

Township of Esquimalt

# Art in Public Spaces Principal Plan DRAFT



Township of  
**ESQUIMALT**

**PUBLIC**

**ART**

**PLAN**

# INDIGENOUS ACKNOWLEDGEMENT

Before the Township of Esquimalt was formed, the ləkʷəŋən speaking Peoples lived in balance and interconnectedness with the land and water.

We honour these homelands and their stewardship by the Songhees and Esquimalt Peoples by acknowledging that we are on these traditional, ancestral, and unceded territories. We continue to learn about these lands and are grateful to ləkʷəŋən artists and knowledge-sharers who guide this work.



Awaiting permission

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## Cover Photos

(Left) "Waves" Emma Thais Holland and Jameel Moolani

(Middle) Claire Gaulin-Brown at Tudor House Liquor Store

(Right) Mosaic Garden by Rosemary and Geoff Murray

# Key Takeaways



# KEY TAKEAWAYS

1

The Township benefits from being a growing community that is welcoming a new generation of residents and creative entrepreneurs and producers, along with an established arts-friendly public. The visual public realm is significantly enhanced by the intentional and thoughtful placement of artworks to-date through its existing public art policy. The Art in Public Spaces Plan identifies ways the Township can ensure it keeps pace with an increased demand for an enhanced public realm and achieve its aims through arts and culture-led community and economic development.

2

Being arts-friendly at the Township is a key consideration for the Plan's implementation—where are our policies and practices helping advance cultural development, and where are they getting in the way? The creation of a Creative Placemaking Advisory Group with subject matter experts, and an Interdepartmental Working Group are two key roles and responsibilities for carrying-out the Plan.

3

The Plan is guided by a vision and strategic commitment to:

“  
*create spaces that are meaningful, inspiring, thought-provoking and accessible; honour Esquimalt and Songhees heritage; empower creativity and community; and support the development of artists and design.*  
”

4

The need for improved organization and coordination of a policy that encapsulates the five distinctive programmatic areas of public art and an expanded definition of public art, to include:

- Community Art Program
- Civic and Capital Projects Program
- Creative Placemaking for Temporary PA, Street Art and Art Activations
- Private Developer Program
- Acquisitions and Maintenance Program

5

Creative Placemaking is a distinctive emphasis in the present Art in Public Spaces Plan and reflects a new direction for public art policies and program that offers a hybrid approach to implementing local government cultural development aims with public art. Learn more about Creative Placemaking in the Introduction, Section 1.2 [page 9](#).

6

Engagement with the community revealed an arts-loving public who greatly contributed to the vision and strategic directions of the plan, and particularly resonated in informing the Plan's Values and Guiding Principles of:

- Cultural and Natural Heritage
- Diversity
- Openness and Ease
- Support
- Dialogue
- Sustainable

Featured on [page 29](#).

7

Public Art linkages to other Township policies, strategic and land use plans, and Bylaws are numerous and varied. This highlights the importance of having a robust and effective interdepartmental team managing this work. Creating 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, along with the increasing need for an eventual part-time contract of a Community Connections Specialist role. Thank you to staff who attended workshops for their helpful input.

8

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 over 300 people who contributed to the shaping of this Plan, and in particular the "Help us Paint a Picture" Sounding Board Campaign and the virtual Kudoboard. See Section 2—Engagement [page 17](#).

9

Listening and learning to understand and share meaning in the reflections of place, and Indigenous Cultural Heritage and Natural Heritage is a central objective of Strategic Direction 2 –*ləkʷəŋən* and Local—featuring artists of this land and place. See [page 33](#).

10

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.

# 1.0 Introduction



# 1.0 INTRODUCTION

## 1.1 Background

In 2016, the Township of Esquimalt adopted a comprehensive Public Art Policy to establish a standardized and transparent process for the selection, acquisition, maintenance and de-accession of public art, and to provide a sustainable funding model for the management of public art.

The Public Art Policy is effective as a policy tool, it does not, however, provide strategic direction for investment and priorities for Esquimalt's art in public spaces. Recognizing this planning gap, as well as the need to develop tools to support local cultural development, the Township engaged Patricia Huntsman Culture + Communication in April 2021 to undertake the Art in Public Places Principal Plan project.

The purpose of the Art in Public Spaces Principal Plan project is to:

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

The Principal Plan project culminated in the production of the Township of Esquimalt Art in Public Places Principal Plan—a visionary five-year planning document that defines the future direction of art in Esquimalt's public places.



Claire Gaulin-Brown at Tudor House Liquor Store



## 1.2 Art in Public Spaces

Public art is artwork in the public realm (e.g. facades, parks, streets, public open spaces), which is physically or visually accessible to the public and possesses aesthetic qualities. It has evolved from more traditional notions of public art, such as traditional bronze statues, to now encompass a range of forms, sizes and scales that often interpret the history, people, social and/or environmental issues of place.

Whether permanent or temporary, public art can manifest in diverse forms such as murals, digital new media, sculpture and integrated architectural or landscape architectural work.

The experience of public art has also evolved, shifting away from passive, where the spectator merely views, to a more participatory activity. Examples of participatory art-based experiences range in scope from Burning Man to community created murals and art gardens, all of which engage the spectator and invite them to take on roles as creators of art.

In recognition that many types of art forms and disciplines can assist in activating and animating the public realm, more commonly and inclusively, public art is termed as 'art in public spaces'.

