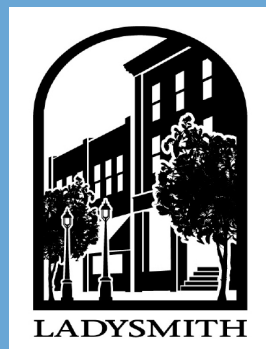


# Ladysmith Public Art Strategy: Defining Public Art from the Ground Up

Report created for the Town of Ladysmith  
Parks, Recreation & Culture  
by Arts Council of Ladysmith & District  
and Thoughtful Place Design  
February 2019



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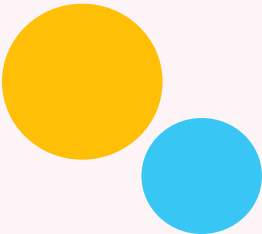
## **APPENDIX**



**Arts and culture make considerable and necessary contributions to the well-being of communities. Arts and culture are powerful tools with which to engage communities in various levels of change. They are a means to public dialogue, contribute to the development of a community's creative learning, create healthy communities capable of action, provide a powerful tool for community mobilization and activism, and help build community capacity and leadership.**



**- Creative City Network of Canada**





Par

The P



Part 1:  
process

# 1.1

## Executive Summary

The Arts Council of Ladysmith & District was awarded a contract to complete the Public Art Strategy for the Town of Ladysmith.

The origins of this initiative were presented as a recommendation stemming from the Parks, Recreation and Culture Master Plan completed in 2016. Through extensive community engagement and consultation it was identified that developing a Public Art Strategy was a high priority for the community.

The Public Art Strategy process began in September 2018 with community engagement and involvement being a top priority.

Creative grass roots community-based research has shaped and defined the outcomes of this report with guiding principles, recommendations for next steps, and measuring success being

tailored specifically to the Town of Ladysmith & District and its diverse population.

An integral component of this process was to listen to the diverse members of the community to determine what public art meant to them and how they would define 'public art'. In order to accurately reflect the community's input, public art for Ladysmith includes but is not limited to:

- visual art
- performance art
- theatre and improv
- community-based arts
- infrastructure art
- visual storytelling
- sculpture
- murals
- street art
- unexpected art
- Indigenous art
- creative placemaking
- heritage and cultural works
- art trails and parks, and
- socially-engaged art

These various forms of public art will be explained in further detail under Section 1.3 - Defining Public Art.

The Guiding Principles that will shape the implementation of public arts projects, programming and events for the future are:

- To **celebrate and commemorate** local stories of place
- To **create or select** works with genuine intentions to ensure authenticity
- To **showcase** a variety of art forms and creative methods including temporary & performance arts
- To **balance** local community-based projects with regional, national or international submissions
- To **support and enhance** the visual heritage and stories of Stz'uminus First Nation
- To **enhance** the public realm
- To **spark** conversation and gathering in public places
- To **promote** belonging, social cohesion, & inclusivity

“

Art is unquestionably one of the purest and highest elements in human happiness. It trains the mind through the eye, and the eye through the mind. As the sun colours the flowers, so does art colour life.

- John Lubbock, *The Pleasures of Life*

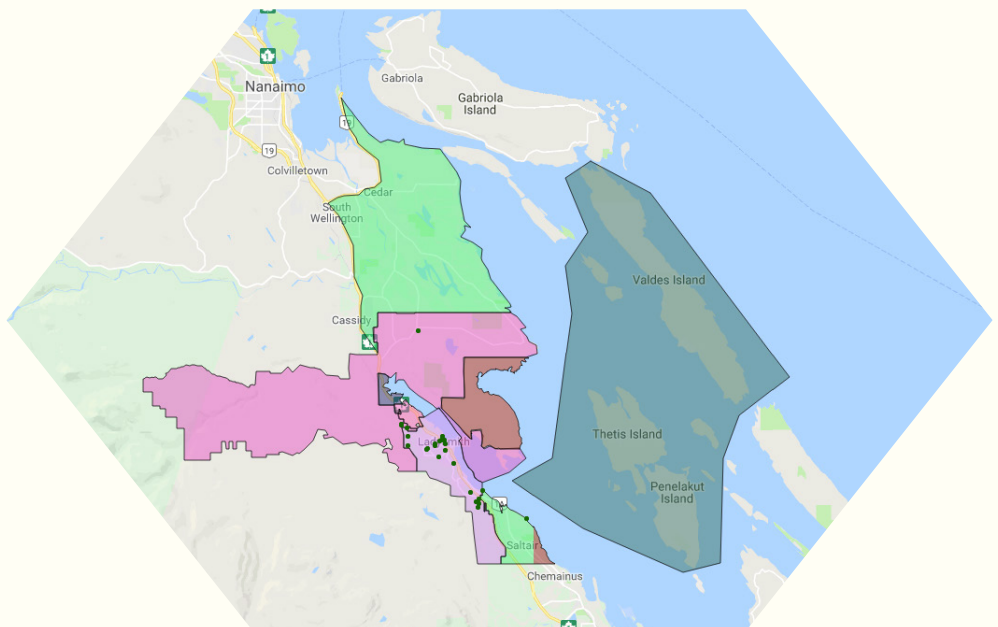
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# 1.2

## Project Scope and Background

### 1.2.1 Defining Project Area

The project area is roughly defined to reflect the local community served by arts & cultural programs and facilities in the town of Ladysmith. The area is broadly defined as the space between Nanaimo and Chemainus. This area includes Cedar, Yellowpoint, Cassidy, current day Stz'uminus First Nation lands, the Diamond, Ladysmith, and Saltair.





