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Department of Community and Regional Planning

The University of British Columbia
Vancouver, Canada

Date October 1, 1990
ABSTRACT

This corporate strategy for public art proposes a comprehensive yet incremental process to address the most pressing concerns now facing the City of Vancouver in planning for public art.

The strategy, including its implementation, is deliberately incremental. The need for flexibility in planning for public art emerged from discussions with public artists, arts administrators and consultants; interviews with authors of recent exemplary public art plans; review of literature and other documentation, including the popular culture; and my personal understanding of public art from the perspective of public art producer, planner and urban designer. The proposals are informed by a review of the evolution of public art, planning and planning for public art. They are proposed within a historical context of public art planning in Vancouver and build upon the inventory and analysis of processes already in place within the civic administration.

The strategy recommends upgrading the existing Art in Public Places Subcommittee into a Public Art Commission and the creation of three new advisory bodies, all with strong professional staff support, to ensure broader participation in public art while increasing the breadth of expertise to deal with aesthetic judgements, commemoration, urban design and other public realm issues in Vancouver. It also recommends restructuring the civic
administration by dissolving the Board of Parks and Recreation; consolidating the urban realm design functions of the Board of Parks and Recreation, the Engineering Department and the Planning Department into a holistic urban design group; consolidating cultural planning and development functions associated with Community Centres into the Social Planning Department; and creating a new Department of Parks and Recreation responsible primarily for park maintenance and recreation functions.

The proposed definition of public art is all-inclusive to encourage rather than limit or inhibit the most creative, innovative possibilities whether permanent or temporary, physical or ephemeral. The entire process is proposed to be open to wide community participation. It welcomes grass-roots initiatives and promotes project development and management by existing Vancouver organisations involved in the production of public art.

The inherent flexibility of this incremental strategy allows responsiveness to the community, civic aspirations, and the evolving nature of our understanding of public art. It facilitates the development of a common and evolving vision in Vancouver for a more humane city through the media of public art. By planning through the use of art to make places public, it begins to allow us to recapture the public essence of urban living.
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BIBLIOGRAPHY

APPENDIX I
New Reflections: An Urban Fantasy was the premier event of the 1983 World Student Games, a spectacle staged in the heart of downtown Edmonton, Alberta after a period of frenzied redevelopment in the downtown had subsided. The following was reported in *The Edmonton Bullet* by feature writer Reg Silvester:

New Reflections was, in my mind, the baptism of the new downtown Edmonton. It was a signal that the hoardings are down, that the new towers may be primarily of mirrors but good things can be reflected into them. Those of us who were there were introduced to the new downtown, forced to look at it, to get to know it. Our relationship with buildings is tied to what we experience with them, what memories they trigger. Though that huge sun-star is now gone, I'll never again be able to walk past Scotia Place without seeing it. New Reflections has given me the first point of reference to make this razed and rebuilt downtown my own.¹

I begin with this particular quote because New Reflections strongly influenced my thinking on the role of public art in the design of our cities. It illustrates the powerful impact public art can have on our perceptions of places within our cities and our relationships to them. It is from these perceptions that associations with places are built. Places are imbued with a unique character, disposition, special memories, or, as Silvester suggests, we make them our own. I believe that New Reflections resulted in an urban design response from the City of Edmonton.

¹ Silvester, Reg, "Straight to the heart of the city", *The Edmonton Bullet*, Edmonton AB, July 22, 1983
which contributed to this area, now called the Rice-Howard Way, becoming Edmonton's premier bistro, cafe and entertainment zone.

I also begin with Sylvester's quote to make clear from the outset my particular bias about public art. I consider permanent works only one aspect of public art, one that commands the most attention by virtue of its permanence as a tangible element in the public realm. The residue of such events as New Reflections, I feel, can be much more powerful, albeit less obvious, to the casual observer.

It was somewhat ironic that I found myself in 1987 being asked by the City of Edmonton Planning and Building Department to prepare a proposal for a city public art plan in response to an aldermanic request. This in turn spurred my interest in the role of public art in urban planning, urban design and city building in general.

My purpose in writing this thesis is to propose ways in which art in public places can be encouraged and regulated through a comprehensive rather than ad hoc planning approach. I believe that such an approach can reflect community values and aspirations while providing challenging opportunities for creative expressions of artists rather than stifling creativity by being overly regulatory. At the same time, this approach can
guarantee and enhance the integrity of the places into which art is placed or incorporated for the appreciation, use and enjoyment of the public.
ACKNOWLEDGEMENTS

I would like to acknowledge and thank my committee for their efforts and all of the people who assisted me in so many ways in the preparation of this thesis. Good friends provided good advice and strong support. Michael Gordon, besides being on my committee, provided both. Among other contributions, Moura Quayle provided a particularly invaluable insight too obvious for me to have seen. Glen Braathen saved the entire thesis on two different occasions from disappearing into computer never-never land. Betty Jardine reassured me when I needed reassurance that I was on the right track.

I am also grateful that as a result of this process, I now have new colleagues and friends, such as Eloise MacMurray in Portland and Mary Lynn Reimer in Toronto, and of course, Bryan Newson. From our first telephone conversation while I was in Edmonton in 1988, we developed a mutually-supportive relationship which contributed greatly to both our understandings of public art and thus served to inform my thesis and, I hope, public art planning in the city.

I am especially fortunate that my friends, both new and old, humoured me through the bleakest periods and that my recent work colleagues at City Hall tolerated my all-too-frequent dark moods during that long, hot summer spent on a computer rather than on the beach.

Above all, I must express my great gratitude to Shelagh Lindsey, my advisor, mentor and friend. Without her unflagging support, sense of academic rigour and great wisdom, I don't believe that I would have been able to address the topic to the extent that I was able with her countless hours of counselling. In the process, we both learned about public art and planning for public art. Beyond that, I learned a great deal about writing and logical thinking as well. I am extremely fortunate and thankful that she gave so generously of her time, intellect, experience and enthusiasm.
1.0 INTRODUCTION

This first chapter states the purpose of the thesis, which is to develop a comprehensive public art plan for the City of Vancouver, and identifies sources of information in the research and writing of the thesis. This section is important because the source for so much of current thought and practice in public art planning comes from popular culture. The evolving nature of public art is then introduced, focussing on the reasons for its perceived role as a "perennial hot potato in Canada" today. An overview of municipal roles in the arts and culture follows, leading into an introduction to the need for cities to plan for public art.

1.1 Purpose

The city that does not support the imagination is a dead environment. Any theory of the city that omits feelings, symbols, memories, dreams, myths, and all the subtle energies that go into the expressive dimension ignores the most human region of urban life.... Expressive vitality depends on how a place engages the imagination.  

The City of Vancouver, like many cities across Canada, has recognised the need to address public art through public policy but to date efforts have been relatively ineffective. Renowned for the natural beauty of its physical setting, Vancouver has had virtually no commitment to public art either in formulating goals

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2 Johnson, Don Robert (Senior Leader, New York Society for Ethical Culture), The City and Children: Towards the Bliss of the Sense (unpublished), 1989 Making Cities Livable Conference, Venice, Italy, July 1989, p. 4
for the city or in introducing policies to guide what art is located or occurs within the urban environment. Many of the existing public artworks, often lacklustre or inappropriately sited, reflect this lack of corporate commitment to the highest quality of public art. As noted by Peggy Imredy in *A Guide to Sculpture in Vancouver*:

> The art in a city reflects the culture of that city, you can see that Vancouver does not have much culture.³

Vancouver needs to develop a comprehensive corporate strategy to provide, encourage, require, and regulate public art in a way that will ensure the highest order of public art is realised throughout the city. Development and redevelopment schemes on a massive scale will transform the city in the next decades; without clear goals and comprehensive policies for implementation, opportunities for the incorporation of public art into these projects may be lost or poorly realised. There isn't even a policy that would require a public art component in the proposed expansion of Vancouver's City Hall.

Art in public places can be encouraged and regulated in the City of Vancouver to reflect community values and aspirations without stifling the creative expressions of the artist or designer. The integrity of the places into which art is placed or incorporated for the appreciation, use and enjoyment of the public - a particular responsibility of the planner - can be guaranteed.

This can be achieved through the formulation of a comprehensive corporate strategy for public art. By corporate strategy, I mean an inclusive planning approach to public art throughout the civic administration that will address public art goals in terms of cultural development, urban design, park enhancement, education, civic pride, and economic stimulation. This includes ways in which public art can enhance the city and in which the city can encourage and regulate public art of the highest calibre while maximising civic and donated resources. The purpose of this thesis will be to address all of the background issues required for such a comprehensive approach.

While some forms of public art may fall outside the purview of planning and elude regulation, many opportunities for public art can be identified, encouraged, regulated and otherwise planned for consistently rather than on an ad hoc, site-by-site basis. Therefore, this thesis will propose changes in the administration of the City of Vancouver to facilitate the provision of all forms of public art in the city. Although the majority of these changes within the civic administration will fall within the departments of Planning, Social Planning, and Engineering, and the Board of Parks and Recreation, virtually all could be affected.

A corporate art in public places strategy for the City of Vancouver would provide an inclusive framework for decision-making which would ultimately increase the overall livability and attractiveness of the city. It will achieve this through the
integration of artistic expression into the urban environment, engendering public awareness and appreciation of the arts, and stimulating arts and arts-related industries in the city, including tourism. The prominence of Vancouver's role in the Pacific Rim community and as the premier city of western Canada will be enhanced. A common vision needs to be enunciated, espoused and promoted to realise collective goals for the visual environment of the city.

1.2 Sources of Information

Due to the very broad nature of the planning for public art topic, the sources of information in thesis research and writing vary widely, from The Canadian Encyclopedia to the National Inquirer and from counterculture journals such as Noise and Step to academic dissertations. Conceptions of public art are rapidly changing. Thus, it was necessary to rely heavily on articles written by contemporary practitioners in popular, planning or art journals and catalogues. Much of the research for this thesis was drawn from contemporary plans for public art and conversations with those who wrote those plans or are charged with implementing them.

The present tense is used about the activities, places of residence and employment of practitioners cited in the thesis based on the source materials available. I have, to the best of my ability, made every reasonable attempt to keep the status of these people current to the date of thesis publication. This
also applies to the policies, regulations and amendments to those cited in this thesis.

1.3 The Nature of Public Art

Public art should contribute to humanizing our cities by representing the supremely human qualities of joy, compassion, and understanding. The task of the urban artist is to transpose the life of the community, in all its dimensions, into a significant and beneficent whole.¹

1.3.1 Public art prior to the industrial revolution

Art in public places has played significant roles in virtually all human cultures since before the dawn of history. Most of what we know of the earliest civilizations has been gleaned from artifacts unearthed by archeologists on every continent. These artifacts, ranging in complexity from the crude carvings of heads on the Easter Islands to the elaborate frescoes and pavements of Pompeii and the statuary of the Egyptian pharaohs or the Chinese emperors, begin to tell us who these people were and how they lived. They tell us about their family lives, social structures, governance, religious beliefs and practices, and the functioning of their economies. They provide an indication of the equally important but otherwise unrecorded rituals, celebrations and religious observances that were associated with these artifacts. It is also apparent that public art played an important role in many of these civilizations as religious icons, to communicate

¹ Crowhurst Lennard, Suzanne, quoted in Public Art Competitions (brochure), City of Halifax, Halifax NS, February 1989
with the spirits or gods, to reinforce the presence of government, as symbols of status or social rank, and for documentary purposes.  

In primitive cultures, public art was prescribed by convention, tradition, or political or religious imperatives. In more advanced cultures, such as the Greeks, Minoans, Persians, Medieval Europeans, Aztecs and Mayans, public artforms flourished and attained high levels of sophistication. The creation and siting of these permanent works, however, is believed to have still adhered to the rigid or ritualised requirements of the community. They would have shared some or all of the following characteristics: they were elitist rather than popular expressions; heads of government would have them created to glorify the state or themselves as its leaders; religious leaders would have them created to glorify the gods or themselves as links to the gods; the wealthy would have them created to project their economic status and level of sophistication; siting and subject matter would be determined by precedence, custom or religious dictates; and, the identity of the artist was not a matter of consequence.

It is instructive in examining recent directions in public art to compare these characteristics with those of modern and contemporary public art projects. The investigation in the

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5 Vastokas, Joan M. (Professor of Anthropology, Trent University), Indian Art, The Canadian Encyclopedia (Second Edition), Hurtig Publishers, Edmonton AB, 1988, p. 1052
second chapter into the nature of public art and into the history
of public art, public art planning and planning itself reveals
that some of these characteristics and motivations are still
current. The negative connotations of these in a contemporary,
democratic society have become incentives for public art planning
today.

1.3.2 Effect of the industrial revolution on public art

Prior to examining specific periods of the development of public
art and planning in detail in Section 2.2, the role of the
industrial revolution in changing the fundamentals of
civilization must be acknowledged.

The industrial revolution in Europe, and in North America to a
lesser extent, signalled perhaps the most dramatic change in the
organisation of society. It dislocated masses of people into a
completely new milieu: the burgeoning industrial city.
Environmental, social and even moral degradation in these new
cities raised serious quality of life concerns. These concerns,
primarily for health, sanitation and a desire for orderly
development, spawned the beginnings of city planning. The newly
created urban society also presented a different mandate for art
in public places of the industrial city.

In North America particularly, the consideration of public art in
the democratic planning tradition is a recent phenomenon. There
was virtually no planning for public art in North America in its
broadest sense until the advent of the City Beautiful movement, which represented a culmination in the late nineteenth century of the landscape design, municipal improvement and civic design movements. Interest in planning for public art at that time appears to have begun for the following reasons:

1. North American society became increasingly secular and therefore viewed public art less as a vehicle to glorify God;
2. increased prosperity permitted the emergence of a large sophisticated, urbane and educated middle class;
3. increasing affluence and opportunities for travel, especially to Europe, generated an increased exposure to and interest in arts, culture and urban beautification; and,
4. technological advances expanded the possibilities of public art.

As a result, the motivations and forms of expression of public art began to change dramatically following the industrial revolution. It began to exhibit new characteristics:

1. it reflected the democratic values and ideals of North American society such as glorifying the fallen defenders of the state rather than the state itself;
2. it was viewed as being an urban amenity;
3. it was increasingly being provided by a wider segment of the community including social, ethnic or civic improvement groups, private benefactors and corporations;
4. art in general began to be less representational; and,
5. a new role for public art, 'art for art's own sake', was gaining currency.
1.3.3 The nature of public art in Canada today

Art in public places represents an on-going statement of our social, political and cultural history. It provides a physical record of evolving community values and defines the character of a city, revealing and reflecting the cultures comprising and asserting themselves in that city, in ways that the architecture and the streetscape alone cannot.

In Canada, however, it seems that art in public places has occurred incrementally without a co-ordinated process or overall vision. It has appeared from a disparate array of actors: philanthropists, community groups, societies, politicians, business interests, developers and many others with special interests. Regulation tends to be sporadic and too often blatantly ignored in favour of political expediency. In spite of being inspired by the best motives, the result has often been antagonism from members of the community, alienation of members of the arts community, the installation of inferior works, the choice of inappropriate settings, long-term maintenance problems and an ever-increasing number of other concerns to municipalities across the country. Bronwyn Drainie, culture critic for The Globe and Mail, expresses this public negativity resulting from these public art controversies:

Whether it's size ("It's a building") or location ("Not in our park you don't!") or just plain aesthetics ("My five-year-old could do better!")}, public art, with a
history dating back beyond the Sphinx, is a perennial hot potato in Canada.\(^6\)

Thus, contrary to Crowhurst Lennard's supposition, it appears that not all public art in Canada is contributing to humanising our cities nor is it all galvanising the life of the community. The failure of public art to achieve these goals reflects the lack of proper planning processes.

1.4 The Role of Municipalities in the Arts and Culture

...in its arts a community finds the most profound and faithful expression of its true nature, and that for this reason - first among others - the community is under an obligation to see that the arts do not die, but flourish.\(^7\)

Cities across Canada are recognising the importance of cultural planning and the role of the municipality in the arts. Richard Gilbert, President of the Federation of Canadian Municipalities, feels this has resulted from "one of the most profound and important changes in Canada in the second half of this century...the community's acceptance of responsibility for the quality of its life."\(^8\) Montreal has adopted a cultural policy development plan "built on the principles of accessibility to and leadership from municipal administration in order to create coherence between culture, economic development, city planning

\(^6\) Drainie, Bronwyn (culture critic for the Globe and Mail), "Art Attack", Saturday Night, Toronto ON, January 1989, p. 45

\(^7\) Woodcock, George, Strange Bedfellows: The State and the Arts in Canada, Douglas and McIntyre, Vancouver BC, 1985, p. 11

\(^8\) "Municipalities and the Arts", Arts Bulletin, Canadian Conference of the Arts, XII:1, Ottawa ON, Fall 1987, p. 11
and community life." The arts are not a cost to the community, but an investment; not a luxury, but a necessity; not something for a narrow elite but vitally important for the mainstream of life here." The basic premise of a City of Vancouver document not approved by City Council, Cultural Directions for Vancouver: A Policy Guide for the 1990s, was that the city "should not only continue but should increase its support for the arts, because the arts are valuable to urban life, aesthetically, socially and economically."

Tom Hendry, a Toronto-based playwright, theatre administrator and art consultant, eloquently stated the relationship between local government and the arts and, by implication, the role of planning:

It is properly the business of a City government to ensure that what we have we will keep, that what we do not have and need we will acquire, and that the entire arts/cultural sector of our society will be enabled to develop into a more perfect expression of our basic goal of civilization.

9 ibid, p. 3

10 Hendry, Tom, Cultural Capital: The Care and Feeding of Toronto's Artistic Assets, Toronto Arts Council, Toronto ON, 1985, frontispiece

11 Cultural Directions for Vancouver: A Policy Guide for the 1990s, Vancouver Social Planning Department, Vancouver BC, October 1987, p. i

12 Hendry, Tom, Cultural Capital: The Care and Feeding of Toronto's Artistic Assets, Toronto Arts Council, Toronto ON, 1985, p. 41
The following discussion of why local governments should create their own policies is adapted from a report prepared for the City of Ottawa by the Mayor's Advisory Group on Arts and Culture in September, 1980.\textsuperscript{13}

The city has historically been and continues to be the social unit most closely associated with vigorous artistic and cultural expression. The city is where the artist most often works, in its collection of neighbourhoods, each with its special ambience and flow of life. While support is available to the arts from both federal and provincial sources, the city is much more tangible and real to the artist as an immediate and visible environment of people, places and things. In the face of the pervasiveness of placelessness and internationalisation, there is more than ever a role for regionalism and localism in the panorama of modern international culture. The cultural mosaic ensured by the persistence of the spirit of place in the arts represents one of the best hopes for a humane future of our cities.

Local arts groups have their roots in their community. They employ people living in their immediate area, spend their budgets locally and draw most of their audiences from their environs. By directly involving members of the community either as volunteers or as professionals, as actors, artists, dancers, musicians and

\textsuperscript{13} Henighan, Tom, "Why Should Regional and Municipal Governments Support the Arts?" Proposals for Development of Arts and Culture in the Ottawa-Carleton Region, Mayor's Advisory Group on Arts and Culture, Ottawa ON, September 1980, p. 7-12
so on, they help to democratise the arts and to create informed and culturally discriminating audiences at the local level. They stimulate active participation in the arts at a broad level (compared to national institutions) and provide a healthy demystification of artistic techniques and practices.

While national institutions set standards of excellence to which local groups might aspire, they never fulfill the basic function of the local arts community - to express the artistic spirit of place by giving free rein to the imagination and talent of local creators and performers.

The report notes that art and culture are not casual luxuries of existence but rather are the very essence of civilised life:

Art is most often a record of things seen profoundly, known concretely, and done imaginatively and completely. It purges our fears and disgust, shapes and reveals our love of this world in all its complexity, and points to ideals and values someday to be realized. Art may be a solitary voyage of self-discovery, or the shared excitement of performer and audience, or even just a great deal of fun, but it never altogether irrelevant, even at its most self-indulgent.\footnote{ibid, p. 10}

It is for these reasons that art and culture are essential to every community and should be supported as a serious priority by communities for the sake of those communities. Municipal support for and encouragement of the local arts and artists improves the quality of life for almost all citizens by furthering that almost indefinable and intangible quality of community self-awareness.
1.5 Why Public Art is a Concern of Planning

We do not in this age build many outstanding cathedrals, parliament buildings, town halls, palaces; in the main we have to concentrate on humbler material...The planner must see to it that the creation of beauty in the environment for living is not forgotten.\(^{15}\)

The arts are clearly a concern of planning. Edmonton, for example, was typical of many Canadian cities in that although various civic policies clearly indicated the desire for public art in the city and the downtown in particular, the policies were too general and did not imply obligation or provide incentives for public art.

Like many cities, Edmonton has a long tradition of public art projects, ranging from the earliest (1929) commemorative statuary to recent art-in-architecture works. These projects have been established in the city despite the lack of civic policies and programmes to encourage them. Due to a lack of coherent planning, they tend to be distributed unevenly across the city. Most are located on the University of Alberta campus or associated with government buildings or facilities and, more recently, with the West Edmonton Mall. Many resulted from special anniversaries or events, such as Canada's Centennial and the 1983 Universiade, rather than from deliberate incorporation

\(^{15}\) Pickett, Stanley H., "What does a Town Planner do?", Community Planning Review, V:2, Community Planning Association of Canada, Ottawa ON, 1955, p. 4
into city-building processes. This lack of vision has long been a concern of the city:

The artistic opportunities for both the arts creator and the arts appreciator are many in Edmonton but for the most part, little planning has been done in relation to them. The City, although supportive of the arts, has never formalized a clear role to play. The development of a policy of the arts will determine that role.16

The report generally concluded that the city should assume the role of facilitator, working with the arts community to create the conditions and environment in which the arts can flourish then and in the future. Planning for public art is one method to realise this goal.

Shoukry Roweis, professor in the University of Toronto's School of Planning, considers planning to be deliberate collective action by a society, the activity of making collective decisions after consideration of their implications and consequences. Collective action "means social activities whose consequences are objects of political decisions...achieved by traditional/cultural consensus, by elected government through taxes, subsidies, and public spending, or by dictatorial decisions."17 The construction of a subway system would be an example. In contrast, he feels that business decisions of real estate corporations are not themselves the objects of political decision

16 Towards an Arts Policy, Edmonton Parks and Recreation Department, Edmonton AB, 1983

17 Quoted by Gerecke, Kent, "The history of Canadian city planning", City Magazine, Toronto ON, Summer 1976, p. 22
and therefore do not constitute collective action. Roweis's definition of planning in terms of a substantive planning process involving decision-making about public works and public projects through collective action is one that has implications for public art planning and the democratisation of the processes involved. Although Roweis exempts the administration of growth through the control of private or corporate projects from his definition, the public controls which determine the corporate decisions do represent collective action. Public art planning in this light does impact upon the private sector.

Planning interventions by public authorities in North America were originally limited to common facilities such as roads, sewerage, and other utilities or concerns to the public health and welfare. For example, the 1925 British Columbia Town Planning Act was a simple enabling act permitting municipalities to undertake comprehensive development control master planning, zoning and rudimentary public realm provisions.\textsuperscript{18} They have increasingly become more complex and interventional in an attempt by government to ensure that the private sector assumes a greater responsibility in the provision of urban amenities. The provision of such amenities seems to increasingly be beyond the ability of government alone. Amenities include urban plazas, bicycle storage and showers for employees, day care facilities,
street trees and fountains, cultural facilities, entrances to light rail transit stations, and, public art.

Object (b) of the Planning Institute of British Columbia's constitution is "To advance the study and practice of community and regional planning and kindred subjects and of arts and sciences applied to them".19

While the two concepts, public art and planning, may seem antithetical, there has been a connection between the two dating back at least a century. Section 2.2 documents the historic relationship between the emergence of contemporary planning in Canada as a distinct profession and planning for public art. It discusses the changing essence of both planning and public art to the present time.

Recent planning documents from three cities, recognised as being exemplary, are reviewed in Section 3.2.1 to glean elements essential in contemporary public art planning that may be considered in the formulation of a corporate strategy for public art for Vancouver. One of these, Seattle's planning study Artwork/Network, makes the assumption that artists have a fundamental role in city planning:

As the downtown changes and as an increasing number of buildings are constructed in a style concerned more with filling zoning envelopes than in creating a

19 Certified under the Societies Act on July 28, 1988
cohesive urban landscape, the role of art in the city takes on increased importance.\textsuperscript{20}

Conversely, planners could have a vital role in public art planning because of their expertise in dealing with the complexities of permit processing, in community participation and in responding to political concerns. Planner Ronald Fleming, author and advocate of integrating public art and urban design, feels that planners are in unique position to "put some balance back into public art".\textsuperscript{21} Since they understand context, Fleming believes planners make the best advocates for public space:

\begin{quote}
Planners are constructive, pragmatic types and they're more likely than arts administrators to recognise that the public has certain rights in public art.\textsuperscript{22}
\end{quote}

While municipal public arts have traditionally been relegated to Parks and Recreation planning as an extension of their crafts and programming concerns, the arts are increasingly being addressed through broader dimensions of social, cultural and even economic development planning. Specifically, planning for public art is a unique aspect of cultural planning, parks planning, social planning, economic planning and urban design.

\textsuperscript{20} Hershfield, Jim and Larry Rouch, Artwork/Network, A Planning Study for Seattle: Art in the Civic Context, Seattle Arts Commission, Seattle WA, 1984, p. 6

\textsuperscript{21} Quoted by Knack, Ruth Eckdish, "Painting the town Red and green and blue and yellow and....", Planning, American Planning Association, Chicago IL, May 1988, p. 20

\textsuperscript{22} ibid
1.5.1 Public art as a strategy of cultural planning

George Woodcock, one of Canada's most influential authors on culture, has consistently maintained that culture is a local manifestation. He recently stated that the "most striking world development as the second millennium draws near its end is the increasing tendency of peoples to see themselves in cultural rather than in political terms." What are the implications of this on public art and public art planning in Vancouver? Public art forms, by their very publicness, have the ability to directly affect cultural awareness and in doing so, create a new, hybrid culture that is distinctive to Vancouver. This notion is expressed well in the Vancouver City Planning Commission's Vancouver's Future: Toward the Next Million (1989):

This beautiful city could realize its greatness as a crossroads of many powerful artistic traditions.

...The idea of the creation of a new culture, a new way of looking at the world is that of an amalgam of artistic traditions from beyond Vancouver's borders but with the recognizable imprint of a new symbolism. And if the interpretation of our artists happens to echo the views of many people at a certain moment in history, they will be seen on the world's stage and will be recognised as conveying the spirit of our time.

...Through art lies a path of cultural reconciliation which recognizes the value and importance of other cultural traditions and therefore paves the way for respect, understanding and acceptance on the one hand and pride, a sense of belonging and a commitment to the new society on the other.

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23 Woodcock, George, "Riding to the Millennium, or the Art of Being Canadian", Arts Bulletin, Canadian Conference of the Arts, XIV:2, Ottawa ON, May 1990, p. 2
No one typifies the qualities necessary for this cultural conciliation better than the artist.  

The foregoing is an optimistic vision of the possibilities but suggests an importance for public art planning as a form of cultural planning. To what degree is this consciously considered in the commissioning or acceptance or production of public art in the city?

Public art is often donated to a city. Sometimes these donations are from another city or country, given in the spirit of friendship as symbols of goodwill. An example is Playground of the Gods, a sculpture consisting of 40 to 50 logs in Burnaby Mountain Park. The sculpture is the creation of Matzuri Toko, a carver from Burnaby's sister city of Kushiro in Japan. Whether cultural artifacts or works by contemporary artists, they serve to remind us of our role in the global community, revealing both our cultural diversity and similarities. As such, they play an important role in fostering international understanding. Conversely, controversy surrounding their acceptance due to political concerns towards the donor, donor expectation of siting or differences in aesthetic standards or sensibilities could generate ill will.

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Clear planning guidelines would alleviate these situations and could possibly garner specific items that a city identified for its enhancement. Some cities make special requests for donations for specific purposes or locations. An example is the City of Portland which requested temple bells from its sister cities in Japan and Korea for a specific installation as part of a larger sound sculpture by composer Robert Coburn at their new convention centre. Similar negotiations are underway with Vancouver's sister cities to secure peace bells for the proposed peace garden at Seaforth Park.

Given the potential importance of cultural planning as it relates to public art, who should assume the role of the planner in cultural planning? While Vancouver is rather unique in having social planning staff who assume cultural planning functions within Council's terms of reference, the professional role of cultural planners has been questioned. Ruth Eckdish Knack warned that planners are likely to experience conflict as artists and arts administrators become more involved in community planning:

'Cultural planning'...seems to be a growth area today (although the seed was planted years ago by the late Harvey Perloff). Yet Chicago's recent cultural plan wasn't prepared by a planner; nor is the new one being done for Lowell, Massachusetts.26

There is obviously a need for community planners with interest

26 Knack, Ruth Eckdish, "Painting the town Red and green and blue and yellow and...", Planning, American Planning Association, Chicago IL, May 1988, p. 20
and a base of expertise in the arts and culture to participate in cultural planning.

1.5.2 Public art as a strategy of social planning

Public art can serve as a useful tool in social planning whether by a municipality, through community groups and organisations, and even by the disenfranchised in society by using it as an agent of social change.

One is rarely asked by the presence of a building to change one's mind about some idea or issue, to alter one's perceptions. That has always been my qualification for art: Did it change my mind about something?27

The following examples from a variety of North American cities illustrate ways in which public art in various forms can be used to change one's mind about some idea or issue, i.e., to foment social change.

Baltimore, Maryland

Baltimore's percent for art programme28 was considered to be so successful and well accepted that almost ten years after its inception, Baltimore mayor Schaefer spoke eloquently of the need for art in the public realm as a life force in cities:


28 Refer to Sections 2.4.1 and 3.1.3.
It is art in the form of sculpture, paintings, mosaics, fountains, and the like, that turns sterile new buildings into living things that attract people. People, in turn, are what a city needs to live...I believe that the art in architecture approach can prevent our cities from becoming mausoleums.\(^{29}\)

New York, New York

Over the last five years, sculptures have been created in some of New York's most troubled neighbourhoods - derelict and embattled sections of the Bronx, Brooklyn and Queens - as a result of both private and public art programmes. After years of artists trying to reach into these neighbourhoods, there is evidence that they are achieving success in some cases where the sculptures become a symbol of, or even seem to be able to impose, civility and an element of culture where none seemed able to exist before.

In these precarious New York neighbourhoods, far from institutions like the Whitney Museum of American Art, where the acceptance of contemporary art depends very much on the esthetic of shock, shock is a fact of daily life and many people want art that can heal.\(^{30}\)

Portland, Oregon

Two murals were painted on a building on Northeast Luther King Jr. Boulevard in Portland, Oregon. Part of the Albina Neighbourhood Murals Project, the murals represent the black man's history from his roots the present day with education being

\(^{29}\) Kreisberg, Luisa, Local Government and the Arts, American Council for the Arts, New York NY, 1978, p. 51

a prominent theme in the murals. They were conceived by area artist Isaac Shamsud-Din to create symbols of pride for the community and to employ area professional artists and young people. One of the artists, Charlotte Lewis, commented: "This is really crack alley and we're trying to inspire people to go in another direction". Shamsud-Din, who hopes to raise funds to paint a dozen more murals along King Boulevard, feels that art used this way "can be a moving, possibly a motivating force, for people."  

Toronto, Ontario

More than 400 people participated in Toronto's People's Festival of the Arts on July 22, 1989 to protest the proposed ballet and opera house on land originally slated for affordable housing. "Everyone should be required to think about a society that builds a $500-million-plus SkyDome, projects a $300-million-plus Ballet Opera House, and readies billions for an Olympics and a bimillennial world's fair - while 100,000 people a month use food banks and perhaps 20,000 are homeless." Sponsored by Bread Not Circuses Coalition, the festival was also a celebration of popular culture, the first in a series of cultural initiatives to fight for popular culture against corporate culture. It included

31 Dulken, Diane, "Murals bring symbol of pride to King Blvd.", The Oregonian, Portland OR, November 8, 1989

32 ibid

33 Salutin, Rick, "Send in the Frowns", Toronto Life, Toronto ON, December 1989, p. 23
a planning workshop for the opera hall site by the Canadian Architects, Designers and Planners for Social Responsibility, and Women Plan Toronto. Their priorities for the site were the creation of affordable housing, adequate daycare, well-paying and socially useful jobs, clean and safe communities, and a vibrant and active cultural life. Performances from the gazebo on the lawn of Queen's Park expressed their political message "without the usual heavy-handed rhetoric."34

Vancouver, British Columbia

The Association for Noncommercial Culture in Vancouver is a collective of artists "committed to facilitating a critical awareness of culture and the possibilities for social change. One of its continuing mandates is to reclaim a portion of the public sphere for commentary from its constituents."35 Projects have included AdVerse Practices, a consecutive exhibition created for and presented in a bus shelter advertising display case, and Urban Subjects, five installations in commercial storefronts lit and accessible to the public 24-hours-a-day that "critically engage with and are contextualized by their location in downtown Vancouver."36

34 Shapcott, Michael, "Let Them Eat Opera", Fuse, Toronto ON, Fall 1989, p. 8

35 Weaving, Jil, Urban Subjects (exhibition catalogue), Vancouver Association for Noncommercial Culture, Vancouver BC, 1988

36 ibid
1.5.3 Public art as a strategy of economic planning

The Arts are clearly no longer a frill, but a proven economic asset for attracting business and tourism to our City and Province.\(^{37}\)

There is an ever-increasing interest in cities across Canada in the economic benefits of the arts and other cultural amenities. As the competition for scarce resources available to arts groups increases and as arts groups continue to rely on the vagaries of funding agencies, they are finding that they must be more demonstrative of their value to society aesthetically, socially, in terms of education but even moreso as economic stimulators to the local economies.

Canadians know little about the activities of the arts communities in this country or their importance to our cities. Artistic activity has traditionally been concentrated in cities; the five largest cities in Canada in 1983 (Toronto, Montreal, Vancouver, Edmonton and Ottawa) accounted for less than 35% of the nation's population but nearly 70% of all arts industry activity.\(^{38}\)


Both the general public and politicians know very little about the economic impact of these activities so planning for the municipal arts sector frequently takes place in a vacuum with little understanding of the issues or the benefits to the municipality.  

The arts play a direct role in enhancing the economic viability of cities by contributing to urban revitalisation, industrial location and trade promotion. The arts in general can be a considerable magnet by virtue of the urbanity that they contribute to the city. More specifically, the arts can become the focus of redevelopment/revitalisation projects (such as inspired by the Toronto Free Theatre on Berkeley Street with the St. Lawrence East community) and in the creation of artist colonies which lead previously abandoned or marginal areas to undergo gentrification by attracting young professionals to the artistic ambience of the areas. Examples of this are the transformation of Toronto's Yorkville in the 1970s and the transformation in progress of the Queen Street West area, also in Toronto.

A survey of Canadian corporate donations in 1987 conducted by the Council for Business and the Arts of their membership addressed the question of motivation for funding the arts. While 67% of the respondents felt that "connecting their business to the arts enhances their image", only 39% believed that "art sponsorship

39 "Arts and the Cities", Arts Bulletin, Canadian Conference of the Arts, Ottawa ON, Fall 1987, p. 22
enables them to reach specific markets".\textsuperscript{40} In contrast, 57% believed that the arts warranted support simply because "art is a positive force in society, sparking creativity and encouraging new ways of thinking" and fully 77% of the respondents were motivated to support the arts "to improve the quality of life".\textsuperscript{41}

The Rouse Corporation in the United States was a leader in recognising the role of the arts in urban revitalisation. Using the potential of the arts in marketing, it has created tremendously successful financial ventures which are turning around previously derelict central city and waterfront areas in the United States and elsewhere. It is interesting to note that the City of Baltimore deliberately held arts festivals in the harbour area to attract attention to its potential for redevelopment. James Rouse, who originally was not interested in the site, changed his mind based on the proactive strategy of the city and Baltimore's Harbourplace resulted. Noted Rouse: "Almost every city has a big unrealised potential at its core. It is the challenge of each community to find this potential".\textsuperscript{42} This focus on the arts as marketing strategy has been formalised by the Rouse Corporation in its Art in the Marketplace Program. To a greater extent than most municipalities, the Rouse Corporation

\textsuperscript{40} "Marketing Dollars Double Arts Support From Business", \textit{Arts News}, Canadian Conference of the Arts, I:1, Ottawa ON, May 1989, p. 10

\textsuperscript{41} ibid

\textsuperscript{42} Quoted in \textit{Fortune} Magazine, Jersey City NJ, July 21, 1981
has internalised the economic importance of the arts and its impact.

As our cities become increasingly post-modern in the sense of increasing quantitatively and qualitatively service industry employment, there is a parallel increase in making industrial locational decisions according to the amenities of a community. As jobs, especially in high technology industries, follow people (rather than the reverse), it is incumbent upon companies and cities to offer an attractive quality of life, including an active and diverse arts component, to be able to attract those jobs. San Francisco is such a city that has enjoyed the status of being an 'attracter' city based on its richness in urban amenities. This is an advantage available even to smaller centres. J. Paul Sticht, chairman of the R.J. Reynolds Corporation, explained the relocation of their firm to Winston-Salem, North Carolina:

Our experience here in Winston-Salem affirms that a community with a strong cultural base is also strong in other respects - its economic base, its educational system, its social stability. In sum, where the arts and humanities flourish, the quality of life tends to be superior.43

The arts are useful in trade promotion as they define a community's standards of excellence which reflect upon the image and competitive position of other goods and services. It is

difficult, however, to quantify the value of the fine arts as trade ambassadors. For example, the federal government sent a large and diverse representation of Canadian talent in both the visual and performing arts to the EXPO in Brisbane, Australia in 1988. The City of Vancouver has done the same in profiling Vancouver talent in the 1989 World's Fair in Yokohama, Japan, one of her sister cities. Vancouver had its own week-long cultural festival in Yokohama as such an investment was considered good for the image of Vancouver and consequently benefits trade and tourism.

The Town of Chemainus on Vancouver Island is an interesting case where this small town of just over 3500 residents, faced with a crippling closure of its major industry in 1982, used public art to stimulate economic development. It commissioned murals depicting the history of the town as an integral part of its downtown revitalisation to attract tourism and investment to the town. It was so successful that over seventy new businesses have opened since the inception of the mural project in 1982 - making it 'the little town that did'.

Harry Chartrand, Director of Research and Evaluation for the

44 Chemainus, A Celebration of Canadian Heritage, Chemainus Festival of Murals Society, Manning Press Ltd, 1989, p. 66

45 ibid, p. 71
Canada Council, provides an astute observation with regard to the future importance of the role of the arts in the economy:

The emerging economy of first-world nations will be dominated by quality, and that the arts sector is one of the few, if not the only, remaining sector within our society in which quality forms the heart of decision. It is important for municipalities to have a live, active and vibrant artistic community, for this community resource provides all the other industries with the innovativeness, creativeness, and design competence to work in an increasingly competitive international climate.46

Dallas Morning News journalist Scott Bennett saw the economic value of the arts to the troubled economy of that Texas city in blunter terms:

For those who cannot see beyond the bottom line, there are strong economic reasons for maintaining a vibrant cultural and artistic community. The arts mean money, big money. The arts mean tourist dollars, they mean sales tax revenue, they mean jobs. They also are a powerful magnet for the educated executives and scientists who are the foundation of the future economic prosperity for Dallas. No city is likely to be a center of finance and commerce that is not also a center of culture.47

Both of these pronouncements strongly attest to the need for truly meaningful support for the arts industry in our cities by the municipalities themselves. However, Edmund Bovey in his 1986 report Funding of the Arts in Canada to the Year 2000 argued that in Canada, "the cities, the main beneficiaries of the economic,

46 Chartrand, Harry H., "A Partnership for Action", Arts Bulletin, Canadian Conference of the Arts, Ottawa ON, Fall 1987, p. 6

47 Quoted in Visual Dallas, A Public Art Plan for the City, Dallas Park and Recreation Department, Dallas TX, December 1987, p. 3
employment and tourist benefits of the arts, were the weak partners in supporting artists".  

In spite of the assertion by Toronto mayor Arthur Eggleton that "the arts are not a cost to the community, but an investment", virtually none of the highly insightful recommendations of a City-commissioned report on the artistic assets of Toronto have been implemented.

City of Montreal alderman Kathleen Verdon claims that Montreal's recent cultural policy development plan is dedicated to create coherence between culture, economic development, city planning and community life in that city. It is noteworthy that the city recognises the connection between culture, economic development, city planning and community life. However, in spite of the task force study by the Montreal Board of Trade and another by La Chambre de Commerce de Montréal which showed that the arts sector generated more than $1.5 billion and employed 33,500 in the city, making culture a decisive economic factor in Montreal's overall development, the City has been earning more money on its amusement tax on cultural activities than it is granting to these areas.

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48 Lacey, Liam, "City funding for the arts in spotlight at conference", The Globe and Mail, Toronto ON, February 2, 1988

49 Hendry, Tom, Cultural Capital: The Care and Feeding of Toronto's Artistic Assets, Toronto Arts Council, Toronto ON, 1985, p. 1

50 "A Partnership in Action", Arts Bulletin, Canadian Conference of the Arts, Ottawa ON, Fall 1987, p. 3
There are signs that the arts are finally being recognised for their economic contribution to society. Tommy Banks, past chairman of the Alberta Foundation for the Performing Arts, observed that municipal politicians have a "schizophrenic view of the arts" in that they list municipal cultural activities in their economic development literature but treat them differently when they request support financially. Banks feels that this "benign neglect" was based on a lack of communication, a situation that is finally changing.\textsuperscript{51}

One promising sign is the adoption of percent for art legislation in the City of Toronto. Although it is applied only to large-scale projects requiring rezoning to higher densities, the percent for art policy represents a significant commitment on the part of Toronto to the provision of art as part of its urban fabric. Percent for art programmes, a funding mechanism for the incorporation of public art whereby a city dedicates or requires a percentage of capital construction costs to the incorporation, acquisition or development of public art, have been operating effectively in the United States since Philadelphia instituted the first one in 1959.\textsuperscript{52}

Certain cities in the United States actually increased the percentage based on the acceptance that they enjoyed and, in

\textsuperscript{51} ibid, p. 3

\textsuperscript{52} Visual Dallas, A Public Art Plan for the City, Dallas Park and Recreation Department, Dallas TX, December 1987, p. vii
certain cases where the percentages were reduced in the name of austerity, such as in Seattle, public pressure was brought to bear to increase the percentage to its original level. Seattle departments that had been exempt from the ordinance have voluntarily elected to participate due to its perceived positive public acceptance.

Public art programmes and percent for art programmes will be discussed in detail in Sections 2.4.1 and 3.1.3.

1.5.4 Public art as a strategy of open space planning and design

If Richard Fleischner, Michael Heizer, Isamu Noguchi, and Scott Burton indicate a movement in public art—the art is the plaza, garden, or landscape—the landscape architects may find themselves in the wings.\textsuperscript{53}

There is a strong movement of artists delving into the traditional realm of landscape architecture. For almost two decades, certain movements in outdoor art described under the rubrics of "earth art", "landscape sculpture", "environmental art" and more recently "site-specific art" are becoming increasingly important in the development of urban outdoor spaces. Some of the massive earthworks of the early 1970s, usually in rural areas, by environmental artists like Robert Morris and Robert Smithson began to combine functional and aesthetic concerns which has had an impact on artists working on smaller scales in urban centres. Artists are increasingly being

\textsuperscript{53} Jones, Mary Margaret, "% of Art", Landscape Architecture, Harrisburg PA, LXXVI:6, November 1986, p. 47

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commissioned to design such diverse public spaces as parks, play
environments, outdoor theatres, urban plazas and walkways, the
traditional domain of landscape architecture. Many of these
projects, especially in the United States are possible due to an
increasing range of funding for such projects. For example, the
National Endowment for the Arts and the General Services
Administration, while traditional funding for park development,
usually park department capital budgets, has been declining.
Much of this work has been done in collaborations. For example,
public artist Mary Miss is especially active in urban park and
square development, such as in the South Cove portion of the
Battery City Park development in New York City where she
collaborated with an architect and a landscape architect.

The trend has been to continue beyond collaborations though.
Melvin Charney's newly-installed garden at the Canadian Centre
for Architecture in Montreal is an example that has met with
critical acclaim of a sort rarely accorded traditionally-designed
parks and urban spaces:

Charney's is a masterpiece of masculine articulation,
almost sensual in its cerebral intensity and impeccably
presented in a way that presages perfection as desire.
It is also an essay on the history and social geography
of the place, le pays, where the garden is situated;
fittingly, a garden about architecture but for all
that, a thoughtful, even fanciful homily to the city
and the people who built it.⁵⁴

⁵⁴ Crean, Susan, "Le Jardin Imaginaire: An Exploration of
the Garden as Living Metaphors", Canadian Art, VII:1, Toronto ON,
March 1990, p. 96
Not all artist-designed parks have met such acclaim. Place Viger, also in Montreal, was transformed by three artists at enormous public expense into an inhumane, monumental space that has failed to be used by the neighbourhood for whom it was provided. Using massive concrete pergola forms, reminiscent of the expressway over which it is built, the park is virtually devoid of soft landscape, interest or users.\(^{55}\)

At the same time, many landscape architects are opening themselves to the imaginative challenges of environmental art.\(^{56}\)

In response to Britain's third Art into Landscape competitions, which offer people in all walks of life the chance to propose ways in which to improve community spaces through artworks, the organiser noted:

> What the designers of the four excellent 1977 projects which have been or are being built have in common is that they are all in some way professionally involved with landscape architecture. We believe that, as we found in 1974, 'artists, bankers, housewives and children' have just as much to offer.\(^{57}\)

Similarly, Mary Lynn Reimer, a former Urban Design Project Coordinator for the City of Toronto Planning and Development Department observed that the response from the arts community was very poor to their competitions where the urban context had not

\(^{55}\) Drainie, Bronwyn, "Art Attack", Saturday Night, Toronto ON, January 1989, p. 51


\(^{57}\) Grayson, Sue, Introduction, Art into Landscape 3 (catalogue), Serpentine Gallery, London UK, March 1980
yet been established, i.e., in the planned rather than built state. One case she cited was a competition to build a gateway to downtown at the intersection of Richmond and Jarvis Streets, a complex site with fascinating possibilities. Entries were primarily from designers rather than artists and the competition was won by the director of the School of Architecture at the University of Toronto.

There appears to be ample opportunity for experimentation by all practitioners. The discussion of whether it becomes art or landscape architecture is "at once too large and too fruitless to tackle."\(^58\) It seems certain that the design of parks and other outdoor places will increasingly be influenced or dominated by artistic concerns, including the non-designed or non-traditional open spaces in the city. As Howett notes, "art alone, after all, can make those new places meaningful and memorable",\(^59\) characteristics to be valued in the design and planning of public urban open spaces.

A consideration beyond design and planning of public open space is the role of the non-traditional open spaces in the city, spaces that often have been ignored by all jurisdictions previously yet are an important component of the city's diverse open space system. Rather than traditional manicured open spaces.


landscapes, playing fields and playgrounds, the concept of non-traditional open space:

is based on a new notion of landscape in terms of programming, ecological responsibility, aesthetics, ownership and jurisdiction. Programmatically, the spaces are based on community needs and values such as providing food (community gardens); places to socialize (community back-yard); places for sacred or ceremonial activities (a medicine circle); or functional, urban activities (repairing bicycles or washing cars); and, the search for "nature in the city" (encouraging natural habitat areas). Ecologically, the non-traditional open space is based on notions of balance and sustainability. The landscape is tended for "production" or is managed to help heal the city - cleaning the air or the water. Non-traditional open spaces call for a new landscape aesthetic which may be "tangled", "wild", "fuzzy" or "dramatic" - much different from our historical expectations of a neat and tidy public realm. In terms of jurisdiction, non-traditional open space tends to be looked after by "denizens" of the space, although final authority currently rests in a bureaucratic structure. The future of non-traditional open space will be determined by the degree it can be legitimized in the current structure without losing its inherent qualities of community response and ownership.  

Quayle's final sentence identifies a difficult balance to strike where traditional expectations may threaten these spaces. There is a potential role for artists in the promotion, interpretation or acceptance of non-traditional open space rather than in their redesign.

An example is provided by Vancouver artist Michael Banwell. In 1980, he sited a series of house symbols on a sometime dump and overgrown city lot on Prior Street on the edge of Vancouver's

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1 Quayle, Moura, Definition of Non-traditional Open Space (unpublished), Department of Plant Science, University of British Columbia, Vancouver BC, August 24, 1990
Strathcona neighbourhood. Not only were they universal symbols of shelter and dwelling, they were styled to echo the form and proportions of houses typical of Strathcona. Rosa Ho, Director of the Surrey Art Gallery, noted that Banwell selected characteristics of the neighbourhood that he valued as a resident and that his "siting of these houses in this unique lot can be read as a form of reclamation of this still untamed land for a neighbourly and socially responsive purpose."\(^{61}\) This land is now the site of the Strathcona Community Garden which was and continues to be a community initiative.

1.5.5 Public art as a strategy of urban design

Public art plays many varied roles in society yet in many regards is similar to urban design elements including urban open spaces. The role of public art in open space design is in fact an extension of its urban design intentions. The public art plan for the City of Dallas notes this distinction in pointing out that "it may be important to look at public art as urban planning" and that since it can make such a large difference in how people relate to their city, "it has the impact of an urban design program."\(^{62}\) It follows that one can and should plan for public art as one plans urban design elements.


\(^{62}\) Visual Dallas, A Public Art Plan for the City, Dallas Park and Recreation Department, Dallas TX, December 1987, p. 1-12
Seattle-based public artist Jack Mackie (refer to Section 2.1.6.6) claims that public art is merely art being used to make places public, a goal central to virtually all urban design schemes. To achieve this, planning for public art must move beyond funding programmes. As arts administrator and curator Richard Andrews (refer to Sections 2.1.6.6 and 3.2.1.1) stated, "Urban design is a serious issue, challenge or problem - a gap that percent for art can never fill."^{63}

Jacksonville, Florida is an example of cities recognising the role of public art in urban design. Public art was considered one of four components (facade, public art, streetscape and ground floor retail) of the Downtown Urban Design Guidelines prepared by BRW Architects for the Jacksonville Downtown Development Authority. The program goal for public art is stated as "integrating the work and thinking of artists - along with that of other design professionals - into the planning, design, building and developing of Jacksonville to the highest design standards for the city."^{64}

Portland, Oregon's Central City Plan includes both public art and urban design plans, integrating both into an overall planning strategy for the central city. Besides integrating objectives of

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^{63} Andrews, Richard, presentation to the joint meeting of the Canadian and American Societies for Aesthetics, Hotel Georgia, Vancouver BC, October 1988

both, this has also required parallel review processes for public art and for urban design in the downtown area. The manager of the Metropolitan Arts Commission's public art programme and the planner for the Urban Design Section of the Bureau of Planning co-ordinate their negotiations with development applicants.

