

# COMPREHENSIVE ARTS POLICY



The Corporation of the District of Saanich  
Planning Department  
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Cover graphic by Chung Fong

# District of Saanich Comprehensive Arts Policy

## PART 1

### Goal, Objectives and Policies

#### 1. Introduction and Vision

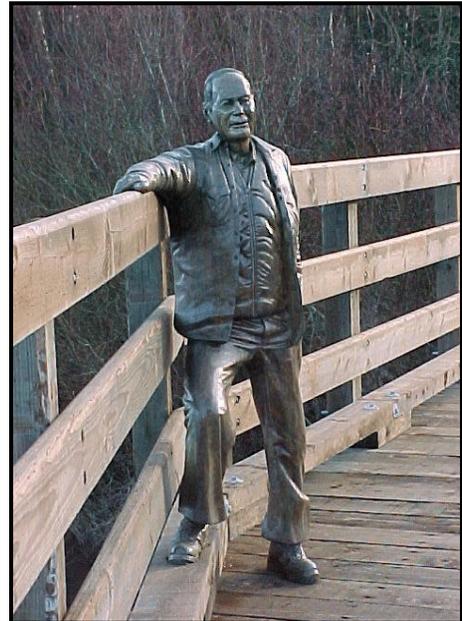
The arts are a part of all our lives and around us everywhere. The pictures we hang on our walls, the songs on the radio, and performances on television are examples we encounter daily. There are many other examples in public life. The built environment of our urban areas have elements of the arts incorporated into them through the design of buildings and the street environment. The voices of a choir, a dance ensemble or theatrical performances are yet other forms of the arts that we value.

Civic leaders understand the importance of creating a sense of place in the urban environment, and how citizens interact with that space. Today, society and its leaders want to take a more pro-active role in promoting good design and community arts in all forms. A comprehensive municipal arts policy can direct efforts at the regional and community level.

Saanich's Official Community Plan (OCP) addresses the arts through objectives and general policies. In 1992, to fulfill one of these policies, Council adopted an Art in Public Places policy. In 2000, Council chose to create a comprehensive arts policy to provide more specific policy direction and to house all arts related policies together. This involved: review of the OCP arts goal, objectives, and policies; update of the Art in Public Places policy, including a new jurying process; review of departmental policies; and investigation of Saanich's regional arts commitments.

When "arts" is mentioned, people generally think only of the visual arts. As most of us are aware, there are many kinds of arts. Indeed, using the word "arts" as opposed to "art", throughout this policy implies all types of the arts. While some areas of this policy seem to focus on the visual arts, this policy is all inclusive.

**Arts Vision:** Saanich as a lively and creative community accessible to artists, to a broad range of artistic expression and to the participation of all its residents.



*"Roy", Blenkinsop Bridge  
Artist: Nathan Scott*

## 2. Goal

The Comprehensive Arts Policy commits to the future. It seeks to invest in the community and professional arts, both locally and regionally, and to make Saanich a place rich in the arts.

While some aspects of the arts should be administered municipally, other aspects should be administered regionally. Municipal aspects include community arts, such as recreational programming and public art. Regional aspects include professional arts activities, most often taking place in the larger theatres and galleries located in downtown Victoria. Because of what the arts create and what they contribute to the community, there should be no question that the arts should receive municipal attention and resources. Saanich residents benefit from both municipal and regional arts.

## 3. Reasons for Supporting the Arts

**Quality of Life and Community Health.** A community with a high quality of life and overall health is one rich in the arts. For many communities, funding for the arts is a leftover consideration of budget discussions. For those communities that spend money on the arts, however, their citizens receive a greater array of civic opportunities, and thus become healthier and better developed individuals.

**Proximity to a Vital Provincial Capital and Regional Downtown.** With its close proximity to the capital city of British Columbia, Saanich has a unique opportunity. Many tourists from different areas around the province, the country, and the world visit this fair region, both for business and pleasure. These visitors arrive looking for locally based activities and diversions. What better type of diversion to provide for them than an artistic one.

**Jobs and Economic Development.** Many municipalities have developed economically due to their arts funding. Because the Capital Regional District is a destination location for many people, opportunities exist to provide these visitors with artistic experiences. There is no shortage of artists in the region who would welcome such a prospect. In addition to the direct jobs created, there would be many spin-off returns to other industries, especially the service industry. The film industry in Greater Victoria is still in its infancy and opportunities should be investigated.

**OCP Goal:** Encourage, promote, and support the arts and artists, municipally and regionally for the benefit and opportunity of all Saanich residents.



**Artistic Tourism.** Many communities have turned to the arts as a means of bringing their economy back to life. A local example is Chemainus, which turned their downtown into an outdoor mural gallery. The annual festivals that occur throughout the CRD are another example of the arts stimulating the local economy. Artistic tourism is linked to economic development, and is a sustainable, environmentally-friendly and local-made product. As well, artistic tourism brings the additional benefit of stimulating people spiritually and culturally, something that many other industries cannot claim to do.

#### 4. Objectives

The OCP goal statement can be expanded into more specific objectives that guide Municipal Departments and the Saanich Community in promoting the arts. The following objectives identify specific areas of interest in Saanich.

#### 5. Regional/Professional Arts

There are both regional and municipal interests in creating an arts policy. The Intermunicipal Committee (IMC) has been the main body administering the arts where interests cross boundaries for the four core municipalities of Esquimalt, Oak Bay, Victoria and Saanich. In 1989 and again in 2000, the IMC retained consultants to make recommendations regarding an arts policy for Greater Victoria.<sup>1</sup> Both reports recommended significant increases in funding and a regional body to oversee many arts functions. The 2000 report recommends that the Capital Regional District be this body, with the existing Arts Manager/Development Officer and Administrative Assistant as its staff. According to this report, the Arts Manager/Development Officer's job should include: providing technical assistance, advice and administration for arts policy and programming. In June 2001, the CRD Board adopted the bylaw to create a regional service to take over the arts related responsibilities from the IMC. The 2000 report also recognizes the importance of each municipality having its own arts policy.

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<sup>1</sup>The 1989 report was done by Kellogg Ernst and Whinney, and the 2000 report was done by Urban Aspects Consulting Group Ltd.



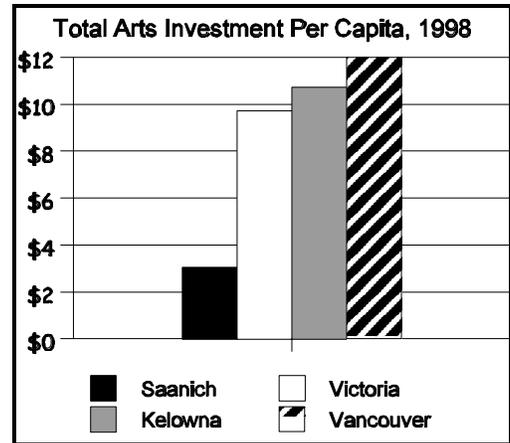
#### OCP Arts Objectives

- 4.1 To support artistic endeavours to promote growth and development of community spirit and identity.
- 4.2 To develop the social, emotional, and physical well being of the individual through access to a variety of artistic opportunities.
- 4.3 To foster public awareness, interest, and recognition of local and regional artistic talent.
- 4.4 To provide opportunities and resources for education, participation, and enjoyment of the arts throughout the District and the region.
- 4.5 To recognize and promote excellence and diversity within the artistic community including the professional and the amateur, the traditional and the innovative, the aspiring and the established.

