COQUITLAM PUBLIC ART POLICY TASK FORCE
## MEETING MINUTES - FEBRUARY 10, 2000

A Meeting of the Public Art Policy Task Force convened on Thursday, February 10, 2000 at 3:00 p.m. in the Council Boardroom 480, Coquitlam City Hall, 3000 Guildford Way, Coquitlam, B.C. with the following persons present:

Committee Members Present: Mayor J. Kingsbury, Chair
M. Papais
P. Montgommery
L. Sisson
R. Simpson
G. Elliot

Committee Members Absent: Councillor M. Reid
S. Unser
P. Jando

Guest: Leesa Strimbicki, Public Art Consultant

Staff Present: D. Day, General Manager Planning and Development
B. Ste-Croix, Recreation Program Coordinator
K. Lore, Committee Clerk
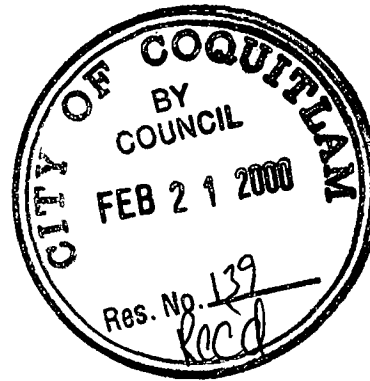
ITEM I - MINUTES OF PREVIOUS MEETING

Not Applicable

ITEM II - BUSINESS ARISING FROM MINUTES

Not Applicable

ITEM III - NEW BUSINESS

510-1 Consultant Submissions

The Committee reviewed the submission from Leesa Strimbicki of Urban Art Management which outlines Phase II of a Public Art Policy for the City and the estimated cost of carrying out Phase II.

The Committee agreed to change the total estimated cost of the operating budget for Phase II, which the Committee will request from Council, from $14,420 to $17,000, in order to account for additional costs associated with marketing, photocopying, and additional workshops

510-2 Phase I Draft and Council Presentation

The Committee reviewed the second draft of the Phase I Proposal to Council and agreed to the following changes:

- Add to the "Executive Summary" a statement regarding cultural policy as already laid out by the City in the *City of Coquitlam's Cultural Policy and Plan*

- Make minor spelling and grammatical corrections to the "Executive Summary."

- Change the name of the Committee shown in the Document from "Public Art Policy Steering Committee" to reflect the new Committee name - "Coquitlam Public Art Policy Task Force."

It was decided by the Committee to present Phase I of the *Coquitlam Public Art Policy* to the Leisure, Parks and Cultural Services Committee at the LPECS Meeting scheduled for March 13, 2000 at 3:30 p.m., and to invite all of the Councillors to attend this meeting. L. Strimbicki agreed to give a condensed slide presentation to the LPECS Committee and Councillors to coincide with the presentation of Phase I.

L. Sisson advised that she would make revisions and forward a third draft to Committee Members for final approval before the March 13 presentation.

510-3 Phase II Outline

It was brought to the Committee's attention the need to restructure the section of Phase II which refers to the Private Sector.

The Committee agreed that it would be beneficial to recruit someone from the private sector to join the Committee.

ITEM IV – OTHER BUSINESS

L. Sisson informed the Committee that the ARC Arts Council Gala is being held February 27.

L. Strimbicki reported that the City of North Vancouver has endorsed a Public Art Policy, and that their first "project" will be a sewer hatch cover.

ITEM V – NEXT MEETING DATE

The Committee agreed that the next meeting would be called at the discretion of the Chair.

ITEM VI – ADJOURNEMENT

The Chair declared the Meeting adjourned at 3:55 p.m.

_____
CHAIR

_____
Kerri Lore
Committee Clerk

# C O Q U I T L A M

510

COQUITLAM PUBLIC ART POLICY TASK FORCE
MEETING MINUTES - MARCH 2, 2000

A Meeting of the Public Art Policy Task Force convened on Thursday, March 2, 2000 at 3:10 p.m. in the Council Boardroom 480, Coquitlam City Hall, 3000 Guildford Way, Coquitlam, B.C. with the following persons present:

Task Force Members Present: Councillor M. Reid, Chair
Mayor J. Kingsbury
L. Sisson
R. Simpson
G. Elliot
S. Unser
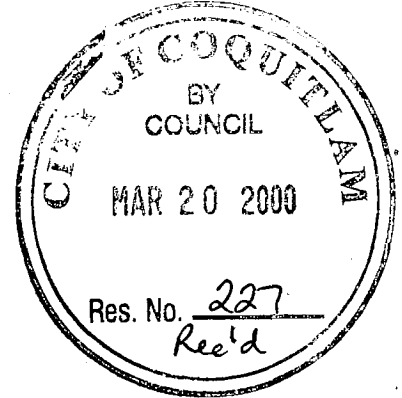
Task Force Members Absent: P. Montgommery
P. Jando
M. Papais

Staff Present: D. Day, General Manager Planning and Development
B. Elliott, General Manager Parks and Leisure Services
B. Ste-Croix, Recreation Services Coordinator
K. Lore, Committee Clerk

ITEM I - MINUTES OF PREVIOUS MEETING

The Task Force approved the Coquitlam Public Art Policy Task Force Meeting Minutes of February 10, 2000.

ITEM II - BUSINESS ARISING FROM MINUTES

It was decided by the Members of the Task Force that *Phase I - Coquitlam Public Art Policy* would *not* be presented to the Leisure, Parks and Cultural Services Committee at their Meeting on March 13, 2000.

07/MAR/00

TEM III - NEW BUSINESS

510-1 *Terms of Reference* for the Task Force

B. Elliott presented a draft *Terms of Reference for the Coquitlam Public Art Policy Task Force* for review and revision by Task Force Members.

The Task Force agreed that the Draft should include specific reference to the *City of Coquitlam's Cultural Plan and Policy*. With this revision, the Task Force adopted the *Terms of Reference*.

510-2 Council Committee System

The Task Force received the report *Council Committee System* for information. The said report outlines the policy and procedures governing Council Committees.

510-3 Review of Work to Date by ARC

The Task Force reviewed and discussed the working document of *Phase I - Public Art Policy Proposal*, as prepared for Council by the ARC Public Art Policy Steering Committee.

Mayor Kingsbury arrived at the Meeting at this time.

510-4 Next Steps

It was decided by the Task Force that their next step should be to take a step *back* in the process, in order to allow more time to research public art policy as already developed and implemented by other cities (i.e. Vancouver, North Vancouver, Seattle), and to review what has already been done *in* Coquitlam (i.e. *City of Coquitlam Cultural Policy and Plan*, community art initiatives).

The Task Force agreed that, in accordance with the Terms of Reference, they should endeavour to present an interim report to Council by October 2000, and that this report should include "recommendations regarding the general scope of policy that should be considered by Council and provide recommendations regarding process and procedures for policy development and the resource requirements for this process for consideration as a component of the 2001 Operating Budget."

It was further agreed that the Task Force should explore the possibility of receiving a small amount of seed money from the current City budget, to carry the Committee through until October. This money could be used to cover expenses such as travelling costs for guest speakers and employing a student to do a study for the Task Force.

B. Ste-Croix agreed to try and arrange for a guest speaker to present at the next Meeting of the Task Force.

G. Elliottt, L.Sisson, and R. Simpson advised that they would investigate the probability of employing a student to complete a cross comparative analysis of City Public Art Policies for the Task Force.

ITEM IV – OTHER BUSINESS

Nil

ITEM V – NEXT MEETING DATE

The Committee agreed that the next meeting would be scheduled for April 13, 2000.

ITEM VI – ADJOURNEMENT

The Chair declared the Meeting adjourned at 4:35 p.m.

_____
CHAIR

_____
Kerri Lore
Committee Clerk

COQUITLAM PUBLIC ART POLICY TASK FORCE
## MEETING MINUTES APRIL 13, 2000

A Meeting of the Public Art Policy Task Force convened on Thursday, April 13, 2000 at 3:00 p.m. in the Council Committee Room, Coquitlam City Hall, 3000 Guildford Way, Coquitlam, B.C. with the following persons present:

Task Force Members Present: Mayor J. Kingsbury, Chair
L. Sisson
R. Simpson
G. Elliot
P. Montgommery
P. Jando

Committee Members Absent: Councillor M. Reid
M. Papais
S. Unser

Guests: B. Newson, Manager Public Art Program, City of Vancouver

Staff Present: D. Day, General Manager Planning and Development
B. Elliott, General Manager Parks and Leisure Services
B. Ste-Croix, Recreation Services Coordinator
K. Lore, Committee Clerk
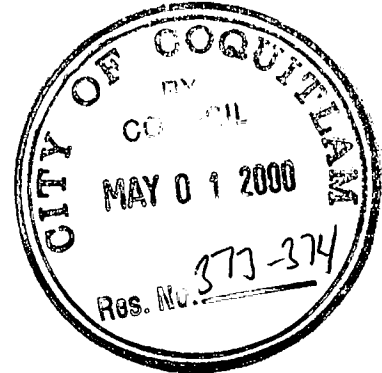
ITEM I - MINUTES OF PREVIOUS MEETING

The Task Force approved the Coquitlam Public Art Policy Task Force Meeting Minutes of March 2, 2000.

