

**Support the *Vision, Purpose and Guiding Principles* for the City of Port Moody Art in Public Spaces Program.**

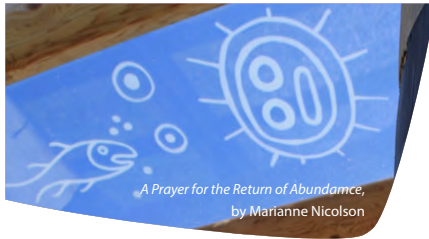
2

**Define the City of Port Moody Art in Public Spaces Program to include four program areas:**

- 2.1** Community Public Art and Engagement Program\*
- 2.2** Private Developer Public Art Program
- 2.3** Creative Placemaking Program for Temporary Public Art, Street Art and Art Activations\*\*
- 2.4** Public Art Capital Projects

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3

**Create an interdepartmental Art in Public Spaces Team with clear roles and responsibilities to effectively manage and support the program.**

4

**Use the Art in Public Spaces Program as a Pride of Place tool in truly being The City of the Arts.**

.....

***Port Moody has been an early adopter of public art.***

*The built environment and community have both benefited from this foresight in cultural investment over the years. As with any evolution, needs and gaps emerge with growth and success. By adopting these Summary Recommendations—the details of which flow into the Strategic Directions, Objectives, and Supporting Actions of the present plan—the City can achieve its cultural development aims and broader infrastructure, economic, social and environmental goals.*

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# VISION & STRATEGY

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## VISION & STRATEGY

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### *Activating spaces with the arts!*

Port Moody will thrive as the City of the Arts by animating its public spaces with an inspiring public art program that:

1

Reflects the Indigenous heritage of the land

2

Engages its community

3

Leads innovative creative placemaking practice

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Portrait of a City,  
Resident Staff Artist, Sara Graham, Community art project

## ..... Guiding Principles:



### Diversity

In artistic form and community representation - for all people.



### Freedom of Expression

Artists should be protected from undue constraints in the creative process.



### Dialogue

Art in public spaces is a valued channel for public discourse.



### Innovation

New approaches to artistic initiatives are supported.



### Sustainability

Infrastructure for the purposes of creation, production, presentation, promotion and distribution should be maintained and supported.



### Cultural and Natural Heritage

Our sense of place, community identity and natural heritage is valued.

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# STRATEGIC DIRECTIONS



1

Expanding  
Creative  
Placemaking



2

Bringing People  
Together



3

Reflecting  
Indigenous  
Cultural  
Heritage &  
Natural  
Heritage



4

Maintaining  
& Developing  
The Public Art  
Program



5

Advancing  
Priority Sites

Photos (L-R):

Queen Street Plaza - Community led by Port Moody's Arts & Culture Committee; *Blue Trees* Artist Talk - Konstantin Dimopoulos; The Welcome Post Project, *Saymahmit* - James Harry; *Buoy Bench* - Dan Bushnell, Purple Thistle Artist Collective; *Trial By Stone* - Ross Agro in partnership with Rotary Club of Port Moody

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## Strategic Direction 1 - Expanding Creative Placemaking

*Temporary Public Art, Street Art and Art-Ready sites serve to develop opportunities for diverse cultural expression in civic spaces, places and neighbourhoods through the commission and exhibition of works of temporary public art from a variety of art forms including street art, and establishing one or more public art platforms to program and/or exhibit a rotating display and presentation of art in a public venue.*

### OBJECTIVE 1.1:

To transform spaces by intentionally leveraging artistic and creative activity to serve the community and build identity and quality of place.

### SUPPORTING ACTIONS

1. Expand the Public Art Policy definition of art in public spaces to the following:

"Art in public spaces" (public art) is defined as original artwork selected, commissioned, created, programmed or donated for location in the public domain, and created by an artist. Artworks and activity may be permanent or transitory, functional, integrated or discrete to the site. Artwork created or initiated by the community for the public realm, which may be led by an artist, is also considered public art.

2. Support neighbourhood and resident-led opportunities for pop-up arts activities to animate spaces by creating an easy-to-complete check list of requirements and reduce red-tape to foster creative activity by residents and local groups.
3. Design a "City of the Arts" Creative Placemaking branded campaign wherein easy materials such as buttons, tees, signage, stickers etc are available for use to reinforce sense of place with proceeds towards the Art Works Reserve Fund. This campaign could also be funded in part through sponsorship.

4. Program a "Feed the Arts" series of Pop Up Picnics and Cafes with local vendors and food trucks to activate spaces, encourage gathering\*, raise awareness of art in public spaces, and facilitate creative placemaking. Sale proceeds to be directed towards the Art Works Reserve Fund.
5. Work with the Interdepartmental Art in Public Spaces Staff Team to encourage a creative placemaking lens in city planning and initiatives for the purpose of identifying and increasing intergenerational, inviting and creatively designed urban spaces.
6. Integrate creative placemaking tools such as light installations, façade interventions, self-guided art walks and runs, performance sites, and pop up arts spots as part of public art programming throughout the City.
7. Identify and develop a network of 'creative zones'— a series of year-round arts-ready programmed spaces such as at Rocky Point Park and Queens Street Plaza for arts activation. Ensure a distributed network of creative zones beyond the downtown core.
8. Work with an outside organization, such as Create Vancouver Society, for identifying creative placemaking opportunities as a 'quick win' in implementing creative placemaking during Covid recovery.
9. Create an inventory of arts-ready programmable public spaces (creative zones).

\*within public health guidelines

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## Strategic Direction 2 - Bringing People Together

*Community Arts, Public Engagement and Awareness are essential for engaging communities in developing the City of the Arts and pride of place. Community members will be involved in the public art program through art-making, consultation, education and promotion.*

### COMMUNITY ARTS:

An artistic activity led by a professional artist based in a community setting involving community members, who contribute their knowledge and skills, to design and create a public art piece. The content of the artwork usually reflects local issues that have been identified by people within the community.

### OBJECTIVE 2.1:

To foster social inclusion and wellness, participation, pride of place and arts awareness through community-based art in public spaces.

### SUPPORTING ACTIONS

1. Reflect the needs of equity-seeking communities in creative placemaking by ensuring representation on the Arts and Culture Committee and the Art in Public Spaces Working and Advisory Group, and by working in partnership with local equity-seeking groups.
2. Create arts kits throughout the City in specific sites such as parks to encourage art-making by residents. Allow for temporary display.
3. Identify a community partner to support the coordination of the StreetArts Banner Program in keeping with City of Port Moody guidelines.
4. Hold an orientation workshop every two years for community groups and volunteers on how to work with the City with the aim of familiarizing participants with safety requirements and regulations.
5. Work in partnership with Port Moody's Arts Centre (PoMoArts), and other local arts agencies in identifying and implementing an annual calendar of community-based arts-making activities and projects such as a mural program or other identified opportunities, sharing volunteers for creative placemaking activities, sourcing local artists for community-based projects etc...
6. Work with local artists as advisors and facilitators in community-based arts projects.

