



Township of Esquimalt
CONTEXT REPORT
Public Art Plan Process
May 2021

Prepared by:



Authors: Bridget MacIntosh, Patricia Huntsman and Karen Moola (2021)

PUBLIC ART TRENDS AND EMERGING BEST PRACTICES

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

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

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

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

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

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

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

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

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

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

Municipal Funding Models for Funding Public Art

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

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

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

Other potential revenue streams to support public art include:

- **Leveraging legacy funding opportunities** – leveraging additional funding made available from local, provincial or federal levels of government to support the development of a legacy public art piece and/or contribution to public art development funds. These are usually made available as part of commemorative celebrations, significant sporting competitions and / or cultural events.
- **Hotel Tax / Destination Marketing Fee** – where a tax is added to the cost of a hotel room. These funds are then pooled and administered to support a variety of tourism initiatives to market the city. A percent and/or annual stipend from this fund could be allocated to specifically support Esquimalt’ public art program in recognition of the potential tourism draw the program can provide.
- **Third-Party Billboard Tax** – where the municipality charges a tax on outdoor advertising billboards. In Toronto, the amount charged per billboard ranges from \$1282.49 - \$42,500 (2019 rate). In the past, a percentage of this tax was allocated to the Toronto Arts Council to support increased arts investment.

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

- **Crowdfunding** - Recognizing that public art is part of a larger trend of collaborative public space improvement; municipalities, business and other public agencies, have worked together with crowdfunded creative placemaking organizations such as *Patronicity*³ to encourage investment in smaller, neighbourhood focussed public art initiatives. With each crowdfunded dollar matched dollar for dollar by the municipality and its partners, the public develops a sense of ownership over the project and helps reinforce the important role public art plays in building healthy and vibrant communities.

Funding for the Maintenance of a Public Art Collection

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

Funding these reserves can come from various sources such as:

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

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

Developer Public Art Projects and Contributions to Municipal Public Art

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

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

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

Historically, these options have only been *encouraged* as a best practice. Esquimalt has an opportunity to explore gradually shifting from encouraging such contributions to making them

³ Patronicity, www.patronicity.com

mandatory. This approach is consistent with the trend of fully integrating public art into all aspects of city planning and development.

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

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

These steps help develop a robust and well thought out Public Art Plan.

Developer public art projects can include:

- **Privately owned public spaces (POPS)**
 - Developers opt to enhance the publicly accessible portions of their development with public art. This public art can be permanent or revolving – proving a changing platform for artistic expression. An example is the quartet of public art pieces in Toronto’s Concord CityPlace⁴ development.
- **Hoarding Art**
 - Developers have also taken advantage of social enterprise projects such as Toronto’s PATCH⁵ (Public Art Through Construction Hoarding) to have required construction hoarding transformed into temporary galleries featuring public art. Some municipalities have by-laws stipulating a minimum percentage of construction hoarding be allocated to community art.
- **Commissioning / Artist-in-Residence Initiatives**
 - Larger corporations such as Facebook have created commissioning programs overseen by an “artist-in-residence”⁶. The Facebook program commissions site-specific art installations at their headquarters and in local communities. Similar models can be considered by developers working in Esquimalt. Working in

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

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

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

partnership with the City and local arts community, this practice can encourage the development of developers as arts patrons who actively support and contribute to a “City of the Arts” public collection similar to how companies such as Arcelor Mittal (formerly Dofasco / Dominion Foundries and Steel) acquired and amassed an extensive collection of Canadian art.⁷

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

Integration of Ecology / Environment Into Public Art Process

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

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

The winning proposal entitled *Good Neighbor*, accommodates and responds to flooding. “Through the piping and basin system, stormwater will flow into a water retention pool and decrease the amount of flooding on nearby properties. With physical markers registering changes in the water table, the retention pool will make flood water visible to members of the community, increasing local awareness of the risk of flooding and sea level rise...”¹⁰. As part of the project, Miami based artist Adler Guerrier was included as part of the team to design the water level markers and meaningfully incorporate public art into this civic flood-mitigation initiative.