ITEM II - BUSINESS ARISING FROM MINUTES

Nil

TEM III - NEW BUSINESS

510-1   Presentation – B. Newson, City of Vancouver

B. Newson, Public Art Program Manager, City of Vancouver, appeared before the Committee to give a presentation on Public Art in Vancouver. He spoke on the development of the City of Vancouver's Public Art Program and the three areas in which the Program is "proactive": the Civic Public Art Program; the Private Development Program, and; the Community Public Art Program. He advised that the City of Vancouver dedicates $250, 000 from its annual budget to public art. The Committee also viewed slides of public art pieces that exist throughout the City of Vancouver.

510-2 Public Art in Seattle

Councillor Reid's verbal Report to the Committee on her meeting with the Seattle Art Commission, and public art in Seattle, was deferred to the next Regular Meeting of the Committee.

510-3 *Revised* Terms of Reference for the Task Force

COUNCIL
ACTION

The Committee recommends that Council approve the revised Terms of Reference for the Coquitlam Public Art Policy Task Force.

510-4 Municipal Public Art Policies – Draft Chart

B. Ste-Croix gave an overview of the *Draft Chart on Municipal Public Art Policies,* advising that its purpose is to compare various components of existing public art policies in other municipalities. She asked for Committee Members to provide input and suggestions for revision. The Committee agreed on several revisions, including limiting the *Chart* to fewer cities. B. Ste-Croix advised that she would make these changes, and bring the revised chart to the next Meeting.

L. Sisson reported that if ARC receives the funding that they have applied for to hire a summer co-op student, the Committee could use the services of this student to complete the research for the *Chart*. At present ARC is still waiting to hear back on the status of their application.

The Committee agreed that the Chart should have a completion deadline of September, being that a co-op student would be available from May to August only.

Public Art Policy Task Force Meeting
April 13, 2000 – 3:00 p.m.

Page 3

ITEM IV – OTHER BUSINESS

L. Sisson informed the Committee that Marina Papais would be presenting a piece of her artwork to the City of Coquitlam on May 5, 2000, 1:00 p.m. at City Hall.

ITEM V – NEXT MEETING DATE

The Committee agreed that the next meeting would be scheduled for May 18, 2000.

ITEM VI – ADJOURNMENT

The Chair declared the Meeting adjourned at 4:45 p.m.

_____
CHAIR

_____
Kerri Lore
Committee Clerk

COQUITLAM PUBLIC ART POLICY TASK FORCE
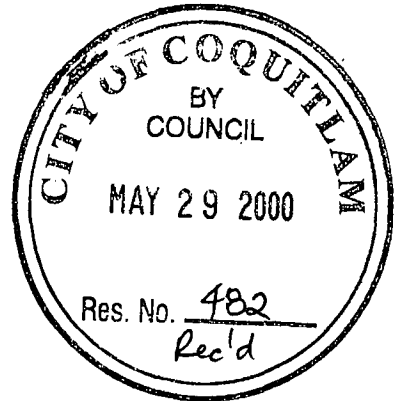## MEETING MINUTES MAY 18, 2000

510

A Meeting of the Public Art Policy Task Force convened on Thursday, May 18, 2000 at 3:00 p.m. in the Council Committee Room, Coquitlam City Hall, 3000 Guildford Way, Coquitlam, B.C. with the following persons present:

Task Force Members Present:	Councillor M. Reid, Chair
	L. Sisson
	G. Elliot
	P. Montgommery
	P. Jando
Committee Members Absent:	Mayor J. Kingsbury
	R. Simpson
	M. Papais
	S. Unser
Guests:	L. Payne, Public Art Coordinator, City of Surrey
	J. Adam, Chair, Surrey Public Art Advisory Committee
Staff Present:	D. Day, General Manager Planning and Development
	B. Elliott, General Manager Parks and Leisure Services
	B. Ste-Croix, Recreation Services Coordinator
	K. Lore, Committee Clerk

BY COUNCIL
MAY 29 2000
Res. No. 482
Rec'd

ITEM I - MINUTES OF PREVIOUS MEETING

The Task Force approved the Coquitlam Public Art Policy Task Force Meeting Minutes of April 13, 2000.

ITEM II - BUSINESS ARISING FROM MINUTES

Nil

TEM III - NEW BUSINESS

510-1   Presentation – L. Payne and J. Adam, City of Surrey

Ms. L. Payne, Public Art Coordinator, City of Surrey, and Mr. J. Adam, Chair, Surrey Public Art Advisory Committee, were present to provide a presentation on Public Art in Surrey.

Mr. Adam distributed to the Task Force copies of Surrey's *Public Art Policy,* a copy of which is attached hereto and forms a part of these Minutes. He spoke briefly on the history and development of the *Policy.*

Ms. Payne advised that Surrey's *Policy* differs from the City of Vancouver's in that it does not include the private sector in its *Policy.* At present, Surrey's *Policy* applies only to Civic Projects. Surrey allocates 1.25% of the initial estimated project cost to Public Art, and by Bylaw, this 1.25% cannot be altered, even in the event that Project Costs are cut. Surrey's Public Art Coordinator and Community Art Coordinator are partially funded out of this 1.25% Public Art Reserve.

She further advised that Surrey has developed a 3 year Public Art Master Plan which applies criteria to Public Art, and ensures an equal distribution of Projects throughout the City. The Plan also looks at developing "gateways" into and out of core areas of the City.

The Task Force viewed a slide presentation that showed the two Public Art Projects that the City of Surrey has undertaken thus far (the Surrey Sports and Leisure Complex and Fire Hall No. 2). Both of these projects were entirely City funded.

Copies of Surrey's *Public Art Program Information Sheet* were distributed to the Task Force, a copy of which is attached hereto and forms a part of these Minutes. In addition, the following resources were left for the information of the Task Force:

- *The Artist and the Urban Environment – Public Art for the City of San Diego*
- *Art, the Community, and the Law,* eds. S. Smart and M. Baxter
- *Public Art Projects – Help Yourself! How to Use the Neighbourhood Matching Fund to Build Community,* City of Seattle, Department of Neighbourhoods
- *Public Art Competitions – Guidelines for Sponsors, Administrators, Jurors, and Artists,* City of Halifax
- *Spirit of Youth – Surrey Community Mural Project*

B. Ste-Croix will have these books if anyone wishes to borrow them.

510-2 Public Art in Seattle

Councillor Reid gave a verbal report to the Task Force on her recent trip to Seattle, and her meeting with Ms. B. Goldstein of the Seattle Art Commission.

Councillor Reid reported that the Seattle Art Commission is an independent body that functions at an arms length from the City, an approach that seems to have removed a lot of the legal and funding problems associated with Public Art. The biggest problem that the Commission has is the issue of artistic freedom versus community standards.

Councillor Reid advised that the Commission is funded mostly from public utility funds, and also by donations.

L. Sisson left the Meeting at this time.

510-3 BCRPA Conference on Public and Community Art Workshops

B. Ste-Croix gave a verbal report to the Task Force summarizing the BCRPA Symposium on Public and Community Art, held recently in Harrison.

She reported that the Symposium was a great opportunity to learn about the different perspectives on the process of Public Art, as seen by different Municipalities. She obtained from the Symposium a "List of Books" having to do with Public and Community Art, a copy of which is attached hereto and forms a part of these Minutes.

ITEM IV – OTHER BUSINESS

Mural at New Youth Park

B. Ste-Croix passed around a copy of an article from the May 10, 2000 issue of the Vancouver Sun entitled "Teen's talents to be shown at opening of New Youth Park." The article discusses, in part, the Mural painted by local teens that covers the concrete walls surrounding Coquitlam's new skate park at Town Centre. The Mural is a great example of Community Art that exists in Coquitlam. A copy of the article is attached hereto and forms a part of these Minutes.

Public Art Policy Task Force Meeting
May 18, 2000 – 3:00 p.m.

Page 4

Interim Report of the Task Force

Councillor Reid suggested that, before the Task Force proceeds any further, the "ideas" and "needs" of the Task Force should be presented to Council in the form of an Interim Report. Such a report would allow the Task Force to gage the willingness of Council to embrace the idea of Public Art, and ensure that time and money are not being wasted.

The Task Force agreed that an Interim Report should be forwarded to Council for Council consideration and approval, and that the focus of the Report should be the identification of what Public Art is, what it will do for the City, what it will cost, and what alternate sources of funding may be available.

The Task Force agreed that the focus of the next Regular Meeting of the Task Force would be the creation of an Interim Report of the Public Art Policy Task Force.

It was further agreed by the Task Force that alternate sources of funding should be pursued (i.e. grants) and that Members would bring any information they have on such to the next Meeting.

Municipal Public Art Policies Chart

B. Ste-Croix distributed copies of the Revised Municipal Public Art Policies Chart to Members of the Task Force, a copy of which is attached hereto and forms a part of these Minutes.