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7. Designate certain sites for street art, ideally situated in creative zones or high urban density locations.
8. Develop a Community Arts Project Grant to support small, temporary community-driven art projects.

The Community Arts program would reflect the Guiding Principles of the Art in Public Spaces Program, as well as opportunities to enrich cultural life in neighbourhoods and public spaces.

The Community Arts Project Grant program should aim to support small-scale community-engaged art projects including events, festivals, and celebrations to:

- Support communities to experience and create artistic and cultural work
- Expand equity-seeking communities access to culturally relevant work
- Increase opportunities for equity-seeking groups to explore and share their cultural heritage
- Offer co-creative projects between communities and artists or cultural practitioners
- Amplify cultural life throughout Port Moody neighbourhoods, communities and public spaces
- Build and strengthen connections across and between diverse communities

9. As part of the “City of the Arts” creative placemaking campaign, create engaging communication tools to help educate residents on the role and value of public art in the City while linking to heritage and history of place.
10. Work with the community and local partners in designating at least two ‘creative zones’ for children’s artwork and art-making.
11. Engage young adults in public art and placemaking through Instagram photo essay contests or other digital tools. Begin with engagement and consultation with local youth-led groups.
12. Foster social inclusion and wellness by linking with local social agencies, seniors and newcomers’ groups to identify ways of introducing and welcoming these demographics into Port Moody’s community arts programs.
13. Identify urban canvas spaces/free walls as part of the “Creative Zones” for street art use as part of temporary public art works.



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## Strategic Direction 3 - Reflecting Indigenous Cultural Heritage and Natural Heritage

### OBJECTIVE 3.1:

Listen to local First Nations—the Tsleil-Waututh, Kwikwetlem, Squamish, and Musqueam People—to understand and share meaning in their reflections of place.

### SUPPORTING ACTIONS

1. Observing appropriate engagement protocols, hear from local First Nations as to their stories of the meaning of these lands and place.
2. Reflect local Indigenous stories through art in public spaces. This may include:
  - a. Façade interventions
  - b. Interpretive signage
  - c. Place names and language use
  - d. Didactic panels on trails and in parks
  - e. Animating local art walks with storytellers
3. Create an Indigenous Artist in Residence Program at the City of Port Moody.
4. Prioritize Rocky Point Park as a key site for commissioning a significant Indigenous public artwork.
5. Expand the Artists in Parks program to include a dynamic Arts Ranger Residency role wherein an artist would design and lead guided, active interpretive-based projects over the summer months.



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## Strategic Direction 4 - Maintaining and Funding the Art in Public Spaces Program

### OBJECTIVE 4.1:

Identify and implement new approaches and procedures for resourcing and sustaining the Art in Public Spaces Program.

### SUPPORTING ACTIONS

1. Update the Public Art Policy to include a supporting document in the form of a Procedures Manual and Operations Handbook to include further detailed information including roles and responsibilities, directives for maintenance and adjustments to funding models.
2. Establish a new Public Art reserve for the purposes of supporting new public art projects, and review and clearly define the appropriate uses of the Artwork Reserve Fund.
3. Continue to integrate public art in the City's capital planning and budgeting process for new and renewed facilities, parks and infrastructure. Works created through this process will become part of the City's art collection.
4. Approve the establishment of an Interdepartmental Art in Public Spaces Staff Team to meet up to six times per year to provide advice and coordination of the public art program (and cultural plan implementation) across City Divisions that may include (but is not limited to) staff representing:
  - Public Works
  - Engineering (transportation)
  - Parks
  - Recreation
  - Environment
  - Economic Development
  - Cultural Services
  - Planning (Heritage and Social)
  - Communications and Engagement

Additions or revisions to the members of this group may change accordingly to meet program requirements. The role of this group is to:

- Plan and consider the City's work through a cultural planning lens
- Give input into public art plans, policies and terms of reference for public art projects and programs
- Representatives in the group would act as staff liaisons in their departments and advise the Public Art Coordinator about significant capital projects and plans at the earliest point to ensure that public art can be incorporated where appropriate, including within appropriate private developments
- Representatives in the group (or a designated staff member) would act as technical advisors on Art Selection Committees and advise on, assist in coordination, and give approvals for, the development of public artwork from concept to installation (as needed).

### NOTE TO STAFF READER:

A public art administrative handbook is forthcoming that will further delineate operational procedures for PA across the City and we look forward to gathering your input at our session on Monday, September 14, 2020.

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## Strategic Direction 4 - Maintaining and Funding the Art in Public Spaces Program (Continued)

5. Approve the establishment of a Public Art Working and Advisory Group to be appointed every two years and to be chaired by the Public Art Coordinator. The Public Art Working and Advisory Group will be used as-required to:

- Support staff in the work related to the City's Public Art Program.
- Nominate individuals to be members of Art Selection Committees.
- Serve as knowledgeable urban design, arts programming and technical resources.
- Ensure artists' rights are maintained in the art in public spaces program.
- Report to the Interdepartmental Art in Public Spaces Team.

A 'nominal' service/advisory fee will be provided to members. Members do not need to reside within Port Moody which provides an opportunity for a broader selection of urban design, curatorial and public art professionals to be involved in local government projects.

6. Work towards an increase to 0.50 percent-for-art contributions from City capital and operating projects in keeping with inflation.
7. Diversify the City's funding model portfolio for art in public spaces to include:
- Provision of a \$5,000 increase to the annual public art operating budget (adjusted for inflation)
  - Partnerships with local arts organizations and community groups
  - Partnerships with businesses and business improvement areas
  - Partnerships with other public agencies and educational institutions
  - Integration of public art initiatives into City capital projects
  - Integration of public art initiatives into public agency and educational institution capital projects
  - Integration of public art initiatives into private developments
  - Donations of funding and/or art from individuals and the private sector

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8. Establish a funding reserve for maintenance by:
  - Earmarking a minimum percentage of individual public art project budgets to the reserve fund for the pieces' maintenance and conservation. (i.e. Kingston, Ontario allocates 10% of each project budget to such a fund)
  - Cash donations from public and private sectors in accordance to applicable municipal financial policies
  - Provision of an annual contribution from the municipality to the reserve fund
9. Prioritize cultural amenity contributions from development approval processes, urban design and land use planning processes to fund creative placemaking and cultural spaces.
10. Create a user-friendly menu of options and guidelines for the Developer Public Art Program including suggested cultural amenity contributions.



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## Strategic Direction 5 - Advancing Priority Sites

### ***Shoreline House Post Project - In Progress***

*The Shoreline House Post Project is an exciting development in public art honouring the cultural heritage of local First Nations including:*

- *Kwikwetlem*
- *Tsleil-Waututh*
- *Musqueam*
- *Katzie*
- *Squamish*

*Supported by the City of Port Moody, the Port Moody Foundation, the Port Moody Ecological Society (which operates the Noons Creek hatchery), Kwikwetlem First Nation and Canada Council for the Arts. The house post project has the blessing of local First Nations leaders and features the work of local First Nations carvers.*

#### **OBJECTIVE 5.1:**

Ensure art in public spaces is sited in the best possible locations for the enhancement of placemaking, and the broadest opportunity for engagement and experience by residents and visitors alike.