The City of Toronto also recognises the connection between urban design and public art. The Public Art Co-ordinator for Toronto is part of the Urban Design Group within the Planning and Development Department. The University Avenue study, to be discussed in greater detail in Section 3.2.2, represents an emerging trend to address art in a comprehensive, multidisciplinary approach as an urban design concern of city building. Its goal was "to seek an approach whereby all participants in the creation of public art can collaborate in a positive, mutually understandable, and creative way." \(^{65}\)

1.6 Summary

This first chapter has introduced the state of public art in Canada today and found it lacking, often surrounded in hostility and controversy. It also demonstrated the vital and important role of art and culture in every community. This presents an obvious contradiction. If public art is so vital, what has made


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it so contentious? The final section introduces the notion that public art has become a concern of planning, by providing an overview of its role in many areas of municipal planning, and that it is the inadequacy of planning for public art by municipalities that has resulted in its controversial nature today. This supports the hypothesis that the City of Vancouver would clearly benefit from a comprehensive public art plan for the city.

Many of the reasons for this is discussed in the second chapter through an indepth consideration of what constitutes public art and a historical review of the evolution of public art planning in North America, including the status of public art planning in Canada today. This investigation reveals a relatively rich but limited public art tradition in Canada with certain aspects that appear to be uniquely Canadian. In terms of planning for public art, American cities are shown to be far more sophisticated and experienced than their Canadian counterparts.

For this reason, the third chapter provides a review of how generally art finds its way into the public realm. It then compares various public art plans considered to be exemplary, primarily in the United States, to glean elements that should be considered in any contemporary plan for public art. This contributes to the development of a strategy for public art for Vancouver by identifying strengths and successes of those plans

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66 Refer to Drainie, Bronwyn, "Art Attack", Saturday Night, Toronto ON, January 1989
while recognising their obvious limitations or pitfalls to be avoided.

Having identified the strengths and possibilities of superior public art plans, the fourth chapter addresses the need for planning for public art in Vancouver by reviewing existing public art, the evolution of public art policy, and the present roles of civic departments and other agencies in the provision, encouragement, regulation and requirement of public art in Vancouver.

The fifth chapter responds to the need for planning for public art in Vancouver by proposing a strategy for public art that recognises:

1. its vital role in cultural development, cultural planning, parks planning, economic planning, urban design and as an agent of social change;

2. the rapidly evolving notions of what constitutes public art in our post-modern society;

3. the limitations of planning for public art in Canada today and the often controversial nature of resulting public art;

4. the opportunities presented by reviewing and comparing exemplary public art plans from other cities; and,

5. both the strengths and weaknesses of how public art is provided, encouraged, regulated or required through the civic administration of the City of Vancouver and related bodies.
2.0 STATUS OF PLANNING FOR ART IN PUBLIC PLACES

The previous chapter identified the apparent unsatisfactory state of public art planning in Canada in particular. This chapter will start by examining one of the most contentious issues in public art today - what is it? In reviewing the possibilities in formulating a nominal definition for use in public art planning, it was obvious that public art and conceptions of what it is seem to be rapidly changing. Consequently, the second section examines the historical evolution of public art, planning and planning for public art with emphasis on the most recent history in North America. Out of this emerged a number of distinctively Canadian public art expressions that warrant attention in the discussion of planning for public art in the Canadian context. The chapter ends with a review of the status of public art planning across Canada, identifying the involvements of the various levels of government.

2.1 Nominal Definition of Public Art

The best public art is not necessarily the best art and the best art is not necessarily the best public art.\(^{67}\)

There is no consensus leading to an exact definition of public art.\(^{68}\)


\(^{68}\) Garrels, Gary, Beyond the Monument (catalogue), MIT Hayden Gallery, Cambridge MA, 1983, p. 1
Christmas lighting provides an example of the difficulties in defining public art. There are varying degrees of domestic displays of Christmas lighting; some can be minimal, such as strings of lights lining the eavestroughs of the house, while others can be lively conceptions, reflecting a great deal of energy and creativity. Is the latter a form of contemporary folk art? If so, what differentiates it from the former? Where is the dividing line? Are these domestic displays of Christmas lighting public art? While located on private property, their intentions are clearly public, to delight neighbours and passersby. Bus tours to view Christmas lighting on residential streets were common for many years in Toronto and other cities across the country. On a higher level, cities decorate themselves with Christmas lighting, such as Vancouver's lighting of Robson Square or the National Capital Commission's annual lighting of important sites and the ceremonial route in Ottawa-Hull, based on design principles consistent with Commission objectives. Can any of these displays be considered public art? What criteria can be used to determine whether it is public art? By the creator, whether artist, engineer, maintenance crew or landscape architect? By the level of contrivance of the scheme? By the quantity of the lights used? Or by the effect alone? Even the corporate Christmas lighting along Toronto's University Avenue can be transformational: "the light alone is magical forever. It falls upon the enchanted retina like grace - whatever its message-carrying configuration - and charms us back
momentarily into childlikeness."\textsuperscript{69} Christmas lights have been used to create decorative patterns on buildings, such as a Christmas tree motif on Edmonton's Macdonald Hotel in 1983. Is it public art or mere seasonal decoration? Mexico City has a department of public lighting with a mandate to create elaborate light sculptures executed in Christmas lights mounted on large grids to be displayed around the city at Christmas and other festive occasions. Director of Public Lighting Antonio Suarez Gil, for example, designed an elaborate allegorical angel figure lit with 7000 bulbs suspended over an Edmonton street.\textsuperscript{70} This would certainly appear to be a public form of art.

2.1.1 The need to define public art

In the discussion of any planning issue leading to the drafting of policies, procedures or various forms of legislation, the requirement to define the elements essential to the issue under discussion is taken as a given. Yet the task of defining public art is onerous.

The purpose of this section is to formulate a nominal definition to accommodate the needs of planning at the municipal level for public art. In order to do so:

\textsuperscript{69} Dault, Gary Michael, "Day for Night", City States, \textit{Toronto Life}, Toronto ON, December 1989, p. 44

\textsuperscript{70} Kucherawy, Dennis, "Mexican light sculptor to brighten up Christmas", \textit{Edmonton Journal}, Edmonton AB, December 2, 1983
1. representative institutional responses to the problem of definition will be presented;

2. 'non-art' components of the urban environment that share characteristics with what we understand to be art will be considered;

3. the semantic difficulties with the very term 'public art' will be acknowledged; and,

4. characteristics of public art will be discussed in relation to contemporary understanding of and practices surrounding public art.

2.1.2 Institutional responses to definition

There appears to be an increasing reluctance on the part of institutions and municipalities to define public art, or, to define public art in non-nominal terms, such as defining it as a product of collaboration. The following represents a sampling of various contemporary approaches to defining public art. While not exhaustive, they illustrate the difficulties facing institutions and municipalities in trying to grapple with this issue.

Equal status collaborative efforts are being institutionalised even though there is no clear professional role definition nor definitive parameters for those collaborations. For example, the American National Endowment for the Arts, in its 1989 Application Guidelines, does not provide a definition of Art in

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71 The National Endowment for the Arts, headquartered in Washington DC, is an independent agency of the United States Government created in 1965 to encourage and assist the nation's cultural resources. Its Visual Arts Program assists visual artists and awards matching grants to visual artists organisations, state and local government units, educational institutions and other non-profit, tax-exempt groups.
Public Places although this is implied in the sections "What We Fund" and "We Do Not Fund". Leading the latter category is "Work not created specifically for the proposed site" while the former includes such statements as:

The work must be appropriate to its site and the surrounding environment. Early participation of artists in site planning and design is essential; early participation of visual artists in a design process, and educational activities which encourage community involvement and understanding of public art;

Collaborative efforts between visual artists and design professionals. In order to encourage excellence in the fusion of public art and the design of public places, increase communication and cooperation between visual artists and design professionals, and cause the melding of ideas and experience....which involve a collaborative working relationship between visual artists and design professionals.72

The City of Dallas adopted Visual Dallas, A Public Art Plan for the City by Ordinance No. 20064 on 88.09.09. Under Section 2-102, DEFINITIONS, no definition of public art is provided in spite of the financial implications of adopting a 'Public Art Program'.

Within the plan, under the section entitled DEFINING PUBLIC ART, the Advisory Committee for the Dallas Public Art Plan agreed that it "was more reasonable to say what public art does than what it is." The Committee absolved itself from providing a definition in stating that the "reason public art is so difficult to define

is because our traditional forms are old forms, of another time."

Also under DEFINING PUBLIC ART, Visual Dallas introduces a positive notion of the relationship between planning and public art (refer to Section 1.5):

It may be important to look at public art as urban planning in order to get a better idea of what it is about. Because it can make a difference, a big difference, in how people relate to their city, it has the impact of an urban design program.

The Downtown Art in Public Places Policy of the City of Los Angeles Community Redevelopment Agency (CRA) avoids definition of public art with the statement: "The CRA's Art in Public Places Program is receptive to the broadest interpretations of media." The document then proceeds to list components in visual arts of "possible media and materials which might be used for permanent or temporary installation, decorative or functional purpose". This is significant in two ways; first, it introduced the notion of temporary installations as opposed to the assumption of permanent works, and second, without defining public art, it has

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73 Visual Dallas, A Public Art Plan for the City, Dallas Park and Recreation Department, Dallas TX, December 1987, p. 1-11
74 ibid, p. 1-12
75 Downtown Art in Public Places Policy, Los Angeles Community Redevelopment Agency, Los Angeles CA, August 26, 1985, p. 5
76 ibid
included both the traditional decorative as well as functional view of public art.

Without defining them as being public art, the CRA's policy continues to embrace on-site cultural programming: performance arts, literary arts, media arts, education and special events, and, on-site cultural facilities: exhibit or performance space, artist studios, arts education facilities and artist hotels, all exclusively available to non-profit institutions, as integral to a public art program and deserving of access to funding.

2.1.3 Non-art forms of public art

Concerns for the nature of public art are exacerbated by the intrinsic difficulty of adequately defining art itself. There are 'non-art' elements in the urban environment, such as certain forms of advertising, that are similar to public art but would not generally be considered art. Advertising in the form of supergraphics or murals, such as the entire Speaker City building at the intersection of Fir and Fourth in Vancouver, blurs the distinction between art and advertising. This is also the case with corporate logos reproduced in monumental three-dimensional sculptural forms and placed on urban plazas or lawns of suburban industrial parks.

The Portland public art plan, Following a River, encourages what they classify as "Commercial Works" on the basis that they add vitality and interest to the urban landscape. The plan cites the
examples of a stag on a White Stag sportswear neon sign and a fruit mural on Corno's Food Market.77

Another example of 'non-art' not associated with advertising is war artifacts or trophies. German or Allied artillery, including guns, shells, helmets, and even tanks and airplanes, have been placed in parks as monuments in themselves or incorporated into war memorials. Two German artillery pieces from World War I flank the 1926 war memorial in Dawson City in the Yukon. The Delisle, Saskatchewan memorial features an Allied helmet and rifle. Some towns like Frank, Alberta simply displayed artillery trophies as memorials.78

2.1.4 Semantic difficulties in defining public art

In terms of semantics alone, public art eludes definition. Jerry Allen,79 Director of Cultural Affairs of the City of Dallas until mid-1989, pointed out the contradiction in terms of the very notion of public art:

77 Following a River: A Proposed Public Art Plan for Portland's Central City, Metropolitan Arts Commission, Portland OR, June 1986, p. 7

78 Shipley, Robert, To Mark Our Place: A History of Canadian War Memorials, NC Press Ltd., Toronto ON, 1987

79 American public art consultant and sculptor. As Director of Seattle-based King County Arts Commission, he oversaw the county's percent for art programme and managed special projects as the 1979 international sculpture symposium, EARTHWORKS: Land Reclamation as Sculpture. While Director of the Division of Cultural Affairs in Dallas, Texas, he spearheaded that city's 1987 public art plan.
In it, we join two words whose meanings are, in some ways, antithetical. We recognize 'art' in the 20th Century as the individual inquiry of the sculptor or painter, the epitome of self-assertion. To that we join 'public', a reference to the collective, the social order, self-negation. Hence, we link the private and the public, in a single-concept or object, from which we expect both coherence and integrity. This is no idle or curious problem but is central to an issue that has plagued public art in modern times: the estrangement of the public for whose benefit the artwork has been placed.⁸⁰

A semantic debate has also emerged between the very use of the terms 'art in public places' and 'public art'. The former has been increasingly rejected since it defines a work in terms of its placement only, and therefore only the 'publicness' of its location, rather than in terms of its content or audience.

For the purposes of this thesis, the two terms will be used interchangeably unless otherwise indicated.

2.1.5 Issues in definition

While dictionaries and encyclopedias include definitions of 'public' and 'art', definitions for 'public art' or 'art in public places' are rare. Edmonton public art consultant Brigitte O'Rooney notes that not even standard references such as the Oxford Companion to Art or the Penguin Dictionary of Art and

⁸⁰ Allen, Jerry, How ART Becomes Public (catalogue), King County Arts Commission, Washington State, 1985
Artists define or refer to the term 'public art'. A notable exception is The Canadian Encyclopedia which provides a rather elaborate definition of public art by Laurier Lacroix:

Public Art is commissioned for a specific public space by an individual or a group. Parks, government buildings, banks, schools, churches, hotels, stations, head offices and restaurants are some of the settings for displaying immobile works, with the composition, dimensions and proportions blending into and gaining meaning from the surroundings. The theme of the particular artwork may relate to the function of the building or environment it enhances. Public art is often produced for celebrations or propaganda, commemorative and educational purposes. The decorative function may be coupled with a political, social or religious message that represents the ideology of the group or individual who commissioned it.

The Lacroix definition is unique in that it is included in an encyclopedia, it is so extensive and it is from a Canadian source. For those reasons, the following sections will review and discuss the issues addressed by Lacroix, the priority he assigned them, and the limitations and omissions therein. This will identify the characteristics of public art critical to the formulation of a nominal definition to accommodate diverse planning issues surrounding public art.

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81 O'Rooney, Brigitte, Public Art in Edmonton, (study funded by The Canada Council Explorations Programme), Edmonton AB, February 1989, p. 2

82 Professeur d'histoire de l'art, Universite' Concordia, Montréal QC

The following key points will be addressed. The first eight points were derived from the Lacroix definition while the last two were not considered by Lacroix but in my estimation are important to contemporary understanding of public art.

1. Public art is commissioned by an individual or group.
2. Public art is site specific.
3. Public art is located in a public space.
4. Public art is displayed immobile works.
5. Public art relates to the function it enhances.
6. Public art is produced for specific purposes.
7. Public art is decorative.
8. Public art conveys messages representing its sponsors.
9. Public art is collaborative.
10. Public art can employ humour.

2.1.6 Characteristics of public art

The following sections discuss the character of public art in the context of the characteristics of public art raised by Lacroix and the two additional characteristics of collaboration and humour.

2.1.6.1 Public art is commissioned by an individual or group

The commissioning of public art as a criterion is a curious one. It ignores the innumerable purchased or donated artworks sited across Canada and denies whole classifications of public art such
as certain forms of guerilla art, spontaneous performance art or domestic folk art.

The Edward VII Equestrian Statue in Queen's Park in Toronto, for example, was never initially intended to be in Canada. Unveiled in Delhi, India in 1919, it was purchased from the Government of India in 1969 by Henry R. Jackman who donated it to the City of Toronto.

The stipulation of commissioning ignores the realm of community arts. Community arts refers to the work of artists whose work is the product of collaboration with non-artists in a given community. Their purpose is as much to involve people in building and asserting their own cultural identity - often referred to as the exercise of cultural democracy - as to create a particular work of art. Certain forms are associated with community arts because they are public and usually collaborative: murals, street art, street theatre, oral histories, demonstrations, participatory theatre and community festivals. However, it is not the form but the approach that distinguishes these as community art. According to California-based community art consultants Arlene Goldbard and Don Adams, "The whole point of good community arts work is to help people envision themselves as active agents of culture-building, to find their own words, voices, and stories."84 Community artists can thus integrate art

and culture as an instrument of social change, as discussed in Section 1.5.

Street art - posters, graffiti and other popular expressions in the street - are increasingly being accepted as legitimate forms of public art although they are rarely commissioned and sometimes actively discouraged.\textsuperscript{85} Such private gestures in public places have long histories: graffiti dates back the earliest environmental markings, posters date back almost to the origins of printing, and community rituals, military parades and religious processions were practised in different ways throughout human history. Yet they were not necessarily considered public art. Some of these works often invite public censure, especially graffiti of which some is nothing more than vandalism. In Vancouver, a committee was struck to reduce the amount of graffiti on walls and landmarks due to an apparent increase, particularly in tag (signature), racist and sexist graffiti. The attack on the statue of Harry Jerome in Stanley Park by tag graffiti artists in July, 1989, especially enraged civic officials. The city now spends $500,000 annually on graffiti removal. Yet graffiti has been featured in exhibits in the city such as the 1989 \textit{Popology} exhibition at the University of British Columbia Museum of Anthropology. It seems that the feeling that graffiti "confiscates" public space is a prime source of the

\textsuperscript{85} Frank, Peter and Michael McKenzie, \textit{New, Used \& Improved Art for the 80's}, Abbeville Press, New York NY, 1987, p. 43
public discomfiture with graffiti. As environmental artist Robert Smithson commented: "Somehow, I can accept graffiti on subway trains but not on boulders." However, authors Frank and McKenzie feel that graffiti by the mid-1970s, in New York at least, was inarguably being practised as an art, the best of which "illumines the personal, civic, and even legal identity of those of us who inhabit an urban world of physical and psychological violence." Graffiti is an art form that can affect the psychological, political and aesthetic sensibilities of a large but casual urban audience.

The Public Dreams Society of Vancouver produces a variety of hybrid forms of street art, neither guerilla nor commissioned, that derive inspiration from unique cultural, historical and mythological aspects of the community. They have often used non-traditional open spaces as non-traditional production venues, such as back alleys, constructions sites, bridges and forests. They merge the intentions of community arts with strong artistic vision and input of professional artists from many disciplines. Most of its productions are multimedia theatrical performances, such as Journey to the New World: A Public Dream which took place

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86 Dearborn, Raymond, "The Rebel Artists, Vancouver's Hip Hop Graffiti Artists Challenge Conventions About Art", Step, premier issue, Vancouver BC, January/February 1990, p. 36


88 Frank, Peter and Michael McKenzie, New, Used & Improved Art for the 80's, Abbeville Press, New York NY, 1987, p. 43
in Vancouver's MacLean Park over three days in August 1986. However, Public Dreams also undertakes visual arts projects such as Prior Street Art, a series of cartoon-like figures located along Prior Street to draw attention to the impact of traffic on a Vancouver neighbourhood. Public Dreams' posters are conceived as extensions of each production and are considered works of art in themselves.

Hoardings, temporary enclosures around construction sites, are frequent targets for graffiti artists and posters. As municipal regulations for standards for hoardings and concerns for corporate image both increase, hoardings are being treated as large canvases. The dragon-motif hoarding erected in 1985 around a construction site on Vancouver's West Broadway was an example of an elaborate temporary artwork by two artists that made a positive contribution to the public realm. It was not vandalised while it stood which implies its public acceptance.

While historically banners had heraldic roles in government and warfare, they are used today in the celebration and decoration of cities. They are often associated with special events such as Montreal's EXPO'67 and the 1984 Los Angeles Olympics. Vancouver has had an annual banner programme to decorate ceremonial routes since a royal visit in 1958. It often reflects important events in the city such as Habitat in 1976, EXPO '86, and the Stanley Park centennial in 1988. These themes, such as the 'World in Motion' theme banners in 1986, use colour and design to identify
and celebrate time and place, capturing a spirit and showing it on the streets of Vancouver.89

Vancouver commissions artists, including Bill Reid, Evelyn Roth, Toni Onley, Len Norris and Barbara Shelley, to produce its banners. Not all banners though are by commissioned artists. To celebrate the 1983 Universiade in Edmonton, Alberta, thousands of street banners were designed and made by school children across the province and the North-West Territories. In subsequent years, street banners for Edmonton were designed by graphic artist Ramona Knodel within the City's Planning and Development Department.

Lacroix's commissioning criterion also denies the vernacular and domestic folk forms of public art that are important to the sense of pride and personal expression of the individual. Examples of these are what are known as yard art: handmade displays decorating gardens that often lend character and vitality to neighbourhoods.90 Although these are usually located on private property, their role is in public display. Some of these can be of monumental scale and become local landmarks, such as the Watts Towers in Los Angeles built by Simon Rodea. Another example is

89 Rankin, Margaret (Toronto landscape architect who supervised Flags and Banners for EXPO '86 and designed Vancouver's 1988 banner programme), "Banner Years for Vancouver: Lessons on Street Decoration", Landscape Architectural Review, X:4, Toronto ON, October 1989, p. 6

90 "Newfoundland Yard Art: Skill, vitality, humour...and a joyous visual experience", Canadian Geographic, Ottawa ON, April/May 1983, p. 67
the rocket ship Dyna Soar located along the Trans-Canada Highway near Sussex, New Brunswick.\textsuperscript{91}

Sponsorship itself receives little attention in contemporary definitions or discussions of the characteristics of public art. These tend to focus more on the placement, site-specificity, accessibility and community involvement in a piece. It is noteworthy, however, that sponsorship is central to the Vancouver Park Board policy for the acceptance of artworks for placement in public parks. This policy stipulates that "art must have a sponsor or group of sponsors who will present the proposal".\textsuperscript{92}

In addition, an analysis of public art in the Edmonton, Alberta revealed that the artworks' sponsors were identified more often on the plaques associated with the public artworks than were the artists. Of 102 plaques, 59% identified the sponsor(s) while only 54% identified the artist.\textsuperscript{93}

This raises another issue of definition related to commissioning artworks: the role of the artist. Lecroix does not mention the role of the artist in his definition. Defining 'artist' is as complex as defining 'art'. This is also true of defining a

\textsuperscript{91} Curran, Douglas, \textit{In Advance of the Landing...Folk Concepts of Outer Space} (catalogue) Edmonton Art Gallery, Edmonton AB, 1981

\textsuperscript{92} Acceptance Guidelines For Long-Term Gifts, Art in Public Places Subcommittee, adopted by the Vancouver Board of Parks and Recreation, Vancouver BC, October 17, 1988, Section IV, 2

\textsuperscript{93} O'Rooney, Brigitte, \textit{Public Art in Edmonton}, (study funded by The Canada Council Explorations Programme), Edmonton AB, February 1989, p. 16
public artist. Some artworks that we accept and admire as public art are not the products of artists but rather designers such as architects Frank Gehry who designed Chiat's Los Angeles offices with its fish boardroom one enters like Jonah into the mouth of the whale or landscape architect Lawrence Halprin who designed Lovejoy Plaza and Cascade (fountain) in Portland, Oregon. The potential for dissociating the creation of art from the artist is reflected in some recent art plans. The draft Public Art Project Criteria Guidelines of the Jacksonville Downtown Redevelopment Authority's Downtown Urban Design Guidelines only stipulate that "Art work shall be designed by persons with experience and knowledge in the art form".  

Is there a primary characteristic, or set of characteristics, that distinguish the public artist? One characteristic appears to be the multiplicity of talents or interest in various media or expressions, a characteristic which defies clear classification of artist in the commissioning process. Renaissance artists such as Leonardo da Vinci worked in many artistic media, including performance and spectacle, as well as architecture and areas of technical pursuit. Isamu Noguchi, accredited with being a participant in the first contemporary collaboration, had a long history of involvement beyond sculpture: in theatre and dance, collaborating with such varied talents as Buckminster Fuller and Martha Graham, as well as the realm of landscape, architecture,  

playground and environmental design.\textsuperscript{95} James Wines and Alison Sky of SITE refer to the multidisciplinary nature of their work and their "hybrid sensibilities" - "We were always on the borderline of drama, filmmaking, set design, painting, drawing, and sculpture."\textsuperscript{96} Architect Frank Gehry has developed a reputation as a visual artist with his fish-lamps and cardboard furniture shown in North American art galleries. In 1985, he co-produced an elaborate performance piece, \textit{The Course of the Knife}, with public artist Claes Oldenburg in Venice, Italy and also played the role of Frankie P. Toronto.\textsuperscript{97}

2.1.6.2 Public art is site specific

Lacroix stresses the site-specificity of public art. Site-specificity generally expects that the work will derive from the physical, social and other characteristics of the site and as such, the artistic intentions of the piece should be inseparable from its site. As an example, the three 3.7-metre tall nurses in army uniform designed by architect James Watson for Vancouver's West Georgia Medical-Dental Building were created for that specific site, reflecting the uses within that building. They derived their significance from that particular building with its

\textsuperscript{95} Noguchi, Isamu, \textit{A Sculptor's World}, Thames and Hudson, Tokyo, Japan, 1967


\textsuperscript{97} Dault, Gary Michael, "User-Friendliness", \textit{Toronto Life}, XXIII:15, Toronto ON, October 1989, p. 84
particular uses in that particular location and would be debased to artifact or historic curiosity if displayed elsewhere.

Highway '86 Processional, designed by SITE of New York for EXPO '86 in Vancouver is a contemporary example of site-specific public art. It was considered incredibly successful at engaging the public through its whimsical use of familiar objects in a powerful yet accessible manner within the framework of a potentially dull theme. It responded directly to the theme of transportation and technology and the major site determinants. Using almost every conceivable conveyance on a four-lane undulating concrete and steel boulevard, it functioned as a massive work of environmental sculpture with surreal or dreamlike implications. It rose out of False Creek, evocative of the theme of evolution, passed under the monorail as it crossed the site, and ended as a broken highway soaring above the SkyTrain between the elevated viaducts, suggesting either utopia or apocalypse. Siah Armajani, a prominent American public artist who describes himself as a "civic artist", strongly focusses on the site-specificity of public art on all levels of the experience of the site. His assumptions about public art emanate from his belief that a work of art should have more dimensions than its physical siting. It should be grounded in the structure of its political,\footnote{Armajani, who studied philosophy at Macalester College in St. Paul MI, is best known for creating architectural sculptures and environments such as the twin bridges for the National Oceanic and Atmospheric Administration Western Regional Center in Seattle WA and a lecture hall at the Fleisher Art School in Philadelphia PA. His works have been commissioned and exhibited nationally and internationally.}
social, and economic context because it is that context which gives a work of art its meaning. He feels that the public artist must search for a populist cultural history to support a structural unity between built objects and their public setting.\footnote{Armajani, Siah, "The Exuviae of Vision: Architecture as Subject for Art", Perspecta 18: Yale Architectural Journal, MIT Press, Cambridge MA, 1982, p. 69}

Many modern artworks, however, tend to be self-referential rather than site-specific. The monumental polished stainless steel unnamed sculpture by artist George Norris which stood at the Pacific Centre in Vancouver from 1974 to 1988 is an example. It was removed to a suburban site in Surrey in 1988 without affecting its artistic intention.

Site-specificity has become an increasingly important distinction in contemporary definitions of public art. Many agencies whether municipalities or senior levels of government that fund public art will now only fund works created for specific sites, thus eliminating other legitimate forms of public art from financial support. The movement towards a requirement for equal collaboration of artists and design professionals in projects is another manifestation of the concern for site-specificity. Equal status collaborations will be discussed in detail in a following section.
2.1.6.3 Public art is located in a public space

The question of what is public or who comprises the public is important in attempting to define public art. The 'publicness' of public art is a concern of a nominal definition for planning purposes as the degree of publicness will determine, or at least influence, the level or type of planning response appropriate to various forms of public art.

As noted in Section 2.1.4, there are two aspects to public: placement and audience.

Lacroix lists a number of typical sites which he feels would be characteristic settings for public art. He therefore defines the 'publicness' of public art in terms of placement rather than audience. Even in terms of placement, his list exhibits a bias towards buildings and internal locations rather than outdoor locations in the public realm such as the street, sidewalks, urban squares, boulevards, beach-front promenades, boardwalks in the forest or the varied sites of large-scale environmental artworks.

Many of the settings in the Lacroix list (such as head offices and restaurants) would not be considered public places by other contemporary definitions due to the lack of physical, visual, or even emotional or intellectual accessibility. The definition adopted by the Vancouver Park Board, for example, "art work intended for installation and integration in indoor and outdoor
areas of public use”, would not be interpreted to include private uses, such as a restaurant, which could deny the public access. Even the Park Board definition would also seem to deny artworks in areas that may not invite public use but are accessible visually to the public.

John Beardsley would include the nurse figures of the West Georgia Medical-Dental Building in his broad definition of public art on the basis of their accessibility. Although they were privately-commissioned artworks on a privately-owned building, they nevertheless had a prominent public aspect. Beardsley feels that whether a work is purchased by a corporation for its lobby or commissioned for a plaza by a government agency, all art in public places is similar in its greater physical accessibility to a larger audience than those displayed in museums and galleries. According to this philosophy, private artworks accessible to the public can be considered to be public art.

Not all contemporary proponents and practitioners of public art agree with Beardsley. Allen feels that much of what we call public art in fact is really semi-public: private artworks located into a public site. For a work to be truly public, he

100 ibid, Section III

101 Beardsley, adjunct curator at the Corcoran Gallery of Art in Washington DC, is author of Earthworks and Beyond, and curated the major Hirschorn exhibition, Probing the Earth: Contemporary Land Projects.

102 Beardsley, John, "Personal Sensibilities in Public Spaces", Artforum, XIX:10, San Francisco CA, June 1981, p. 43
would add to the definition the qualification of some measure of public control or consensus. Kate Linker, a New York-based freelance art critic, acknowledges the "effect as a public example" of art on private plazas. However, she views these not as public artworks but rather as the "injection of real estate into the culture market", involving corporations into the role of patron of art with different motivations from truly 'public' art, thus introducing the notion of the public intention of public art.¹⁰³ Author Lucy Lippard insists that for art to be public, it must consider the needs of the inhabitants or the site itself. Thus, Lippard returns to the concerns of Armajani but adds a dimension of the social responsibility of public art.¹⁰⁴ This discussion has increasingly included the notion of the public relative to placement. The two are in fact inexorably linked. However, the determination of audience is an even more perplexing concern in definition.

Herbert Muschamp, architecture critic for The New Republic, feels that 'public', in reference to audience, rather than 'art' is the key problematic word in public art:

Just as 20th-century art has frequently addressed the question, What is art?, so public art has asked, What is the public? What is a public at a time when we are


uncomfortably conscious of the differences that divide us into subcultures?\textsuperscript{105}

Muschamp raises new concerns surrounding multiculturalism. What are the implications of multiculturalism on public art? Do certain ethnic communities have different aesthetic sensibilities that may be considered inappropriate by others? For example, figurative art can be offensive to the Islamic faith; to what extent must this be considered in our pluralistic society? Does the aesthetic of the majority, i.e. the dominant culture, rule in public art decisions? Is it possible to please everyone without eliminating artistic integrity? These are tough questions that must be addressed in the formulation of a nominal definition of public art for planning.

2.1.6.4 Public art is displayed immobile works

Lacroix's implication that public art consists of "displayed immobile works" is most controversial for two reasons:

1. the notion of public art being on display fails to recognise the works of environmental and collaborative artists which may be integrated to the extent that they can be experienced only by being within the piece or project, i.e. they are not necessarily discrete objects. An example is the Robert Morris earth sculpture, Grand Rapids Project, completed in Grand Rapids, Michigan in 1974. This mammoth hill with diagonal ramps intersecting mid-way with a viewing

platform is an integral and functional part of the total landscape.¹⁰⁶

2. the term "immobile works" suggests that public art is both physical and permanent, and that it cannot be moved nor is able to move.

To define public art in terms of its permanence is common, deriving from the overwhelming focus of funding agencies on the funding of permanent artworks. There are, however, many public artists and a few agencies engaging public artists expanding the definition of public art beyond just permanent physical works.

As mentioned in Section 2.1.2, the Community Redevelopment Agency in Los Angeles, California directs funding toward cultural programming such as performance arts, education and special events as well as permanent works.

Memorials, and monuments to a lesser degree, are by definition permanent. Memorials act as permanent reminders of crucial events or personal sacrifices deemed significant to society and fully expected to continue as such. An example is the Margaret Fairley Memorial, a bust of Margaret Fairley erected "by her friends" in a residential neighbourhood in Toronto in 1973 as a permanent testament to the value of her community involvement.¹⁰⁷ Another is the life-size concrete Jumbo the Elephant in St. Thomas, Ontario sculpted by New Brunswick artist Winston Bronnum


¹⁰⁷ Toronto Civic Sculpture, Toronto Planning and Development Department, Toronto ON, July 1985, p. 32
to commemorate the centenary of the death of Jumbo. Jumbo was a giant African P.T. Barnum touring circus elephant killed by a train in St. Thomas in 1885.\textsuperscript{108}

Monuments are physical expressions by which communal emotions or values are transmitted between generations often using universal or allegorical symbolism. They not only reflect but also contribute to a culture and therefore have the potential to influence thought and experience.\textsuperscript{109} The Statue of Liberty in New York, designed by artist Auguste Bartholdi, is an example of a monument that has acquired increasing layers of meaning to the American people over time but doesn't derive that significance from any particular event or person. This colossal statue, originally known as Liberty Enlightening the World, was a gift from France unveiled on October 26, 1886 ostensibly in commemoration of the centennial of the American Revolution.\textsuperscript{110} Another example is the monumental anodized aluminum Pysanka\textsuperscript{111} in Vegreville, Alberta designed by University of Utah computer science associate professor Ronald Dale Resch. The ten-metre high egg was erected in 1974 to symbolise the peace and security

\textsuperscript{108} Day, Peter, "Canada's Gigantic", \textit{Canadian Heritage}, XIV:2, Toronto ON, Summer 1988, p. 12

\textsuperscript{109} Doezema, Marianne, "The Public Monument in Tradition and Transition", \textit{The Public Monument and its Audience}, The Cleveland Museum of Art, Cleveland OH, 1977, p. 21

\textsuperscript{110} Trachtenberg, Marvin, \textit{The Statue of Liberty}, Penquin Books, Harmondsworth UK, 1974, p. 15

\textsuperscript{111} Pysanki are the brightly-coloured, intricately-patterned eggs traditionally painted by Ukrainians at Easter.
that the Royal Canadian Mounted Police had offered to generations of Ukrainians in Vegreville.\footnote{Hoffman, Paul, "A Mathematical Adventure, Egg Over Alberta", \textit{Discover}, IX:5, Chicago IL, May 1988, p. 36}

There are many other forms of public art for which permanence is not only unnecessary but undesirable or impossible as well.

The work of Christo, such as his famous \textit{Running Fence} in California, was of necessity temporary; in many ways, the process in its creation was more important than its end product. Richard Serra's \textit{Tilted Arc} continues to be the source of controversy although it was finally removed from the plaza of Federal Plaza in lower Manhattan in 1989 after a protracted legal battle. It was a deliberately aggressive piece that commented on the abysmal urban qualities of the space in which it was located. Perhaps it would have been viewed as having been successful or at least not generated such a violent confrontation if it had been installed on a temporary rather than permanent basis.

\textit{Corridart} was a temporary installation by local artists and orchestrated by Melvin Charney that transformed Montreal's Sherbrooke Street, responding to the street and its history, for the 1976 Olympics. It was doomed to become more temporary than intended as its destruction was ordered one week before the opening of the Olympics by then Mayor Drapeau who viewed it as a political affront.
Ice sculptures, which have enjoyed a revival as a public artform in Canada, are examples of works that are of necessity temporary as they exist outdoors at the vagaries of the weather. Competitions across the country, such as part of Edmonton's Snow Flake Fantasy or the National Capital Commission's Winterlude, now attract sculptors of international acclaim.

There are other ephemeral artforms that are not even as long-lived as ice sculptures. Firework displays, for example, have a long history as an ephemeral art form; Bernini, Michelangelo and Leonardo da Vinci all used the medium. Fireworks displays have been traditionally associated with celebrations in Canada, primarily Victoria Day, La fête nationale (St. Jean Baptiste Day) in Québec and Canada Day. The use of fireworks today has become increasingly sophisticated as electronic firing has allowed more intricate choreographies which often include music and laser accompaniment. The finale of the first International Fireworks Festival in Montreal on June 19, 1985 attracted an estimated one million spectators making it the largest public event in Canadian history.

Projection is another form of temporary art. Polish public artist Krzysztof Wodiczko, now living in New York City, has used slide projections to make social and political comment such as his 1981 projections on the Art Gallery of Ontario suggesting the

113 The National Capital Commission is responsible for planning, design and programming in the capital region surrounding Ottawa and Hull.

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collusion of art, business and cultural bureaucracy. Similarly, Saskatoon celebration artist Hans Burgschmidt has used a variety of projections as part of celebration events in Toronto, Saskatoon and Edmonton. The use of projections in the public realm is not without precedent: on June 8, 1908, the Evening Telegram projected election results across Bay Street in Toronto. Another variation is the sound and light show on Ottawa's Parliament Hill which uses these technologies in a more structured and literal format to interpret and portray aspects of the history of Parliament in an accessible way.

Performance art, live art by artists, has a long history of providing a presence for the artist in society and bringing to life the many formal and conceptual ideas on which the making of art is based. Until the 1970s, when it became widely accepted as a medium of artistic expression, performance has consistently been left out in the process of evaluating artistic development due to the difficulty in placing it in the history of art. That performance can involve diverse media in innovative or even outrageous ways contributes to the difficulty in categorising it. The 1986 performance of Gilbert Artman's Urban Sax from France at EXPO '86 is one example that defies classification. This extravaganza, wrapped in elaborate special effects, featured over 60 saxophonists, bagpipes and Dené drummers "combining minimalist music with performance art which puts Laurie Anderson to

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shame." Stephen Godfrey of The Globe and Mail called it a "giant 'happening'." Susan Mertens of the Vancouver Sun caught the essence of this very urban piece and of performance art itself:

This beautifully engineered 80-minute event throbbed with the resonances of city life - the anonymity, the crush of humanity, the fragile linking of lives through a shared experience....If art is about helping us to see the familiar in an unfamiliar way, Urban Sax is in a class by itself." 

The rich history of performance by Renaissance artists, who exemplified the Renaissance ideal of the multi-faceted 'man for all seasons', is an example of a body of works that has largely been ignored in art history. These artists created and directed spectacles and fantastic triumphal parades in the public realm, such as Leondardo da Vinci's 1490 pageant Paradiso in which he dressed his performers as planets and had them recite verses about the Golden Age. Much of the performance art of this century did not take place in public places until the 1960s and 1970s. There were notable exceptions such as in post-revolutionary Russia where public performances were used to


116 Godfrey, Stephen, "France beams Expo 86 into The Twilight Zone", The Globe and Mail, Toronto ON, July 9, 1986


118 Goldberg, RoseLee (art historian and former curator of the Kitchen, a leading centre of avant-garde art), Performance Art From Futurism to the Present, Harry N. Abrams Inc., New York NY, 1988, p. 9
convey social and political messages to the largely illiterate populace. Nikolai Yevreinov's 1920 *The Storming of the Winter Palace* in Petrograd was a spectacle with a cast in excess of 8000, included a 500-piece orchestra, 125 ballet dancers and 100 circus artistes. He used Futurist stage sets, artillery, fireworks, projections and a parade of armed forces.

Traditional performances of music and theatre outdoors should also be considered as a form of public art in that they provide wide accessibility to the arts. Skylight Theatre for example, in its eighth season in North York, Ontario, had an annual attendance of 40,000 for performances outdoors at little or no cost to the public. The *City of Calgary Arts Policy Plan* notes that live performances fit well into a park setting and can "enhance both the quality and variety of experience to be found in a public park."

Public ritual can take many forms ranging from protests of the avant garde to traditional rituals of religious significance. Tom Dean, a Toronto artist who teaches at the Ontario College of Art, designed *Floating Staircase*, a staircase designed to float

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119 *Art Into Life: Russian Constructivism 1914 - 1932* (exhibition), Henry Art Gallery, University of Washington, Seattle WA, 1990

120 ibid, p. 40

121 "Municipalities and the Arts", *Arts Bulletin*, Canadian Conference of the Arts, XII:1, Ottawa ON, Fall 1987, p. 14

122 *City of Calgary Arts Policy Plan*, Calgary Parks and Recreation Department, Calgary AB, (no date), p. 12
on Lake Ontario, in 1978. After a few years of defending it from vandals and the harbour police, Dean destroyed it in a ritual burning ceremony. Its burnt remains were exhibited at Toronto's Mercer Union and are now in storage at the University of Lethbridge Art Gallery.\textsuperscript{123} Another ritual burning took place in Montreal on a vacant lot adjacent to Place des Arts in 1985. Artists burned their paintings and sculptures in protest of lack of government support for their efforts while a nihilist band played on an adjacent loading dock. In 1968, FUNCO-Canada staged a ritual procession and ceremony, \textit{Funeral for the Don}, for Pollution Probe in Toronto to dramatise the slow death of the Don River by pollution and neglect.\textsuperscript{124} Every Easter in Toronto, the Portuguese community stages the \textit{Passion of Christ}, a profoundly mournful religious procession through the streets of the area around Grace and College Streets.

Parades are a traditional form of public expression in Canada including the annual Santa Claus parades in Toronto and Montreal, Orangemen's parades in many eastern Canadian cities, the St. Patrick's Day parade in Montreal, the Klondike Days parade in Edmonton, the Stampede parade in Calgary, Gay Pride parades across the country and the First Night parade on New Year's Eve in Vancouver. The liveliest and most colourful annual parade in Canada is without doubt the Caribana parade in Toronto which in

\begin{itemize}
\item[$\textsuperscript{123}$] Milroy, Sarah, "The World as I Saw It", \textit{Canadian Art}, VI:3, Toronto ON, Fall 1989, p. 86
\end{itemize}
1989 attracted an audience of 750,000. Elements of these parades, whether carefully crafted costumes or floats could be considered to be artistic expressions and therefore forms of public art. In certain cases, whole parades can be designed with a cohesive artistic vision such as Paula Jardine's elegantly-crafted *Butterfly Parade* staged along Edmonton's main street as part of the Universiade's cultural festival in July, 1983.

Festivals, like parades, are traditional forms of community celebration that although not necessarily art forms in themselves, provide venues for the presentation of both visual and performance arts. There are a myriad of festivals held annually across Canada: ethnic festivals, folk festivals, jazz festivals, peach blossom festivals, octoberfests, summerfests, winterfests, tomato festivals, bicycle festivals, art festivals, lobster festivals. The list and scale of the festivals grows every year. These are important as they are opportunities for communities to celebrate themselves. According to Karin Bacon, Festival Director for New York City:

> A festival comes and goes in a day. It's like magic. It transforms a city and disappears again. In fact, it's a very powerful experience, because it involves all the senses and music and color. And an annual festival comes again next year. It gives the city a sense of durability, of tradition, of lastingness."

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Professional arts festivals in particular play an important role in cultural development. Although they may lack some of the popular appeal of certain ethnic, special interest group or neighbourhood festivals - which are generally open to the public for free - professional art festivals allow Vancouverites to experience the best that the world has to offer of whatever is being presented (jazz, ballet, fine arts, drama, comedy, fireworks). Consequently, the cultural life of a city benefits by using these as nationally or internationally-recognised standards of excellence against which to evaluate local productions, to learn from that and to become increasingly discriminating in appreciation of the arts. This ultimately inspires higher levels of accomplishment in the arts locally as well as increasing cultural appreciation of other aspects of urban life.

Music is often created specifically for the public realm. Handel created Music for the Royal Fireworks in 1749. Tchaikovsky wrote his 1812 Overture Opus 49 to be performed in front of Cathedral Church of Christ the Redeemer in 1881 to commemorate Napoleon's withdrawal from Moscow. David Foster was commissioned to write Flight of the Snowbirds to accompany the Snowbirds' aerial acrobatics at the opening of EXPO '86 in Vancouver.

2.1.6.5 Public art relates to the function it enhances

It is common but not essential as Lacroix's definition implies for public art to relate to the function of the building or
environment it enhances. There are many examples. The nurses on the West Georgia Medical-Dental Building in Vancouver is one example already cited where the art relates directly and literally to the function of that building. The painted figure of Hercules with outstretched arms emerging from France's enormous Tignes Dam evokes the strength of the dam in its function of holding back the water.\textsuperscript{126} Noting that "for all the impact of the freeway on our daily journeys in an about our cities we have done little to explore the visual character and quality of these spaces", the Texas State Department of Highways and Public Transportation held a Freeway as Art Design Competition which would begin to "move the highway system from simply a utilitarian element of the cities infrastructure toward becoming an art form within the architectural fabric of the city"\textsuperscript{127} The winning design, by Canada's Studio Zero, enhances the function of the interchanges by creating and "analogous musical composition to be experienced through motion."\textsuperscript{128}

This is not true of all public art though. The Harper Memorial, designed by artist Ernest Wise Keyser and placed in front of Parliament Hill in Ottawa in 1905, is a noteworthy example. This statue of Sir Galahad is a monument to chivalry commemorating

\textsuperscript{126} "Dam Strong", \textit{National Inquirier}, July 17, 1990, p. 10

\textsuperscript{127} \textit{The Urban Freeway Interchange as Art}, (brochure), State Department of Highways and Public Transportation, The National Endowment of the Arts, The Cultural Arts Council of Houston and Texas A&M University, Houston TX, 1988

\textsuperscript{128} \textit{Press Release}, Public Affairs Office, State Department of Highways and Public Transportation, Houston TX, March 16, 1989
Henry Albert Harper, a civil servant who drowned attempting to save a young woman drowning in the Ottawa River in December, 1901. While its placement reflects the use of power, that of his friend Prime Minister W.L. Mackenzie King, the statue does not relate to the functions or necessarily even the values of Parliament Hill or the government of Canada.

The relation of a work to its site as well as its roles, purposes and functions, cited by Lacroix, were historically intrinsic to public art and are increasingly becoming more important to our understanding of public art. This issue was addressed under the second criterion of Lacroix's definition that public art is site specific.

2.1.6.6 Public art is produced for specific purposes

Lacroix states that there are four specific purposes for which public art is produced: celebrations, propaganda, commemoration and education. These distinctions are somewhat arbitrary as public art can function on more than one level or in more than one purpose. The *Journey to the New World: A Public Dream* provides an example. Performed in Vancouver's MacLean Park in August 1986, *Journey* was a celebration of the commonalities among the various ethnic groups comprising the east side Vancouver community of Strathcona and their cultural contributions to the

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community. On a didactic level, it spoke of the victory of good over evil. However, on another level, this confrontation associated communal, socialist values with good and capitalist, free enterprise values with evil. The Living King of Hell, the 'bad guy', was modelled after a prominent but not particularly benevolent Vancouver businessman.

Celebrations

Community celebrations, large and small, are often produced for special occasions, such as the 1927 Jubilee and 1987 Centennial of Canada; in conjunction with large-scale sporting events, such as the Olympics, Universiades and Gay Games; and for world fairs as well as local festivals. These celebrations are important for they serve to:

1. galvanize a community, city or country's arts community into an outpouring of creative expression;
2. bring international talents to enrich the cultural experience of the denizens and arts community; and,
3. leave a legacy of public artworks.

Propaganda

Public art has played a substantial role in propaganda especially in its manifestations in posters, murals and didactic sculpture.

An example is the Brock Monument, a Tuscan column rising forty-one metres above Queenston, Ontario, built in 1824 in commemoration of the death of General Brock in a battle in the
War of 1812. Located within clear sight of the United States, the motivation for the monument was more a declaration of the British colony's superiority over the Americans in this psychologically important battle rather than a celebration of Brock, who could "hardly be credited with the victory."  

Commemoration

Early public artworks in North America, in response to society's need for a visible past, generally served memorial functions. They embodied civic values, solemn virtues and shared imagery into their commemorative role. Beardsley (refer to Section 2.1.6.3) feels it is these characteristics which render traditional commemorative forms of public art unique in their emotional or intellectual accessibility, characteristics also implied by Lacroix's definition.

Some contemporary art professionals do not recognise early commemorative works as being public art. They feel that instead the works have become part of the material culture of the past.

Allen admits that these works were "the art of the ruling class" rather than the general public and as such were not public art in its contemporary sense. In spite of this, he recognises the importance of these works to the functioning of the community:

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130 Shipley, Robert, To Mark Our Place, A History of Canadian War Memorials, NC Press, Toronto ON, 1987, p. 27
Art did have a role in focusing, interpreting and reinforcing societal values that were commonly held by the people. Whether it took the form of religious icons, patriotic or national issues, or the great classical themes of justice, truth, beauty and liberty, art used symbolism, imagery and formal structures that were a part of the visual vocabulary of the whole society. Every city has relics of this time - equestrian statues or great allegorical murals of commerce and industry...

Art was created to express beliefs and value systems assumed to be correct for everyone, and revealed those beliefs and values through forms and symbols everyone could comprehend. These traditional monuments spoke a language in which the public was fluent: heroism, war, civic values clothed in classical robes, on gallant horses, and with heroic gestures. Every citizen spoke this language.131

Linker cites the example of the dedication of the statue of Major General George Meade in Philadelphia in 1887 where the railroads advertised special rates for the occasion and "nearly 30,000 proceeded towards Fairmount Park in a well orchestrated parade."132 This indicates the extent of the community pride in the commemoration of Meade rather than in the artistic merit of the statue itself. Another example was the virtual destruction of the 1824 Brock Monument on Good Friday, 1840 by Canadian rebel Alexander Lett who had been in exile in the United States. At the instigation of the lieutenant-governor, Sir George Arthur, 10 000 people from across Ontario gathered at the site on July 30 of that year to express their indignation. Funds were raised by subscription to rebuild. It was not rebuilt in the same style

131 Allen, Jerry, How ART Becomes Public (catalogue), King County Arts Commission, Washington State, 1985

though, demonstrating that the symbolic message of the monument was the paramount concern rather than the artistic expression.\textsuperscript{133}

Allen believes that the meaning of these works derived from the society in which the artist worked rather than from the artist. He feels this is in contrast with the modernist practice of the artist to impart his or her personal meaning into works of art. This practice results in the alienation of the public and the public purpose of the art seems to be subsumed to the private purposes of its creator.

This alienation, referred to by Allen, is generally associated with the widespread abstraction in art following World War II. It was a reaction to new self-reflective works of public art that spawned vehement discussions of the merits of such works and increasingly brought into question the very nature of, and therefore definition of, public art.

Richard Andrews, Director of the University of Washington Henry Art Gallery,\textsuperscript{134} succinctly describes the changing nature and therefore purposes of these works and the changed intentions of the artists reflected in them.

\textsuperscript{133} Shipley, Robert, To Mark Our Place, A History of Canadian War Memorials, NC Press, Toronto ON, 1987, p. 28

\textsuperscript{134} Richard Andrews has written, consulted and lectured extensively on public art. He has been the Director of the National Endowment for the Arts Visual Arts Program and the Art in Public Places Co-ordinator for the Seattle Arts Commission.
The most historically enduring public art form of the last 100 years, the bronze memorial portrait, gradually has been usurped - at least in terms of frequency of installation - by the abstract sculpture. These latter works, through their sheer numbers, constitute as a set, a monument to the idea of art as idea, and commemorate the importance of the individual aesthetic research. The individual works are distillations of personal explorations, not primarily audience-directed. They gain an audience through public placement, but the pleasure or displeasure of that audience is not central to the artist's intentions for the work.135

Andrews was generally describing the genre of art commissioned from the mid-1960s on as focal points to open spaces or to act as counterpoints to the architecture. There was rarely any interaction of the artist with other professionals in the production of the context for the art in public places. An artist was usually selected and hired by the architect, too often in the later stages of the project or after completion. Or, as in the case of Henry Moore's Three Way Piece, No. 2 in front of the Toronto City Hall, an existing sculpture deemed appropriate to the spirit of the architecture was selected by the architect. It is therefore not surprising that the perceived indifference of the works (and their artists) to the public has sparked wholesale criticism and even rejection of those works.