## 1.2.2 Deliverables

The Public Art Strategy was born out of the Parks, Recreation & Culture Master Plan, 2016. Town Council approved the deliverables presented by the PRC department in 2018 with a project timeline of approximately four months. The draft report strategy set out to include the following:

- community engagement process
- define public art
- identify key stakeholders
- create an inventory of existing public art in Ladysmith
- background research and document review
- best practices
- process for receiving donations and gifts
- report on community engagement process
- implementation strategy including long-term budget
- draft public arts strategy to present to community for feedback
- draft public arts strategy to present to Council for review and feedback
- recommendations for next steps

# 1.3

## Defining Public Art

Creating for Everyone



This section reviews how other communities have defined public art and takes a best practice approach to tailor the definition of public art for the Town of Ladysmith. In order to accurately define public art for Ladysmith and District a two-pronged approach has been used combining best practice of neighbouring communities models with extensive community input from Ladysmith and District residents. As policy is set following this strategy, it is encouraged to adopt this same approach integrating community definitions from Section 1.4 with aspects of the North Vancouver model shown on the following pages.

**A possible working definition for Ladysmith and District:** Public art or art in public places are creative works, programs, or events that are accessible and original that enrich the community and evoke meaning in the public realm. These works can be of a variety of forms and take into consideration the site, its location and context, and the audience. Public art may possess functional as well as aesthetic qualities.

According to the City of North Vancouver Public Art Program completed in 2009, public art can be related to the site in three different ways: integrated, semi-integrated and discrete.

### **Integrated Public Art:**

Public Art that becomes part of the urban infrastructure of a City or a community. It reflects the social, cultural, architectural and historic nuances of the space thereby creating a sense of place.

### **Semi Integrated:**

Public art that derives to some degree its conceptual inspiration from some aspect of the site and displays a heightened degree of physical and conceptual integration. These works may exist in a number of locations provided that all possess the same requisite physical and conceptual conditions, i.e. a piece which must be located in a windy open field condition could be located in any windy open field anywhere.

### **Discrete:**

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



Examples: Integrated, Semi-Integrated, Discrete

Ladysmith and District is encouraged to adopt a similar outlook to encourage successful implementation and longevity of its public art policy and programming: *“Each public art piece is an original, one-of-a-kind work that creatively reflects North Vancouver’s unique culture, heritage and natural environment. A distinctive cultural asset, public art provides a deep-rooted sense of place and serves as an artistic legacy for future generations.”* (City of North Vancouver Public Art Program 2009)

The following pages share some visual examples of the types of public art that is encouraged for Ladysmith and District. These best practice examples were sourced from a variety of communities who have made real efforts to elevate and showcase arts and culture in the public realm.

- **Art Trails & Parks:** these projects incorporate artistic elements into parks and trails, either at the planning and development stage, or by adding artistic elements to existing parks and trails to encourage increased participation and/or a new experience for the user



- **Art & Infrastructure:** these projects use an integrated approach to enhance the public realm by encouraging artistic additions to urban infrastructure such as bus stops, tree grates, stormdrain covers, sidewalks, benches, etc

- **Interactive Art:** these types of works tend to be very inviting and encourage public participation; they can be static or kinetic works, performances or objects yet they invite community members to touch, play, sing, dance, film and interact with them, some would say that the public becomes a part of the art when they are engaged







- **Indigenous Art & Stories:** these contemporary works share visual history, stories, and traditions of local Indigenous communities and people; these projects typically share untold stories of place and are created by Indigenous artists or collectives

- **Performance Art:** these works involve programmable public or semi-public space for dance groups, theatre professionals, drama and improv clubs, musicians, singers, etc to perform in the public realm



- **Community-based art:** these works are typically collaborations between local user groups, artists, and clubs who have an idea for animating public space, these works do not necessarily need pre-planning for use of space and can pop-up at any moment

- **Unexpected art:** these projects are created to surprise the audience, make them stop and think, or been taken away to another place; these works can occur at any scale



# 1.4

# Community & Key Stakeholder Engagement

Through varied and rigorous engagement tools diverse community groups within Ladysmith & surrounding area were invited to participate in the Public Arts Strategy process.

In addition to public presentations, workshops, walking tours, online surveys, and social media engagement this process included over 30 individual interviews with local emerging and professional artists, arts and culture not-for-profits, service clubs and other non-profit organizations, local business owners, storytellers, Elders, primary and secondary students, post-secondary educators, local arts teachers and principals, development planners, former and current members of Town Council, current members of Stz'uminus First Nation Band Council, and other community members who had been involved in public art projects prior to this initiative.

## Mixed & Rigorous Engagement Tools



**2** platforms

### Online Surveys

LIVE from Oct 26th- Nov. 23rd

18 PlaceSpeak

59 SurveyMonkey

= 77 completed surveys



**120 subscribers**

### eNewsletter

October 8th  
Sign up began

Oct 10  
1st eNewsletter sent to the first 7 subscribers TODAY!