The CRD is a unique region for many reasons. For purposes here, its unique characteristic is that a very small but central municipality contains the regional downtown. For this reason, it is very common for neighbouring residents to use the downtown's arts facilities, yet less common for their municipal taxes to contribute to them. Saanich is the largest municipality in this mix.

In 1998, Saanich's total regional arts investment was \$3.05 per capita.<sup>2</sup> Comparatively, Victoria invested \$9.73, Kelowna invested \$10.72, and Vancouver invested \$12.00.<sup>3</sup> In 1998, Saanich's per capita arts capital grants and expenditures was \$0.86, while Victoria's was \$6.94.<sup>4</sup> These grants and expenditures included one-time capital grants to arts organizations, capital support for the Royal Theatre and the McPherson Playhouse, and other infrastructure investments. This disparity can be seen in the accompanying graphs.

The 2000 arts report recommends that the level of operating grants funding from the 4-core municipalities be increased from the 2000 level of \$595,250 to \$1,845,250 by 2005. That is an overall increase of almost 310% over those five years, or a per capita contribution for operating and capital grants by Saanich of approximately \$7.72.<sup>5</sup> Over the years, several reports regarding regional arts facilities have been produced. In December 2000, a Performing Arts Facility Needs Analysis Report was completed. The report advised, "to create and implement a plan to develop arts facilities for the region over the next generation."



### Regional/Professional Arts Policies

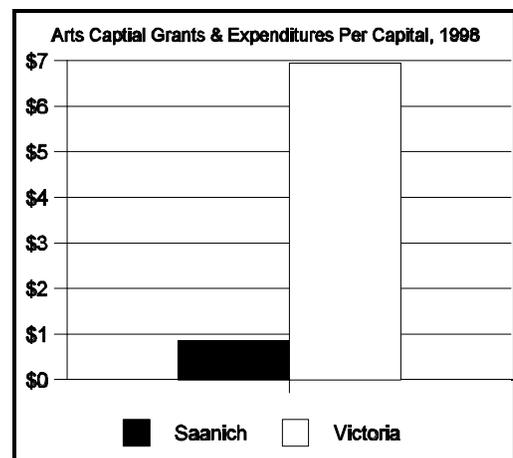
- 5.1 Allocate Municipal funds on an arms length basis to Greater Victoria arts organizations through the CRD.
- 5.2 Support regional arts programming and policy development with the CRD through the CRD Arts Committee, Arts Advisory Council, and Arts Development Office.
- 5.3 Support the creation and implementation of a plan to develop arts facilities for the region.
- 5.4 Identify ways in which Saanich can support increased commitment to a regional arts strategy and increased funding for regional arts development.
- 5.5 Develop close working relationships with other municipalities, school districts, Chambers of Commerce, Tourism Victoria, and other agencies to plan and coordinate arts initiatives.

<sup>2</sup>This figure includes IMC grants, grants by individual councils, Royal and McPherson operating support, civic arts programming, civic arts staff, public art, permissive exemptions for non-profit arts groups. This figure excludes one-time capital grants and expenditures. Source: Arts Development Office, Greater Victoria in "Culture", Tourism & the New Economy: Realizing Victoria's Opportunity", Steven Thorne, 1999.

<sup>3</sup>Source: Department of Cultural Affairs, City of Vancouver, Dept. of Parks and Leisure Service, City of Kelowna; Arts Development Office, Greater Victoria, in "Culture", Tourism & the New Economy: Realizing Victoria's Opportunity", Steven Thorne, 1999.

<sup>4</sup>Source: "Culture, Tourism & the New Economy: Realizing Victoria's Opportunity", Steven Thorne, 1999.

<sup>5</sup>If Saanich's per capita contribution to the IMC for operating and project grants, not including IMC grants and grants by individual councils, and excluding one-time capital grants and expenditures, was \$2.18 (Thorne, speech in 1999) in 1998 when the total IMC operating and projects grants were \$521,000 (Thorne, speech in 1999), then, assuming the same rate of contribution from Saanich in 2005 would be approximately \$7.72. Formula:  $\$521,000 / \$2.18 = \$1,845,250 / \$7.72$ .



The report's conclusions with respect to long term needs included:

- New Art Gallery of Greater Victoria;
- New arena with 8,000 to 12,000 seats, capable of a 3,000 concert bowl configuration;
- New multi-purpose lyric theatre/concert hall with 1,800 to 2,000 seats;
- Royal Theatre with comfortable new seats; Royal Theatre rehabilitated as a concert hall to coincide with time when the supply of dates in the multi purpose lyric theatre/concert hall is inadequate to meet the demand;
- Renovated producing theatre with 300+ seats for theatre, dance, and music, and a studio lab of up to 100 seats.

All of these needs require funds and leadership to bring them to life.

## 6. Municipal/Community Arts

Community based arts occupy much more of Saanich's daily arts-related business than the regional arts. Municipal or community arts include: recreation programming; parks programming; garden art; venue establishment for performances and events (theatres and park space); annual events; special events; arts inventory and maintenance; Neighbourhood Development and Matching Grants; and the incorporation of artistic elements, including public art, in new developments through the planning and building processes.

The arts are an innate part of human nature. Access to and participation in the arts is integral to a healthy community. Historically, Saanich has demonstrated a strong commitment to community and municipal arts through various programs, events, and initiatives as listed in Appendix 3. Further development of the arts within Saanich's borders will affect individuals and the community in a fundamental and positive way.

### Municipal/Community Arts Policies

- 6.1 Integrate the arts into municipal policies, planning, operations, parks, and facilities.
- 6.2 Encourage community arts programming for a variety of disciplines through the Recreation Department, Parks Department and partnerships with other organizations.
- 6.3 Update the Art in Public Places policy as necessary.
- 6.4 Promote the use of parks and civic buildings for public art, performances, festivals, and exhibitions.
- 6.5 Support the commission or acquisition and display of the arts, including public art in civic buildings and outdoor areas including municipal parks and public streets.
- 6.6 Encourage private sector initiatives to provide arts facilities and improve arts services.
- 6.7 Encourage the display of arts in public spaces within private developments.
- 6.8 Consider floor space designated for non-profit arts activities as an amenity space under the density bonusing provisions of the *Local Government Act*.
- 6.9 Encourage arts programs in buildings that are readily accessible to the public such as malls, schools, libraries, and community centres.
- 6.10 Consider accommodating studio, rehearsal, and classroom or workshop space in commercial, industrial, and rural areas.
- 6.11 Support the inclusion of an artist as a member of the design team for major public and private projects.
- 6.12 Consider inclusion of representatives from the arts community on municipal advisory committees.
- 6.13 Consider providing venues in designated parks for arts performances and events.
- 6.14 Promote community awareness of the arts programs in the school system.
- 6.15 Continue to explore the options for establishing a community theatre.
- 6.16 Develop and implement departmental arts policies.
- 6.17 Create and implement a documentation and inventory policy for municipal artworks.



