

NO: **R044**

COUNCIL DATE: **March 9, 2020**

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## REGULAR COUNCIL

TO: **Mayor & Council**

DATE: **March 5, 2020**

FROM: **General Manager, Parks, Recreation & Culture**

FILE: **7800-01**

SUBJECT: **Public Art Master Plan (2020-2029)**

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## RECOMMENDATION

The Parks, Recreation & Culture Department recommends that Council:

1. Receive this report for information; and
2. Endorse the Public Art Master Plan (2020-2029), attached to this report as Appendix “I” and as generally described in this report.

## INTENT

The purpose of this report is to obtain Council approval of the Public Art Master Plan 2020-2029 (the “Plan”) which is an update to the previous Surrey Public Art Plan (2012-2016).

## BACKGROUND

The Plan is framed within the context of the overarching vision, principles, goals, objectives, policies and recommendations of the City’s Sustainability Charter 2.0, Official Community Plan, Parks, Recreation & Culture Strategic Plan 2018-2027, All Our Relations: A Social Innovation Strategy, and a range of other specialized plans focussed on their respective sectors. The City’s Public Art Policy provides the operational tools for implementing the Public Art Master Plan.

The Plan is a strategic framework that guides the implementation of the Public Art Policy. The Civic Public Art Policy was first adopted by Council in 1998. Guided by the Policy, the City invests 1.25% of the construction cost of civic infrastructure to create the funding resource to commission public art to be installed on City land. Applicable civic infrastructure projects which contribute funding and are locations for public art include new building construction, major additions to existing buildings, park development projects and new engineering structures.

Following extensive consultation with the City's Development Advisory Committee, Council supported (March 14, 2011 Res R11-461) the introduction of a Private Development Public Art Program to the Civic Public Art program to make Surrey's public art program and funding resources more comparable other large Canadian cities. Accordingly, Council approved an update to the City's Public Art Policy in 2011, introducing the Private Development Public Art contribution at a modest level of 0.25% of construction costs. The Public Art Policy was further updated in 2017, to increase the private development public art contribution rate to 0.5%. Qualifying private developments which contribute funding either to directly commission public art to be installed on their land, or to provide a contribution to the City's public art reserves for artwork on City land in that town centre, include multi-family residential sites containing 10 or more units and non-residential uses with a total floor area of 1,000 sq. metres (10,764 sq. ft.) or greater. Exemptions include developments such as hospitals and social housing projects.

Civic Public Art design concepts are recommended by a selection panel including Surrey residents and art experts, then reviewed by the Parks, Recreation and Culture Committee ("PRCC") and receive approval to proceed through a corporate report process by Council. The PRCC reviews the public art plans for artworks to be installed as part of the Private Development Public Art Program with comments forwarded to Council with the regular minutes of the Committee.

Implementation of the Public Art Program has been guided by the Public Art Master Plan 2012-2016. Many of the recommendations of this plan have been achieved including fulfillment of public art at many of the recommended sites. A new plan was required to reflect the ongoing development and current needs of the City and its residents, and updates to the Public Art Policy.

Community consultation informing the Parks, Recreation & Culture Strategic Plan 2018-2027 identified creating more public art as one of Culture Divisions' top ten priorities. The Parks Recreation & Culture Strategic Plan also included the recommendation A3.4: "*Update the Public Art Master Plan.*"

## **DISCUSSION**

### **Purpose of the Public Art Master Plan**

The Plan provides a framework for implementing the Public Art Policy and guiding strategic investment in new public artworks. It also includes recommendations for sites, themes and forms, and defines the program's goals over the next ten years. This plan builds on the City's first Public Art Plan 2012-2016 and incorporates extensive input from community consultation.

The Plan will serve as a reference document for public art planning, and includes information on the program, including objectives for the public art collection maintenance, and the processes by which the program responds to donations and gifts and how the private development public art program operates.