These often offending works, dismissed by some members of the arts community as "plop" art, "plunk" art and even a "turd on the

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plaza"\textsuperscript{136}, did fulfill the "decorative function" specified by Lacroix (whether they included a "political, social or religious message" or not) subordinate to the artist's personal statement made through the artwork.

Education

Public art can be deliberately educational. The 15-metre mural by an international group of artists for the Fear of Others/Art Against Racism exhibition in Vancouver in 1989 is an example where the goal is "to promote a better understanding of the effects of racism on the individual and society as a whole."\textsuperscript{137} Exhibition co-ordinator and participating artist Claudine Pommier feels that art can be used as "a powerful, non-propagandized approach to get people to open their eyes to such issues by allowing them the opportunity to internalize the images and to project their own feelings/perceptions into what they see."\textsuperscript{138}

It appears that education is rarely the sole intention of public artworks though. It can often be didactic while fulfilling other primary functions. The Vancouver \textit{Terry Fox Memorial} is primarily a commemoration of Fox but also serves an educational function in

\textsuperscript{136} This term has been attributed to James Wines of SITE, the New York City-based firm that created the highly-successful \textit{Highway '86 Processional} at EXPO '86 in Vancouver.

\textsuperscript{137} Margharitis, Alexandra, "In the Gallery, The Politics of Repression", \textit{Arts Vancouver}, VII:2, Community Arts Council of Vancouver, Vancouver BC, October 1989

\textsuperscript{138} ibid
documenting his Marathon of Hope for the general public. Jack Mackie's Dancers Series: Steps, a series of brass dance steps set in the sidewalks of Broadway on Capitol Hill in Seattle, Washington, function primarily as elements of whimsy although they are ultimately instructional.

2.1.6.7 Public art is decorative

Lacroix implies that all public art serves a decorative function, coupled with other functions. Many contemporary public artists, however, reject the decorative function.

Decorative and functional applications of art were once integrated into daily life within the public realm, such as in the Art Nouveau Metro entrances in Paris. Both the decorative and functional in art, though, were dismissed during the hiatus of the modern period. While functionalism, especially through collaborations, is increasingly becoming central to contemporary public art, the decorative impulses of art continue to be rejected, perhaps unfairly, as not being legitimate. According to Amy Goldin, art critic and author:

"decorative" is not a dirty word. I don't expect decorative art necessarily to be lacking in artistic quality or in intellectual interest...the categories of decorative art seem to me to present a functional distinction rather than an intrinsic difference.139

Mary Miss, another renowned American public artist, recognises the importance of the decorative tied to the specifics of a site. Miss uses vernacular forms of architecture and the landscape for inspiration in finding visual forms:

appropriate for today, using the imagery and vocabulary of our current surroundings...I think everyone is affected by the complex visual elements of their surroundings; I am interested in focusing on them. Our visual impulses are as strong now as they have been in the past; there is, for instance, the decorative impulse, the use of repetitive forms - elaborate plasterwork, carved rosettes, wrought iron work. Within our own environment there are equivalent forms of great complexity which artists or architects can use..."}

The notion of use or function has become prominent in recent discussions of public art and is increasingly central to concepts of public art. American public artist Scott Burton had been an important figure in the evolving definition of contemporary public art:

140 Mary Miss, a New York-based artist best known for site-responsive installations, has had her work exhibited and built in museums and communities in Europe and the United States in the last fifteen years. She has lectured extensively, has authored essays on public art for academic journals and teaches at the School of Visual Arts.

141 Quoted by Garrels, Gary, Beyond the Monument (catalogue), MIT Hayden Gallery, Cambridge MA, 1983, p. 3

142 Originally known for his furniture-sculptures in the mid-1970s, examples of which are included in the permanent sculpture collections of such galleries as the Museum of Modern Art and the Solomon R. Guggenheim Museum in New York, Burton most recently designed public art works. He consulted to I.M. Pei & Partners on seating and stair design for the new Arts and Media Technology Facility at the Massachusetts Institute of Technology, and, the plaza at Battery Park City's World Financial Centre in New York NY with architect Cesar Pelli and landscape architect M. Paul Friedberg. Burton died in 1989.
What is public art? It is, in my definition, art that is not only made for a public place but also has some kind of social function. In fact, what architecture or design and public art have in common is their social function or content. Public art has descended from, but must not be confused with, large-scale sculpture, site-specific sculpture, and environmental sculpture.143

Burton's definition represents an important departure from the definition advanced by Lacroix. It expands the definition of public art into areas of concern normally associated with 'design' rather than 'art' and implies that it is the functional nature of public art that makes it a new form distinct from other forms of art in public locations.

Seattle-based public artist Jack Mackie provides a simpler definition, "public art is using art to make places public."144 It is more inclusive of different traditions and avoids the difference between 'design' and 'art' by focussing on the ultimate goal of public art rather than just function or lack of function associated with it.

2.1.6.8 Public art conveys messages representing its sponsors

Public art has traditionally designed to convey messages of the sponsors whether they were to do with personal or community values, such as the Terry Fox Memorial in Vancouver or the 1968


performance piece by FUNCO-Canada, *Funeral for the Don*, in Toronto or to represent the concerns of specific communities, such as the Ukrainian Famine Memorial in Edmonton, Alberta. The controversies generated by seemingly each new public artwork, however, have led the discussion of the public nature of public art to imply greater responsibility to or involvement of the public in its creation. This is different than Lacroix's suggestion that the message imparted is based of its siting or "the ideology of the group or individual who commissioned it".

2.1.6.9 Public art is collaboration

Lacroix's definition does not directly address collaboration in public art. Collaboration warrants special attention as it has rapidly become integral to contemporary concepts of public art. Equal status collaboration, which raises questions of encroachment upon traditional professional domains, is increasingly being institutionalised into the evolving definition of public art. This latter development is significant for two reasons:

1. certain aspects of our traditional understanding of public art are tied to professional role definition (i.e. architects design buildings, landscape architects design the spaces around and between them, and artists create artworks for those spaces) so the blurring of borders is confounding; and,

2. there is a growing concern among art and design
professionals that collaboration is not a universal solution.  

Collaboration in its purest contemporary sense is the sharing of responsibility in the project design process from its inception by design professionals and artists on an equal basis. Collaboration is not merely co-operation. It is a team approach involving designers and artists in all aspects of a project from the beginning stages. Artists influence the architectural elements, landscape architects contribute to the artistic vision, the architect makes a case for an alternate approach to the site plan. Professional boundaries are ideally subsumed to the common, collaborative vision. According to San Francisco landscape architect George Hargreaves, "If it's a true collaboration, you're going to see a fusion of individual designers and the birth of something that none would do by themselves."  

Although the integration of art into architecture and into the landscape is as old as civilisation, collaboration according to this definition is new. The integration of the arts in the past into architecture and urban design, during the City Beautiful era for example, was not collaboration in this contemporary sense.  

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145 M. Paul Friedberg represents an emerging view that collaboration can be an exploration, a sharing and many other things but is not the only process, that it is a way in which the profession (landscape architecture) can define itself but is not an end in itself. (Landscape Architecture, May 1989)  

146 Frey, Susan Rademacher (lecturer at the University of Pennsylvania and former editor of Landscape Architecture), "P/A Profile: Hargreaves Associates", Progressive Architecture, Cleveland OH, July 1989, p. 70
Although the designers of the Columbian Exposition in Chicago approached collaboration in this sense of professional sharing and common vision, renowned planner Daniel Burnham played the lead role and the professional roles of the other collaborators were clearly defined. In modern projects, the lead role would usually have been assumed by the project architect and the artist-architect relationship or the relationship to other design professionals would be far from even. Commented Isamu Noguchi on a failed collaboration with architect John Carl Warnecke on the tomb of President Kennedy in 1964: "It was not the anonymity that I minded, but the loss of control that went with it - a difficulty that one often meets with architects."

There was a break with the long history of traditional collaboration this century: virtually no integrated or collaborative projects were attempted in the last four decades. According to James Wines, Chairman of Environmental Design at Parsons School of Design in New York:

With the floodtide of academic modernism after the 1940's, one had to take it on faith that cubes, cones, spheres, and planes had meaning because of some kind of preordained, transcendental connections....Architects created a kind of hierarchy of exclusionism based on what they considered a new iconography (one that became style, not symbolism). The problem has been that when you put these derivative abstractions out in the street....most buildings (today) have no meaning whatsoever.\textsuperscript{148}

\textsuperscript{147} Noguchi, Isamu, \textit{A Sculptor's World}, Thames and Hudson, Tokyo, Japan, 1967, p. 174

\textsuperscript{148} Muschamp, Herbert, "Interview with SITE", SITE, Rizzoli International Publications Inc., New York NY, 1989, p. 20
The potential humanising role of artist and other design professionals was a victim of this exclusionism and preoccupation with stylistic concerns.

The first contemporary collaboration involving an artist is generally recognised to be the Connecticut General Life Insurance (now CIGNA) headquarters in Bloomfield, Connecticut. This 1957 collaboration between Skidmore, Owings, & Merrill architect Gordon Bunshaft and environmental artist Isamu Noguchi is an outstanding example of deceptively simple mastery and restraint in design. It provided a prototypical achievement that was not to be attempted again for more than two decades.149

Many attempts at collaboration in the past have failed (and continue to fail) for two reasons:

1. the inability of individuals with disparate personalities, backgrounds and artistic sensibilities (not to mention egos) to be able to work together in an atmosphere of genuine give and take; and,

2. the tendency for one or more parties to dominate the group.

Wines feels that for a meaningful alliance to occur, "there must be a compelling reason that goes beyond the mere decision to collaborate...The higher purpose must be based on a unified concept, as in the production of a play or a film, which

149 Johnson, Jory, "Collaborative Prototype", Landscape Architecture, DXXIX:4, Harrisburg PA, May 1989, p. 50
unquestionably requires a team of disciplines for its realization. ¹⁵⁰

M. Paul Friedberg is careful to distinguish between 'collaborating' and 'informing'.¹⁵¹ He feels that when one party has the primary responsibility, the other party or parties can only inform the work. Using the example of the typical architect/landscape architect relationship, once the parties have collaborated on the basic relationship of the building to the site and other site design issues, they work separately. This is significantly different from the process of integrating two or more artistic sensibilities, a process which Friedberg claims can be "enormously stimulating" and had allowed him to learn "to deal with ambiguity, metaphor and different approaches to design".¹⁵² American architect Stanton Eckstut echoes this sentiment of the possibilities of growth possible through meaningful collaboration. He felt his Battery City Park South Cove collaboration with artist Mary Miss and landscape architect Susan Child "made me go back to the roots of my architecture training and think not just about context and function, but about emotion,"


¹⁵¹ Friedberg, known especially for his play environments and urban fountains, is a Fellow of the American Society of Landscape Architects, chair of Urban Landscape Architecture at the City College of New York and 1980 winner of the AIA Medal in recognition of his influence on the architecture and planning of urban areas.

about meaning."[^53] The three designed the three-acre terminus of the project's esplanade to introduce a softer, more natural-seeming landscape at South Cove to contrast the civic scale and atmosphere of the World Financial Center Plaza at the North Cove.

Equal status collaborations of artists with other professionals in new projects produce works generally referred to as site-specific, site-determined or site-related. Whether using new or existing places, these works draw their inspiration from the layers of context of the place and become part of that place to the extent that removal of the work to another site would destroy its integrity. Indeed, these types of works were envisioned in the Mission Statement of Vancouver's Art in Public Places Subcommittee of the Special Council Committee on the Arts which stated:

> The time when art for public places could be lightly disposed of as a matter of embellishment or decoration is past. We believe that public art must be seen as part of our continuing and evolving culture, each work relating to the cultural, historical, social or political dimensions of its particular site, however complex those dimensions may be; and giving expression in intelligible and symbolic form to our experience as members of an urban public society.\[^{154}\]

[^53]: Karson, Robin, "Battery Park City, South Cove", Landscape Architecture, Harrisburg PA, May/June 1988, p. 52

[^154]: Shadbolt, Doris (author and Curator Emeritus, Vancouver Art Gallery), Mission Statement, Art in Public Places Subcommittee, Vancouver BC, 1986

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2.1.6.10 Public art can use humour

Lacroix does not mention humour. Humour can be communicated in the public realm through public art in ways that are generally not possible through architecture or other elements of the urban environment. James Wines maintains that humour is a key humanising element - "Can you imagine a world without humor?" - but one that is difficult for people to understand and consequently often misunderstood as a joke. Wines feels that the lack of appreciation of the difference between humour and a joke alienates the work of SITE, such as the 1975 BEST Intermediate Facade Showroom in Houston, Texas, the 1978 Ghost Parking Lot in Hamden, Connecticut, and the 1986 Highway '86 Processional at EXPO '86 in Vancouver, from the architectural profession which considered it "like introducing the plague."155

Joe Fafard's seven slightly-larger-than-life cows on the lawn behind the Toronto-Dominion towers in downtown Toronto, delivered in a parade of flatbed trucks and wearing raincoats, add an element of whimsy through the incongruity with their context. Yet Fafard carefully considered the skin over the structure of the Mies van der Rohe modernist building in relation to the skin of the cow over its bone structure.156

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155 Muschamp, Herbert, "Interview with SITE", SITE, Rizzoli International Publications Inc., New York NY, 1989, p. 28

156 Baxter, Eve, "Three Perspectives on Public Art", panel discussion on public art, Robson Square Media Centre, Vancouver BC, February 15, 1990
Claes Oldenberg's 1989 3.7-metre stainless steel knife slicing through the Margo Leavin Gallery in Los Angeles is an example of humour in public art. It is a sophisticated metaphor of the gallery representing the cutting edge in contemporary art. It is typical of his other work, "the sheer improbability of their scale as indicated by their surroundings...situates these toys and tools in the realm of the fantastic." A clock on a sidewalk in downtown Seattle has been mounted in a giant freestanding question mark, answering the question with humour "What time is it?" Michael Snow's 1989 The Audience, fifteen 5.5-metre tall figures parodying spectators on balconies outside Toronto's SkyDome sports complex, is closer to the border between humour and a joke. The figures - one thumbing his nose and another blowing a kiss - are considered by some Torontonians to have the impact of a 'one-liner' that can only be funny the first time.

2.1.7 Summary

The lack of consensus on what constitutes public art is a serious concern. The bureaucratisation of public art, with its mandate mired in the responsibility of public funding, has focussed almost exclusively on permanent works by visual artists. Selection panels, usually composed of arts professionals, are often appointed to select physical art works or visual artists to create such works. Due to the emphasis on permanence, they

\[157\] Blok, Cor (Chief Curator), Claes Oldenberg, Catalogue No. B83, Museum Boymans-van Beuningen, Germany, 1983, p. 3

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generally choose "the safe, well-traveled path of caution", clearly within understood limits of what is art, and artists themselves to propose "cautious, evenhanded solutions." Consequently, there has been a reluctance to fund temporary, vernacular or ephemeral art forms which has frequently eliminated them from dialogue on the possibilities of public art. The focus on visual artists also eliminates other artists, such as poets or performers, or designers, such as architects or landscape architects, from participating as concepteurs in public art proposals. Since public art has eluded adequate definition, the range of public art actually sanctioned through financial support by municipalities, or actively encouraged by municipalities is very limited.

The overall conclusion derived from the foregoing discussion of the eight major points raised in the LaCroix definition and the two additional points on collaboration and humour in public art is that there is a profound lack of consensus amongst practitioners, governmental agencies, funding bodies, art critics, design professionals and even public artists themselves as to what constitutes art in public places, what is to be included or what is to be excluded. The main reasons for this are:

1. the accelerated rate at which change in our understanding of what constitutes public art is occurring;

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2. the many disparate directions in which public art appears to be evolving away from traditional forms;

3. the increasing importance placed on collaboration;

4. the growing expectation of the public to participate in decisions affecting their communities;

5. the increasingly multicultural character of urban society in Canada;

6. greater interest in ephemeral forms of public expression as public art; and,

7. the intrinsic problem of defining the limits of art itself.

In order to determine the various roles of municipal planning in public art, whether physical, policy, social or cultural planning, and to develop planning strategies for a municipality to comprehensively plan for public art, a definition that is inclusive rather than exclusionary in nature must be formulated to accommodate all of these and future concerns.

A nominal definition of public art must address all forms of public art which can be influenced, encouraged or constrained by planning processes. It must be able to respond to current concerns, respect traditional forms, and accommodate forms and expressions not yet explored. It must include a range of works from permanent physical artworks to temporary and ephemeral works. It must address art that can be considered public by virtue of its intentions or effect rather than solely on ownership. It must reflect the potential for designers as well as members of the larger community to create artworks or influence their creation. It must also be broad enough to encompass a diversity of planning issues.
Based on the foregoing, I hereby propose the following nominal definition to be used in formulating comprehensive strategies for public art to be implemented by the City of Vancouver.

2.1.8 A nominal definition of public art

Art in public places can be any permanent or temporary creative works in any jurisdiction, primarily but not necessarily those of professional artists, placed, incorporated or performed in public places for the enhancement, enjoyment or enrichment of human experience.

2.2 Evolution of Public Art Planning

We need a critical history of public art. We need analyses of the changing relationship of architecture, art, and ornament. We need sociopolitical studies of recent public art patronage and the role of the public in public art. We need a critical vocabulary to discuss issues of site and to address the different forms of public art. Clearly, the study of public art requires an interdisciplinary approach and a historical context.\(^{159}\)

2.2.1 Introduction to planning for public art

The previous section identified a wide range of cultural expressions in developing a nominal definition for public art.

\(^{159}\) Senie, Harriet (Director of Museum Studies and Associate Professor of Art History at City College, New York) and Sally Webster (Assistant Professor at Lehman College, The City University of New York), "Editors' Statement: Critical Issues in Public Art", Art Journal, The College Art Association, XLVIII:4, Winter 1989, p. 287
Many would be universally accepted as being public art. Others could be considered marginal or on the fringe of acceptance as public art. Some forms were popular at various times in the past but are no longer in vogue or even practised. Others are quickly dismissed as craft, design or vandalism. The definition presented was formulated to accommodate the widest range of interests in public art from the perspective of planning. Having defined public art from the perspective of planning, many questions arise. What public-art-related elements socially, culturally or in terms of physical design can be regulated through planning? If they can be regulated, should they and if so, what aspects? What can be influenced through planning? How extensive and inclusive can municipal planning for public art be? Who should decide?

In trying to address these questions, it is useful to first examine the very nature of planning for public art. When did it begin? How did it evolve? What were the influences upon it? Are there precedents in the past to guide us today? In what directions is it moving today? What can we expect in the future?

A basic premise of this section is that there is a direct relationship between the emergence of contemporary planning as a distinct profession and planning for public art. Planning emerged as a profession in reaction to the quality of life concerns of an increasingly sophisticated urban society. The interest in planning for public art was a parallel response to these same concerns.
This section provides an overview of the history of public art and investigates the relationship between public art and various phases or movements in recent planning history. It is not intended to be an exhaustive survey of the history of art, planning or planning for public art. Its purpose is to identify some precedents and trends in the past to provide for a greater understanding of the development of the role of planning in public art. In doing so, it provides a necessary basis for discussion of contemporary concerns surrounding planning for public art in Vancouver into the 1990s and the twenty-first century.

The focus of this section is on Canada to the greatest extent possible. The influence of the United States, however, in both areas of public art and planning, cannot be ignored. Public art in the United States, through planning, regulation and funding, has enjoyed a much higher profile than in Canada and as such, has considerable influence on these aspects of public art in Canada.

2.2.2 Early public art in Canada

Precontact period

Prehistoric and precontact\(^{160}\) art by native peoples in Canada

\(^{160}\) Precontact and postcontact are archeological terms differentiating between the periods prior to and following contact of native cultures with Europeans. This time of contact in Canada ranged from the 16th century on the east coast until
varied dramatically from region to region. Although the extent and manifestation of cultural expressions was regional, five roles were common to their art.

These were:

1. functional, such as baskets, bowls and utensils of wood, bone, pottery and other natural materials;
2. ceremonial, such as smoking pipes;
3. decorative, such as quillwork or embroidery on clothing and painting on skins and tipis;
4. sacred, such as shaman's drums and masks; and,
5. documentary, such as wampum.

There was a general pattern of division by gender in the production of artworks. Men would produce public art: religious, sacred or ceremonial artworks that embodied specific meaning, portrayed spiritual helpers and recorded ritual, mythological events and experiences. Women produced domestic art which was primarily decorative for clothing, utensils and their homes. It appears that these arts were practised by all members of the community rather than by designated artists.

The only relatively permanent public artworks produced were the totems of coastal British Columbia and pictographs and petroglyphs found across the country.

the late 18th century on the west coast. There is no evidence that earlier temporary Norse settlements had any impact on native cultures.

\[161\] Vastokas, Joan M. (Professor of Anthropology, Trent University), *Indian Art*, The Canadian Encyclopedia (Second Edition), Hurtig Publishers, Edmonton AB, 1988, p. 1052
Totem poles had human, animal and spirit crests carved on poles, usually erected at potlatches. They were lineage property and reflected the history of the lineage. There were six principal types: memorial or heraldic poles, grave figures, house posts, portal poles, welcoming poles and mortuary poles. The production of totems had a continuous on-site development dating back at least 2500 years. Since the late 1960s, totem poles are again being raised at potlatches.\textsuperscript{162} Potlatches had been banned by federal authorities from 1884 until 1951, ostensibly due to concerns for native treatment of property. The ban was repealed in recognition of the serious damage that it had caused to tribal identities and social stratification.\textsuperscript{163}

Pictographs are prehistoric rock paintings executed with the finger in red ochre and petroglyphs are rock carvings by means of stone tools. They constitute Canada's oldest and most widespread forms of artistic expression and are part of a world-wide genre. They are generally linked to shamanism's role in healing and prophesy. The oldest work found in Canada is a 5000-year-old petroglyph in north-western Ontario.\textsuperscript{164}

\textsuperscript{162} Gadacz, Rene' Robert (Department of Anthropology, University of Alberta), Totem Pole, The Canadian Encyclopedia (Second Edition), Hurtig Publishers, Edmonton AB, 1988, p. 2175

\textsuperscript{163} Gadacz, Rene' Robert (Department of Anthropology, University of Alberta), Potlatch, The Canadian Encyclopedia (Second Edition), Hurtig Publishers, Edmonton AB, 1988, p. 1731

\textsuperscript{164} Vastokas, Joan M. (Professor of Anthropology, Trent University), Pictographs and Petroglyphs, The Canadian Encyclopedia (Second Edition), Hurtig Publishers, Edmonton, AB,
European discovery of North America

Bjarni Herjolfsson of Iceland was the first European of certain record to reach North America in 985 or 986. A subsequent colonising venture established a settlement in Labrador as early as 1004. Attempts to maintain settlements were unsuccessful largely due to conflicts with the native peoples. The Norse continued to visit for timber until the mid-14th century. It is believed that reports of their discoveries led the way to the later era of exploration by western Europeans in the 16th century.\(^{165}\)

Although the British, Spanish and Portuguese preceded the French in the exploration of the continent, the French explorer Jacques Cartier at Gaspé in 1534 claimed possession of what is now Canada for the King of France. The French initially maintained their presence for economic exploitation, focussing on fishing and trading with native peoples for furs. Samuel de Champlain established a first permanent habitation at Québec, the site of the native village of Stadacona, in 1608. The territory of Nouvelle-France was eventually extended by the La Vérendryes as far as the Rocky Mountains in the 1740s.

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1988, p. 1675

\(^{165}\) Mowat, Farley (author), Norse Voyages, The Canadian Encyclopedia (Second Edition), Hurtig Publishers, Edmonton, AB, 1988, p. 1507
Through the Treaty of Utrecht of 1713, which ended the War of the Spanish Succession, France lost Newfoundland, the Acadian peninsula and the Hudson Bay to Britain. Britain, which already had thriving colonies on the east coast of what is now the United States, established fur trading posts on Hudson Bay starting in 1670 and began to extend its territory west as well. Following Britain's success in the Seven Years' War, the Treaty of Paris ceded the French territories in Canada to Britain in 1763, four years following the decisive defeat of Montcalm by Wolfe on the Plains of Abraham at Québec.\textsuperscript{166}

The west coast of Canada was settled much later. Juan Perez Hernández claimed the coast, including British Columbia, for Spain in 1774. James Cook did the same for Britain four years later when he visited the region in 1778. These conflicting claims between Spain and Britain were neutralised but not resolved either way by the Nootka Conventions of 1790-92. It was the expedition of George Vancouver that confirmed Britain's claim to the territory after 1792.

Fort Victoria was founded on Vancouver Island in 1843, deliberately below the 49th parallel, to establish British sovereignty against incursions by the Americans. The Americans had already assumed both Oregon and Washington from control of the Hudson Bay Company. In 1849, Vancouver Island was granted to

\textsuperscript{166} Mathieu, Jacques (Professeur d'histoire, Université Laval), \textit{New France}, The Canadian Encyclopedia (Second Edition), Hurtig Publishers, Edmonton, AB, 1988, p. 1477
the Hudson Bay Company for colonisation. The gold rushes beginning in 1857 precipitated the need to establish government and maintain law and order on the mainland. Consequently, a new settlement of New Westminster was established as capital of the new colony of British Columbia in 1859. The two colonies were combined in 1866 to reduce administrative costs. Following the decline gold production, settlement was slow. Even by 1881, ten years after joining the Canadian confederation to extend Canada coast to coast, the population of European extraction in British Columbia of 24 000 was still less that the estimated aboriginal population of 25 000.167

The greatest impact that European traders and settlers had on the art of the native peoples across Canada was in the introduction of new materials, techniques and motifs. The use of these, however, was still largely shaped by the context of the native cultures.

Public art in Nouvelle-France (pre-1763)

The parish church in Nouvelle-France was the first cultural expression of the European settlers in Canada. Involving all members of the parish in donating alms or labour to its construction and using local materials and the artisans in the

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parish, "cette église reflétait les gouts et les intérêts des habitants et devenait pour tous une source de grande fierté."\textsuperscript{168}

Perhaps the first permanent artwork installed in a public place in Canada by Europeans was the bronze bust of Louis XIV erected in Place Royale in Québec in 1686.\textsuperscript{169} Sculpture was the most common form of public art under the French regime. These were tied to French cultural traditions and marked the presence of a royal and Catholic power. Statues of saints set in niches decorated intersections and helped to identify streets. Monumental sculptures carved of wood decorated the facades and the interiors of churches. This particularly Québécois tradition of wooden sculpture survived the conquest and maintained itself into the 19th century.

Public art from the Conquest to Confederation (1763 -1867)

Following the conquest, the British were politically sensitive in how they demonstrated their rule. A simple stone column raised in 1808 in Montreal's Jacques Cartier Square to celebrate Nelson's 1805 victory at Trafalgar is an example of the new governance. It was the first monument erected to Nelson in the Empire and predated the famous London landmark by thirty-five

\textsuperscript{168} Lachance, Dominique and Carole Baillargeon, 100 fois l'ouvrage, coup d'oeil sur la restauration des églises (catalogue), l'Association de promotion Art et Architecture, Montreal QC, 1985, p. 3

Designed by British architect Robert Mitchell, it is one of Canada's earliest Neo-classical structures and demonstrates the tendency that persisted amongst memorial builders throughout the 19th century to use commemorative forms from antiquity. Canada's first public sculpture in the form of a stone obelisk was dedicated in Québec in 1828 to the memory of both Generals Montcalm and Wolfe; the inscription "Their courage gave them the same death, history gave them the same fame, and posterity the same monument" was written in Latin rather than English or French. It illustrated a respect for the feelings of the indigenous population and was the first of a tradition in Canada of commemorating valour in death.

Brock's Monument (refer to Section 2.1.6.6), funded by the provincial legislature and completed in 1824, was the first major public monument built outside of Québec. This Tuscan column, destroyed in 1840 by one of William Lyon MacKenzie's sympathisers, was replaced through public subscription with a larger, more elaborate fluted column surmounted by a five-metre high statue of Brock in 1855.

\[170\] Shipley, Robert, To Mark Our Place, A History of Canadian War Memorials, NC Press, Toronto ON, 1987, p. 18

\[171\] Coutts, Sally (architectural historian), Welsford Parker Monument, Halifax Nova Scotia, Agenda Paper, Historic Sites and Monuments Board of Canada, Ottawa ON, June 1989

\[172\] Shipley, Robert, To Make Our Place, A History of Canadian War Memorials, NC Press, Toronto ON, 1987, p. 39
The first public monument to be erected in Halifax, Nova Scotia was the Welsford Parker Monument commemorating the deaths of two Haligonians killed in the Crimean War. Designed by sculptor and architect George Lang, the Britannic lion monument atop a triumphal arch was sculpted from regional red sandstone and unveiled in 1860. As Nova Scotia had no official role in that war, the monument commemorates the fame of the individuals rather than that of the colony. This monument is significant in that it is the only surviving Crimean War memorial in Canada and is a rare example of the triumphal arch, the least used of the three primary forms employed in classically-inspired public sculpture (arch, column and obelisk). It also represents the Canadian tradition of commemorating valour of the individual rather than the glory of the state.

The first recorded collaboration between artist and architect were the columns and vault of Notre-Dame Cathedral in Montreal in the years following 1828. The 19th century, however, was generally marked by the proliferation of increasingly secular public artworks. Ephemerals such as triumphal arches, allegorical chariots and posters became popular. Mural painting in public buildings, inspired by European-trained artist Napoléon Bourassa, became a dominant artform, and was continued into the 20th century by those trained and influenced by him.

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173 Coutts, Sally (architectural historian), Welsford Parker Monument, Halifax, Nova Scotia, Agenda Paper, Historic Sites and Monuments Board of Canada, Ottawa ON, June 1989
2.2.3 Confederation to World War I (1867 - 1914)

With the exception of Upper and Lower Canada which united as Canada West and Canada East in 1841, what is now Canada was a series of separate British colonies and territories. A large proportion of its area was under the control of the Hudson Bay Company. Confederation in 1867 was the union of the British North American colonies of New Brunswick, Nova Scotia and Canada under the name of the Dominion of Canada. Manitoba and the North-West Territories joined in 1870, British Columbia in 1871, Prince Edward Island in 1873 and Newfoundland in 1949. Provincial status was granted to both Alberta and Saskatchewan in 1905. As the country grew in size and stature following Confederation, planning concerns increased and public art activities flourished.

The emergence of planning as a profession

During the period following Confederation, public interests and involvements in the betterment of Canada's urban centres created the conditions for planning to emerge as a professional activity. The World Columbian Exposition, held in Chicago in 1893, was pivotal in this process. This exposition epitomised a new North American vision of the possibilities of planning the urban environment, including art as an integral part of that environment. The exposition was the ultimate realisation of the City Beautiful movement, a culmination of the landscape design, municipal improvement and civic design movements. It
demonstrated the potential of collaborative vision of the various planning and design professions and strongly influenced urban planning until it began to lose ground to the city rational movement into the 1920s.

Prior to this period, architecture in its largest sense had included all constructive handiwork. The Renaissance ideal portrayed the architect as artisan, craftsman, engineer and visionary. In the late 19th and early 20th centuries, however, the allied professions of landscape architecture, city planning and engineering evolved from architecture into separate professions in reaction to the increasing scope and new concerns of urban planning and design. This was a gradual process and clear boundaries between the emerging professions were largely not recognised initially. Fletcher Steele, a Fellow of the American Society of Landscape Architects, noted in 1932 that city planning and landscape architecture were still "like Siamese twins now undergoing the operation that will separate them."\(^{174}\)

Landscape design movement

The landscape design movement, featuring landscape architects as Frederick Law Olmsted, Calvert Vaux, H.W.S. Cleveland and Frederick G. Todd, began in the United States. It shifted its focus from pastoral-romantic design to naturalistic constructivism and finally into urban design in addressing the aesthetic

\(^{174}\) Steele, Fletcher, "Landscape Design of the Future", Landscape Architecture, Harrisburg PA, July 1932, p. 299

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treatment of residential streets, homes and public buildings as well as parks and boulevard systems. Much of their efforts was known as "outdoor art" which included the beautification of school grounds, the school garden movement, the anti-billboard crusade and other efforts to control urban ugliness. The Fairmount Park Art Association was chartered in Philadelphia, Pennsylvania in 1872 to promote the "adornment and development along artistic lines of the parks and public places of American cities." It set a historic precedent in planning for public art. While initial efforts of the association was directed to the erection of monuments, its purpose was generally interpreted to be "the most liberal and inclusive effort for the expression of high civic ideals in forms whose beauty and dignity are synonyms for Art." It began to concern itself with riverbank protection, rationalising the city's parkway system and with the development of a generous park system. It is still a leader today as Philadelphia seeks new ways to incorporate artists into the city's planning processes and arts planning into municipal capital improvement projects and budgeting cycles. In 1988, the park featured twenty-five large-scale environmental installations and earthworks designed to "either physically


\[176\] Cruikshank, Jeffrey L. and Pam Korza, Going Public: A field guide to developments in art in public places, Arts Extension Service, Division of Continuing Education, University of Massachusetts, Amherst MA, 1988, p. 54
transform the sites or change the manner in which the sites are perceived."\(^{177}\)

In 1897, a national organisation, The American Park and Outdoor Art Association was formed by landscape architects, park superintendents and others to expand landscape work and art concerns to most parts of the city through the development of park systems and other forms of urban landscape. By the end of the century, their focus had become the beautification of cities rather than the exclusive provision of naturalistic parks as healthy retreats from the city.\(^{178}\) These same concerns were to influence Canadian planning, especially since American landscape architects and planners were active in Canada during this period. They were ultimately realised, for example, in Frederick G. Todd’s 1911 plan for the Town of Mount Royal with its network of parks throughout and in Bartholomew’s 1928 plan for Vancouver with its suggested pleasure drives and naturalistic parkways, mountain parks, beach and shore development, and a system of neighbourhood parks.

Central Park, New York, New York

The Commissioners of the Park.....have deemed the Park not an appropriate place for sepulchral memorials: it is for recreation and pleasure; its especial aim and object is, by all justifiable means, to dispel from the mind of the visitor, once within its enclosure, thoughts of business and memories calculated to sadden


\(^{178}\) Wilson, p. 167
or oppress. It is a pleasure-ground. The beautiful cemeteries in the vicinity of the city offer abundant opportunity to commemorate, by appropriate memorials, the virtues of those who are passing away from the strife and distinctions of the cabinet or field.\textsuperscript{179}

Within the landscape design movement, it is imperative in particular to consider the works of Frederick Law Olmsted and Calvert Vaux in New York City's Central Park. Although antithetical to the Beaux-Arts Neo-classical architectural expression of the City Beautiful - Olmsted vigorously fought the intrusion of such touches, such as the monumental gates designed by Richard Morris Hunt\textsuperscript{180} - it was the first designed urban park in the United States and served as a model for innumerable others across North America. It also addressed public art in relation to the overall principles and design of the park, specifying that:

1. sculptures be located near other objects in "which they shall stand in some easily recognized relation" to reinforce their impact;

2. portrait or commemorative statues be placed either "in immediate association with the entranceways or in juxta-position with the formal lines and avenues of the Mall";

3. statues "illustrating the class of human interests" associated with the various themes of the entrances be placed in "unexceptionable positions"; and,

4. works of beauty or dramatic interest (as opposed to commemoratives) be located to enhance and add "sylvan

\textsuperscript{179} Olmsted, Frederick Law, Sr., "1867 Annual Report of the Commissioners of the Park", \textit{Forty Years of Landscape Architecture: Central Park}, The MIT Press, New York NY, 1928, p. 486

\textsuperscript{180} Rebuilding Central Park: A Management and Restoration Plan, Central Park Conservancy, New York NY, 1985, p. 3
or idyllic interest" but not "dominate the landscape" of the park.  

There was a very strong paradigmal connection between landscape design and art in the production of Central Park. Although Olmsted and Vaux coined the term 'landscape architect', Olmsted was widely regarded as an artist. Olmsted had reservations about the term 'landscape architect' but felt that neither 'landscape art' nor 'architectural art' truly expressed the art form practised in Central Park to which Olmsted himself referred "as a work of art and a great municipal enterprise". Charles Eliot Norton claimed that of all American artists, Olmsted stood "first in the production of great works which answer the needs and give expression to the life of our immense and miscellaneous democracy." Norton thus also identifies the significance of the park as a democratic expression of society.

An artist, Frederick E. Church, was elected to the Board of Commissioners of the Central Park in 1871 on the suggestion of Vaux and the promotion of Vaux and Olmsted who were "anxious as a matter of propriety that the art element should be recognized -

181 Olmsted, Frederick Law, Sr., "Report on Statues in the Park" (1873), Forty Years of Landscape Architecture: Central Park, The MIT Press, New York NY, 1928, p. 488

182 Olmsted, Frederick Law, Sr., Forty Years of Landscape Architecture: Central Park, The MIT Press, New York NY, 1928, p. 74

183 ibid, p. xi

that the public utility of devotion to art & the study of Nature in a public service of this kind should be recognized."\textsuperscript{185}

On April 25, 1873, the Committee on Statues in the Park presented a discussion of problems of donations of statuary for Central Park. These were remarkably contemporary in their concerns:

If the question of placing them [statues] is in each case to be determined without reference to defined and strongly established rules, narrow considerations of temporary expediency will almost necessarily have undue weight, both with respect to the choice of statues for the park, and to the positions they shall be allowed to occupy......

It is equally obvious, that while there must be difficulty in establishing rules which shall neither be too restrictive to be endured nor too lax to be of any practical value, it is certainly dangerous to proceed without reference to fixed standards when dealing with delicate questions of art, by which the character and value of so important a public property as the Central Park is to be permanently affected.\textsuperscript{186}

Rules in the form of bylaws governing donations for any site owned by the department, not just Central Park, were adopted by the Board of Commissioners. These bylaws required the following:

1. consultation with the "Presidents of the American Academy of Design, the American Museum of Art, and the American Institute of Architects",\textsuperscript{187} in response to concerns for artistic merit;

2. the determination of the site would follow a statue's acceptance rather than be a condition of acceptance;

\textsuperscript{185} Olmsted, p. 92

\textsuperscript{186} ibid, p. 489-490

\textsuperscript{187} ibid, p. 492
3. statues would be grouped or located according to established rules pertaining to context, content and impact on the landscape;

4. no person could be commemorated until at least five years after his or her death; and,

5. adherence to detailed specifications regarding materials, scale, pedestals and inscriptions.

These rules are also remarkable in that they predate the implementation of bylaw controls on land use in New York and differ significantly from City Beautiful proposals in their regulatory nature. They constitute an important precedent for planning for public art in:

1. recognising the need to restrain the individual impulse for the greater good of the community, they establish the need to plan for public art;

2. demonstrating that public art can be regulated;

3. suggesting that public art be treated according to principles of urban design;

4. indicating the importance of site context on the siting of public art and concern for its impact on the site;

5. reinforcing that the regulation of public art is the responsibility of the municipality; and,

6. introducing the notion of professional peer judgement in assessing aesthetic quality.

Municipal improvement movement

The goals of municipal improvement were similar to the functional-aesthetic concerns of the landscape design movement but tended to be smaller-scale, focussing on beautification of the home and its surroundings, such as painting, gardening and tree-planting, and campaigns for clean streets, drinking
fountains, public baths, watering troughs and flower beds in parks. The movement reflected the rising standard of living, with its attendant emergence of groups of refined, educated, leisured women inclined to public causes, and helped to focus community attention on the inutility, ugliness, vulgarity and wretchedness of portions of many cities and towns. The first improvement society was founded in Stockbridge, Massachusetts in 1853 and served as a model for the movement. The National League of Improvement Associations was formed in 1900 and in 1902, was renamed to the American League for Civic Improvement.

While advocating realisable goals on a project-by-project basis, the municipal improvement movement stimulated comprehensive thinking and planning for the community. It was based on the premise of "the inseparability of beauty, utility, and municipal financial gain."\(^{188}\)

Civic design movement

The civic design movement, also known as the civic art movement, resembled the outdoor art enthusiasms of the landscape design and municipal improvement movements except that it was promoted by artists through collaboration among sculptors, painters, and architects. They wanted permanent artistic achievements to enrich the urban landscape, to add dramatic interest to buildings, and to advance the artists' cause with the public.

\(^{188}\) Wilson, p. 169
They argued for the systematic embellishment of utilitarian objects in the city, such as street lamps and other street furnishings, buildings and other civic structures. They promoted well-placed sculpture and fountains in parks and squares and murals in public and semi-public buildings. Their inspiration came from Europe, primarily l'Ecole de Beaux-Arts with its strong collaborative bias. It presumed artistic unity through the subordination of individual genius to a monumental architectonic triumph (in contrast to the individuality of expression of modernist architecture).

The first such group in Canada, the Toronto Guild of Civic Art, was founded in 1898 to encourage the incorporation of urban embellishments. A similar group in Vancouver, the Public Art Commission, insisted that the city have an architectural firm collaborate on the design of the Burrard Street bridge which resulted in its unique design and the incorporation of the city coat of arms and cement bas-relief sculptures by artist Charles Marega of lion heads and the busts of Captain George Vancouver and Captain Sir Harry Burrard.

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City Beautiful movement

The City Beautiful movement was an amalgam of the three movements and by 1900, the expression 'City Beautiful' was in widespread use. Its ultimate realisation was Neo-classic public or semi-public buildings grouped along axes or in symmetrical arrangements, exemplified in civic centres, tied into the city's existing and planned boulevards and parkways. As previously note, the 1893 Chicago World's Columbian Exposition was its immediate visual inspiration.\(^{191}\)

In spite of the City Beautiful movement being a particularly American phenomenon, City Beautiful plans flourished in Canada, often with American expertise: the 1906 Province of Québec Association of Architects' plan for Montréal, the 1909 Toronto Civic Guild plan, Thomas Mawson's 1914 plan for Calgary, the 1915 A.E.K. Bunnell and E.H. Bennett (Holt Commission) plan for Ottawa and Hull, Noulon Cauchon's 1921 plan for Hamilton, and even the 1929 Harland Bartholomew plan for the City of Vancouver which "contained the most sweeping programme of street development for visual pleasure of any plan in our period" and "an awesomely massive civic centre".\(^{192}\) The collaboration of the professions and artists that culminated in the Columbian Exposition served as a model for such grand city plans. Accordingly, the City

\(^{191}\) Wilson, p. 170

\(^{192}\) Van Nus, Walter, "The Fate of City Beautiful Thought in Canada, 1893-1930", The Canadian City, Carleton University Press, Ottawa ON, 1984, p. 169-70
Beautiful movement had a major impact on the architecture of civic buildings and the use of art in the public environment.

In order to achieve designs both attractive and functional, advocates of the City Beautiful sought expertise in the solution to urban problems. The reliance on expertise arose due to disenchantment with political responses and because experts in the youthful professional fields of architecture, landscape architecture and engineering were available in increasing numbers to undertake municipal works. It is ironic that the increasing infatuation with professionalism contributed to the fragmentation of the City Beautiful movement, replacing it with the 'city practical'.\textsuperscript{193} For example, where the two professions of planning and landscape architecture had been closely linked, especially during the 1920s, "the beneficial overlap between the two was considerably decreased in later years in favour of a more rigorous and narrow definition of their respective fields of concern."\textsuperscript{194}

An important legacy of the City Beautiful movement was that for the first time in North America, there was a recognition of the new mass of people with no alternative to urbanisation, people who could not escape to the countryside for healthy recreation. Practitioners recognised that those people "required symbols of the city, beautiful surroundings, or access to beautiful areas"

\textsuperscript{193} Van Nus, p. 176

\textsuperscript{194} Donaldson, Sue, "Landscape Architecture in Canada", Landscape Architectural Review, Toronto ON, July 1984, p. 13
and that those "needs could be met only by beautifying portions of the city, not alone for the aesthetic or psychic benefits but for practical, utilitarian reasons."\textsuperscript{195} The humanising and beautifying effects of public art, central to City Beautiful thought, have been the continuing primary motivation for planning for public art within the realm of city planning ever since.

Architecture

The City Beautiful movement resulted in Neo-classic civic buildings being built across Canada at that time. Examples include Toronto's Union Station and all of the legislature buildings of the western provinces. In Québec, the precepts of Beaux-Arts were also followed in the numerous churches built between the turn of the century and the second world war.\textsuperscript{196}

Public art

It was during this period that the first permanent public art works were erected in urban centres in Canada outside of Québec. These first public artworks include the Canadian Volunteers Monument 1866 (Fenian Raid) erected in Toronto in 1870, the Queen Victoria Fountain in Vancouver in 1905, and a monument to Father LaCombe in St. Albert (now a suburb of Edmonton) in 1929. In the

\textsuperscript{195} Van Nus, p. 190

\textsuperscript{196} Lachance, Dominique and Carole Baillargeon, 100 fois l'ouvrage, coup d'oeil sur la restauration des églises (catalogue), l'Association de promotion Art et Architecture, Montreal QC, 1985, p. 3
building of public monuments, Canadian communities in the 19th century usually chose to dedicate them to local heroes or momentous events, hence the monuments to Brock, Nelson, Wolfe and Montcalm, and Welsford and Parker. The Canadian Volunteers Monument 1866 represented the beginning of a trend towards honouring the ordinary soldier rather than the hero, a trend that was to continue in Canada until the heroic memorials to Terry Fox in the 1980s.

Commemorative sculpture

With the political evolution of Canada into nationhood came an urge to express a new sense of Canada as a country and an increased desire to commemorate truly Canadian figures and events. Both John A. Macdonald and George-Etienne Cartier in particular were celebrated, as founding fathers of the dominion, in many monuments. The first statue to be unveiled on Parliament Hill in Ottawa was of Cartier by Louis-Philippe Hébert in 1885. The second was of Macdonald, also by Hébert, unveiled in 1895. A standing bronze of Macdonald, by Hamilton Plantagenêt MacCarthy, was placed in the cordoneur at Queen's Park in Toronto in 1894. Another of Macdonald was erected in Kingston, Ontario in 1895 and another in the same year in Montreal's Dominion Square.

Queen Victoria was another figure commonly commemorated across the country. Her likeness by sculptor Marshall Wood was placed in Parc Victoria in Québec in 1872. A bronze plaque of her profile on a granite fountain was placed in Vancouver's Stanley
Park in 1905. A sculpture of her was placed by the harbour in Victoria in 1919. Ottawa has two statues of Victoria: one on Parliament Hill and one inside of the Library of Parliament. Montreal also has two Victorias: one also by Marshall Wood placed in Place Victoria in 1872 and the other placed in front of the Royal Victoria College in 1900. Toronto had two statues of Victoria; a statue of the queen as a young woman, which stood in Queen's Park since the 1870s, was replaced by a more mature, seated Victoria in 1903.

Arches

Ephemeral expressions continued to increase in popularity during this period. The triumphal archway, built for admiration and amusement to honour visiting dignitaries, emerged during the latter 19th century. The decorative arch, usually spanning a roadway, was a traditional community expression in Canada common to the dominant and other ethnic communities. Their construction "involved nearly everyone in the city: the civic government, ethnic communities, private firms and individuals." There were generally two types: permanent commemorative arches and temporary ceremonial arches. The latter were by far the most popular; over 120 temporary arches were built in British Columbia alone between 1869 and 1946 to celebrate special events or to welcome dignitaries on their visits to the province while only three permanent commemorative arches have been built. Of the


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temporary arches, 'living arches' were a uniquely Canadian invention. The first recorded of these 'tableaux vivants' was erected in Montreal to welcome the Marquis of Lorne in 1878. One of the more elaborate was an arch symbolising winter sports erected in Montreal in 1884 to welcome Governor General Lord Lansdowne. Hundreds of singing snowshoers on the framework formed the tableau with snowshoes, toboggans, evergreen boughs and 'WELCOME' spelled in snowshoes. Even small communities, such as Nanaimo in 1882 to welcome the Marquis of Lorne, formed living arches with firemen on crossed, decorated department ladders. Most of these temporary arches, such as this extravagant archway erected in Toronto in 1901 to welcome George V to Queen's Park, were dismantled almost immediately.

Ice palaces and sculptures

Winter carnivals, normally associated with Lent, provided important venues for creative expression and community action. They featured elaborate ice palaces, sculptures and other structures of ice and snow, torchlight processions, allegorical parades with floats built on sleighs and other community rituals.

Ice palaces in Canada seem to have emerged from the annual process of harvesting ice for domestic refrigeration. Associated with winter carnivals, they were built in Montreal from 1883 to 1889 and then again in 1909 and 1910. The first ice palace was built in Montreal in 1883 as the centrepiece of the new winter carnival planned by a carnival committee of winter sporting clubs.
and the press. Designed by architect A.C. Hutchison, who also worked on the Parliament buildings in Ottawa, the palace rose to a height of 30 metres in Dominion Square. It was lit with electric lighting which was also a novelty at the time. Fireworks were associated with the palaces, especially with the 'storming' of the palace. These mock battles were staged by snowshoe clubs who, beginning with a torchlight parade, would attack the palace with fireworks such as rockets, Roman candles and bombs while other clubs defended it.

Subsequent carnivals saw the addition of snow and ice sculptures and a variety of monumental structures such as a huge ice lion in Place d'Armes in 1885 and a volcano on Ile Ste-Hélène, erupting firework displays, the same year. Carnival had been celebrated locally in Québec prior to Lent but in 1880 it began to grow in importance and intricacy as sporting events were organised and statues of coloured snow appeared to decorate street intersections, a symbolic revival of the wooden sculptures that had once graced the intersections of early Québec. Not until 1894 was it planned and promoted as a major carnival with its first ice palace. Monumental ice sculptures were carved by wood sculptor Louis Jobin in the streets. It was a great success and a source of community pride, reflected in a review in a local journal:

The ice palace, the numerous living arches scattered in our streets, the pretty statues, attest not only to the work but also to the artistic taste of our population.
We still remain the intellectual centre of the country, the Athens of Canada.  

Ottawa held its first winter carnival in 1895, the only city outside of Québec to do so. Architect King Arnoldi was the architect of the ice palace built on Nepean Point in Ottawa. The storming of the palace had the addition of the use of muskets and cannons with sophisticated lighting effects that transformed it into "a palace of fire." Another organised carnival, the Canadian National Winter Carnival, was staged in 1922 with an ice palace in Cartier Square, a 14-metre crown-topped ice column and a fireworks display that lasted more than an hour.

As mentioned in Section 2.1.6.3, fireworks have a long history as an ephemeral art form. Bernini, Michelangelo and Leonardo da Vinci, for example, all used the medium.