Models for the Selection of Public Art Pieces and Processes

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

- RFPs/RFQs
- Open competitions

⁷ Arcelor Mittal 100th Anniversary Book, pg.57 http://arcelor-mittal_100th.aewebapps.com/files/assets/basic-html/page57.html

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

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

¹⁰ Nonko, Emily, “A North Miami Lot Shows How Small Cities Can Manage Stormwater”, Next City, August 22, 2019 https://nextcity.org/daily/entry/a-north-miami-lot-shows-how-small-cities-can-manage-stormwater?utm_source=Next+City+Newsletter&utm_campaign=686453c0ed-Issue_286_COPY_01&utm_medium=email&utm_term=0_fcee5bf7a0-686453c0ed-44175617

Esquimalt Public Art Master Plan: Context Report

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

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

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

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

- Maintaining an artist registry and/or roster of artists who have met the City's minimum qualifications for permanent and temporary public art calls. Municipalities should aim to include local, national, international, emerging, and established artists.
- Maintaining a roster of public art consultants who can be utilized by the municipality, developers or other considering a public art project.
- Maintaining database of local, provincial, federal and international arts organizations who can amplify calls for artists and who can be identified as potential partners
- Maintaining a database of potential jury, committee members
- Creating educational guides, templates and opportunities to provide clarity on public art processes (including selection) for artists and developers
- Helping to foster the development and support of community-based groups in Esquimalt like Boston's *Place Leader's Network*¹¹. The Place Leader's Network is a consortium of 24 people representing 8 community organizations who work together to identify local opportunities for creative placemaking. They provide "street-level" activity and connectivity between the City's public art program and the local community.

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

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

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

Permanent Collections

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

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

Some public space trends involve utilizing City Hall as a community hub¹³. To this end, there is an opportunity to create new public art pieces to be showcased in-situ at City Hall but to also use the location to provide education about the City's permanent collection. City Hall can also serve as a gathering place to host lectures, panel discussions and workshops about public art to members of the public and to the local creative community.

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

- Stand alone walking tours highlighting public art collection or tours done in conjunction with *Jane's Walk*, *Culture Days* and/or other umbrella cultural events
- Interactive maps and/or mobile apps / digital exhibitions to showcase and educate about the collection
- Sharing information about the public art collection and related collection news with local, national and international networks such as the *Public Art Network (Americans for the Arts)*, *Public Art Review (Forecast Public Art)* and the *Public Art Network (Creative City*

¹² Public Art Network (Americans for the Arts), "Proposed Best Practices For Public Art Projects", 2016 https://www.americansforthearts.org/sites/default/files/pdf/2016/by_program/networks_and_councils/pan/tools/Best%20PracticesFINAL6.2016.pdf

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

Network of Canada). (i.e. calls for artists, announcement of winning proposals, unveilings, interview with selected winners, awards won by the program etc.)

- Researching, documentation and sharing the economic impact of installed public art and other related data with City Council and the community

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

Ephemeral and Temporary Projects

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

In addition to having temporary art noted as a goal in a public art policy and to make it easier to display temporary projects in the public realm, some municipalities such as Waterloo, Ontario¹⁵ provide expanded information in their policies about accepting temporary works of art for display on city-owned property.

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

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

- *Breathing Lights*¹⁶ - illuminated the windows of hundreds of vacant buildings in Albany, Schenectady and Troy, New York. Warm light filled each window with a diffused glow that mimicked the gentle rhythm of human breathing. Concentrated in neighborhoods with high levels of vacancy, *Breathing Lights* transformed public streets into an evocative experience and provided a platform to reinvigorate stakeholders around the Capital Region’s most visible symptom of decades of disinvestment.

¹⁴ “Equity Audits of Public Art Collections”, Forecast Public Art Consulting Services.