Art in public spaces can play an important role in cultural development, helping to strengthen communities' cultural identities and cultures by developing 'spirit of place' through the commissioning, collecting and incorporation of unique works of art.

For example, art in public spaces is being incorporated into municipal signage and gateway designs to foster community identity and improve brand awareness.

Art in public spaces is also used to share stories to connect people and places, beautify and invigorate the public realm and humanize built environments.

### What is Public Art? = Art in Public Spaces

Invests in a space with 'place-making' 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.

—The Arts Office, North Vancouver

"Welcome" pillars in several languages and in braille



New models and processes are being explored to enhance the inclusivity, impact and sustainability of art in public spaces initiatives as a response to civic issues and community needs.

The narrative in many cities is changing to stress the importance of investing in public space and in expanding creative placemaking initiatives of which public art is a crucial component.

Creative placemaking is a process that uses arts and cultural strategies to implement community-led change. It intentionally leverages the power of the arts, culture and creativity to serve a community's interest that also builds character and quality of place. Creative placemaking

outcomes can be both physical (e.g. rejuvenated or activated public spaces) and social (e.g. relationship building among diverse stakeholders).

Examples of such projects include using artists to imbue playground areas, basketball courts and other public spaces with bold, colourful patterns, creating temporary “pop-up” patios in existing parking spots featuring art installations and space for live performances—and more!

As cultural development and creative placemaking are increasingly recognized as essential to community-building and economic

**Cultural development is the strategic planning and implementation of strategies to leverage a community’s unique cultural resources for the social, economic, environmental and cultural benefit of a community.**

development, art in public spaces, artists, and creative workers are being welcomed and embedded into all facets of community planning and development. With this comes the opportunity to meaningfully integrate art in public spaces into public projects and the public realm, thereby shaping community character, strengthening quality of place and helping to create place attachment among people living and working in communities.

**‘Creative placemaking’ is a process that uses arts and cultural strategies to implement community-led change.**



Concert at Ribfest

**Creative Placemaking intentionally leverages the power of the arts, culture and creativity to serve a community’s interest that also builds character and quality of place.**



Dave H. at Tudor House Liquor Store



## 1.3 Community Profile

Esquimalt is located on the southern tip of what is known colonially as Vancouver Island. It is bordered to the east by the provincial capital, Victoria, to the south by the Strait of Juan de Fuca, to the west by Esquimalt Harbour and Royal Roads, to the northwest by the Esquimalt First Nation, the New Songhees First Nation and the town of View Royal, and to the north by the Gorge Inlet, across which is the district municipality of Saanich.

The area is home to the Esquimalt and the Songhees Peoples. In the language of the ləkʷəŋən-speaking peoples, Es-whoy-malth means 'place of shoaling waters', which reflects the community's maritime setting. In the most recent Census, Esquimalt had a total Indigenous population of 1,190 people with the majority identifying as Métis (43%), and (55%) identified as First Nations, reflecting a blend of urban Indigenous People and local Ləkʷəŋən-speaking People.

Esquimalt is a growing community, as demonstrated by its surge in development and planned areas for future residential intensification (e.g. Esquimalt Town Square, West Bay Triangle, Esquimalt Road Corridor), and corresponding population growth.



Cairn at Highrock Park



Jesse Campbell at Rootside Bitters & Mixers

## Community Profile by the Numbers

Total population **17,655**

Esquimalt's population grew by **8.9%**, compared to **6.5%** in the CRD (between 2011 and 2016).

By 2038, Esquimalt's population is projected to reach **18,300**, an increase of **10.2%** from 2011<sup>1</sup>.

Average age of the population  
**43.2**

Median age of the population  
**43.4.**

**70.1%** of Esquimalt's population is 15-64 years of age, compared to **65.3%** in the CRD.

Total visible minority population  
**1,725**

Total visible minority % of total population  
**9.8%**

The largest visible minority population is Filipino (**330** population, **1.9%** of total population), followed by Chinese (**325** population, **1.8%** of total population).

Esquimalt residents have a University Certificate, Diploma or Degree at a bachelor level or higher.  
**18.2%**

Sources: Statistics Canada, 2016; 2018 Regional Growth Strategy; OCP, 2018

<sup>1</sup>Based on past trends, the OCP projects the Township's population could exceed the RGS' 2038 projection by the year 2021.



Times Columnist, 2018



Kay Gallivan at GMC Projects Inc.



## 1.4 Public Art in Esquimalt

Esquimalt's OCP provides broad policy direction to support art in public spaces. Other municipal documents such as the Economic Development Strategy, Public Art Policy and neighbourhood design guidelines further articulate the Township's focus on integrating public art into the 'everyday life' of Esquimalt.

The Municipal Hall has several works of art, including original watercolours, acrylics and limited edition prints on display in public areas, meeting rooms and offices. Through its first public art competition in 2004, which coincided with the development of the Municipal Hall, Esquimalt now features several art pieces on the exterior of the building including, Re-emergence of the Lifebringers by Marianne Nicolson, Thunderbird Orca Spindle Whorl by Charles Elliott, Mosaic Garden by Rosemary and Geoff Murray and Ribbon of Life by Daniel Cline. New development is also spurring more public art in the community.

Esquimalt's Town Square, which is part of the larger Esquimalt Village Project, is planned to include civic, residential and commercial uses, among which is a public square and a through-block art walk.