Fireworks displays have been traditionally associated with celebrations in Canada, primarily Victoria Day, La fête nationale (St. Jean Baptiste Day) in Québec and Canada Day. The use of fireworks to celebrate Victoria Day may date from the 1897 Diamond Jubilee of Victoria's reign when crated fireworks

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198 L'Union Libérale, February 3, 1894. Quoted by Anderes, Fred and Ann Agranoff, Ice Palaces, Macmillan, Toronto ON, 1983, p. 69

displays with directions were sent to even the remotest parts of the empire.

The largest display in North America prior to the American Bicentennial celebration in 1976 was for the 1908 celebration of the tricentennial of the founding of Québec by Samuel de Champlain. The huge show, shot from the banks of the St. Lawrence River, featured portraits of historic figures in lances (controlled flares) such as Jacques Cartier, Wolfe and Montcalm. Thus, fireworks were used for commemorative purposes as well.²⁰⁰

The largest firework manufacturer in Canada, Hand Limited, was founded during this period in 1873.

2.2.4 The City Rational movement (Pre-WWI to the Depression)

The impetus of the City Beautiful movement in Canada faded towards the teens of this century. Housing had become a critical problem and in spite of an unprecedented building boom across the country, housing continued to be expensive and inadequate. Many cities were facing financial collapse from having overspent on servicing vacant tracts of land and expensive utility and transit projects. The sobering spectre of municipal bankruptcy created a dramatic shift in the focus of city planning to the provision of sanitary housing for the poor. This new attitude is reflected in this 1911 quote from the Canadian Municipal Journal:

Magnificent avenues, leading to grand buildings are desirable. Lovely and artistic parks should be in every city. But the dwellings in which those live who cannot get away from their homes the whole year long really decide whether any city is to be healthy, moral and progressive. The common people are in the great majority; their proper accommodation is the greatest problem.

Just as rudimentary planning for public art began in prehistory, planning the shape of settlements in Canada has a far longer history than its emergence as a profession in its own right. Thomas Adams became Canada's first city planner when he was hired from England in 1914 by the Commission for the Conservation of Natural Resources, five years after its creation. The Commission provided a national forum for the dissemination of planning ideas and Adams served to promote the role of the professional planner in the planning of communities across the country. Adams epitomised the new rational attitude in planning, asserting in 1920 that orderly development through planning and proper zoning "will produce beauty without seeking beauty as an end in itself". This was known as the city rational movement or alternatively, the city practical, efficient and even scientific. American-styled regulatory zoning was ideally suited to implement the concerns of this movement. Thus, zoning was adopted as the primary tool of city planning in Canada, especially following the second world war.

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201 Quoted by Van Nus, Walter, "The Fate of City Beautiful Thought in Canada, 1893-1930", The Canadian City, Carleton University Press, Ottawa ON, 1984, p. 171
Planning was established as a professional activity by Adams in 1919 through the formation of the Town Planning Institute of Canada. At that time, membership was dominated by the consulting professions: land surveyors, engineers, architects, and landscape architects. Of the 110 members in 1921, only 2 listed themselves as town planners.\textsuperscript{202} Adams, himself listed as a landscape architect on the original roster of the Institute,\textsuperscript{203} noted that "We shall have to be content to grow slowly as a profession."\textsuperscript{204}

The Vancouver Plan

Harland Bartholomew's 1928 \textit{A Plan for the City of Vancouver} was a hybrid plan. It incorporated City Beautiful proposals, Garden City sensibilities and American-styled city rational zoning. The civic centre in particular proposed by Bartholomew illustrates the extent to which artworks - sculptures, monumental shafts, light standards and triumphal arches - were intrinsic to City Beautiful proposals. The Bartholomew plan included a specific section on public art, noting that "Vancouver has not been moved to adorn herself with monuments, shafts, fountains and other works of this type". It comments on the existing situation in Stanley Park, where the majority of Vancouver's monuments were located at that time, as being "bad public policy" in need of

\textsuperscript{202} Gerecke, Kent, "The history of Canadian city planning", \textit{City Magazine}, Toronto ON, Summer 1976, p. 13


remedying. It also proposed broad public art guidelines for the entire city:

The city should have many small park areas suitable for monument sites. They should terminate vistas, occupy commanding positions, have dominance over their surroundings, be permitted to tell their story without disturbance, make positive contributions to the adornment of the city. Traffic circles with shafts or fountains, plazas in front of schools, with pools and balustrades and walls carrying inscriptions or bas-reliefs, all such, when well done, add tremendously to the impressiveness of the city.\textsuperscript{205}

Bartholomew admonished that "More of the wealth which is created by the commerce and industry of Vancouver should go into these things. The culture and taste of the people are not well reflected by its present aspect."\textsuperscript{206}

The civic art proposals of the Bartholomew plan were never adopted.

War memorials

The period following the first world war saw an enormous proliferation of war memorials. Pierre Berton stated that "more than most countries, Canada is a nation of Great War memorials...most of our memorials have to do with what we once


\textsuperscript{206} ibid, p. 247

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called The War To End Wars."\(^{207}\) Robert Shipley's research indicates that of more than 1200 monuments, approximately 66% were built after World War I and 26% were built after World War II while only 2% were erected after the Boer War and only 6% before that time.\(^{208}\) Berton feels the reason for this is the first world war represented a turning point for Canada as a nation, that it "entered the war as a colony, emerged as a nation. It suffered far more casualties than the Americans did in the First war and far more than it suffered in the Second, in spite of population growth."\(^{209}\) This point is significant in regards to temporary ceremonial arches as well, the majority of which were erected prior to the first world war. Whereas these had been celebrations of the connection of Canada to Britain and the monarchy, the new focus on permanent war memorials was a demonstration of pride of nationhood. This newly-found sense of national pride or awareness was also the motivation for the colossal scale of the Canadian War Memorial by Canadian sculptor Walter Allward dedicated in Vimy Ridge, France in 1936.

There was such a tremendous number of requests from communities across the country for aid in the raising of monuments, that a

\(^{207}\) Berton, Pierre, "Foreword", To Mark Our Place, A History of Canadian War Memorials, NC Press, Toronto ON, 1987, p. 7

\(^{208}\) Shipley, Robert, To Mark Our Place, A History of Canadian War Memorials, NC Press, Toronto ON, 1987, p. 188

\(^{209}\) Berton, Pierre, "Foreword", To Mark Our Place, A History of Canadian War Memorials, NC Press, Toronto ON, 1987, p. 8

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proposal by Sir Sam Hughes, former Minister of the Militia, to mass-produce a standard monument for expediency. His replacement (after 1916), Major-General S.C. Mewburn decided against this scheme, stating on May 20, 1919:

Such a system would give no play to the artistic feelings of the people. Standardization of objects of general use is no doubt a good thing as tending to cheapness of production; but it is not clear that standardization of objects of art and things beautiful or ornamental is a good thing....My idea is that different locations should erect their own monuments and that if that involves some difficulty they will value them all the more on that account.\textsuperscript{210}

Consequently, the government funded very few of the many memorials erected following the first world war. Very few were built by regional or local governments either. The vast majority, reflecting a diversity of expressions in communities large and small across the country, were almost exclusively funded through public subscription. A few companies erected statues to commemorate their employees who died in the war. The Canadian Pacific Railway, which lost 1115 workers, placed identical sculptures of an angel lifting a fallen soldier from the field of battle by Montreal artist Coeur de Lion MacCarthy in Montreal, Winnipeg and Vancouver.\textsuperscript{211} The latter, placed at the CPR station in Vancouver in 1921, was originally sited according to Beaux-Arts tradition at the terminus of the axis of Howe Street.

\textsuperscript{210} Shipley, Robert, To Mark Our Place, A History of Canadian War Memorials, NC Press, Toronto ON, 1987, p. 62

\textsuperscript{211} Shipley, Robert, To Mark Our Place, A History of Canadian War Memorials, NC Press, Toronto ON, 1987, p. 66
Architecture

In architecture, there was also an emerging reaction against City Beautiful designs tending "toward the ornamental and the ostentatious; characteristics which an ascending wave of modernists rejected on ethical and stylistic grounds."212 In architectural design following the first world war, carved decoration and statuary became increasingly less ornate, possibly also due to cost, with the advent of the bas-relief styles of Art Deco. During this period, friezes of commerce, such as those in the Toronto Stock Exchange Building or transport, such as those in the Canadian Imperial Bank of Commerce building on Edmonton's Jasper Avenue were common. Vancouver's Marine Building, described in 1930 as suggesting "some great marine rock rising from the sea clinging with sea flora and fauna tinted in sea green flashed with gold"213 is a unique example of Art Deco in architecture. It portrays undersea motifs, various modes of transportation, Vancouver scenes and the story of west coast shipping from Sir Francis Drake to the Second Empress of Japan.214


213 Marine Building, Vancouver Sun, Vancouver BC, October 7, 1930, p. 2

2.2.5 The Great Depression and World War II

During the Depression and the second world war, virtually no public art was produced in Canada. One rare exception was the construction and decoration of the Chalet du Mont-Royal in Montreal. This recreational facility was built along with other park improvements, such as the implementation of Beaver Lake, as a Public Works relief project.

At the same time, planning virtually ceased to exist in this country. The Town Planning Institute of Canada collapsed in 1932 and was not resurrected until 1946. As Canadian planner Humphrey Carver stated: "We did not react to the challenge of the Depression, perhaps because our roots were not deep enough. We withered on the stem."\textsuperscript{215}

In contrast, the Canadian Society of Landscape Architects was founded during the Depression in 1934 by a small gathering of landscape architects representing a complete range of planning and design philosophies. Since the Town Planning Institute had become defunct, the original name adopted by the group was the Canadian Society of Landscape Architects and Town Planners since most were practitioners in both fields. This reflects the significance of the relationship between the two professions prior to the end of the second world war.

\textsuperscript{215} Corner, H., "Planning in Canada", \textit{Habitat}, III:5, 1960, p. 10
It is noteworthy that while city planning and the lot of public artists faded in Canada during the Depression, this was not the case in the United States. In Canada, the focus was on the creation of relief labour for the masses of unemployed men. Consequently, landscape architects were commissioned to produce designs that could be implemented with small expenditures of materials and equipment but large numbers of labourers, such as Todd's work on Mount Royal Park. In the United States, the focus was placed upon planning for the provision of work for artists in the public realm. The Works Progress Administration with its Federal Art Project was formed in 1935 as part of the New Deal Administration. While not the first federally-funded art project in the United States, it was the most significant for a number of reasons:

1. the extent to which it provided assistance to American artists was unprecedented;
2. it provided work to artists as artists;
3. planning for public art was introduced on a national scale and as a national priority; and,
4. it presented a uniquely American response to public art.

Through its mural and sculpture programmes, which filled federal buildings with artworks, art was brought to the immediate attention of people and a wide public awareness of art as a meaningful part of community life was promoted. By providing

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216 Jacobs, Peter (Vice-Doyen a la recherche, Faculte' de l'Amenagement, Universite de Montreal), "Frederick G. Todd and the Creation of Canada's Urban Landscape", APT, XV:4, 1983, p. 32
assistance through commissions to artists, it also recognised — and thus raised — the status of the artist in the community, provided opportunities for professional self-development, and contributed to the general well-being of society.\textsuperscript{217}

The collaboration of artists and design professionals did not produce the grandiose Neo-classic integration of art and architecture in public buildings and sites envisioned during the City Beautiful era. The works commissioned by the American Works Progress Administration during the Depression, although "born out of necessity, more than out of celebration",\textsuperscript{218} reflected a more indigenous and humane integration of art and architecture. The inspiration was from American life, local history and national ideals rather than from European ideals. Some of these works, such as the murals in the Coit Tower in San Francisco, have become contemporary attractions in their own right.

2.2.6 Post-World War II

The decline of City Beautiful ornamentation in architecture, which began with Art Deco's acceptance following World War I, continued until the early 1950s when all but the remotest traces

\textsuperscript{217} Wooden, Howard E., \textit{American Art of the Great Depression: two sides of the coin} (catalogue), The Wichita Art Museum, Wichita KS, 1985, p. 19


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of the classical styles had disappeared. Spatially, the ordering principles applied to physical planning solutions had changed even more dramatically. Known as the modern or international style, it was greatly influenced by such social engineers as William Morris, Walter Gropius, Ludwig Mies van der Rohe and Le Corbusier.

Whereas City Beautiful had been a North American expression, based on traditional European forms, the modern movement was very much European.

European origins of modernism

In Europe, the first decade of the 20th century was a period of remarkable invention, imagination and intellectual upheaval that strongly influenced design and art. In art, the break from representationalism, which had begun a few decades before with works such as Rodin's Balzac, and the invention of abstraction were revolutionary. Edward Relph maintains that these changes in art were translated into modern building forms by architects closely following the principles laid out by the first abstract artists:

As the artists moved to abstraction so the architects developed functional engineering styles of buildings; as the artists developed their representations of speed and multiple perspective so the architects translated

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these into built forms which have no preferred façades, no fronts and backs.²²⁰

By the 1920s European Futurists had established performance art as a medium accepted in its own right. Manifested in Dadaism and then surrealism, performance arts attracted the involvement of artists from a wide range of media: film-maker René Clair, painter Pablo Picasso, composer Erik Satie, author Jean Cocteau and photographer Man Ray. In Germany, the Bauhaus championed performance as a central force in the "unification of all the arts in a 'cathedral of Socialism'" and provided the first ever course on performance in an art school. The Bauhaus manifesto and Walter Gropius's novel vision of a teaching school for all the arts led to parallel experimentation in the arts and architecture, expressing the same disregard for 'antiquated forms' and investigating new theories of space.²²¹ Although most of the 'experimental' performance techniques of the Russian Futurist, French Surrealists and the German Bauhaus were generally highly contrived, their explorations led the way to broader audience participation following the second world war. Many of the techniques they experimented with, such as the 1922 Bauhaus 'light plays', became standard techniques in the multi-media public performances of the 1960s and 1970s.

²²⁰ ibid, p. 101

The modern movement in North America

The European proponents of modern art and the international style in architecture arrived in North America in the late 1930s and early 1940s, fleeing the Nazis' rise to power and the advent of World War II. It wasn't until after the war that their influence stylistically became pervasive throughout North America. It superseded indigenous styles, such as the American Scene and Social Realist styles common in the Works Progress Administration projects as well as the work of Louis Sullivan, Frank Lloyd Wright and the Chicago School of architecture.\footnote{Wolfe, Tom, \textit{From Bauhaus to Our House}, McGraw-Hill Ryerson Ltd., Toronto ON, 1981, Chapter III}

During the 1950s and 1960s, making "their own bold statement" appeared to be of greater concern to the architect than context; the social significance of the modern movement was almost entirely subsumed by stylistic concerns. The planning profession promoted widespread demolition of dilapidated inner-city housing stock providing a clean slate for sleek high-rise urban renewal projects unsullied by ornamentation or sentimentality of the past. Office towers located on barren plazas in splendid isolation became the norm. Bland internalised shopping centres surrounded in asphalt seas of parking became the commercial and social nucleus of suburban North America. With a naive confidence that the present was superior to the past, post-World War II architects did not champion the Bauhaus credo of changing the future. As purveyors of the modern movement, architects
designed buildings for one present use, ignoring both the lessons of the past and the possibilities of the future.

Monuments, which reminded one of the past, became unfashionable and were replaced by monumental abstractions. Although Bauhaus rhetoric called for the integration of the arts in theory, the materials and functionalist rationale all but prohibited the integration of art. "To a great extent, the emergence of large-scale sculpture in conjunction with modern architecture in the 1960s may be seen as an attempt at ornament after the fact."\textsuperscript{223}

The creative tension between the artistic self-expression and the social content of the monument became antithetical: "as Rodin already had discovered, modernism appears to exclude authentic monument making."\textsuperscript{224}

Senie and Webster, noting the problem of creating contemporary memorials following World War II, feel that only since the enormous success of Washington DC Vietnam Veterans Memorial by Maya Lin (1982) has a renewed investigation of the potential for commemorative art been undertaken by contemporary artists.\textsuperscript{225}


\textsuperscript{224} Trachtenberg, Marvin (Associate Professor, Institute of Fine Arts of New York University), The Statue of Liberty, Penguin Books Ltd., Harmondsworth UK, 1974, p. 16

Architecture and the public art associated with it became self-referential. Reflecting the paradigm of the modern city as a functional entity, modernist architects held a strong belief in the integrity of function—form follows function—expressed through new technologies in abstract designs of glass, steel and concrete. They rejected ornamentation as "part of the decadent embrace of nineteenth-century historicism."\textsuperscript{226} Where the earlier Beaux-Arts tradition of the City Beautiful era had been distinguished by the integrated works of artisan and artist with the architect, the new technology of the modern movement divorced them from the design process. The close and often inseparable relationship between architect and artist throughout most of history did not exist. William J. Boyle, Executive Director of Visual Arts Ontario, claims that this "simultaneous 'era of the ego' in both creative fields has isolated one discipline from the other, ghettoizing art from architecture, undermining the historical interrelationship of the two."\textsuperscript{227}

In 1974, George W. Neubert, Curator of Art at the Oakland Museum, decried this schism between artists and the designers of the modern urban environment:

\begin{quote}
The arts today stand at the margin of society. The
\end{quote}


\textsuperscript{227} Boyle, William (Ed.), Art in Architecture, Art for the Built Environment in Ontario, Visual Arts Ontario, Toronto ON, 1982, p. vi
artist has played little or no part in the shaping of the emerging patterns of urbanization of America.\textsuperscript{228}

The result was banal environments. It was on the ground in particular where the sustained bleakness provoked the strongest popular reaction. Where the City Beautiful expression called for carefully proportioned, symmetrical and clearly cohesive design based on accepted ordering principles, modern practice in planning and architecture resulted in self-referential structures located on barren and inaccessible plazas, often the source of adverse microclimatic conditions. The 'requisite sculpture' often stood as a lonely sentinel for no other reason that to provide scale or demonstrate sophistication. The sterility of modernist development became all pervasive, resulting in the proliferation of placelessness, bland homogenous environments. Even many of the post-modern practitioners, while becoming more playful with whimsicality and ornamentation, have largely continued in the production of the quality of urban spaces of the modernist urban ordering principles.\textsuperscript{229}

Popular festivals grew out of traditional market days and religious observances. Arts festivals, however, emerged as a post-war phenomenon. The Edinburgh Festival, one of the first of its kind, was founded in the 1950s as a way of re-emphasising the

\textsuperscript{228} Neubert, George W., Public Sculpture/Urban Environment (catalogue), Art Department, The Oakland Museum, Oakland CA, August 1974, Introduction

strengths and virtues of the nation's culture. Arts festivals represented a reconstruction of a vision for a place for culture in society, representing the new optimism of the post-war years, a marked contrast to the previous period of global depression and destructive warfare. Urban arts festivals have increased dramatically in number and scope in recent years as cities began to shift into a post-modern paradigm.

The post-modern city

It is difficult to say when the shift of cities began from modern to post-modern since it is a process that continues today. The forces of change seem to have begun in the 1960s but blossomed in the 1970s and came into fruition in the 1980s.

It seems we have gone from being a factory-like city to a head office-like city, with all that entails from social, community and land-use planning. Yet, post-modern cities are arguably much more livable than modern cities. Thus, from a macro-perspective, not much seems to have really changed, but looking at the micro-environment, there seems to have been radical modification in the urban landscape.

For the purposes of this thesis, it is unimportant when this shift in paradigm occurred or began but to recognise that it has and how it has affected planning for public art and recent trends in public art. Many examples cited in the previous section are

230 Interview with Lorenz Von Fersen, Social Planner, Vancouver Social Planning Department, Vancouver BC, August 2, 1990

231 Desrochers, Michel, Changing Urban Eras in Canada: From the Modern to the Post-Modern City (unpublished paper), University of British Columbia, Vancouver BC, April 1990, p. 18
manifestations of the post-modern city. The process of formulating a normative definition for public art necessitated considering it in its present, emerging, post-modern condition.

In the discussion of contemporary concerns of public art, it is readily apparent that the post-modern is not a return to the sensibilities of the City Beautiful movement. The two are fundamentally different:

The boosterish rhetoric that has come to surround public art is similar in tone to that which launched the City Beautiful Movement a century ago. Then, as now, collaborations between architects, sculptors, and landscape designers were hailed as evidence of an American Renaissance, symbols of America's cultural coming of age. Beyond the similarity of rhetoric, however, there is a fundamental difference between the two movements. City Beautiful artists viewed the public as a uniform mass with a common cultural heritage and shared civic values. Public artists today tend to operate with little sense of what "the public" is or what its values are, and with even less confidence in their right to prescribe what those values ought to be.232

Another fundamental difference is found in the scale and derivation. While City Beautiful collaborations aspired to be "monumental architectonic triumphs", and derived their inspiration largely from European Neo-classical models, contemporary (or post-modern) collaborations tend to be more modest in scale and expression. The inspiration derives from the context of the site or the community and implied associations rather than stylistic models. Peter Davey, editor of

Architectural Review, dismisses much of "Post-Modern Classicism" as "simply a flashy wrapping encasing spaces and structures quite as bad as anything produced by bureaucratic Modernism at its worst."\(^{233}\) The 1985 Philip Johnson/John Burgee building in San Francisco with Muriel Castanis' *The Three Furies* mounted before its Victorian mansarded roof represents this genre. However, architect Frank Gehry's California Aerospace Museum, artist Claes Oldenberg's 3.7-metre stainless steel knife slicing through the Margo Leavin Gallery in West Hollywood (refer to Section 2.1.6.10), or the Las Vegas casino-hotel designed by Young Electric Sign Company of Salt Lake City to replicate a 20-storey slot machine are three examples of post-modern art/architecture without historical precedent.

By post-modern, I mean the value systems revealed in emerging lifestyle preferences, planning approaches and societal attitudes rather than the stylistic concerns of architecture. The contrasts between the modern and the post-modern are significant and can be identified in broad terms. Whereas the modern looked to the future, post-modern tends to the nostalgic; while modern aspired to the international, post-modern is local; while modern trusted the expert, post-modern seeks consensus; while the modern produced master plans, post-modern plans incrementally; while modern pursued the orderly, post-modern encourages the idiosyncratic; while modern embraced the automobile, the post-modern walks or cycles; while the modern spawned chainstore

retailing, post-modern sought the unique; while the modern promoted homogeneity, the post-modern advocated individuality; while the modern sought to segregate, post-modern welcomes spontaneity; while the modern opted for privacy and isolation, post-modern wants communal expression; while modern appeared to be exclusive, post-modern tries to be inclusive; while modern seems elitist, post-modern wants to be democratic and egalitarian; while the modern believed in the power of science to solve all problems, the post-modern looks for the ecological solution; while the modern advocated urban renewal, the post-modern sought urban revitalisation; while the modern espoused the mass-produced, post-modern wants the authentic; while the modern preferred the convenience of the supermarket, the post-modern prefers the character of a farmers' market; while the modern stressed function, the post-modern revels in funk; and while the modern watched television for superficial entertainment, the post-modern attends festivals in search of meaning in his or her life.

Peter Davey also noted that "the belief that our problems could be solved by concentrating almost exclusively on material needs was understandable in the immediate post-war period, but, by the end of the '60s, virtually the whole edifice of Modernism in architecture was morally bankrupt." 234 A McMaster University survey of urban satisfaction concluded that the "mass media continue to focus heavily on the materialistic standard-of-living

aspects of urban life, such as the opportunities, amenities and problems related to the local economy, transportation, housing and education. Less attention has been paid to quality-of-life variables like year-round climate, the physical environment and recreation. Yet, as this study has shown, to many citizens it is these qualitative aspects of urban life that bring about satisfaction and the desire to stay. Planners need to devote more resources to the development of amenities that improve the physical environment..."235

The evolution from the modern to the post-modern is by no means complete. The very legitimacy of the movement to the post-modern, whether it is authentic or a sham, has been questioned by such authors as Relph:

Perhaps post-modernism in all its varied forms is the harbinger of a new type of urban landscape, one produced through locally-based community planning and careful urban design, and one in which people take increasing responsibility for the appearance and the forms of the places where they live and work. I would like to believe that this is going to happen. From a more cautious, if cynical perspective, however, it seems that in spite of their recent diversity landscapes are increasingly pre-mixed, ready-made and imagineered, and it may be that post-modernism is little more than a disguise for ever more subtle and powerful types of rationalistic organisation by corporations and governments alike.236

235 Muller, Thomas E., "What Makes the Citizens of Toronto, Montreal and Vancouver Happiest?", Institute of Urban Studies, No. 31, University of Winnipeg, Winnipeg MB, June 1990, p. 6

There are many dichotomies such as how the post-modern both embraces and rejects technology simultaneously, such as an executive cycling to the office with her cellular telephone. Clearly modern and post-modern forces in city-building are active simultaneously. As inner-city residents demand more humane, community-based planning with emphasis on pedestrian or transit facilities, automobile-focused suburban development continues to steamroll outward at an alarming rate around Canadian cities. It could be easily argued that the rapidly evolving field of public art is a case in point for both. I believe that it is. But, to dwell on the distinction is not important now in grappling with how a city is to plan for public art. Both grass-roots community expressions and modernist corporate gestures are forthcoming and need to be nurtured through a municipal strategy for public art.

Earlier sections of this thesis discussed the turmoil of public art today. I believe that the basis of this turmoil is its transition, this shift of paradigm, into a post-modern mode. In moving from being self-referential or completely innocuous in the case of many commemoratives, its new relevance to site and community and its varied functions, including social criticism, impart 'post-modern' public art with new possibilities to influence, comment upon, celebrate or in other ways relate to the community in which it has been created.

It has been observed that the post-modern has given rise to a peculiar treatment of the past, especially architecture which
seems to have taken elements from the past and eclectically mixed them together at will:

Eschewing the idea of progress, post-modernism abandons all sense of historical continuity and memory, while simultaneously developing an incredible ability to plunder history and absorb whatever it finds there as some aspect of the present. 237

This eclecticism in dealing with the past is less apparent in public art than in architecture. There have been revivals and a healthy borrowing in contemporary public art. For example, arches or 'gateways' are now enjoying a revival and are being built on a permanent basis. Some of these are traditional, such as the Chinese gates in Victoria (1982) and Edmonton (1987) while others are contemporary. The Fanway, two painted metal sculptures commissioned by the City of Edmonton in 1988 and attached to a railway bridge as a gateway to downtown, is an example of the latter. The Terry Fox Memorial in Vancouver is an example of an arch that is post-modern in its style and intentions that functions as a gateway or symbolic entrance to B.C. Place stadium.

The reincarnation of winter carnivals is another example. Québec businessmen revived the Carnaval de Québec in 1955 on a modest scale and it has continued as a growing annual celebration since. The ice palaces, all designed by local architects, often took on sculptural or abstract forms until 1967 from which date the castles were designed in a traditional medieval mode. As a


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sister city to Edmonton, Alberta, Sapporo, Japan, which has had a tradition of elaborate ice palaces and sculptures since 1950, was responsible for the design and erection in 1987 of an ice palace in Edmonton. This palace, the first such structure in western Canada, was built as part of an new ambitious festival celebrating winter in Edmonton. Ice sculptures, including local and international competitions, have become increasingly popular across the country.

As mentioned previously, festivals have emerged as a powerful cultural component of contemporary life. While they have received some criticism - "Festivals are a cultural quick fix." - Vancouver has spawned a wide range of festivals since the mid-1970s, which collectively have contributed immeasurably to the quality of the cultural life of the city. The Vancouver Children's Festival, now produced by the Institute of the Arts for Young Audiences, runs in conjunction with a prestigious international conference on youth and the arts which promotes an international sharing of ideas and concerns which will ultimately enrich cultural expression in Vancouver.

Summary

The foregoing discussion supports the premise of this thesis that there is a direct relationship between the emergence of

238 Pollock, Jill (freelance arts critic and curator), "Festivals may be fun but let's temper enthusiasm", Step, 1:3, Vancouver BC, May/June 1990, p. 50
contemporary planning as a distinct profession and planning for public art, and that there are well-documented precedents for contemporary planning for public art by municipalities. The following conclusions are suggested:

1. there is a wide variety of motivations, inspirations and manifestations of public art that need to be accommodated within accepted community guidelines in the urban environment;

2. there seems to be a movement to focus on the indigenous and the humane within the community rather than on stylistic models;

3. there is an increasing demand for participation or consensus in the public environment, including public art;

4. there is greater interest in participation in the public realm through festivals and other forms of public expression;

5. there is greater interest in site and context and possibilities for integration into site;

6. co-operation, consultation and collaboration of artists, planners and design professionals in the design of the urban environment is becoming more important;

7. regulation is necessary to control permanent expressions of personal urges in the public realm;

8. there is an tendency toward increased participation in public art by all levels of government;

9. planning for public art should happen incrementally rather than according to a master plan;

10. there is an increasing perception that public art should be a meaningful component of community life;

11. more consideration should be given to the need for temporary and ephemeral artworks to encourage and accommodate societal change;

12. there is an increased interest in traditional forms, expressions or interpretations of public art; and,

13. there is a new interest by artists in examining contemporary possibilities in commemorative works.

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2.3 Uniquely Canadian Public Art

Being Canadian is an art, since it carries us far beyond mere politics and economics into relationships with our unique history and geography and into personal relationships where our aesthetic and intellectual aspirations come together in the myths by which we live.\(^{239}\)

Having reviewed both what public art is and its evolution with planning in Canada, this section will examine whether there is a distinctively Canadian character in its public art. It will not be an exhaustive comparison with other countries or survey of potentially "Canadianisms" is public art. Rather, it will attempt to identify some elements that appear to be uniquely Canadian. If art in public places does represent an on-going statement of our social, political and cultural history and provides a physical record of evolving community values, it is important to ask what our public art says about us as Canadians? And if there are distinctive forms of public art in Canada, are there planning implications that must be considered?

2.3.1 Commemorative works

June Hargrove, an assistant professor of art history at Cleveland State University, identifies three fundamental types of single portrait figure: standing, seated and equestrian. She states that the seated figure began to be used at the end of the eighteenth century for apolitical celebrities and only for

\(^{239}\) Woodcock, George, "Riding to the Millennium, or the Art of Being Canadian", Arts Bulletin, Canadian Conference on the Arts, XIV:2, Ottawa ON, May 1990, p. 2
politicians as democracy made leaders more accessible. Perhaps the most famous in the United States is the Lincoln Memorial in Washington DC. Seated figures in Canada, however, are rare. Timothy Eaton sitting in the Eaton Centre in downtown Toronto, an elderly Queen Victoria sitting in Toronto's Queen's Park and Sir Arthur Doughty and Louis St. Laurent, both sitting in Ottawa, are all exceptions. Canada's rulers and politicians are traditionally portrayed standing. There also appears to be a general conception that the equestrian figure is quintessentially public art, exemplified in this quote by Bridgette O'Rooney in Public Art in Edmonton:

Gallant men on horseback, frozen in bronze, are poised to face any adversary in the name of duty. These heroes are placed in parks and plazas for public contemplation. For many, this is public art.  

The equestrian statue, however, appears not to be a Canadian tradition. Hargrove states that this form has long been used to convey "an image of regal authority and military prowess" and "a charismatic aura about leaders of nationalist causes." Perhaps these are values reflected in countries founded in revolution but inappropriate to Canadian 'evolution, not revolution' sensibilities.

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240 O'Rooney, Bridgette, Public Art in Edmonton, (unpublished essay and inventory), Edmonton AB, February 1989, p. 2

The only equestrian military memorial in Canada is the 1914 Boer War Memorial by Louis Phillipe Hébert in Calgary. It differs from others of the genre in that it is as much a memorial to the horse as the anonymous rider. It is of the Lord Strathcona Horse, an equestrian regiment headquartered in Calgary; five hundred were outfitted by Lord Strathcona and sent to the Boer War. Fifty percent larger than life, it was considered one of the four finest equestrian statues in the world at the time of its dedication. There is a soldier on horseback in the National War Memorial in Ottawa but only as part of an anonymous grouping. In 1969, H.R. Jackman purchased and donated the Edward VII Equestrian Statue that now stands in Queen's Park in Toronto because it was his desire that the city remedy its lack of a "great horse" statue. A giant 'folk' statue of a Royal Canadian Mounted Police officer on horseback, erected in North Battleford, Saskatchewan in 1973 to mark the centennials of the town and the force, is a generic folk expression rather than specific commemoration of an individual.

Canada is in many ways a country without heroes, or at least eschews the acknowledgement or celebration of her heroes. In Europe, war memorials honoured individual heroes, kings and leaders: Roman emperors, French generals and English admirals.

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242 Shipley, Robert, To Mark Our Place: A History of Canadian War Memorials, NC Press Ltd., Toronto ON, 1987, p. 45

243 Kwasny, Barbara and Elaine Peake, Look at Calgary's Public Art, Calgary Public Information Department, Calgary AB, 1976, p. 45

244 Toronto Civic Sculpture, Toronto Planning and Development Department, Toronto ON, July 1985, p. 46
This tradition has been carried on in the Americas with the glorification of Bolivar in South America and Washington and the Civil War generals in the United States. While some heroes were commemorated in the 19th century in Canada, such as Wolfe, Montcalm, Nelson and Brock, the tradition in Canada as it moved into nationhood was towards the commemoration of the sacrifices of the anonymous citizen soldier, the volunteer, rather than the glorification of the action of the heroics of the individual or of our leaders. Observed Margaret Atwood, "the pull of the native tradition is not in the direction of individual heroes at all, but in the direction of the collective heroes." Rafe Mair, former British Columbia cabinet minister and public affairs radio programme host, explains this difference as follows:

Unlike our neighbour to the south, we can't agree on a mutually acceptable history and we won't permit heroes. While the United States has turned leaders like Lincoln and Washington into mythical figures, Canada has been unwilling to follow, no doubt because key occurrences - such as that bit of unpleasantness on the Plains of Abraham and the expelling of the Acadians - are scarcely considered happy events by a large block of our citizens.

In this regard, the treatment of Terry Fox is rather remarkable. He is considered to be a hero in the most classical sense. He was young, handsome and burdened with a handicap given him by the fates to which he would not surrender as he embarked upon his

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Margaret Atwood, quoted from Survival (Toronto, House of Anansi, 1972), p. 179, by Shipley, Robert, To Mark Our Place, A History of Canadian War Memorials, NC Press, Toronto ON, 1987, p. 120

Mair, Rafe, "Western Whiplash", Equity, VIII:3, Vancouver BC, May 1990, p. 31
Marathon of Hope. While its purpose was to raise monies for cancer research, it exhibited many of the characteristics of the classic quest. Terry Fox runs are now repeated annually internationally and may become ritualised to an even greater extent given the durability of his impact ten years after his death.

Fox has been commemorated across the country. The monument in Vancouver, the unrealised destination of his quest, is perhaps the most revealing of our attitude to Terry Fox as a contemporary (and non-military) hero. The monument, designed by architect Franklin Allen, is a post-modern triumphal arch. The only other major triumphal arches built in Canada are the 1860 Halifax memorial to Crimean War dead Welsford and Parker and the 1924 arch marking the entrance to the Royal Military College in Kingston, Ontario designed by architect John Lyle to commemorate the college cadets "who gave their lives for the Empire". The Vancouver Terry Fox Memorial, on its own plaza in front of the domed stadium, has been sited in the classical tradition as the visual terminus of Robson Street, although it is slightly off axis. While the Ottawa memorial designed by sculptor John Hooper in 1983 appears to have been placed within an urban setting, the Vancouver memorial dramatically defines its setting. While monumental, it is also appropriately intimate. It is necessary to enter the arch to view the inscribed image of Fox in stainless

247 Coutts, Sally (architectural historian), Welsford Parker Monument, Halifax, Nova Scotia, Agenda Paper, Historic Sites and Monuments Board of Canada, Ottawa ON, June 1989

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steel, reflecting the route of the Marathon of Hope across a map of Canada on the opposite side. By employing the arch rather than a representational sculpture (as in Ottawa), the monument implies a tribute to the accomplishments much greater in stature than that just of Fox himself.

2.3.2 Scale of monuments

Canada's monuments tend to be less monumental and generally of a more humane and accessible scale than those in the United States. Compare the National War Memorial in Ottawa to the Lincoln Memorial or the Jefferson Memorial or the obelisk Washington Monument. Canada has no colossal monuments on the scale of the Statue of Liberty in New York or Eero Saarinen's Jefferson National Expansion Memorial in St. Louis, Missouri - the Dufferin Gate in Toronto is diminutive by comparison to the latter. Canada's largest monument is not even located in Canada. The Canadian War Memorial in Vimy Ridge, France is without question not only the largest Canadian war memorial but also the largest memorial in France although it commemorates one of the briefest and least bloody battles of World War I.²⁴⁸

There may be stylistic reasons for this difference as well. After the Brock Monument at Queenston, Ontario was destroyed in 1840, the original plans for its replacement, designed by architect Thomas Young in 1843, called for a huge obelisk which

²⁴⁸ Berton, Pierre, "Foreword", To Mark Our Place, A History of Canadian War Memorials, NC Press, Toronto ON, 1987, p. 8
would have been in keeping with American models at the time such as the 1833 Washington Monument. It was instead redesigned in a style unique in North America by Toronto watercolourist and architect John G. Howard and built in 1853.\textsuperscript{249}

2.3.3 Folk expressions

Large-scale folk expressions or representations such as the giant nickel in Sudbury, Ontario are common in both Canada and the United States. The RCMP officer of the North Battleford Mountie and Horse is unusual in that large-scale folk expressions in Canada, such as the Pysanka in Vegreville, Alberta or the Killer Ant in Bonshaw, Prince Edward Island, usually feature animals and sometimes cultural artifacts while in the United States, giant human figures predominate. Henri Robideau, photographer and self-professed expert on Gianthropology, claims that Canada Geese, such as the Canada Goose erected in 1976–7 in Tundar, Manitoba or its 9-metre high counterpart in Wawa, Ontario, are the most popular followed by moose, such as those in Moose Jaw, Saskatchewan, Dryden, Ontario or Cow Bay, Nova Scotia.\textsuperscript{250}

Peter Day notes that in the United States, these giant 'things' are erected for commercial purposes, "exotic and incongruous,

\textsuperscript{249} Shipley, Robert, To Mark Our Place, A History of Canadian War Memorials, NC Press, Toronto ON, 1987, p. 30

\textsuperscript{250} Day, Peter and Henri Robideau, From the Pacific to the Atlantic Canada's Gigantic!, Summerhill Press, Toronto ON, 1988, p. 72
gimmicks aimed at attracting customers" while in Canada the motivation tends more frequently to be civic pride.\textsuperscript{251}

As mentioned in Section 2.2.3.1, Fred Anderes notes that the "living arch" was a Canadian invention. These took the form of full-scale decorated triumphal arches, usually erected to welcome visiting dignitaries, with people mounted at assigned places to form a tableau vivant. The first was erected in Montreal in 1878 to welcome the Marquis of Lorne.\textsuperscript{252} This seems to be a form of public art that hasn't undergone a revival and given its motivations, should not in the foreseeable future. These were sometimes constructed in conjunction with winter carnivals which, although they are enjoying a revival in winter cities across Canada, are not unique to Canada.

2.3.4 Environmental art

Large-scale environmental art has not been a concern of Canadian artists to the extent of those in the United States. One unique exception is \textit{The Great Divide} by Peter Lewis in Edmonton, Alberta which has become a source of pride and a local attraction and occasion in itself. \textit{The Great Divide} is an artificial waterfall which falls from the side of the CPR's High Level Bridge for special days or events in the summer months.

\textsuperscript{251} ibid, p. 11

\textsuperscript{252} Anderes, Fred and Ann Agranoff, \textit{Ice Palaces}, Macmillan of Canada, Toronto ON, 1983, p. 27
The reason for the lack of environmental artworks in Canada may relate to less support of corporate or governmental sponsorship for such projects and/or reflects a greater respect for the natural environment. One concern about the operation of the Edmonton waterfall, beyond cost, is the negative impact of chemicals in the city's treated water being pumped into the North Saskatchewan River.

2.3.5 Summary

This overview of unique aspects or manifestations of public art in Canada suggests a few general considerations for public art planning in Canadian municipalities:

1. there are certain characteristics unique to Canadian public art;

2. careful consideration should be given to the design of commemorative statues to respect the traditional relationship of Canadians to their leaders or heroes;

3. careful consideration needs to be given to who is being commemorated and why;

4. Canadians appear to prefer public art of modest dimensions, which is consistent with trends identified in the previous section;

5. Canadians are not eager to adopt American models;

6. there appears to be a preference on the part of Canadians, at least in folk expressions, for animals, cultural artifacts and natural elements; and,

7. there may be a greater concern for any potential negative impacts of art on the natural environment.
2.4 Status of Public Art Planning in Canada

Most public art in Canada has made its appearance by sheer personal whim.\textsuperscript{253}

This section will review the current status of planning and/or funding for public art in a selection of major Canadian centres, focussing on existing policies and procedures for addressing public art. The policy and procedural developments in these cities during the last decade, as reflected in art programmes or cultural policy documents of all levels of government, will provide an overview of current Canadian planning approaches to public art. Rather than being an exhaustive survey across Canada, this section will provide an indication of the concerns as well as the extent and types of municipal involvement in public art in Canada today.

Most of the information presented in this section came from available literature, from colleagues across the country or from soliciting this information by letter. I attempted to follow-up rumoured plans, or at least proposed plans, from a variety of cities which did not respond and so are not included.

2.4.1 Public art plans and programmes

Percent for art programmes vs public art plans

\textsuperscript{253} Drainie, Bronwyn, "Art Attack", \textit{Saturday Night}, Toronto ON, January 1989, p. 47
Percent for art programmes (refer to Sections 1.5.5 and 3.1.3), where a certain percentage of capital construction costs are required to be applied to public art, usually on the site of the project, are generally referred to as public art plans or programmes. In the current literature, they are usually used interchangeably in spite of being quite different. Percent for art programmes in themselves are funding mechanisms, not plans per se. As the City of Seattle planning document Artwork/Network cautioned, "it is important to remember that the statutes of percent for art legislation...are not the goals in and of themselves, but rather the means toward realizing the mandate of the public art program." Percent for art programmes facilitate the creation of public art incrementally. Since the funds are generally tied to a specific site, the location and timing of public art projects become capital construction budget decisions based on facilities or public works planning rather than cultural planning. This has contributed to the increased concentration of public art in certain areas of cities, such as downtowns and redevelopment areas, while more stable neighbourhoods receive none. Many programmes, such as Portland, Oregon, now include central funds to allow proactive determination of project sites with greater geographic distribution.

254 Cruikshank, Jeffrey L. and Pam Korza, Going Public: A field guide to developments in art in public places, Arts Extension Service, Division of Continuing Education, University of Massachusetts, Amherst MA, 1988, p. 28
Public art plan components

Vancouver's Art in Public Places Subcommittee identified six key components common to all successful public art programmes of which only one related directly to funding. None, however, implies a comprehensive planning framework or specifically considers the relationship of public art to overall city-building strategies. The six components are:

i. **A Public Art Advisory Board**

A citizen's committee, made up of art professionals and other experts as necessary, to advise elected officials on public art issues.

ii. **Objective Art Selection and Removal Processes**

Professional, arms-length art/artist selection and removal procedures which provide for community consultation.

iii. **A Public Art Inventory**

An inventory of City-owned public art works and of significant private works placed at publicly-accessible private sites.

iv. **Public Art Maintenance**

A maintenance programme to ensure proper conservation of
art work under civic jurisdiction.

v. Public Art Education

A public education programme to encourage civic debate on and design issues and participation in the art selection process.

vi. Public Art Funding

Most cities fund public art programmes through annual public art allocations; through percent for public art inclusions in civic capital budgets; and/or through percent for art requirements on private developments.°55

Percent for art programmes have not yet been implemented to the same extent or with such success in Canada as in Europe or the United States.

Percent for art programmes are common throughout Europe and are increasingly being implemented in the United States. In 1959, Philadelphia implemented the first percent for art ordinance in North America as part of its scheme for urban revitalisation, responding to art as part of the municipality's sense of the future.°56

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°55 Art in Public Places Progress Report, Special Council Committee on the Arts, Vancouver BC, February 14, 1990, p. 5

°56 Cruikshank, Jeffrey L. and Pam Korza, Going Public: A field guide to developments in art in public places, Arts Extension Service, Division of Continuing Education, University of Massachusetts, Amherst MA, 1988, p. 11

166
American cities have discovered that "an inexpensive way to add vitality to public spaces. Dollars set aside for works of art do not necessarily add to the cost of construction. But they add immediately to the environment, raising spirits, instilling pride, and putting humanity back in architecture. In addition, because visual arts (like sculpture) are material-intensive, actual cash outlays for materials, equipment, overhead, and tools return as much as 85 percent of commission and purchase dollars to the community."  

Baltimore's ordinance was so well-received that almost ten years after its inception, mayor Schaefer stated "The question of financing art in new construction is not a matter of can we afford the expense of art in our new buildings but, rather can we afford not to finance art. I still opt for art. It is art in the form of sculpture, paintings, mosaics, fountains, and the like, that turns sterile new buildings into living things that attract people. People, in turn, are what a city needs to live....I believe that the art in architecture approach can prevent our cities from becoming mausoleums."  

A 1987 survey by the Arts Extension Service and the National Assembly of Local Arts Agencies indicated that at least 195 jurisdictions in the United States now had such programmes, 107 of which had been instituted in the previous ten years and 39 in the previous two years. This clearly demonstrates the increasing

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258 ibid, p. 51
frequency with which the arts are being recognised as being integral to public places and spaces in the United States. They have been very successful in fostering civic pride, often accompanied by private initiatives that generally serve to improve the urban environment, and also as a highly visible means of funding the arts.

2.4.2 Government of Canada programmes

The Fine Arts Programme of Public Works Canada was initiated in 1962 whereby one per cent of the total construction budget of a federal building was set aside to obtain works of fine art such as sculpture, bronze doors, curtains, and paintings to be incorporated into the design of the building or to be used to enhance its surroundings. The programme was canceled in 1978 with a change of government. It was to be reactivated during the Liberal government's ensuing term (scheduled for 1984) but again, with the change of government in that year, the programme continues to remain dormant. The 1985 Task Force on Programme Review (Neilsen Report) indicated that the entire collection resulting from more than two hundred commissions and/or purchases, valued at $3 million in 1978, was currently valued at between $10 and $15 million.

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259 Jekyll, Robert, "Make art... It could be the law", Ontario Craft, Toronto ON, Winter 1987, p. 29

260 ibid, p. 29
The National Capital Commission (NCC) along with Public Works Canada has responsibility for the great majority of public artworks and memorials within the Capital Region of Ottawa-Hull's public spaces. The primary focus of the NCC has been on policy development regarding the placement of commemorative statuary in the region and on Capital Hill specifically. Hierarchies of sites have been identified such as "the nodes along the ceremonial route shall be reserved for the commemoration of outstanding events or principles central to the Canadian Nation"\textsuperscript{261} and "Parliament Hill shall be reserved for statues of former Prime Ministers, sited in accordance with NCC recommendations."\textsuperscript{262} The importance of the commemoration generally descends relative to the importance of the site to be considered by the NCC. In 1989, du Toit, Allsopp, Hillier, a Toronto urban design, planning, and landscape architecture firm, developed general site planning strategies and design guidelines for memorials providing a rational framework for site selection decisions. This study demonstrated how memorials could be organised "to reinforce the emerging structure of the centre of the National Capital, with particular reference to Confederation Boulevard and Parliament Hill, and to identify and assess potential sites for new portrait statues on Parliament Hill."\textsuperscript{263}

\textsuperscript{261} "Commemorations", Policy 211.1, Corporate Administration Manual, Policy and Research Division, National Capital Commission, Ottawa-Hull, January 1, 1986, p. 1

\textsuperscript{262} ibid, p. 2

\textsuperscript{263} Capital Commemoration, An Urban Design Study for Memorials in the Core of the National Capital, National Capital Commission, Ottawa-Hull, 1989, p. i
A basic premise of this study is that memorials, as elements in the environment, should contribute to the urban context of which it a part and the sculptor "should be prepared to condition his/her own artistic aspirations by an understanding and respect for larger urban design objectives" as the "physical qualities which produce effective commemorations and those which result in a well designed city can be the same."  

The NCC also recognises the importance of encouraging temporary works, noting that the policy guidelines do "not rule out temporary experimental displays by young sculptors in designated areas" which "can only help to enliven artistic creativity."  

2.4.3 Provincial programmes

The Provinces of Ontario, Newfoundland and Quebec currently have limited one-percent-for-art programmes and Saskatchewan had a one-and-a-half-percent programme until recently. The Ontario government programme, in effect since 1967, has resulted in only $1.4 million being spent on twenty projects since that time. The Province of Quebec initiated a similar programme in 1961 that also produced few positive or tangible results. To change that dismal record, however, Quebec enacted legislation in 1981 requiring 0.75% to 1.5% of construction costs of all

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264 ibid, p. 5

provincially-funded buildings that fulfill a social or cultural role be allocated for specially-commissioned artworks. During the first five years, the requirement was applied to 451 new or restored buildings or projects, including parks, generating 577 permanent artworks with a combined budget of $12 million, involving over 600 artists and netting around $1.2 million in artist's fees. The directorate has gone beyond its original mandate by encouraging the public sector to use its art commissioning agency for their own projects, all part of the concept of stimulating a better quality of life for the citizens of that province.

British Columbia's recent lottery-funded 'GO BC' programme allows up to one percent of an assisted facility's capital budget, to a maximum of $50,000, to be spent on art. The province's share is 50 percent to a maximum of $25,000.

2.4.4 Municipal programmes

Although interest has been expressed by every major city in Canada as well as many smaller ones, such as Napanee, Ontario, very few to date have successfully initiated any comprehensive public art policy.

Calgary, Alberta

Calgary adopted, as part of its CM-2 Downtown Business District zoning bylaw (1984), provision for public sculpture to be
bonussed for higher density, similar to a variety of other amenities such as elevated walkways or interior parks. Although not a percent for art policy, under the Bonus Standard B12 for Sculpture in Public Spaces, a developer may increase the allowable density to a maximum of extra floor space equal to the area of the site if sculpture is provided on site or in another downtown public space at a rate of one square metre of added commercial space for every $110 (in 1984 dollars) spent on sculpture. A minimum of 75% of the total value contributed to sculpture must be used outdoors at-grade or on the building exterior visible from the sidewalk.

Alternatively, the developer may contribute an equivalent amount of money to the Public Art Fund which is then administered by the city to provide sculpture in downtown public spaces. The Sculpture Advisory Committee, composed of qualified art professionals and one member of the general public make recommendations to the city's Development Approving Authority. There is a similar bonus for public assembly areas which can be used by the performing arts. The programme is administered by the Development, Land Use and Downtown Division of the Planning and Building Department.

The Calgary Parks & Recreation Department has traditionally encouraged community and civic festivals, performances in public parks, and placement and display of fine art objects in the public domain. On July 14, 1986, it adopted policies as part of a City of Calgary Arts Policy Plan which encourage public art but
did not include a funding mechanism as part of the implementation strategy. It recently constituted the Calgary Visual Arts Board to act as a catalyst in the community to stimulate the development of public art.266

During the 1988 Olympics in Calgary, the city participated in the Pageantry Program, organised by the volunteer Pageantry Committee, which decorated the streets and public facilities with over 6200 banners, flags, pennants and streamers.

