







art in public spaces



CITY OF PORT MOODY
ART IN PUBLIC SPACES

MASTER PLAN - APRIL 2021

PORT MOODY
CITY OF THE ARTS



Before the City of Port Moody was formed, Indigenous Peoples lived in balance and interconnectedness with the land and water. We honour these lands and the stewardship by the Coast Salish Peoples by acknowledging that we are on the traditional, ancestral, and unceded territories of the kʷikʷəƛ̓əm (Kwikwetlem), qiqéyt (Qayqayt), xʷməθkʷəy̓əm (Musqueam), sḵwx̱wú7mesh (Squamish), and səlilwətal (Tsleil Waututh) First Nations. We continue to learn about these lands and are grateful to the Indigenous artists and knowledge-keepers who guide this work.

THE RIVER GIVER OF LIFE

Susan Point

Klahanie (Klahanie Drive and Murray Street)

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see **City Art** at www.portmoody.ca

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

The *Art in Public Spaces Master Plan* provides improved organization and policy coordination by encapsulating 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.[1]

[1]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, which will enhance the 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.



Rose Court, by Kris Kupskay
North Shore Community Tennis Courts, David Avenue

6

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

7

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.

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 nearly 500 people who contributed to the shaping of this Plan, and in particular the "Help us Paint a Picture" Sounding Board Campaign.

9

"Listen to local First Nations- the Tsleil-Waututh, Kwikwetlem, Squamish, Musqueam, 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**.

10

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



Welh Aynexw Nseyxnitm
(THE GUARDIAN SPIRITS)

Jody Broomfield

Civic Centre, 100 Newport Drive

INTRODUCTION



INTRODUCTION

1.1 Background

In early 2019, the City of Port Moody set out to create a new public art master plan, an action identified in the 2018 *Arts and Culture Master Plan*.

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.

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. [1]"

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.

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.

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 a funding strategy

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

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

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.



Nesting Nests
Pioneer Memorial Park

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.[2]

"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.

[2] North Vancouver The Art Office.







1.3 Community Profile

Situated on the head of 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^2 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.[3]

Port Moody and the surrounding region are on the unceded traditional territories of the Kwikwetlem, Musqueam, Squamish, Qaygaut and Tsleil-Waututh First Nations. The 2016 Census Profile noted a total Indigenous 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.

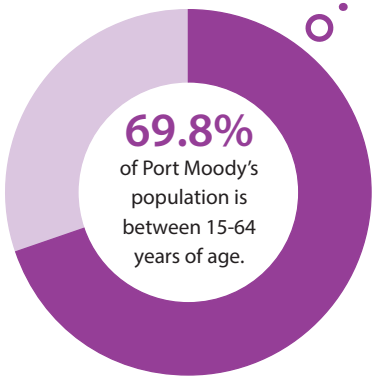
Today, Port Moody remains connected to nearby urban centres and communities via multiple highways as well as the SkyTrain and West Coast Express train networks. It is a community that has nurtured a welcoming family-oriented, small-town feel while embracing a growing urban appeal featuring walkable neighbourhoods 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.[4] It is anticipated that by 2041 Port Moody's population will continue to increase to 50,000.[5]

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 a destination for years to come.

[3] ClimateData.org – Port Moody https://en.climate-data.org/north-america/canada/british-columbia/port-moody-969/
[4] Community Health Profile https://myhealthmycommunity.org/community-profile/port-moody/
[5] http://www.metrovancouver.org/services/regional-planning/PlanningPublications/TableA1-PopDwelUnitEmpProjforMVSubregMuni.pdf

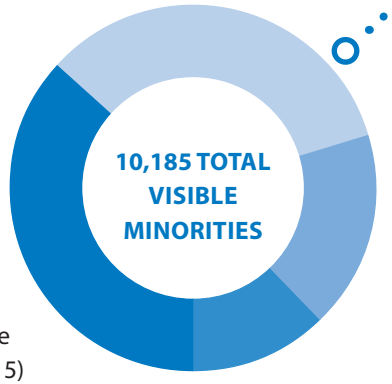
COMMUNITY PROFILE

BY THE NUMBERS[6]



The average age of the population is **39** years old.

The median age of the population is **40.6** years old.



Of this number, the largest visible minority population are that of Chinese, making up **33.65%** of the total visible minority population.

The second largest group are Korean, making up **1,770** people (**17.3%** of the minority population).

Following Korean is West Asian that is **12.42%** of the visible minority population.

MEDIAN HOUSEHOLD INCOME

$92,922 (Median total income of households in 2015)

27,010 Port Moody residents have a University Certificate, Diploma or Degree at a bachelor level or higher.

▲ 49%
expected population increase from 2016 (33,551) to 2041 (50,000)

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/cityart for more.