(Left) Re-emergence of the Lifebringers: this mural by Marianne Nicolson is located on the outside wall of the Municipal Hall at 1229 Esquimalt Road



(Right) Thunderbird Orca Spindle Whorl by Charles Elliott

The limited amount of public art in Esquimalt is centralized within the Esquimalt town centre. While effective in contributing to the revitalization of Esquimalt's town core and ongoing economic development efforts, other areas of Esquimalt would also benefit from art in public spaces which are identified in Strategic Direction 5 of the plan on [page 37](#).

These art in public spaces could help revitalize Esquimalt Road Boulevard and invigorate existing mixed uses (commercial, medium and high density residential). As active and passive recreation is valued in the community, parks and trails such as the E&N Trail—Galloping Goose and Saxe Point Park could also serve as key strategic sites for future art in public spaces. Other possible opportunities include the numerous gateways to Esquimalt from Victoria, Saanich and View Royal which could be enhanced through art in public spaces to celebrate arrival. Sense of place and place attachment could also be nurtured within Esquimalt's six neighbourhoods through art in public spaces that reflects the stories of people and places unique to these areas.

“

**Public Art strengthens community identity and culture by developing “spirit of place” through the commissioning, collecting and incorporation of unique works of art.**

—The Arts Office, North Vancouver

”



(Left) Ribbon of Life by Daniel Cline

(Right) Mosaic Garden by Rosemary and Geoff Murray



## 1.5 Broader Context of Art in Public Spaces

### Planning Context Report

#### 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 can be found in Appendix A and at the link below, and provides further details on all aspects of public art including:

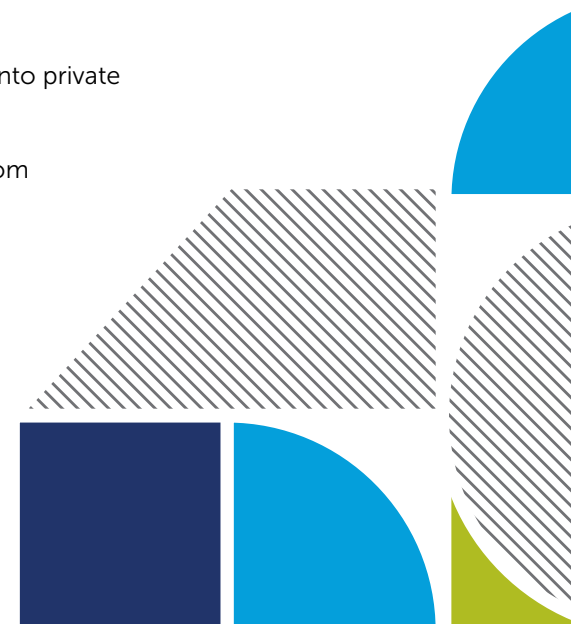
- Trends and Emerging Best Practices
- Municipal Funding Models for Public Art
- Funding for the Maintenance of a Public Art Collection
- Developer Public Art Programs and Contributions to Municipal Public Art
- Integration of Ecology/Environment into Public Art Pieces and Process
- Permanent Collections
- 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)

[esquimalt.ca/parks-recreation/public-art-plan](https://esquimalt.ca/parks-recreation/public-art-plan)

### Funding Mechanisms:

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
- Third-Party Billboard Tax
- Legacy funding opportunities
- Crowdfunding





## Program Areas in Local Government Art in Public Spaces Policy

Typically for local governments, art in public spaces policy includes the following program areas:

1. Community Art Program
2. Civic and Capital Projects Program
3. Creative Placemaking for Temporary PA, Street Art and Art Activations
4. Private Developer Program
5. Acquisitions and Maintenance Program



Esquimalt Community Arts Hub Community Mosaic Project was designed by Keira Nolting and Levi Rowan, the design was created by Katherine Babcock

## Broader Context of Cultural Development

Like any sector in today's economy, Canada's \$54 billion cultural sector is undergoing significant change. These broader factors need to be taken into consideration in both local cultural development and more specifically for strategies around art in public spaces strategy, and at the community partnerships level:



Truth and Reconciliation  
Calls to Action



Rapid scale prototyping  
to respond to community issues



Festivals and Events,  
Participatory  
Experiences



Equity, Diversity,  
Accessibility and  
Inclusion



Family  
arts



Creative Placemaking and  
Co-Activating Spaces



Lifecycle of  
arts organizations



New operating models  
e.g. Epoch model



Interpretative  
Assistance



New approaches to  
art-making  
(at odds with  
funding models)



Generational  
considerations



COVID-19  
Recovery



Digital  
Strategies



# 2.0 Engagement



# 2.0 ENGAGEMENT

## 2.1 Approach

As a plan to guide the incorporation of art in public space, Township staff, artists, community groups, Indigenous artists, and, most importantly, the public were all consulted to capture the narrative of the communities' views and aspirations for public art.