## **Community Consultation Process**

Community consultation was utilized to review the achievements of the previous public art plan and develop recommendations to be included in the updated Public Art Master Plan. Between 2016 and 2019, public art staff hosted 15 community engagement sessions, and spoke directly with thousands of residents. Staff recorded and summarized resident's recommendations regarding preferred future public art sites, themes and forms. Engagement sessions included presentations on the public art program and public art staff engaging residents as a component of Town Centre Open Houses organized by the Planning & Development Department, as well as through meetings organized by public art staff to specifically consult with various Town Centre stakeholders. Other community consultations occurred as a component of the Open Houses across the City, undertaken as part of developing the Parks, Recreation & Culture Strategic Plan.

## **Vision of the Public Art Master Plan**

The vision of Surrey's Public Art Master Plan is to:

- Create a lively, beautiful, inclusive, sustainable and complete community by integrating public artworks into the public realm (architecture, infrastructure and landscape);
- Reflect community identity, values, cultural diversity and Indigenous heritage through placemaking and showcasing a range of traditional, historic and contemporary art practices;
- Develop and maintain a diverse and valued collection of artworks of varying scales, forms and styles; and
- Benefit from the creativity of Indigenous and non-Indigenous artists producing artworks within local, provincial, national and international contexts.

## **Goals of the Plan:**

The Surrey's Public Art Program will contribute to the development of a beautiful, sustainable and complete community by following best practices in implementation of both the civic and private development public art program. The Plan features the following 15 major goals, aligned to fulfill its aims of: 'Develop a Beautiful, Sustainable and Complete Community', and 'Follow Best Practices in Implementation of Civic and Private Development Public Art Program'. The 15 major goals are as follows:

1. Enhance the community's sense of place, identity, pride, inclusion and collective cultural experience by supporting unique artworks that celebrate Surrey's heritage and cultural diversity;
2. Contribute to the goals of reconciliation by actively consulting land based First Nations, urban Indigenous communities, and create opportunities for cultural recognition and expression through public artwork and indigenizing civic facilities;
3. Enhance the livability and beauty of the urban landscape and revitalize underused public spaces through strategic art installations that complement the appearance of the built and natural environment;
4. Integrate public art as a consideration in the development of new civic facilities, the City's land use planning and community development processes to create engaging social spaces that promote community connections and strengthen cross-cultural understanding;
5. Support planning and implementation of public art along transportation routes, especially the greenways network and rapid transit stops/ stations, to create learning opportunities

- about neighbourhood heritage, establish attractive destinations, and enhance walking and cycling routes as part of the City's goal to create healthy and connected communities;
6. Contribute to Surrey as an attractive destination for residents, tourists and potential investors (such as developers, home buyers and business owners) in order to boost its cultural value and creative economy;
  7. Implement the public art program consistent with international best practices;
  8. Support a diverse range of themes and forms of artworks and creative concepts of Indigenous and non- Indigenous artists;
  9. Continue to foster collaboration between various stakeholders (e.g. residents, business owners, artists, developers, City staff, the Parks Recreation & Culture Committee to Council advising on public art) and maintain community consultations for developing and implementing public art initiatives;
  10. Increase public understanding of the role of public art in community building and promote the community's interest in art appreciation through educational opportunities;
  11. Maintain the public art collection so it meets service and community expectations;
  12. Maintain a sustained and stable funding mechanism to support public art;
  13. Support temporary public art projects when possible (e.g. community or business proposed mural initiatives);
  14. Maintain best practice guidelines for responding to proposed gifts of public art to the City and for deaccessioning public artworks; and
  15. Maintain the Private Development Public Art Program and support developers to ensure compliance with the Public Art Policy, so that the resulting commissioned artworks are robust, well maintained and contribute to the City's goals for community and neighbourhood development.

### **Public Art Master Plan Recommendations**

The Plan includes 28 recommendations to guide implementation of the public art program to ensure it achieves the Plan's goals. These recommendations also serve as a checklist of best practices that can be used to develop and review the public art program's annual workplan and priorities, and ensure it meets best practice expectations for both civic public art programs and policy, and private development public art programs and policy.