### Email

September 1st  
ladysmithartsstrategy@gmail.com



### Postcard Project

Share your ideas on public arts for Ladysmith.

**38 postcards returned**



### Webpage

<http://www.ladysmithwaterfrontgallery.com/ladysmith-arts-strategy/>  
Over 97 page views



### Eventbrite

a event listing page created for all events  
A non social media outlet

### Other

### Advertising

Ladysmith Chronicle  
Chamber of Commerce  
Ladysmith PIRC  
Harbour Living  
Cowichan Culture  
Whats on Digest  
Stz'uminus Newsletter  
Word of Mouth

## Social Media: Totals to Date



64 views  
3 videos

Video



68 likes  
71 followers

Facebook  
Created September 14



683 people reached

Instagram  
Sept. 14 to present



11 new followers

Twitter

## Milestones & Key Events

**SEPT 14**

Facebook live

**SEPT 17**

Project Kick-Off & Walk  
at Aggie Hall

**SEPT 28**

Meet with Stz'uminus  
First Nation

**OCT 10**

1st eNewsletter sent  
to 7 subscribers

**OCT 11**

update at Interagency  
meeting

**OCT 13**

250 postcards

**OCT 17**

presentation to Service  
Clubs & local business

**OCT 18/19**

presentation & walk:  
Back Alleys

**OCT 24**

presentation to PRC  
committee

**OCT 26**

both online surveys  
go live

**NOV 6**

LSS highschool  
workshops

**NOV 8**

Pop-Up Booths at FJCC &  
LSS

**NOV 15**

presentation to  
Heritage Committee

**NOV 20**

Pop-Up Booth at  
LAFF for Child Day

**NOV 20**

Key Stakeholder  
Workshop

**NOV 22**

Community  
Workshop

**NOV 25**

Presentation to  
Newcomers & Probus

**DEC 5, 6, 9**

Public Open Houses



# 1.5

## Key Findings & Community Priorities

### 1.5.1 Defining Public Art from the ground up

This section sets out the input and common themes shared by key stakeholders and the greater community. Here, we will review how the community defines public art; which items they consider public art in Ladysmith and District; and what types of public arts they would enjoy, and in which locations. These findings were sourced from the SurveyMonkey and PlaceSpeak surveys, the postcard project, workshops, pop-up booths, and individual interviews as well as any comments received through social media or via email.

Below are some comments from community members who completed the survey and their definitions of public arts:

- Outside and accessible to everyone
- Public Art is accessible to the general public by way of sculpture, paintings, photographs or items of historical/community importance
- Public art can also be performance art
- Art in the public realm (streets, parks, marinas, community buildings) lend voice to the community identity, give residents a sense of ownership and pride and visitors a sense of what the community is
- Art exhibited in unexpected locations. Art that encourages touching, feeling texture. Art that makes you think & why here
- Sharing creativity. To inspire others. To beautify the place we live with art. To showcase, enjoy and appreciate local talent. To express thoughts and opinions through art
- Sculptures, historical signage, pictorial displays, historical artifacts displayed outdoors
- Art displays, concerts, theatre productions
- The purposeful display of art installations and historical artifacts (i.e. steam train,





1.5.2 Existing Public Art Inventory - Works Installed Pre-Public Art Strategy 2019

IMAGE	TITLE	ARTIST/MAKER	DESCRIPTION	LOCATION	OWNED AND MAINTAINED BY	YEAR INSTALLED	BACKGROUND	POTENTIAL CONTACT FOR MORE INFO
	unknown	various Ladysmith Secondary School students	FJCC Street Mural	6th Avenue along retaining wall at Frank Jameson Community Centre	Town of Ladysmith	unknown	unknown	LSS teachers, PRC commission members
	Salish Wind	master carver: Manny Sampson assisted by: Elmer Sampson (brother) painted design: Edward Joe waves: Dan Richey	cedar canoe with waves and heritage sign description and commemoration of Stz'uminus First Nation heritage site	Transfer Beach	Town of Ladysmith	2018	Indigenous non-Indigenous collaboration as a part of Canada 150	Shirley May Louie, Duck Paterson Anita McLeod
	49th Parallel Markers	unknown	two wooden posts with metal sign description marking 49th parallel	Symonds and 1st Avenue Aggie Plaza	Town of Ladysmith	2018	unknown	Town Planning Department, LDBA, Ladysmith Chamber of Commerce
	Ship Anchor	see Heritage Walk I brochure	see Heritage Walk I brochure	roundabout at Symonds and 1st Avenue	Town of Ladysmith	unknown	see Heritage Walk I brochure	Ladysmith Heritage Society, Ladysmith Maritime Society
	unknown	unknown	colourful fish pavers	in downtown core on west sidewalk along 1st Avenue near T-intersection of Gatacre and 1st Avenue	Town of Ladysmith	unknown	a paving company requested to showcase the variety of paving techniques they can implement	Felicity Adams
	unknown	unknown	LGBTQ Pride pedestrian crossing and bench	pedestrian crossing at intersection of 1st Avenue and Gatacre Street, bench at SE corner of 1st Avenue and Gatacre	Town of Ladysmith	2018	unknown	Mayor and Council
	unknown	unknown	face in rock	Transfer Beach	unknown	unknown	unknown	unknown