ITEM V – NEXT MEETING DATE

The Task Force agreed that the next Meeting would be scheduled for June 8, 2000 from 11:00 a.m. – 3:30 p.m.

ITEM VI – ADJOURNMENT

The Chair declared the Meeting adjourned at 5:02 p.m.

_____
Kerri Lore
Committee Clerk

_____
CHAIR

COQUITLAM

510

COQUITLAM PUBLIC ART POLICY TASK FORCE
MEETING MINUTES JULY 12, 2000

A Meeting of the Public Art Policy Task Force convened on Wednesday, July 12, 2000 at 2:05 p.m. in the Council Committee Room, Coquitlam City Hall, 3000 Guildford Way, Coquitlam, B.C. with the following persons present:

Task Force Members Present: Mayor J. Kingsbury, Chair
G. Elliot
A. Brisson, ARC Arts Council
P. Montgommery
P. Jando
M. Papais

Task Force Members Absent: Councillor M. Reid

Staff Present: D. Day, General Manager Planning and Development
B. Elliott, General Manager Parks and Leisure Services
B. Ste-Croix, Recreation Services Coordinator
K. Lore, Committee Clerk

BY COUNCIL JUL 17 2000 Res. No. 632-133

ITEM I - MINUTES OF PREVIOUS MEETING

The Task Force approved the Coquitlam Public Art Policy Task Force Meeting Minutes of May 18, 2000.

ITEM II - BUSINESS ARISING FROM MINUTES

Nil

ITEM III - NEW BUSINESS

Mayor Kingsbury facilitated introductions of Task Force Members for those new to the Task Force.

510-1   Interim Report of the Task Force

The Task Force discussed the need to formulate an interim report to identify what would be required in the development of an appropriate Public Art Policy for the City of Coquitlam. It was agreed that the Committee did not have the expertise or resources needed to conduct such a study, and that the Committee should retain the services of a Public Art Consultant to conduct this preliminary work.

The Committee also agreed that the comparative analysis of municipal Public Art Policies to be done by ARC's summer student would be incorporated into the report of the Public Art Consultant. It was decided that the deadline for completion of the comparative analysis would be August 15, 2000.

COUNCIL   **The Task Force recommends that Council ratify the Task Force's**
ACTION   **decision to seek funding from an external agency in the amount of $5000**
to hire a Public Art Consultant to formulate a policy development
framework for Public Art in the City of Coquitlam.
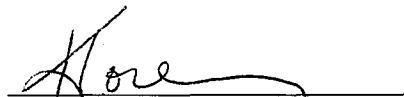
ITEM IV – OTHER BUSINESS

Nil

ITEM V – TABLED ITEMS

T-1   "The Art of Revitalizing Communities," Forum. May/June 2000.

Public Art Policy Task Force Meeting
July 12, 2000 – 2:00 p.m.

Page 3

ITEM VI – NEXT MEETING DATE

The Task Force agreed that the next Meeting would be scheduled at the call of the Chair.

ITEM VII – ADJOURNMENT

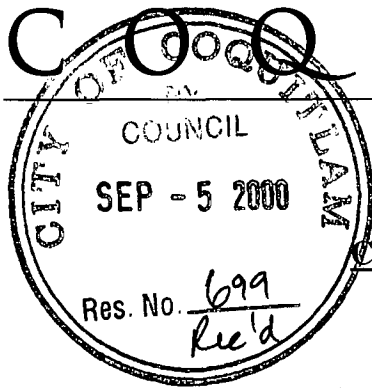The Chair declared the Meeting adjourned at 3:00 p.m.

_____
CHAIR

Kerri Lore
Committee Clerk

COUNCIL
SEP - 5 2000
Res. No. _699_
Rec'd

COQUITLAM PUBLIC ART POLICY TASK FORCE
MEETING MINUTES AUGUST 30, 2000

510

A Meeting of the Public Art Policy Task Force convened on Wednesday, August 30, 2000 at 3:00 p.m. in the Council Committee Room, Coquitlam City Hall, 3000 Guildford Way, Coquitlam, B.C. with the following persons present:

Task Force Members Present: Councillor M. Reid
G. Elliot, Acting Chair
A. Brisson, ARC Arts Council
P. Montgommery

Task Force Members Absent: Mayor J. Kingsbury, Chair
P. Jando
M. Papais

Staff Present: D. Day, General Manager Planning and Development
B. Elliott, General Manager Parks and Leisure Services
B. Ste-Croix, Recreation Services Coordinator
K. Lore, Committee Clerk

ITEM I – APPOINTMENT OF ACTING CHAIR

The Task Force appointed Ms. Gillian Elliott as Acting Chair for the August 30, 2000 Meeting of the Public Art Policy Task Force.

ITEM II - MINUTES OF PREVIOUS MEETING

The Task Force approved the Coquitlam Public Art Policy Task Force Meeting Minutes of July 12, 2000.

ITEM III - BUSINESS ARISING FROM MINUTES

Nil

Public Art Policy Task Force Meeting
August 30, 2000 – 3:00 p.m.

Page 2

ITEM IV - NEW BUSINESS

510-1   Public Art Consultant

B. Elliott gave a brief report to the Task Force on the August 28th Meeting at ARC with Ms. Leesa Strimbicki, Public Art Consultant, who will be working with the Task Force to develop an Interim Report to Council.

A. Brisson distributed to the Task Force copies of the "Report Guideline" that Ms. Strimbicki had formulated as a result of the August 28th Meeting. A copy of the Report is attached hereto and forms a part of these Minutes.

The Task Force discussed and recommended several changes to the "Report Guideline."

510-2   "Public Art Policy Comparisons: Canadian and U.S. Cities"

The Task Force reviewed the Research report prepared by ARC's Summer Student, entitled "Public Art Policy Comparisons: Canadian and U.S. Cities" and recommended some minor changes be made to the report.

A. Brisson agreed to work with ARC's summer student to make the suggested changes.

510-3   Next Steps

The Task Force agreed to meet informally as a "working group" to work with Ms. Strimbicki on drafting an Interim Report to present to Council on October 16.

The working group will meet September 14 at 10:00 a.m. and September 28 at 1:00 p.m.

ITEM V – OTHER BUSINESS

A. Brisson advised Committee Members of an upcoming Information Session on the Regional Cultural Plan to be held at ARC.

ITEM VI – TABLED ITEMS

T-1   Letter from the Coquitlam Foundation re. donation to Coquitlam Public Art
      Policy Task Force.
T-2   *City of Coquitlam Cultural Policy & Plan.* * Issue 9: Community Design.
T-3   "Public Art – Public Places – Public Money," Richard Brecknock.
T-4   "Public Art in the Urban Landscape," Daniel Piercey, University of Oxford.
T-5   "The Landscape of Urban Regeneration: Public Art." *Landscape Issues.* Tim
      Hall.

ITEM VII – NEXT MEETING DATE

The Task Force agreed that the next Meeting would be scheduled for October
4, 2000.

ITEM VIII – ADJOURNMENT

The Chair declared the Meeting adjourned at 4:50 p.m.

_____
                                   CHAIR

_____
Kerri Lore
Committee Clerk

CITY OF COQUITLAM
PUBLIC ART
REPORT GUIDELINE
SEPTEMBER 2000

Urban
Art
Management

1. BACKGROUND

   Refer to Cultural Plan and the recommendations outlined in the Plan.

   - "the City develop strategies to encourage aesthetic, environmental, and heritage improvement to the community."

      List key points under each recommendation

   - "the City encourage the development of cultural tourism in recognition of its economic and intrinsic community benefits."

2. What are the reasons for moving forward with a Program of this nature.

   - Will the Public Art Program address the recommendations of the Cultural Plan?
   - . How will a Public Art Program change the City of Coquitlam?
   - What will be the benefits of a Public Art Program?

3. What are the funding option and cost implications?

   - Percentage of capital budget
   - Lump sum contribution
   - Private sector contribution

- That Council support the development of a Public Art Policy for the City of Coquitlam which outlines a public art process and establishes a formal Public Art Policy Task Force which reports to Council.

- That the Public Art Policy Task Force (PAPTF) be modified to include a minimum of two artists, two representative from the design community and a member from the Urban Development Institute and that staff have an ex-officio status.

- That funding in the amount of $_____be approved for a consultant to assist in the development of the policy, for community participation and for Public Art Policy Task Force support.

1. Review chart prepared by Public Art Policy Task Force.

2. Review the various characteristics of each Program and outline the options.

   - Public Art Committee
   - Funding
   - Maintenance
   - Administration (Policy Implementation)

   e.g. Is funding adequate to support the program?

3. Indicate the characteristics of each Program that can be applied to a Model for Coquitlam.

   e.g. The Public Art Committee performs the key role of governing the program.

1. Examine the Official Community Plans and pertinent City documents for key statements that support the development of a Public Art Program.