### **SUSTAINABILITY CONSIDERATIONS**

The Plan supports the objectives of the City's Sustainability Charter 2.0. In particular, this work relates to Sustainability Charter 2.0 themes of Built Environment & Neighbourhoods, Education & Culture and Economic Prosperity & Livelihoods. Specifically, this project supports the following Desired Outcomes ("DO") and Strategic Directions ("SD"):

- Neighbourhoods & Urban Design DO 1: Surrey is comprised of distinct, diverse and compact town centres with an engaging public realm;
- Neighbourhoods & Urban Design DO 8: The built environment enhances quality of life, happiness and well-being;
- Neighbourhoods & Urban Design DO 15: All new buildings, public places and outdoor spaces are welcoming, safe and universally accessible;
- Arts and Heritage DO 7: An enviable and vibrant arts and heritage sector contributes to Surrey's citizen engagement, enrichment, economy, community livability and civic pride;
- Arts and Heritage DO 11: Public art is visible in diverse forms throughout the community and brings art into the daily lives of Surrey residents";

- Arts and Heritage SD 9: “Support the development of local artists of all ages and through all stages”; and
- Innovation SD 10: “Support the development of growth of key sectors including health technology, clean technology, advanced manufacturing, agri-innovation and the creative economy”.

## CONCLUSION

The Parks, Recreation & Culture Department recommends that Council endorse the updated Public Art Master Plan 2020-2029. This Plan was built on extensive and continuous community engagement and consultation. The work of the Plan will deliver numerous benefits for residents for years to come; it provides a strategic framework to guide implementation of the Public Art Policy to create a beautiful, sustainable and complete community through artworks that celebrate Surrey’s heritage and cultural diversity.

Laurie Cavan  
General Manager,  
Parks, Recreation & Culture

## Appendix “I” - Public Art Master Plan (2020-2029)

[https://surreybc.sharepoint.com/sites/prcadmistration/corporate reports regular/2020/public art master plan 2020-2029.docx](https://surreybc.sharepoint.com/sites/prcadmistration/corporate%20reports%20regular/2020/public%20art%20master%20plan%202020-2029.docx)  
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CITY OF SURREY

# Public Art Master Plan (2020-2029)





*Lightmodal Organnelle Design & Urban Visuals (2012)  
Peterson Hill, King George Boulevard*

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# Executive Summary

The City of Surrey's Public Art Program creatively enhances public spaces through art installations that reflect Surrey's heritage and culture. Public art provides numerous economic, social, cultural, health, environmental and aesthetic benefits to residents and promotes the overall well-being of the community. This Public Art Master Plan (2020-2029) guides strategic investment in new public artworks in Surrey through the Civic Public Art Program and Private Development Public Art Program.

The vision of Surrey's Public Art Master Plan is to:

- ▶ Create a lively, beautiful, inclusive, sustainable and complete community by integrating public artworks into the public realm (architecture, infrastructure and landscape).
- ▶ Reflect community identity, values, cultural diversity and Indigenous heritage through placemaking and showcasing a range of traditional, historic and contemporary art practices.
- ▶ Develop and maintain a diverse and valued collection of artworks of varying scales, forms and styles.
- ▶ Benefit from the creativity of Indigenous and non-Indigenous artists producing artwork within local, provincial, national and international contexts.

The Plan has been carefully framed within the policy context of Surrey's Sustainability Charter 2.0 (2016), Official Community Plan (2013), Parks, Recreation and Culture Strategic Plan (2018-2027), All Our Relations: A Social Innovation Strategy (2017), and a range of other specialized plans focussed on their respective sectors. Its implementation process is guided by Surrey's Public Art Policy (2018).

The Plan is based on feedback received from extensive community consultation. From 2016 to 2019, fifteen open houses and numerous focus group discussions have been conducted throughout the City to seek community recommendations on the goals of Surrey's Public Art Program and themes, forms and sites of future public art installations.

The overarching aim of Surrey's Public Art Master Plan is to contribute to the development of a beautiful, sustainable and complete community by following best practices in implementation of both the Civic and Private Development Public Art Program. The Plan contains fifteen program goals for the next ten years and a variety of general and specific recommendations guided by stakeholder consultation.

Proactively responding to community feedback, the Plan recommends a variety of public art themes that celebrate the diversity and beauty of Surrey's geographical setting and reflect the values and contributions of its Indigenous and non-Indigenous populations. The residents expressed a strong interest in art forms of Indigenous peoples, interactive art installations, large iconic landmarks, small artworks along pedestrian routes, natural and abstract forms, and creative enhancements to infrastructure.