The following sites have been identified by the community and Staff as priority sites for art in public spaces.

#### **PRIORITY SITES INCLUDE**

- Main entry points to city
- "Art Station"- art gallery presence within the transit station and exterior
- Integrate into City's Key Site Plan for upcoming major developments
- Rocky Point Park and Queen Street Plaza
- Increased accessible gathering\* spaces
- Community arts creative zones
- Coronation Park
- Moody Centre TOD Area
- Woodland Park
- Westport
- Flavelle Saw Mill (potential future development)

\*in keeping with public health guidelines



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CORONATION PARK



WOODLAND PARK



WESTPORT



MOODY CENTRE TOD AREA



FLAVELLE SAW MILL



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***MOVEMENT:  
THE SEARCH FOR  
THE PERFECT FORM***

**Markian Olynyk  
and Brian Baxter**

Considered at October 6, 2020 Council Meeting

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# GOING FORWARD

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COMMUNICATIONS AND IMPLEMENTATION



## GOING FORWARD

### Communications & Implementation

#### YEAR 1: SETTING THE STAGE FOR SUCCESS

1. Support the Vision, Purpose and Guiding Principles for the City of Port Moody Art in Public Spaces Program.
2. Define the City of Port Moody Art in Public Spaces Program to include four program areas:
  - Community Public Art and Engagement Program
  - Private Developer Public Art Program
  - Creative Placemaking Program for Temporary Public Art, Street Art and Art Activations
  - Public Art Capital Projects
3. Create an interdepartmental Art in Public Spaces Staff Team with clear roles and responsibilities to effectively manage and support the program.
4. Use the Art in Public Spaces Program as a Pride of Place tool in living The City of the Arts.
5. Complete the Procedures Manual and Operations Handbook for Staff.
6. Work with an outside organization, such as Create Vancouver Society, for identifying creative placemaking opportunities as a 'quick win' in implementing creative placemaking during Covid recovery.

#### COMMUNICATIONS

Continuing to promote and widely share the elements of Art In Public Spaces Master Plan is essential to achieving the goals and addressing the strategic directions of this Plan.

Art In Public Spaces Master Plan denotes specific actions to further foster communication and raise awareness of the City's art in public spaces program as a means to celebrate 'place' and give meaning to being The City of the Arts. Communication and engagement opportunities to share the plan should include but are not limited to:

1. A launch event with community partners to build awareness around the plan and its directions.
2. A communications strategy outlining updates, announcements and articles to local media, the public and leveraging social media among local groups.
3. Designing and carrying out the City of the Arts Creative Placemaking Campaign.
4. Releasing updates through Arts, Culture and Heritage channels.
5. Linking with community events and activities to continue to engage on the plan's implementation.
6. Hosting an annual cultural roundtable or cultural forum.



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## IMPLEMENTATION FRAMEWORK

An Implementation Framework will accompany this Art in Public Spaces Master Plan and provides a guide for:

1. The prioritization of the Plan's goals and activities into recommended phases;
2. The identification of roles and responsibilities in carrying out the Plan including community partners;
3. The expected outcomes as a way to monitor progress; and
4. The various options for resourcing supporting actions.

## PROCEDURES MANUAL AND ADMINISTRATIVE HANDBOOK

A Procedures Manual is a key deliverable to ensuring the overall Art in Public Spaces program and related policy are updated with clear funding options and staff roles and responsibilities outlined, as well as specific procedures. It should include flow charts for reporting, outline the various roles involved and be contributed to by the Public Art Working and Advisory Group and Interdepartmental Art in Public Spaces Staff Team.



# Considered at October 6, 2020 Council Meeting

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***BLUE TREES***

**Konstantin Dimopoulos**

# ACKNOWLEDGEMENTS

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***Art in public spaces brings the City of the Arts to life! The creation of this plan has benefited from nearly 500 enthusiastic voices, and the leadership of City Council and Staff, and the Arts and Culture Committee.***

**THANK YOU TO MAYOR ROB VAGRAMOV  
AND MEMBERS OF CITY COUNCIL:**

Zoë Royer, Hunter Madsen, Amy Lubik, Steve Milani,  
Meghan Lahti and Diana Dilworth.

**THANK YOU TO ALL CITY STAFF WHO  
PARTICIPATED IN THE WORKSHOPS AND  
SUPPORTED THE DEVELOPMENT OF THIS PLAN.**

**THANK YOU TO MEMBERS OF THE  
ARTS AND CULTURE COMMITTEE:**

Councillor Zoë Royer, Chair, Councillor Diana Dilworth,  
Vice-Chair, Evgeny Demin, Chris Dunnett, Tasha Evans,  
Sara MacLellan, Brenda Millar, Katy Sandler, Jill Schuler,  
and Alison White.



# GLOSSARY OF TERMS

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**Acquisition:** The process of accepting an artistic work whether by commissioning, purchase, gift, or other means, into the City's collection of public art.

**Administration Program Costs:** The amount that is taken off the top of the total art allocation in order to administrate a project. This amount is used for, but not limited to, the following: advertising, printing of competition briefs, jury fees, artist's maquette fee, plaque, lighting of work, invitations for official openings, photo documentation of the finished work, contingencies, etc. Program costs vary according to type of competition and project.

**Art in Public Places:** A visual artwork in any media created by a professional artist(s) that has been planned and executed with the specific intention of being sited or staged in public space, and is acquired in compliance with the City of Port Moody's Public Art Policy:

- Integrated forms a physical part of a building, structure or landscape. If the site were to be redeveloped, the art would be as well.
- Stand-alone (non-integrated) is not a physical part of a building, structure or landscape.

- Short-term durational is an original work by a professional artist(s) that is created for a specific occasion, time frame or event and which is situated at a particular site on a short-term basis. The art may cover a range of forms including, but not limited to, visual art, digital art, sound art, and performance-based work.
- Site-specific, whether long-term or temporary, functional or aesthetic, stand-alone or integrated and in any media, is an original work that is created in response to the immediate context.

**Public Art Working and Advisory Group:** a new committee introduced through the Art in Public Spaces Master Plan–Public Art Working and Advisory Group provides opportunities for community participation in public art. The Committee consists of five members appointed by Council. Members must have experience and/or be trained in aspects of visual art.

**Arts:** The broad subdivision of culture, composed of many expressive and creative disciplines. The term encompasses: visual and applied arts (e.g. painting, print-making, drawing, sculpture, crafts, pottery and ceramics, photography, film and video), theatre, music, song, spoken word, literary arts and dance.