## PART 2

### Implementation/Initiatives

Many Saanich Municipal departments are involved in community arts because it impacts all aspects of our social and built environment. To affect change and elevate awareness of incorporating the arts within municipal business, specific actions are needed. This section indicates specific programs and departmental initiatives that will result in implementation of the Comprehensive Arts Policy. These programs and initiatives include: District of Saanich Public Art Program; Recreation Services Department Arts Policy; Parks and Public Works Department Arts Policy; Engineering Department Arts Policy; Planning Department Arts Policy; General Arts Administration Policy; Public Exhibition Space at the Municipal Hall; and Support for Arts in Schools. Appendix 1 contains the “Art on the Goose Project.” It has not yet been implemented.

#### **7. District of Saanich Public Art Program**

Public art is an important aspect of civic life that yields not only social and physical benefits, but also economic benefits. Public art enriches daily life through the emotions evoked by the visual experience, and attracts people to art-enriched places. Public art is worthy of support and should be part of many civic works projects, as well as part of larger private development proposals.

The program has three components: Civic Public Art; Private Sector Public Art, which is described in Part 3; and Public Art Process.

##### **Definition of Public Art for the District of Saanich**

Public art is:

- Artwork that is intended for installation and integration in indoor and outdoor public areas;
- Artwork that is created by local and other artists for a specific site and for the public to experience at no direct cost;
- Artwork that is intended to be integrated into and interactive with the surrounding environment.

## Goals of Program

- T To increase the liveability and attractiveness of the District, by making the arts an ongoing part of the public environment.
- T To increase public awareness and appreciation of the arts.
- T To stimulate the creation of new works and the growth of the arts and arts-related businesses in the District.
- T To provide an opportunity for local and other artists.
- T To provide a mechanism for citizens to be involved in the design of their public environment.

### 7.1 Civic Public Art Program

Allocate:

- 7.1.1 1% of the value of the capital budgets for above ground projects towards the purchase or commission of public art to be integrated into or displayed in public areas.
- 7.1.2 1% of the budget for municipal building construction/renovation projects in excess of \$250,000 to the purchase or commission of public art for that building or structure;
- 7.1.3 1% of the value of any park development in excess of \$250,000 to the purchase or commission of public art for parks.

#### Civic Public Art Maintenance Reserve Account

10% from the budgets allocation of policies 7.1.1, 7.1.2, and 7.1.3 will go towards maintenance and repair of installed artwork. These monies will be placed in a reserve account so interest will accrue on the principal sum, and funds may be drawn upon as necessary. This reserve account will be carried forward year to year.

Art repair may come from the following sources: operating budgets, budgets supplemental requests, art maintenance reserve or donations.

### 7.2 Public Art Process.

- Ensure that any civic public art project will be chosen through an equitable process and that projects are of sufficient value to merit selection. It is recommended that private sector public art projects include the jury process.
- Acquisition of artworks, and the selection and commissioning of artists and artists' proposals, including gifts of artworks, will be directed through a jury process.
- Under no circumstances may the District or the Project Jury acquire an artwork as part of the District's public art inventory, by any means, without prior approval by a juried process.



*Totem Pole and fresco, Saanich Commonwealth Place  
Artist: Roy Henry Vickers*

**Jury Procedure for Civic Public Art.** The following procedure (see Figure 1) will be used to select civic public art.

1. The Public Art Liaison, Engineering, Planning, Parks and Public Works, and Recreation staff identify public works projects with potential public art components.
2. The Public Art Liaison reports to Council requesting approval of the budget allocation for the public art components.
3. Council approves the budget allocation.
4. The Public Art Coordinator brings together the Project Jury.
5. The Project Jury and Public Art Coordinator meet as necessary to write the Project Brief.
6. The Public Art Coordinator advertises or otherwise publicizes, as determined by the Project Jury, the call for submissions, using the Project Brief.
7. The Public Art Coordinator receives and organizes submissions for the Project Jury's review. The artists should remain anonymous until after the initial review by the Project Jury.
8. The Project Jury reviews the submissions according to the predetermined type of competition.
9. The Project Jury chooses a submission, OR chooses no submission, if there are no submissions of sufficient merit.
10. Process ends.

**Public Art Liaison.** The duties of this position should be added to the duties of an existing Planning Department staff member.

**Duties of the Public Art Liaison.** The duties of the Public Art Liaison will be as follows:

- Earmark Public Works projects for public art component, through consultation with the Engineering, Parks and Public Works, and Recreation Departments;
- Through consultation with Planning staff, earmark development permit applications that could have a public art component;
- Liaise with developers for negotiation of public art component of applicable projects;
- Write reports (form letter) to Council asking for approval of public art budget for Public Works projects.