The sites recommended for future public art installations include streets, neighbourhoods, natural parks, greenways, pedestrian and bicycle routes, transportation infrastructure (including rapid transit), civic facilities and heritage sites.

Based on community consultation, lists of high priority themes, forms and sites have been prepared for all communities within Surrey, including City Centre, Cloverdale, Fleetwood, Guildford, Newton, South Surrey and Whalley. The Plan intends to promote equitable distribution of public art in all communities and ideally provide access to a cultural experience (public art, cultural venue or heritage asset) within 400 metres of a residence in dense urban neighbourhoods.

The Plan also provides directions for appropriate collection maintenance, artwork documentation and promotion, education and outreach programs for public art in Surrey. It informs the City's guidelines on accepting public art donations and gifts, deaccessioning of artworks and funding mechanism of the Civic and Private Development Public Art Program.

The Plan will be reviewed and updated over time to effectively respond to new opportunities arising from development of the City and to closely align with the future needs and aspirations of the community.

# Introduction

## 1.1 Purpose of the Plan

Public art can creatively enhance public spaces, foster artistic appreciation and contribute to the overall physical, psychological, social, cultural and economic well-being of a community. Public art is a vibrantly growing asset in Surrey. It reflects the historic roots and cultural heritage of Surrey's residents.

In 1998, the City of Surrey adopted a formal Public Art Policy that supports installation of artworks in its civic facilities and public open spaces such as parks and greenways. The City updated its Public Art Program by adding a Private Development Public Art Program in 2010. As of 2019, there are more than 100 public artworks in Surrey, with several others in the planning and production stage.<sup>1</sup>

This Public Art Master Plan (2020-2029) provides a framework for guiding strategic investment in new public artworks, including recommendations for sites, themes and forms, and program goals over the next ten years. This plan builds on the City's first Public Art Plan (2012-2016), incorporating extensive input from community consultation and responding to new civic facilities and infrastructure opportunities in the City. The plan will be reviewed annually to ensure it continues to meet best practice for public art programs and facilitates effective implementation.

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

- CREATIVE CITY NETWORK  
OF CANADA (2005)

<sup>1</sup> See website for Surrey's Public Art Collection: [surrey.ca/publicart](http://surrey.ca/publicart)



## RAVEN AND THE FIRST SUNRISE

ARTIST: *Brandon Gabriel (2018)*

LOCATION: *Guildford Library*

*Designed to be seen both internally and externally at the Guildford Library, this artwork beautifully illustrates the Kwantlen story in which the raven brings sunlight to the earth.*

## 1.2 Vision of the Plan

The vision of Surrey's Public Art Master Plan is to:

- ▶ Create a lively, beautiful, inclusive, sustainable and complete community by integrating public artworks into the public realm (architecture, infrastructure and landscape).
- ▶ Reflect community identity, values, cultural diversity and Indigenous heritage through placemaking and showcasing a range of traditional, historic and contemporary art practices.
- ▶ Develop and maintain a diverse and valued collection of artworks of varying scales, forms and styles.
- ▶ Benefit from the creativity of Indigenous and non-Indigenous artists producing artwork within local, provincial, national and international contexts.

## 1.3 Benefits of Public Art

Public art installations are cherished community assets in Surrey. They mirror historic and contemporary culture, heritage and legacy of the residents, as well as their dreams, hopes and aspirations for the future. The benefits of public art contribute to the City's economic and cultural goals, and enhance the City in terms of social, health, aesthetic and ecological goals, as illustrated:

## SOCIAL

- ▷ build social capital
- ▷ strengthen community cohesion
- ▷ increase neighbourhood attachment
- ▷ enhance or add a sense of place
- ▷ expand civic engagement
- ▷ encourage positive public discourse
- ▷ make art accessible to all
- ▷ promote community values
- ▷ raise awareness on pertinent issues
- ▷ create supportive learning environment
- ▷ increase sense of safety
- ▷ reduce crime and vandalism

## CULTURAL

- ▷ celebrate community identity
- ▷ enhance pride
- ▷ reflect cultural diversity and heritage
- ▷ documentation of histories
- ▷ strengthen mutual cultural understanding