[6] 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

1.4 Public Art in Port Moody



COMMUNITY CHANDELIER
Community led by
Cultural Services
Rocky Point Park, Canada Day
2016



NESTING NESTS
Community members and
chART Projects
Rocky Point Park



PORTRAIT OF A CITY
Resident Staff Artist, Sara
Graham, Community art project
Pedestrian ramp (Moody Street &
Moody Centre Station)



SERVICE
Gerry Houghton
Inlet Centre Fire Hall, 150
Newport Drive



Welh Aynexw Nseyxnitm
(THE GUARDIAN SPIRITS)
Jody Broomfield
Civic Centre, 100 Newport Drive



CANADA 150 MOSAIC MURAL
Community led by
Mosaic Mural Team
Recreation Complex, 300 loco
Road



HIDDEN ENCOUNTERS
Clive Tucker
On the 3 bridges of Shoreline
Trail



HERONS
Dan Bushnell,
Purple Thistle Artist Collective
Rocky Point Park



CANOE
School District 43 students
Moody Centre Station



JOURNEY
Fae Logie and Rainer Daniels
Noons Creek Bridge on loco
Road

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:





KNOTS

Contexture Design: Nathan Lee and Matthew Thomson

Rocky Point Park and Moody Street Overpass

ENGAGEMENT

ENGAGEMENT

2.1 Approach

As a plan to guide the incorporation of art in public spaces, engagement was done with City staff and the public 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 Maser Plan*'s Strategic Directions and Guiding Principles.





The Queen's Glass Tie, by Ross Agro
Queens Street Plaza (Clarke Street & Spring Street)

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

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 follow-up meetings with staff and the City's Arts and Culture Committee. The draft Art in Public Spaces Master Plan was presented to Council and then made available on the City's website for public feedback.

2.2 Key Findings - What We Heard

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.



Artists need affordable spaces to create, and must be compensated fairly for their work.




HELP US PAINT A PICTURE.
HELP US PAINT A PICTURE.


HELP US PAINT A PICTURE.
What is your vision for Art in Public Spaces in our city?
HELP US PAINT A PICTURE.
Where can we animate public spaces through the arts?
PORT MOODY



MAMA BEAR AND CUB

Bruce Voyce in collaboration with the community

Rocky Point Park

SUMMARY RECOMMENDATIONS

SUMMARY RECOMMENDATIONS

1

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

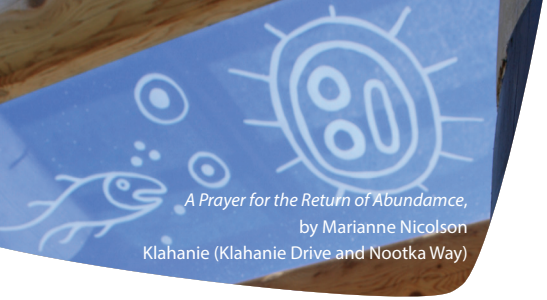
2

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

*Street Banner Program would be included in this program area

** Street Performers and Artists in the Park programs would be in included in this program area



A Prayer for the Return of Abundamce,
by Marianne Nicolson
Klahanie (Klahanie Drive and Nootka Way)





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.



WILD RIDE

Bradley Emsley

Glenayre Drive bike path

VISION & STRATEGY



VISION & STRATEGY

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**



Portrait of a City,
Resident Staff Artist, Sara Graham, Community art project
Pedestrian ramp (Moody Street & Moody Centre Station)

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.

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):
Queens 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

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.

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.



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.







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.

"We are a welcoming community that celebrates and defends diversity."

Council Strategic Plan (2019-2022)

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.



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 Art Works 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 public 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).





Knots, by Contexture Design:
Nathan Lee and Matthew Thomson
Rocky Point Park and Moody Street Overpass

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 Staff 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

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 that may include:

    - public artwork
    - financial donations
    - creative and artist spaces



Strategic Direction 5 - Advancing Priority Sites

In the Presence of Ancestors - In Progress

In the Presence of Ancestors is an exciting development in public art honouring the cultural heritage of local First Nations including:

- ***Tsleil-Waututh***
- ***Kwikwetlem***
- ***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. In the Presence of Ancestors 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 Queens 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)
- Bert Flinn Park (terminus of service road)

*in keeping with public health guidelines



CORONATION PARK



WOODLAND PARK



WESTPORT



MOODY CENTRE TOD AREA



FLAVELLE SAW MILL



MOVEMENT: THE SEARCH FOR THE PERFECT FORM

Markian Olynyk and Brian Baxter

Recreation Complex, 300 Ioco Road

GOING FORWARD

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 sharing the elements of the *Art In Public Spaces Master Plan* is essential to achieving the goals and addressing the strategic directions of this Plan.

The *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.







IMPLEMENTATION FRAMEWORK

An Implementation Framework will be developed for the *Art in Public Spaces Master Plan*, providing 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

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.



BLUE TREES

Konstantin Dimopoulos

Civic Centre, 100 Newport Drive

ACKNOWLEDGEMENTS

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

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*. The 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.



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 group 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.

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)*



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 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.



sməq̓ʷa?
(STAYING ON YOUR PATH)
Brandon Gabriel

Queens Street Plaza

Queens Street Plaza, Community Placemaking Project led by Port Moody's Arts & Culture Committee

FACEBOOK: @CITYOFPOMO

TWITTER: @POMOCULTURE

portmoody.ca/cityart • #portmoodypublicart

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CITY OF THE ARTS