> ....*"the soul of Coquitlam will be it's neighbourhoods - they will be diverse, unique in character and will be clean, green, safe and will have a strong cultural awareness which celebrates their sense of community, cultural diversity and heritage"*.

> An example would be the "Picket Fence" community art project.

2. Examine the benefits and advantages of a public art program that will satisfy and address OCP recommendations and other city documents.

> For example, neighbourhoods could have various identifying public art elements, such as interesting lighting or sidewalks, and the main collector streets would have the same public art elements across the city, thereby linking one sector to another.

3. List City of Coquitlam public art inventory.

OUTLINE FOR DEVELOPMENT OF A PUBLIC ART PROGRAM
FOR THE
CITY OF COQUITLAM

I   DEVELOP PUBLIC ART VISION FOR COQUITLAM

- *Community goals, aspirations, vision and economics diversity.*
- *List of existing public and community art to date.*
- *Mission statement, guiding principles and goals.*

II.   COMMUNITY WORKSHOP

It is important that the public understand the implications of an art program prior to taking the document to Council. Generating public appeal and education is important and will allay the concerns of Council when the Public Art Policy is presented for endorsement. This workshop will introduce the goals, aspirations and vision of the Public Art Program to the community.

III.   REVIEW EXISTING FUNDING POLICIES

Review existing funding mechanisms in other municipalities and determine most appropriate course for the City of Coquitlam.

How is funding attained:
- *Percentage of Capital Cost*
- *Dollar per Square Metre*
- *Other*

Funding allocation:
- *Public Art Costs (Artist Fees, Fabrication, Installation)*
- *Staff/Art Consultant*
- *Conservation*
- *Inventory*
- *Maintenance*
- *De-Accessioning*

IV.   WORKSHOP WITH CITY STAFF

The objective of the workshop is to initiate a process of understanding and collaboration with City staff.

The components of the discussion will focus on the following:
1.   *Integrated Art*
2.   *The Collaborative Process*
3.   *Discrete Art*
4.   *Community Public Art*
5.   *Benefits of Public Art*

V.   DEVELOP FUNDING MODEL IN ASSOCIATION WITH CITY STAFF.

VI.   COMMUNITY WORKSHOP

Presentation of funding model to community.

VII.   REPORT TO COUNCIL

VIII.   POLICY DEVELOPMENT

1.   *Public Sector Funding*
2.   *Community Public Art*
3.   *Artist Eligibility*
4.   *Artist Selection*
     • *Open Competition*
     • *Limited Competition*
     • *Direct Selection*
5.   *Selection Panel*
     • *Membership*
     • *Responsibilities*
     • *Process*
6.   *Collection/Donation/De-Accessioning*
7.   *Environmental Considerations*
8.   *Heritage Issues*
9.   *Maintenance*
10.   *Public Education & Involvement*
11.   *Master Plan Development*

IX.   FINAL REPORT TO COUNCIL

ESTIMATED COSTS

1. *Public Art Committee Support Costs*

   - *night meetings*
   - *secretarial support*
   - *staff time*

2. *Community Participation Costs - Every Sector (minimum 5 presentations)*

   - *staff time*
   - *presentation materials*
   - *questionnaires*
   - *postage*

3. Consultant Costs

4. Proposed Timeline

PUBLIC ART POLICY COMPARISONS:
Canadian And U.S. Cities

*Complete
Copy of
report available
in City Clerk's office*

Research Report by
ARC Arts Council
HRDC Summer Career Placement Program

Prepared for
Coquitlam Public Art Policy Task Force

August 18, 2000

TABLE OF CONTENTS

COQUITLAM FOUNDATION

3000 Guildford Way, Coquitlam, B.C. V3B 7N2 Tel. 927-3003

2000 August 10
Our file: 0230-20

Mayor Jon D.H. Kingsbury
City of Coquitlam
3000 Guildford Way
Coquitlam, BC V3B 7N2

Dear Mayor Kingsbury:

Re: Coquitlam's Public Art Policy Task Force

The Coquitlam Foundation is pleased to advise that it has approved your request for a donation of $5,000.00 to the City of Coquitlam Public Art Policy Task Force for the purposes of retaining the services of a public art consultant to undertake the preliminary work related to the development of a process to arrive at an appropriate Public Art Policy for the City of Coquitlam.

Yours truly,

Glenn F. Hara
Secretary

ENHANCING OUR COMMUNITY

Issue 9: Community Design

Policy:

That the City develop strategies to encourage aesthetic, environmental, and heritage improvements to the community.

Goal:

A. *Involve representatives of the cultural sector in the approval process of City funded developments.*

B. *Recognize art in all aspects of our life by preserving and enhancing important features of the physical environment, including architecture, historic landmarks and natural resources.*

C. *Develop public art projects as vehicles for community education, appreciation, and physical enhancement.*

Strategies:

1. Set up guidelines for art acquisitions in the community.

2. Establish an art in public places committee to develop a municipal public art plan, including recommendations for public art ordinances and for other projects which improve the general appearance of public places, as well as a funding mechanism through the city's capital improvement program.

3. Create a by-law that requires developers to integrate art into the outside of structures and landscaping, or they could donate a percentage of the value of the project to the city to fund the aesthetic improvements of the surrounding area.

4. Encourage local businesses to improve the attractiveness of their properties and window displays

5. Promote community pride to enhance aesthetics of the community.

6. Establish a design advisory task force (consisting of the City Planning department, Leisure and Parks Services, and representatives from the cultural sector) to be responsible for creating design guidelines which all public and private development projects would be asked to meet.

7. Encourage design competitions for specific projects with awards and design exhibits. Call for proposals from artists to create public art pieces and develop community art projects.

8. Establish funding opportunities/resources for grants from local businesses, organizations, service groups (etc.) that encourage innovative community public art projects.

9. Create a public guide to public art and heritage sites.

10. Install public art[4] in prominent places

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[4] Banners, fountains, murals, sculptures.

What is in existence:

- Sculptures - Blue Mountain Park

- Bronze relief - Laval Square, Maillardville

- Glass Art - Poirier Library

- Art in Coquitlam Centre Mall

- Street Banners

- Totem Pole - Dogwood Pavilion

- Parade, Festivals

- Park System and Trails with attractive signage

- Colony Farm, returning it to a natural bird habitat

- Riverview, a preserve of a variety of trees

- Mackin House and Place des Arts

- Minnekhada Park, a natural preserve and heritage site

Public Art - Public Places
- Public Money

Richard Brecknock

I have to admit to not being able to remember any more of our stirring national epic poem than; '*I love a sunburnt country, a land of sweeping plains....*'. However it always strikes me as intriguing that although our national anthem is evocative of this vast continent on which we have established our contemporary civilization, it is hardly representative of how the majority of the countries citizens actually live.

Australia, as we all know, has one of the most urban populations in the world, with most of it's people living in the coastal cities. Cities which are in world history terms, still very young. The majority of our cities benefited from a colonial environment which allowed the founding planners a virtually unlimited choice as to settlement sites.

Therefore Australia's cities are by and large the beneficiaries of wonderful topographic sites, either with rivers and harbours or framed by hills. The compact centres of these early settlements have spewed outwards into the vast sprawling mass that they are today.

In building an urban environment from the ground up, one is attempting to create a living organism as complex as any found in nature. This complexity arrives from the mix of planned and unplanned elements which come together to not only make the built environment function in practical terms, but at the same time to breathe into it life and excitement.

However efficiently the services may work it does not give life to the built environment; this life can only come from the people who conceive, design, create and use the buildings and importantly the spaces between the buildings.

Physical planning provides the base upon which the architects and urban designers create the built form. In turn, we the public must live out their lives in the resulting cities and suburbs. There is plenty of evidence around the world of architects designing buildings and indeed whole cities which are totally alien to the people who are expected to inhabit them. Brasilia is a classic example of a totally designed environment which completely lacks the human element. Therefore good design is not enough in its own right, any more than the efficient provision of vital services is, to bring life into the urban environment:

> We have to teach people not to accept impoverished places and environments, from local to civic. We have to teach architects that architectural egotism is a sin, and that great architecture can be produced within the constraints of the urban context. We have to train urban designers to work with local people in local environments, we have to use the best designers in the most important places.1

Along side the macro perspective of the built environment it is vital that the micro is not overlooked. As individuals we are greatly influenced emotionally and indeed spiritually, by the experiences generated from the spaces inside a building and especially from moving between city buildings and through public spaces. A major influence is the detail, complexity and diversity of the world at street level, underfoot and within eye line. In other words, the human scale experience.

To a large extent I believe that it was at this level of detail that the modernist era failed our urban experience. The human psyche seeks out and is nourished by pattern, texture and variation. Our senses respond to variations in climate, sounds, and smell. We reach out and touch natural materials such as timber and stone to feel their natural warmth and multitude of surface textures, we experience the cold smooth surfaces of metal and glass, these are all important to our emotional well being.

Before the advent of modern building technologies, when buildings relied on stone masons and carpenters for their construction, there was a greater emphasis on the craft of building and therefore structures displayed evidence of the human touch. Much of this crafting has been lost from our built form, and as such is having to be consciously, indeed, quite often self consciously, rediscovered through the collaboration of artists and craftspeople and the architectural and design professions.