IMAGE	TITLE	ARTIST/MAKER	DESCRIPTION	LOCATION	OWNED AND MAINTAINED BY	YEAR INSTALLED	BACKGROUND	POTENTIAL CONTACT FOR MORE INFO
	unknown	John Marston	Salish design door handles	Ladysmith Marina	LMS ?	unknown	LMS commissioned John Marston to create an integrated piece as a part of the marina expansion project	John Marston
	Tour De Rock Wall of Heroes mural	unknown	Tour De Rock Wall of Heroes mural	Ladysmith Credit Union parking lot retaining wall	Ladysmith Credit Union ?	unknown	unknown	Town of Ladysmith, LCU
	unknown	unknown	gratitude ceramic tree in frame	downtown core on Pharmasave north wall along Gatacre Street	unknown	unknown	unknown	Rob Hutchins
	unknown	unknown	outdoor life-size chess game	west sidewalk along 1st Avenue in front of bakery	Town of Ladysmith	unknown	unknown	Mayor and Council
	Arts on the Avenue	various artists, organized by Arts Council of Ladysmith & District	annual arts festival for one day in August along 1st avenue	1st avenue from Symonds to Buller	ACL D in partnership with Town of Ladysmith	ongoing for 21 years	starting 21 years ago and predating the ACLD this event has become the largest outdoor arts festival in the region	Kathy Holmes, ACLD
	Ladysmith Festival of Lights	various entries, organized by Festival of Lights Society	annual Christmas light-up parade	along 1st avenue	Festival of Lights in partnership with Town of Ladysmith	ongoing	annual Christmas light-up festival	Ladysmith Festival of Lights Society
	Canada 150 street banners	John Marston, Kendra Forester, Eve Lovett	two street banner designs	public buildings around town	Town of Ladysmith	2017	Canada 150 project with John Marston and LSS Grade 9 students	Town of Ladysmith

IMAGE	TITLE	ARTIST/MAKER	DESCRIPTION	LOCATION	OWNED AND MAINTAINED BY	YEAR INSTALLED	BACKGROUND	POTENTIAL CONTACT FOR MORE INFO
	marina banners	various	handpainted banners along dock in summer	Ladysmith marina	LMS	unknown	unknown	Ladysmith Maritime Society
no image	unknown	unknown	container box mural behind LSS	on LSS grounds near track	School district ?	unknown	unknown	LSS staff
no image	unknown	unknown	statue of girl and dog at entrance to Veterinary Clinic	1st Avenue	unknown	unknown	unknown	unknown

## 1.5.3 Key Stakeholder Response

The following six key stakeholder groups were identified throughout the process:

- **youth** attending schools within the project area including Stz'uminus First Nation primary and community school, North Oyster, Ladysmith Primary School, Ladysmith Intermediate School, Ladysmith Secondary School
- **emerging and established artists** working and/or living within Ladysmith and district
- **Stz'uminus First Nation Chief and Council**, community members, artists, arts educators
- **local businesses**
- **arts and culture non-profits**
- **service clubs and non-profit organizations** within the project area

Through a series of workshops, surveys, and individual interviews key findings were drawn out from each of the groups. Although each group has a diverse set of

interests and stake in the success of a public arts program in Ladysmith & District, these groups brainstormed on how to leverage resources and form partnerships to ensure that public arts program could benefit all in the future.

Youth recommended:

- a need for creative public places to gather and hang out
- a place to sell and showcase their work - ie. A student art sale/market in the community
- an area where they could experiment with public arts outdoors - there is a desire to take pride and ownership in an outdoor creative space for youth (murals, street art, temporary stage for improv)
- the freedom for Grade 12s to paint their parking stalls
- continued involvement in the process and opportunities for mentorship and development
- a desire to see socially reflexive art that inspires, makes one feel good, and is interactive and fun!





Local professional artists recommended:

- the Public Art Selection Committee would be unbiased in their selection of art and would step down if there presented a conflict of interest
- the artists' rights would be a top priority during the process
- the artists would have freedom to create to their vision
- the Town would provide a contract for the artist to complete, install, and sign-over the work
- the Town and artist would enter into contract before project begins
- the artists shortlisted would receive an adequate honorarium for their time and concept designs
- the artists would receive fair compensation for to create their work from concept to implementation
- the Town would support artists in their submissions and provide a clear and succinct application process
- the Town would respect current copyright laws
- that works selected reflected the local community
- that works selected were regarded as having high quality of artistic merit, excellence, authenticity and integrity.

Stz'uminus First Nation Council and community members recommended:

- oral stories of Stz'uminus First Nation are shared visually throughout the territory to foster a sense of welcoming and belonging from members
- Hul'qu'min'um place name projects get off the ground
- public arts and visual storytelling has a way to show the community collaboration at a grass-roots level
- romanticizing first contact only repeats harms of the past
- truth-telling through visual stories are imperative
- there is a sense of urgency to create a space to support and welcome public works from local First Nations artists
- pole raising and ceremony must be differentiated from public art



- food can be a form of art
- there is a willingness to come together to heal both communities in visual way
- mapping project sharing local First Nations culturally significant places
- Elders and artists wishes must be respected and upheld on every project from concept to installation.