## AESTHETIC

- ▷ beautify urban landscape
- ▷ creatively enhance infrastructure
- ▷ make spaces vibrant and enjoyable

## ENVIRONMENTAL

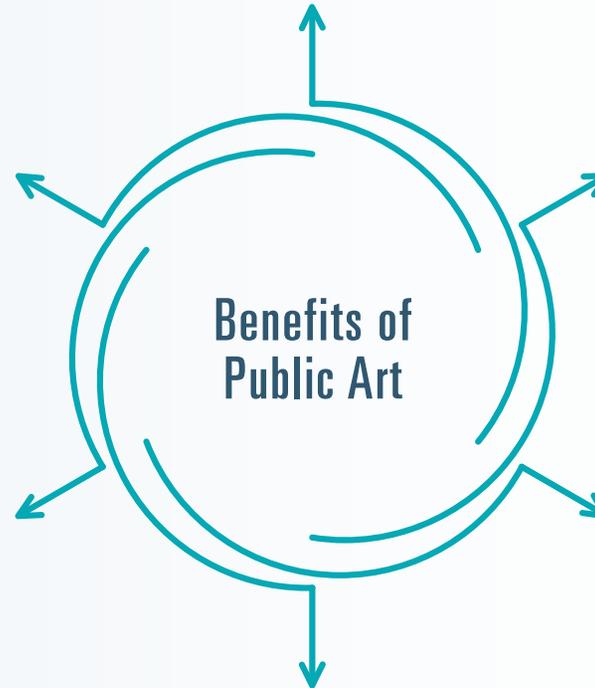
- ▷ enrich the natural environment
- ▷ promote sustainability
- ▷ maximize environmental functionality
- ▷ prevent bird strikes on glass windows
- ▷ conserve energy by creative architectural designs

## ECONOMIC

- ▷ create attractive developments
- ▷ enhance land values
- ▷ amplify profile of properties
- ▷ increase desirability of location
- ▷ support creative industries
- ▷ promote tourism
- ▷ urban renewal
- ▷ generate opportunities for artists

## HEALTH

- ▷ improve mental health
- ▷ reduce isolation and stress
- ▷ promote sense of community
- ▷ amplify livability of neighbourhoods
- ▷ encourage movement, walkability and active transportation
- ▷ strengthen well-being
- ▷ boost quality of life



## Examples of how Surrey's public art benefits its community



### FERN FAÇADE

ARTIST: Sean Alward (2017)

LOCATION: Newton Recreation Centre

*Frit printed mural on glass*

*The artwork is an aesthetically pleasing reference to the site's natural heritage. In addition, the work is functional: it contributes to sustainability by preventing bird strikes and helping to regulate the temperature inside the building by filtering sunlight.*



### THE RIVERS THAT CONNECT US

ARTIST: k'wy'i'y'e Spring Salmon Studio  
(Drew Atkins, Phyllis Atkins and Aaron Jordan) (2020)

LOCATION: Museum of Surrey

*Sculpture*

*This monumental sculpture positively responds to the call for reconciliation. The upright paddles honour the traditional culture and lands of Coast Salish peoples and are a welcoming gesture, inclusively recognizing the diversity of newcomers to Surrey.*



### LIGHTMODAL

ARTISTS: Organnelle Design & Urban Visuals (2012)