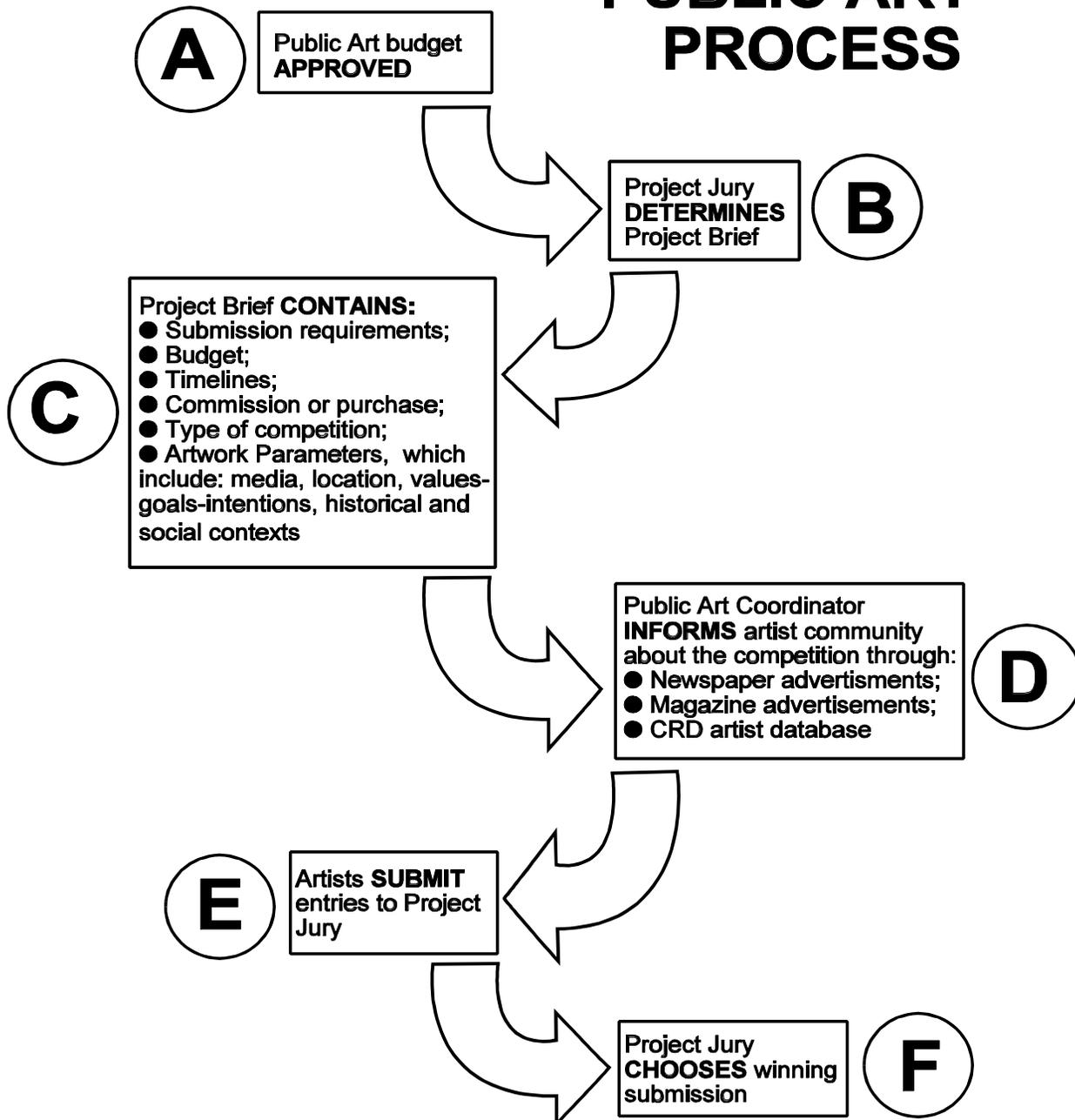


Entrance floor, G.R. Pearkes Community Recreation Centre

Artist: Fran Benton

Figure 1

# SAANICH PUBLIC ART PROCESS



**Public Art Coordinator.** This position should be within the Arts Manager's Office.

**Duties of the Public Art Coordinator.** The duties of the Public Art Coordinator should be as follows:

- Assemble the Project Jury;
- Coordinate and act as secretary for Project Jury meetings;
- Ensure fair treatment for all competitors;
- Arrange site visit for Project Jury;
- Use CRD's database of artists, as needed, to target competitions for public art;
- Input and produce Project Brief for distribution and/or advertisement;
- Receive, organize and prepare submissions for Project Jury;
- As appropriate, inform semi-finalists/finalists of second/third stage of jury process and request further submissions from these finalists (form letter);
- Inform all candidates, including winning artists, of conclusion and results of competition;
- With artists' direction destroy, or return (if self-addressed and stamped packaging is supplied) all submissions;
- Liaise with municipal solicitor for artists' contracts;
- Ensure artists sign contracts;
- Act as primary liaison for artists during public art projects and manage artists' contracts;
- Ensure that both artists' and Saanich's interests are safeguarded.

**Project Jury.** A Project Jury will be struck to choose the most appropriate public art for projects. It will consist of the following:

- Three artists, who will serve for a two year term (renewable once);
- The Public Art Coordinator;
- The project architect;
- Departmental staff representative of project involved, e.g. Parks and Public Works Manager for projects involving Parks/ Public Works;
- One community member, who will be the chair/president of, or another member delegated by, the area community association in which a project takes place.

Each member, excluding the Public Art Coordinator, will have one vote and a simple majority will determine the choice of the submission. The jury also has the option of not choosing a submission if none of them warrant the commission or purchase.

**Duties of the Project Jury.** The duties of the Project Jury are as follows:

- Write the Project Brief;
- Bring in other members as necessary for the success of the public art component of each project - these members will be non-voting;
- Evaluate submission - this may happen more than once depending on the number of stages in a competition;
- Participate in interviews;
- Select a successful submission - or no submission if none merit selection;
- Make a written record of selection and reasons for selection;
- Decide what will be discussed with artists whose submissions were unsuccessful and who will be designated to discuss this with applicants;
- Maintain confidentiality of all submissions.

**Conflict of Interest.** Any participant in the District of Saanich's public art processes, including staff, the Public Art Coordinator, members of the Project Jury, and their advisors or representatives must declare any direct or indirect benefit to themselves, or their respective employers, partners, families or associates which may arise from the District's acquisition or deaccession of any public artwork or related activities, and will be required to remove themselves from those processes.



*Tapestry, Saanich Police and Fire Building  
Artist: Carole Sabiston*



*Fresco, Saanich Commonwealth Place  
Artist: Roy Henry Vickers*

**Contents of Project Brief.** A Project Brief serves as a project's terms of reference. Each Project Brief will be prepared by the Project Jury and will include but not be limited to the following:

- Deadlines and timelines for submission and competition stages;
- Start and completion dates of a project (to be decided in conjunction with others as necessary);
- Contact person - generally will be the Public Art Coordinator;
- Budget breakdown - artist's fee (includes cost of materials), advertising, incidentals of the public art component. Not all elements of the budget need to be disclosed in the Project Brief, but all elements should be determined by the Project Jury;
- Eligibility criteria for entrants;
- Request for direction from the artists whether submission materials will be destroyed, recycled or returned, and if returned, self-addressed and stamped packaging should accompany the submission;
- If the piece will be acquired through commission or purchase;
- Type of competition;
- Number of stages in the competition;
- Artwork parameters, which include:
  1. Range of possible media to be used - no-maintenance media will be encouraged,
  2. Site details and proposed location of artwork within project,
  3. Values, intentions, goals of artwork,
  4. Historical context (if any), and
  5. Social context (if any).
- What the artists will submit for adjudication;
- Consequential obligations and rights - copyright ownership, publication, exhibits, jury feedback, etc.;
- Conditions for disqualification;
- General conditions of the agreement between the sponsor and the competition winner.

**Competition Types.** The amount of funds available and the time allocated to complete the project will determine the type of competition that can be conducted. The following are three possible types of competitions.

- *Open Competition.* Artists meeting minimum criteria are invited to submit entries from a public call for proposals responding to the Project Brief. These competitions are widely advertised, and can generate a large response, which will require a significant amount of time to evaluate the submissions.
- *Limited Competition.* The "pool" of artists is reduced by limiting factors. For example, only artists from the Capital Regional District may offer submissions. The more limiting the criteria, the fewer the number of submissions.
- *Invitational Competition.* Selected artists (may be only one) are invited to make a submission responding to the Project Brief.

**Stages in Competitions.** The Project Jury may choose to have a one, two or three stage competition. Unless otherwise specified in the Project Brief, each competition will be one stage only. The respective procedures are as follows:

- *One Stage.* Artists submit the required materials. Jury selects the winning submission.
- *Two Stage.* Artists submit the required materials. Jury selects a short list of no more than five. Finalists submit more detailed proposals, consisting of materials as determined by the Jury. Jury selects winning submission.
- *Three Stage.* Artists submit the required materials. Jury selects semi-finalists. Semi-finalists submit more detailed submissions, consisting of materials as determined by the Jury. Jury selects a short list. Finalists submit yet more detailed proposals. Artists will be reimbursed for this additional work and materials. Jury selects winning submission.