Local business owners, Ladysmith Chamber of Commerce board and the Ladysmith Downtown Business Association recommended:

- the need for understanding the economic benefits of arts and culture in a community
- large-scale photo opportunities for tourists and residents alike to drive business
- creative and more prominent gateways into the community from the north and south exit off the highway and from the waters edge
- public arts programming, works, and events to increase tourism and relocation of business and residential to the area
- public arts and gathering places

- community marketing rebranding combined with public art, wayfinding, and signage in the downtown core and edges
- businesses can provide resources such as space, marketing and promotions and bodies
- reviewing a business tax to fund public art in the downtown that animates the street and encourages tourists to gather and shop for longer periods of time
- reviewing development cost charges as to not deter new development to the area
- copycatting what the film brought to the downtown
- continue to create partnerships with artists to paint a large wall on their building, or create a temporary window display
- vacant buildings are wonderful opportunities for pop-up public arts displays until building changes hands.



Arts and culture non-profits recommended:

- arts and culture to be taken seriously with sustainable funding measures in place similar to other Town programs
- create a fund for the arts that people can contribute to
- make community arts and culture a priority and understand the incredible benefits of arts and culture for a community
- pay artists adequately for their work
- matching funding from the Town and region to assist with current arts and culture programming
- assistance from the Town's grant writer to apply to arts and culture grants annually or more frequently
- increased and adequate space for growing program needs.

Local service clubs and non-arts volunteer organizations recommended:

- they could use public arts as a tool to fundraise for park and public space improvements
- they could provide a host of volunteer services to support any public art event, program or public work
- this is an exciting time and they could see themselves benefitting greatly from collaborating on public arts initiatives
- this would give fresh take to common fundraising efforts
- they can partner with local businesses or artists on grant writing to secure funding through their organization
- animating places and enhancing public parks and streets would be a great idea.





## 1.5.4 Broad Community Response

The broader community was able to share their voices a number of ways. Two surveys were created in partnership with the Town of Ladysmith and the Arts Council of Ladysmith and District, using Survey Monkey and PlaceSpeak; 250 pre-paid postcards were distributed throughout local businesses in the community;

Of the questions posed to the community we found the most significant in terms of shaping future public art planning to be:

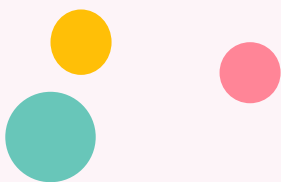
- what types of public art would the community enjoy?; and,
- where would they like to experience these art forms?

By combining the survey responses with input from comment cards at pop-up booths and comments received from the postcard project as well as input from the community workshop it was noted that the community would most enjoy the following types of public art:

- street art
- music or sound installations, events, programming or performances
- First Nations art
- theatre or performance art
- and sculptural or three dimensional works of art.

In terms of locating or experiencing these works, the majority of respondents would prefer they take place:

- in public spaces, places, parks, trails, gardens
- in or near public buildings or public building sites
- unexpected places such as back alleys, sidewalk corners, in a tree, under a tunnel, etc
- and by the waterfront or Transfer Beach area.



# 1.6

## Local Opportunities & Challenges

This section outlines a number of opportunities and challenges presented by key stakeholders, the broader community, and existing planning framework and context. The local planning documents that were reference for this section were:

- *The Parks, Recreation & Culture Master Plan 2016*
- *The Ladysmith Economic Development Strategy 2018*
- *The Ladysmith Youth Plan 2018*
- *The Naut'sa mawt Community Accord: Joint Community Report 2016*
- *The Official Community Plan 2016*
- *The Waterfront Area Master Plan 2018*
- *The 2018 Community Profile*
- *Council Strategic Priorities 2016-2019*

### Opportunities

- The existing planning framework and local context is primed to develop and implement arts and culture projects. For example, the following plans set the stage for prioritizing the development and implementation of arts and culture projects and programming in Ladysmith and District:
  - *The Economic Development Strategy* included the Arts and Heritage Hub on the waterfront as an *Immediate Priority Project*.
- Under Section 8.6.2 of the *Ladysmith Youth Plan* the youth in the community identified arts and culture as having a significant positive impact on their daily lives and they wished for more opportunities to be involved in arts and cultural opportunities in the community.
- As the *Waterfront Area Master Plan* continues towards implementation, the Arts, Culture & Heritage Hub was identified as a priority area providing a heart and vibrancy to the surrounding plan. Public art

can be incorporated into walking trails, open space planning, wayfinding, and programming of performance spaces.

- *The Naut'sa mawt Community Accord* mentions a number of priority joint initiatives that have yet to be implemented, specifically a Stz'uminus First Nation place names project.
- Two out of the four objectives from *The Parks, Recreation & Culture Master Plan* are centred around arts and culture. These objectives are to encourage greater participation and appreciation of Ladysmith's arts and cultural events and facilities, and enhance support to Ladysmith's diverse arts, cultural and heritage venues and events. The indicators from the plan recognized the need for more funding for arts and cultural activities, organizations, and programming in the community.
- Community members and organizations beyond the arts are ready to collaborate on creative projects

- Local businesses, youth, local professional artists, Stz'uminus First Nation, arts and culture organizations and other non-profits are excited about the possible benefits public art can bring to the community and are willing to be involved in supporting projects along the way.