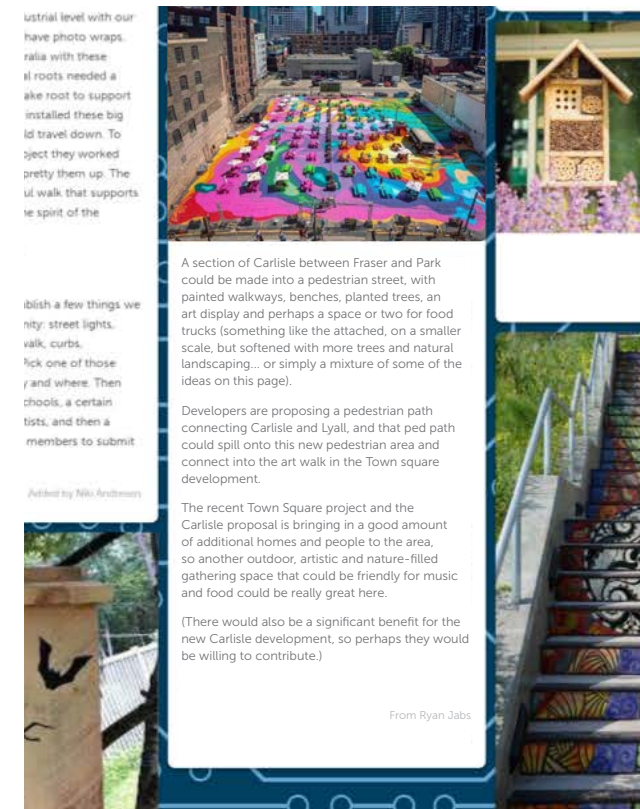
Phase 2 of the development of the *Township's Art in Public Spaces Principal Plan* utilized a comprehensive engagement strategy that was guided by the following objectives:

**Celebrates pride of place and arts and cultural life of Esquimalt.**

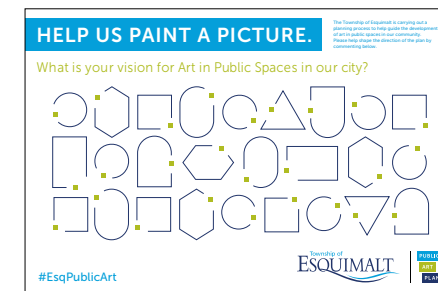
**Engage with community members in public spaces in active, participatory and creative ways.**

**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 Plan's* Strategic Directions and Guiding Principles.



Highlight from Kudo Board  
View the full board at [kudoboard.com/boards/DZwUJp3R](https://kudoboard.com/boards/DZwUJp3R)



Sounding Board Example

# Engagement Activities—over 300 individual responses

Farmers'  
Market  
Pop Ups



Sounding  
Boards



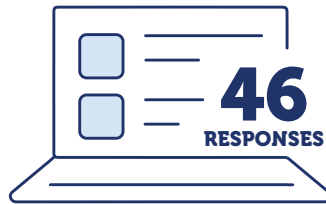
Youth  
Engagement



Internal Staff  
Workshop



Kudo  
Board\*



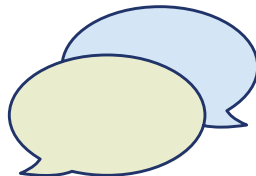
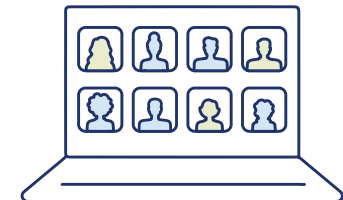
\*[kudoboard.com/boards/DZwUJp3R](https://kudoboard.com/boards/DZwUJp3R)