**Arts Documentation.** Once projects are completed and installed, the artists will file with the District documentation about the artwork. The documentation will contain but not be limited to:

- Biographical details of the artist(s);
- Artist statement and specifications of the artwork;
- Six good quality slides and four black and white prints showing the artwork in context and close-up;

*Ceramic mural by Greater Victoria School District students, Saanich Municipal Hall.*



- Other related materials as needed to reveal the artwork and/or the artist's intentions (e.g. film, video clips, books, etc.);
- A copy of the artist's maintenance plan.

**Arts Donations.** The District may accept gifts of art from the public. To be accepted, such works will go through a juried process to decide on the artwork itself, and then go to a technical committee to decide on the location of the art. The technical committee will be composed of staff from the Planning Department, Engineering Department, Recreation Services/Maintenance Division, Parks and Public Works, and a Saanich resident. The Project Jury may decide not to accept the gift. No donations will be accepted if the conditions of the gift unduly bind the actions of the District with respect to installation or maintenance. Donors who request a tax receipt must supply the District with satisfactory professional appraisal evidence of the value of the work. Donors will bear the cost of any appraisals.

**Deaccession.** "Deaccessioning" is a serious and seldom utilized procedure, meaning the removal of pieces from the District's arts collection. A deaccessioning determination may be based on one or more of the following reasons.

- The artwork endangers public safety.
- The artwork requires excessive maintenance or repair or has faults in design or construction/manufacture and repair or remedy is either impracticable or not feasible.
- The ongoing good condition or security of the artwork cannot be reasonably guaranteed.
- The quality or authenticity of the artwork is in doubt and that doubt is subsequently justified.
- The public can no longer access the site or the physical setting is to be redeveloped.

Guidelines outlining a process that cover the relocation, removal, destruction or disposal of the deaccessioned artwork are required. This may include procedures relating to the District ceasing to own a work of art. Deaccessioning process guidelines need not be developed until required.

## 8. Recreation Services Department Arts Policy

The Saanich Recreation Services Department commits, within the Parks and Recreation Master Plan, to provide leadership in the development of arts and culture in a community setting. This leadership is expressed through the many programs and events created and offered by the Recreation Department in support of the development of community spirit and identity, as well as the social, emotional and physical well-being of the individual. This includes programs for a wide range of activities from instructional classes for pottery, visual arts, dance and music, to events such as Gorge on Art and the Summer Sun Fest. These programs and events are offered for all ages.

The Recreation Department will continue to enhance the community by:

1. Creating and implementing arts and cultural programs that:
  - a) Develop the creative potential of individuals;
  - b) Develop family strength and cohesion;
  - c) Develop a sense of community identity, spirit, and culture;
  - d) Create diversity in urban culture;
  - e) Promote understanding of our heritage;
  - f) Intermix generations and diverse groups for transfer of knowledge and experience.
2. Support community growth through:
  - a) *Special Events*. Incorporate elements of community arts into existing departmental events, as well as establishing new events which will highlight the arts;
  - b) *Local Community Groups*. Offer assistance to local groups when it is determined that their arts programs and services contribute to the greater good of the community;
  - c) *Family Opportunities*. Provide opportunities for families to be together, using arts activities as a focus;
  - d) *Mixing Generations*. Develop programs that encourage ages to mix, using arts activities as a focus;
  - e) *Youth Development*. Provide programs that incorporate arts activities for developing connections with youth.

3. Support individual growth through:
  - a) *Preschool Opportunities*. Arts activities such as visual arts, dance and music will be introduced at the preschool level through local recreation centre programs and community programming;
  - b) *Basic Skill Development in School-Aged Children*. Basic skill level instruction will be provided to school-aged children in a variety of recreational arts activities;
  - c) *Advanced Skill Development*. Opportunities will be provided to assist school-aged children to reach higher levels of skills within arts endeavours;
  - d) *Social Opportunities for Teens*. Arts components will be incorporated into social programming to provide focus for interaction;
  - e) *Skill Development for Teens*. Programs will address continued skill development and performing opportunities for teens;
  - f) *Basic Skills for Adults*. Introduction to enjoyment of arts opportunities for adults will be provided;
  - g) *Advanced Skills for Adults*. Provide opportunities for adults to advance their skill levels in a variety of artistic endeavours;
  - h) *Opportunities for Seniors*. While seniors may take advantage of any level of artistic involvement in adult programming, Saanich Recreation will also offer programs designed specifically for seniors in areas that are not being served by other seniors' organizations.
  
4. Be socially and fiscally responsible in the following ways:
  - a) Offer assistance to arts groups in the community with programming, marketing and promotion of events and services if those services are complementary to this Policy.
  - b) Municipal support should be offered to services that contribute to the greater good of the community, within the limitations of available public resources.
  - c) Consider sponsoring certain services that cannot be operated by other community agencies or groups.

- d) The Recreation Services Department will constantly engage in cost benefit analysis and only support programs that offer the greatest benefit. When there are two optional services in which to invest resources, the Department shall invest in the service that meets more of the policy goals.

**New Directions.** To enhance the Department's ability to provide such leadership, capital spending on projects such as studios, dance spaces, and a sound studio needs to occur.

## 9. Parks and Public Works Department Arts Policy

Saanich Parks commits, within the Parks and Recreation Master Plan, to provide venues and opportunities for the development of visual and performing arts, including garden art, in parks and public spaces. By providing these places and opportunities, a wide range of short term and long term benefits can result. A sense of community identity and diversity will develop and an understanding of heritage and history can grow. Individual growth will occur. Arts groups and organizations will develop and be supported with the transfer of experience and knowledge.

Saanich Parks will promote the community's arts and cultural programs in parks and open spaces by:

1. Providing a range of sites and venues;
2. Developing and encouraging others to provide public art features through the Municipal Public Art Policy;
3. Promoting and monitoring activities related to the arts;
4. Developing projects to encourage the arts through park related initiatives;
5. Providing financial support for arts initiatives;
6. Providing support to special events and arts activities.

## 10. Engineering Department Arts Policy

By their nature, engineering works projects were built to last for tens, sometimes hundreds of years. Engineering marvels of the past and today catch the eye not only for their engineering effectiveness, but also for their beauty, whether it be a cable stayed bridge, a modern dam, or a Roman aqueduct.



*"Roy" Blenkinsop Bridge*  
Artist: Nathan Scott

Unlike continental Europe where aesthetics are applied to even the most mundane engineering items like bridge railings, here in North America with a few notable exceptions, municipal engineering projects have tended to be more utilitarian, mass produced designs. Fortunately, more communities in North America have recognized this deficiency and have incorporated public art works within public works projects. There is an increasing awareness that the arts are not a luxury add-on to visible engineering works but rather are an essential and intrinsic element of good engineering design. It is the latter which makes the physical environment around us more livable, whether it be in the curve of a bridge railing, the finish of a retaining wall, the alignment of a sidewalk or the location of a bench.