## Challenges

Some challenges that were identified during the community engagement process were:

- funding projects - long-term annual funding
- gaining consensus from community on projects
- positioning the artworks appropriately throughout the Town - north and south
- showcasing the artworks properly so not lost in space
- forming a diverse and unbiased selection committee
- lack of community organizing to deliver next steps of project
- competing priorities at Town level
- lack of understanding on the positive impacts of public art for a community
- breaking down status quo thinking to understand the variety of forms of public arts.

# 1.7

## Best Practices

In this section we will review best practices for selection, funding, maintenance, deaccessioning, and receiving donations or gifts of artworks. The following public art documents have been referenced:

- City of Sydney Acquisition and Deaccession Guidelines (2010)
- City of North Vancouver Public Art Policy Procedures (2009)
- City of North Vancouver Public Art Policy Procedures Manual (2009)
- City of Nanaimo Community Plan for Public Art (2010)
- City of Victoria Art in Public Places Policy and Guidelines (2011)
- Squamish Public Art Policy (2014)

### 1.7.1 Selection Process

Municipalities that have successful and sustainable Public Art Programs form a Public Art Advisory Committee to select public art works, programming and events to occur annually. These committees are typically comprised of one or more local professional public artist(s), an architect, a landscape designer/ architect, a member of Town Council, a cultural planner/ coordinator, a representative from the local arts council, one or more community members.

These committees develop a set of criteria for public arts submissions based on the local community priorities set out in a public arts strategy, policy, or plan. The guiding principles within the public arts strategy assist in determining the criteria for selecting successful works.

Some communities distinguish between annual public art calls for large-scale projects and community public arts programming for small to medium-scale projects with specific application guidelines for each. This ensures that the Public Art Advisory Committee selects a balance of community-generated works as well as professional artists submissions reaching beyond the community.

## 1.7.2 Funding

In order to fund public art projects, programs and events a Public Art Fund is recommended.

Some municipalities create a Public Art Fund incorporating public art to future infrastructure and a Community Arts Fund to differentiate between types and scales of projects. This is not necessary however; and is possible to implement once the public art program is becoming established and growing.

Municipal or Regional Councils will allocate funds to the Public Art Fund on an annual basis - this forms the base of the funding to implement public art projects.

A large-scale professional work can cost anywhere from \$50,000 to \$500,000 while community-based arts projects could be awarded between \$1000 to \$15,000 depending on scale and magnitude.

In order to ensure sustainable funding, especially in a smaller town with less development cost charge opportunities, a variety of funding sources are necessary to review such as:

- Community Amenity Fund contributions;
- parkland and trail upgrades and improvements;
- public realm upgrades and improvements;
- civic building expansions, developments and retrofits;
- local area plan development and implementation;
- density bonusing and transfer;
- infrastructure improvements;
- a local tax - business, residential, commercial, industrial;
- external event donation such as film or other large privately-run event;
- regional opportunities; and
- local, regional, national grants received through partnerships with local non-profit organizations.

In addition to locating the potential for existing funding in the current town planning and operating framework many municipalities are able to receive cash gifts to the Public Art Fund.



## 1.7.3 Maintenance

### Maintenance

At the submission phase, the artist must provide a rough estimate of the cost to be incurred by the Town to maintain a public artwork annually.

In larger municipalities with rapid private development, there is typically a 1% development cost charge that goes towards maintaining public artworks.

In other municipalities, the public works and/or infrastructure budget covers the cost of maintaining public art projects.

In other cases, depending on location and creation of the work, a business owner, service club, or non-profit organisation may be responsible for maintaining the project.

Temporary public arts programming can significantly reduce the cost of maintaining works longterm.

*Please see the Appendix for an example of maintenance funding.*

## 1.7.4 Deaccessioning

### Deaccessions

In order to minimize controversy, best practice is to have a clear and transparent procedure for deaccessioning public artworks.

This procedure should clearly state the reasons for deaccessioning an artwork and should make reasonable attempts to contact the artist and inform the community prior to removal.

A report for deaccessioning an artwork is typically referred to the Public Art Advisory Committee with a clear rationale stating the reason for removal, relocation, or demolition.

Municipalities that act in good faith with the artist and the community are faced with less consequences by maintaining a transparent process.

In cases where the project was temporary, the initial contract between the artist and municipality will determine the time and process for removal or return to the artist.

## 1.7.5 Donations & Offers

Some municipalities are able to receive donations of public art or art that is considered fine art that is to be on public display. The process for receiving these donations, bequests, or gifts is the same as receiving a public arts submission through an open call.

There is typically no funding or resources provided by the municipality to receive donations. All donations are required to complete a donation application form which will be reviewed by the Public Art Advisory Committee and the Town.