LOCATION: Peterson Hill,  
King George Boulevard

*Solar powered vibration responsive LED*

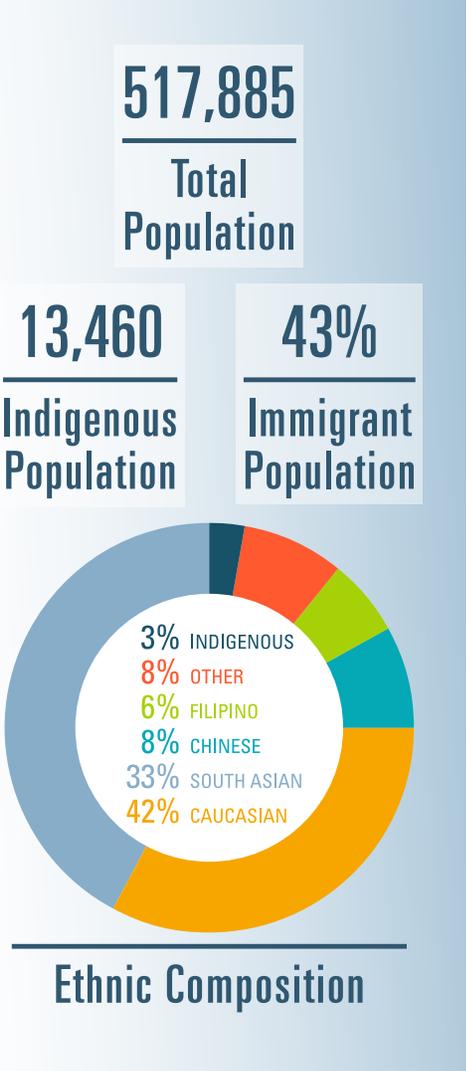
*This art installation changes colour in response to vehicles. Its solar powered light creates a visual delight on the underside of the transit infrastructure and provides a sense of safety, helping to encourage walking at night near Peterson Hill.*

# 1.4 Surrey's Geographic and Cultural Context

The City of Surrey recognizes its lands as the traditional territories of the Hən̓q̓əmi̓nəm̓ and Hul'q'umi'num language speaking peoples. Geographically, the landscape of the City consists of serene rolling plains (prairies, flood plains and beaches) and a network of rivers and creeks flowing into the Pacific Ocean. With its moderate West Coast climate, the City is interspersed with agricultural lands, natural vegetation and wildlife habitats. The beauty of its physical setting serves as an abundant source of inspiration for many artists engaged in producing public art.

The City has distinct communities (City Centre, Cloverdale, Fleetwood, Guildford, Newton, South Surrey and Whalley), each possessing unique community attributes in terms of demography, economy, society and culture.

As the City continues to grow in population density, additional distinct neighbourhoods are emerging. These communities and neighbourhoods offer abundant potential opportunities for new public art installations that can contribute to the development of complete communities.



*Surrey's Geographic and Cultural Context (based on 2016 Census)*

## Reconciliation

Indigenous peoples have deep historic roots in the area, and include the Semiahmoo (“Semyó:me”), Katzie (“Q’e’yc’ey”), Kwikwetlem (“kwíkwetl’em”), Kwantlen (“Qw’ó:ltl’el”), Qayqayt (“Qiqá:yt”) and Tsawwassen (“sčawaθan”) First Nations. They have rich cultural traditions and art forms. The City is also home to a very large demographic of urban Indigenous people as well as those of the land-based First Nations noted above.

The Public Art Master Plan recognizes the opportunity public art offers to contribute positively to the national and civic goals of reconciliation informed by the findings and recommendations of the Truth and Reconciliation Commission. In Surrey, public art commissions undertaken by Indigenous artists will contribute to achieving the vision and goals of the City’s Urban Indigenous Social Innovation Project. Indigenous art reflects the values, culture, legacy and heritage of Indigenous populations living in this area over millennia, and as such offers an opportunity for learning and recognition of the story of this area. Without exception, every community consultation process documents residents advocating for more Indigenous artworks and for the City to provide more information about Indigenous heritage and cultures.



## Diversity

The City’s non-Indigenous residents bring diverse ethno-cultural backgrounds from around the world. This population collectively makes Surrey a truly multicultural city. Residents value the diversity of their neighbours, and the goal of an inclusive community. The confluence of vibrant and diverse cultures in Surrey, as well as the diversity of artists who create public artworks, contributes to an environment that nurtures a sense of belonging for its diverse community. Both local artists and international artists are invited to create artworks for the City, which also contributes to its diversity.

## WE ARE ALL CONNECTED TO THIS LAND

ARTIST: *Phyllis Atkins (2019)*

LOCATION: *Bear Creek Bridge*

*This Coast Salish artwork reflects the connection of all animals, birds and humans to the land, and honours the shared relationship of Semiahmoo, Katzie and Kwantlen peoples with their traditional territories.*



“A rich **multicultural society** helps to nurture acceptance, understanding and mutual respect. Diversity, increased participation and engagement by all cultures are vitally important to creating **strong and vibrant communities** for all British Columbians.”