Along with this collaborative approach there is the question of the role of art in public places and spaces. For not only do we seek experiences on a tactile and sensory level, but as importantly, on an intellectual and spiritual level.

Throughout the history of cities, our public places have been littered with the debris of past and present cultures in the form of commemorative artworks, both heroic and romantic.

In its earliest form, Art in Public places was likely to be a sculptural tribute to the conquering hero in the form of a larger than life statue high upon its grand pedestal. Either placed in a civic plaza by the hero's own people, as a celebration of power and victory of their nation over others, or alternately placed in the victims midst by the victors as a reminder to those conquered of their vulnerability.

The tradition of adorning the civic spaces with images of the all powerful has continued in an unbroken line to the present time, with recent examples being the Totalitarian States, where the people [read the state] express their love for the current 'Great Leader' through the erection of vast social realist monuments.

Recently we have been seeing true deconstructionism in progress during the fall from power of the Soviet and Eastern Block Communist Parties, with the populous venting their collective spleen on the symbols of those who have so long dominated their lives. Who of our generation will ever forget those amazingly evocative pictures of the great Marxist statues being pulled down and destroyed by the people?

In our more mundane and basically bourgeois society we have focused our attention on immortalizing Kings, Queens, fallen warriors and the European explorers who stumbled across our 'land of sweeping plains'. Since the nineteen fifties our civic fathers and public benefactors have turned their back on realist monuments and embraced contemporary art as the new Art for Public Places.

Interestingly enough, apart from the occasional corporate display of wealth and prestige, it has continued to be the State which is the major patron of the artworks in our urban environments.

In modern times one can pin point a beginning to formal governmental intervention in the area to the 1930s when Sweden and other Scandinavian countries introduced percentage for art schemes in their public building programmes. Indeed, it has been these long term European models which have been often quoted as the basis for introducing such programmes into this country.

The 1970s saw the formalization of Government patronage in the arts area with the establishment of the Australia Council. We have also seen the development of State Governments drafting and implementing formal policies covering urban art, either as 'Public Art' or 'Art for Public Places'. Indeed not only do we have established policies but several states have permanent bureaucracies in the form of staff and advisory committees to deal with projects in this area. Although the Australia Council has considerable influence in setting agendas for art in the built environment through its Community Environment Art and Design [CEAD] programme I shall focus this article on activity at State Government level.

The State government to pioneer a formally established Public Art policy and programme was Tasmania. It set up the 'Art For Public Building Scheme' in 1979. Not only has the programme continued to this day but Tasmania remains the only state to maintain a formal percentage for art scheme for public buildings.

During the 1980s other states followed, with South Australia establishing the 'Art for Public Places Committee' in 1984, Victoria in 1988 with the 'Art and Public Spaces Program' and Western Australia's 'Public Art Task Force' in 1989. With the exception of Tasmania, which has survived untouched through a succession of governments of both political persuasions, the majority of formal Public Art Schemes would appear to flourish under Labor state governments.

With harder economic times and the high possibility of changes in the three Labour states of Victoria, SA and WA over the next twelve months, it will be interesting to see if the economic rationalists of the respective state Liberal Parties can be convinced by the bureaucrats of the public good generated by these programmes. To date, other states such as Queensland and NSW where there has not been such a tradition of government involvement in the arts, have not established Public art programmes, preferring instead to rely on and encourage the market place to lead the action or perhaps fund specific works through a project based approach.

There can be no doubt that the various programmes have had considerable success in some areas of their respective policies and mixed results in other areas.

In order to make a fair assessment of the various programmes it is important to review their respective policy statements, and establish the emphasis of their aims and objectives.

What's in a Name?

Firstly, it is interesting to consider the variations in terminology being used in the names chosen for the various programmes.

In Tasmania they have the ART FOR PUBLIC BUILDINGS Scheme, where the emphasis is clearly on Public Buildings, and providing artwork for such buildings.

A more open ended approach to wording has been taken by the SA Department for the Arts and

Cultural Heritage, with the ART FOR PUBLIC PLACES programme. They have taken the public place as its emphasis, thereby not being restricted by notions of buildings as such. Indeed public places can be interpreted as any internal and external place which is not strictly private.

The Victorian Ministry for the Arts have opted for the name ART AND PUBLIC SPACES programme, with a subtle shift from places to spaces.

Interestingly, there has been a change in the Victorian Ministry for the Arts' terminology from earlier publications when the use of URBAN ART was preferred over PUBLIC ART.

The Western Australian Department for the Arts has avoided buildings, places and spaces, preferring to simply call their initiative the PUBLIC ART TASK FORCE.

There are a number of views, issues and questions as to the appropriateness of such terms as Public Art and Art in Public Places, which I will not go into here in great detail, sufficient to explore the main differences. As Allen has observed:

> Much of what we call public art simply isn't. We must acknowledge that from the beginning. The overwhelming majority of public artworks are simply private artworks - gallery or studio pieces - 'slumming it' on a plaza or in the lobby of some public structure. Their traditional placement and their grand [and often exaggerated] scale gives rise to the expectation that they should be public in content, or monumental in terms other than scale. Alas, they are wolves in sheepskins. They are only big private artworks.2

What Allen does not address in the above statement is whether the term public art is appropriate where the work is funded by the public purse. Or must the 'public', who ever they may be, be involved in the work to earn the title Public Art?

In a recent article, 'Arts speak Divined',3 on the subject of current terminology, I argue for the use of URBAN ART as the most appropriate overall generic term to use. Urban art could be best used when talking about the general concepts without having to enter into the question of the public or place?

Art by Percentage

The Scandinavian countries are recognized as being the first to develop art for public places policies and pioneering the establishment of percentage for art schemes. Sweden's scheme goes back to the 1930s, and along with Norway developed the initiative of requiring a fixed percentage of the buildings cost to be allocated to artwork. Such programmes now exist in many European countries and US states, with a fairly consistent figure of 1% of the total building cost of public buildings being allocated to the provision of artwork. Around the world the range seems to be from .5% to 2% depending on country and programme. Considerable detail on overseas programmes can be found in an article by Henry Lydiate, titled 'The case for the one percent; securing patronage for public art'.4

Presently in Australia, Tasmania is the only state to have a legislative requirement of 1% of the cost of public buildings subject to an upper limit of $20,000 per project phase. Although in theory that limits a maximum 1% to a 2 million dollar building, in reality through a staged project approach this limit could be pushed up as high as $80.000 on a major 4 phase project.

The other programmes rely on lobbing and encouragement of a percentage provision with the individual government department involved in the building project. Several states have made approaches to government in the hope of having a legislation approved. Victoria for instance has endorsed the concept but has not passed the legislation.

In SA at this stage there is a draft document before the government seeking a % scheme. The scheme would require government departments to contribute to public art at a rate appropriate to the significance of the project.

Likewise in WA the % scheme is sought as a commitment from public projects as a contribution to cover artists fees above and beyond the budgeted costs.

It would seem that the economic climate and electoral uncertainty that exists in most state at the present time is not conducive to such legislation. When the SA department of Housing and Construction [SACON] submitted such a proposal to Treasury in 1991 the response was that it was a totally inappropriate time to consider such a recommendation. What the state governments have not achieved by legislation may well be implemented by the union movement, if moves by the ACTU to establish percentage commitments on construction projects come to fruition.

Legislate or Educate or Both?

We must consider the real value of having a mandatory framework for effective integration of art and architecture. The questions are; is 1% enough to effectively make a real impact on the quality of the environment, and is a commitment rather than a requirement going to lead to a better result?

One of the strongest critics of percentage schemes is architectural writer, Charles Jencks:

> The mandatory One Percent! The label is interesting. Not only does it betray the bad conscience of society trying to tack on a bit of culture rather late in the day, but also the pitiful amount devoted to art. As I'll show in a moment, no civilization worthy of the name spends, in its significant buildings, less than 20% of the budget on the arts. But of course the problem is not fundamentally economic. It is the basic dilemma of an agnostic society. If one is building a new office or city hall, why should one commission artists and craftsmen to work on it? For prestige? For the pious idea of giving artists work, or because it is good for cultural health? Therapy? What is art to be about in an agnostic society? What content could the artists possibly represent, or celebrate, which is shared and deeply felt? And if, by some miracle, they could agree on this, then in what language and style would the work be? What set of conventions are public and shared today?5

Strong argument indeed from Jencks, who backs up his stance with historical facts and figures. He suggests that the Egyptians would have spent 95% of their budgets on art/craft work and likewise with the Greeks spending 80% of the budget for the Parthenon on artwork.

This is indeed a very difficult issue, without doubt 1% of a buildings cost can only provide at best for token art, however we must ask ourselves is this better than no art?

An interesting parallel can be found with plot ratio trade off deals between city councils and developers. For a token contribution to the cities amenity some developers have gained considerable

long term benefit at the expense of the general public. Indeed there have been instances where such bonuses have involved works of art, very much of the 'Plop Art' variety.