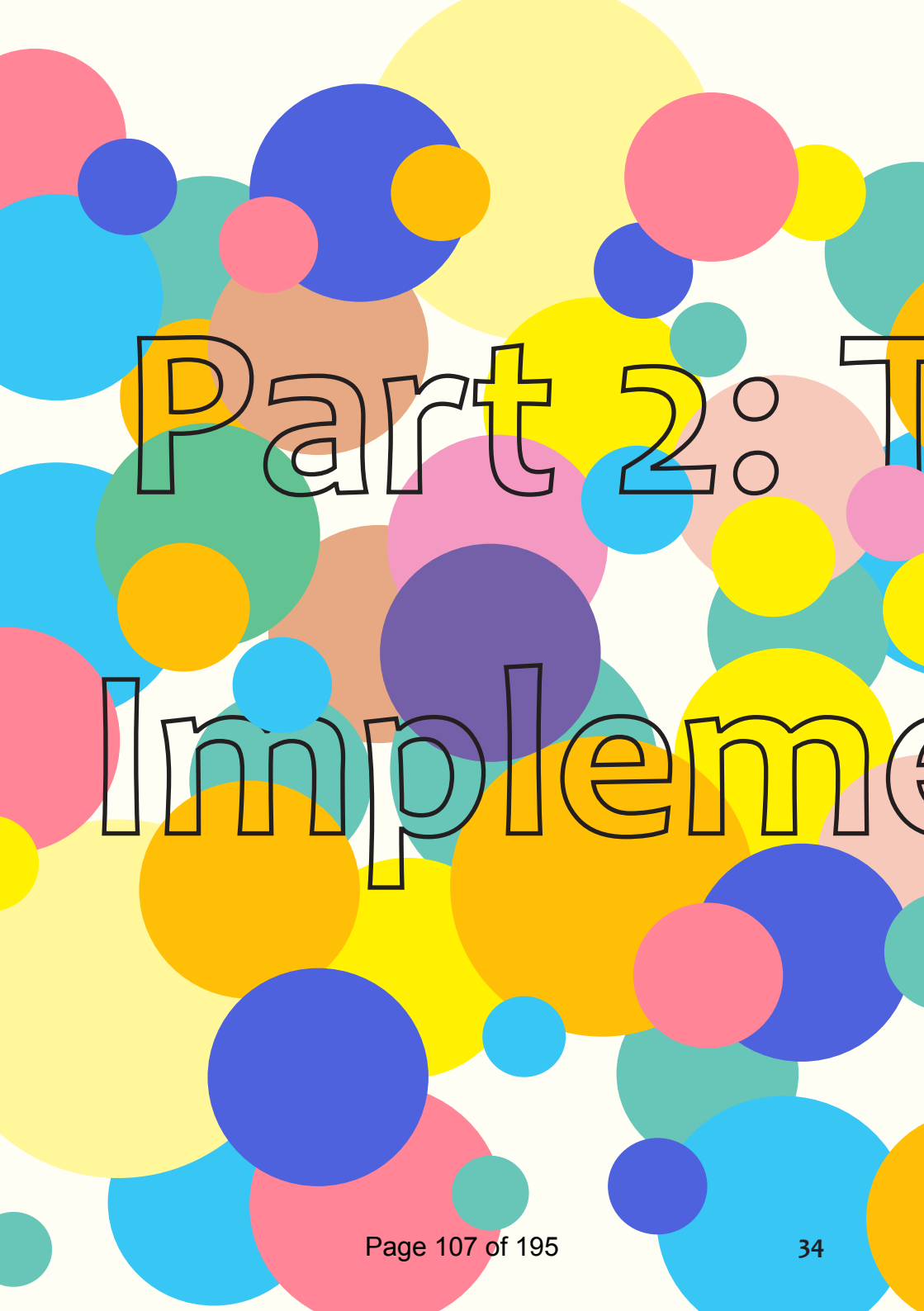
In order for an offer to be accepted it must meet a set of criteria that is reflective of the local communities priorities and interests. It must also incur no cost to the Town nor its staff for placement, installation, development, etc.

If the donation does not meet the requirements as set out in the application form, the donation may be refused.

The donation may also be refused if it does not represent the local community context, is offensive or harmful to any potential public audience, is unsafe, or if there is no meaningful benefits to the local community.

Municipalities may also wish to temporarily close the donation program if they so choose. This could be due to lack of resources, lack of funding for maintenance of donated items, lack of storage, or other reason.





# Part 2: T

# Impleme



# owards entation

# 2.1

## Guiding Principles

This section provides an overarching framework to assist in selecting public works of art, programming, events, and performances. These guiding principles should be referenced by the Town and the Public Art Advisory Committee prior to selecting a work of public art for the community. Eight principles have been distilled from the community input in combination with best practices, current planning framework and local context.

“

During my 30 years at Americans for the Arts, I have had the great privilege to visit and learn about a different community nearly every week. While they differ vastly from one another, there is one common strength I have observed: the arts have made a profound impact on the health of each community.

”

~ Robert L. Lynch, President, Americans for the Arts

- To **celebrate and commemorate** local stories of place



- To **create or select** works with genuine intentions to ensure authenticity

- To **showcase** a variety of art forms and creative methods including temporary & performance arts



- To **balance** local community-based projects with regional, national or international submissions





- To **support and enhance** the visual heritage and stories of Stz'uminus First Nation

- To **enhance** the public realm



- To **spark** conversation and gathering in public places



- To **promote** belonging, social cohesion, & inclusivity



A large, bold, black opening quotation mark icon on a white square background.

If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him... We must never forget that art is not a form of propaganda; it is a form of truth.

~ John F. Kennedy

A large, bold, black closing quotation mark icon on a white square background.

# 2.2

## Recommendations for Next Steps

These recommendations form a flexible working document that may adapt and shift depending on local context and regional or national best practices over the next five years.