- REPORT ON MULTICULTURALISM,  
GOVERNMENT OF  
BRITISH COLUMBIA (2017-18)

## CONVERGENCE

ARTISTS: *Connie Glover, Vallalee Hoffman and Whalley Community Association (2004)*

LOCATION: *Chuck Bailey Recreation Centre Youth Park*

*This series of mosaics, created by local residents mentored by artists, reflects convergence and intermingling of different people in Surrey and signifies various cultures of the world are living in harmony here.*

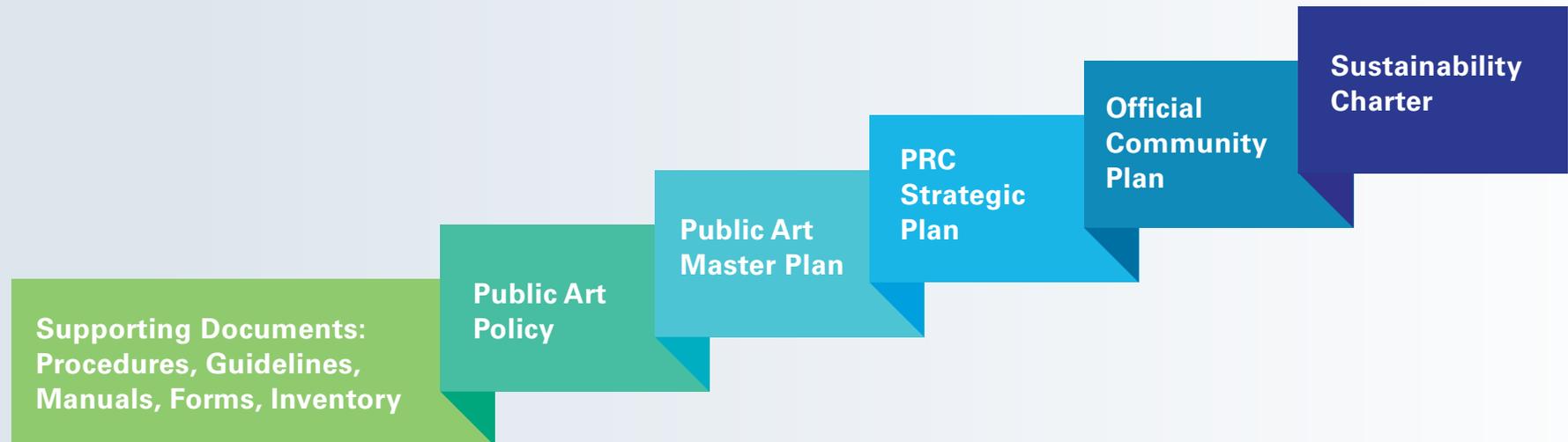
# Policy Framework

## 2.1 Overall Policy Context

Surrey's Public Art Master Plan is framed within the context of the overarching vision, principles, goals, objectives, policies and recommendations of the City's Sustainability Charter 2.0 (2016), Official Community Plan (2013), Parks, Recreation and Culture Strategic Plan (2018-2027), All Our Relations: A Social Innovation Strategy (2017), and a range of other specialized plans focussed on their respective sectors. The City's Public Art Policy (2018) provides the operational tools for implementation of the Public Art Master Plan.

"The City of Surrey will continually become a **greener**, more **complete**, more **compact** and **connected** community that is **resilient**, **safer**, **inclusive**, **healthier** and more **beautiful**."

- NINE "BUILDING BLOCKS" OF THE VISION OF SURREY'S OFFICIAL COMMUNITY PLAN (2013)



In particular, the Public Art Master Plan will work towards realization of the following themes of the Sustainability Charter, Official Community Plan, All Our Relations: A Social Innovation Strategy and Parks, Recreation and Culture Strategic Plan:

## Sustainability Charter (2016)

The themes and considerations supported by the Public Art Master Plan are:

### Inclusion:

- ▶ Surrey welcomes, includes, embraces and values the **diversity** of people who live here.
- ▶ Residents have opportunities to build **social connections** with people from different backgrounds.
- ▶ Surrey's Urban **Aboriginal community** is thriving with high educational outcomes, meaningful employment and opportunities for **cultural connections**.
- ▶ Surrey residents are **proud** of their community.
- ▶ Ensure a range of free, safe and **engaging spaces** and activities are available for youth and seniors in all communities and at different times of day.
- ▶ **Celebrate** and build upon what makes us proud of our community.
- ▶ Support **placemaking** opportunities at the neighbourhood level and the creation of community **gathering spaces**.