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**Artist:** The designer/creator of an artwork who has completed specialized training in his or her artistic field or is recognized by his/her peers as such; is committed to his/her artistic activity; and has a history of public presentation.

The Canada Council for the Arts defines a professional artist as someone who:

- has specialized training in the field, consistent with the standards of their practice.
- is recognized by other artists working in the same tradition as an artist of superior achievement or potential.
- is committed to their own artistic vision, retains creative control and is committed to the creation and/or promotion of original work.
- has a history of public presentation in a professional context, receives professional compensation for the public presentation of their work, and actively seeks to maximize their audience, regardless of purely commercial considerations.

**Artwork:** A tangible creation by an artist that can be permanent, temporary or ephemeral.

**Artwork on Loan:** An artistic work that is borrowed by the City, through a loan agreement, for a defined period of time from a lender who owns and retains ownership of the artistic work.

**Best Practice:** A method or technique that has consistently shown results superior to those achieved with other means, and that is used as a benchmark. In addition, a best practice can evolve to become better as improvements are discovered. Applying best practice combines the ability to balance the unique qualities of an organization with the practices that it has in common with others.

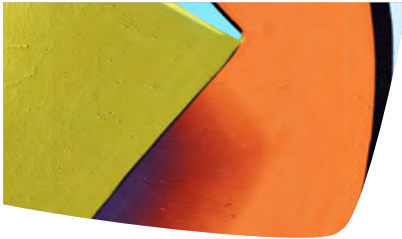
**City:** The Corporation of the City of Port Moody.

**Community Art:** An artwork created collaboratively between an artist and an identified community. Community members actively participate in the creation of the artwork. The art process is of equal importance to the art created. The goal of the community art process is to create artwork that is accessible to a large public not simply by virtue of its placement in a public space, or because of its content, but through the engagement of numerous people in the community.

**Conservation:** The broad concept of care of the collection, encompassing examination of the condition of the art, preservation of the art to avoid deterioration or damage, and restoration.

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**Copyright:** Grants the author of an artwork the sole right to reproduce, distribute, display, and alter their artworks. It expires 50 years after the artist's death. It may be assigned or licensed to another individual or institution and/or it may be assigned exclusively or jointly.

Copyright also extends to the use of images of an artwork for promotional or educational purposes.

Moral Rights include the right to the integrity of the artwork in regards to associations or modifications. They include the right to be associated with the artwork as its author by name, pseudonym or the right to remain anonymous. Moral Rights are non-transferable and endure even after copyright has been assigned. The rights may be waived by the artist agreeing to not exercise them in whole or in part.

Examples of violation of Moral Rights may include:

- An act or omission performed on the artwork that affects the honour or reputation of the artist; and
- Changing the colour of the artwork or adorning it with additional elements or taking steps to restore or preserve the artwork would not be included as long as this work is performed in good faith. Also, changing the location of the work does not generally constitute a violation, but in the case of works of public art, the exact siting may be considered part of the work.

Taking steps to restore or preserve the artwork would not be included as long as this work is performed in good faith. Also, changing the location of the work does not generally constitute a violation, but in the case of works of public art, the exact siting may be considered part of the work.

**Culture:** The ideas, customs, language, beliefs, history, traditions and social behaviours of a particular people or society, including artistic expression and natural and human heritage. Culture comprises cultural industries and cultural resources.

**Curator:** A recognized practicing professional in the visual arts who is knowledgeable about art history, contemporary art practices and artists, and who works to organize exhibitions and analyze artwork and the relationship of artwork to the larger field of practice, history and place.

**De-accession:** The process of removing an artistic work from the City's collection of public art.

- An object that has been removed permanently from a collection;
- Formal removal of accessioned objects from a permanent collection.

**Design Collaboration:** Projects created through the co-equal co-operative design efforts of design professionals, such as artists, architects and landscape architects.

**Design Professionals:** Individuals professionally trained in design, such as architecture, landscape architecture, art, graphics, urban design, and planning; also graphic, industrial, interior, and clothing design.

**Equity-seeking Groups:** Equity-seeking groups are those that identify barriers to equal access, opportunities and resources due to disadvantage and discrimination and actively seek social justice and reparation. (Source: Canada Council for the Arts)



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**Gift:** An existing or proposed work of art offered as a donation to the City for placement at a public site under the City's jurisdiction.

**Interdepartmental Art in Public Spaces Staff Team:** A new team led by staff responsible for the implementation of the Public Art program and including representatives from a range of other municipal departments that provide advice and coordination of the public art program (and cultural plan implementation) across City Divisions.

**Maquette:** Refers to the drawing or model of the proposed artwork.

**Owned:** An artistic work that is owned by the City for the benefit of current and future generations.

**Percent for Public Art:** A public art program funded by a percentage (usually one to two per cent) of gross construction budgets, for the commission, design, purchase and installation of art in the public realm. Most major cities in North America have per cent for art programs.

**Public Art Collection:** All works of art owned by the City (and its residents) that are site specific, part of a portable collection or documentation of works of specific duration.

**Public Art Reserve Fund:** The City of Port Moody, through the annual budget process, will allocate funding to the creation and maintenance for art in public places.

**Public Space:** Space available for use by the public that can include, but is not limited to, parks, boulevards, trail systems, open spaces, waterways, roads, bridges, gateways, street spaces, civic squares as well as exterior and interior public areas associated with buildings or structures owned, operated, occupied or used by or for the City.

**Restoration:** Treatment of a deteriorated or damaged work of art to restore it as accurately as possible to its original condition.

**Selection Panel/Peer Assessment:** The selection panel is a group of art professionals and community representatives who are convened to review artist applications for a given art in public place project. The selection panel for a particular project shall be responsible for selecting the successful applicant based on a thorough peer review and assessment of competition entries in accordance with the City's policies and related guidelines. The make-up of a selection panel varies according to the requirements of a given project.

**Urban Design:** The process of applying desired functional and aesthetic parameters to the design of the City and its parts.

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TWITTER: @POMOCULTURE

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**PORT MOODY**  
CITY OF THE ARTS

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Planning Context Report

Fall 2019



Prepared by:





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## Introduction

The following Planning Context Report serves as a 'backgrounder' for the reader on current public art practices, trends, and opportunities within local government. The report concludes with identified linkages to current planning initiatives and priorities at the City of Port Moody.

Public art is more commonly and inclusively termed 'as art in public spaces', recognizing that many types of art forms and disciplines can assist in activating and animating public spaces. As such, art in public spaces has expanded from a lens of simply sculptures or murals, to a tool that municipalities use for creative-placemaking and cultural development.

The City of Port Moody Art in Public Spaces Master Planning process outlined the importance of:

- Creating awareness among Council, City staff, stakeholders and community members of the City's existing public art program; public spaces; current practices in public art; pride of place; and cultural development.
- Sharing the facts about the role and the importance of public art and creative place-making.