Edmonton, Alberta

Edmonton was typical of many Canadian cities in that although various policies throughout the civic administration clearly indicated the desire of the City for public art, especially downtown, they were of a general nature and did not imply obligation nor provide incentives.

Edmonton has a relatively short tradition of public art projects, ranging from the earliest (1929) commemorative statuary to recent art-in-architecture works. These have been established in the city despite the lack of civic policies and programmes to encourage them. Due to a lack of coherent planning, they tend to be distributed unevenly across the city. Most are located on the University of Alberta campus or associated with government

266 Letter from Cheryl Hodgson, Superintendent, Central Recreation Services, Calgary Parks and Recreation Department, Calgary AB, November 20, 1989
buildings or facilities and, more recently, with the West Edmonton Mall. Many resulted from special anniversaries or events such as Canada's Centennial and the 1983 Universiade. This lack of vision has long been a concern of the city:

The artistic opportunities for both the arts creator and the arts appreciator are many in Edmonton but for the most part, little planning has been done in relation to them. The City, although supportive of the arts, has never formalized a clear role to play. The development of a policy of the arts will determine that role.²⁶⁷

The report generally concluded that the city should assume the role of facilitator, working with the arts community to create the conditions and environment in which the arts can flourish then and in the future.

On January 16, 1990, City Council adopted a percent for art policy to provide public art in civic projects and encourage it in private sector projects. The policy requires the allocation of one percent of the budget for civic buildings construction projects over one million dollars (or less at the discretion of the Executive Committee to include smaller projects such as libraries) towards the purchase or commission of art to be displayed in public areas. Certain public works will also be included. Council recommended that the non-civic sector use the "one percent of construction budget" guideline in new building

²⁶⁷ Towards an Arts Policy, Edmonton Parks and Recreation Department, Edmonton AB, 1983
projects valued over one million dollars. This policy signified "an important first step in the development of a corporate strategy for Art in Public Places. Such a strategy, incorporating the Percent for Art Policy, will be prepared in 1990 with input from relevant civic departments, the arts community and the development industry."\textsuperscript{269}

The programme would be administered by a Percent for Art Program Coordinator, appointed by the City Manager, and located within the Planning and Development Department.

Ottawa, Ontario

The City of Ottawa has operated a one-percent allocation for art in civic projects since 1984. Council capped this allocation at a maximum of $50,000 annually until 1988. Currently, the programme requires one percent for art to be incorporated into civic projects with capital construction costs in excess of $2 million. For projects valued between $75,000 and $2 million, a one-percent allocation is transferred to a general arts fund administered by the Visual Arts Committee of Council. The Committee of ten includes representation from Council, arts organisations and schools, including the University of Ottawa, Carleton School of Architecture and two members of the general

\textsuperscript{268} Percent for Art to Provide and Encourage Art in Public Places (city policy), Edmonton Planning and Development Department, Edmonton AB, December 1, 1989

\textsuperscript{269} Alderman Paull re: "Percent for Art" Program, Edmonton Planning and Development Department, Edmonton AB, December 11, 1989
public with an commitment to the visual arts. The National Capital Commission (responsible for planning in the Capital region) and the Regional Municipality of Ottawa-Carleton are included as other resources, as required, beyond civic staff support. The programme does not apply to private sector development nor does it apply to federal projects.

Ottawa's City Council approved a series of recommendations from the Department of the City Clerk regarding Visual Arts policy on February 6, 1985. The rationale given for the approval of the report reflects an evolving attitude of local government to public art. It stated that approval "will acknowledge the role of the arts within the Corporation and the community at large. The recommendations in this report are comprehensive and flexible and can be easily altered to meet the changing needs and future directions of the City. The suggested policy touches the principles, the objectives, and the priorities essential to maintenance and development of a corporate visual arts program. In this sense there is little difference between an arts policy and an industrial, housing or transportation policy."

Thunder Bay, Ontario

In 1988, Thunder Bay approved a policy to allocate one percent of

270 Comments on the Report of the Visual Arts Policy Advisory Committee, Ottawa Department of the City Clerk, Ottawa ON, January 7, 1985, p. 3
capital costs for all municipal building projects, except non-profit housing, to public art.

Toronto, Ontario

The City of Toronto has never taken an official stance on arts and cultural activities. Their 1976 plan made brief mention of four specific arts projects but the subject was not addressed in any previous plans. However, to introduce "an arts dimension to our planning", the proposed Cityplan '91 will include recommendations for the first-ever comprehensive arts policy with a list of specific proposals.  

On October 7, 1985, Toronto City Council adopted 'as a matter of policy' a programme for commissioning public artworks and, for any major project requiring a rezoning to a higher density, a requirement that one percent of a development's gross construction costs be provided for art-in-architecture projects. The objectives of the programme are "to lend scale and interest to large developments, and to introduce landmarks/placemakers into the public environment" Only large-scale projects are referred to the nine-member Public Art Commission composed of three artists, one urban designer, one public art institution curator, one private gallery director and three "knowledgeable

271 "Keeping tabs on downtown development plans", City Planning, VIII:1, Toronto Planning and Development Department, Toronto ON, Spring 1990, p. 20

272 Information handout, Toronto Planning and Development Department, Toronto ON, no date
amateurs". According to Mary Lynn Reimer, former co-ordinator of the commission, "As size and density of development increase, so does the potential for anonymity and a sense of alienation. The purpose of (the policy) is to bring individuality to the buildings themselves, or to the streets and open spaces they define". The initial project under the programme was the SkyDome which had an art budget of $1.85 million, more than the entire value of the Province of Ontario programme's total yield.

Up to five percent of the public art budget can be used for approved ongoing exhibition programmes or artist performances and to encourage new approaches to the animation of public spaces.

Although the civic sector is not required to provide a percent for art allocation, the city has provided $100,000 per year since 1987 to the Public Art Commission for the purchase of art. The city also provides funding for a Temporary Exhibition Programme which assists temporary proposals of no more than six months' duration to be located in city-owned outdoor locations. A list of almost fifty sites within the city is provided for consideration for installations.

Public art is administered through the Architecture and Urban Design Division within the Planning and Development Department.

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273 Interview with Mary Lynn Reimer, Urban Design Co-ordinator, Toronto Planning and Development Department, Toronto ON, March 18, 1989
The collaboration generally required in Toronto among developers, civic staff and artists has created a market for a new hybrid of consultants, public art consultants, who can co-ordinate public art projects on behalf of the developers.\textsuperscript{274}

Metropolitan Toronto, Ontario

In 1974, Metropolitan Toronto adopted, without a strategy or mechanism for implementation, a series of recommendations pertaining to the provision of public art, including a one percent policy. In spite of this, an innovative programme of public art was undertaken for the incorporation of art into the station designs of the new Spadina Line of the Toronto Transit Commission subway.

A Cultural Affairs Division was founded in 1983, certain public art principles and guidelines were approved in 1985 and in 1988, Metro Council established the first Public Art Policy and Advisory Committee to advise on matters of public art on property under its jurisdiction. This committee prepared a report on public art policy, \textit{A Public Art Policy Framework for Metropolitan Toronto}, adopted in December, 1989. Two recommendations in particular have planning implications:

\begin{enumerate}
\item guidelines be developed for ranking the priority of potential sites for public artworks to assist in determining the appropriate selection process for art projects; and
\end{enumerate}

\textsuperscript{274} Grogan, Lisa, "Art program requires creative teamwork", \textit{The Financial Post}, Toronto ON, June 20, 1990, p. 12
(12) Metropolitan Council recommend that the Planning Department consider the inclusion of public art policies in the Metropolitan Official Plan.\textsuperscript{275}

Since the establishment of public art principles and guidelines in 1985, Metro has supported a number of public art initiatives including a competition for artwork in the Metropolitan Toronto Police Headquarters on College Street, a temporary installation of site-specific works at the R.C. Harris Water Filtration Plant, commissions and competitions for the new Metro Hall, and a study of public art concerns in respect to University Avenue. The University Avenue study will be considered in greater depth in Section 3.2.2.

West Vancouver, British Columbia

The West Vancouver Parks and Recreation Department recently prepared guidelines for commemorative installations which are being considered for adoption by their council.

The basic principle in setting the guidelines is that the parks are for the enjoyment of all its citizens and therefore commemorations benefit all citizens and avoid being divisive to the community or offensive or inflammatory in any way. Not only should such works express universal values or exceptional achievement but should be as aesthetically pleasing as possible.

\textsuperscript{275} A Public Art Framework for Metropolitan Toronto, Public Art Policy Advisory Committee, Metropolitan Toronto, Toronto ON, November 1989, p. x
to contribute to the overall visual or conceptual effect determined for the park.

The proposal states that "the Parks and Recreation Department will be the sole arbiter of every factor related to the commemorative plaque or other form of memorial or recognition" and that if necessary, "the Department will make its decision with the help of public or expert opinion". There is also a proposal to designate special places in parks, where possible, designed for commemorative purposes.

A $500 fee is to be required at time of installation to be deposited in an account to maintain monuments and memorials in the city's parks.

West Vancouver has also produced a draft Public Art Policy which identifies components of a policy to be developed including a citizens' public advisory board; objective art selection procedures; an inventory of existing work; a maintenance program; a public education program; and, appropriate funding mechanisms.

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276 General Guidelines for Commemorative Installations (draft report), West Vancouver Parks and Recreation Department, West Vancouver BC, 1990, p. 2

277 Art in Public Places Policy (draft report), West Vancouver Parks and Recreation Department, West Vancouver BC, 1990, p. 6
A basic premise of the policy is that community involvement should be included in selection to ensure "that the selection is consistent with the overall vision the community has of its own environment".\(^\text{278}\)

Neither plan has yet been adopted by West Vancouver City Council.

Both plans appear to be strongly influenced by City of Vancouver policies.

2.5 Summary

In the process of defining public art, many of the critical issues raised were about its broad and ever-changing spectrum, and the consequential impact on planning. The second section revealed contemporary trends posited against the historic relation between planning and public art. The current shift into the post-modern paradigm is probably the most profound. This shift to an urban post-modern paradigm is a major frustration in defining public art.

Certain characteristics of public art emerged as being uniquely Canadian and largely undifferentiated by linguistic tradition. These characteristics should be considered in planning within the Canadian context.

\(^{278}\) ibid, p. 6
Finally, public art is a limited concern of planning at the various levels of government in Canada, although this is beginning to change. Many cities in Canada are now adopting or considering the adoption of funding mechanisms to generate public art obligations in capital construction projects. The number of such plans in place is negligible, though, compared to the extent or success of such plans in Europe or the United States. Consequently, there are few role models for consideration in Canada. For this reason, the next chapter will address how art finds its way into the public realm and then will examine a few public art plans that are considered exemplary.
3.0 CONTEMPORARY PUBLIC ART PLANS

The previous chapter ended with a review of public art planning in Canada. It demonstrated that, although interest in planning for public art in Canada is increasing, actual art planning by the various levels of government, within their understanding of what public art is and what public art planning is, is quite limited. This chapter will review generally how art finds its way into the public realm, i.e., how public art happens or is realised and by whom. It will then compare various public art plans considered to be exemplary to glean elements that should be considered in contemplating a contemporary public art plan. Building on their experiences will help ensure the preparation of a superior public art plan by avoiding obvious limitations or pitfalls.

3.1 Contemporary Sources of Public Art

Clearly, then, there are necessary and creative linkages which can be made between the arts, culture and physical planning.279

This section will provide a brief review of the ways and means by which art finds its way into the public realm, including contemporary planning approaches to public art.

279 McNulty, Robert (President, Partners for Livable Places), "Funding: Sources and Processes", The Arts and City Planning, American Council for the Arts, New York NY, 1980
3.1.1 Not-for-profit sector

Many public art projects are initiated by not-for-profit groups whether permanent works, temporary installations, performance arts, festivals or parades and the like. These groups, such as Vancouver's Public Dreams Society, are relatively free to experiment artistically, to provide new opportunities for artists and to react directly with current concerns in society. They also tend to be more closely involved in the community and concerned with the quality of the public environment.

They tend to have a wide range of funding options open to them, depending on the particular project, including public grants, corporate donations, in-kind resources, and employment skills-development grants. However, they often seek funding on a project-by-project basis and manage on a combination of funding.

3.1.2 Special collections, institutions, sculpture parks and endowed outdoor artworks

Many institutions, such as university campuses or hospitals, special needs gardens, special collections, sculpture parks and the like, often endowed or donated from a variety of sources, provide unique opportunities for experiencing art in public. An example is the Donald Forster Sculpture Park at the University of Guelph's Macdonald Stewart Art Centre. Funds for the development of this sculpture park came from a wide variety of sources including private donations, special gifts from art centre
volunteers, the Canada Council Art Bank, the Ontario Ministry of Culture and Communications, the Guelph Arts Council, local charitable foundations, Guelph's *Daily Mercury*, university alumnae, and Imperial Tobacco Ltd. which sponsors the art centre's national sculpture competition each year. This example illustrates the diverse funding sources that not-for-profit art groups must access to achieve their goals.

3.1.3 Public sector

Art is provided in the public realm by the public sector at all levels from the federal government, including crown corporations, to the smallest municipality. Due to their presence in cities, the impact of public art by involvement of all levels is apparent. Funding from higher levels of government is essential to the activities of the not-for-profit sector. However, since the purpose of this thesis is to propose a corporate strategy for public art for the City of Vancouver, this section will focus on those ways in which municipalities can provide, encourage, require or regulate public art.

Municipalities can provide public art by:

1. Direct funding

Municipalities fund certain aspects of public art through departmental budgets. These could include fireworks displays, community arts projects, civic festivals and local pageantry.
2. Commissioning or acquisition of works

Municipalities can purchase or commission works for placement or incorporation in the public realm, such as sculpture or murals.

3. Co-sponsorship

Municipalities can provide public art in the role of co-sponsor, where the costs are shared with another agency, group, society or corporation.

Municipalities can encourage public art by:

1. encouraging and/or accepting donations of artworks from individuals, foundations, corporations and other groups;
2. accommodating donors or sponsors of events, such as festivals or fireworks displays, with civic approvals and use of civic facilities, including parks and recreation facilities;
3. providing operational and project funding for arts and cultural groups;
4. bonussing the provision of public art by development interests;
5. adopting policies which encourage public art;
6. providing matching funding to groups or individuals creating public art or producing public art events;
7. hosting large-scale events such as the Olympics or the Commonwealth Games;
8. hosting small-scale art events such as the Vancouver International Stone Sculpture Symposium in 1976 which left a public art legacy at Van Dusen Gardens;
9. influencing senior levels of government, crown corporations or other institutions prominent in the
community, such as BC Transit, to provide or support public art; and,

10. setting a positive example for the private sector to participate in the provision or support of public art activities.

Municipalities can require public art by:

1. obligation by conditional development agreement;
2. obligation by bylaw requirement; and,
3. obligation for percent for art, which can include both of the above.

Percent for art obligations can apply to:

a. civic projects only;
b. private sector projects only; or,
c. both private and public sector projects.

They can be applied:

a. city-wide;
b. only to specific areas, such as designated redevelopment areas, the downtown plan area or special cultural or character districts;
c. only to projects over a certain size or dollar value; or,
d. only to certain use districts, such as commercial development.

They often exempt:

a. not-for-profit institutions;
b. non-market housing;

Refer to Sections 1.5.5 and 2.4.1.
c. historic renovations, rehabilitation or reuse projects; or,

d. capital projects, such as utilities, where possibilities for incorporation of public art may not be immediately obvious.

Percent for art funds typically can be used only for permanent visual art projects or inclusions into open spaces or architecture but there is a tendency towards greater flexibility in determining what can be funded.

Municipalities may regulate public art by:

1. bylaw enforcement;
2. issuance of permits;
3. conditions on funding from civic sources;
4. conditions on use of civic facilities or resources; or,
5. enforcement of regulations of higher levels of government.

3.1.4 Private and institutional sectors

Corporations and institutions provide for and support public art to the financial extent they determine and by whatever means they deem to be appropriate for reasons of prestige, tax benefit, promotion or in the spirit of community goodwill. This involvement is often required by municipalities as part of a development agreement. Regardless, the benefits are tangible. According to Eve Baxter, Toronto-based art consultant to Metropolitan Toronto City Hall and Marathon Realty:
Economic success is directly linked to cultural excellence. Efforts made by the developer to enhance the public spaces around his buildings by involving artists and craftspeople are going to meet with public approval and its attendant publicity and discussion. Being a good citizen is a part of life, especially for the developer who, along with city planning departments and urban design groups, have it in their hands to weave the fabric which holds our cities together. This brings social repercussions of a positive nature and offers the developer and corporations a means of identifying with and providing support for the cultural growth of our society.²⁸¹

Examples of this level of concern include the sponsorship by Benson & Hedges Inc. of *Symphony of Fire*, Vancouver's first international fireworks competition, and the commissioning and installation of a sculpture by Al McWilliams' on the plaza of the Toronto-Dominion Centre in Toronto.

Smaller companies also participate, e.g., neighbourhood printers donate the printing of posters or programmes for community celebrations or parades. Some companies or stores hire artists to paint murals on their buildings.

On a domestic level, some people incorporate art or some artistic expression into their homes or yards, reflecting personal taste or sense of pride. These can range from truly folk expressions (or yard art) to finer works of sculpture, painting or hangings.

²⁸¹ Baxter, Eve, "Three Perspectives on Public Art", panel discussion on public art, Robson Square Media Centre, Vancouver BC, February 15, 1990
3.1.5 Graffiti, political effigies, posters and other 'found' objects or images

There are expressions in the public realm over which a municipality may wish control, but are usually unsuccessful. They continue to make their appearance uninvited, often in obvious defiance of regulation. Graffiti and posters are perhaps the most prevalent of these. There are also unsanctioned artworks, both permanent or deliberately temporary, which appear in the public realm. Lover II was placed on the lawn at Vancouver City Hall by Gerhard Juchum in 1972 without permission and without a permanent base; both came later. 'Guerilla' art projects sometimes appear and then quickly disappear. Spontaneous demonstrations or parades or street performances, without the blessing of municipal approvals, add a certain vitality to the urban scene, perhaps in part because they are acting outside of the established system of controls.

3.2 Exemplary Public Art Plans

It's absolutely terrific we can still bring people from other cities to tell us what they've been doing, that we don't feel at all embarrassed about listening to the experiences of other people...When Vancouver develops and basically puts its programme in place, it should be one that learns from every one of those previously organised programmes.  

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3.2.1 Exemplary public art plans in the United States

3.2.1.1 Background

Some cities are recognised as having moved beyond the public art program to a more comprehensive planning approach to public art. In this section, I have reviewed the planning documents of Seattle, Washington; Portland, Oregon; and, Dallas, Texas. Each of these three cities has produced public art plans either for the entire city or for the central area of the city in order to comprehensively address public art in a proactive rather than reactive way. Each city's planning documents or public art programme is acknowledged in public art journals and publications and by practitioners as being exemplary in North America.

After introducing the planning context of each city and acknowledging the sources of information for each, I will compare the three planning approaches under the categories of document structure, planning process, the role of the artist, aesthetic judgements, definition of public art, approach to community and ephemeral arts, the extent of plan jurisdiction, site-specific concerns, recognition of facilities planning, and the impact of the plans or programmes.

The operation of the overall public art programme and companion documents is included in the discussion of each city's planning document as they are integral to the civic approach to public art in those cities.
Seattle, Washington

The City of Seattle, the major urban centre in the United States' Pacific North-west, produced Artwork/Network, A Planning Study for Seattle: Art in the Civic Context in 1984. Seattle is an acknowledged leader in public art; although Artwork/Network wasn't produced until 1984, Seattle had adopted a percent for art ordinance in 1973 that has served as a model for municipalities across North America. Seattle's early involvement resulted from hosting a World's Fair which energised the local artistic community. A decision to adopt a policy of investment in the arts came when the city was faced with the closure of Boeing, the region's largest employer. These actions and the effective integration of art into city planning were major reasons for Seattle being named "The Most Livable City" by the U.S. Conference of Mayors in 1984.

The analysis of Artwork/Network was based on a review of the document and the enacting ordinance (No. 102210, as amended by No. 105389) as well as recent conversations with Diane Shamash, Co-ordinator of Art in Public Places of the Seattle Arts Commission; Steven Huss, a Project Manager also with the Commission; and, Richard Andrews, who had been the Project Director for Artwork/Network.
Portland, Oregon

The City of Portland, also in the Pacific North-west, produced Following A River: A Proposed Public Art Plan for Portland's Central City in June, 1986 as a component of its Central City Plan. There was a significant change in attitude towards public art in Portland in the 1970s when the downtown was in a state of serious decline. Public art was adopted as part of an aggressive planning strategy, in conjunction with business improvement, urban design and transit schemes, which encouraged integrated and diverse urban projects that were to lead to a dramatic revitalisation of Portland's downtown. On the basis of its arts, Portland won the 1988 U.S. Conference of Mayors City Livability Award and was named one of America's ten best cities by Newsweek.

The success and public acceptance of Portland's art programme is witnessed in the increase in funding as a percentage of civic capital construction project budgets to 1.33% from 1% and the voluntary participation of other exempted agencies in percent-funded projects. It is also apparent in the integration of uniform planning and approval processes for all kinds of public art, not just the percent for art commissions. Also, with the increase in discretionary funds generated by the additional 0.33%, Portland is now able to encourage and financially support more projects in the neighbourhoods outside of the downtown.

The analysis of Following A River was based on a review of the document as well as recent conversations with Eloise MacMurray,

Dallas, Texas

The involvement of the City of Dallas in public art is more recent; Visual Dallas, A Public Art Plan for the City was completed in December 1987 to introduce a public art programme which was adopted by ordinance in September 1988. Dallas is a free-wheeling but conservative central Texas city that experienced an unprecedented building spree that came to an abrupt end with the collapse of the oil industry in the early 1980s. Its interest in public art seems to have emerged as a way to foster a more positive attitude towards what many perceive to be a red-neck, unruly and uncultured city whose main attraction - the opportunity to make lots of money - had evaporated.

The analysis of Visual Dallas was based on a review of the document and the enacting ordinance (No. 20064) as well as conversations with Margaret Robinette, Public Art Co-ordinator, City of Dallas Cultural Affairs Office, and J. Dennis Wilson, Architect and Planner who had been a general representative on
the Public Art Master Plan Advisory Committee and Co-ordinator of the Site Inventory.

3.2.1.2 Review

Document structure

After introducing a brief history of Seattle's involvement in public art and how that influenced the Seattle Arts Commission to undertake a public art plan, Artwork/Network addresses the civic context based on the work of William H. Whyte and Kevin Lynch. Having analysed the nature of public spaces, the authors provide an insightful analysis of public art: its expressive vocabulary, its relationship to the public and its relationship to site. Site-specific recommendations, categorised into priority, future and temporary sites, constitute the main body of the document. An appendix to the plan discusses supplementary sites by class, such as sidewalks or alleys, and various ideas and approaches for them. An existing art inventory is also included.

Portland's Following A River begins with an introduction to the mandate given to the Metropolitan Arts Commission by the Central City Steering Committee to formulate a public art plan and the relationship between art and planning in urban development. After identifying general categories of types of public art, the report presents general policy recommendations about public art, including how it should fit into the Central City Plan, and guidelines for site selection. The bulk of the report is a
discussion of eighteen zones, specific sites or classes of sites within the central city. Each typically discusses site characteristics, general guidelines for public art on those sites, and identifies ownership. A discussion of both private and public funding sources available for public art completes the plan.

Following a brief foreword, which introduces the notion of the "citizen artist" and a succinct executive summary, the main body of Visual Dallas is arranged in three chapters on general context, the master planning process followed in the preparation of the plan, and the resulting recommendations. This represents a progression from the philosophical (such as discussions of the image of Dallas and the nature of public art) through more practical concerns in addressing planning issues and process, into the mechanics of implementation (policies, guidelines and procedures). Model contracts and agreements regarding the implementation of the civic funding programme are appended.

Each of the cities has adopted ordinances, separate legal documents, that prescribe the extent of application of the associated funding programmes for public art.

Planning process

Artwork/Network was a commissioned study prepared by an artist and an architect/planner to filter reams of information from many sources on Seattle's urban context and the effect of art within
that context. There was no real participation of the community in its preparation although an advisory committee of artists, design professionals and business people was formed to provide input into the direction of the plan. Downtown sites, the linkages between them and the networks they formed were prioritised by the authors based on the theories of William H. Whyte, author of *The Social Life of Small Urban Spaces* and Kevin Lynch's *Image of the City*. The authors admitted, however, that a proper Lynch field study using extensive surveys, interviews and field mapping would have improved their sometimes subjective analysis (p. 11). This particular type of community participation would be especially useful in a downtown situation where community interests are more difficult to define and the issues more complex.

A basic premise of *Following A River* was that by including artists in urban development, the art in central Portland would be unique to the city. Discussions were initially held by the Commission with artists, citizens, planners and art advocates about the projected plan. With a number of local artists, urban development projects within the central city were subsequently researched and potential sites selected and reviewed. The process of site selection was directed by the plan's site selection guidelines and draft provisions of the *Central City Plan*. The proposals underwent extensive review by artists and art advocates as well as civic committees with interests in the arts, culture or parks prior to adoption by the Arts Commission and incorporation into the *Central City Plan*. 198
The planning process followed in preparation of Visual Dallas was very much community-based. It began with a communal reflection on the visual environment of Dallas by a 30-member Public Art Master Plan Advisory Committee, comprised of a wide range of civic interests including artists and designers. This was facilitated by taking a hard look at the whole of the city on a day-long bus tour. This examination served as a departure point for an ongoing analysis of the city and an investigation into ways public art can be employed to create a more unified and visually rewarding city. It also generated the Dallas Site Inventory project.

Noting that "because public art is about creating a sense of place, selection of site is as important as selection of artist and artwork" (p. 1-10), and recognizing a need for 'artplaces' throughout Dallas, the city was divided into six sections to facilitate an inventory of sites. A number of teams comprised of an architect, a landscape architect and an artist collaborated with community representatives in each section to identify actual sites in neighbourhoods and proposed creative site-specific solutions for each. The inventory was exhibited at various venues in Dallas as an educational process but was not included in the plan itself. Therefore, what appeared to be the beginning of a solid planning approach to the specifics of site city-wide did not translate into the master plan. Visual Dallas provides an interesting model for community participation in the
preparation of a public art plan, one it appears not to have taken full advantage of itself.

Extent of plan jurisdiction

Seattle's plan applies only to the city-owned downtown properties. Portland's plan also focusses on the central area of the city but looks at all priority sites regardless of ownership. Although Following A River was written as a component of the Central City Plan, Eloise MacMurray advised that the principles could be applied elsewhere in the city. The plan for Dallas applies throughout the entire city but only to city-owned properties.

That the plans for both Seattle and Dallas apply only to civic property appears to be a standard approach, especially for percent for art programmes. Percent for art programmes are now being increasingly applied to private sector development through zoning bylaws, as in downtown San Francisco. Some cities, such as Toronto, apply them in large-scale projects requiring rezonings. Others, such as Los Angeles, apply them through its Community Redevelopment Agency in the redevelopment of city-owned lands by the private sector.

Artwork/Network employs a criterion that selected sites "be on public property readily available to the art in public places 283 Refer to Sections 1.5.5, 2.4.1 and 3.1.3.
process" (p. 13) except for possible sites for temporary installations. Visual Dallas contains a policy to encourage the active participation of the development community in public art but that wasn't reiterated into the guidelines of the plan nor into the ordinance. Its ordinance specifies that the artworks "must be of a permanent nature" (p. 6) which eliminates the possibility of temporary projects on public or privately-owned land. In not dealing with privately-owned sites and therefore not giving meaningful consideration to the entire urban fabric, both plans fail to address a fundamental issue of public art from a comprehensive planning or urban design perspective.

Portland takes a more co-ordinated approach. A Percent for Art Bonus Program, approved on March 24, 1988 as part of the Central City Plan, allows a bonus of up to two times coverage for up to two percent public art allocation for private sector projects. The Metropolitan Arts Commission, working with the Urban Design Section of the Bureau of Planning, approves the project process and budget for artist selection, the artwork, and the location of the artwork. The installation of sculpture or permanent art in parks also requires adherence to the commission's review since it has jurisdiction over the acceptance of all art donated to the city. Therefore, all art in the public realm whether donated, generated by municipal percent for art allocations, through bonussed projects in the private sector or acquired by other means are subject to the same review processes and the same standards for quality.
Definition of public art

The question of what constitutes public art is controversial in itself; there are many opinions but no clear consensus exists. Diane Shamash, Seattle's Public Art Co-ordinator, recently commented that Artwork/Network had "been very useful in terms of the broadening of the disciplines artists are coming from, of our understanding of what site is and the different ways in which artists can be involved in the city." This has allowed interdisciplinary experimentation, such as the involvement of writers and composers, in collaborations not previously considered. These are allowed through the liberal interpretation of Seattle's relatively general ordinance.

Portland's definition of public art is deliberately open-ended to not restrict possibilities. However, the bias for funded projects is clearly on the visual arts. Following A River states that it "limits itself to the visual arts" but does recommend that similar studies be undertaken for the literary and performing arts since "Portland could greatly benefit from the occasional joint efforts of artists from these different disciplines." (p. 3)

Visual Dallas is self-contradicting; although it states its desire not to define art, it in fact appears to be extremely restrictive in the possibilities allowed by the ordinance. The ordinance specifically refers to visual artists (as opposed to visual art projects) and authorises funds for architects only for 202
fees related to collaborations with artists (rather than in the role of the artist). Interpretation of the Dallas ordinance as it exists could never encompass the diversity of collaborative efforts being undertaken by Seattle.

Site-specific concerns

Artwork/Network employs a set of criteria for selecting specific sites recommended for public art and categorises them into priority, future and temporary sites. It also addresses the public art potential of classes of downtown sites such as sidewalks, street-level display windows, alleys, water tanks and parking lots and booths. It is the criteria for selecting sites rather than the sites themselves that are now the strength of Artwork/Network; it is now considered not a plan to identify real estate but a guide to looking at the workings of a city and how public art can play a role in that dynamic process.

The authors of Following A River acknowledge the impact of Artwork/Network upon their study. Since the Seattle planners found that forty percent of the selected sites had become unviable within the first year due to various urban development projects, they focussed not so much on specific sites themselves but on zones within the central city and on the policies by which public art is chosen and the guidelines by which sites are identified and developed. They felt that this would guarantee that the plan would be flexible enough to adapt to unforeseen changes in the urban environment.
In contrast, Visual Dallas does not deal with the issue of site or context. The Dallas Site Inventory (discussed earlier in Planning Process) was not included in the plan.

Role of the artist

A basic assumption of Artwork/Network is "that artists have a fundamental place in city planning" and that the role of art in the city is becoming increasingly important. (p. 6) Seattle's relatively long involvement in public art funding has created an environment receptive to and desirous of the participation of artists in city building. Seattle now has a body of artists experienced in collaborations with other professionals and a body of professionals who have recognised the benefits of such collaborations. Artists now sit on most major city commissions in recognition of their contribution to the planning of the city. Many Seattle design firms and civic departments now choose to work with artists of their own volition. Due to the number of requests for assistance from the private sector for artist selection, the Seattle Arts Commission is now developing guidelines for their use.

The role of the artist was also central to Following A River: "Our experience is that artists not only can be involved in the planning of public art for Portland's Central City, they must be involved if that art is to be an integral part of our urban development rather than mere decoration."(p. 2) So intrinsic is
the role of the artist, the plan deliberately identifies the need for creative efforts of others than only artists - government officials, lawyers, engineers, architects, citizens and others - to realise innovative and imaginative public art. Of selection committee members for each project, at least two must be artists and a third an artist or otherwise employed in the visual arts. The citizen member "with an interest in art" is often an artist. Artist is defined as a "practitioner" in the visual arts and the definition of public art does not specify that "original visual creations" be by an artist.

The role of the artist, the notion of "citizen artist" who can "contribute immeasurably to the City's maturing process",(p. i) was a central theme to Visual Dallas. The Dallas ordinance makes reference to the works of visual artists but not to their potential role in the processes of city building, i.e. the artist in Dallas has not been institutionalised into the civic structure to the extent that artists have in Seattle and to a lesser extent in Portland.

Aesthetic judgements

Planning for public art addresses the serious question of controversy surrounding aesthetic judgements in public art. While some controversy can create a positive forum for discussion, strong negative reaction against an artwork due to a lack of a refined planning process can inflame hostile feelings within the community to the point of political intervention.
Much of the success of the Seattle Arts Commission's projects has been credited to its adherence to the exclusive use of expertise in aesthetic judgements as part of a meaningful process; they gave City Council a rigorous process that they could defend against any detractors regardless of perceptions of the product. There are virtually no opportunities for political intervention into the operation of the Seattle Arts Commission's Art in Public Places programme.

The chair of each project selection committee in Portland presents the committee's recommendations to the Metropolitan Arts Commission for approval. The decisions of the Commission are final in all cases except the donation of commemoratives or memorials which fall under the jurisdiction of the parks department. A dissatisfied donor, for example of a rejected memorial sculpture for a park site, may appeal to City Council for reconsideration of a Commission decision. Projects in Portland have created less controversy than in Seattle in part because they generally tend to be less daring that some of those in Seattle, such as Adjacent, Against, Upon which created a furore when installed.²⁸⁴

The ordinance of the Dallas public art programme permits City Council to exclude any project from the public art requirement. This places the programme at the Council's discretion and in doing so, creates the opportunity for lobbying. The plan was too

²⁸⁴ The piece consists of a huge boulder next to a concrete plinth, another leaning against a second concrete plinth, and yet another on top of a third concrete plinth.
recently approved to determine how successful Dallas will be in containing controversy and in avoiding political intervention.

Community arts

None of the three plans addresses community art projects, projects conceived of and executed by members of the community, none of whom may necessarily be professional artists. There is a tacit understanding in these plans that all public art is to be the product of professional artists or collaborations including professional artists. Richard Andrews, the Project Director for Artwork/Network, felt that community art projects were too ad hoc to formally recognise in a public art plan but that they would be included where directed by a professional artist. Eloise MacMurray, Manager of Portland's Metropolitan Arts Commission Public Art Program echoed this sentiment in expressing a hope that more projects would come from the neighbourhoods but with an expectation of equally-professional standards as in other projects.

Ephemeral art projects

Although Portland's plan recognised that the possible benefit of joint efforts by artists from different disciplines, none of the plans addresses the role of the more ephemeral art forms in the life of the city such as performance arts, parades and processions, firework artistry and temporary art installations such as banners and windsocks. Although their presence is
impermanent, they can have a significant impact on the livability and imageability of cities (for example New Orleans and its Mardi Gras).

In practice, Seattle has stretched the definition of art as broadly as possible to allow these types of art. The ordinance requires a tangible product but they have interpreted this to include documentation and even sets and other props in certain cases. While both Diane Shamash and Richard Andrews supported the notion of funding these art forms through the percent for art programme, they expressed concern about the determination of what is fundable. It was suggested that isolated interdisciplinary performance pieces warranted funding as public art but on-going funding of festivals or annual events did not. The Los Angeles Arts Festival was cited as being supported by percent for art funds which functioned like a tax, and so reduced the availability of funds for other projects.

Portland's Arts Commission supports and encourages temporary artworks but can't fund them because, due to public funding, there is an expectation of permanence. Recently, however, project funds from a county prison percent for art allocation were directed to the creation of an animated film that the selection committee felt would have a greater impact, perhaps at keeping people out of the institution, than a permanent artwork in the prison.
Facilities planning

None of the plans addresses the need to plan for cultural and arts facilities which would provide performance and exhibition spaces or other cultural support facilities as part of a comprehensive public art plan. Whether funded through percent for art funds (such as the Los Angeles Museum of Modern Art), donations of philanthropists or through bonussing provisions of a zoning bylaw, these facilities should be located in response to perceived needs in the city. An uncontrolled situation could result in inequitable distribution which could prevent maximising the benefit of these facilities.

Impact

The Seattle funding programme has been successful in infusing art into the public realm and demonstrating its desirable impact on the urbanity of the city. In response to the success of the Arts Commission projects and with increased experience in collaborations, the City included a regulation in its recent downtown zoning plan that an art component had to be included in any bonussed amenities, such as plazas or atria. This regulation was even used by the City to prevent the removal of Three Piece Vertebrae, a Henry Moore sculpture located on the 1001 Fourth Avenue Plaza that had been sold to a foreign firm; this was a signal that art had become fundamental to city planning in Seattle. In spite of the resulting increase in art activity due to the implementation of the zoning bylaw, there are no

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qualitative controls on form, content, relevance, merit or placement on the works of public art produced, issues which would be addressed by a comprehensive public art plan for the city.

The marriage of public art process and urban design in downtown Portland is apparent. Whereas Seattle tends to have high quality public art projects scattered around the city in isolated projects, the public art projects in Portland appear to be planned as integral components of an urban design plan for the Central City, which contributes to a very satisfying urban environment rare in North America.

It is too soon to determine the impact that Visual Dallas may have on the City of Dallas.

3.2.1.3 Summary

Seattle's Artwork/Network is clear on what a plan is, what a planning process is and what it is to achieve through its planning process. Its funding mechanism allows the pooling of funds which introduces flexibility to plan for equitable distribution of projects throughout the city, i.e., funds from a variety of projects can be combined and directed to projects not associated with the civic improvement(s) that generated the funds. In doing so, Artwork/Network has taken a proactive approach to identifying and planning for opportunities for public art as part of Seattle's overall downtown development.
With its strong basis in urban planning theory and considerable flexibility, Artwork/Network has built on a long history of municipal public art experience to expand the potentials of public art in the urban context. It has done this through broadening its vision of the role of the artist in the building of the city through the experimentation with more innovative collaborations, the breaking down of traditional professional boundaries - a testing of new relationships - and the infiltration of artists into the governance of the city. Artwork/Network has also provided Seattle with a broader vision of the role of art in the city and criteria for examining the many layers of significance associated with a site beyond its physical characteristics.

The authors of Portland's Following A River have benefitted in building on the experience of Seattle in reviewing the impact of Artwork/Network. Consequently, Following A River has been able to incorporate site-specific guidelines that apply to larger areas so that redevelopment schemes may not necessarily negate the value of the guidelines. Following A River also has greater impact than Artwork/Network by having been developed as part of the Central City Plan for Portland. The greatest strength of Following A River is that it is one component of a comprehensive and integrated approach to public art, urban design and park planning, recognising that "when special features like the Simon Benson fountains and public art form layers and groupings, they enhance the humanizing effect of each other and the identity of
both the area they are in and the city as a whole."\textsuperscript{285} It was in this spirit that the art and urban design plans for Portland emerged.

In the final analysis, \textit{Visual Dallas} is an administrative document of procedures for the use of funds generated for public art components tied to certain civic improvement projects in the city. Despite the extensive community participation process in its preparation and the efforts of the advisory committee in determining and responding to the visual imperatives of Dallas, \textit{Visual Dallas} does not comprise a comprehensive plan for public art or the visual environment of Dallas. \textit{Visual Dallas} seems unable to distinguish between a plan and a programme to implement the percent for art ordinance. As a plan, it failed to incorporate urban design issues and ultimately failed to authorise the planning functions originally proposed in the document. The resulting confusion undermines its effectiveness as a planning document. \textit{Visual Dallas}, compared to \textit{Artwork/Network} or \textit{Following A River}, seems to have taken a reactive, ad hoc approach whereby public art only occurs in tandem with planned civic capital improvement projects.

A major reason for limitations of the plan appears to be strong conservative opposition within the civic administration in spite of the obviously strong support within the community of Dallas for the meaningful integration of public art into the life of the

city, as evidenced by the large numbers and enthusiasm of the participants in the planning process of Visual Dallas.

3.2.1.4 Evaluation

Dr. Trevor Hancock recently stated: "A vision without a plan is random at best. A plan without a vision is simply adjusting the existing order of things." It seems that Visual Dallas promoted an ambitious vision for the possibilities of public art in Dallas that hasn't been supported by a plan. In contrast, Artwork/Network provides a strong plan to support Seattle's vision for public art which has expanded incrementally since the adoption of its percent for art ordinance in 1973. Similarly, Following A River demonstrates how a site-specific plan can be developed as an intrinsic component of a larger corporate strategy for public art in city building.

This section reviewed these three public art plans, identifying their inherent strengths and weaknesses, to underscore the necessity and desirability for comprehensive public art planning. The recommendations proposed in Section 5 for a corporate strategy in planning for art in public places in the City of Vancouver are to a large extent derived from this review of their experiences summarised as follows:

1. the implementation mechanisms for any public art plans should be consistent with and reflect the mandate, goals, objectives and definitions of those plans;

2. a city's public art plans should evolve, improve and expand with time and experience on the part of
municipal government, other agencies, the development
industries and artists and other design professionals;

3. there is no one model, method or solution of public art
   planning for municipalities;

4. the demonstration of success and public acceptance of
   the benefits of a public art plan can encourage further
   participation by the community at large;

5. public art should be considered a planning strategy for
   revitalisation of urban areas;

6. public art should be considered as a parallel concern
   of urban design in city planning;

7. public art funding should include discretionary funds
   to ensure geographic distribution of public art
   projects initiated or supported by municipal
   governments;

8. a municipal planning strategy for public art should
   have the support of all civic departments or agencies;

9. priorities and guidelines for permanent public art and
   temporary public art to a lesser extent can be planned
   for only on lands under public control, ownership or
   influence (coercion);

10. guidelines for permanent artworks and temporary
    artworks can be formulated for zones or areas within
    cities which are adaptable to the development patterns
    of the changing urban fabric resulting from the private
    development sector;

11. artists should be included in the planning for urban
    development but the creation of art in the public realm
    should not be limited to artists and not only to visual
    artist to ensure the widest participation in creative
    city-building processes;

12. municipalities should maintain inventories of existing
    public artworks and of potential sites within the
    municipality;

13. early public participation should be encouraged to the
    greatest extent possible in public art planning and in
    setting priorities for public art projects throughout a
    municipality;

14. public art plans and funding programmes should
    ultimately be applied to all development projects in a
    municipality regardless of ownership or jurisdiction;
15. municipalities should co-ordinate and standardise all public art planning, selection methodologies, and other essential review procedures in the maintenance, promotion, and evaluation of public artworks regardless of the source (private or corporate donor, bonussing, percent funding, et cetera);

16. public art funding should not be limited in any way that could inhibit experimentation or eliminate temporary or ephemeral artworks, or public art by non-visual artists, designers or other creative individuals or groups;

17. public art planning should include provisions for community arts projects and planning for such projects;

18. aesthetic judgements pertaining to public art should not be made by elected officials but rather by persons with expertise in art, planning, design and public art in particular;

19. the community at large should be able to inform the decision-makers in evaluating the suitability of a work for a particular location or neighbourhood but not participate in decision-making;

20. public art projects should include public education as part of the planning process through implementation as the artist can learn from the community and the community can develop a sense of ownership over the public art;

21. political input or interference in aesthetic judgements should be restricted to the greatest extent legislatively possible;

22. public art planning should encourage the controversial where such projects or installations are judged by a suitably qualified body to meet high aesthetic standards; and,

23. public art planning should address maintaining and the maintenance of existing public artworks with provision to eliminate those determined to be no longer valid, difficult to maintain, hazardous or lacking in aesthetic or historic merit.

3.2.2 Exemplary public art plans in Canada

There are no civic public art plans in Canada of the stature or scale of the three analysed in the previous section. The Art of
the Avenue, A University Avenue Public Art Study, however, is an excellent example of the move towards incremental, urban design driven public art plans. While it is for a limited area within the City of Toronto, the approach taken is holistic compared to many previous plans across the country. As Adele Freedman, arts and design critic for The Globe and Mail, noted: "More than a crusade on behalf of appropriate public art, it's also an indication of current thinking about public life and the public domain."^287

3.2.2.1 Background

Toronto, Ontario is the capital of the Province of Ontario with its seat of government Queen's Park located at the terminus of University Avenue. University Avenue itself evolved into a formal boulevard processional approach to the Legislature with an extensive collection of Metro-owned commemorative works on the boulevard. Institutional, corporate, provincial or city-owned works flank the avenue and are also located in Queen's Park itself. Although located within the City of Toronto, University Avenue falls within the jurisdiction of Metropolitan Toronto, an amalgam of what was once the City of Toronto, and twelve other towns, townships, villages and other municipal entities. Metropolitan Toronto is now composed of the Cities of Toronto, Metropolitan Toronto is now composed of the Cities of Toronto, Metropolitan Toronto is now composed of the Cities of Toronto, Metropolitan Toronto is now composed of the Cities of Toronto, Metropolitan Toronto is now composed of the Cities of Toronto,


Etobicoke, North York, Scarborough and York and the Borough of East York. It was the Council of Metropolitan Toronto which approved the undertaking of the University Avenue study in 1988.

3.2.2.2 Review

Although Metropolitan Toronto hasn't adopted a formal percent for art programme, it has made impressive contributions to public art within its jurisdiction, as described in Section 2.4.4. The study had its genesis in the Public Art Policy and Advisory Committee. This committee, formed in 1988, was to advise Metro Council on all aspects of public art. In evaluating various individual proposals for installation on University Avenue, the committee concluded that a thorough assessment of the entire avenue was required.

Document Structure

After introducing the collaborative nature of the study, there are a series of parallel analyses. The physical evolution of University Avenue itself is followed by a chronology of the artworks on the avenue with a discussion of their evolving importance and meaning as a response to historical circumstances and the changes in the perceived role of art. After acknowledging technical issues and constraints on public artwork on the avenue, the consultants undertook a comprehensive urban design study of University Avenue. This is followed by a detailed discussion of the current state of public art based on
observations of existing artworks in response to a series of Key Questions. The consultants make a case for tree planting along the avenue. This is followed by a series of guidelines that proceed from the general to the specific, providing a larger framework within which to locate a specific project, to detailed discussions of site priorities and site-specific development considerations. All of the foregoing led to a useful discussion of problems and opportunities on the avenue and into detailed conclusions, all of which addressed public art and urban design interconnectedly. The report finishes with a demonstration of various alternate urban design options and appendices.

Planning process

A basic premise of this study is that the merit and worth of public art depends not only on the intrinsic aesthetic value and relation to community values but on its complementary relationship with its context. The report therefore attempts to assess the issues of public art within the broader urban context, an urban design study with its centre of focus the assessment of the role and nature of public art. The preparation of the study mirrored the attitude of collaboration espoused for public art. The steering committee which directed the consultants included representation from the three levels of government and the study team itself was comprised of architects, urban designers, public art consultants, curators, and art historians. It is interesting, though, that artists working in the public realm were invited to contribute to the study but were not members of
the team. The consultants expressed the hope that the integrative approach to the study "resulted in a more comprehensive study than would otherwise have been possible, and provides a model for exploring The Art of the Avenue."\textsuperscript{288}

Extent of plan jurisdiction

The Art of the Avenue focusses its attention only on University Avenue from Front Street to Bloor Street, including Queen's Park. Although commissioned by Metropolitan Toronto, the study addresses the whole of the corridor regardless of ownership, noting: "University Avenue belongs to all of us, public and private."\textsuperscript{289} The distinctions made between the sites on the basis of jurisdiction set important priorities for public art along the avenue since while the space in public ownership represents an opportunity, the pressure on it is a problem.\textsuperscript{290} The consultants expressed the hope that the study will suggest generic guidelines which could be applied elsewhere.

Definition of public art

\textsuperscript{288} du Toit, Allsopp, Hillier (Planning, Urban Design, Landscape Architecture), The Art of the Avenue: A University Avenue Public Art Study, Toronto ON, June 1989, p. 2

\textsuperscript{289} ibid, p. 118

\textsuperscript{290} ibid, p. 113
Recognising the "great breadth of public art developments"\textsuperscript{291}, the consultants avoid defining art stating that "this study has taken a broad view of what constitutes public art."\textsuperscript{292} Although the report claims to assess the role and nature of public art "in all its forms", it actually focusses on largely three dimensional works. While most of these are permanent works, the study recommends the consideration of temporary works which "seek an appropriate, consensual, current public art for the Avenue"\textsuperscript{293}

Site-specific concerns

Due to the urban design focus of this public art study, the analysis of context, scale, rhythm, axes and foci, lighting and trees, as well as analysis of character zones and time in history, are given rigorous consideration.

Based on a set of general guidelines, the analysis of the avenue and the urban design analysis, the report identifies a list of potential sites based on three categories: First Priority Sites, Second Priority Sites and Temporary/Supplementary Sites.

Noting that "the prime sites in public space are few and precious"\textsuperscript{294}, first priority sites are those which are to be

\begin{itemize}
  \item \textsuperscript{291} ibid, p. vii
  \item \textsuperscript{292} ibid, p. 2
  \item \textsuperscript{293} ibid, p. 116
  \item \textsuperscript{294} ibid, p. 113
\end{itemize}
reserved for only the most significant, universally-important permanent works. Second priority sites are to be reserved for works of only slightly less significant importance. The temporary or supplementary sites recognise the significance of incorporating art into common features of the avenue, such as sidewalks and benches, and makes the connection between the role of the avenue as accommodating temporal/ceremonial aspects such as public protests, parades and celebrations. The report recommends that no new permanent works be allowed on primary sites.

Role of the artist

The report views the role of the artist in public art projects as an equal sharing of responsibility with the commissioning agent, design architects (or whoever) and relevant public administrators. As mentioned under planning process, there were no artists on the study team although professional artists were consulted during the study. This implies a greater importance to other relevant professional skills at the planning stages in ensuring a broader view of the issues and the larger processes of city building. This philosophy is reflected in their observation that "the earlier everyone is involved in the process of a public art project, the greater likelihood of success" is significantly different from similar statements of many other

\[\text{\textsuperscript{295} ibid, p. 2}\]
contemporary plans that state "an artist(s)" rather than "everyone".

Aesthetic judgements

The first and foremost criterion for the selection of any piece of art for University Avenue is: "Is this work important enough for this site?", noting that an aesthetically and formally good work may not necessarily reflect the general importance commensurate with its site. This implies a fundamental distinction between subject evaluation and aesthetic qualities.

It was recommended that subject guidelines relate to historical precedent since historical exploration could reveal a rich offering of references for the artist. Thematic associations with the precinct or other works within the precinct as well as the relation of site to work or work to site—scale, colours, materials, orientation, accessibility and audience—are also to be considered but not at the expense of artistic independence.

A key notion presented was that the design develops out of the consultation process, and the more consultation that takes place, the more likely the ultimate design will be accepted by the public.

Community arts

 ibid, p. 90
Given the ceremonial and municipal importance of the avenue, community arts were not considered in The Art of the Avenue.

Ephemeral art projects

The report recommends that temporary art projects be used to "provide society with an appropriate venue for challenging itself to develop an appropriate public art" and that such works should be removed within one year. It suggests that some should be even shorter in duration, "more in the nature of an event, celebration or demonstration." In summary, the study team felt that through the explorations offered by temporary works, the avenue would become a primary venue for cultural expression in keeping with its role of hosting parades, demonstrations and celebrations.