The alternative and more difficult option is to educate and bring about a complete attitudinal change to the role of the artist in the built environment. In WA the department has through its advocacy work encouraged such government agencies as Homeswest and Transperth to include artists in project teams. Through commitment to the concept architects and developers can find ways in which a much greater amount of artwork can become integral to the project.

An example of such a project is the Adelaide Magistrates Court Redevelopment being undertaken by SACON6 on which I have been working as a consultant with a team of eleven artists and no art budget as such.

Clearly there will be the need for some time to come for both approaches of legislation and education. All the states see their projects as serving as models to demonstrate the importance and values of such approaches.

Why Government Involvement?

The following statements have been issued over the years as the basis for state government programmes.

Tasmania

> The scheme provides for 1% of the cost of public buildings, subject to an upper limit, to be allocated for the acquisition of artwork.

South Australia

> This programme aims to encourage the provision of high quality works of art by contemporary artists and craftspeople in areas of public access and importance.

Victoria

> The Art and Public Spaces Strategy of the Minister for the Arts has three component parts. Each is closely linked to advise and assist in the development of artist/architect/planner/developer/local council/community collaboration. The Strategy is aimed at project development and policy establishment.

Western Australia

> The brief of the task force is to;

> - establish an art in public places scheme in WA

> - advise government on application of the scheme both to buildings and public spaces.

> - advise government on the importance of public spaces and buildings.

⊕ select strategic projects

⊕ develop advocacy materials and plan an education programme within state and local government.

⊕ provide role models for the corporate sector.

e interpretation imaginable. Therefore one must ask the question of government, how does one ✳ provide an open and equitable programme which will satisfy all aesthetic taste?

The answer of course is that in reality it can not even attempt to do so. As stated in the SA policy it is the 'provision of high quality works of art by contemporary artists and craftspeople' and to determine that proposed works meet this criteria, they, like all government funding bodies in Australia, use an arms length approach. It is interesting to note that different approaches are taken with regard to funding projects.

In SA the APP will provide assistance with the selection of artists and when appropriate will provide the funds directly to commission up to four artists to prepare designs from which the client can then chose. Whereas in Victoria and WA the public art directorates can only provide advice and assistance with process, any funding for design work must come through the client or the Arts Ministries peer assessment committee responsible for decisions on project funding.

In all states it is the client who must provide the funds for the actual work:

> There have been several cases in which certain groups have not been grateful for the deposit of art in spaces they use... Such occurrences are usually interpreted by the art community as Philistine resistance to improvement, but improvement for whom? a known space suddenly receives a public work of art: is it a gift or an invasion? If a gift whose?7

✳ The big question with regard to true Public Art, is how to achieve a blend between high standards of artistic merit while at the same time developing wide public ownership of the work. The challenge is to find ways of providing mechanisms for community consultation and participation in decision making process. Without doubt this is one of the most complex issues facing the government agencies; they are caught between a rock and a hard place.

On the one hand the agencies rightly see their role is to ensure that works are of a high standard, while on the other hand will be open to considerable criticism should the public purse be used to fund works which are not acceptable to the people:

> Public art is not a style or a movement, but a compound social service based on the premise that public well-being is enhanced by good art, and that good art means work by advanced artists thrust into the public domain.8

Where Does the Power Lie?

Without doubt there is considerable power in the selection process involved in this area of activity. As with all peer group assessments there is a bias, and it can be no other way while humans are

involved. This bias will naturally be reflected in the type of artwork and the artists being selected. Like wise the specific emphasis of any group will be projected in dealings with clients seeking advice and guidance.

I would contend that whereas private advisers of what ever form do not need to be as accountable [galleries are indeed built upon an established stable of artists], government on the other hand must be seen to be as accountable as possible when it comes to the exercise of power and influence. Not only in trying to see that as far as possible the resulting work is not benefiting a select few but the wider arts industry. For instance SA's APP has recently released a listing of priorities which include:

> projects offering training opportunities for new graduates; with provision of opportunities to a wider range of artists including those with no previous public art experience, including artists from disciplines other than those usually associated with the visual arts.

Also I believe they must consciously continue to address issues of equity and social justice. This is especially important in encouraging communities living in impoverished environments to seek the opportunity of working with artists to enrich their place/space. For example the WA department are developing an affirmative action programme for aboriginal communities and artists.

It is interesting to note that governments have taken a more interventionist approach to the provision of public art than any other form of building industry activity. By this I refer to the fact that as a rule all government building contracts are subjected to a tender system, ostensibly to avoid any rorting or favouritism on the part of those letting the contracts. This has not been the case with public art projects to date, although I note that Arts Tasmania is using a tender approach more actively than before in order to ensure an open process.

Public Going Private?

What then is the future role of government involvement in urban art once the concepts become accepted? The Queensland Arts Division, which does not have a formal Public Art programme, supports private sector groups such as the Queensland Artworkers Alliance and the Crafts Council to become involved in commissioning projects. The Victorian Ministry for the Arts have passed over some of its services and funding to a private organization.

Will this 'privatisation of the arts' become a trend, with government departments relinquishing control of some of the established programmes in order to develop new and innovative concepts? We are living in a time when government, like business, is being required to demonstrate evidence of productivity and in many cases be seen to compete with the private sector.

I would like to pose the question of what will happen as more and more galleries, consultants and organizations [such as the ACTU and their recently established Art and Buildings Consultancy enter into the field, all wanting a fair share of the spoils. Will the government departments be happy to step back secure in the knowledge that they have been responsible for creating the climate and the opportunities for vigorous urban art activity?

In the final reckoning I believe the government programmes will be seen as vital and major contributors working in conjunction with private enterprise to develop a healthy urban arts scene in this country. Without doubt they were visionary and have laid the groundwork for much of the

activity to date. The challenge now presenting itself for those government agencies taking a proactive role in fostering urban art is to feel confident about handing over some of what they presently see as their raison d'etre to the emerging private sector.

If they move away from the more procedural activities and forge ahead with new and innovative programmes they will continue to have a significant influence on the development of urban art. Urban art which hopefully can make a significant impact on the Australian built environment, providing a physically and spiritually enriched environment for we urban dwellers as we hug the coastal strip of this vast continent.

Notes

1. David Yencken (1988) speaking at the Creative City Conference, Melbourne.
2. Jerry Allen (1985) 'How Art Becomes Public' - King County Art Commission.
3. Richard Brecknock (1992) 'Arts Speak Divined', *Object*, Autumn.
4. Henry Lydiate, 'The Case for the One Percent; securing patronage for public art', in P. Townsend (ed.) *Art Within Reach*.
5. Charles Jencks, 'A Modest Proposal: on collaboration between artist and architect', in P. Townsend (ed.) *Art Within Reach*.
6. Richard Brecknock (1992) 'Adelaide Magistrates Court; there's more to it than meets the eye', in B. Thompson (ed.) *Forceps of Language*.
7. Lawrence Alloway (1980) *Urban Encounters; Art Architecture Audience*.
8. Janet Kardon (1980) *Urban Encounters; Art Architecture Audience*.

With thanks to: Jenny Beahan, WA Department for the Arts; Alison Fraser, Victorian Ministry of the Arts; Janice Lally, SA Dept. for Arts and Cultural Heritage; Lynne Smith, Arts Tasmania; and the other government departments who provide information and reference material to the author.

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Public Art in the Urban Landscape

Public Art *by Daniel Piercy Oxford University.*

Landscape Architecture encompasses much more than just the landscape. Landscape Architecture is a collaboration of the landscape and everything in it - buildings and structures, people, streets and walkways, open space, social spaces, and functional spaces.

Landscape is an environment in which people act and to which they react(Greenbie

My thesis project explores the relationship of public art and the urban landscape through the following questions:
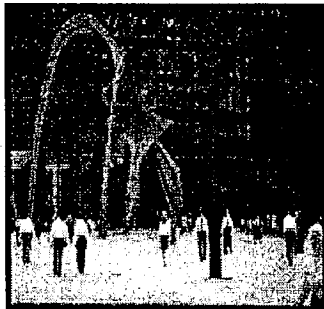
What is Public Art?
What is the value of art in our urban landscapes?
What are American cities doing to promote public art?

This page will explore these topics and more! Stay tuned for more info.

Photo Credit: City of Chicago, Graphics and Reproduction Center(1)

What is Public Art?

Through my studies and travel experiences in the United States and Europe, I have defined public art as objects in our environment for public use and enjoyment that may display the following characters:

- historic
- aesthetic
- functional

Public art can be found in the form of:

- Sculpture
- Monuments

- Murals
- Fountains
- Ammenities such as seating, lights, signs

Art: A product that evokes the senses and stimulates emotions. The product may be something thought to be beautiful, interesting, controversial, emotionally moving, educational, or displaying historic or cultural meaning.

What gives art it's vitality is simply and ineffably the capacity of individuals to interpret and transform the language to express new ideas or restate old ones in a compelling way (Stern, 9).