The Planning Context report covers the following key topics related to Art in Public Spaces:

- Trends and Emerging Best Practices
- Municipal Funding Models for Public Art
- Funding for the Maintenance of a Public Art Collection
- Developer Public Art Programs and Contributions to Municipal Public Art
- Integration of Ecology/Environment into Public Art Pieces and Process
- Permanent Collections
- Models for the Selection of Public Art Pieces and Processes
- Ephemeral and Temporary Art Projects
- Private Art Donations and Requests to Sell Artwork to a City
- City Linkages (Policies, Plans, Bylaws)

The report is prepared by Patricia Huntsman Culture + Communication for the City of Port Moody. Special thanks is extended to Bridget MacIntosh for her research and contributions to the report.



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## Public Art Trends and Emerging Best Practices

The role of public art in city-building has seen tremendous shifts with new models and processes being explored to enhance the inclusivity, impact and sustainability of public art initiatives.

Expanding beyond traditional bronze sculptures, the genre of public art now embraces a wide variety of permanent and temporary artistic expressions in the public realm. More than just esthetics, public art is a tool that is used by municipalities to respond to global population shifts, environmental fluctuations and the increased complexity of civic issues.

Alongside this expansion, the narrative in many cities is shifting to stressing the importance of investing in public space and specifically in these expanding “creative placemaking” initiatives of which public art is a crucial component.

Creative Placemaking “is an evolving field of practice that intentionally leverages the power of the arts, culture and creativity to serve a community's interest while driving a broader agenda for change, growth and transformation in a way that also builds character and quality of place.”<sup>1</sup>

Examples of creative placemaking projects include using artists to imbue playground areas, basketball courts and other public spaces with bold, colourful patterns as well as creating temporary “pop-up” patios in existing parking spots featuring art installations and space for live performances. Other cities have also worked with the private sector and business improvement areas to take over vacant storefronts to provide artists with temporary studios and galleries to showcase their work.

The public art genre has also seen shifts away from being a “passive” experience, where the spectator merely views, into a more participatory activity. Outdoor art-based experiences ranging in scope from Burning Man to community created murals and art gardens engage the spectator and invite them to become a participant in the creation of the artwork.

Many cities have also incorporated public art into City specific signage and gateway designs. This has connected City branding and selfie culture together by encouraging citizens to tag and post pictures of themselves visiting and interacting with the art.

To this end, public art and the artists that create it are being welcomed and embedded into all facets of city planning and development to ensure that public art is meaningfully integrated into public projects and the public realm to strengthen quality of place, define a city's character and share its collective stories.

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<sup>1</sup> D.Y.I Creative Placemaking, “Approaches to Creative Placemaking”, <http://www.artscapediy.org/Creative-Placemaking/Approaches-to-Creative-Placemaking.aspx>

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“Public art and artists play a transformative role in revealing the invisible and unseen systems within our city and creating an emotional connection between people and their environment. Embedding artists and their creative processes within the city allows for deep and meaningful collaboration and an ongoing exchange of ideas and perspectives.”<sup>2</sup> *Heather Aitken, Manager of the Public Art Program (Calgary, Alberta)*

## Municipal funding models for funding Public Art

Like any sound investment, diversification is important. As it is unsustainable for a public art program to depend entirely on one funding stream, many municipalities have been looking at ways to creatively diversify revenues to support their public art programs.

In addition to standard percent-for-art contributions from municipal capital and operating projects, other best practices for municipal funding models include:

- Provision of an annual public art operating budget (adjusted for inflation)
- Partnerships with local arts organizations and community groups
- Partnerships with businesses and business improvement areas
- Partnerships with other public agencies and educational institutions
- Integration of public art initiatives into municipal capital projects
- Integration of public art initiatives into public agency and educational institution capital projects
- Integration of public art initiatives into private developments
- Donations of funding and/or art from individuals and the private sector

Other potential revenue streams to support public art include:

- **Leveraging legacy funding opportunities** – leveraging additional funding made available from local, provincial or federal levels of government to support the development of a legacy public art piece and/or contribution to public art development funds. These are usually made available as part of commemorative celebrations, significant sporting competitions and / or cultural events.
- **Hotel Tax / Destination Marketing Fee** – where a tax is added to the cost of a hotel room. These funds are then pooled and administered to support a variety of tourism initiatives to market the city. While there is no Hotel Tax/Destination Marketing Fee at this time in Port Moody, for future consideration, or in a modified form, a percent and/or annual stipend from this fund could be allocated to specifically support Port Moody’ public art program in recognition of the potential tourism draw the program can provide.

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<sup>2</sup> “Transforming our Future with Public Art”, Public Art Review. Forecast Public Art.  
<https://forecastpublicart.org/transforming-our-future-with-public-art/>

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- **Third-Party Billboard Tax** – where the municipality charges a tax on outdoor advertising billboards. In Toronto, the amount charged per billboard ranges from \$1282.49 - \$42,500 (2019 rate). In the past, a percentage of this tax was allocated to the Toronto Arts Council to support increased arts investment.
- **Crowdfunding** - Recognizing that public art is part of a larger trend of collaborative public space improvement; municipalities, business and other public agencies, have worked together with crowdfunded creative placemaking organizations such as *Patronicity*<sup>3</sup> to encourage investment in smaller, neighbourhood focussed public art initiatives. With each crowdfunded dollar matched dollar for dollar by the municipality and its partners, the public develops a sense of ownership over the project and helps reinforce the important role public art plays in building healthy and vibrant communities.

## Funding for the maintenance of a public art collection

A robust public art maintenance fund is key to ensuring that a City's public art collection can be experienced by citizens and visitors for years to come. Many municipalities have established a specific reserve fund specifically for the purpose of maintaining and conserving the City's public art collection. These funds ensure that dedicated monies are available for needed repairs and/or maintenance so that other public revenue sources are not affected.

Funding these reserves can come from various sources such as:

- Earmarking a minimum percentage of individual public art project budgets to the reserve fund for the pieces' maintenance and conservation. (i.e. Kingston, Ontario allocates 10% of each project budget to such a fund)
- Cash donations from public and private sectors in accordance to applicable municipal financial policies
- Provision of an annual contribution from the municipality to the reserve fund

Overall, a trend is for municipalities to view and care for their public art collections in the same manner as they would for a civic museum collection. To this end, the permanent collection should be supported with the appropriate funds, expertise and to the standards that a museum collection warrants.

## Developer public art projects and contributions to municipal public art

With growing populations and economies around the globe, new developments and relationships with developers are a reality for municipalities.

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<sup>3</sup> Patronicity, [www.patronicity.com](http://www.patronicity.com)

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With new development projects, most municipal public art policies offer developers a choice of:

- contributing a percent of their development project costs into the City's public art program for maximum leverage
- contributing a percent of their development projects costs towards the development of a public art piece on the private property being developed
- contributing a percent of their development projects costs towards the development of a public art piece on a public art site
- A combination of the options noted above.