Facilities planning

The study does not address facilities planning as it is beyond the scope of the study.

Impact

The University Avenue study has no official status and therefore has not had an impact on University Avenue as yet although it has

297 ibid, p. 116
298 ibid, p. 116
been used to delay consideration of several applications from special interest groups to place permanent commemorations along the boulevard. Given the recommendation that no new works be located on first priority sites and proposed restrictions on second priority sites, it is unlikely that these applications will be accepted. That would certainly portend success of the plan if or when adopted by Metropolitan Toronto Council.

3.2.2.3 Summary

The Art of the Avenue is typical of many contemporary public art plans in recognising that the current dilemmas of public art arise in large measure out of two interconnected realities: an evolving context and an absence of consensus. What differentiates it is its basis in rigorous urban design analysis and the interconnectedness of the public art and urban design proposals. It is also unique in that, in the final analysis, more emphasis is placed on the encouragement of temporary artwork while it recommends outright prohibition of art on primary priority sites and stringent restrictions on second priority sites. This is in marked contrast to almost all other public art plans which focus almost exclusively on permanent artworks.

3.2.2.4 Evaluation

299 ibid, p. vii

300 A National Capital Commission report also recommended temporary works rather than permanent works (refer to Section 2.4.1.1)
In evaluating *The Art of the Avenue*, there are important notions that should be considered in the preparation of a public art plan for Vancouver. These include the following:

1. there is a direct interconnectedness between public art and urban design;

2. no distinction should be made on the basis of ownership in establishing priorities for public art projects;

3. the appropriateness of site-specific guidelines is related to the scale of the area being considered;

4. wholesale advocacy of the artist as the prime participant in public art planning may be inappropriate;

5. generic guidelines can be produced for a specific area that can be applied elsewhere;

6. planning studies should take a broad view of what constitutes public art;

7. temporary projects should be actively encouraged rather than permanent projects since public space is a limited resource;

8. priorities for public art projects can be established by class or type of site based on jurisdiction, urban design considerations and symbolic importance;

9. there is a fundamental distinction to be made between subject (i.e., evaluation of content) and aesthetic considerations in evaluating public art proposals; and,

10. private sector participation and collaboration should be encouraged.

3.2.3 Exemplary art plans elsewhere (Europe, Asia, Australia)

It appears from the following sources that there are many interesting and innovative models in Europe, Asia and Australia not yet being pursued in North America, which seems to focus almost exclusively on percent for art as the primary model:
1. available literature;
2. conversations and correspondence with colleagues in or familiar with Europe, Japan and Australia; and,
3. European and Australian conference brochures.

It is beyond the scope of this thesis and my ability to research those programmes, plans or strategies. However, I hope that those models receive future consideration in the development of public art policies in Vancouver.\(^{301}\) I believe that the richness of urban public art will increase with the increase in variety of models used.

3.3 Summary

The first section of this chapter illustrated the wide range of groups who are responsible for art being in public places of which the public sector was only one. It is important to remember that municipalities are not an exclusive source of public art although they do play a key role in regulating almost all public art in cities. It also important to note that percent for art funding is only one of many ways in which a city can provide, encourage, require or regulate art in the public realm.

The review of the exemplary plans in the United States and the one example from Toronto, Ontario demonstrated the need for flexibility in approaches and in encouraging participation in

\(^{301}\) One example would be Glenrothes, Scotland. A Town Artist post was created in 1968 as an integral member of the new town's design and building team (letter dated April 25, 1989 from Malcolm Robertson, Town Artist, Glenrothes, Scotland).
public art projects. However, the need for clear, consistently-applied standards for aesthetic judgements for all public art, regardless of source or jurisdiction, was also needed and that such a process should be removed from the political arena. It showed the importance of public art as positive contributor to city building processes and a parallel concern of urban design. It also showed that sites for permanent and temporary artworks can be identified within the city with specific criteria for project development. Such site-specific planning was shown to be most successful when it applied to zones or classes of sites rather than specific sites since redevelopment of sites within the city can readily change the specific context of a designated site before project development.

All of the observations made in comparing and critically evaluating these plans can be usefully applied to the preparation of a public art plan for the City of Vancouver. The next chapter will review current public art planning in Vancouver, the base upon which public art proposals will be built.
4.0 PLANNING FOR PUBLIC ART IN VANCOUVER

The previous chapter illustrated all of the ways in which art finds its way into the public realm with emphasis placed on the municipal role. It then evaluated four exemplary public art plans to identify critical notions for consideration in the preparation of a planning strategy for public art in Vancouver.

The purpose of this chapter is to introduce the need for public art planning in Vancouver and then provide an overview of current public art planning in Vancouver. This will be done by looking at certain aspects of existing public art, reviewing early policies affecting public art in Vancouver, post-World War II public art policy, and current civic policies and initiatives affecting public art. This includes recent reports adopted by or being considered by City Council which indicate a dramatic increase in the interest in the City in planning for public art. These reports and how they have built one upon the other as adopted by the Board of Parks and Recreation and City Council will be discussed in sufficient detail, also recognising existing civic initiatives, to demonstrate that conditions now exist both culturally and politically for the adoption of an incremental planning strategy for public art in Vancouver.

4.1 The Need for Public Art Planning in Vancouver

When we see not merely beautiful buildings, but also beautiful streets, in our towns; when we can turn our backs on Nature to admire the handiwork of Man; when it is no longer a matter of awestruck remark that artists
and architects should work together from the planning state of a building for which a substantial percentage of the cost has been earmarked for decoration and embellishment; when the number of people in our province who genuinely care for the arts is greater than the number of those who regard themselves with some justification as artists (and at the moment the ratio is about 1:1); when our Public Works Department produces buildings - and fountains - that evoke a buzz of admiring comment from the cognoscenti from across the continent; - then I shall indeed believe that the climate for the arts is a clement one.\textsuperscript{302}

Tony Emery, then Director of the Vancouver Art Gallery, thus expressed his jaded impression of the state of public art in Vancouver in 1962. Doris Creighton Munroe concluded her 1972 analysis of public art in Vancouver by stating "I believe this statement is basically true today - ten years after it was written."\textsuperscript{303}

The situation has changed. In introducing a panel on public art sponsored by the Planning Institute of British Columbia on February 15, 1990, moderator Willard Holmes noted that:

It seems to me that Vancouver, while it may have come late to the whole notion of an active and well-organised development of an art in public places programme, is actually positioned right now to do something very significant.\textsuperscript{304}


\textsuperscript{303} Munroe, Doris Creighton, Public Art in Vancouver, Master of Arts Thesis, Fine Arts, University of British Columbia, Vancouver BC, April 1972, p. 26

\textsuperscript{304} Holmes, Willard (Director of the Vancouver Art Gallery), "Three Perspectives on Public Art", panel discussion on public art, Robson Square Media Centre, Vancouver BC, February
Vancouver represents a very particular cultural context within a unique physical setting that must be considered and reflected in the City's approach to art in public places. A common vision needs to be enunciated, espoused and promoted throughout the civic administration to realise collective goals for the visual environment of the city, regardless of jurisdiction. The implementation of a comprehensive municipal strategy to encourage and regulate public art throughout the city would not necessarily require a sizable financial commitment on the part of the City. It would, however, increase the overall livability and attractiveness of the city through the integration of artistic expression into the urban environment, engendering public awareness and appreciation of the arts, and stimulating arts and arts-related industries in the city, including tourism. The significant social and economic benefits to the city accruing from cultural amenities including public art should serve to enhance the prominence of Vancouver's role in the Pacific Rim community and as the premier city of western Canada.

This section introduces the theoretical basis or rationale for a comprehensive planning approach for the City of Vancouver, i.e., the need for interconnectedness of the various processes in place or required in the City. For example, the City now has a process to accept donations of art and to commission artworks, but no planning framework to set priorities for promoting and evaluating potential sites for those works. The City is beginning to
require and encourage the incorporation of artworks into private developments but development control mechanisms would have not yet been developed to facilitate their incorporation. If the City is to increase its public art collection, it needs to establish processes to inventory, insure and maintain the collection, actions it has yet to undertake.

Art in public places, whether on private or public property, is integral to the visual environment of a city and represents a physical expression of planning policy. More public art will demand a planning response by the City which has the ultimate responsibility for shaping the public realm in Vancouver through urban design schemes and planning processes. Commemorative statuary and other works such as corporate logos, historic artifacts, time capsules and other additions to the public realm, which may not necessarily be considered works of art per se, also need to be considered in planning for public art and in setting priorities for the public realm. They all compete for urban public space, a rare commodity.

Civic administrations also play a critical role in non-physical forms of public art, such as the founding and nurturing of festivals. Vancouver's Asia-Pacific Festival, initiated in 1985 by Stuart Backerman, Vancouver Social Planning Department, began to play an important role in interpreting and celebrating Vancouver's emerging role as a Pacific Rim community member. That festival failed after 1987, its second year, due to poor
management after the City withdrew its managerial support.\(^\text{305}\)

Similarly, the Montreal Jazz Festival, which attracted over one million festival-goers last year, almost failed in 1985 when the City of Montreal withdrew financial support.\(^\text{306}\)

4.2 Current Public Art Policy and Regulation

Until recently, there were virtually no civic policies regarding the commissioning, siting or the acceptance of donations of public art in the City of Vancouver. Other aspects of public art have been regulated, or at least controlled, over time. For example, firework displays are regulated by the Fire Chief; the Social Planning Department can profoundly affect outdoor performances and celebrations through its funding decisions; and, the Park Board and the Engineering and Housing and Properties Departments control activities within their jurisdictions by granting or withholding permission to use their facilities or properties.

The purpose of this section will be to review the history of policies pertaining to public art in Vancouver until the present time and to identify existing regulatory powers within the civic administration.

\(^{305}\) Interview with Lorenz Von Fersen, Social Planner, Vancouver Social Planning Department, Vancouver BC, August 2, 1990

\(^{306}\) Jennings, Nicholas, "Hitting the high notes: Jazz fills the streets of Montreal", Maclean's, CIII:29, Toronto ON, July 16, 1990, p. 50
4.2.1 Early public art policies

In 1926, both Vancouver's City Council and Point Grey Municipal Council established Town Planning Commissions under the first Town Planning Act passed by the Legislature in 1925. Vancouver engaged Harland Bartholomew and Associates of St. Louis, Missouri to prepare a plan for the city in the same year.

Harland Bartholomew's 1928 *A Plan for the City of Vancouver* provided a brief overview of public art in Vancouver and included very general policy statements on public art in the Civic Art Report to the Plan entitled "Monuments in Better Settings":

Vancouver has not been moved to adorn herself with monuments, shafts, fountains, and other works of this type. The cenotaph in Victory Square is a very conservative and appropriate symbol. The only other monuments of importance in the city are located in Stanley Park, which has become a sort of museum of sculpture and statuary.

It is not within the province of this report to pass upon the merits of these features in Stanley Park, but a word must be said about general policies governing their placement. A few choice works of the sculptors' art appropriately placed add interest and aesthetic value to a public park. But to use park land and park landscapes for the assembling of regiments of badly assorted stone and metal figures is bad public policy. There are too many statues and monuments in Stanley Park now. There is not one there now that is placed with proper regard for aesthetic principles. They do not improve the park. They do it injury. They would all show to better advantage and the park would be greatly improved if they were relocated and set against backgrounds designed for them.

The city should have many small park areas suitable for monument sites. They should terminate vistas, occupy commanding positions, have dominance over their surroundings, be permitted to tell their story without disturbance, make positive contributions to the adornment of the city. Traffic circles with shafts or
fountains, plazas in front of schools, with pools and balustrades and walls carrying inscriptions or bas-reliefs, all such, when well done, add tremendously to the impressiveness of the city. More of the wealth which is created by the commerce and industry of Vancouver should go into these things. The culture and taste of the people are not well reflected by its present aspect.  

It appears that the Civic Art Report in the plan was based on a (c. 1927) Civic Art Report of the Recreation and Civic Art Committee of the Vancouver Town Planning Commission; much was taken verbatim by Bartholomew. This committee was active between 1927 and 1953. The Town Planning Commission played an important role in the planning of Vancouver during those years. The city did not create a City Planning Department until October 1951 and Gerald Sutton Brown of England, the first city planner, did not commence his duties until October 1952.

The Council of the newly amalgamated city (Vancouver with Point Grey), however, did not adopt the 1928 plan. Instead, only a complementary zoning by-law and a major street plan were adopted in 1930. In spite of this, "the guiding principles in the

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308 Memorandum from Sue Baptie, Vancouver City Archives, Vancouver BC, July 12, 1990

309 Historical Data, Vancouver Town Planning Commission (fact sheet), Vancouver City Planning Commission, Vancouver BC, 1968, p. 1

Plan and many of the recommendations were consistently followed.\textsuperscript{311}

Since Council did not adopt Bartholomew's recommendations for public art, there were no policies in place regarding the commissioning, funding or siting of public artworks. Some of the earliest public artworks in Vancouver, such as the 1909 Queen Victoria Memorial erected in Stanley Park, were created by public subscription. Others were sculptures integrated into architecture and engineering projects. The earliest work in this area was done by Charles Marega, who was commissioned to sculpt the lions on Lions Gate Bridge, and later by his pupil, Beatrice Lennie. Formal competitions and panels of judges were not required for these projects since Marega and Lennie were the only local sculptors.\textsuperscript{312}

The decision to incorporate artworks into public works appears to have been ad hoc rather than as policy. The cement bas relief sculptures by Marega on the Burrard Bridge, erected in 1933, were included at the insistence of a then functioning Public Art Commission.\textsuperscript{313}

\textsuperscript{311} Historical Data, Vancouver Town Planning Commission, Vancouver City Planning Commission, 1968, p. 2

\textsuperscript{312} Munroe, Doris Creighton, Public Art in Vancouver, Master of Arts Thesis, Fine Arts, University of British Columbia, Vancouver BC, April, 1972, p. 12

\textsuperscript{313} Imredy, Peggy, A Guide to Sculpture in Vancouver, Vancouver BC, 1980, p. 26
4.2.2 Public art policy post-World War II

Doris Creighton Munroe conducted a brief survey of civic policy regarding public art in 1971. Peter Skrinshire, then Construction Co-ordinator for the City of Vancouver stated that "there is no established policy for integrating art into public buildings in the Vancouver City building program" and that this was largely due to "a limited budget and public apathy." The Board of Parks and Recreation did not have any specific art policy either. However, C.A. Man, Administrative Assistant to Superintendent of Park Board S.S. LeFeaux, cited a section of the Vancouver Parks Bylaw for Munroe and explained how it was interpreted to apply to donations of sculptures:

No person shall erect, construct or build or cause to be erected, constructed or built, in or on any park, or boulevard any tent, building, shelter, pavilion or other construction whatsoever, without the written permission of the Board....

When this clause is interpreted to apply to sculpture, it is not the intent to prohibit the display of all works, but merely to provide a means of regulating the quality and quantity to be displayed in or on any park.315

Goals for Vancouver

A decade ago, two major issues were identified by the public in the Goals for Vancouver regarding public art. These were:

314 Munroe, Doris Creighton, Public Art in Vancouver, Master of Arts Thesis, Fine Arts, University of British Columbia, Vancouver BC, April, 1972, p. 18
315 ibid, p. 19
Commissioning of public art and sculpture as a means of encouraging the artist as well as enriching public spaces; and

Consideration of inclusion in comprehensive zoning by-laws of a civic arts clause that would stipulate a certain minimum fraction of development costs to be spent on art and sculpture on street level spaces with public exposure.\footnote{316}

Neither of these have yet been acted upon by Vancouver.

4.2.3 Current civic public art policies, procedures and practice

Many of the civic departments, the Board of Parks and Recreation and other associated bodies, groups and organisations are involved in various ways and to different extents in the provision or regulation of public art. These include the provision of banners along the processional routes, regulation of murals, facilitating parades and celebrations, banning buskers, accepting donations of art and placing them on public property, allowing an international fireworks competition, eradicating graffiti, funding community arts projects and providing temporary art installations in SkyTrain stations. The following sections will review the mandates, policies and actual practices of these various departments and other agencies. The civic departments and the Board of Parks and Recreation will be presented in the order in which they appear in the City of Vancouver \textit{Purpose Statement and Department Contribution Statements},\footnote{317} adopted June

\footnote{316} "Culture and the Arts", \textit{Goals for Vancouver}, Vancouver City Planning Commission, Vancouver BC, 1980, p. 37

\footnote{317} \textit{Purpose Statement and Department Contribution Statements}, City of Vancouver, Vancouver BC, May 1990
19, 1990. Where cited, the mandates for each were taken from this document.

CITY COUNCIL

City Council, as the primary elected decision-making body of the city, has the greatest responsibility for determining policy, establishing procedures and approving budgets.

City Council recently adopted the following Purpose Statement for the City of Vancouver (the italics highlight points with direct relevance to a corporate strategy for public art):

Vancouver is British Columbia's principal city and Canada's gateway to the Pacific. Located at the junction of river, mountain and sea, the City of Vancouver enjoys a spectacular setting.

The purpose of City Council and the City Administration is to build and support a great city befitting its setting: an outstanding place to live, to work and visit - now and in the future.

We pursue this purpose through cooperation and partnership with residents, community organizations, businesses and other governments.

We maintain an open and accessible government that represents Vancouver's interests as a multi-cultural community, leads positive community change and promotes pride in Vancouver.

We provide high quality services and facilities that ensure a safe, healthful and attractive environment; sustain social and economic well-being; and enhance cultural and recreational opportunities for all people in the city. Through competent and responsive staff, we strive to administer our responsibilities in the
The Purpose Statement, and in particular those points in italics, represents a philosophical commitment on the part of the City Council to a corporate strategy for public art due to the many livability and quality of life factors that public art can contribute to the city. This is critically important since no other group has the power of City Council to determine the direction - and fate - of public art in Vancouver.

A corporate strategy for public art should ideally be conceived as an intrinsic component of a larger vision of a city for itself (refer to Sections 2.2.7 and 3.2.1). The Purpose Statement appears to provide a basis for such a vision. This vision could be comprised of a city's long-term economic development strategies, an urban design plan for the city, goals for the delivery of social services, a general municipal plan determining future land use and development patterns, a public open space plan - all of the ways in which a city attempts to move itself incrementally towards greater livability in the future.

CITY CLERK'S DEPARTMENT

The City Archives are a responsibility of the City Clerk's Department. The archives preserve historical records including those of public art projects and planning documents in the City

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318 Purpose Statement and Department Contribution Statements, City of Vancouver, Vancouver BC, May 1990, p. 1
of Vancouver. An example is the maintenance of all documents of the Vancouver Town Planning Commission's Recreation and Civic Arts Committee.

ENGINEERING DEPARTMENT

The Engineering Department is responsible for land owned by the City except for parkland which falls under the jurisdiction of the Board of Parks and Recreation. Because of this, Engineering plays an important role in the provision and regulation of public art in Vancouver as well as the overall visual quality of Vancouver streetscapes. The following sections identify those aspects of public art - banners, processions, parades, festivals, celebrations, buskers, street performers and graffiti - which Engineering provides, prohibits or regulates, and those aspects which it controls but does not appear to approach as fundamental media of public art - street furnishings.

Banners

The city's street decoration programme began in 1954 for the British Empire Games. Approximately $60,000 per year is now spent annually with a $1,000 honorarium allocated to the selected artist. A Street Decoration Committee, initiated and organised by the Engineering Department, consists of four artists, architects and designers, who meet each fall to review appropriate themes for the following year. The committee is
chaired by the Assistant City Engineer, Electrical and Utilities Control Division.

The cotton/polyester banners are installed only on the processional routes in the city in time for Victoria Day in May and are usually taken down after Thanksgiving, depending on the weather. Half of the banners are given to UNICEF and half to the Planetarium Gift Shop for sale. Sixty percent of the proceeds from the sales at the Planetarium are returned to the City into the general coffers.

Banners are installed in other areas of the city as part of local improvement programmes on a cost sharing basis between business groups and the City. Since fabric banners generally last only one year, Kerrisdale has installed heavy vinyl banners and Chinatown, Granville Street and Mt. Pleasant have opted for metal banners which require repainting after five years.

The banner budget was doubled in 1986 to allow banners to be mounted the entire year and to banner additional roadways, such as the Georgia Street Viaduct.

Flag islands (such as at the intersection of Cornwall Avenue and Burrard Street) are reserved for the use of charities and

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319 Minutes, Art in Public Places Subcommittee, Vancouver BC, April 9, 1987, p. 2
therefore do not get reviewed by the Street Decoration Committee.\textsuperscript{320}

Parades, Processions, Festivals and Celebrations in the Street

In 1979, a Fest Committee was established in the Engineering Department to deal with the increasing number of applications for parades, processions, festivals and celebrations that required the approval of the City and certain civic services, such as police escorts, road closures, or signage. Events contained within parks are exempt from Fest Committee review.

All groups in the City are permitted to make application to produce an event on civic property and request permission and services in order to do so. All groups are treated equally. The City would not refuse an application unless the particular applicant had not paid for previous services or had not adhered to the conditions specified by the City at a previous event.

The types of events processed by the Fest Committee include sports, cultural, political, religious and occasionally military. The committee structure varies with the event under consideration. A large event may require the participation of Fire, Health, Ambulance, Transit, Engineering, Parks, Police and others.

\textsuperscript{320} Interview with Bill Halliday, Electrical Engineering, Vancouver Engineering Department, Vancouver BC, August 2, 1990
The Fest Committee generally does not review art on the City's property, such as the Mt. Pleasant clock on Main Street, or the Connaught Bridge Ring Gear on Pacific Boulevard. The Fest Committee was involved in the approval of the Prior Street Art Project, a temporary street art installation by the Public Dreams Society. In this case, the City Engineer initially recommended against the project but reconsidered due to political support for the project.

Events may be sent to Council for consideration only if they are new or major events, such as the Symphony of Fire sponsored by Benson & Hedges Inc. in 1990, or if the Fest Committee anticipates potential for community discord which could result, for example, from a parade by an openly racist organisation. Where there is a disagreement or competition between community groups regarding an event, Fest Committee approval is withheld and the matter is referred to the Special Council Committee on the Arts for its consideration.\textsuperscript{321}

There is no application fee but certain City services can be charged to the applicants such as costs for police escorts over $500 or for signing along streets regarding temporary parking restrictions prior to an event.

The Fest Committee processed 65 events in 1980. This number rose

\textsuperscript{321} Proposed Festival Procedures and Guidelines, Vancouver Engineering Department, Vancouver BC, February 9, 1978
to a high of 230 events in 1986, Vancouver's centennial year, and has been remained around 155 events each year since.  

**Buskers and Street Performers**

Buskers and street performers are prohibited from playing or performing on civic property. Most perform illegally on civic property, just off the public walkway on private property with (or without) the permission of the property owner; on the federally-owned Granville Island (strictly regulated by the Canada Mortgage and Housing Corporation which programmes entertainment on the Island); and, in SkyTrain stations under licence from BC Transit (refer to Section 4.2.5).

**Graffiti**

The Street Lighting Branch of the Engineering Department recently hired an Anti-Graffiti Co-ordinator. The primary responsibility of this position is to mount a campaign against graffiti vandalism through public involvement and awareness.

Graffiti removal is accomplished by the affected civic department, other agencies or business associations. Racist and sexist graffiti is given first priority removal, generally within twenty-four hours of being reported. The City is also

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322 Fact sheet provided by Wayne Pledger, Fest Committee, Vancouver Engineering Department, Vancouver BC, August 1, 1990
considering a property maintenance standards bylaw to ensure that offensive graffiti on private property has to be removed.  

The City does not differentiate between good and bad graffiti. It is all considered to be the crime of vandalism under Public Mischief.

**Street Furnishings**

The Engineering Department is responsible for the design and location of all street furnishings (light standards, benches, waste receptacles, bollards and the like), landscape elements and paving materials. There has been a rich tradition of embellishing these elements, such as the Art Deco Metro stations in Paris, France and more recent examples of commissioning their design by artists, such as the manhole covers by various artists in Seattle, Washington. Engineering has not, however, attempted to incorporate the work of artists into public realm improvements in Vancouver, to make the ordinary extraordinary. This represents a very large lost opportunity to the city in the enrichment of the urban environment.

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323 Interview with Rose Yan, Anti-Graffiti Co-ordinator, Vancouver Engineering Department, Vancouver BC, August 2, 1990
FINANCE DEPARTMENT

The Finance Department funds the Vancouver Art Gallery and the three civic museums under special agreement for operational funds only. It does not provide any programming funds for any of these institutions and therefore has no influence on any role they could assume in the provision of public art or public art awareness.

The Finance Department has a direct effect on the public arts in Vancouver in determining, or influencing, the amount of monies available for Social Planning granting projects in determining what increases are to be recommended to City Council for consideration.

FIRE DEPARTMENT

Besides its contribution to the Fest Committee, the only role the Fire Department has in public art is in the regulation of fireworks.

Fireworks

Fireworks in Canada are generally regulated by the Explosives Branch of Energy, Mines and Resources Canada under the Canada Explosives Act. The Chief Inspector of Explosives issues Fireworks Supervisor permits which allows the holder to purchase fireworks with the permission of the local authority. In
Vancouver, the Fire Chief approves plans for fireworks displays based on crowd control, safety and other factors, subsequent to other required approvals, such as Park Board approval for use of a park site for a fireworks display. The Fire Chief also grants permission on behalf of the City of Vancouver to allow the permit holder to purchase Class 7.2.2 High-Hazard Fireworks for Recreation.

HEALTH DEPARTMENT

The Health Department does not have a direct role in public art.

HOUSING AND PROPERTIES DEPARTMENT

The Housing and Properties Department can permit non-profit societies who produce public art projects to use properties within its portfolio at below market rates. This is a laudable way in which the City provides tangible support for their activities and operational requirements.

LAW DEPARTMENT

The Law Department advises the City on any legal matters surrounding public art and would draft any agreements regarding

324 The Public Dreams Society (refer to Section 2.1) has been allowed the use of storage space in a City-owned building slated for eventual demolition.
placement, liability and other factors for public art on civic property.

The Director of Legal Services would prepare petitions to the Province for amendments to the *Vancouver Charter* that may be required to implement Council policies on public art.

**VANCOUVER PUBLIC LIBRARY**

The library provides public art to a limited extent through works of art exhibited in public libraries and the sponsorship of certain performances in their facilities.

**BOARD OF PARKS AND RECREATION**

The Board of Parks and Recreation has jurisdiction over all parkland in the city and is responsible for all public art installations in parks, whether permanent or temporary, and any other uses of park property such as festivals, celebrations or processions.

Two of Park Board's contributions as stated in the City's *Purpose Statement* and *Departmental Contribution Statements* clearly imply the importance of Park Board in the encouragement and provision of public art:

1. To develop, or facilitate the development of, park environments and amenities that provide aesthetic, natural and recreation value in all open spaces; and
2. To provide, or facilitate the provision of, physical, social, cultural and intellectual, recreation activities that meet the needs of all segments of the population.\textsuperscript{325}

There appears to be an obvious overlap between the social and cultural objectives of the second contribution statement above and the stated contributions of the Social Planning Department, in particular, "To provide direct administration of social and cultural programs where appropriate."\textsuperscript{326} The basis for Park Board's involvements in public art has resulted through jurisdiction (i.e., it owned the land and therefore became recipient of donations) and as an outgrowth of an arts and crafts tradition associated with recreation programming (refer to Section 1.5). In contrast, the Social Planning Department appears to have a strong connection to Vancouver's flagship cultural facilities and urban festivals (except for funding community groups throughout the city). Thus, the split in cultural planning and programming between the Social Planning Department and the Board of Parks and Recreation appears to be 'high' art focused on the central city is a concern of Social Planning while 'lower' art aspirations in the outer city parks and community centres is a Park Board responsibility. Much of the strength of cultural programming and cultural development activities in community centres in Vancouver is in fact the result of personal initiative of staff rather than from an overall strategy. Most of the direction in cultural programming

\textsuperscript{325} Purpose Statement and Department Contribution Statements, City of Vancouver, Vancouver BC, May 1990, p. 7

\textsuperscript{326} ibid, p. 11
comes from the community workers, the community centre associations,\textsuperscript{327} or the neighbourhoods. Park Board has no central mandate to promote such activities. Although Park Board generously provides facilities and operational staff to support special community events, they do not provide cultural support.\textsuperscript{328}

Park Board Public Art Policies

1. Donated artworks

On October 17, 1988, Park Board adopted the draft \textit{Guidelines for Accepting Donated Works of Public Art} prepared by the Art in Public Places Subcommittee for use until such time a final report is adopted (refer to Section 4.2.4, Art in Public Places Subcommittee). The motion read:

\begin{quote}
That the Board utilize these guidelines for public art placement on parklands under its jurisdiction until the final report is complete.\textsuperscript{329}
\end{quote}

The report was incomplete in that other details such as ethics, social policy, consultation with the City's Legal Department, contracts, maintenance responsibilities, income tax receipts, and

\begin{footnotes}
\textsuperscript{327} These are community-centred volunteer boards.

\textsuperscript{328} Interview with Baldwin Wong, Resource Development Director, United Chinese Community Enrichment Services Society (SUCCESS), August 28, 1990

\textsuperscript{329} \textit{Art in Public Places Subcommittee, Minutes, Vancouver Board of Parks and Recreation, Vancouver BC, October 17, 1988, p. 4}
\end{footnotes}
the like remained to be addressed. However, they were deemed to be acceptable by experts who had reviewed them. Basically, they called for the use of juries made up of experts and residents of the area in which the proposed art is to be placed. Sponsorship, that is endorsed by a group or individual who would be prepared to help the artist in various ways, was central to the proposal. The sponsor would submit a statement of intent. There was some urgency in adopting the guidelines as the Board also heard from an artist anxious to place a work of his own in a highly visible public park site but unwilling to submit to the guidelines proposed by the Subcommittee.

2. Commemorative installations

Park Board adopted a procedure and guidelines for commemorative installations - plaques, monuments, statues, benches, trees or any other item designed to memorialize an event, group, individual or feature - which guaranteed it the right to refuse any request if determined by the Board that it might unduly offend a significant number of people, a group or a nation. All aspects of the commemoration would be approved by the Board and where appropriate, each commemoration should be accompanied by a horticultural or park amenity feature to benefit citizens at large since the Board "does not owe any group or individual a private spot in a park for commemoration."³³⁰

³³⁰ Commemorative Installations, Recreation Division, Vancouver Board of Parks and Recreation, Vancouver BC, March 31, 1989, p. 2
All costs would be the responsibility of the applicant and the applicant would be required to pay a fee of $500 to be deposited into a monument maintenance fund for the upkeep and cleaning of memorials in city parks. Repair or replacement would be the responsibility of the applicant or his/her representative.\textsuperscript{331}

The Park Board commemoration procedures and guidelines are very basic in that they do not provide a framework for setting priorities for the placement of the commemorations accepted. Another limitation is that they only apply to property under the jurisdiction of the Board of Parks and Recreation.

3. Special events, exhibitions, and festivals within Park Board jurisdiction

Park Board is responsible for the approval of all special events, exhibitions, festivals, celebrations and any other activities in any city park and established guidelines or assigns fees for such uses where appropriate. Such activities would have to go to the Fest Committee only where there was a requirement for the involvements of other civic departments for road closures, police supervision and the like.

\textsuperscript{331} ibid, Appendix II, p. 2
4. Park and facilities design

Park Board is responsible for the design of all parks in the city (within its jurisdiction) including facilities and furnishings in those parks. Like Engineering, Park Board has not included artists in the design of parks or features within parks such as fountains, benches or paving patterns.

PERMITS AND LICENSES DEPARTMENT

The Permits and Licenses Department issues permits for both permanent and temporary artworks. For example, a sculpture would require the issuance of a building permit.

Permits and Licenses also play a key role in the enforcement of civic regulations. In this capacity, they would be responsible for enforcing the removal of any artwork installed without permission.

PERSONNEL DEPARTMENT

The Personnel Department does not have a direct role in public art.

PLANNING DEPARTMENT

The work of the Planning Department is guided by the following five objectives:
1. To manage and direct growth and development in a manner which achieves the City's overall objectives;

2. To involve the public in planning the City;

3. To recommend ways to improve the quality of life in the City;

4. To implement Council's planning policies in a sensitive and equitable way; and,

5. To contribute to the social and economic well-being of the City.\textsuperscript{332}

Each of these objectives to a degree implies a potential responsibility for livability issues, including public art. Until recently though, the Planning Department played a minor role in the provision or regulation of public art. Although public art such as statuary on the plazas of office towers was encouraged, there were no policies to require it or procedures to critique it on aesthetic grounds.

The department now directly regulates the following aspects of public art:

\textbf{Large-Scale Private Sector Developments in the City}

The Planning Department is primarily responsible for development control in the city. In this capacity, the department negotiates conditions for all major developments in the city. Due to the recent concern of City Council (discussed earlier in this section) for the provision of public art in the major

\textsuperscript{332} \textit{Purpose Statement and Department Contribution Statements}, City of Vancouver, Vancouver BC, May 1990, p. 9
developments being processed, the Planning Department has been negotiating for the incorporation of public art requirements into the development agreements for these projects. Two massive projects in their development stages now have been of particular interest to the City in including public art components.

1. Marathon (Coal Harbour)

On December 19, 1989, Jim Cox, Director of Planning for Marathon Realty's Coal Harbour project announced in a Vancouver Sun article that $10 million will be spent on art and art facilities over fifteen to twenty years. Cox explained that the money was "a part of the capital cost of doing this project", hopefully "getting the artists involved and they're going to come up with all these innovative ideas.....Development in the city has to be good, well-planned. It has to benefit, make the city a better place."³³³ Larry Beasley, Associate Director of Central Area Planning, City of Vancouver Planning Department, said this was the first time that the City approached a developer to request a contribution to public art.³³⁴

On February 6, 1990, reviewing the Coal Harbour Policy Broadsheets, Council approved the following resolution:

That the Director of Planning be requested to report back, in consultation with the arts community, on the

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³³³ Godley, Elizabeth, "Marathon pledges $10 million for arts", Vancouver Sun, Vancouver BC, December 21, 1989
³³⁴ ibid

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integration of public art and the art theme in the Coal Harbour development.

2. Concord Pacific (EXPO Lands Redevelopment)

On November 21, 1989, Vancouver City Council endorsed a plan for Concord Pacific Developments Ltd. which would include for the provision of public art on the 82.4 hectare former EXPO site. Thus, the April 1990 False Creek North Official Development Plan included the following:

Provisions are to be made for public art, the specifics of which are to be addressed at the sub-area stage.

In addition, the following prior-to-enactment condition (No. 8) was proposed for the draft Yaletown Edge CD-1 By-law at the June 14, 1990 Public Hearing:

Subsequent to a report back on the details, execution of a legal agreement satisfactory to the Directors of Legal Services, Social Planning, Planning and the City Engineer to ensure provision of public art.

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335 Broadsheet 8 - Parks and Public Open Space, Minutes of Regular Council, Vancouver BC, February 6, 1990, p. 7
336 Matas, Robert, "Vancouver council backs Expo redevelopment plan", The Globe and Mail, Toronto ON, November 23, 1989
337 False Creek North Official Development Plan, Vancouver Planning Department, Vancouver BC, April 1990, p. 11
338 A Public Art Program for Vancouver (draft report), Vancouver Social Planning Department, Vancouver BC, June 1, 1990
Murals

Until November 29, 1988, murals (and supergraphics) had been considered as signs and controlled as such under Section 7 of the Sign By-Law, No. 4810. On that date, Council adopted amendments to the Zoning and Development By-law, No. 3575 by defining 'mural' in Section 2:

Mural means a use of land constituting a work of art or graphic depiction of any kind which is painted, inscribed, inlaid or otherwise placed on, affixed to, or formed as an element of the design of an exterior wall, roof, fence, or hoarding, but does not include a sign as defined in the Sign By-law;

and by amending Section 10 by adding:

10.25 Murals

10.25.1 The Director of Planning may permit a mural in any district, provided that he first considers:

(a) all applicable policies and guidelines adopted by Council; and

(b) the submission of any advisory group, property owner or tenant.  

The Mural Guidelines, adopted for use in conjunction with the by-law for development permit applications involving murals, address issues of content, context, community identity and visual quality; relation to signage; relation of murals to one another; specific requirements for permit applications; maintenance concerns; and, responsibilities of the Director of Planning in

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339 By-law No. 6438, Vancouver Planning Department, Vancouver BC, November 29, 1988
allowing the applicant the option of redesign prior to refusal.\textsuperscript{340}

The Director of Planning may refer a mural proposal to the Urban Design Panel for design advice but this is not required.

The background report noted that "it has been recognized that murals need to be evaluated and judged by persons with a special interest and competence in this field, combining art with architecture."\textsuperscript{341} The report also noted that there was no adequate record of the number and location of murals in the city, with or without signs. Between twenty-five and thirty had been painted under sign permits prior to September 1, 1987 but an undetermined number had been painted without permits.\textsuperscript{342}

Mural regulation is significant because it has formalised the role of the Planning Department, through the Director of Planning, in one aspect of public art while recognising the need for aesthetic judgements by appropriate professionals and the need for persons "with a special interest and competence in this field, combining art with architecture", hopefully within the Planning Department itself.

\textsuperscript{340} "Mural Guidelines", Land Use and Development Policies and Guidelines, Vancouver Planning Department, Vancouver BC, November 29, 1988

\textsuperscript{341} Proposed Regulation of Murals, Vancouver Planning Department, Vancouver BC, September 9, 1988, p. 1

\textsuperscript{342} ibid, p. 1

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POLICE DEPARTMENT

The Police Department's involvement in public art is primarily in the maintenance of peace and order and traffic control during major events in the city, such as SeaFest.

The Police Department approves parades and demonstrations of a smaller scale than those requiring the attention of the Fest Committee. This level of event does not require street closures or requests for civic funding.

SOCIAL PLANNING DEPARTMENT

Social Planning Functions

Much of the City of Vancouver's support for cultural institutions and arts organisations has provided through its Department of Social Planning's Office of Cultural Planning. Vancouver is somewhat unique in having a Social Planning Department. In other cities, many of the types of functions of Social Planning have evolved within other departments, primarily parks and recreation departments with their arts and crafts orientation, which are perhaps less suited to fulfill those functions adequately.

The primary role of the Social Planning Department is to advise Council on policies and programmes to strengthen the social and cultural development of the city, a clear mandate for a lead role in the formulation of public art policy. As it relates to public
art in particular, the department contributes to the City's purpose by working:

1. to foster citizen involvement, self-help, community betterment and pride;

2. to promote harmony and understanding amongst the diverse cultures in the City through dialogue, dissemination of information, funding of services and by the creation of forums for agencies, citizen groups and individuals to discuss problems and possible solutions;

3. to foster cultural activities, events and public support for the arts and to create opportunities for artists and audiences through direct grants to cultural groups; and,

4. to provide direct administration of social and cultural programs when appropriate.\textsuperscript{343}

The Social Planning Department evaluates cultural grant requests, collects and disseminates information on the arts and culture, fosters and initiates new programmes and events, operates the civic theatres, lobbies the private sector and other public funders on behalf of the arts, sponsors festivals, and works with other departments to adopt civic regulations that benefit cultural activity in the city.

\textbf{Cultural Directions Report}

The Department of Social Planning produced a report, \textit{Cultural Directions for Vancouver: A Policy Guide for the 1990s}, in October, 1987. Although it was not adopted by Council, the report was important in identifying five major issues that

\textsuperscript{343} Purpose Statement and Department Contribution Statements, City of Vancouver, Vancouver BC, May 1990, p. 11
"generally affect all the arts and determine the quality of Vancouver's cultural life", one of which was Art in Public Places.\textsuperscript{344}

Regarding art in public places, the report recommended the following:

14. That City Council change the status of the Art in Public Places Subcommittee of the Special Council Committee on the Arts to that of a Special Council Committee;

15. That the City, on the advice of the Art in Public Places Subcommittee, develop a civic public art program for Vancouver, within the next two years, and give special consideration for the development of a percent for art program which would apply to specific construction projects and which would set an example for other levels of government and the private sector; and

16. That the City expand what is now the Vancouver Amenities Awards Program to incorporate a public art category.\textsuperscript{345}

The art in public places discussion also informally recommended that the City undertake to organise shows featuring local artists at least once a year in advertising spaces in bus shelters owned by the City.\textsuperscript{346}

The report also recommended actions that would affect aspects of public art such as increased operating funds and monies for

\textsuperscript{344} Cultural Directions for Vancouver: A Policy Guide for the 1990s, Vancouver Social Planning Department, Vancouver BC, October 1987, p. ii

\textsuperscript{345} ibid, p. 33-4

\textsuperscript{346} ibid, p. 35
festivals and special events, and in attempting to attract new and larger audiences for cultural events. It acknowledged that childhood exposure to and active participation in arts activities is perhaps the single most important factor in long-term audience development.

Although the report was not approved by City Council (on October 27, 1987), it did identify a direction in public art that the City was to follow in any event. This section and Section 4.2.4, Art in Public Places Subcommittee, document policies subsequently developed and adopted or being considered by Council that were recommended in the report. The report did reinforce the primary role of Social Planning in public art and implied an incremental approach to planning for public art.

Bonussing for Cultural Facilities

The Downtown District Official Development Plan, November 1986 contains provisions for Bonuses for a Provision of Social and Recreational Facilities. Although the Planning Department is responsible for negotiating development agreements, the Social Planning Department plays a central role in evaluating these proposals and in recommending their acceptance to Council. Where the need for such facilities can be demonstrated and approved by Council, an increase in floor space may be approved to encourage their development.\[347\] The Community Arts Council on Davie Street

\[347\] Downtown District Official Development Plan, Vancouver Planning Department, Vancouver BC, November 1986, p. 15
is an organisation that benefitted from these bonussing provisions. It represents a successful collaboration of the Social Planning Department, the Planning Department, a private sector developer and a cultural institution achieving mutual goals.

Generally, the organisation to operate the facility must be a registered non-profit society in British Columbia, be in good standing and have a good track record. Although flexible, the developer could expect a maximum 2:1 ratio of benefit to cost. The facility would be secured through legal agreement as would details of operation.\textsuperscript{348}

Council has reservations about using bonussing due to the difficulties of some operating organisations to manage financially. Some societies, easily encouraged by a developer to participate in (and hoping to benefit from) their project, extended themselves beyond their resources and were forced into bankruptcy.

There is a critical philosophical question of whether the benefit to society in general outweighs the negative impact of the additional density. As American architect Paul Broches noted, "One must look very deeply into one's soul to evaluate the value

\textsuperscript{348} Criteria For Evaluating Bonussing Proposals (information sheet), Vancouver Social Planning Department, Vancouver BC, no date
of the amenity.....in relation to the F.A.R.\textsuperscript{349} increase, which is not merely a mathematical formula, but results in urban conditions of greater density, bulk, populace, and strain on the public infrastructure - all challenges to the quality of life."\textsuperscript{350}

**Festivals**

The City of Vancouver, through the Social Planning Department, has had a commendable record for the support and initiation of festivals, many of which have been emulated elsewhere. These include the annual \textit{Vancouver Children's Festival} and the \textit{Vancouver Folk Festival} which grew out of the 1976 Habitat conference. The City supported them as they were arts-oriented, they contributed to livability, and there was political pressure to do.

**Public Art Policy**

The Social Planning Department has leading role in the development of public art policy in the City. In this role, department staff have acted as resources to the Art in Public Places Subcommittee of the Special Council Committee of the Arts.

\textsuperscript{349} Floor Area Ratio (also known as Floor Space Ratio or Floor Space Index) is a measure of floor area in a building relative to the area of its site.

\textsuperscript{350} Cruikshank, Jeffrey L. and Pam Korza, \textit{Going Public: A field guide to developments in art in public places}, Arts Extension Service, Division of Continuing Education, University of Massachusetts, Amherst MA, 1988, p. 48
The activities of the Subcommittee will be described in detail in the following section.

Based on its work with the Art in Public Places Subcommittee and as directed by Council resolution on February 22, 1990, the Social Planning Department produced a public art program for public discussion and Council consideration. This June 1, 1990 draft report, A Public Art Program for Vancouver, proposed a policy framework for the equitable development of public art and an implementation process, governed by the following principles:

1. equal public art budget and process requirements for all applicable developments;
2. art selection by arm's-length principles incorporating community input and professional advice; and,
3. public art of the highest order, appropriate for public placement and excellent in conception and execution.

In summary, the report recommended the following:

1. public art budgets for each project be based on $1.00 per revenue-producing square foot of development;
2. a Public Art Fund be established and made up of $0.15 of the public art dollars assessed (as in 1) to offset civic costs of public art planning, administration, education and documentation;
3. program would only apply to major rezonings and to appropriate smaller rezonings;

A Public Art Program for Vancouver, Public Art Program Implementation and Examples of Public Art, attached to this thesis as Appendix I, were included as Appendices A, B and C to a process report to Council, Public Art Consultation Process, dated June 11, 1990. Through that report, Council directed Social Planning Department staff to circulate the draft programme internally and to all interested groups and individuals in the community at large and to report back with a final report in October 1990.
4. cost calculations (in determining 1) exclude heritage buildings, non-market and affordable housing, non-revenue producing areas of development, and facilities provided by the developer;

5. five options for developers to consider for program fulfillment: art purchase, design collaboration, cash-in-lieu, project transfer, or a combination; and,

6. art project review by the Public Art Board, working in tandem with the Development Permit process, incorporating expert and community advice.

The report has been circulated within the civic administration and to interested and affected groups in the community such as the Architectural Institute of British Columbia, the British Columbia Society of Landscape Architects, the Community Arts Council, Design Vancouver, the Public Dreams Society, the Vancouver Art Gallery, the Vancouver City Planning Commission and the Urban Development Institute, Pacific Region. Council directed Social Planning to report back with a final report and recommendations for a public art programme in October 1990 after the consultation process has been completed.

This report is significant because it is an extension of the work of the Art in Public Places Subcommittee that was approved by City Council on February 22, 1990. It represents an increasing commitment on the part of City Council to public art and supports the proposals for an incremental planning strategy for public art for Vancouver.

4.2.4 Other non-departmental civic bodies

Refer to the next section.
SPECIAL COUNCIL COMMITTEE ON THE ARTS

City Council approved the establishment of a permanent Committee on the Arts on May 31, 1977. City Council can create special council committees to deal with specific aspects of concern to the City requiring broad community input or special talents or interests. This is such a committee established by Council for the arts in general. The Committee, in turn, created the Art in Public Places Subcommittee to address public art issues in particular.

The Special Council Committee on the Arts, composed of three aldermen and ten private citizens with a wide experience and responsibility in the overall cultural community, is appointed by the Mayor and reports directly to Council through its chairman. In 1985, the number of aldermen on the Committee was reduced to one and the Mayor was made an ex-officio member.

The objectives of the Committee are:

To develop a comprehensive Civic policy for the Arts; to encourage wider arts support from private and corporate citizens; and to establish cultural funding procedures in keeping with our overall Civic art objectives.  

The Terms of Reference of the Committee all generally impacted public art. The following have more specific reference to public art:

(i) ..to report to Council on matters regarding City involvement in respect to visual arts, performing arts, Festivals and other cultural activities.

(ii) To examine civic arts policies and programs in other municipalities and the advantages to be derived from adopting policies or procedures and programs which are in practice elsewhere.

(iv) To promote the relationship of the arts to the economy and tourism, and to encourage the incorporation of the arts in education and recreation.

(c) Consideration of ways and means by which the Arts can be brought closer to the many disadvantaged people in our community and how opportunities can be afforded them for participation.\footnote{ibid 268}

ART IN PUBLIC PLACES SUBCOMMITTEE

The Art in Public Places Subcommittee was established by the Special Council Committee on the Arts late in 1986 to advise and act on the possible procurement or placement of EXPO art legacies, such as the China Gate, Blyth Roger's Water Umbrella, and Geoff Smedley's Rowing Bridge, but also in response to the perceived failure of the City Shapes Vancouver Centennial Sculpture Symposium projects. City Shapes was sponsored by the Sculptors' Society of British Columbia. Ten artists from across Canada were commissioned to create pieces of sculpture, working in an area adjacent to the planetarium, that were then placed around the city. Critics complained that the pieces were

\footnote{ibid 268}
generally too mediocre for the high-profile sites in which they were located and commissioning practices were suspect.

The City Shapes project had a surplus of $17,500 which was placed in the 'City Shapes' Sculpture Endowment and Preservation Trust as a fund established with the Vancouver Foundation. The income from the fund was to be disbursed at least annually "to repair and maintain sculptures produced in the Vancouver Centennial Sculpture Symposium and to promote, maintain and repair additional new sculptures in Vancouver and British Columbia."

I was unable to determine from Park Board what relationship existed between the Park Board, within whose jurisdiction the now City-owned sculptures fall, and the Sculptors' Society which presumes to exercise control over their maintenance.

The mandate of the Art in Public Places Subcommittee was generally to advise Council or the Board of Parks and Recreation on an increasing number of public art projects proposed for civic sites, and to advise on the development of a comprehensive public art programme. Its role is advisory only with no authority to make final decisions and it reports directly to the Special Council Committee on the Arts which in turn reports to City Council. Its terms of reference, provided at the time of its appointment, are:

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355 Letter dated October 16, 1987 from Lee Gass, President, Sculptors' Society of British Columbia to Dr. J.D. McGann, Executive Director, Vancouver Foundation, Vancouver BC

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1. to establish and apply procedures and acceptance guidelines for assessing and advising Council or the Park Board of the artistic merit, site requirements, and long-term maintenance needs of any work of art offered to the City for permanent display in a public place within the City's jurisdiction;

2. to recommend on procedures and criteria for commissioning or purchasing art work for display in public places within the City's jurisdiction, and to nominate juries, as required, to advise City Council and the Park Board on such commissions and purchases;

3. to advise Council through the Council Committee on the Arts on issues concerning public art on civic property or within the City's jurisdiction;

4. in consultation with appropriate City departments, to develop and help implement a policy which will stimulate the development of art in public places that is both excellent in conception and execution and appropriate to its physical and social environment; and,

5. to raise community awareness about art in public places.356

The first meeting of the Subcommittee was held on August 7, 1986. Members were Kitty Heller (Chair), Ian Davidson (Special Council Committee representative), Sam Carter, Brenda Cha, Ed Gibson, Geoff Massey, Al McWilliams, Cornelia Oberlander and Doris Shadbolt. Alice Niwinski and Bryan Newson were staff representatives from the Social Planning Department.

The Subcommittee adopted a mission statement and began developing a policy and process for evaluating proposed gifts of art works intended for public placement. The Subcommittee also regularly advised Park Board and other departments on the merits of public art proposals submitted to the City. These included the Old minutes, Art in Public Places Subcommittee, Vancouver BC, August 7, 1986, p. 2

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Connaught Bridge Ring Gear located on the median of Pacific Boulevard, the Rand-Edgar Mural by Frank Lewis on the west wall of the Maritime Museum, and Inukshuk, an EXPO legacy from the North-West Territories pavilion. The Subcommittee was instrumental in the approval of Underground House, a temporary video installation underground in a public park. They also denied the placement of Hans Belim's Peace Tree Fountain, a project without funding or apparently aesthetic merit, permanently in a prominent city park.\(^{357}\)

Subcommittee members Sam Carter and Ed Gibson also supervised a public art inventory in 1987 which included colour-slide and black-and-white photographic documentation (refer to Section 4.3).