### Recommendation

- **Create a Public Art Fund including percentage for maintenance:** identify all possible revenue streams - local and regional grants, grant-in-aid, partnerships, sponsorships, community amenity fund contributions, density bonusing, density transfer, rezoning, variance, donations, etc
- **Create a walking/cycling/rolling tour and brochure of Public Art Icons in Ladysmith & District:** to be available on Town's website
- **Select members to a Public Art Task Force:** to begin review of Public Arts Strategy, creating calls for artists, and/or developing a plan to implement the first project
- **Create a Public Arts FAQ sheet:** to be available on Town's website addressing key contacts, and general questions about the Public Arts process in Ladysmith
- **Create toolkits tailored to key stakeholder groups:** available on Town's website with instructions for local business, artists, developers, not-for-profits to foster ease and clarity of implementing public arts projects

### Priority & Timing

high priority  
2-3 years

medium priority  
2-3 years

high priority  
1 year

medium priority  
2-3 years

medium priority  
2-3 years



## Recommendation

- **Review funding options to hire an arts and culture coordinator:** This could be a partnership between the local arts council and the Town or an independent contractor
- **Draft Community Public Art Policy to direct and guide implementation:** based on character areas and local area plans, including a detailed phased approach for implementation - build-in two-year review
- **Amend current planning policy to incorporate public art:** Official Community Plan, PRC Master Plan, etc
- **Maintain and strengthen partnerships to harness momentum from existing community events:** Light Up, Arts on the Avenue, Student Art Show, Spring Art Tour, Little Theatre events
- **Showcase existing community projects in public realm:** Hul'qum'in'um Signage Project, Project Reel Life, youth and community projects, other
- **Develop a maintenance plan:** banners rotated seasonally, murals change annually, % from capital public works budget, PRC budget, adequate storage for rotating community projects
- **Build-in a review process:** monitoring the ongoing achievements of the program, keeping current with best practices, and updating the Town and greater community on the annual state of the arts

## Priority & Timing

medium priority  
4-5 years

high priority  
1 year

medium priority  
4-5 years

high priority  
1 year  
(ongoing)

medium priority  
1 year  
(ongoing)

medium priority  
2-3 years

ongoing priority  
4-5 years



# 2.3

## Measuring Success

**This section provides a phased approach targeting program objectives and outlines a checklist for managing a successful and sustainable public art program over the next five years.**

### **1 year**

- creation of a Public Art Fund so that those who would like to donate or gift to the Public Arts Program are able to do so prior to a project being determined
- selection of a Public Art Task Force to guide the process until funding becomes available for an arts and culture coordinator
- completion of a Public Arts Walking Tour brochure available on the Town's website
- key stakeholder working groups identified to begin showcasing local talent - youth, LAFF, Stz'uminus First Nation, service clubs, artists, local business
- public spaces identified for grass-roots community art projects to blossom
- first public call for community arts project goes live with budget from \$1000 - \$5000
- student artists are selling their work to the community at local markets and events
- the Town has formalized their Poet Laureate process and is selecting a new poet annually

### **2-3 years**

- Public Arts Advisory Committee meets to set project priorities for year
- a number of funding streams have been identified to encourage ongoing funding for program
- there is \$15,000 - \$50,000 held in the reserve fund\*
- the first community arts project is complete and accessible for all to see\*

- there is at least one public space where youth can create street art, stage improv or drama sessions, through a mentorship program
- there is a Public Arts FAQ sheet available on the Town's website including a "Hire an Artist" initiative
- the Town has created an artist-in-residency program to encourage the production of socially-engaged arts practice and meet needs of community
- current policy is being reviewed to incorporate public arts
- the community is beginning to see a combination of temporary artworks, community artworks, and increased performances held in public spaces
- the Stz'uminus First Nation place names and/or visual storytelling project is complete
- businesses are hiring artists to create murals on their walls to deter graffiti artists
- the Public Art Walking tour is well-attended and fun!
- there is \$50,000+ in the operating fund\*
- a Public Arts coordinator has been hired\*

#### **4-5 years**

- civic building expansion projects are seeing public art in their common outdoor spaces
- parks and trails, playgrounds are incorporating creative methods into infrastructure and development
- public works is working with local artists, poets, youth on an ongoing basis to encourage creativity in infrastructure projects, sidewalk upgrades, etc
- the Town is using public art to define specific character areas - banners, street furniture, lighting, etc
- the first large-scale permanent work has been unveiled and is on display
- all members of the community are feeling they have a voice and are being heard through selection process

## 5+ years

- the public art program is well-underway and process and roles and responsibilities have been clearly identified for ongoing success
- the artist-in-residency program is well-underway and has successfully created four projects for the community
- local businesses are seeing tourists drawn to the downtown core to take photos of public art and shop
- tourists are finding the waterfront with ease thanks to creative landmarks and wayfinding projects
- numerous and varied public art projects have been implemented
- maintenance of works is ongoing and no projects look run down or tired
- public spaces are lively and animated even during winter months and after daylight hours
- sense of community pride is at an all-time high
- more public squares and gathering places have been designed and people of all ages, from all walks of life are stopping each other on the street and having conversations
- youth are feeling welcome and supported in community
- artists are feeling welcome and supported in community
- members of Stz'uminus First Nation are feeling welcome and supported in community
- performing artists are feeling welcome and supported in community
- collaboration and community connectivity is better than ever



# Ladysmith Public Art Strategy 2019