<https://forecastpublicart.org/new-forecast-consulting-service-equity-audits-of-public-art-collections/>

¹⁵ City of Waterloo , Public Art Policy, 2015

<https://www.waterloo.ca/en/government/resources/Documents/Cityadministration/Policies/Public-Art-Policy.pdf>

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

- *SOS (Safety Orange Swimmers)*¹⁷ – A group of 22 brightly painted foam figures floated in Boston's Fort Point Channel for two months in 2016. The Swimmers relate the Channel to the seas crossed by those in search of shelter, freedom, prosperity and safety. Recently installed in Toronto's Harbour Square, the installation was designed to draw attention to the plight of refugees.
- *ILLUMINATIONS: human/nature*¹⁸ - "...shined a spotlight on the landscape, people, and heritage of Canada by weaving together the unseen narratives of the human and the natural in both national parks – from their geological formation, ecology and biodiversity, to Indigenous and colonial settler history, as well as conservation. Audiences were divided into groups and became participants as they operated portable devices such as speakers, projectors and lights to animate Banff National park with a myriad of holograms, projections, narratives and soundscapes.

Private Artwork Donations and Requests to Sell an Artwork to the City

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

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

Best practices for private artwork donations include criteria such as:

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

And involves soliciting such information from the donor as:

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

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

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

Esquimalt Public Art Master Plan: Context Report

- Legal proof of the donor's authority to donate the work

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

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

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

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

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

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

PLANNING LINKAGES

Existing strategies, plans, policies, guidelines, reports and bylaws were reviewed to:

- Provide an understanding of the local public art context;
- Set the stage for public art to be incorporated into future updates of municipal documents (e.g. plans, policies, bylaws) to ensure public art is fully and meaningfully integrated into all aspects of the Township's planning and development initiatives; and
- Frame the development of the Esquimalt Public Art Master Plan.

A summary of relevant findings is provided below:

Economic Development Strategy (2014)

The Economic Development Strategy highlights the importance of arts, culture and beautification, with some references to public art, as noted in strategies below:

5.2.1 Strategy: Drive the revitalization of Esquimalt Road through beautification, development and incentive programs

- Enhance Esquimalt Road to give it more of a ‘village feel ’as a family-friendly stroll and shopping area

5.4.1 Strategy: Support the growth and promotion of local arts and culture

- Update the public arts policy
- Create a long-term vision (strategy) for arts and culture in Esquimalt
- Support the displaying of art work in empty store fronts along Esquimalt Road
- Consider committing funding for the arts in the annual municipal budget
- Consider the creation of a network of local artists, with a physical space, to promote the arts in Esquimalt and maintain a listing of local artists and craftspeople
- Consider decorative utility structures in Esquimalt
- Host a design contest for artistic bike racks
- Consider developing an “Art Tool Kit” for artists to create temporary art installations on municipal property
- Setup local artwork exhibit in West Bay
- Develop an “Open for Art” marketing strategy encouraging the placement of art on private property

5.4.2 Strategy: Continue hosting successful events, develop new events and build a new cultural facility

- Continue to support the Esquimalt Arts Festival
- Consider incorporating a space dedicated to hosting arts & cultural events in the Esquimalt Village Project
- Consider a creative ‘venue ’in a municipal park

5.4.3 Strategy: Protect and enhance Esquimalt’s heritage areas and military history

- Celebrate Esquimalt’s history with more interpretive signage and beautify existing heritage sites

Youth Development Strategy (2006)

The Youth Development Strategy did not reference public art specifically, but rather included recommendations about art:

Recommendations

4. Provide avenues for youth focused special events and opportunities to showcase youth talent within the municipality.

Short term (1–2 years)

a) Enable youth to develop an Expo that gives kids a chance to showcase both their wares and talents to the community in Town Square (\$1200 plus partnership and sponsorship contribution)

b) Build capacity to display youth art inside the current teen centre, recreation centre and municipal hall

Long term (3–5 years)

c) Coordination of events such as a Battle of the Bands or a youth based Sunday Market in town square area

d) Partner with Rock Solid and First Nations for regular display of youth art within all municipal buildings

Official Community Plan (2018)

The following Official Community Plan (OCP) objectives and policies reference public art:

5.3 Medium/High Density Residential Development

Objective: Support compact, efficient medium density and high density residential development that integrates with existing and proposed adjacent uses.

Policy

Recognize, for the purposes of density bonuses, “amenities” may include but are not limited to:

2. Public art;

6 Commercial & Commercial Mixed-Use Land Use

6.1 General

Objective: Esquimalt is a complete community where commercial enterprises serve the needs of area residents, local businesses, and visitors.