The Engineering Department will continue to enhance the community by:

1. Supporting arts/aesthetics as an intrinsic component of good engineering design;
2. Actively seeking opportunities to incorporate the arts into design processes for all above ground works.

## 11. Planning Department Arts Policy

The Planning Department, through its role of establishing municipal policy, influences the urban form. Implementation of policy happens through zoning regulations, development permit guidelines, long range land use policies, and special studies. These policies can impact both public and private design.

Streetscape concept plans are an example of a policy establishing design parameters for a public space. Development permit guidelines control the form and character of private developments. This process may also provide an opportunity to encourage public art in private developments as a way of enhancing the urban character.

The Planning Department will continue to enhance the community through:

1. Reviewing and updating the Comprehensive Arts Policy periodically;
2. Amending regulatory bylaws, including the development permit guidelines, to reflect community values supporting the arts;



*Stylistic representation of the municipal crest, east side of Municipal Hall  
Building Architect: Wade Stockdill Armour and Partners*

3. Providing opportunities to include the concept of arts and aesthetics in all planning processes;
4. Participating in the Advisory Design Panel;
5. Providing information to the development community on the Public Art Program;
6. Coordinating the Public Art Program.

## **12. General Arts Administration**

### **General Arts Administration Goals**

1. Maintenance: To maintain all artworks in their original condition.
2. Arts Documentation and Inventory: To document and inventory all artworks owned by the District of Saanich. This includes:
  - a) artworks purchased or commissioned after the adoption date of this Policy;
  - b) artworks purchased or commissioned prior to the adoption date of this Policy.
3. Arts Donations. To outline requirements for accepting donations of artworks.
4. Deaccession: To outline requirements for the removal of artworks from the District's collection.

**Maintenance.** Maintaining all municipal artworks is crucial. They consume a considerable amount of money, and volunteer and staff effort and time, and therefore become an investment worth keeping. At the time of artworks' installations, the department responsible for maintenance will be determined. Generally, it should be the Recreation Services Department, Facility Operations Division for any artworks inside or attached to buildings, and for artworks outside of buildings it should be the Parks and Public Works Department. Those departments will use the artist's maintenance plans as provided in the Arts Documentation and Inventory to maintain the artworks. Funds used in the maintenance of artworks will be acquired from the responsible departments or from the maintenance funds as stipulated in the Public Art Program, whichever is most appropriate.

**Arts Documentation and Inventory Policy.** The importance of documenting municipally-owned artworks cannot be stressed enough. Valuable resources, time,

and effort on the part of residents, elected officials, and staff were put into obtaining the artworks, and keeping basic details about them shows responsibility and genuine concern for the artworks' longevity.

To create a complete inventory of all municipally-owned artwork, all existing artworks belonging to the District of Saanich shall be likewise documented. The most pertinent information are a detailed maintenance plan, and photographic records of the artwork. Please see "Art Documentation" on pages 13 and 14.

**Arts Donations.** Please see "Art Donations" on page 14.

**Deaccession.** Please see "Deaccession" on page 14.

### **13. Public Exhibition Space at the Municipal Hall Policy**

Commencing January 1, 1996 priority use of public exhibition spaces at Saanich Municipal Hall for art displays will be granted to Saanich based residents and groups over a three week duration subject to display demand. Recreation Services is the department responsible for management of the space.

### **14. Support for Arts in Schools**

The arts have been likened to sports, in that sports are nurtured at several levels, including schools. This allows sports to thrive well beyond the nurturing grounds. The same should be true of the arts.

There is a long, historical relationship between the District of Saanich and local School Districts 61 and 63. For many young people, schools are where new experiences happen, and where attitudes are formed for life. The District's commitment to the arts needs to permeate into the schools, with useful support in the way of capital projects and opportunities for student performances. While the District has demonstrated such support in the past with the creation of theatres and sound studios, and Christmas carol concerts in the Municipal Hall, this relationship needs to be strengthened, and the following programs continued and expanded.

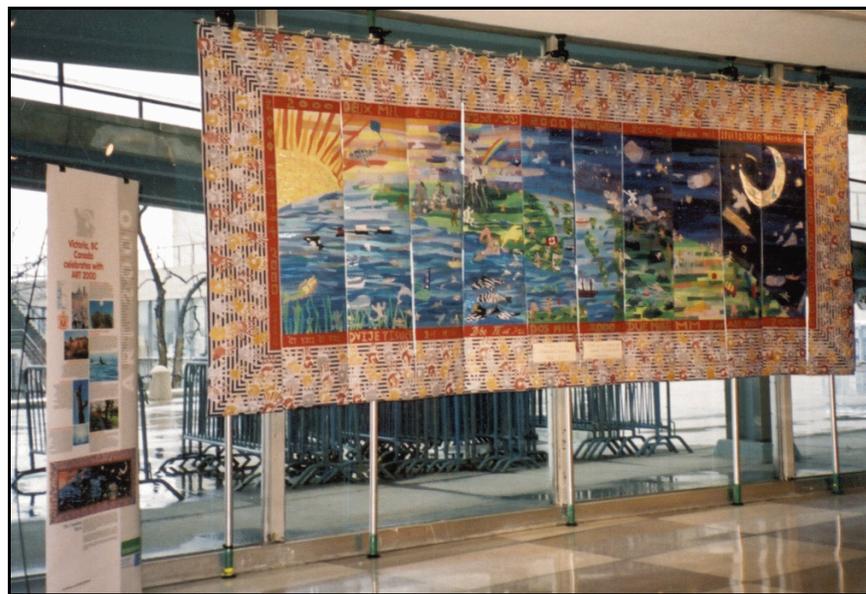


*Public Exhibition Space, Saanich Municipal Hall*

- Support multi-purpose rooms that can be shared with the community during non-school hours.
- Support/provide opportunities for students to perform, e.g. Saanich Family Christmas, annual retirement banquet, Christmas carols in the Municipal Hall.
- Provide display space.
- Support the school theatre at Claremont.
- Support periodically specific arts projects.

**New Directions.** The District needs to:

- Create an administrative structure and determine a responsible department for community arts issues developed in partnership with schools.
- Facilitate and encourage partnerships and initiate regular opportunities for dialogue.
- Negotiate and establish functional joint-use agreements to provide for shared access with partners.
- Work in collaboration with schools, University of Victoria, Camosun College, other organizations, and individual arts.
- Work to bring artists from various backgrounds into regular school arts classes.
- Promote Saanich Youth Legacy Fund.
- Access outside funding and support with matching funds when possible.
- Improve communication/collaboration and networking.



*Art 2000 - Victoria Millennium Mural displayed at the U.N. Building in New York*

## PART 3

### 15. Private Sector Public Art

The vast majority of the urban environment lies within the private sector. As a result, quality architecture and public space are dependent on private developers taking an interest in good urban design. Art on urban land, whether in the form of functional architecture, aesthetic accessories or landscaping, all contribute to public pleasure and enjoyment. As business owners know, it is in their best interest to make their site aesthetically pleasing - it brings customers in. While good design costs money, bad design can cost more money.