Park and Recreation  
Advisory Committee  
Workshop



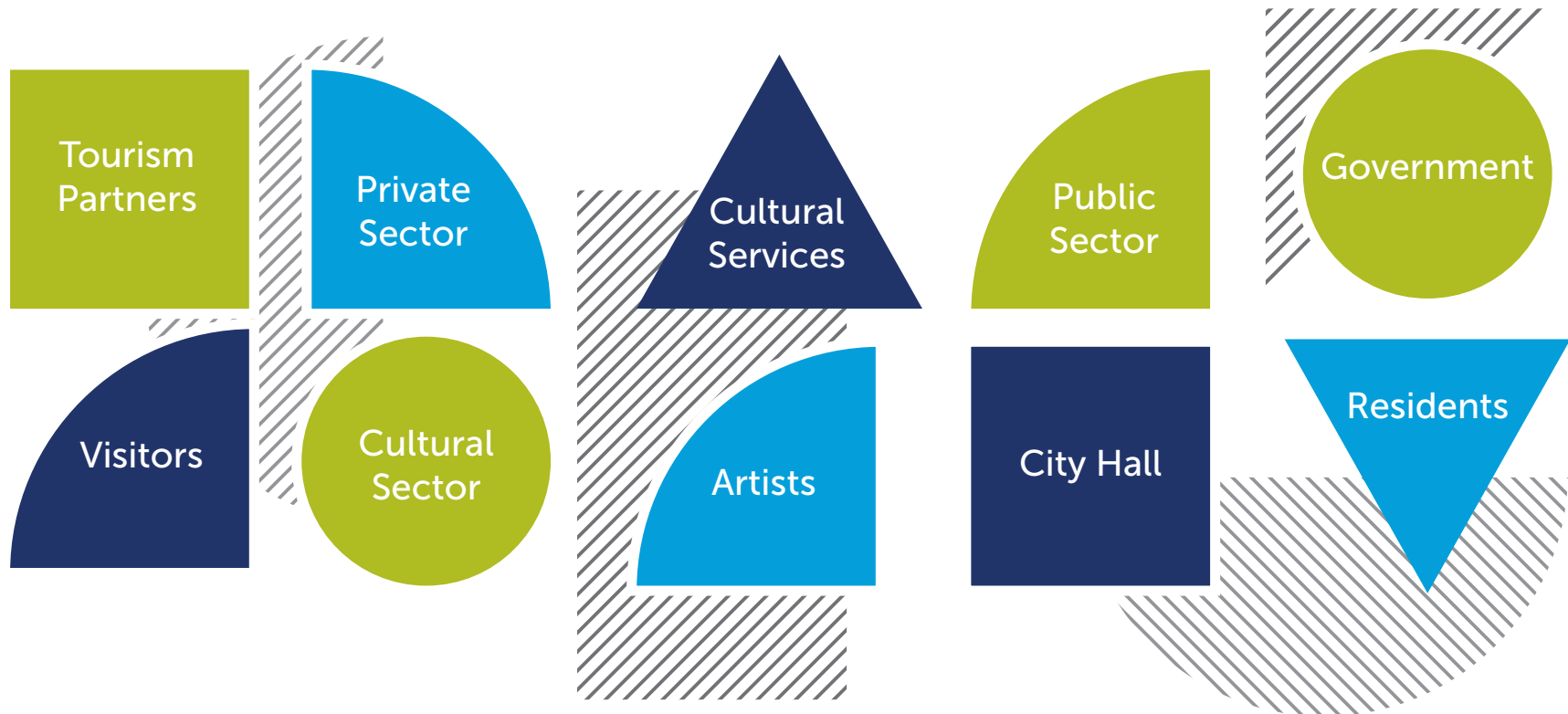
Virtual Community  
Groups Workshop

- Ministry of Casual Living
- Esquimalt Community Arts Hub
- Township Community Arts Council



Engagement with ləkʷəŋən Artists Continues!

# Ecosystem View for Engagement



Inform • Listen & Confirm • Measure

## 2.2 Project Timeline

# Project Timeline and Engagement Overview



## 2.3 Key Findings

### Where can we animate Public Spaces through the arts?



# What We've Heard: Key Themes and Priorities



# 3.0 Summary Recommendations





## 3.0 SUMMARY RECOMMENDATIONS

1

Expand the definition of public art in the Township's Public Art Policy to include the following program areas:

- Community Art Program
- Civic and Capital Projects Program
- Creative Placemaking for Temporary PA, Street Art and Art Activations
- Private Developer Program
- Acquisitions and Maintenance Program



2

Support the *Vision, Values and Guiding Principles* for the Township Art in Public Spaces Plan and its adoption in principle.

The expanded definition of the policy centres on the inclusion of temporary works of art, and would include the addition of the five distinctive programmatic areas. See [page 31](#) for the expanded definition.

3

Work towards establishing the Community Arts Project Grants and the Small Neighbourhood Grants programs.





Art Lab

4

Establish a stand-alone Creative Placemaking Advisory Group and Interdepartmental Working Group with clear roles and responsibilities to effectively advise on, manage and implement the Art in Public Spaces Plan and Program.

5

Use creative placemaking as a strategic tool to advance cultural development at the Township.



# 4.0 Vision & Strategy



## 4.0 VISION & STRATEGY

**We are committed to making spaces for art that...**



# Values and Guiding Principles



## **Cultural and Natural Heritage**

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



## **Diversity**

In artistic form, practice, and community representation— for all people.



## **Openness and Ease**

New approaches to artistic initiatives are supported.



## **Support**

Artists are valued as key members of the community and protected from undue constraints on the creative process.



## **Dialogue**

Art in public spaces is valued for reflection and public discourse.



## **Sustainable**

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

# Strategic Directions



1

Creative place-making:  
Animating spaces through the arts.



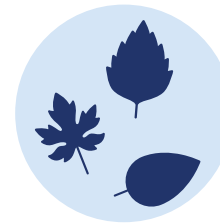
2

ləkʷəŋən  
and Local:  
Featuring artists of this land and place



3

Connected and collaborative:  
Engaging community arts.



4

Outdoor arts is integrated into our everyday.



5

Key sites for signature projects.

# Strategic Direction 1

## Creative place-making: Animating spaces through the arts.

Being arts-friendly by reducing red tape, and creating arts-ready sites through careful planning to consider cultural infrastructure will help to facilitate creative place-making such as *temporary* public art, street art and new creative expression in civic spaces and neighbourhoods through the commission and exhibition of works.

### 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:



Story Festival in Memorial Park

- creating an easy-to-complete check list of requirements and reduce red-tape to foster creative activity by residents and local groups.
  - introducing a Small Neighbourhoods Grant Program (up to \$1,000 for activities and \$2,500 for creative placemaking projects)
3. Be an arts-friendly community—encourage local street-level commercial spaces with empty storefronts to provide temporary pop-up gallery spaces, thereby increasing pedestrian traffic, reducing vandalism, and attracting interest and investment.
  4. Expand terms of allocation for the Public Art Fund to provide more transparency and access to public art funding for program areas such as creative placemaking.