Policy

Recognize, for the purposes of density bonuses, “amenities” may include but are not limited to:

2. Public art;

Policy

Esquimalt Public Art Master Plan: Context Report

Encourage the provision of amenities such as mini parks/plazas, street furniture, public art and decorative lighting on private lands in all commercial areas.

6.3 Esquimalt Town Centre

Objective: To foster the creation of an Esquimalt Town Centre that successfully integrates commercial, institutional and residential activity.

Policy

Encourage high quality development that supports and reinforces Esquimalt Town Centre as the main commercial, civic and recreational service centre. Designs are encouraged which incorporate a pedestrian orientation and include such features as sidewalk cafes, attractive landscaping, public art and other amenities.

6.4 Neighbourhood Commercial Mixed-Use

Objective: To encourage the development of a series of neighbourhood commercial mixed-use nodes throughout Esquimalt that will primarily serve the daily needs of the surrounding neighbourhood but may also include destination uses.

Policy

For the purposes of density bonuses, “amenities” may include but are not limited to:

2. Public art;

15.1 Arts and Culture

Objective: To encourage and develop a mosaic of appealing, lively and distinctive areas, vibrant public spaces, festivals, events and activities.

Policy

Build on the strengths of public art so that it is a key element in shaping, animating and enriching the public realm, civic pride and community identity.

Policy

Encourage new developments to incorporate public art into their design.

Policy

Create opportunities for people to experience art in everyday life and for artists and communities to participate in the design, look and feel of the Township through public art initiatives.

21 DPA No. 4 Commercial

21.5 Guidelines

Esquimalt Public Art Master Plan: Context Report

10. Where new development is to occur within Esquimalt's commercial core, that development should add to the pedestrian appeal and overall appearance of the street through features such as easily accessible entrances, street furniture and public art, landscaping and attractive exterior finishing materials.

27 DPA No. 10 - Esquimalt Town Square

27.4 Exemptions

The following do not require a Development Permit:

2. Installation of public art.

28 DPA No. 11 - West Bay

28.5

Visual & Physical Connections to the Harbour

2. New development and landscaping should frame rather than block public views of parks and open spaces, natural features, prominent buildings, public art and the harbour.

29 DPA No. 12 - McLoughlin Point

29.5 Guidelines

7. Consider the incorporation of water features as public art within the design of the building.
17. Incorporate public art into the design.

Public Art and Education

1. Public art shall be provided. The CRD and Township of Esquimalt will work together to confirm the process and requirements.
2. Plans should include capacity for organized, educational site visits to learn about the functioning of the treatment system, the regional liquid waste management program, resource recovery, etc.

The OCP's heritage objectives and policies noted below do not identify public art. However, they broadly reference arts and culture with their focus on heritage value, high quality urban environments and sense of place - all of which may be enhanced through public art.

15.2 Heritage

15.2.1 Heritage Values

Objective: To ensure that community heritage values are considered in all land use decisions.

Policy

Identify places within the community for placement of signage that celebrates local heritage and history.

Esquimalt Public Art Master Plan: Context Report

Objective: To respect the Township's proud history by celebrating and thereby enhancing community member's connections to the past.

Policy

Support educational efforts and community events that recognize and celebrate the community's heritage including navy, army, ship building and repair industry, and connection to nature and sea shore.

Policy

Develop signage that celebrates Esquimalt history and heritage at key locations.

Policy

Continue to use historic photos to wrap utility boxes, reflecting the interesting history and beauty of this area.

Policy

Find bold, innovative means to celebrate the community's heritage assets.

15.2.2 Heritage Preservation and Conservation

Objective: To create a highly desired urban environment and strong sense of place.

Policy

Maintain or enhance public view corridors, focal points, pedestrian links, view points, and landmarks at a community wide and neighbourhood level. Public view corridors are shown on the "Public View Corridors Map" (Schedule "G").

The OCP's neighbourhood design objective and policies do not reference public art, but rather point to neighbourhood character defining elements. As neighbourhood character can be defined or enhanced through public art, these objective and policies are provided for reference:

15.2.3 Neighbourhood Design

Objective: To ensure that opportunities exist for new developments to build on existing neighbourhood and street features, to foster the sense of consistency over time and celebrate areas with unique character.