Public art on urban sites is one aspect of incorporating art and creative urban design. It is not the only way. High quality overall site design can provide equal public enjoyment value.

Encourage private enterprise to integrate a Public Art Project into their development in addition to achieving high standards of architectural excellence, or to provide a cash donation for Civic Public Art.

The Municipality, in support of and to encourage private enterprise, will provide the jury process as outlined in Section 7.2 of the Public Art Policy to individual projects that contain a public art component.

To administer cash donations for public art, a separate endowment fund within the Saanich Community Legacy Foundation should be established. Specific parameters should be placed on this fund to ensure that procedures are dedicated to Public Art projects and their maintenance within Saanich. This fund would provide over time another dedicated source of funds for public art.

**Procedure for Encouraging Private Sector Public Art.** Through the development application process, a private developer or the applicant will be informed of the District's Public Art Program. As an incentive to encourage public art on private developments, the District will provide the jury process as outlined in Section 7.2, if a developer wishes to use it. As well, recognition of cash donations will occur through a plaque inscription program.



*Mural inside Saanich Road McDonald's*

# APPENDIX 1

## Art on the Goose Project - Saanich Spur/Lochside Trail

### Introduction

A subcommittee of the Saanich Community Arts Advisory Committee was created to develop an "Art on the Goose" program. The Galloping Goose Regional Trail is seen as an ideal opportunity to enhance the visual appeal of the trail corridor and to provide public art.

### Purpose

To promote the creation of art and its placement along the Galloping Goose/Saanich Spur/Lochside Regional Trail in partnership with the local community, businesses and public agencies.

### Study Area

The Galloping Goose Trail right-of-way from the City of Victoria boundary north to the Town and Country Shopping Centre and east along the Saanich Spur and Lochside Trail to Cedar Hill Cross Road has been identified as the project area. The trail passes through the industrial/commercial West Douglas Area.

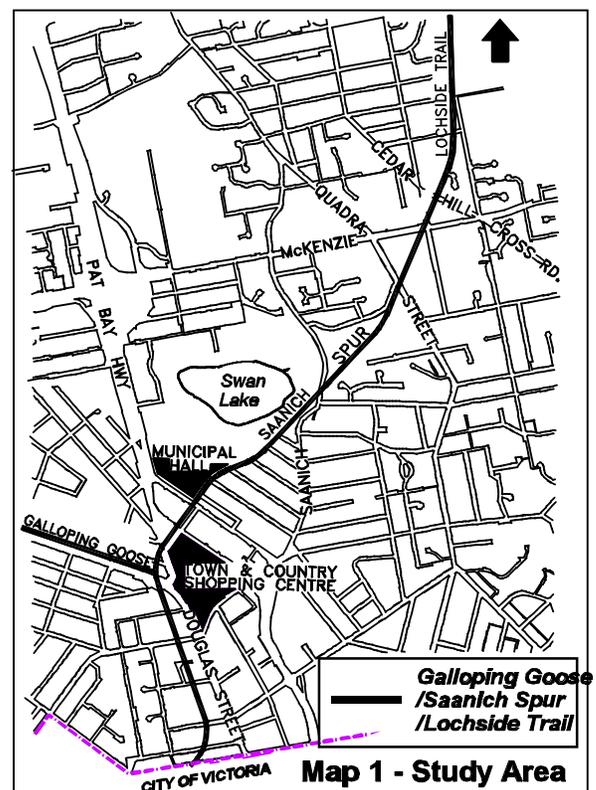
Developments on the adjacent parcels are a mix of building and landscape design, rear blank walls and parcels with unkempt buildings and grounds. The existence of unsightly outdoor storage is a contributing factor to the character of some of the sites but it is not the sole issue.

At the Switch Bridge Trans Canada Highway crossing, the Trail passes through CRD Parks leased spaces created by Ministry of Transportation and Highways right-of-way and surplus lands designated for open space. Passing under Carey Road and Blanshard Street, the Trail has a rural ambience within the vegetated ravine. This sense of rural character continues for the most part all the way to Quadra Street as it passes by Swan Lake Christmas Hill Nature Sanctuary. At Quadra Street the commercial community is again evident through to Cedar Hill Cross Road. Map 1 illustrates the study area.

### Analysis

The following opportunities for Art on the Goose have been identified. They include possible locations for art, and are meant to be illustrative and non-inclusive, recognizing that arts are innovative, and that other opportunities will be identified. See Map 2.

- Road right-of-ways, including undeveloped right-of-ways;
- adjacent park land;
- remnant Municipally owned lots;
- Provincial lands;
- existing structures such as tunnels and bridges;
- private rear and side yard setback areas;
- blank walls on private buildings.



In addition to location, it is expected that arts could also be incorporated into:

- street furniture;
- lighting;
- garbage containers;
- manhole lids;
- drinking fountains;
- benches or picnic tables;
- landscape design including private lands;
- trail, sidewalk and/or road surfaces/edges.

A new initiative always presents new issues and challenges that will need to be addressed. It is expected that some of these can be dealt with administratively or through good design while others will require education and stewardship. Examples of possible issues include:

- funding source;
- bylaws - sign, zoning, etc.;
- regular maintenance;
- development permit amendments;
- uninterested property owners;
- vandalism;
- public safety.

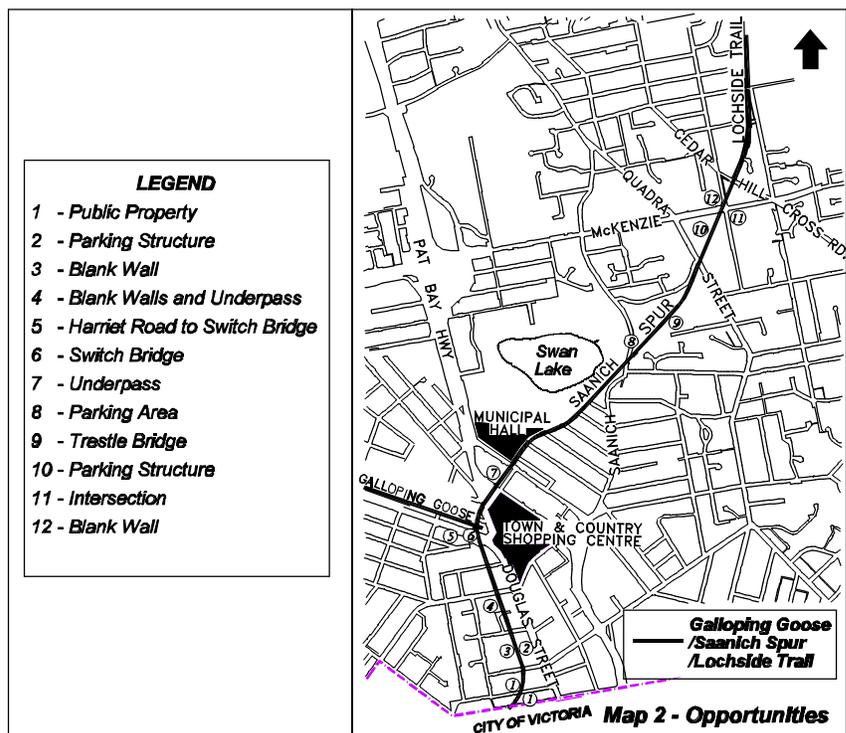
## The Program

A program to promote and provide Art on the Goose must be available for public and private spaces. While there are differences because of land ownership, it is suggested that the process be similar for both situations. The rationale for this approach is the idea that art within public view is just that, public art, and a process of selection and approval is necessary.