5. 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 Township.
6. In partnership with Esquimalt Community Arts Hub or another community group, 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 public art fund or mural project.
7. Form an Interdepartmental Art in Public Spaces Staff Team to encourage a creative placemaking lens in Township planning and initiatives for the purpose of identifying and increasing intergenerational, inviting and creatively designed urban spaces.
8. Identify and develop a network of ‘creative zones’— a series of year-round arts-ready programmed spaces such as at Street Plaza by the Archie Browning Centre for arts activation. Ensure a distributed network of creative zones beyond the downtown core.
9. Work with an outside organization, such as the Esquimalt Community Arts Hub Mural Festival program, for identifying creative placemaking opportunities as a ‘quick win’ in implementing creative placemaking during COVID recovery.
10. Create an inventory of arts-ready programmable public spaces (creative zones) and art plans for vacant property and businesses.
11. Form a Creative Placemaking Advisory group with representation from curators, working artists, creative entrepreneurs, cultural producers, community members, and staff liaison to provide direction for site selection process and suitable creative

*\*in keeping with COVID protocols.*

placemaking opportunities and tasked with implementation of this Strategic Direction. Community members should ideally represent diverse backgrounds and serve as representatives from Township neighbourhoods.

12. Consider art activities that can become shareable on social media to increase accessibility and enjoyment of our sense of place; and encourage interactivity of the senses.



(Top) Ribfest

(Bottom) Sandcastle Splash



## Strategic Direction 2

### **ləkʷəŋən and Local: Featuring artists of this land and place.**

**Reflecting Indigenous cultural heritage and natural heritage is a priority through meaningful relationship-building with Songhees and Esquimalt artists. Our thanks to the artists who contributed their feedback.**

#### **OBJECTIVE 2.1:**

Listen to local Songhees and Esquimalt First Nations—the ləkʷəŋən 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 Township of Esquimalt, beginning with the Pavilion opening.
4. Prioritize the Pavilion and near-term construction projects as key sites for commissioning significant Indigenous public artwork.

5. Create an Artist in the Park program to include a dynamic role wherein an artist would design and lead guided, active interpretive-based projects over the summer months.
6. Work to decolonize public art calls and remove barriers to access for Indigenous artists.
7. Continue to build relationships with the Tah'lum Indigenous Artist Collective to guide decolonization actions in art in public spaces.
8. Involve Indigenous artists in advising on and guiding projects earlier on in site and artist selection processes.
9. Assist in supporting the development of studio and practice space for ləkʷəŋən artists to remove this barrier to participating in art in public spaces calls.



World Oceans Day in Gorge Park

## Strategic Direction 3

### Connected and collaborative: Engaging community arts.

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

#### Objective 3.1

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

#### Supporting Actions

1. Reflect the needs of equity-seeking communities by ensuring representation in the new community Creative Placemaking Advisory Group, and by working in partnership with local equity-seeking groups.
2. Create arts kits throughout the Township 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 Street Arts Banner Program in keeping with Township guidelines.



(Top) Lantern Festival

(Bottom) Ukulele Club

4. Hold an orientation workshop every two years for community groups and volunteers on how to work with the Township with the aim of familiarizing participants with safety requirements and regulations.

5. Work in partnership with Esquimalt Community Arts Hub, the local Community Arts Council, or 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 subject-matter experts in advisor and facilitator roles in community-based arts projects.
7. Designate certain sites for street art, ideally situated in creative zones or high urban density locations.
8. Develop a Community Arts Project Grant (up to \$5,000 for creative placemaking projects) 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 Esquimalt neighbourhoods, communities and public spaces

- Build and strengthen connections across and between diverse communities

9. Create engaging communication tools to help educate residents on the role and value of public art in the Township 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 Esquimalt'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.



Macaulay Point Anchor and mural

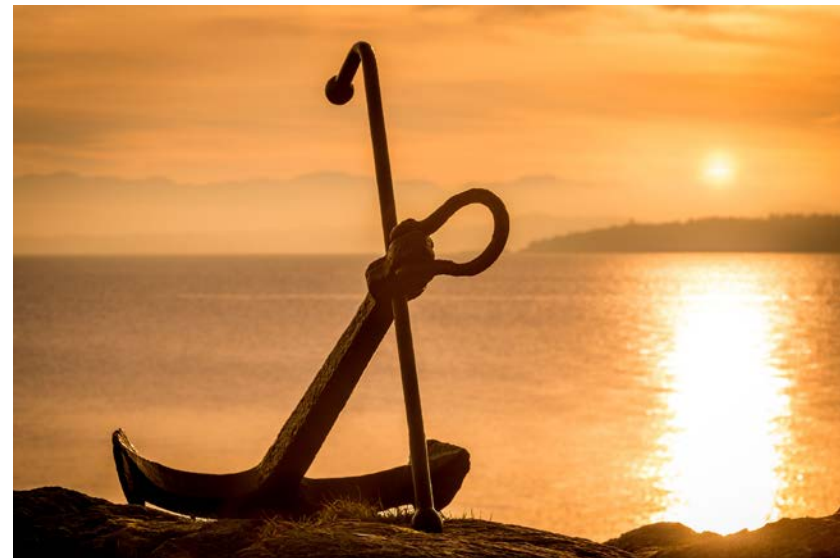


## Strategic Direction 4

### Outdoor arts is integrated into our everyday.

Outdoor arts was a rising trend pre-COVID that has become an increasingly sought-after demand for art in public spaces participation.

1. Link with Parks planning and previous supporting actions in other Strategic Direction areas that relate to outdoor art opportunities.
2. Refer to the many Kudoboard examples that integrated art in public spaces to outdoor arts through landscape design, parks equipment with music, ease-of use and enjoyment pieces such as bird houses, bicycle racks and benches, pathways and gating, etc.
3. Use parking lots as temporary spaces for art performance and presentation.
4. Create a small neighbourhood grants program to support for outdoor art in public spaces opportunities, or link to new Community Arts program fund.
5. Support the development of an urban art tour or art crawl that invites Township residents to see the work of the arts community.