'Art' and 'the public' do not belong to different categories or stand for entirely different phenomena. Art is public by definition. Works of art are the result of actions aimed at the public. Metaphorically, the arena of art is a public space. People do not create art without a desire to communicate. All else is a private matter, a hobby, self-fulfillment. - Ludger Gerdes (Brand, 102).

Art in public places

In Public places, there are many forms of art that enhance the space and give it character. Sculpture of all kinds can be found in almost any city either representing a historic figure, or expressing a style, thought, or culture. Murals are found on the sides of buildings, sometimes advertising a product or event, or expressing something of cultural, historical, or visual importance. Fountains celebrate the reflections and coolness of water and add white noise, drowning out the sounds of traffic. One thing that is not often considered public art is the playstructure. Children see them as the most exciting element in the landscape.

Public art identifies the city, displaying persons and events in history by use of historic monuments. This form of art can educate the public about these historically important events. They cause people to think about the history, remember the events and people, and even to relive them(Lynch4, 51,52, 54).

Traditionally the purpose of public art was one of commemorating important personalities and/or events - literally, the narrating of history in the streets. It was believed that through exposure to art and the inculcation of national and local pride the masses would become more cultured and civic-minded (Piercey, 2).

Public art and monuments promote social gathering and interaction. The piece of art usually attracts people closer to the object, and often offers a place to sit, or meet, others. The art automatically becomes an identifiable point in the urban environment. It is in this sense that most works of public art are found in public plaza or parks where the site is more suited for such gathering. Many times, these sites, found in the heart of the city, include monuments that symbolize the history of the place, or fountains and sculpture that demonstrate a celebration of place. These objects are seen as attractions to visitors and local citizens alike.

Symbolism makes a good city as much as bricks and mortar, glass and steel, and shade trees. We are probably all instinctual ancestor worshipers, and we worship the idealization of the past, not its reality, which is mostly lost to us anyway (Greenbie, 122).

The urban environment can become personalized with art by demonstrating a particular style,

activity, or culture. Art creates a sense of place, it reflects social theory about the place, and displays a style that is attributed to the space. Art is often used in public places to give it character, to make a space interesting, or to simply beautify it. People remember a place because of the artwork that exists in the space - the art acts as a symbol of the place. The Arch in St. Louis is a highly recognized symbol, just as the Statue of Liberty symbolizes New York. This recognition is a place making device.

Public art contributes to the process of place making (Sucher, 157).

The use of urban art

Change is inevitable. Growth and improvement usually accompany change, especially in the urban environment. The land in the urban environment changes from time to time as the needs and uses of the city and its inhabitants change, and the outlooks on what is desired for the city and its appearance vary. City revitalization has become an increasing priority for many cities across the United States. Revitalization has included many goals for the city including beautification, landscaping and street planting, urban parks, and art.
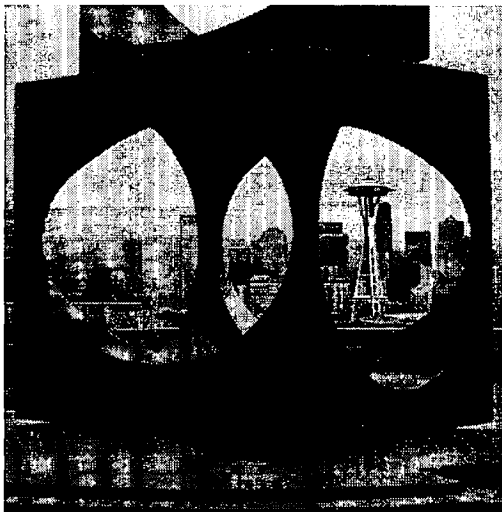
Art in the urban setting exists mainly for the sake of the community, joining utility and beauty, and often historic meaning. Public art gives the community an identity - character that can be representative of the city and its people. Sculpture, memorials, monuments, fountains and murals are placed in public places to display historic meaning, cultural significance, and city beautification. Public plazas offer the pedestrian a place to gather, relax, enjoy the sites, and play. These places often incorporate art, decoration, and landscape features to make the place beautiful and give it character. Art gives the urban area a sense of place.

Seattle, Volumetric Space Frame by Doris Chase(2)

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Any comments, information, questions? Contact me at: email
This page was last updated on 1 August 1998.

Go to my new site on Chicago's Public Art.

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LAND SCAPE ISSUES

The Landscape of Urban Regeneration: Public Art

Tim Hall

Introduction

The widespread deindustrialization that raked many of Britain's manufacturing regions, coupled with notorious post-war planning disasters, have had a devastating effect, not only on the economies of Britain's major cities, but also on their image. Image has proven to be a precious commodity in the post-industrial economy where capital, in the form of business and tourist investment, is ever more discerning and footloose (Watson 1991). To ensure any level of sustained investment, and hence economic survival, it has become essential that individual cities seek to differentiate and assert themselves through the creation of unique urban identities.

Since the early 1980s British cities have launched a plethora of urban promotional campaigns. These have included: 'Glasgow's Miles Better', 'Sheffield, Hallmark for the Future' and 'Birmingham, the Big Heart of England'. At the same time all of these cities have complemented these by endorsing public art strategies. A report by the Public Art Forum (no date) describes Glasgow's strategy in a way that could apply to almost any currently running in the UK: "The development of a strategy was seen as a way to improve the environment and to raise public consciousness; as a way to reinforce local identity and enhance civic pride". To this must be added the potential benefits accruing from increased tourist revenue. It is clear to see why public art has assumed a central position in the landscapes of urban regeneration of the 1980s and 1990s.

Former industrial cities with contracting economies and decreasing populations, such as Sheffield and Birmingham, are being forced to look increasingly towards the national tourist and international conference markets. It is here that some of the most interesting alliances between urban regeneration, place promotion and public art emerge. In urban design terms, most of these schemes involve the making or re-making of urban place. They are a positive re-statement by the city of its commitment to its centre in the face of decentralised industrial activity and services.

This paper examines the implication of public art in strategies of urban regeneration and place promotion. It is specifically concerned with the types of place images generated and subsequent reaction to these. It explores the ways in which these landscapes are the outcome of a complex commissioning process to which different groups are afforded different degrees of access. It considers the future of public art and the possibilities opened up by the incorporation of public art into the landscapes of urban regeneration.

Urban Regeneration and Public Art

A characteristic of recent regenerative strategies of city governments in both North America and Europe has been the incorporation of the "spectacular and playful" (Harvey 1989a). It is not surprising, therefore, that public art has featured prominently (see Public Art Forum, no date). Artists have recognised this as symptomatic of a renaissance. This renaissance is seen to be of importance to artists, local authorities and the public.

> A renaissance of sorts is taking place in the relationship between artists and the general public; a renaissance in which local authorities are playing an increasingly large and diverse, if sometimes discreet role. It is without overstating the case, an evolution which appears posed to enter a higher renaissance of achievement of cultural and economic benefit to all (Moody, Introduction to Public Art Forum no date, 2).

This renaissance is evident in the widespread interest of local authorities and the private sector in commissioning public art works, either separately or in partnership. Twenty-four per cent of all local authorities commissioned works of public art between 1984 and 1988. This amounted to 333 works. They included a wide range of media, from tapestry and photography to fire shows, landscaping and sculptures, the latter being the most popular. Very few of these works were funded solely by the local authority (survey for Public Art Forum no date).

Despite the apparent importance of public art to urban regeneration there has been a conspicuous lack of debate from both those interested in urban regeneration and from artists. There is a widely felt need, certainly by artists, for informed critical debate on the subject.

> There are very few precedents and little developed writing on the subject. One of the most urgent needs is for a rigorous debate on art in public places, at the same level of writing on "mainstream art". After all, with the *percent-for-art* schemes over the next decade public art may well become the mainstream (Miles 1989, 7).

The Commissioning Structure

Public art programmes are mediated through agencies such as the Public Art Commissions Agency in Birmingham. These agencies are independent, non-profit making organisations, set up to commission and promote works of public art. The current renaissance of public art owes a great deal to the vigorous effects of these groups. The commissioning agency is pivotal in that it provides the link between the commissioners, the artists and other interested parties such as local arts organisations, tenants groups and the general public. Access to the commissioning program is determined by the commissioning agent. In practice, however, structures facilitating the democratisation of the commissioning process have been difficult to implement. Public art programmes in association with strategies of urban regeneration and place promotion appear to be guided primarily by consultation with the commissioners.

The roles within the purview of commissioning agencies clearly are able to influence the final choice, nature, style and symbolism of public art works. For example, as well as outlining the briefs the artists receive the Public Art Commissions Agency aim to develop a programme "which (in their own words) reflects the multicultural nature of the city and the uniqueness of Birmingham" (Lovell 1988). It can be argued that there is no such external reality as the 'uniqueness of Birmingham', but rather the public art programme will tell us what heritage is valued, what aspects of the history of the city are selectively remembered, celebrated and incorporated into prevailing narratives of civic identity.