## Relationship to CRD

For any art installation within the Galloping Goose lease area, the CRD will require a request for a permit. At that time, CRD Parks will determine if it is necessary to inform the Board or the Ministry of Transportation and Highways as owners of the land. For all other art installations, CRD Parks will be included for circulated information:

- at the time of development permit application for private parcels;
- at the time of concept.



## **Initiatives**

The following are concurrent actions that would promote art within the study area.

1. Include information about the Art on the Goose Project with all development permit applications for sites in the study area. Developers of parcels adjacent to the Goose are encouraged to participate in the program when applying for development permit approval. This will ensure that designers working on a project can incorporate an art project into the initial design and cost estimates of the building.
2. Develop an Art on the Goose information pamphlet. A pamphlet will promote the concept of Art on the Goose and provide program information. It is suggested that the pamphlet be distributed to adjacent businesses and property owners and to the general public.
3. Invite schools to propose joint art initiatives on public land.
4. Identify a test project to start the program.

## **Community Liaison**

Central to the concept of public art is community involvement. The opportunity exists to create partnerships with schools, community associations, individuals, and business owners and operators. This is an ongoing process that involves education, youth, and general community commitment to the concept. The pamphlet would be a first step towards building community awareness.

## **Conclusion**

Art on the Goose will happen in two ways: first through encouragement of private initiatives through the development process, and second through public initiatives with support from the private sector. Ensuring that the approval process for art installations is concurrent with the development approval process, and that there is a clear decision making authority are essential elements to success.

## APPENDIX 2

### General Plan Vision



In 2025, Saanich is a safe, affordable, accessible community in which to live and work. This level of sustainability reflects the values and goals of Saanich residents over the years implemented by successive Councils within the context of the Regional Growth Strategy and fiscal responsibility.

Progress towards this vision and specific goals contained in the Official Community Plan have been monitored through the use of a system of benchmarks and the breadth of consultation in achieving this level of excellence is ongoing. In addition to community groups, representatives from business, the professions, and visionaries are involved. The ethic of community stewardship is paramount incorporating careful management of public assets and private developments.

Over the past quarter-century, residential and commercial growth has centred around urban village centres of diverse character and distinct identity, each one reflecting the people who live and work there. Neighbourhoods are healthy and affordable for children and families. The urban area is intra-connected by a balanced transportation system which allows a choice of mode for all residents. Saanich is the heart of an urban region that defines itself as the walking and cycling capital of Canada with efficient public transit and bicycle-friendly streets with traffic calming and safe pedestrian facilities.

Social values and the economy are enhanced by the preservation of heritage and promotion of arts and cultural elements. Community wellness has been achieved by providing infrastructure for active living which offers a wide range of open space and leisure opportunities. Efficient and reliable public services, programs, and utilities are provided and maintained through a systematic approach to infrastructure management. The rural area has been preserved by adherence to the Urban Containment Boundary concept.

The successful promotion of vibrant, diverse economic development has allowed the Municipality to support initiatives to ensure a clean environment.

Natural watercourses are protected and enhanced; the Colquitz River, Tod Creek, and other streams support both trout and salmon. Preserving the natural heritage of the marine shoreline and native plant communities, especially Garry oak meadows, on both public and private lands has been recognised as an essential component of sustainability.

## APPENDIX 3

### Arts Programs, Events, Initiatives Prior to Comprehensive Arts Policy

#### Instructional/Recreational

- 1,100 instructional programs, including summer camps, per year in music, dance, and visual art
- Arts creation facilities: Community recreation centres, pottery studio, sound studio, performing arts venues
- Display areas for local artists, community art projects, rental space for art activities

#### Special Events

- Mothers' Day Concert in Playfair Park
- Concerts in Gyro Park
- Gorge-Tillicum Community Family Picnic
- Gardener Stroll series
- Gorge on Art
- Totally Teen Talent
- Candlelight Dinner Theatre
- Youth Craft Cooperative
- Saanich Summer Sunfest
- Saanich Family Christmas
- Youth Christmas Craft Fair
- All One Family
- Departmental special events
- Art in the Park
- Community Arts Awareness Week

#### Public Art

- Tapestry at the Police/Fire Building
- Totem Pole and stone fresco at Saanich Commonwealth Place
- Foyer flooring inside and metal sculpture outside of Pearkes Community Centre
- Tapestry in foyer of Cedar Hill Golf Course Clubhouse
- Sculpture in foyer of Cedar Hill Recreation Centre
- Mount Tolmie Park
- Sierra Park
- Blenkinsop Bridge
- Exterior wall of Council Chambers and interior wall at main staircase in Municipal Hall



#### Work with Schools

- Theatres in Spectrum and Claremont Schools
- Sound studio
- Art 2000 Millennium Mural Project

#### Saanich Community Arts Advisory Committee

#### Saanich Legacy Foundation

#### Neighbourhood Development Grants and Matching Grants

#### Policy Development



## APPENDIX 4

### Saanich Community Arts Advisory Committee - Terms of Reference

An advisory committee that reports directly to Council with respect to active community involvement in the future of the Municipality's arts and cultural development.

The Committee meets on the fourth Thursday morning of each month.

**Mandate:** The Committee will be concerned with existing or potential initiatives that contribute to the facilitation and development of the community arts in Saanich.

**Goals:**

- In consultation with the Planning, Recreation, Parks and Public Works Departments, and the Greater Victoria Intermunicipal Committee, advise Council on policy issues to facilitate the development of community arts in Saanich.
- Foster public awareness, recognition and support of local artistic talent.
- Recommend opportunities for education, participation and enjoyment of the arts.
- Work with various partners to ensure that adequate facilities are available for the creation and presentation of the arts.
- Provide a regular Saanich forum through which agency representatives and interested parties can share information on community art initiatives and funding opportunities.
- Although not responsible for direct programme provision, the Committee will support Municipal departments and other community organizations that deliver arts services through the acquisition of required resources.

Membership of the Community Arts Advisory Committee			
Council	Staff	School Trustees	Citizens
One Member Chair	One Member each from: <ul style="list-style-type: none"><li>• Planning</li><li>• Recreation Services</li><li>• Parks and Public Works</li></ul>	One member from: School District #61 and School District #63	Twelve members including: <ul style="list-style-type: none"><li>• Youth rep.</li><li>• SCAN rep.</li><li>• Garth Homer Centre</li><li>• Service Clubs</li><li>• Community Arts Council</li><li>• Artists</li></ul>