(Top) Outdoor movie in Bullen Park

(Middle) Saxe Point Sunset

(Bottom) Gorge Park

## Strategic Direction 5

### Key sites for signature projects.

#### 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
- Saxe Point Park and Macauley Point
- Increased accessible gathering\* spaces
- Community arts creative zones
- Archie Browning Sports Centre
- Esquimalt Road Boulevard
- E&N Trail/Trackside Gallery
- Esquimalt Gorge Park

*\*in keeping with COVID protocols.*



Saxe Point Park



Macauley Point



Archie Browning Sport Centre



Esquimalt Road Boulevard

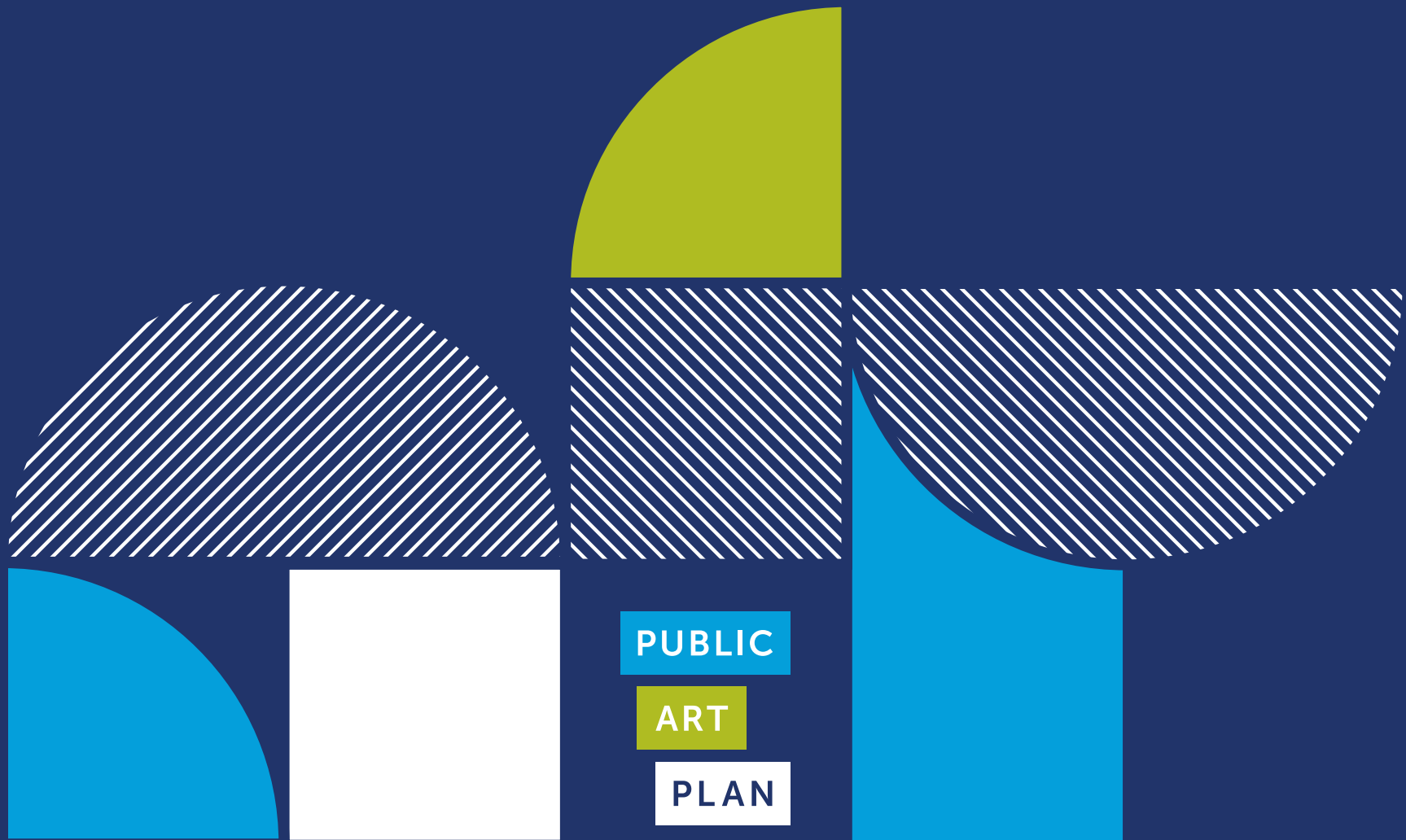


E&N Trail/Trackside Gallery



Esquimalt Gorge Park

# 5.0 Going Forward





# 5.0 GOING FORWARD

## Roles and Responsibilities

Establishing a stand-alone Creative Placemaking Advisory Group and Interdepartmental Working Group with clear roles and responsibilities is essential to effectively advise on, manage and implement the Art in Public Spaces Plan and Program. Respecting the recommendations of subject matter experts such as curators, arts practitioners, cultural producers and creative entrepreneurs will make a significant difference in the successful outcome of the Art in Public Spaces Plan's implementation.

While the Township is growing its awareness of strategic cultural development across its interdepartmental team, it should work towards resourcing a contracted role\* for supporting this expanding area that requires a background in cultural development. There is growing community frustration of not having a dedicated arts and culture specialist role to facilitate this work at the Township which is recommended as future staffed role.