Historically, these options have only been *encouraged* as a best practice. As a "City of the Arts", Port Moody has an opportunity to explore gradually shifting from encouraging such contributions to making them expected in the Development Approval Process. This approach is consistent with the trend of fully integrating public art into all aspects of city planning and development.

Developers sometimes opt to include public art in their development project recognising its benefits to both their investment and community at large. There are many ways that developers can use their projects to provide public art. With any developer public art approach, a best practice is to require that developers meet with City staff as early as possible in the development process to:

- Ensure alignment with current municipal policies and requirements
- Review existing City public art projects to inspire, identify possibilities and opportunities, and to leverage synergies
- Identify potential artists and/or arts organizations/public art consultants to collaborate with so that public art can be meaningfully integrated into the development and the surrounding community
- Identify potential development concessions in exchange for public art contributions (i.e. expedited permitting, additional building height etc.)
- Educate about and ensure that applicable maintenance requirements and safeguards are in place to care for the art even if property ownership changes

These steps help develop a robust and well thought out Public Art Plan as required by current Port Moody policy.

Developer public art projects can include:

- **Privately owned public spaces (POPS)**
  - Developers opt to enhance the publicly accessible portions of their development with public art. This public art can be permanent or revolving – proving a changing platform for artistic expression. An example is the quartet of public art pieces in Toronto's Concord CityPlace<sup>4</sup> development.

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<sup>4</sup> <https://urbantoronto.ca/news/2013/06/story-approaching-red-bold-new-art-concord-cityplace>



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- **Hoarding Art**
  - Developers have also taken advantage of social enterprise projects such as Toronto's PATCH<sup>5</sup> (Public Art Through Construction Hoarding) to have required construction hoarding transformed into temporary galleries featuring public art. Some municipalities have by-laws stipulating a minimum percentage of construction hoarding be allocated to community art.
- **Commissioning / Artist-in-Residence Initiatives**
  - Larger corporations such as Facebook have created commissioning programs overseen by an "artist-in-residence"<sup>6</sup>. The Facebook program commissions site-specific art installations at their headquarters and in local communities. Similar models can be considered by developers working in Port Moody. Working in partnership with the City and local arts community, this practice can encourage the development of developers as arts patrons who actively support and contribute to a "City of the Arts" public collection similar to how companies such as Arcelor Mittal (formerly Dofasco / Dominion Foundries and Steel) acquired and amassed an extensive collection of Canadian art.<sup>7</sup>

Developers can also contribute to municipal public art via sponsorship agreements. With this approach, meetings with City staff and applicable art advisory committees should be mandatory to ensure transparency, accountability, alignment with municipal policies, mitigate any conflicts of interest, identify impacts, and eliminate any potential "artwashing"<sup>8</sup>

## Integration of ecology / environment into public art process

Public art can not only be used to make statements about ecological / environmental issues, but it can also be integrated into city capital projects that directly solve such issues.

In North Miami, Florida, one of the most flood-prone communities in Miami-Dade County, the City and the Van Alen Institute launched a \$80,000 U.S design competition: *Keeping Current: Repetitive Loss Properties*<sup>9</sup>. The competition was an opportunity to develop a master plan and pilot project to implement climate-adaptive solutions and reimagine public uses for a flood-prone vacant lot located in the middle of a low-rise housing development.

The winning proposal entitled *Good Neighbor*, accommodates and responds to flooding. "Through the piping and basin system, stormwater will flow into a water retention pool and decrease the amount of

<sup>5</sup> The PATCH project - <https://thepatchproject.com/>

<sup>6</sup> Dafoe, Taylor, "In a Bid to Bolster Its Tainted Public Image, Facebook Is Hiring Staff to Commission Art Projects Around the World", Artnet News, May 30, 2019 <https://news.artnet.com/art-world/facebook-art-team-commissions-1559446>

<sup>7</sup> Arcelor Mittal 100<sup>th</sup> Anniversary Book, pg.57 [http://arcelor-mittal\\_100th.aewebapps.com/files/assets/basic-html/page57.html](http://arcelor-mittal_100th.aewebapps.com/files/assets/basic-html/page57.html)

<sup>8</sup> Pham, Tak, "From Affordability to Artwashing: An Inquiry", Canadian Art, February 5<sup>th</sup>, 2019 <https://canadianart.ca/essays/from-affordability-to-artwashing-an-inquiry/>

<sup>9</sup> Keeping Current: Repetitive Loss Properties - <https://www.vanalen.org/projects/keeping-current/#repetitive-loss-properties>

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flooding on nearby properties. With physical markers registering changes in the water table, the retention pool will make flood water visible to members of the community, increasing local awareness of the risk of flooding and sea level rise..."<sup>10</sup>. As part of the project, Miami based artist Adler Guerrier was included as part of the team to design the water level markers and meaningfully incorporate public art into this civic flood-mitigation initiative.

## Models for the selection of public art pieces and processes

Public art pieces are acquired by the municipality in a variety of ways:

- RFPs/RFQs
- Open competitions
- Invitations and limited competitions
- Direct commissions
- Artists on design teams
- Artist residencies
- Community Art
- Direct purchase
- Alternative approaches
- Development initiatives (both municipal and private led)

In each process, a best practice is to ensure that the acquisition is ethical, fair, transparent, informed, reasonable for all parties involved and results in a work of the highest possible quality. As part of the municipal collection, public art should also be selected with an eye to ensuring that the piece is accessible to all citizens regardless of ability, ethnicity and socio-economic background.

To achieve these outcomes, most municipal public art selection processes are overseen by a jury comprised art experts, community members, artists and members of Council mandates art commissions and/or advisory committees with city cultural staff involved in a non-voting capacity to provide necessary information, clarifications and procedural guidance. Jury selections and explanations supporting the choice are then brought forth to the appropriate committee of Council for approval.

To support fair, open and inclusive selection processes, municipalities can adopt best practices including:

- Maintaining an artist registry and/or roster of artists who have met the City's minimum qualifications for permanent and temporary public art calls. Municipalities should aim to include local, national, international, emerging, and established artists.

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<sup>10</sup> Nonko, Emily, "A North Miami Lot Shows How Small Cities Can Manage Stormwater", Next City, August 22, 2019 [https://nextcity.org/daily/entry/a-north-miami-lot-shows-how-small-cities-can-manage-stormwater?utm\\_source=Next+City+Newsletter&utm\\_campaign=686453c0ed-Issue\\_286\\_COPY\\_01&utm\\_medium=email&utm\\_term=0\\_fcee5bf7a0-686453c0ed-44175617](https://nextcity.org/daily/entry/a-north-miami-lot-shows-how-small-cities-can-manage-stormwater?utm_source=Next+City+Newsletter&utm_campaign=686453c0ed-Issue_286_COPY_01&utm_medium=email&utm_term=0_fcee5bf7a0-686453c0ed-44175617)

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- Maintaining a roster of public art consultants who can be utilized by the municipality, developers or others considering a public art project.
- Maintaining a database of local, provincial, federal and international arts organizations who can amplify calls for artists and who can be identified as potential partners
- Maintaining a database of potential jury, committee members
- Creating educational guides, templates and opportunities to provide clarity on public art processes (including selection) for artists and developers
- Helping to foster the development and support of community-based groups in Port Moody like Boston's *Place Leader's Network*<sup>11</sup>. The Place Leader's Network is a consortium of 24 people representing 8 community organizations who work together to identify local opportunities for creative placemaking. They provide "street-level" activity and connectivity between the City's public art program and the local community.