The Subcommittee did not formulate an operational definition of public art except for that included in the Guidelines for Accepting Gifts of Art. A more extensive definition was proposed in the June 1, 1990 draft report *A Public Art Program for Vancouver* of the Social Planning Department.


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\(^{357}\) Minutes of the Art in Public Places Subcommittee and interviews with Bryan Newson, Cultural Analyst, Vancouver Social Planning Department, Vancouver BC
1. **Mission Statement**

The Mission Statement provides a general introduction to the historic role of the City in public art, the changing attitudes to and opportunities for public art and finishes with this following statement of the purpose of the Subcommittee in fulfilling its mandate:

We believe that public art must be seen as part of our continuing and evolving culture, each work relating to the cultural, historical, social or political dimensions of its particular site, however complex those dimensions may be; and giving expression in intelligible and symbolic form to our experience as members of an urban public society.\(^{358}\)

2. **Guidelines for Accepting Gifts of Art**

These guidelines, previously adopted by Park Board in October 1988, provide a procedure for reviewing proposed public art donations to the City intended for long-term placement in public places under the City's jurisdiction. They are to encourage and ensure that the City acquires public art that meets a high standard and is appropriate and meaningful for the community it will reach.

It is now City policy that unless the City sponsors or co-sponsors a work, no civic funds will be allocated for production,

siting or installation. These costs will be borne by the sponsor of the proposed gift. Each proposal would be evaluated in terms of relevance to the site, its artistic excellence, physical durability, public safety, cost considerations and authenticity.\textsuperscript{359}

3. **Appeal Policy and Procedure**

Council approved an appeal policy and procedure for appealing recommendations on proposed gifts to the City. Appeals would be entertained only where sponsors or artists believe that the jury's consideration was procedurally unfair but not on the grounds of dissatisfaction with the jury's aesthetic evaluation.

Appeals would be made to a proposed Public Art Advisory Board whose deliberations would be held in camera.\textsuperscript{360}

4. **A Code for the Conduct of Public Art Competitions**

The provisions of the code are to provide a process for commissioning art work intended for placement at publicly accessible sites under the City's jurisdiction, especially where those sites are considered significant to the public.\textsuperscript{361}

\begin{footnotes}
\footnotetext{359} ibid, p. 5
\footnotetext{360} ibid, p. 8
\footnotetext{361} ibid, p. 9
\end{footnotes}
5. **Deaccession Guidelines**

Under certain rare circumstances, the removal of a public art work from the City inventory may be considered. The procedure would be seldom-used and in no case would a work be deaccessioned within seven years of its acquisition.\(^{362}\)

Council also adopted the *Art in Public Places Progress Report* recommendations that Social Planning report back as soon as possible:

1. With recommendations on conflict of interest guidelines, legal issues, tax matters, evaluation methods, maintenance and such other issues as may arise in the course of implementing the policies and guidelines contained in Appendix A, above.

2. With recommendations on the formation of an independent Public Art Advisory Board and on a comprehensive public art planning process and implementation schedule for Vancouver which identifies staff requirements, cost areas and funding options to address the six components described in the report.\(^{363}\)

The June 11, 1990 report, *Public Art Consultation Process*, discussed in the previous section was the interim report back to Council by Social Planning with the draft programme for public art. On June 14, 1990, Council adopted the recommended consultation process which is now being conducted the Vancouver Social Planning Department. The process consists largely of soliciting comments on the draft programme.

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\(^{362}\) ibid, p. 19

\(^{363}\) *Art in Public Places Progress Report*, Special Council Committee on the Arts, Vancouver BC, February 14, 1990, p. 6
The Vancouver City Planning Commission, which acts in an advisory capacity to City Council, has been vocal on public art and cultural issues in Vancouver (refer to Sections 1.5.1, 1.5.3, 4.3.2 and 5.3.2.3). It can be anticipated that the Commission will play an increasingly influential role in public art policy as livability factors become more central planning considerations.

4.2.5 Other agencies or groups that contribute public art

**BC TRANSIT**

Unlike most other major cities in North America to construct or extend light rail transit systems in recent years, including Boston, Toronto, Montreal, Mexico, San Francisco and most recently Seattle, public art was not incorporated into the stations of the SkyTrain which opened in 1986.

However, since SkyTrain opened, BC Transit has auditioned and licensed street performers to play in stations. Ten acts (six singles and four duets), ranging from a classical violinist to a children's entertainer, were selected at the March 1990 audition. Each pays a $50 fee to cover administrative costs and is assigned a schedule for rotating between a series of predetermined
locations, ensuring that no one monopolises a prime spot or time slot.

In addition, BC Transit co-operated in Transpositions, a temporary exhibition of contemporary Canadian photography in SkyTrain stations in 1990. The work of twenty artists from across Canada was featured in seven of the seventeen stations in the system. The Honourable Rita Johnston, Minister Responsible for Transit expressed her hope that "this innovative use of the SkyTrain stations as a venue for the display of Canadian art will bring enjoyment to our passengers and encourage other public institutions to make room for similar cultural initiatives."364

CANADA MORTGAGE AND HOUSING CORPORATION

As mentioned in Section 4.2.3, Granville Island is owned by the federal government and managed by the Canada Mortgage and Housing Corporation which maintains an office on the island. The corporation regulates the buskers and street performers who regularly perform on the island. It also sponsors or promotes parades and festivals, such as the annual Vancouver International Comedy Festival held every August.

364 Transpositions: A Public Exhibition of Contemporary Canadian Photography (exhibition catalogue), Active ARTIFACTS Cultural Association, Vancouver BC, 1990, p. 1
OTHERS

There are other groups in the Vancouver that play lesser roles in public art which are collectively significant. These include the Pacific National Exhibition Association, the Harbour Commission and various business, cultural and recreational associations throughout the city.

4.3 Existing Public Art

The art in a city reflects the culture of that city, you can see that Vancouver does not have much culture. Vancouver is a hedonistic frontier town with some of the outward appearances of a great city.  

While concerns have been expressed about the quality of public artworks and their siting, a large and diverse body of permanent public artworks has developed in Vancouver. Many examples of all types of public art in Vancouver - temporary, permanent, commemorative and performance - were discussed in Sections 2.1 and 2.2.

The most recent and most comprehensive inventory of the permanent physical works in the city was conducted in 1987 on behalf of the Emily Carr College of Art and Design. The various inventories indicate that geographic distribution is quite uneven. The bulk of these works is located downtown and in the West End and there are concentrations of public art in Stanley Park, Van Dusen.

Gardens and the University of British Columbia. A rich tradition of temporary art installations and performance art in public places has also evolved, primarily in the downtown, Stanley Park and to a lesser extent, Granville Island.

Existing artworks have been plotted as part of public art documentation. The locations reveal a desire for prime locations but for the most part do not reflect any planning rationale. The Terry Fox Memorial, designed by architect Franklin Allen, is a notable exception.

Comprehensive sources of information on permanent public art in Vancouver include the following:

1. Public Art in Vancouver

This Fine Arts thesis by Doris Creighton Munroe is a public art survey in the form of a catalogue. Information has been acquired on each item to the greatest extent from field research and questionnaires sent to artists, architects, patrons or clients. It does not include information on church art, Indian art or works associated with apartment houses.

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Munroe, Doris Creighton, Public Art in Vancouver, Master of Arts Thesis, Fine Arts, University of British Columbia, Vancouver BC, April, 1972
2. **A Guide to Sculpture in Vancouver**

This 1980 guidebook to public sculpture by Peggy Imredy provides historical context and interesting anecdotes associated with each piece. Imredy includes native art but does not include the international airport.

3. **Emily Carr College of Art and Design**

A large-scale photodocumentation of public art in Vancouver was conducted in the summer of 1987 on behalf of the Emily Carr College of Art and Design. Two college photography students, under the direction of Emily Carr instructor Sam Carter, photographed all permanent artworks in the city that could be seen from the street. The slide collection with data on each piece is on file at the college.

There is no one particular source of information on temporary artworks or on performance art in Vancouver. However, these have been documented in books, for example RoseLee Goldberg’s *Performance Art: From Futurism to the Present*; in catalogues such as *Structures for Play: Projects by Michael Banwell*; from participants, producers or creators, such as the Public Dreams Society, The Society for Non-commercial Art, the Western Front, the Vancouver Art Gallery and Evelyn Roth; as part of

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documentation of larger events, such as EXPO '86; media reports; and, the City Archives.

4.4 Summary

Public art regulation in Vancouver is diffused throughout the civic administration and amongst a number of other jurisdictions. Beyond accepting donations, the actual extent of the City's involvement in public art in Vancouver has been quite limited. Engineering has not incorporated the work of artists into public realm improvements in Vancouver to enrich the urban environment by making the ordinary extraordinary. There is a wide gulf between the cultural planning and programming aspirations of the Social Planning Department and the Board of Parks and Recreation which relies on the personal initiative of staff and community centre associations rather than an overall strategy. Holistic open space planning and urban design isn't happening as responsibilities for Vancouver's open spaces are clearly separated by jurisdictional lines amongst Planning, Engineering and the Park Board. With the exception of the Fest Committee, there are very little interdepartmental connections or initiatives. This in part explains why public art in Vancouver, with the exception of festivals, has not flourished or why it has not been perceived as an important component of Vancouver's public spaces.

This is changing with increasing support from Council for public art. Whereas the Cultural Directions report of Social Planning...
with its proposed public art policies was summarily rejected in October 1987, guidelines for accepting donations of art, prepared by the Art in Public Places Subcommittee, were adopted by the Board of Parks and Recreation in October 1988. Subsequent to that, City Council approved a number of procedures and guidelines prepared by the Subcommittee in February 1990. That report directed staff to report back as soon as possible "With recommendations on the formation of an independent Public Art Advisory Board and on a comprehensive public art planning process and implementation schedule for Vancouver which identifies staff requirements, cost areas and funding options to address the six components described in the report."368 A draft programme for public art is now being circulated to solicit comments prior to Social Planning reporting back with a final report and recommendations in September 1990.

This review of the public art planning in Vancouver suggests that the emerging public art issues, especially since 1986, demanded that the City begin to address the subject because the previous ad hoc acceptance and placement of art in the public realm was no longer satisfactory. This has resulted in an escalating interest in public art planning by City Council which suggests that the conditions now exist both culturally and politically for the City to develop a comprehensive planning strategy for public art.

368 Art in Public Places Progress Report, Special Council Committee on the Arts, Vancouver BC, February 14, 1990
5.0 A PLANNING STRATEGY FOR PUBLIC ART: CITY OF VANCOUVER

When Vancouver develops and basically puts its programme in place, it should be one that learns from every one of those previously organised programmes.\textsuperscript{369}

Decisions should take note of alternatives. In public art, there are increasingly no hard and fast rules, no absolute rights and wrongs.\textsuperscript{370}

A plan need not be absolutely cut and dried, perfect to the last crossed 't' and dotted 'i'. It must make intelligent provision for the unforeseen.\textsuperscript{371}

I provided a brief review in Section 3.1 of the ways and means by which art finds its way into the public realm, including contemporary planning approaches to public art. These were the not-for-profit sector; special collections, institutions, sculpture parks and endowed outdoor artworks; the public sector; the private and institutional sectors; and, graffiti, political effigies, posters and other 'found' objects or images. Each of these make important contributions to the variety of public art in any city and the role of each in adding to the diversity of the urban environment should be encouraged.\textsuperscript{372}

\textsuperscript{369} Holmes, Willard (Director of the Vancouver Art Gallery), introductory remarks, "Three Perspectives on Public Art", panel discussion on public art, Robson Square Media Centre, Vancouver BC, February 15, 1990

\textsuperscript{370} du Toit, Allsopp, Hillier (Planning, Urban Design, Landscape Architecture), The Art of the Avenue: A University Avenue Public Art Study, Toronto ON, June 1989, p. v

\textsuperscript{371} "Chance versus Informed Planning", The Royal Bank of Canada Monthly Letter, XLV:10, Montreal QC, October 1964, p. 4

\textsuperscript{372} The Vancouver Art Gallery is an example of one that has resources and access to resources and could play an instrumental role in initiating temporary projects; hosting forums on public art; raising public awareness; public art advocacy; evaluating special projects for funds from large-scale developments; mounting projects using civic funds accumulated in the Public Art
chapter, however, will be the formulation of proposals primarily for the public sector, almost exclusively the municipal government of the City of Vancouver.

Chapter 4 showed that the provision, encouragement, requirement and regulation of public art by the City of Vancouver were diffused throughout the administration and, with the exception of festivals, have been quite limited. This was shown to be due to the lack of commitment to public art on the part of the City which had approved very few supportive policies or programmes until recently. With the exception of the Fest Committee, it also revealed very little apparent co-ordination between departments regarding any aspect of public art. The most serious shortcoming related to planning and funding strategies for physical works, whether temporary or permanent, donated or City-initiated, or on private or public property. This review of the present status of public art and public art planning in Vancouver, including proposals and policies adopted since 1986 or now being considered by City Council, demonstrates that the conditions exist both culturally and politically for the adoption of an incremental planning strategy for public art for the City of Vancouver.

This chapter proposes a comprehensive corporate strategy specifically for the City of Vancouver that can encourage, Fund; and developing and managing projects for developers to realise their art obligation in an alternative, innovative fashion.
promote, develop, regulate, fund or otherwise positively influence public art in the city.

5.1 Introduction

In the Prologue to this thesis, I mentioned that my interest in the topic of planning for public art was piqued by preparing a public art proposal, Art in Public Places Programme: A Percent For Art Policy For the City of Edmonton, for Edmonton's Planning and Building Department in 1988. Central to that proposal was the creation of a master plan for public art to be prepared by a Public Art Steering Committee as part of an overall public art programme. While researching the topic, I came to recognise its tremendous scope and increasing importance in planning for urban livability. This inspired me to pursue it as a thesis topic.

The title of my initial thesis draft in the fall of 1988 was The Role of Comprehensive Municipal Planning Strategies in the Regulation of Art in Public Places, Art into Architecture and Art into Landscape. My hypothesis was that a comprehensive municipal planning strategy, such as an arts master plan, was the most appropriate approach by which to address the range of complexity of issues surrounding the implementation of art in public places.

The public art plan that I propose for the City of Vancouver, however, is a corporate strategy which would be implemented incrementally. While acknowledging the important contribution and potential roles of those groups identified in Sections 4.2.4
and 4.2.5, the proposed strategy will only address the civic administration of the City of Vancouver. The following are key elements of the proposed strategy in order of priority:

1. a commitment of City Council to a public art strategy enunciated through the establishment of goals for public art applying to the whole of the civic administration;

2. replacement of the Art in Public Places Subcommittee with a Public Art Commission;

3. a commitment by City Council to public art funding, including staffing;

4. dissolution of the Board of Parks and Recreation and redistributing its maintenance and recreation functions into a new civic Department of Parks and Recreation, its cultural functions related to community centres and community development to the Office of Cultural Affairs within the Social Planning Department, and its park design functions to a revitalised Urban Design Group within the Planning Department;

5. creation of a Special Council Committee on Public Art and Urban Design to advise City Council on any matters related to the integration throughout the civic administration of sound, co-ordinated urban design and public art principles into the city's overall physical development until the dissolution of the Board of Parks and Recreation and the redistribution of its functions can been accomplished;

6. transfer of urban realm design functions of the Engineering Department to a revitalised Urban Design Group within the Planning Department which includes park design;

7. creation of a Special Council Committee on Commemoration to advise City Council, the Public Art Commission and other civic departments on matters related to commemoration;

8. specific recommendations for individual departments to continue and enhance their roles in the provision, encouragement, regulation and requirement of public art in the city; and,

9. an Interdepartmental Task Force on Public Art to ensure that departments, individually and in co-operation with
each other, are achieving Council's goals and objectives.\textsuperscript{373}

These proposals recognise the importance of the support of City Council for public art, the need for co-operation and co-ordination of all departments in the physical planning of the city, and the essential role of community representatives with special expertise in public art or an interest in the community. Recommendations are proposed for each of the newly-created bodies and existing departments within a framework of goals for adoption by City Council. Although each will be considered separately, the proposals together comprise a coherent and comprehensive corporate strategy to realise the overall vision for Vancouver as enunciated in those goals.

5.2 Strategy Rationale

It became apparent during my thesis research that a master plan is unsuitable for Vancouver as the focus of a municipal strategy for public art. Rather than a comprehensive plan, I came to realise that an incremental planning strategy is more appropriate for Vancouver given the way in which public art is now realised in the city; the apparent socio-economic and political shift of Vancouver to a post-modern city; the very flexible and evolving nature of public art as both a temporary and permanent indigenous expression of community-based values; and, the diversity of

\textsuperscript{373} Although the majority of the proposals fall within the Departments of Engineering, Planning, Social Planning, Housing and Properties, and the Board of Parks and Recreation, virtually all departments would be affected.
contexts within which it is or can be produced for economic, social, recreational, health and cultural benefits.

In the transition from the modern city to the post-modern city (refer to Section 2.2.6), urban planning has become more populist and incremental. The evaluation of the plans for Seattle and Portland (refer to Section 3.2.1) demonstrated this. Both cities had prepared site-specific plans for public art that have been successful because of the process established for site evaluation and proposed project development criteria rather than as blueprints for the creation and placement of public art in the city. The Toronto study, The Art of the Avenue, focussed on a much smaller area (refer to Section 3.2.2). The urban designers responsible for that study also opted to develop criteria for classes of sites within the study area and the only truly site-specific recommendation was the prohibition of any new artworks on sites classed as 'First Priority'.

The concept of a master plan implies a static approach unsuitable to public art. A master plan, however well and conscientiously implemented or administered, could not be flexible and open enough to accommodate what is a broad and evolving cultural form. Rather, a framework for public art is required that accommodates innovation, experimentation and spontaneity as well as grassroots initiatives.

At the staff level within the administration, there is clearly a need for planners with expertise in physical planning and strong
cultural interests and understanding. This was recognised by the Planning Department in the background report on murals which noted that they "need to be evaluated and judged by persons with a special interest and competence in this field, combining art with architecture." In addition, if planners are to be sensitive to incremental planning for public art, they must inform themselves of directions of popular culture and monitor the diverse cultural context within which public art thrives. The City of Vancouver has only recently made substantial progress towards planning for public art, primarily through its Social Planning Department (refer to Section 4.2.3) and its Art in Public Places Subcommittee of the Special Council Committee of the Arts (refer to Section 4.2.4). All of the policies on public art in place were adopted by Board of Parks and Recreation and City Council since I began work on this topic in 1988. In Chapter 4, I documented how recent successive public art policies have built upon one another, moving the City rapidly into a new, proactive role in the provision of public art in Vancouver. This reflects a rapidly growing concern for public art planning and clearly demonstrates Council's commitment to it. Because of this groundswell of support for public art, I feel that the corporate strategy proposed herein is appropriate for the City of Vancouver at this time.

As a funding strategy for public art projects, A Public Art

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374 Proposed Regulation of Murals, Vancouver Planning Department, Vancouver BC, September 9, 1988, p. 1

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Program for Vancouver, the June 1, 1990 draft plan for public art prepared by the Social Planning Department (Appendix I), is likely to have a large impact on public art planning in Vancouver. Because of this, I have reformulated that programme to not only recognise a broader definition of public art but to also ensure a wider participation in public art policy formulation, regulation and implementation, including public education as a component of that participation.

The research I conducted strongly indicates the inclusion of artists in the planning processes (refer to Sections 3.2.1 and 3.2.2). However, there are many others with special expertise, such as urban designers, landscape architects, sociologists, community workers, historians, and behaviour specialists, who should be players as well (refer to Section 3.2.2). Representatives of community groups particularly can ensure that public art is perceived throughout the civic administration and by Vancouversites as local, indigenous and even grassroots. The bodies to be established, the Public Art Commission and the Special Council Committee on Commemoration especially, and the recommended restructuring of the civic administration are intended to ensure that public art is broadly perceived as participatory, open-ended and equitable.

My hope in proposing this particular strategy for public art for the City of Vancouver is to foster an original process for the

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375 A revised programme was available at the time of publishing. However, this thesis could not respond to changes made subsequent to the June 1, 1990 proposal.
introduction of art into the public realm which is as creative as the public art to be realised. I also hope that it will inspire the City of Vancouver to assume an active role in the on-going experimentation in the dynamic evolution of art in public places and that dialogue on public art in Vancouver will continue to expand, encompassing ever-greater participation in policy formulation and in the realisation of projects. I feel that this can now be achieved by the City of Vancouver. I believe that the climate for public art is finally a clement one.

5.3 A Proposed Strategy for Public Art

A good plan is not an end in itself but the beginning of action.\(^{376}\)

5.3.1 The need for flexibility in public art planning

The need for flexibility in planning for public art is a central notion to the proposed corporate strategy for public art for the City of Vancouver but is not unique to planning for public art. The Vancouver Plan stated that it would "be implemented through a program of follow-up planning work", i.e., incremental planning, and that work would "help refine THE DIRECTION through continual test against new problems and new opportunities and in light of emerging public objectives. The Vancouver Plan will, therefore, continue to learn and to change as the city's perception of its

\(^{376}\) Lamont, William Jr., APA Journal, LIV:3, Chicago IL, Summer 1990, p. 357

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future changes."\(^{377}\) This same planning philosophy is proposed in
this thesis as is applies to the particular topic of public art.

The nominal definition for public art proposed in Section 2.1 —
any permanent or temporary creative works in any jurisdiction,
primarily but not necessarily those of professional artists,
placed, incorporated or performed in public places for the
enhancement, enjoyment or enrichment of human experience — was
developed to address all forms of public art which can be
influenced, encouraged or constrained by planning processes.
Planning must be receptive to any new or emerging forms or
expressions that can affect the urban environment and the
cultural development of the city.

A 1987 survey (cited in Section 2.4.1) found that at least 195
jurisdictions in the United States had adopted a public art plan,
mostly percent for art programmes. A review of some of these
plans revealed that the majority of them were limited in
jurisdictional application, most by ordinance could only fund
permanent works, and many of the most recent programmes would
only fund collaborations with artists.\(^{378}\) Even the review of the
three plans of Seattle, Portland and Dallas, all viewed as being
exemplary, revealed certain limitations and shortcomings. They
are entrenched in restrictive ordinances which do not generally

\(^{377}\) The Vancouver Plan: The City’s Strategy for Managing
Change, Vancouver Planning Department, Vancouver BC, July 1986,
p. 16

\(^{378}\) Jacksonville, Florida’s draft Downtown Urban Design
Guidelines (June 1989) is an example of this recent genre.
allow flexibility and therefore are difficult to overcome or circumvent. To avoid the limitations of other public art plans while recognising the nature of public art (and creative processes in general), the strategy I propose is deliberately intended to be as flexible as possible. This will ensure that the City is able to respond to any and all new manifestations of public art, while encouraging wide participation in the on-going formulation of policy and in implementing projects.

A major limitation of many public art programmes or plans is that they in fact are funding mechanisms rather than policies, plans or strategies.

5.3.2 City Council and public art

The proposed corporate strategy for Vancouver depends foremost upon City Council making a commitment to public art through establishing goals for public art; increasing funding (which includes additional staff); restructuring the administration; establishing bodies to advise Council or act on behalf of Council on matters related to public art; and, incorporating existing civic practices or institutions contributing to public art in the city. City Council has indicated a growing interest in public art (refer to Section 4.2.3). Council may build upon the policies they have recently approved and existing procedures in the various departments (also in Section 4.2.3) by formulating overall goals for the City for public art, by approving policy initiatives, and by enacting certain practical measures.
5.3.2.1 Goals

City Council should adopt the following goals to direct all civic departments in any activities which may incorporate or encourage public art. These goals are to apply to the entire civic administration, not just committees or departmental divisions specifically addressing public art issues.

The City of Vancouver shall:

1. accept responsibility and assume a leading role for expanding Vancouver's experience with all of the public arts;
2. use art wherever possible to make places public;
3. promote the development of culture through the provision of public art rather than supplying it;
4. enhance the urban environment to the greatest extent possible with public art in all of its many functions and infinite manifestations;
5. ensure the creation of urban environments through the media of public art which reflect the unique cultural mix, heritage, character and aspirations of the people of Vancouver;
6. strive to broaden the participation of the individual in the cultural life and physical development of Vancouver;
7. involve artists in the decision-making and city-building processes through participation on boards, panels and committees of all kinds throughout the civic administration and as staff;
8. encourage the participation of different organisations and constituencies throughout the city to define opportunities for public art and to accept responsibility to realise projects; and,
9. endeavour to distribute public art throughout the
entire city for the appreciation and enjoyment of its citizens everywhere.\footnote{Section 4.3 notes inequitable distribution with concentrations of public art in certain areas of the city.}

5.3.2.2 Policy initiatives

The formulation of policies leading towards an implementable strategy depends upon the following primary initiatives, in addition to those already in place, to be undertaken by City Council.

1. Public Art Commission

As a first priority, City Council should reconstitute the Art in Public Subcommittee of the Special Council Committee on the Arts as an autonomous Public Arts Commission.

2. Funding

Because the success of the strategy for public art will ultimately depend on funding, this initiative should come from Council. A critical commitment to public art in Vancouver should be made by Council to increase funding for the support of all forms of public art and creative expressions in the public realm.
3. Dissolution of the Board of Parks and Recreation

Council should initiate required amendments to the Vancouver Charter to dissolve the Board of Parks and Recreation, reconstitute its maintenance and recreation functions into a new civic Department of Parks and Recreation, and redistribute its cultural development and programming functions and park design functions to appropriate departments.

4. Creation of advisory bodies

There is a need for a number of new structures or bodies to advise on various aspects of public art whose jurisdictions cut across departmental boundaries and whose memberships represent a breadth of expertise, perspectives and levels of participation. City Council should establish:

1. a Special Council Committee on Commemoration to advise City Council, the Public Art Commission and civic departments on any matters relating to commemorative plaques, statuary and memorials;

2. a Special Council Committee on Public Art and Urban Design to advise City Council on any matters related to the integration throughout the civic administration of sound, co-ordinated urban design and public art principles into the city's overall physical development and to investigate the possible integration of public art and urban design in specific areas of the city until the dissolution of the Board of Parks and Recreation and the redistribution of its functions can been accomplished; and,

3. an Interdepartmental Task Force on Public Art to ensure that departments, individually and in co-operation with each other, are achieving Council's goals for public art.
Although the mandates of these different groups are quite discrete, their interests would occasionally overlap. For example, any public realm capital construction projects in Vancouver with aspects of heritage, commemoration and participation of artists would be reviewed by both the Special Council Committees on Public Art and Urban Design and Commemoration, ensuring broad input on the particular concerns of each. Approval of the art components by the Public Art Commission would also be required.

The Interdepartmental Task Force on Public Art and the Social Planning Department would co-ordinate the activities of these various bodies through implementation of the strategy.

5.3.2.3 Elaboration of Council's initiatives

This section will elaborate upon each of Council's four primary initiatives in realising the proposed corporate strategy for public art.

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An example is the construction of the Heritage Trail and Victoria Promenade in Edmonton, Alberta. These high-quality connected walkways along the top of the river valley through downtown and an adjacent residential district are urban design capital construction projects with historical interpretive galleries, fountains by artists, and artworks commemorating notable residents of the areas along the route.
1. PUBLIC ART COMMISSION

Purpose

The purpose of the Public Art Commission will be to advise Council on all matters related to the development of public art projects and art acquisition processes. The Public Art Commission will act with a certain amount of autonomy in the development and approval of projects, and will make aesthetic judgements based on the principle of peer judgement on behalf of City Council.

As noted in Vancouver's Future: Toward the Next Million (1989), "the role of an Arts Commission is not without parallels already operating within the City's network of departments, commissions, and advisory boards reporting to and making recommendations to Council."\(^{381}\) The report also stated that "many competent arts directors and managers are ready to share with the City in the overall management of the arts, rather than continuing merely in their present advisory role (as on the Special Council Committee on the Arts)."\(^{382}\) Formation of the Public Art Commission as proposed could facilitate such a partnership.

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\(^{382}\) ibid, p. 6

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Membership

The Public Art Commission will be comprised of citizens appointed by City Council on the basis of their professional expertise in public art and related or relevant fields with a demonstrated interest in the arts in general. Members would include but not be restricted to artists, art educators, art consultants or gallery owners, urban designers, architects, and landscape architects. An alderman would sit on the commission as a non-voting member representing City Council.

Personnel

Support staff for the Public Art Commission would be approved by City Council and functionally connected to the Office of Cultural Affairs of the Social Planning Department.

Jurisdiction

The Public Art Commission in most cases would be the arbiter of all aesthetic judgements. Only rarely would the Commission recommend the intervention of Council in that process.

The Special Council Committee on Commemoration would forward all policies and projects of a to be determined magnitude to the Commission for approval.
The Interdepartmental Task Force on Public Art would report to City Council through the Public Art Commission.

Most projects of the Urban Design Group would be forwarded to the Commission for comment. Those with specific art components would require Commission approval. Prior to the dissolution of the Board of Parks and Recreation, the Special Council Committee on Public Art and Urban Design would report to City Council through the Public Art Commission.

Responsibilities

The primary responsibility of the Public Art Commission is to make aesthetic judgements related to public art based on the principle of peer judgement on behalf of City Council. Each project would be evaluated on its own merits. Experience elsewhere has clearly indicated that aesthetic decisions should be made by qualified persons knowledgeable in aspects of public art and should remain outside of the political arena (refer to Section 3.2.1). Although the public can provide valuable insights on community concerns, themes, local heroes and issues, they should inform the decision-makers in evaluating the suitability of a work for a particular location or neighbourhood rather than participating in aesthetic judgements (refer to Section 3.2.1). City Council should maintain an arms-length relationship with the Commission. I believe that a

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383 Elected officials in some circumstances may participate on these committees but should not be included in aesthetic judgements unless uniquely qualified to do so.
commission, in having a greater level of autonomy than a board, would be the most successful vehicle for maintaining this relationship.

The Public Art Commission would also have the following responsibilities. It would:

1. help developers and the City devise proposals appropriate to their development sites and approve the implementation process including approval of arts groups or other project managers;

2. guide staff in planning and implementing City projects to encourage artists in the design of ordinary aspects of our environment, such as sidewalks and park benches, wherever possible and appropriate to raise the ordinary to the extraordinary;

3. evaluate art projects and donations of artworks to the city on the basis of aesthetics, urban design advice from the Urban Design Group, and advice on commemorations from the Special Council Committee on Commmorations;

4. function as a resource to other agencies or groups proposing works on public property;

5. provide advice to the Director of Planning on aesthetic concerns in murals vetted for approval;

6. ensure proper and uniform procedures and standards are applied in the evaluation of all public art, regardless of source or jurisdiction;

7. manage the Public Art Fund;\(^\text{384}\)

8. assume a major role in raising awareness of public art issues and educating politicians, civic administrators, the business community and the general public to the possibilities of public art, by producing promotional materials to make the civic commitment and various

\(^{384}\) The Public Art Fund is proposed to be "a City-maintained account of funds generated by the public art requirement...which is dedicated to the cost of public art planning, administration, documentation, education, and the creation of public art." Refer to Section 4.2.3 (Public Art Policy, Vancouver Social Planning Department) and Appendix I.
roles in public art comprehensible and accessible to the public;

9. manage confrontations or controversy surrounding public art projects as an educational process, using experimentation to generate dialogue on the democracy of aesthetics;

10. as suggested in the 1928 Plan for Vancouver, conduct a review of all of the artwork in Stanley Park in conjunction with the Special Council Committee on Commemoration to evaluate each piece on its aesthetic merit, historical significance, its significance today, maintenance requirements and other concerns, and consideration of resiting or deaccessioning pieces; and,

11. actively encourage temporary art projects and, with the Urban Design Group, the Special Council Committee on Commemoration and other departments, establish a priority system for assigning lengths of installation for specific sites or classes of sites.  

This last point regarding temporary art projects is a critical notion to the proposed strategy for public art. I propose that virtually all public art projects should be of a set duration. Depending on the priority assigned any site, a work may be temporary for three weeks, six months, one year, ten years, twenty-five years or permanent, whatever is determined to be equitable and appropriate to the City's goals for a particular site or class of site.

Richard Andrews noted that timelessness is a fraudulent

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385 Refer to National Capital Commission policies (Section 2.4.2) and the recommendations of Toronto's The Art of the Avenue report (Section 3.2.2) regarding need for temporary works.

386 Priorities would be developed by the Urban Design Group in consultation with the Public Art Commission and the Social Planning Department.
concept. Since cities are organic and constantly changing, and if a work of art is tied to a place, it in fact cannot be permanent. Even the Statue of Liberty in New York City required a massive financial intervention to save it from the deterioration of time.

Much of the controversy surrounding many contemporary physical artworks could be avoided if artworks on City-owned property were permitted for a prescribed period after which time its removal would make the site available for another work. If a constituency of support for a particular piece developed during that time, an appeal could be made to extend its 'lease' on that site. Rather than having to respond to negative public pressure to remove a controversial piece, the onus would be on positive community responses to actively seek the continued presence of a piece. The knowledge that a piece will not be a permanent addition to the community could serve to support greater experimentation in public art by reducing, or even eliminating, fear of innovation or 'cutting-edge' artworks.

Very temporary, even transitory, public artworks also need to be accommodated. They serve an educational function for the public, artists not experienced in public art, art consultants, and other groups in expanding their understanding of public art as a

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387 Keynote address to the joint annual meetings of the Canadian and American Societies for Aesthetics, Hotel Georgia, Vancouver BC, October 1988

388 Richard Serra's highly-controversial and recently-removed Tilted Arc in New York City is a case in point.
process. "As public art opportunities increase, there grows a need for a pool of artists who are experienced in the processes and the variables inherent in creating art for public spaces. This, in fact, is one of the most pressing issues in public art" one which can be addressed "by enabling artists to gain experience and experiment artistically on temporary projects."389

Temporary art projects have the following advantages:

1. public exposure to the widest diversity of public art forms is increased;

2. it can change with the context of site, community values, ethnicity, local economic or other conditions;

3. more critical, humorous, adventuresome or even risqué experimentation in public art is possible;

4. timely social and political comments on contemporary issues are possible rather than only the expression of more 'eternal' values;

5. the expression of new media, styles, technologies or combinations of them not anticipated in requirements for permanent works can be accommodated, thus providing the basis for reevaluating civic processes; and,

6. the spontaneity and the dynamism of city-building processes, and of life itself, can be more readily reflected.

2. FUNDING

The second priority in the implementation strategy was funding. This commitment could be realised by City Council by:

389 Cruikshank, Jeffrey L. and Pam Korza, Going Public: A field guide to developments in art in public places, Arts Extension Service, Division of Continuing Education, University of Massachusetts, Amherst MA, 1988, p. 26
1. establishing the amount of the public art obligation, whether percent for art or dollar value based on revenue-producing floor areas, for all private sector projects;\textsuperscript{390}

2. requiring the same public art obligation for all civic capital construction projects;

3. being open to and supporting new or innovative proposals which introduce excellence and positive experience in any of the arts into the public realm;\textsuperscript{391}

4. by increasing the staff complement with appropriate expertise throughout the civic administration for advocacy, research, co-ordination and physical planning, to provide strong leadership from the administration, and to be able to provide necessary staff support and co-ordination to the newly-created bodies;\textsuperscript{392}

5. by ensuring that collection management and public education are adequately funded;\textsuperscript{393} and,

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\textsuperscript{390} Council would establish a minimum budgetary limit for participation.

\textsuperscript{391} The recent Symphony of Fire fireworks competition approved by Council is an example of its support for promoting public art in Vancouver of an international standard of excellence.

\textsuperscript{392} Diane Shamash, Co-ordinator of the Seattle Art Commission's acclaimed Art in Public Places Program, cautioned that Vancouver should spend a year in planning to avoid the mistake of trying to "do it all" at once, to take time to determine what is appropriate for Vancouver and to ensure that there is adequate staff in place - essential to implement projects immediately - and that all staff in the City are in tune with the goals of the programme. She cited Minneapolis applying to hire artists in the administration to act in a planning role within departments to determine opportunities and potentials, and to ascertain the specific public art needs of the city prior to instituting a programme (interviewed at the Seattle Arts Commission on June 16, 1989).

\textsuperscript{393} Public education needs to be a part of the planning process through implementation as artists and designers can learn from the community and the community can develop an appreciation for and a sense of ownership over the resulting public art (refer to Section 3.2.1).
6. petitioning the Province to increase funding for the arts in general. 394

Public Art Policy for Funding

The leading role of the Social Planning Department in the development of public art policy has been demonstrated, in particular through the existing role of Social Planning staff in support of the efforts of the Art in Public Places Subcommittee of the Special Council Committee on the Arts (refer to Section 4.2.3). The Social Planning Department, in conjunction with the Art in Public Places Subcommittee of the Special Council Committee on the Arts, developed the draft policy, A Public Art Program for Vancouver (June 1, 1990), that would implement the first proposal above, if adopted by Council, and recommends that the second be considered as well. Although produced by Social Planning, the programme would affect every department with capital construction budgets as well as those departments regulating private sector development.

It is crucial that the City of Vancouver adopt such a programme applicable to all development (beyond a minimum budgetary limit established by Council) in both private and public sectors to demonstrate its commitment to public art. 395 In many regards, the programme proposed by Social Planning is representative of

394 This would allow greater access to federal funds available only through cost-shared agreements. Vancouver cannot qualify for some federal funding due to provincial non-participation.

395 This would preclude the notion of bonussing for public art in private development.
the proliferation of percent for art public art programmes across North America and is basically sound. However, there are ways I believe in which it should be improved to realise Council's goals for public art.

All references to the draft report in the following sections refer to the June 1, 1990 draft report, *A Public Art Program for Vancouver*, included as Appendix I to this thesis.

1. Definition of public art

The definition of public art formulated in Section 2.1 should be used because the definition proposed in the draft report is far too restrictive in allowing artworks only by professional artists. Their definition would not allow community arts projects, art by children, or folk art to be funded in this way. Public art by designers, such as Franklin Allen who won Vancouver's *Terry Fox Memorial* competition, would also not qualify for funding as drafted.

2. Art obligation

I fear that the art obligation proposed in the draft report is inadequate to realise Council's goals for public art. The draft report proposes an art obligation of $1.00 per revenue square foot of an applicable development whereby $0.85 would be used for the art itself and $0.15 would go into the Public Art Fund which would offset City costs for public art planning, administration,
education, and documentation. This approach would generate less than a typical 1% for art obligation. Portland, Oregon, which recognises the benefits of financing public art, recently increased its percent obligation from 1% to 1.33%. Even Seattle, Washington increased its percent back up to 1% due to popular pressure to do so after having decreasing it as a cost-cutting measure.

City Council must ensure that the amount of money generated for public art projects is sufficient to allow them to have the most positive impact upon the city if the programme is to be considered successful. It can do so by instituting a public art obligation equal to 1.5%. The experiences of Portland and Seattle (refer to Section 3.2.1) suggest this is essential. Demonstration of the success and public acceptance of the benefits of public art planning can encourage further participation by the community; inadequate funding or staff support can mitigate against its acceptance.396

3. Exclusions

The report proposes that all nonrevenue and some other components of private developments to be excluded from the public art cost calculation. Where these are to be excluded from community amenities to be provided by the developer such as community

396 Tacoma, Washington's under-funded and inadequately staffed public art programme was cancelled in response to public opposition.
centres, day care centres or libraries, City Council should assume responsibility for the funding contribution for a public art component directly, or indirectly through tax credits or rebates of application fees, to ensure consistent realisation of its public art goals. This is especially important for civic facilities provided for the use of the public.

Funds should not be transferred from other projects or from the Public Art Fund for this purpose.

4. Public art programme options and processes

I feel that the five proposed options to meet the public art requirement, listed in Section 4.2.3 (Public Art Policy, Vancouver Social Planning Department) and described on Page 4 of the draft report (Appendix I) are adequate in themselves but inadequate in their overall scope. I therefore propose two additional options that will allow greater flexibility in funding, developing and managing public art projects.

The adoption of percent for art programmes in many cities has led to the creation of a hybrid public art consultant to the development industry. According to Struan Robertson of Toronto, Ontario's Graywood Developments Limited, "they do everything for you. Frankly, I've done very little except sit around and watch slide shows."397 This has caused some concern amongst the arts

397 Grogan, Lisa, "Art program requires creative teamwork", The Financial Post, Toronto ON, June 20, 1990, p. 12

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community due to the formula, choose-a-suitable-artist-from-a-catalogue approach that seems to have emerged. Not only does it separate participants from the process, which should be a meaningful learning process for all, it may also promote unauthentic works lacking a creative and truly local interpretation of a site. Cliché contextual works by big-name, out-of-town artists or designers could result, contrary to the intentions of the programme and Council's goal of developing culture rather than supplying it (refer to Section 5.3.2.1).

A growing concern of collaborative work (refer to Section 2.1) is that this type of public art is a highly negotiated product that has been "vetted, sanitized and socialized." Despite the over-emphasis on collaborations in recent public art plans, they are important and need to be encouraged as a form of public dialogue. However, they represent just one model and should not be used to the exclusion of others. This supports my proposal for two additional options for developing and managing public art projects to realise public art obligations. Permitting additional models would mitigate against formula solutions. As well, the process for realising public art should be as dynamic and creative as the art itself; the creativity of the product should be a reflection of the process through which it was realised. I have proposed the following two options for adoption by Council now. However, Council should be open to experiment with any others that may emerge over time.

1. **Comprehensive public art proposals**

Rather than focussing on a single public art project or in the case of a large-scale development project, a series of public art projects, developers in conjunction with civic departments should be encouraged to develop comprehensive public art proposals that could include, but be not restricted to, the following:

1. cultural facilities;
2. endowments to ensure programming of designed spaces within large- or small-scale projects;
3. workshop facilities for community arts projects;
4. storage, office and workshop spaces for public art producers or community workers; and,
5. endowments for ephemeral works or on-going temporary works.

The purpose of comprehensive public art proposals is to encourage creativity and innovation through the widest diversity of projects. This option particularly could be used to sustain on-going community arts, to enhance the dynamic nature of a site, or to contribute to public art throughout the city by providing support facilities for producers of public art. The people of Vancouver would perhaps be better served, for example, if the Marathon Coal Harbour project were treated through a comprehensive public art proposal than through the more limited options in the draft report.
2. **Use existing art organisations**

There are many art organisations and not-for-profit art societies with expertise in public art. These groups could be used by developers and the City to develop and manage public art projects that are firmly rooted in their communities or areas of particular expertise. This could generate new, open, fresh opportunities for creative expressions in the public realm. Groups would be chosen on the basis of the type of project desired by the developer or the community and would require the approval of the Public Art Commission, which would monitor those projects. Examples of such groups in Vancouver include the Active ARTIFACTS Cultural Association, Imagination Market, Pacific Cinematheque, the Public Dreams Society, the Queer Art Committee, the Society for Non-Commercial Art, the Vancouver Art Gallery, Vancouver Fireworks Society, and the Western Front.

Advantages of including existing art organisations in the public art strategy are:

1. greater innovation and creativity in projects is encouraged rather than 'safe' or standard projects which could be advocated by art consultant-developer teams alone;
2. a sense of community ownership of a project could develop;
3. the arts community in Vancouver would be empowered;
4. integration of the business and arts community would be fostered;
5. community involvement in public art projects would be strengthened;
6. the development of indigenous expressions and forms would be encouraged without undue reliance on 'imported' and well-known artists; and

7. much-needed employment would be provided in the arts community.

5. Temporary artworks

Although not directly stated, the June 1990 proposal implies that all artworks to be installed or incorporated will be permanent, a requirement common to many civic funding programmes. As discussed in Section 5.3.2.3, Council should encourage and fund temporary public art projects.

6. Education

One of the highest priorities of any art programme should be to foster public appreciation and understanding of public art, of the processes that realise art in public places, and the significance of that art to the community. One component of this strategy is that civic departments would develop comprehensive on-going educational programmes regarding public art in the city. Large developments would also be encouraged ensure that public education is an integral part of their public art projects or proposals. Public education programmes, coupled with community participation, should dispel any traces in the public mind of elitism often associated with art selection.
7. Process

The draft report proposed the creation of a Public Art Board, the role of which is "to advise City Council on the merits of the public art proposed; to ensure that proper and uniform procedures govern the art acquisition process; and to approve the art selection process." It was recommended that the Board would work in tandem with the Development Permit Board to provide an efficient review and approval process.

City Council's initiatives of reconstituting the present Art in Public Places Subcommittee into an autonomous Public Art Commission; creating new bodies addressing different aspects of public art in the city; increasing funding; dissolving the Board of Parks and Recreation; and, consequential changes, coupled with the previous six points, comprises a broader, open-ended process that guarantees wider participation in public art policy formulation and in project implementation that is essential to the success of the strategy. As Eloise MacMurray, Public Art Program Manager of Portland, Oregon's Metropolitan Arts Commission noted, controversy can be healthy but Portland had managed to minimise it "by keeping the process open."

399 A Public Art Program for Vancouver (draft report), Vancouver Social Planning Department, Vancouver BC, June 1990

400 MacMurray, Eloise, "Three Perspectives on Public Art", panel discussion on public art, Robson Square Media Centre, Vancouver BC, February 15, 1990
3. DISSOLUTION OF THE BOARD OF PARKS AND RECREATION

The discussion regarding the Board of Parks and Recreation in Section 4.2.3 identified a major concern with co-ordination of public art policy and implementation strategies, given the autonomy of the Board. Since Park Board is one of the most important players in public art in the City, along with the Departments of Planning, Social Planning, Engineering and, to a lesser extent, Housing and Properties, this presents a potentially serious impediment to achieving Council's goals for public art. There appears to be less incentive for Park Board to participate in civic programmes or to use human resources in other departments. There also appears to be some unfortunate duplication of functions, such as in the delivery of cultural programming by both Social Planning and Park Board, without a method of ensuring consistent standards between them.

Another concern relates to the nature of public art as an integral concern of urban design. Design functions are presently divided among Park Board, Engineering and Planning on the basis of jurisdiction. Park Board is responsible for the design of all parks and park facilities, Engineering is responsible for the design of all other civic properties, and Planning is responsible to direct the design of private sector projects. The first two departments are operationally driven so design and planning of open spaces is a lesser concern, reflected in the relatively small number of staff involved in design.
I propose a more holistic approach to the physical planning of the city to be easily achieved by consolidating all of the design functions into one group, proposed to be the Urban Design Group within the Planning Department. This would engender greater coordination in all urban design in the city; ensure consistently high design standards in all public and private sector developments; ascribe greater priority to the design and development of urban open spaces; facilitate urban design studies of specific areas within the city; and, ensure more efficient use of design expertise within the civic administration and greater accountability for open space capital construction projects. It would also facilitate consistent inclusion of public art as an integral component of all urban design policy formulation and project development.

I will not detail the dissolution of the Board of Parks and Recreation as that is far beyond the scope of this thesis. Rather, I will restrict myself to reassigning Park Board functions to a new Department of Parks and Recreation and other existing departments within the administration. All references hereafter to Parks and Recreation will be to the Department of Parks and Recreation to be created unless otherwise stated.

The following changes are proposed:

1. park maintenance and recreation programming functions to be reconstituted into the Department of Parks and Recreation;

2. responsibility for cultural programming in parks and
community centres to be transferred to the Social Planning Department;

3. park and facilities design, and park planning functions to be transferred to a revitalised Urban Design Group within the Planning Department;

4. public realm design and facilities design functions in the Engineering Department also be transferred to the revitalised Urban Design Group to consolidate all civic open space design functions; and,

5. public art responsibilities be distributed through the newly-created bodies and to appropriate departments, as indicated in the following sections.

4. CREATION OF ADVISORY BODIES

Council’s fourth primary initiative in realising the proposed corporate strategy for public art is the creation of three additional advisory bodies: a Special Council Committee on Commemoration, a Special Council Committee on Public Art and Urban Design, and an Interdepartmental Task Force on Public Art.

1. Special Council Committee on Commemoration

Purpose

The Special Council Committee on Commemoration will advise City Council, the Public Art Commission, and civic departments on any matters relating to commemorative plaques, statuary and memorials and collaborate on the formulation of policies relating to the placement or incorporation of them into the built environment. Commemoration and associated issues of heritage concerns, such as preservation, restoration and interpretation, require special
consideration beyond the expertise of the Public Art Commission.\footnote{401} The Public Art Commission should be involved in the discussion of the aesthetic merits of proposals and siting issues. There are, however, other groups that need to be involved in the planning for commemorations and any review process established because who, what where and how we commemorate are of critical importance. Publicly-owned public open space is an increasingly precious resource for which there are ever-increasing demands. In addition, the cultural makeup of Vancouver has undergone dramatic changes. This may change our perceptions of some memorials of the past or indicate the need for a whole new range of possibilities not recognised in the past by the then dominant culture.

The City of San José, California, developed a model upon which the proposal for this committee is based. The process resulted from a controversy over the mayor's desire to commemorate Thomas Fallon, an early San José mayor. Hispanic activists denounced the commemoration as a slur on their Mexican heritage as the statue portrayed him raising the American flag over the previously Mexican territory. At the time the sculpture was commissioned, there was no process for reviewing art that had received public funding. Consequently, a committee was created

\footnote{401} The present Art in Public Places Subcommittee elected not to address commemorations.
to develop a comprehensive plan for historic art "reflecting the wide range of cultural influences on the city's development."  

Membership

Members of the Special Council Committee on Commemoration will be appointed by City Council and should reflect the diversity of expertise of the San José committee. That committee consisted of two members of their fine arts commission, two representatives of the committee that advises on public art, two representatives from the city's Committee of the Past, one from the historic landmarks commission and four to six community members representing various cultural groups and have a demonstrated interest in history or public art. Their committee will recommend a priority list of historic people and events to be considered for commemoration that will have to be approved by both the fine arts commission and the Committee for the Past before proceeding to their City Council for approval. The inclusion of members of the general public on this Committee is an important component.


403 ibid, p. B2
Personnel

Support staff, approved by City Council, would be located in the Urban Design Group within the Planning Department and would receive additional support from the Planning Department's Heritage Group.

Jurisdiction

The Special Council Committee on Commemoration would provide advice to City Council, the Public Art Commission, other departments, and members of the community on all matters relating to commemoration.

Policies developed by the Committee would require Public Art Commission approval prior to Council approval.

Aesthetic concerns would require the approval of the Public Art Commission.