Policy

Determine neighbourhood character defining elements through a consultation process that identifies values of a neighbourhood.

Policy

Where character defining elements have been identified through a neighbourhood consultation process, consider developing new or revised design guidelines.

Esquimalt Public Art Master Plan: Context Report

As public realm enhancements may be achieved through public art, the following objective and policies are noted:

16.2 Commercial & Industrial

Objective: To encourage the upgrading of commercial and industrial areas.

Policy

Foster the revitalization of Esquimalt Road to make it more of a vibrant and pedestrian friendly corridor with welcoming public spaces for residents and visitors.

Policy

Encourage enhancements to the public realm in the business area, such as the development of public spaces or publicly available private spaces, for the local workforce, residents and users of the E&N Rail Trail.

While the following objectives and policies do not overtly reference public art, they are noteworthy given their focus on arts and culture, aesthetics and quality of life:

Parks, Recreation & Trails

10.1 General

The delivery of parks and recreation services in Esquimalt will aim to provide benefits, either direct or indirect, to all citizens in the community. There will be a strong focus on promoting health and wellness, arts, culture and preserving and enhancing the Township's parks, open spaces and public facilities.

10.2 Parks

Objective: To balance the multiple purposes and uses of parks, such as cultural events, recreation, sports, ecosystem services, commemoration and aesthetic enjoyment, so that they contribute positively to the quality of life of residents.

Lastly, the following OCP objective and policy is highlighted to underscore the policy connection between arts, culture and economic development that could be implemented, in part, through public art.

16.1 General

Objective: To encourage a diversity of knowledge based businesses to locate in Esquimalt.

Policy

Support economic development that:

6. Expands the sport, arts and culture sector, promoting Esquimalt's sports facilities, arts and cultural heritage;

Parks and Recreation Strategic Plan (2004)

The Parks and Recreation Strategic Plan did not reference public art, although it highlighted the opportunity for arts and cultural programming in the Work Point lands precinct:

Initiative #12 Support the development of two major regional arts facilities on the Work Point lands

"There is significant potential for the Parks and Recreation Department to partner with the Work Point Arts Project Society and other agencies in this precinct to develop their arts and cultural programming. The whole site will provide a cultural tourism site for both regional and out-of- region visitors".

Public Art Policy No. Admin-74 (2016)

The Township's Public Art Policy is intended to:

1. Establish a standardized and transparent process for the selection, acquisition, maintenance and de-accession of Public Art; and
2. Provide a sustainable funding model for the management of Public Art.

West Bay Neighbourhood Design Guidelines

The West Bay Neighbourhood Design Guidelines include the following public art-focused guidelines:

Public Realm Design: Pedestrian Comfort & Safety

Guidelines

- Incorporate corner bulges into streetscape design in key pedestrian areas to enhance pedestrian crossings and provide space for landscaping, seating, rain gardens and public art.
- Public art should be incorporated into parks, plazas and other key activity areas, especially at gateways and entry points, to enhance the sense of identity and entry into the neighbourhood.

Visual & Physical Connections to the Harbour

- New development and landscaping should frame rather than block public views of parks and openspaces, natural features, prominent buildings, public art, and the harbour.

Designing Density: Planning for Social Connectedness in Multi-Family Housing (2019)

The Designing Density report was prepared in an effort to develop policies and actions that would help Esquimalt retain and enhance social connectedness as it densifies. The following recommendation and actions in the report reference public art:

3.1.4 Recommendations and Actions

Encourage place-making activities such as public art, little free libraries or tool libraries.

- Require developers to incorporate public art in the public realm adjacent to their development.
- Develop an Esquimalt-themed street furniture program, including benches, bicycle racks, lighting and garbage receptacles.

Anti-Graffiti Works Exemption [Bylaw No. 2365]

The following bylaw is noted in its reference to public art:

5.7 Anti-Graffiti works, murals and art works undertaken under an anti-graffiti program or community beautification program are exempted from this bylaw."