Public Art in Birmingham

Birmingham's urban regeneration is wide-ranging and involves both city centre and inner city projects of various scales. Without doubt the flagship amongst them is the £180 million International Convention Centre and Centenary Square, the new civic space adjacent. The square is characteristic of many recent regenerative projects in that it is the product of a cooperation between the city's urban design team, landscape architects and artists and was funded by a *percent-for-art* scheme from the International Convention Centre.

Recent phases of urban regeneration have been characterised by a proliferation of discourses that have sought to portray cities in an excessively flattering light. These have included promotional materials such as press advertisements, brochures and videos issued by local authorities, as well as a plethora of hyperbolic local press reports. In differing ways these discourses have drawn upon aspects of the city, its history and culture and, through selection, have constructed the positive images so eagerly sought by local authorities. This paper considers the question of where public art sits within this set of discourses and the contrasting realities of the urban population?

Not all of the works on Centenary Square site pay direct homage to the city or obviously seek to flatter and enhance its image. The symbolism of some is too abstract to allow such a reading. Alexander Belenchenko's untitled glass art work in the International Convention Centre is primarily decorative. However, civic commemoration dominates the three major works in Centenary Square. Despite the common theme, the ways in which they attempt this differ. Tribute to John Baskerville - Industry and Genius is a commemorative work to one of Birmingham's industrial pioneers. It is similar in this respect to the more traditional public art in Birmingham and other cities, commemorating industrialists and other prominent figures. The theme of historical idealisation is common to both *Forward* (aspects offering a vision of the future; strength, power, nobility) and Spirit of Enterprise. The former further explores Birmingham's industrial heritage. The work contains images of industry that reflect trades important in Birmingham's development. These include jewellery, heavy industry and car manufacture. These images, however, are far from neutral representations. Rather they permeate signifiers of strength, power and nobility. This is evident in the vast cogs and wheels, the finely etched muscles and the prominent stance of the figures. Likewise, *Spirit of Enterprise* offers a version of the city's heritage that has also been subject to obvious idealisation. The three spheres that make up the piece contain allegories to industry, commerce and enterprise. Again, it is suggested, characteristic of Birmingham's heritage.

The past is not the only element explored in these works. *Forward* offers a vision of the future endorsing the current strategy of urban regeneration. However, this is a strategy, evidence suggests, that is hotly contested. The gaze of the majority of the figures to the fore of the statue is, as the statue recedes backwards in time, towards the future. It is also directly towards the International Convention Centre, the development that symbolises the regeneration of the city centre perhaps more than any other. The hand of the central figure of the front of the sculpture is raised aloft in reverence.

By reproducing positive images of the city, the artworks have acted as symbols in the city's promotion. They both feature heavily in the city's own promotional imagery and have been reproduced widely in the local and national media and have to a certain extent replaced symbols such as the Bull Ring and Rotunda office block as landmarks signifying Birmingham. As landmarks of a more human-scale urban environment they cast a more favourable light on the city than those derived from the 1960s' and 1970s' brutal, modernist, redevelopment of the city centre. However, despite their

external visibility there is considerable internal contestation of their symbolism.

Contestation of Imagery

The placement of public art within British landscapes of urban regeneration has proven a highly problematic and controversial strategy. The mythology of urban renaissance that they embody has drawn censure from a number of critics. Urban regeneration programs have been criticised for, despite their vigorous efforts, evidence exists that social inequality has become entrenched and even exacerbated in many British cities. The journalists Stuart Cosgrove and Denis Campbell (1988), in their *New Statesman* article 'Behind the wee smile,' chose to highlight the stark contrasts between the image of Glasgow, promoted through the 'Miles Better' campaign and the year as European City of Culture, and the desperate reality of life on the peripheral Easterhouse estate. Patrick Loftman (1990), of the University of Central England, chose a similar theme when he explored the failure of the International Convention Centre Birmingham to adequately provide for the needy of the adjacent Central Ladywood estate, one of the poorest areas in the city. Public art, set against a background of sharp social division, has drawn the fire of critics who argue that excessively optimistic images of community, urban life and history, merely mask the undesirable reality experienced by an increasing number of the urban population. It is a reality local authorities are keen to hide from the eyes of potential investors, or any who might question the substance of a renaissance of civic identity, community and pride. This raises questions not only of the political nature of public art but also of the traditionally critical role of the artist.

The programme has also been the target of a predominantly hostile local press whose coverage culminated in a call to move *Forward* and replace it with something more appropriate shortly after it was unveiled. The criticisms made, or highlighted, by the local press have ranged from the cost of the programme at a time when the city's basic services have been severely cut, the quality of the works produced and the appropriateness of their symbolism.

Conclusion

By adopting a critical perspective, public art in the city opens up a range of issues begging further investigation. Critics of public art programmes have argued that they serve as distractions to divert attention away from the more pressing problems that lie beneath. Public art programmes have been variously termed: "carnival masks" and characteristic of the substitution of "aesthetics for ethics" in urban design (Harvey 1989b, quoted in Bianchinni 1990).

Certainly the public art programme in Birmingham has been the terrain of considerable conflict. A radical perspective might suggest that while public art offers identity to some sections of the city, it may represent landmarks symbolic of exclusion for others. This certainly parallels the radical critique of more mainstream forms of art such as landscape painting.

The future of public art in the UK is currently in the balance. Local authorities are increasingly beginning to realise and to question some of the financial excesses of the spectacular regeneration of their centres in the 1980s. Attitudes in Birmingham towards its own regenerative strategies shifted significantly in 1993 following the replacement of Dick Knowles as leader of the City Council with the more traditionally socialist Teresa Stewart. It would be disappointing if the avenues for practice and debate opened up by the provision of public art were tainted by criticisms of the wider regenerative strategies of which they are part. The provision of public art in a number of diverse urban settings offers undeniably exciting possibilities for practices of cooperation between planners,

urban designers, architects and artists. It raises questions concerning the boundaries between the functional and the artistic, urban design and art. The last ten years also has seen the expansion of the artistic media placed in the public realm and consequently the airing of questions concerning the meanings of public space. However, in placing such expensive and expressive symbols of community in an increasingly fragmented social context, it would be naive to imagine that public art will not remain a contentious issue and one fraught with both major and minor problems.

References

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Tim Hall recently joined the Dept. of Geography and Geology at the CGCHE, and teaches urban and cultural geography. His PhD (Birmingham, 1994) explored the transformation of the images of industrial cities through urban regeneration.

COQUITLAM PUBLIC ART POLICY TASK FORCE
## MEETING MINUTES OCTOBER 4, 2000

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A Meeting of the Public Art Policy Task Force convened on Wednesday, October 4, 2000 at 3:00 p.m. in the Council Committee Room, Coquitlam City Hall, 3000 Guildford Way, Coquitlam, B.C. with the following persons present:

Task Force Members Present: Mayor J. Kingsbury, Chair
G. Elliot
A. Brisson,
P. Montgommery
M. Papais

Task Force Members Absent: Councillor M. Reid
P. Jando

Staff Present: B. Elliott, General Manager Parks and Leisure Services
B. Ste-Croix, Recreation Services Coordinator
K. Lore, Committee Clerk
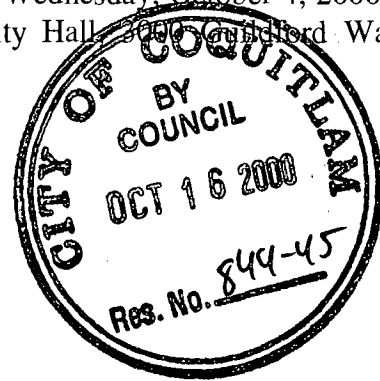
ITEM I - MINUTES OF PREVIOUS MEETING

The Task Force approved the Coquitlam Public Art Policy Task Force Meeting Minutes of August 30, 2000.

ITEM II - BUSINESS ARISING FROM MINUTES

Nil

ITEM III - NEW BUSINESS

510-1   *Interim Report* of the Task Force

Upon review the Committee approved the final draft of the Coquitlam Public Art Policy Task Force Interim Report.

COUNCIL   **The Committee Recommends that Council:**
ACTION

   i)   **Support the development through a public consultation process, of a Public Art Policy for the City of Coquitlam, in keeping with the existing *Cultural Policy and Plan* (Issues 9 and 10), approved by City Council in 1997.**

   ii)   **Appoint a restructured community based Public Art Policy Task Force to include up to seven members representing artists, arts professionals, the design community, the development industry and the community at large.**

   iii)   **Approve funding in the amount of $20,000 from the 2001 budget for consultant fees to assist in the development of the policy, community participation and support of the Public Art Policy Task Force.**

ITEM IV – OTHER BUSINESS

Nil.

ITEM V – TABLED ITEMS

Nil

ITEM VI – NEXT MEETING DATE

The Task Force agreed that the next Meeting would be scheduled at the call of the Chair.

ITEM VII – ADJOURNMENT

The Chair declared the Meeting adjourned at 3:45 p.m.

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CHAIR

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Kerri Lore
Committee Clerk