Responsibilities

The Special Council Committee on Commemoration would:

1. develop procedures for acceptance or development of commemorative works for the entire civic administration for areas where specific plans, such as for the City Hall precinct, are not in place or proposed;

2. in conjunction with 1, identify sites or classes of sites of differing priorities, such as those of civic, provincial, country, or local significance;
3. determine which classes or scales of memorials, such as statuary, murals or major fountains, will require review by the Public Art Commission, ensuring that review procedures and high aesthetic standards are consistent for all public art in the city;

4. establish specific policies and guidelines in conjunction with other affected civic departments for commemorative and other public art works in and on the property surrounding City Hall;

5. as suggested in the 1928 Plan for Vancouver, conduct a review of all of the artwork in Stanley Park in conjunction with the Public Art Commission to evaluate each piece on its aesthetic merit, historical significance, its significance today, maintenance requirements and other concerns, and consideration of resiting or deaccessioning pieces;

6. direct commemorations to the areas of the city to which they have the most significance rather than the greatest exposure;

7. encourage ephemeral or temporary commemorations that do not leave a permanent marker on the landscape but effectively evoke memory;\(^\text{404}\)

8. identify sites to be protected from commemorations or contemporary public art projects, even interpretive projects, where any addition could compromise the historic significance of a place, structure, monument or building;\(^\text{405}\)

9. consider the merit of designating a common site for commemorative statuary and other plaques or artifacts which do not have direct significance to persons or

\(^{404}\) An example is the annual August 4th lighting of one thousand floating lanterns on English Bay in Vancouver, a powerful but transitory commemoration of the bombing of Hiroshima.

\(^{405}\) This is done in Amsterdam, Holland to protect its cultural heritage (Van Duyn, Edna, "Century '87 Amsterdam", Stroll, No. 4/5, New York NY, October 1987, p. 35). Toronto, Ontario also requires that all proposals for monuments, memorials and other works of art on City property be referred to the Toronto Historical Board to assess their potential impact on properties included on the Inventory of Buildings of Architectural and Historical Importance (1981 policy of Council).
events in Vancouver, British Columbia, or Canada;\textsuperscript{406} and,

10. inventory existing commemorations and analyse them on the basis of distribution throughout the city, current significance in historical terms, and meaning to contemporary values.

This latter recommendation is an important one in light of that part of Council's Purpose Statement regarding Vancouver's interests as a multicultural community and leading positive community change. In Los Angeles, one-third of the population are Hispanic, one-eighth Afro-American, one-tenth Asian-American and less than one-half Anglo. However, a 1986 University of California at Los Angeles study of 299 historic/cultural monuments found that 97.7 percent of them commemorated Anglo-Americans. Only four percent were associated with any aspect of women's history. Very few celebrated the history of the lives of its regular citizens.\textsuperscript{407} The Committee should consider these factors in addressing commemoration, recognising that commemoration should not be decided on the principle of equal representation for all segments of society.\textsuperscript{408} This is a balance that may be difficult for the Committee to find and one that will continue to shift with the passage of time.

\textsuperscript{406} This would include commemoration of people like American human rights activist Martin Luther King or groups like the Hungarian Freedom Fighters.


\textsuperscript{408} This has been proposed in West Vancouver BC.
The Committee must also consider new models for commemoration which will emerge to create a renewed dialogue on how we as a dynamic society define ourselves through commemoration. One such model that the Committee should examine is that being implemented by urban designer Dolores Hayden's 'Power of Place' plan for Los Angeles. In that plan, Hayden identified nine major and thirty minor sites, tied together by the theme of economic activity, to commemorate the processes of people's working lives. One-third were empty sites - sites where the original context had vanished - which would require public art projects, another third would include structures with potential but not yet designated, and the final third would incorporate existing historic/cultural landmarks that need reinterpretation in terms of the new social history. The potential audience for her sites was in evidence in workshops held for the public, which included addresses by ethnic historians, prior to specific site plan development.¹⁰⁹

2. **Special Council Committee on Public Art and Urban Design**

**Purpose**

The Special Council Committee on Public Art and Urban Design will be required only until the dissolution of the Board of Parks and Recreation and the redistribution of its functions has been accomplished. It will advise City Council on matters related to

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the integration of sound, co-ordinated urban design and public art principles into the city's overall physical development by both the private and public sectors. A corporate strategy for public art must address the entire urban built and natural environment as part of a dynamic urban design process regardless of ownership or jurisdiction. There must be qualitative controls on form, content, relevance, merit and placement on all works of public art produced on or in sites perceived as being public as well as publicly-owned sites. This would be a special area of concern for this committee.

Membership

The Special Council Committee on Public Art and Urban Design is an ad hoc hybrid citizen's committee appointed by City Council. Members would be selected to provide a breadth of expertise in design, art, urban development, psychology, sociology and other areas. Members would include representatives from the Urban Design Panel, the Public Art Commission and the Development Permit Board.

Personnel

Support staff, approved by City Council, would be located in the present Urban Design Group within the Planning Department. Upon dissolution of the Board of Parks and Recreation, the design functions, including aspects of public art in parks, would be consolidated with the design functions from the Engineering
Department and the Planning Department into a holistic Urban Design Group within the Planning Department. Support staff would then be incorporated into the Urban Design Group.

Jurisdiction

The Committee would generally advise the Director of Planning, the Development Permit Board, and civic departments on issues related to urban design and public art concerns, except that in the case of large projects, the Committee may report directly to City Council.

Members of the Committee would report back to their respective bodies, the Public Art Commission, the Urban Design Panel, and the Development Permit Board, each of which may advise Council of their concerns independently.

Responsibilities

The Committee would represent the joint concerns of the Public Art Commission, the Urban Design Panel, the Development Permit Board and the design, arts and development industries in general to review special public art and urban design plans for large-scale redevelopments judged to have a major potential impact upon the city. Projects of the scale of Marathon's Coal Harbour development or Downtown South would be subject to the scrutiny of the Committee.
The Committee would pay particular attention to large-scale projects with relatively short development schedules. Earlier sections of this thesis demonstrated how notions of public art have evolved over time. To create a large number of public art projects throughout a large site, to do it all at once, could lead to a concentration of a limited, time-identified genre. As an urban society, we need to be able to return to public places as they mature and be able to use art to re-evaluate and re-establish our relationships with those places and the ways in which we use them or can adapt them to our changing perceptions and requirements. Therefore, the Committee could review such projects with this notion central to that review. The Committee could consider, for example, reserving spaces for future projects, recommending the funding of more transitory works, or using public art obligation funds to endow future works.

The Committee would also have the following specific responsibilities:

1. in conjunction with the Planning Department, develop criteria to determine sites or classes of sites within the city or scale of project to require vetting mural proposals through the Public Art Commission, ensuring that the level of review for those classes of murals would be consistent with other art projects, regardless of jurisdiction;

2. comment on non-art objects proposed for public places in the city and advise Council accordingly; and,

3. in conjunction with the Director of Planning, develop the mandate for the new Urban Design Group subsequent

410 The Connaught Bridge Ring Gear on Pacific Boulevard in Vancouver is an example of this type of artifact.

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to the dissolution of the Board of Parks and Recreation.

3. Interdepartmental Task Force on Public Art

Purpose

The Interdepartmental Task Force on Public Art would review all of civic procedures and other involvements in all aspects of public art provided, encouraged, required, or regulated by the City prior to and during the first year of implementation of the public art strategy. It would determine how successfully each department individually and in co-operation with the others is achieving the City's overall goals, and, how to become even more responsive to those goals. This role will be especially critical during the period of implementation of this strategy.

Membership

Membership would consist of the directors of all civic departments or their designates, a representative of the Board of Parks and Recreation (until its dissolution), and one member of City Council. The chair would be from the Clerk's Department or possibly Planning or Social Planning.

\[411\] The Fest Committee provides a model for the type of co-ordinated approach being proposed.
Personnel

Support would be provided by existing staff in each department with overall co-ordination and secretarial functions provided by the department of the task force chair.

Jurisdiction

The Interdepartmental Task Force on Public Art will focus only on civic process. It will provide progress reports to City Council through the Public Art Commission as required.

Responsibilities

The Task Force would:

1. ensure consistency throughout the administration through the co-ordination and standardisation of all public art planning, selection methodologies, and other essential review procedures in the maintenance, promotion, and evaluation of public artworks regardless of the source of the work or its funding;

2. identify opportunities within the urban environment for the integration of all possible types of public art into public places, public works, street furnishings, walkways, street lighting, transit shelters and other elements within the public realm; and,

3. having identified those opportunities, departmental concerns or procedural prohibitions can be reviewed and perhaps resolved to achieve the City's goals.
5.3.2.4 Summary

Council's initiatives are designed to support and encourage the proliferation of all types of creative works throughout the public realm. The purpose of these initiatives is not to create new layers of bureaucracy but to ensure that the bureaucracy does not limit nor inhibit creative expressions. Rather than increasing the bureaucracy, the dissolution of the Parks Board and concurrent proposals should serve to streamline the bureaucracy, increase accountability, and consolidate related functions, such as cultural programming and open space design. The net increase in staff may be negligible. While there is clearly a need to increase staff to provide essential support to the new bodies, the proposed restructuring of the administration may result in surplus positions.

These initiatives of Council may be implemented incrementally in accordance with priorities to be set by Council. It is unreasonable to expect Council to proceed with the entire strategy at once. Out of necessity, implementation will be a slow learning process that will result in a stronger civic approach to public art.

5.3.3 Departmental initiatives

This section proposes initiatives that each department in the civic administration can undertake to support Council's goals for public art in Vancouver. Many of these departmental initiatives
will build on the framework established by the initiatives of Council, such as the dissolution of Park Board. Others are continuations or extensions of current practices by the departments. Collectively, these proposals form an integral part of the overall corporate strategy; participation by each department will be essential to its success.

Departments are listed in the order used in the City of Vancouver Purpose Statement and Department Contribution Statements, approved by Council on June 19, 1990. Those departments for which no proposals have been made have not been included.

CITY CLERK'S DEPARTMENT

The Clerk's Department would provide the chair and support staff for the Interdepartmental Task Force on Public Art.

The City Archives would continue to document all aspects of public art in the City as a permanent record of manifestations of our evolving culture.

ENGINEERING DEPARTMENT

The Contribution Statement of the Engineering Department to the City's Purpose Statement calls for the "provision of amenity features such as attractive streets, street trees and street furniture" in a manner contributing to "the quality of life of
its citizens.\textsuperscript{412} The removal of the design functions from the Engineering Department to the Urban Design Group within the Planning Department does not diminish this imperative. Although consideration of physical public art projects would largely be moved to other bodies, Engineering still has a considerable role in public art in Vancouver. Therefore, to fulfil this intent, in addition to current practices, the Engineering Department should:

1. develop a strategy to encourage street performers at designated locations in the city, perhaps through licensing;\textsuperscript{413}

2. consult the Public Art Commission for suggestions for replacement members for the Street Decoration Committee as required;

3. experiment with designating areas for continually evolving graffiti art as part of the civic programme to control graffiti through increased community awareness;\textsuperscript{414} and

4. encourage banners throughout the city by promoting local area initiatives.

FINANCE DEPARTMENT

Given City Council's primary initiatives including increased funding for public art, the Finance Department would have additional responsibilities in the establishment and funding of the additional bodies created by Council.

\textsuperscript{412} Purpose Statement and Departmental Contribution Statements, City of Vancouver, Vancouver BC, May 1990, p. 3

\textsuperscript{413} BC Transit's practice of regulating performers in SkyTrain stations could provide a model (refer to Section 4.2.5).

\textsuperscript{414} Given the enormous annual costs to the City in controlling graffiti, some experimentation in this regard would be warranted. The Urban Design Group and the Public Art Commission would collaborate on designating locations.
Although a monetary value cannot be assigned the cultural value of public art, it has been demonstrated that cultural activities and the arts have a quantifiable effect on a city's attractiveness for business development and tourism. The Director of Finance should determine this impact on the City of Vancouver to inform Council's decision-making by:

1. reviewing the civic contribution to public art and public art events to determine whether it is commensurate with the economic benefits accruing to Vancouver; and,

2. reviewing the financial impact of public art and public art events on economic opportunities and investment in Vancouver.

HEALTH DEPARTMENT

The City provides a wide range of public recreational facilities at low or no cost to promote healthy lifestyles in its citizenry. The Mission Statement of the Vancouver Health Department is "to assist people and the communities of Vancouver in achieving a level of health which enhances the quality of life."\(^{415}\) Recognising that the "pleasures and peace" the arts can bring are "prescriptions for our emotional and social health"\(^{416}\), the Health Department should report to Council on the role of the

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\(^{415}\) Purpose Statement and Departmental Contribution Statements, City of Vancouver, Vancouver BC, May 1990, p. 4

\(^{416}\) Fulton, Jane (author of Health Care in Canada, 1988 and professor at the University of Ottawa) and Ralph Sutherland, "The importance of the Arts to the health of Canadians", Arts Bulletin, XIV:2, Canadian Conference of the Arts, Ottawa ON, May 1990, p. 22
public arts in the promotion of community health and the potential economic and social benefits resulting.

HOUSING AND PROPERTIES DEPARTMENT

The Housing and Properties Department should:

1. include artists in the planning and design of all civic buildings and facilities; and
2. initiate for the expansion of City Hall an inventory of existing public art on the current site, develop a public art strategy, policy and guidelines in conjunction with the Public Art Commission, the Special Council Committee on Commemoration, and the Urban Design Group, and that the funding obligation be dedicated to the incorporation of public art into the project.

The Housing and Properties Department can also support and encourage the producers of public art in the community, in accordance with Council's wishes, by:

1. making space readily available for community non-profit organisations engaged in the production of public art in existing and new civic buildings.

LAW DEPARTMENT

In accordance with the wishes of City Council, the Director of Legal Services will petition for amendments to the Vancouver Charter:

1. to create a Public Art Commission;
2. to require a public art obligation on private sector development; and,
3. to facilitate the dissolution of the Board of Parks and Recreation and ensure that all powers designated to Park Board are transferred to the City.

VANCOUVER PUBLIC LIBRARY

In addition to expanding its present contribution to public art through programming and exhibitions, provision should be made for artists to be included in the design of the new downtown library facility, and all other library projects, from the earliest planning stages.

VANCOUVER SCHOOL BOARD

While the Vancouver School Board is already fostering awareness of popular culture and the built environment in its curriculum, the Board could expand the involvement of school children in public art through participation in community public art projects, such as the painting of hoardings, annual mural projects, incorporating student work in projects on school property in conjunction with the Social Planning Department. The Board should also encourage incorporating the work of professional artists into the school environment.⁴¹⁷

⁴¹⁷ Seattle artist Jody Isaacson recognises the possibility of influencing young people "whose minds tend to be filled with commercial media image" through in-school projects and that it "makes me feel that I have an opportunity to create socially meaningful art" ("Public Art in the Urban Environment", Artist Trust, Seattle WA, March 1990, p. 6).
PERMITS AND LICENSES DEPARTMENT

The Permits and Licenses Department does not develop policy. Rather, their primary function is to enforce city policy and act as the enforcement arm of the regulation of development. It is therefore essential that the Permits and Licenses Department be informed or included in the processes of policy formulation to ensure that enforcement is consistent with the spirit and intent of Council's objectives regarding the provision, encouragement, requirement, and regulation of public art by the City.

PERSONNEL DEPARTMENT

The Personnel Department should seek the advice of the Public Art Commission in developing a classification for 'Artist' within the Urban Design Group. In addition to the hiring of staff to support Council's initiatives, the Director of Personnel should generally give positive consideration to candidates with experience or genuine interest in public art in recruiting for positions related to the physical development of the city.

PLANNING DEPARTMENT

The importance of the increasing emphasis on livability concerns, especially in the urban environment as redevelopment increases urban densities, is reflected in the Planning Department's contribution statements, the third in particular (refer to Section 4.2.3), and was clearly demonstrated in Sections 2.2.6
and 3.2.1. However, Section 4.4 noted that the actual civic involvement in public art in Vancouver has been quite limited and that it has not been perceived as an important component of the Vancouver's public spaces. Therefore, every effort should be made that all plans, regulations and bylaws consider the potential to require the incorporation of public art or involvement of artists where possible, and, as a minimum, ensure that no plans, regulations or bylaws mitigate against the provision of public art or the involvement of artists in the public realm.

Urban Design Group

One of City Council's primary initiatives was the dissolution of the Board of Parks and Recreation and the concurrent revitalisation of the Urban Design Group as a holistic design centre for all open spaces in the city. The design functions of the Park Board, the Engineering Department and the Planning Departments would consolidated into this group within the Planning Department. As noted in Section 5.3.2.3, this would foster greater co-ordination in urban design in the city; ensure consistently high design standards in all public and private sector developments; ascribe greater priority to the design and development of urban open spaces; facilitate urban design studies of specific areas within the city; and, ensure more efficient use of design expertise within the civic administration and greater accountability for open space capital construction projects. It would also facilitate consistent inclusion of public art as an
integral component of urban design policy formulation and project development.

1. Artists on staff

A first priority for the Urban Design Group would be to hire at least one artist on staff, either full-time or on a series of one-year contracts to encourage a diversity of artistic involvement in the physical planning of Vancouver.

2. General responsibilities

General responsibilities of the Urban Design Group include the following:

1. incorporating the philosophy and creative expressions of artists into public works to ensure these public investments are humane and contribute to the cultural enrichment of the public realm rather than just meeting minimum standards;  

2. vetting all public art works to be located on civic property through the Public Art Commission to ensure uniform standards of public art review;

3. developing criteria for establishing durations for physical works of art for specific sites, precincts or classes of sites; and,

4. encouraging community participation in the conception and execution of public art components of public works projects and open space development in neighbourhoods throughout the city.

418 This should be considered beyond any requirement for a funded art component of capital projects.
3. Parks

Given the diversity of Vancouver parks and the neighbourhoods they serve, the Urban Design Group should be as adventuresome as possible in ensuring that the public art obligation is used to promote unique public art projects, provide opportunities for creative innovation, and enhance the communities within which they are located or take place. Therefore, the Urban Design Group should:

1. encourage neighbourhood parks and open spaces to be used as community forums for the widest range of public art forms, including environmental art projects and earthworks;

2. designate sponsor groups to develop and manage such projects involving artists and the community;

3. fund innovative temporary and ephemeral works which maximise freedom of creative expression in public parks and open spaces which expand the cultural experience of the community; and,

4. submit all projects for Public Art Commission review, including the suitability of any proposed associated landscape treatment or other amenities.

4. Non-traditional open spaces

The Urban Design Group should examine the role of the non-traditional open spaces in the city (refer to definition and discussion in Section 1.5.4), spaces that often have been ignored by all jurisdictions previously yet are an important component of the city's diverse open space system. Recognising the significance of these spaces as an extension of the traditional manicured park and play facilities, the Urban Design Groups
should consider the potential role of artists in the promotion, interpretation or acceptance of non-traditional open space in Vancouver.

5. Commemorations

Commemorations by their very nature are public expressions and are usually intended to be permanent reminders of an important person, event or philosophy. The majority of these across Canada have been donated by individuals or groups, rather than being commissioned by the municipality, and most have been located in park sites and virtually all have been located on publicly-owned property (refer to Chapter 2, and Sections 4.2 and 4.3)

Therefore, the Urban Design Group, in conjunction with the Special Council Committee on Commemoration, should:

1. develop City-wide acceptance, development and location guidelines for commemorative works;

2. develop criteria to determine the classes or scales of memorials to be forwarded to the Public Art Commission to ensure consistent review standards;

3. develop specific policies and guidelines in conjunction with the Committee, the Public Art Commission and the Housing and Properties Department for all public art, including commemorative works, at City Hall;

4. as suggested in the 1928 Plan for Vancouver (see Section 4.2.2), conduct a review of all artworks in Stanley Park in conjunction with the Public Art Commission and the Committee;

5. incorporate commemorations in neighbourhoods where they have direct or the most direct significance rather than the greatest exposure;

6. encourage temporary or ephemeral commemorations rather than permanent commemorations; and
7. identify a site or sites for the commemoration of persons, events or philosophies that do not have direct significance to Vancouver, British Columbia or Canada.\textsuperscript{419}

Large-Scale Private Sector Developments in the City

In negotiating large-scale redevelopments, the Planning Department should:

1. encourage developers to include artists on their development design team;

2. inform developers of the various options available for exercising the public art obligation on their sites;

3. encourage development planning staff to become more knowledgeable about developments in public art and urban design; and,

4. include on the agenda of public meetings and hearings discussion of the development's public art proposals.

Local Area Planning

The Planning Department should actively seek to involve artists in its local area planning exercises in order to encourage their contributions to the discussion of public art in their neighbourhoods. Local area planning could be an essential way vehicle for people to identify specific sites and other assets within their communities they value to determine the implications for public art in those communities. This would ensure public art reflecting the values of the community and the city's truly

\textsuperscript{419} This is being implemented in Edmonton to relocate a memorial to the genocidal famine of the Soviet regime against the Ukrainians from the forecourt of Edmonton City Hall into a river valley park site.
unique aspects and attributes rather than cloning efforts successful elsewhere.

Murals

The Planning Department should develop criteria in conjunction with the Special Council Committee on Public Art and Urban Design for determining sites or classes of sites within the city or size of project to require vetting mural proposals through the Public Art Commission. The level of review for those classes of mural should be consistent with other art projects, regardless of jurisdiction.

Hoardings

The Planning Department should prepare a brochure for developers on how hoardings around their construction sites can be imaginatively designed, presenting creative opportunities for artists, designers or community arts. There is already a trend apparent to more elaborately-conceived hoardings by artists and designers that add considerably to the urban environment during construction.

SOCIAL PLANNING DEPARTMENT

Section 4.2.3 reported that the primary role of the Social Planning Department is to advise Council on policies and programmes to strengthen the social and cultural development of
the city, a clear mandate for a lead role in the formulation of public art policy.

I propose that the Social Planning Department would provide major support functions for the Public Art Commission, the Special Council Committee on Commemorations, the Special Council Committee on Public Art and Urban Design, and the Interdepartmental Task Force on Public Art. In doing so, it can play an important role in the co-ordination of the activities of these various bodies, all which have been described in Section 5.3.2.3.

The Social Planning Department should also be responsible for cultural programming and development through city parks and community centres; monitoring and maintenance of public artworks, including an inventory; all aspects of festivals; and, the review of cultural facilities.

Parks and Community Centres

Social Planning can use the distribution of parks across the city with their associated community centres to encourage community public art projects and community participation in public art projects that reflect the variety of community values and aspirations of the various neighbourhoods across the city. Conversely, parks and community centres provide opportunities for art exhibitions, temporary art installations and a wide variety of special event programming to be presented in venues within the
various neighbourhoods. Therefore, to encourage such cultural participation and public art activities, Social Planning should:

1. petition Council for increased funding for programming in parks and community centres;
2. encourage the widest range of public art activities, stressing participation, in parks and community centres;
3. facilitate travelling exhibitions and performances throughout the park and community centre system; and
4. ensure a more even geographic distribution of public art across the city.

Public Art Inventory and Maintenance

The inventorying and maintenance of all public artworks will be consolidated within the Social Planning Department.

Festivals

Vancouver should increase support for professional festivals, initiate new festivals in response to new perceived needs in the city, and re-evaluate existing festivals supported by the City where appropriate. It should do this as a partner in these festivals.

The Social Planning Department should consider the potential for new festivals to respond to cultural gaps in the city.\textsuperscript{420} Design

\textsuperscript{420} Two Edmonton, Alberta festivals could be considered for adaptation to Vancouver: The Works: A Visual Arts Celebration, a visual arts festival held throughout the downtown which leaves a permanent legacy in the form of a public art project every year, and the new Teen Festival, a creative art festival conceived for
Vancouver, for example, demonstrated a need to promote design through the venue of a major festival. The Folk Life Pavilion at EXPO '86, which focussed on the role of particular groups within our larger society, provided another interesting model for consideration.

The Social Planning Department should consider the opportunity to develop a festive celebration responding to the timely issues of the cultural, economic development and historical divisions between the City and native cultures presented by the 1992 bicentennial of Captain George Vancouver landing in Vancouver. A festival could meaningfully address contemporary issues and future concerns, looking forward to our new relationships with the Orient and oriental peoples by re-examining our historic relationship with native peoples. A festival can allow us to evaluate how our values have changed and positively impact upon our contemporary understanding of our relationships as an evolving urban people.

Social Planning should re-evaluate existing festivals which the City supports financially from time to time to ensure that they continue to reflect and reinforce current community values. SeaFest is an example of a festival whose relevance to life in Vancouver in the 1990s should be reviewed as it seems to have lost its context and relevance to the community.

teenagers, a group whose specific needs or interests are not usually targeted by other festivals.
Cultural facilities

Facilities such as exhibition or performance spaces can provide opportunities for public appreciation of the arts throughout the city. To maximise the benefit of providing such facilities by avoiding duplication and ensuring geographic distribution where appropriate, the Social Planning Department should co-ordinate their reviews of facility requirements proposed in comprehensive public art proposals (refer to Section 5.3.2.3) with the Public Art Commission and the Planning Department.

5.3.4 Conclusion

The proposed strategy, including its implementation, is deliberately incremental. It recognises that processes are already in place and builds upon the growing momentum towards planning for public art within the civic administration. Policies, procedures and regulations pertaining to public art will continue to be developed and evolve incrementally regardless of whether this strategy is adopted by City Council in its entirety, in part or at all. However, this strategy for public art provides a comprehensive framework for that incremental development that can ensure that those policies are developed with broad community participation and appropriate expertise; that those procedures encourage rather than limit or inhibit creative expression; that those regulations are equitable and applied consistently throughout the civic administration; and, that they collectively contribute to the enhancement, enjoyment
and enrichment of the public realm in the City of Vancouver to the greatest extent possible.
6.0 URBAN PLANNING IMPLICATIONS

The process is generational and must build on example.\textsuperscript{421}

Eve Baxter, a Toronto-based art consultant (refer to Section 3.1.4) clearly identified the most pressing concerns now facing the City of Vancouver in planning for public art in a comprehensive way:

With all these big budgets coming up and all the money that's going to be spent particularly in this area, what portion of the percent for art programme should be allocated for actual on-site artwork and collaborative work and what portion should be turned over to arts-related facilities such as theatres, downtown exhibition spaces, appropriate funding for the programming of these facilities and on-going public education? With two major developments occurring in Vancouver imminently, now is the time to study these issues and come up with a formula which will help broaden the base for cultural support in your city.\textsuperscript{422}

The proposed strategy for public art, if implemented by the City of Vancouver, will address these issues and issues that have not yet emerged. Although this strategy has been formulated specifically for the City of Vancouver, the planning process it represents can be adapted to any other city demonstrating a serious commitment to public art. In order to test this hypothesis, this following section evaluates the proposed strategy according to the same categories used to evaluate the

\textsuperscript{421} Mackie, Jack, "Three Perspectives on Public Art", panel discussion on public art, Robson Square Media Centre, Vancouver BC, February 15, 1990

\textsuperscript{422} Baxter, Eve, "Three Perspectives on Public Art", panel discussion on public art, Robson Square Media Centre, Vancouver BC, February 15, 1990
plans for Dallas, Seattle, Portland and Toronto's *The Art of the Avenue* study.

6.1 Evaluation of the Proposed Strategy

Document structure

Due to the incremental nature of the strategy, there is no document per se. The strategy involves a whole series of actions on the part of City Council, affected departments and other bodies providing (or with the ability to provide) public art in Vancouver.

Planning process

The strategy envisions an extremely broad planning process that would begin with a commitment to public art by City Council and would involve almost every department. It would create new bodies to address various public art planning issues while encouraging widespread community participation and grass roots initiatives. It also recommends restructuring the civic administration, specifically the dissolution of the Board of Parks and Recreation and the consolidation of all civic design functions into one coherent body to promote a more holistic approach to the design of the urban environment. Public art would be an integral concern of that group which would include an artist as a member on its staff.
Extent of plan jurisdiction

The proposed strategy would affect all areas of the city and address all public areas or areas perceived as being public regardless of jurisdiction. Specific areas within the city would be subject to independent study when appropriate.

Definition

The nominal definition for public art proposed - any permanent or temporary creative works in any jurisdiction, primarily but not necessarily those of professional artists, placed, incorporated or performed in public places for the enhancement, enjoyment or enrichment of human experience - was developed to address all forms of public art which can be influenced, encouraged or constrained by planning processes.

Site-specific concerns

Site-specific concerns would be considered by a variety of bodies with expertise appropriate to the site or precinct. Depending on the form and duration, virtually all public art proposals for public sites and many sites perceived as being public would receive public scrutiny and often community input. Many proposals would be integral to comprehensive urban design schemes developed for different areas of the city.
Role of the artist

The strategy implies the importance of all types of artists as primary participants in public art projects and educational processes associated with projects but not to the exclusion of designers or others with a creative schemes. It recognises the important role that artists can play on selection committees, the Public Art Commission, the Special Council Committee on Commemoration and on staff within the civic administration in conjunction with other types of related expertise also important in the production and discussion of public art.

Aesthetic judgements

The proposed planning strategy encourages wide community participation in public art and welcomes grass roots initiatives. However, as a basic principle, aesthetic judgements are proposed to be by peer judgement, judgement by persons with suitable qualifications and experience. While City Council will make many judgements in the implementation and on-going administration of the strategy, such as funding or whether to hold a new festival in a specific location, it would not make aesthetic judgements on individual projects.

Community arts

The strategy clearly welcomes and encourages community arts projects, particularly through the network of community centres,
as a vehicle for community participation and education in the public arts.

Ephemeral art projects

The strategy also clearly embraces the need to encourage and fund ephemeral art projects in the city, recognising that the value of a creative work to the community cannot be based on permanence alone, and, the freedom of expression and immediacy that ephemeral works permit.

Facilities planning

The strategy recognises the public benefit of planning for and funding cultural facilities that support groups which provide public art in the city.

Impact

Although it is impossible to determine the impact of the strategy on public art in Vancouver, I believe that with a strong commitment of City Council, it can create an environment that will foster the most exciting public art projects in North America while supporting the indigenous arts community and developing a healthy cultural appreciation throughout the city.
6.2 Conclusion

The proposed strategy in Chapter 5 is not a subjective vision for a corporate strategy for public art in the City of Vancouver. It resulted from the research and analysis of the findings in the previous four chapters of this thesis: the wide range of manifestations of public art; the historic evolution of public art and planning; an evaluation of contemporary approaches to planning for public art across Canada; exemplary public art plans; and, a review of the current status of public art and public art planning in Vancouver.

The strategy does not merely take the best of the different plans. I have tried to move beyond what seems to be the best wherever appropriate. I feel that its greatest strength in planning for public art is its flexibility and responsiveness to the community, civic aspirations, and the evolving nature of our understanding of public art. It provides a departure point for future discussions on how to achieve a common and evolving vision for a more humane city through the media of public art, by using art to make places public and in doing so, begin to recapture the public essence of urban living.

The strategy is not complete. New ideas, new experiments, and new models emerge everyday. The essential notion of the proposed approach is to ensure that Vancouver is part of that process of discovery.
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APPENDIX I

Appendix I is comprised of Appendices A, B and C to the Vancouver Social Planning Department report, Public Art Consultation Process, dated June 11, 1990. These are:

Appendix A  A Public Art Program for Vancouver
Appendix B  Public Art Program Implementation
Appendix C  Examples of Public Art

On June 14, 1990, Council approved the recommendations that the report be circulated for discussion purposes and that the Social Planning Department report back with a final report and programme in October, 1990.
TO: City Manager for Planning & Neighbourhoods Committee

SUBJECT: A Public Art Program for Vancouver

CLASSIFICATION: RECOMMENDATION

The Director of Social Planning, in consultation with the Director of Planning, reports as follows:

I. BACKGROUND & PURPOSE

The purpose of this draft report is to acknowledge the power of public art to enrich the community, by suggesting Council adoption of a public art program for all appropriate civic and private developments in Vancouver. This report presents a policy framework for the equitable development of public art and proposes an implementation process incorporating the advice of experts and the community. It was prepared in response to Council's strong commitment to public art, as indicated by these recent resolutions:

"Provisions are to be made for public art, the specifics of which are to be addressed at the sub-area zoning stage."
-12 Dec. 1989, False Creek North ODP

"Encourage the provision and integration of public art into the design of the parks and public open spaces."

"Require the inclusion, as part of the Development Permit approval process, of public art features for major commercial and residential development in the Coal Harbour area."
-6 Feb. 1990, Coal Harbour Broadsheets

As well, the following "prior to enactment condition" (Condition #8) is proposed for the draft Yaletown Edge CD-1 By-law to be considered at the June 14, 1990, Public Hearing:

"Subsequent to a report back on the details, execution of a legal agreement satisfactory to the Directors of Legal Services, Social Planning, Planning and the City Engineer to ensure provision of public art."
If Condition 8 above proceeds to enactment, Council would have its first practical opportunity to begin public art planning on private developments. To give Concord Pacific clear direction on the one hand, and sufficient scope to initiate excellent public art on the other, the Director of Social Planning suggests Council adoption of a policy framework which encourages strong public art works, unhampered by restrictive definitions or practice, but governed by these principles:

--- equal public art budget and process requirements for all applicable developments;

--- art selection by arm's-length principles incorporating community input and professional advice;

--- public art of the highest order, appropriate for public placement and excellent in conception and execution.

To achieve these goals, the Director of Social Planning proposes:

A. Subject to the findings of the consultation process, Council adoption of a public art program based on $1 per revenue square foot all private commercial and multiple dwelling residential developments, built as a result of rezonings;

B. Council adoption of an equivalent public art program for appropriate City (civic) capital developments.

II. DEFINITIONS

These definitions apply to terms used throughout the report:

Public Art: art work by professional artists installed or integrated in public places, which addresses the public uses and character of the site, and which is acquired through an approved public process (see Appendix C).

Public Places: publicly accessible areas of private developments which are (for example) open and freely accessible to the public for 12 or more hours daily; or publicly accessible areas which fall under City jurisdiction.

Public Art Board: a citizens' committee (the majority of whose members have had a broad experience of art) which advises Council on the desirability of public art projects, and approves the art acquisition process. The Public Art Board and the Development Permit Board will work in tandem, to facilitate the development process. The PAB will approve art projects only, and not impinge on the DP Board's powers.
Public Art Fund: a City-maintained account of funds generated by the public art requirement (either as a proportion of the per foot calculation or from the cash in lieu option) which is dedicated to the cost of public art planning, administration, documentation, education, and the creation of public art.

III. PUBLIC ART PROGRAM COSTS

A. Amount and Method of Calculation

The Director of Social Planning proposes a public art program based on $1 per revenue square foot, calculated on the revenue-producing area of applicable developments. Of that amount, it is proposed that $.85 go to the acquisition, construction and installation of approved art work, and $.15 go to the Public Art Fund to offset City costs for public art planning, administration, education, and documentation.

Current construction costs vary widely, but Civic Housing staff estimate an average of $100 per square foot. The proposed $1 per revenue square foot thus compares to a 1% for public art requirement, except that it excludes the cost of constructing the nonrevenue producing areas (hallways and common areas) of development which are included in percent assessments. If 15% is allowed for these nonrevenue producing areas, the proposed calculation approximates .85% for public art. Unlike budgets based on percentages, the $1 per revenue square foot art budget will not automatically inflate with construction costs, and to maintain consistent budgets the per square foot assessment should be reviewed every 24 months.

B. Yaletown Edge Example

The proposed Yaletown Edge development illustrates public art budgets produced by this calculation. The draft CD-1 by-law allows 928,000 square feet of development from which 122,000 can be deducted for nonmarket housing. The remaining 806,000 square feet, after 15% for nonrevenue areas is subtracted, yields 685,100 sq.ft. Distributed as recommended, $582,335 ($.85 x 685,100) goes to art on site and $102,675 ($.15 x 685,100) goes to the Public Art Fund, or $194,112 and $34,255 in each year of the three-year project.

C. Public Art and Development Cost Charges

Basing the public art budget on a per square foot cost calculation invites its comparison to a development cost charge (DCC). In fact, DCCs differ fundamentally. Eighty-five percent (85%) of the public art budget would be spent on the developer's own property, adding to its on-site value. Most developers already spend a significant amount on art in the public areas of their buildings. The Public Art program will establish minimum requirements and introduces civic/public review of such art.
D. Per Foot Calculation Versus % for Public Art

Elsewhere, public art contributions are usually based on percentages of gross construction costs of development (see Appendix D). Staff recommend a per revenue square foot calculation because:

1) Percentage assessments of construction costs penalize higher-cost developments, as they impose a greater burden on those spending more than on those spending less. They are in fact a disincentive to better development. Basing the public art budget on revenue producing floor area removes any incentive to use it to "decorate" less expensive construction.

2) Percentage assessments require disclosure of gross construction costs, which developers are reluctant to do for competitive reasons. Overruns may also radically alter final costs. A square foot calculation bears no elaborate disclosure or expensive accounting requirement.

3) Per square foot assessments allow easy determination of the public art budget, at the rezoning or development permit stage, thus facilitating the art approval process.

IV. DEVELOPMENTS SUBJECT TO THE REQUIREMENT

Until Charter amendments allow the City to require public art by right on all private developments, public art can be required only through rezonings, such as Yaletown Edge. But large rezonings (like False Creek North and Coal Harbour) differ greatly from those where the increase in land values is less clear. Some development projects have more market latitude than others. The economic impact of the public art requirement on all developments achieved as a result of all rezonings must be considered.

V. COMPONENTS EXCLUDED FROM PUBLIC ART COST CALCULATIONS

Staff suggest that all nonrevenue and some other components of private developments be excluded from the public art cost calculation. These exclusions include the nonrevenue producing square footage of private developments; nonmarket housing and affordable rental housing; buildings on the Vancouver Heritage Inventory; and the public facilities (community centres, day cares, libraries, etc.) negotiated from developers as a result of the development process.

A. Nonrevenue Areas of Developments Subject to the Requirement

Staff suggest that hallways, entrances and other nonrevenue producing areas of private developments be exempt from calculations.
B. Affordable Rental/Non-market Housing

Civic Housing & Properties staff state that CMHC's maximum unit price is already insufficient to cover land and construction costs of some nonmarket housing projects in Vancouver. Private developers maintain that any extra costs inhibit their ability to keep rental housing affordable for moderate income families. Staff are suggesting that nonmarket and affordable rental housing developments (as defined by the Director of Housing & Properties) be excluded.

C. Heritage

Staff suggest that buildings on the Vancouver Heritage Inventory be excluded from calculations, provided they meet some of the objectives (visual or historical interest, social continuity or scale) achieved by good public art.

D. Public Facilities/Amenities Provided by Developers

Staff suggest that day cares, community centres, libraries, parks, and other sites and facilities provided by developers as a result of the development process be exempt from calculations. However, staff will also urge Council to make public art for these facilities a civic objective, because of their "public" nature and the opportunity they provide for community enrichment through the many values of public art. When public art for such facilities is not otherwise available, staff will explore opportunities to secure it through transfers from other development and cash-in-lieu payments to the Public Art Fund.

VI. PUBLIC ART PROGRAM OPTIONS & PROCESS

A. OPTIONS

It is suggested that to meet the public art requirement, subject to the approval of the Public Art Board, developers could:

1) Commission or purchase art work to a value of $.85 per revenue square foot, such work to be site responsive and distributed in highly public areas of the development. The balance of the requirement ($.15) is paid to the Public Art Fund.

2) Invite the collaboration of artists in the design of public aspects of the building and/or its public spaces, to a value of $.85 per revenue square foot, and the balance ($.15) to the Public Art Fund. This option provides the greatest potential for the close integration of the art and the design of the development.
3) Donate $1 per revenue square foot to the Public Art Fund, in lieu of a public art project on site. In most cases developers will want public art to add distinction and value to their own sites. This option is an alternative for those who do not wish to do a public art project, or who fail to get an art project underway in time for their construction schedule. It also allows pooling of funds from developments too small to produce a budget sufficient to undertake a significant public art project. Pooled funds might then be applied to art projects at other locations.

4) Propose one or more public art projects for public parks, sites, facilities or amenities which have no funds for public art. This would happen as a result of negotiations with the City. Developers may achieve good public art projects at their sites which do not fulfill their financial obligation. This option allows developers to transfer surplus funds to a public art project at a site or development already provided, which otherwise has no art budget. The ability to transfer public art funds from one development to another may be the single most effective way of distributing public art throughout the city.

5) Combine any or all of these options.

B. PROCESS: THE PUBLIC ART BOARD

A proposed implementation process for the foregoing options is set out in Appendix B.

The Public Art Board's role is to advise City Council on the merits of the public art proposed; to ensure that proper and uniform procedures govern the art acquisition process; and to approve the art selection process. It will work in tandem with the Development Permit Board to provide an efficient review and approval process. Its authority is limited to approval of art projects, only, which are then subject to scrutiny by the Development Permit Board for matters under its jurisdiction.

The public art requirement can be satisfied only by an art or artist selection process approved by the Public Art Board, but developers will not be obligated to acquire work they do not want.

VII. MAINTENANCE

Public art created as a result of the public art program should be maintained to a standard acceptable to the Public Art Board. Art work created as a result of Options 1 and 2 is sited on the development, owned by the developer, and his or her responsibility to maintain. Maintenance agreements for art work purchased by funds donated under options 3 and 4 should be worked out before such projects are begun. For example, if approval is granted to install an art work in a publicly-owned part of the development such as an adjacent public park, a maintenance agreement with the Park Board would be worked out. In general, maintenance agreements should be worked out before project start-up.
VIII. **STAFF REQUIREMENT**

Public art planning and project coordination carries a significant staff requirement. It is suggested that a Cultural Planner dedicated to public art is needed to coordinate public art projects with developers, civic departments and the Public Art Board, as well as undertake the public education and outreach necessary to maximize the benefits of public art. The local area planners, development planners, Directors of Planning, Permits and Licenses, Finance and Law will all have some increase in their workloads, and the Public Art Board will need clerical support. A public art program manager may eventually be needed, depending on the volume of development activity.

**SUMMARY**

In response to Council's commitment to public art, and to bring equity, expertise, and public process to public art planning, the Director of Social Planning proposes Council adoption of policies for a public art program based on a $1 per revenue square foot of applicable private developments. The Director also proposes Council adoption of an equivalent public art program for appropriate City (civic) capital development.

It is suggested that $.15 of each public art dollar go to the Public Art Fund to offset staffing and related costs of the public art program, and that public art projects not otherwise provided at public facilities negotiated from developers be funded, if possible, from project transfers or cash in lieu monies in the Public Art Fund. Five options have been proposed whereby developers could meet the public art requirement: direct art purchase, design collaboration, cash in lieu, art project transfer, or a combination of these. It is proposed that all public art projects be approved by the Public Art Board, working in tandem with the Development Permit approval process.

**RECOMMENDATIONS**

For the purposes of this draft discussion report, the Director of Social Planning is recommending:

A. THAT Council adopt a public art program based on an amount per revenue square foot applied to all appropriate commercial and major multiple dwelling residential developments.

B. THAT $1 per revenue square foot be the current public art assessment, with $.85 allocated to approved public art projects according to the options set out, and the balance ($.15 cents) paid into the Public Art Fund to offset the costs of public art planning, administration, documentation, education, demonstration projects, outreach, and the like.
C. THAT public art budgets for private developments be calculated on their revenue producing square footage only, and specifically exclude buildings on the Vancouver Heritage Inventory as well as nonmarket housing, affordable rental housing, parks and any facilities or amenities provided by the developer; subject to the concurrence of the appropriate Department or Board.

D. THAT Council approve an equivalent public art program for appropriate City (civic) capital developments.

E. THAT in order to ensure the adequacy of the public art budget to undertake meaningful public art projects, the $1 per foot requirement be reviewed every 24 months or sooner if necessary;

F. THAT a cultural planning position for public art be established, subject to classification by the Director of Personnel Services; source of funds to be 50% from the City's operating budget and 50% from the Public Art Fund.

NOTE: It is anticipated the final report and recommendations will be prepared for consideration by Council Committee in September, 1990 after the consultation process has been completed.
DRAFT DISCUSSION REPORT – SUBJECT TO REVISION

PUBLIC ART PROGRAM IMPLEMENTATION

I. ROLE OF THE PUBLIC ART BOARD

The Public Art Board advises City Council on the desirability of public art proposals, ensures adequate public consultation takes place, and approves the art or artist selection process. The Board will help applicants meet their obligations under the public art program, and facilitate the development approval process. The Board will approve art components only, and its powers do not encroach on those of the Development Permit Board.

The following sequence describes the public art approval process:

1) Rezoning/ADP Approval
   The total buildable floor area (and gross public art budget) are determined.

2) Submission to the Public Art Board
   Prior to a submission to the Development Permit Board, applicants submit their public art project(s) to the Public Art Board. A preliminary submission may be made, if desired. The budget presented with the submission is understood to be based on calculations which may be revised prior to issuance of a Development Permit.

3) Public Art Board Approval
   When the public art proposal is ready (usually before the applicant's submission to the Development Permit Board) it is presented to the Public Art Board, which reviews it, recommends adjustments as necessary, and approves an art selection process.

4) Development Permit Board Approval:
   An approved public art project will usually form part of the submission to the DP Board (or to the Director of Planning when he/she is exercising discretionary authority). The public art project will be reviewed by the DP Board or the Director of Planning for matters within its/his mandate, and
ADJUSTMENTS RECOMMENDED ONLY ON THAT ACCOUNT. IF, IN THE OPINION OF THE PUBLIC ART PLANNER, SIGNIFICANT CHANGES TO THE ART PROJECT ARE NECESSARY AS A RESULT OF THE DEVELOPMENT PERMIT APPROVAL PROCESS, IT MUST BE RESUBMITTED TO THE PUBLIC ART BOARD. THE FINAL ART BUDGET CAN BE DETERMINED WHEN THE DEVELOPMENT PERMIT IS ISSUED.

5) BUILDING PERMIT APPROVAL: PRIOR TO ISSUANCE OF A BUILDING PERMIT, A LETTER OF CREDIT FOR THE AMOUNTowed TO THE PUBLIC ART FUND WILL BE PROVIDED.

6) OCCUPANCY PERMIT ISSUANCE: PRIOR TO ISSUANCE OF AN OCCUPANCY PERMIT, THE APPLICANT WILL PROVIDE COPIES OF THE ARTIST’S CONTRACTS AND RECEIPTS FOR THE PUBLIC ART PROJECTS. DISCREPANCIES BETWEEN THE APPROVED BUDGET AND AMOUNT SPENT MAY BE MADE UP BY MEANS OF A LETTER OF CREDIT TO THE PUBLIC ART FUND.

II. BEGINNING THE PUBLIC ART PROCESS

The sooner artists are involved in the planning of the development, the more successfully and cost-effectively their ideas can be incorporated. Ideally, artist(s) will come to be seen as a source of creative insights on the development as a whole.

Developers may consult with the public art planner as necessary to acquaint themselves with program requirements and the approval process. The planner coordinates meetings between the Public Art Board and the developer. The planner and the Board may act as a resource to the developer, offering direction and advice about his/her evolving public art proposals and, if necessary, the availability of artistic resources.

III. DEVELOPING A PUBLIC ART PROGRAM PROPOSAL

Developers who are unfamiliar with current public art practice may wish to hire an experienced art consultant to assist them. A good consultant can advise on public art opportunities and artistic resources. However, developers are not required to hire consultants. Acquisition costs, to a reasonable level (never more that 10% of the art budget on large projects) can be included in the art budget.
In addition to freestanding sculpture and art in traditional forms, design collaborations and many other projects may qualify, provided they receive approval of the Board. When proposals for architectural elements are made, distinctions will be made between off-the-shelf solutions and unique or limited editions undertaken by artists to fulfill the public art requirement. Architects and other design professionals are not precluded from accepting artistic commissions.

IV. APPROVAL OF THE PUBLIC ART PROPOSAL

When applicants are ready to present the proposal to the Public Art Board, the public art planner will arrange a meeting without delay. This should take place well before an application to the Development Permit Board, so the approved public art project can form part of the submission to the DPB. The budget accompanying the presentation, and on which the project is based, is understood to be based on per revenue foot calculations the Development Permit Board may revise. The Public Art Board Board will review the proposal, paying special attention its public character and to the art/artist selection process, recommending adjustments as necessary. The applicant now presents the approved art project as part of the overall submission to the Development Permit Board.

V. IMPLEMENTATION

The Public Art budget is based on the revenue producing footage of the development, which can be finalized at the Development Permit stage. Prior to issuance of a Building Permit, the applicant will contribute by means of a letter of credit $.15 per foot of the total public art calculation to the Public Art Fund. Prior to issuance of the Occupancy Permit, the applicant will provide copies of the artist's contracts and receipts and invoices for work done and materials used, to ensure the actual budgets coincide with the approved program. Discrepancies between the actual and approved budget may be made up by means of a letter of credit to the Public Art Fund or, depending on the amount, by public art projects at other approved sites.

VI. ARTIST SELECTION PROCESS

The Public Art Board will not itself approve proposals, but maintain the objectivity, diversity, and public nature of the art selection process by approving an independent art or artist(s) selection process appropriate to the project proposed.

No single method of art or artist selection works for all projects. The Board will examine the art/artist selection method proposed, recommend adjustments as necessary, and approve the process.
On art/artist selection juries or panels, a majority of voting members must be art expert and independent of the developer. It is desirable to have an artist on the jury, and neighbourhood or community representation where the public art is placed in particularly public areas of the city. An appropriate panel might consist of the developer or his/her architect, two independent persons qualified as noted above (all of whom vote), and representatives from other involved jurisdictions who would inform the process but not vote.

The following describe some common selection methods:

A. Open Competition

The developer submits a description of what the artist(s) will be requested to do, and the names and qualifications of proposed artists. The Public Art Board examines the proposed competition in light of the Code for the Conduct of Public Art Competitions, recommends adjustments it deems necessary to maintain the independence and public character of the process, and approves the competition.

B. Invited Competition/Call for Ideas & Proposals

The developer submits a description of what the artist(s) will be requested to do, and the names of artists or the process by which the artist(s) to be invited will be selected. The Public Art Board examines the competition in light of the Code for the Conduct of Public Art Competitions, recommends adjustments as necessary, and approves the process.

C. Outright Commission

The developer submits resumes of proposed artists, the process by which they will be selected, and general terms of reference.

Competitions are not an absolute requirement, despite their advantages, because some well-established artists may not be willing to participate, and an existing work might ideally suit a public aspect of the site.
APPENDIX C

DRAFT DISCUSSION REPORT - SUBJECT TO REVISION

Examples of Public Art

Conceptions of public art are subject to rapid evolution, and each City in the end defines its own. Ideally, the artists, the design professions and the community will debate and determine through practice and discovery what constitutes public art in this City. Developers and artists are thus encouraged to initiate the broadest possible range of public art projects, and a full listing of possibilities is neither desirable nor possible here. The media and materials listed could be seen as points of departure, rather than limitations:

SCULPTURE: Free standing, wall-supported or suspended; kinetic, electronic, etc., in any material of combination of materials.

MURALS: In any material or variety of materials, with or without collage or the addition of non-traditional materials and means.

OTHER: Design collaborations, art in architecture, earthworks, environmental art, architectural elements, art spaces, art places, fibreworks, neon, glass, mosaics, photographs, prints, any combination of forms of media including sound, film, holographic and video systems, hybrids of any media and new genres.

All proposed projects must be reviewed by the Public Art Board, which will not itself select the art or artist(s), but approve a selection process appropriate to the site and proposals presented.