As public art becomes more firmly embedded in city planning and development many municipalities have created inter-departmental public art groups to support the early identification for and inclusion of public art in public and private development projects.

Comprised of staff from multiple city departments as well as cultural staff, public art groups provide the public art program with an opportunity for staff to be included on public art planning and development. It also allows staff across the City to alert the public art staff about any capital planning projects or plan / policy development where public art could play a role. Such collaboration amongst City departments avoids having public art added on as an after thought or as mere cosmetic enhancement. It meaningfully and sustainably integrates public art into the city building process.

## Permanent collections

As a public asset, permanent public art collections must be accessible, maintained, protected and insured under the City's insurance policies. The Americans for the Arts' Public Art Network (PAN) has widely accepted proposed best practices on the conservation and maintenance of artworks.<sup>12</sup>

With the growing trend of investing in public space, many municipalities are taking pride in their collections and are taking innovative steps to showcase and educate the public about their permanent collections. Such promotion is key to developing an understanding and appreciation for public art but can also be leveraged to support municipal tourism and economic development initiatives.

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<sup>11</sup> Placeleadership Network, The Boston Foundation <https://www.tbf.org/what-we-do/strategic-focus-areas/arts/place-leadership-network>

<sup>12</sup> Public Art Network (Americans for the Arts), "Proposed Best Practices For Public Art Projects", 2016 [https://www.americansforthearts.org/sites/default/files/pdf/2016/by\\_program/networks\\_and\\_councils/pan/tools/Best%20PracticesFINAL6.2016.pdf](https://www.americansforthearts.org/sites/default/files/pdf/2016/by_program/networks_and_councils/pan/tools/Best%20PracticesFINAL6.2016.pdf)

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Some public space trends involve utilizing City Hall as a community hub<sup>13</sup>. To this end, there is an opportunity to create new public art pieces to be showcased in-situ at City Hall but to also use the location to provide education about the City's permanent collection. City Hall can also serve as a gathering place to host lectures, panel discussions and workshops about public art to members of the public and to the local creative community.

Education and awareness about permanent collections and its impacts can also be achieved through:

- Stand alone walking tours highlighting public art collection or tours done in conjunction with *Jane's Walk*, *Culture Days* and/or other umbrella cultural events
- Interactive maps and/or mobile apps / digital exhibitions to showcase and educate about the collection
- Sharing information about the public art collection and related collection news with local, national and international networks such as the *Public Art Network (Americans for the Arts)*, *Public Art Review (Forecast Public Art)* and the *Public Art Network (Creative City Network of Canada)*. (i.e. calls for artists, announcement of winning proposals, unveilings, interview with selected winners, awards won by the program etc.)
- Researching, documentation and sharing the economic impact of installed public art and other related data with City Council and the community

As municipalities and their populations continue to grow and diversify, municipalities are also considering periodic equity audits of their permanent collections. Public art collection equity audits are, "comprehensive benchmarking tools to identify discrepancies in public art collections as related to race, gender, immigration status, and more. [They]...help identify gaps, prioritize initiatives, set targets and other program goals, assign accountability, and measure the impact of initiatives."<sup>14</sup>

## Ephemeral and temporary projects

Ephemeral and temporary public art projects are an effective way to include public art in neighbourhoods throughout the city at potentially lower costs than what a permanent piece would entail. They also evoke a sense of curiosity, excitement and connection to the public realm.

In addition to having temporary art noted as a goal in a public art policy and to make it easier to display temporary projects in the public realm, some municipalities such as Waterloo, Ontario<sup>15</sup> provide

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<sup>13</sup> Nonko, Emily, "The community hub of the future isn't a library or a shopping center. It's city hall.", Fast Company Magazine, August 12, 2019 <https://www.fastcompany.com/90386553/the-community-hub-of-the-future-isnt-a-library-or-a-shopping-center-its-city-hall>

<sup>14</sup> "Equity Audits of Public Art Collections", Forecast Public Art Consulting Services. <https://forecastpublicart.org/new-forecast-consulting-service-equity-audits-of-public-art-collections/>

<sup>15</sup> City of Waterloo, Public Art Policy, 2015 <https://www.waterloo.ca/en/government/resources/Documents/Cityadministration/Policies/Public-Art-Policy.pdf>



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expanded information in their policies about accepting temporary works of art for display on city-owned property.

Ephemeral and temporary public art projects have also been showcased at festivals and exhibitions such as Waterloo's *Lumen*, Sudbury's *Up Here Festival* and Toronto's *Winter Stations*. Such events provide opportunities for artists to play with light, environment, storytelling and technology to explore the creative possibilities of temporary and ephemeral public art.

Other cities have used temporary and ephemeral art as a tool to engage the community to create awareness, provide commentary and / or generate solutions for various social issues:

- *Breathing Lights*<sup>16</sup> - illuminated the windows of hundreds of vacant buildings in Albany, Schenectady and Troy, New York. Warm light filled each window with a diffused glow that mimicked the gentle rhythm of human breathing. Concentrated in neighborhoods with high levels of vacancy, Breathing Lights transformed public streets into an evocative experience and provided a platform to reinvigorate stakeholders around the Capital Region's most visible symptom of decades of disinvestment.
- *SOS (Safety Orange Swimmers)*<sup>17</sup> – A group of 22 brightly painted foam figures floated in Boston's Fort Point Channel for two months in 2016. The Swimmers relate the Channel to the seas crossed by those in search of shelter, freedom, prosperity and safety. Recently installed in Toronto's Harbour Square, the installation was designed to draw attention to the plight of refugees.
- *ILLUMINATIONS: human/nature*<sup>18</sup> - "...shined a spotlight on the landscape, people, and heritage of Canada by weaving together the unseen narratives of the human and the natural in both national parks – from their geological formation, ecology and biodiversity, to Indigenous and colonial settler history, as well as conservation. Audiences were divided into groups and became participants as they operated portable devices such as speakers, projectors and lights to animate Banff National park with a myriad of holograms, projections, narratives and soundscapes.

## Private artwork donations and requests to sell an artwork to the City

Many municipalities have specific Council approved donation and acquisition guidelines and/or policies in place to facilitate private artwork donations and requests to sell an artwork to the City. This ensures that such processes maintain transparency, accountability, align with municipal policies, are fiscally responsible and prevent any real or perceived conflict of interest.