**Going forward, it is envisioned that the Interdepartmental Working Group and the Creative Advisory Group will outline Years 2-5 in the Implementation Framework which will include identified resources, success metrics, project/task lead and timelines. An outline of Year 1 Implementation actions are identified on the following page.**

*\*this can be a non-employee role to begin in the form of a contracted role at 25 hours per week or in combination with third-party service delivery agreements with qualified community arts organizations.*

Strategic Direction

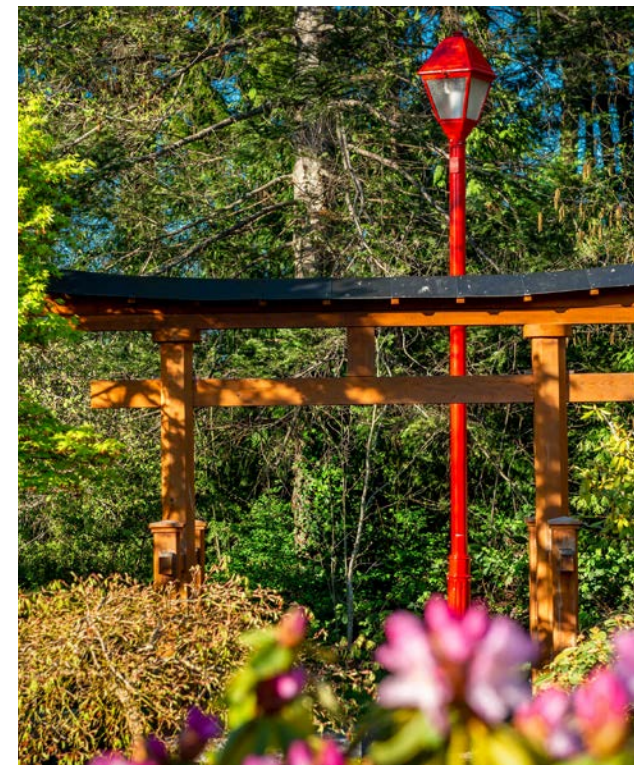
Supporting Actions

Resources

Project or Task Lead

Success Metrics

Timelines



Tori Gate at Gorge Park

# Communications & Implementation

## YEAR 1: SETTING THE STAGE FOR SUCCESS

1. Adopt the Art in Public Spaces Plan, and the Vision, Purpose and Guiding Principles for the Township of Esquimalt Art in Public Spaces Program Areas.
2. Define the Township of Esquimalt 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 advancing cultural development.
5. Complete the Procedures Manual and Operations Handbook for Staff.
6. Work with an outside organization, such as the Esquimalt Community Arts Hub, for identifying creative placemaking opportunities as a 'quick win' in implementing creative placemaking during COVID recovery.
7. Identify investment opportunities from the Art in Public Spaces fund for near-term art projects.
8. Include subject-matter experts in the planning implementation of art in public spaces projects.
9. Work towards resourcing an Arts and Community Connections Specialist as a contracted, third party support role for the Township.

## COMMUNICATIONS

Continuing to promote and widely share the elements of Art In Public Spaces 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 Township's art in public spaces program as a means to celebrate 'place' and give meaning to being a growing destination. 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 Art in Public Spaces programs.
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.



Open Art Studio



# ACKNOWLEDGEMENTS

**The Art in Public Spaces Plan has benefited from over 300 enthusiastic community voices who care about the design of the public realm, the presence of art, and the role of artists in cultural development—Thank you!**

Thank you to Mayor Barbara Desjardins and Council Members Meagan Brame, Jacob Helliwell, Tim Morrison, Jane Vermeulen, Ken Armour, and Lynda Hundleby.

Thank you to Township staff who participated in the workshops (including Steve Knoke—Director of Parks and Recreation, Rick Daykin—Manager of Parks and Facilities, Dan Henderson—Parks and Recreation Coordinator, Jeff Byron—Manager of Recreation, Tara Zajac—Manager of Communications, Joel Clary—Engineering Manager, Bill Brown—Director of Development Services) and contributed to the development of this plan.

Thank you to members of the Parks and Recreation Advisory Committee and to local artists and arts organizations (TCAC—Morlene Tomlinson, Dee-Ann Lemire, Mike Miller, ECAH—Laura Beth Keane, Ministry of Casual Living—Evan Locke).

Special thanks to staff members Robbie Young, Tara Zajac and Vicki Klyne for their active support of the planning process.



# GLOSSARY OF TERMS

**Acquisition:** The process of accepting an artistic work whether by commissioning, purchase, gift, or other means, into the Township'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 Township of Esquimalt 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.



Viewing Exhibit

**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 theatre, music, song, spoken word, literary arts and dance.

**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 Township, 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.

**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.

**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.

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**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 Township'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*)

**Beauty doesn't cost more than ugly.**

—World-renowned designer,  
Bruce Mau (and Sudbury boy).  
*Renewing Sudbury*



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

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

**Owned:** An artistic work that is owned by the Township 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 Township (and its residents) that are site specific, part of a portable collection or documentation of works of specific duration.

**Public Art Reserve Fund:** The Township of Esquimalt, 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 Township.

**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 Township's policies and related guidelines. The make-up of a selection panel varies according to the requirements of a given project.

**Township:** The Corporation of the Township of Esquimalt.

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





Township of  
ESQUIMALT