<sup>16</sup> Breathing Lights. <https://breathinglights.com/>

<sup>17</sup> SOS (Safety Orange Swimmers). <https://www.aandjartanddesign.com/swimmers.html>

<sup>18</sup> Illuminations: Human/Nature. <https://www.banffcentre.ca/legacy-illuminations-humannature>

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Donations are usually considered by a municipality's arts commission or similar Council appointed body mandated to oversee such donations and its process.

Best practices for private artwork donations include criteria such as:

- Artistic excellence
- Compatibility with the City's civic collection policy or other applicable municipal policy, public art collection and objectives of the public art program
- Suitability to the context and programming function of the proposed location
- Authenticity and provenance
- The physical condition, durability and maintenance requirements of the artwork
- Artwork does not pose any safety hazards to the public
- Absence of restrictive conditions imposed by the donor and any conflicts of interest

And involves soliciting such information from the donor as:

- Information about the artwork including photographs of the artwork (if existing) or illustrations (if proposed)
- Maintenance and conservation plan, including the condition of the work and any repairs needed
- Site and installation requirements of the artwork
- Projected budget for installation and ongoing maintenance of the artwork
- Legal proof of the donor's authority to donate the work

The City retains the right to accept or decline donations. Once accepted, the artwork is typically insured as part of the City's collection.

Requests to sell artwork to the City generally go through an acquisition process via the municipality's arts commission or similar Council appointed body mandated to oversee such acquisitions and its process.

Best practices for handling requests to sell an artwork to the City through an acquisition process include such criteria as:

- Artistic excellence and originality
- Compliance with competition requirements (if issued by the City) and/or compatibility with the City's civic collection policy or other applicable municipal policy, public art collection and objectives of the public art program
- Appropriateness to the site and community context
- Site and installation requirements of the artwork
- Maintenance requirements, durability and resistance to vandalism
- Artwork does not pose any safety hazards to the public
- Authenticity and provenance
- Budget estimates and value

Other considerations / costs for public art donation and acquisition processes that the City should keep in mind involve:

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- Shipping and handling fees
- Important charges / taxes
- Contractual agreements
- Documentation management (i.e. ownership records, certificates of authenticity, appraisals, etc.)
- De-accessioning
- Tax receipting for donations (if requested by donor)

## Art in Public Spaces: Planning Linkages

The City of Port Moody's *Public Art Policy* and *Private Developer Public Art Guidelines* can be linked to existing and future Port Moody plans, policies and bylaws.

Such linkages are key to ensuring that public art is fully and meaningfully integrated into all aspects of Port Moody's planning and development initiatives. These are necessary steps to maximize public art's potential to build a vibrant, prosperous and resilient City of the Arts.

## Policies & Plans

As part of the development of the City's Art & Culture Master Plan (2018), many Port Moody policies and plans were reviewed. Moving forward, public art should be a consideration when these policies and plans, including the Arts & Culture Master Plan, are revised. These include:

### **Official Community Plan (and Official Community Plan Bylaw)**

- *To have public art play a role in shaping how Port Moody should develop in the coming years. Similar plans to link may include:*
  - *Downtown and /or other business development / incubation related plans and policies*
  - *Secondary and /or other development plans and policies*
  - *Neighbourhood development and action plans*

### **Council Strategic Plan**

- *To include public art in this framework that guides the decisions of Council and the City's approach for delivering services to the community.*

### **Heritage Strategic Plan**

- *To ensure that public art is a consideration in the direction for heritage planning and action.*

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## **Parks and Recreation Master Plan (and Parks and Community Facilities Rules and Regulations Bylaw)**

- *To ensure that public art is a consideration in, and a tool used to support the future goals and visions for parks and recreation programs and facilities within Port Moody.*

## **Draft Tourism Strategic Plan**

- *To ensure that public art is included in recommendations on strategic tourism initiatives and related matters.*

## **Community Sustainability Plan**

- *To include public art in Port Moody's commitment to combatting climate change through a series of environmentally sustainable policies, initiatives, and regulations.*

To embrace a “whole city approach” to public art development as indicated in the City's Arts & Culture Master Plan, other Port Moody plans and policies to link and support public art initiatives should include:

## **Transport Moody: Transportation Master Plan**

- *To incorporate public art into Port Moody's transportation infrastructure investments that include: Port Moody's road network, and providing better options for walking, cycling, and using transit.*

## **Economic Development plans and policies**

- *To ensure that public art is a consideration in, and a tool used to support Port Moody's economic development plans and goals.*

## **City facility and / or real estate related plans and policies**

- *To identify opportunities for public art to be incorporated into City owned facilities and other real estate holdings and assets (i.e. city owned vehicles).*

## **Plans and policies related to supporting youth, seniors, indigenous communities and newcomers**

- *To ensure that public art is a consideration in, and a tool used to support Port Moody's plans and goals to support youth, senior, indigenous and newcomer communities.*

## **Arts & Culture Committee - Terms of Reference and action plans**

- *To ensure that public art is considered and incorporated into Port Moody's arts, culture and event initiatives and funding opportunities.*

## **City led surveys, report card compilation and other citizen engagement initiatives**

- *To utilize public art as both a tool to gather information through these engagement initiatives as well as include public art in such engagement initiatives to establish set benchmarks and gather data on the City's public art program*



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## Port Moody Public Library – Strategic Plans and Community Needs Assessments

- *To ensure that public art is a consideration in, and a tool used to support Port Moody's Public Library's strategic and operational plans and goals.*

## Bylaws

### Annual Property Tax Rates Bylaw & Permissive Tax Exemption Bylaw

- *Consider reduced tax rates and exemptions for organizations that provide space, funding and/or other resources for public art initiatives*

### Fees Bylaw

- *Consider reduced fees for users who actively support public art initiatives.*

### Graffiti Bylaw

- *Explore using participatory public art (i.e. city sanctioned street art walls) to curb graffiti*

### Sign Bylaw

- *Explore ways to incorporate public art into various permitted signs. Also, investigate ways to amend bylaw to create a third-party billboard tax to support public art initiatives.*

### Street, Traffic and Public Places Bylaw

- *Explore ways to incorporate public art into various public places including, but not limited to, street furniture, garbage/recycling receptacles, manhole covers, bicycle racks, construction hoarding and utility boxes.*

### Various Development Bylaws

- **Density Bonus Reserve Fund Bylaw**
- **Development Approval Procedure Bylaw**
- **Development Cost Charges Bylaw**
- *Ensure that public art continues to be included in Port Moody's development processes, used as a tool to support good development and is a beneficiary of development revenues.*

### Various Heritage Bylaws

- **Heritage Maintenance Standards Bylaw**
- **Heritage Procedures Bylaw**
- **Heritage Reserve Fund Bylaw**
- **Heritage Revitalization Tax Exemption Bylaw**
- *Ensure that public art is included in Port Moody's Heritage support processes*

### Zoning Bylaw

- *Ensure that zoning bylaws champion and support the incorporation of public art into various development and/or land use projects.*