### Built Environment and Neighbourhoods:

- ▶ Surrey is comprised of distinct, diverse and compact neighbourhoods and communities, with an **engaging public realm**.
- ▶ The City Centre is a dynamic, **attractive** and complete metropolitan area and important international **destination**, and is one of North America's most livable and **desirable** downtowns.
- ▶ The built environment enhances **quality of life, happiness** and **well-being**.
- ▶ All new buildings, public places and outdoor spaces are **welcoming, safe** and universally accessible.
- ▶ Provide public amenities such as restrooms, water fountains, **public art** and benches in community areas.



## BUILDING BRIDGES

**ARTISTS:** *Vallalee Hoffman, Claire Cilliers with Bridgeview Community Association and the Surrey Environmental Education Centre (2004)*

**LOCATION:** *Bridgeview Community Hall*

*This mosaic walkway portrays Bridgeview's history as one of Surrey's oldest communities and its deep connection to the Fraser River.*



## NAUTILUS

ARTIST: *Doug Taylor (2015)*

LOCATION: *Wave Tower, Surrey Central*

*Private Collection*

*The sculpture beautifully represents a seashell, the ocean's wave action and the transition from microcosm of an organism to the macrocosm of the Milky Way.*

### Education and Culture:

- ▶ An **enviable** and **vibrant arts** and heritage sector contributes to Surrey's **citizen engagement, enrichment, economy, community livability** and civic **pride**.
- ▶ **Arts, heritage** and **entertainment spaces** are incorporated throughout the city.
- ▶ **Public art** is visible in **diverse forms** throughout the community and brings art into the daily lives of Surrey residents.
- ▶ Support the growth of a **diverse arts sector** through the development of Surrey's cultural corridor.
- ▶ Support the development of **local artists** of all ages and through all stages.
- ▶ Encourage **arts, heritage and cultural expression for youth** in the community.
- ▶ Create better **access to arts**, heritage and cultural facilities and services at the neighbourhood level.
- ▶ Develop **community-based arts** and heritage space and programming throughout the City.

### Health and Wellness:

- ▶ Residents feel a sense of **belonging and connectedness** and have opportunities for **social interaction** in their neighbourhoods and community.
- ▶ Actively support capacity building in neighbourhoods and communities to encourage **social connections**.

### Public Safety:

- ▶ Residents are safe and have a strong sense of **security** in all neighbourhoods and throughout the city.
- ▶ Address the negative perception of **safety** in Surrey.

### Infrastructure:

- ▶ **Public art** and heritage are integrated into Surrey's **infrastructure**.
- ▶ Enhance the **public interface** of City infrastructure through **arts, heritage, and education**.

### Economic Prosperity and Livelihoods:

- ▶ Support the development and growth of key sectors including health technology, clean technology, advanced manufacturing, agri-innovation and the **creative economy**.

## Official Community Plan (2013)

The policies supported by the Public Art Master Plan are:

Implement Surrey's **Public Art Policy** and **Public Art Master Plan** as effective tools in establishing and maintaining arts and culture programs.

- ▷ Support **artistic expressions** as being critical to developing a unique identity for Surrey by heightening character, countering anonymity, distinguishing one place from another and creating a sense of meaning and belonging for people.
- ▷ **Integrate the arts** into the physical development and evolution of Surrey to create a highly desired urban environment with an enhanced sense of place.
- ▷ Create a premier **arts and culture node** in City Centre.
- ▷ Use major **public art installations**, and art spaces within City Centre to create a distinct sense of place.
- ▷ Encourage **public art placements** at locations visible to the public.

## All Our Relations: A Social Innovation Strategy (2017)

The goals supported by the Public Art Master Plan are:

- ▷ Indigenize Public Spaces: Partner with the City of Surrey to **increase Indigenous art** in City Hall, city-owned buildings and public spaces.
- ▷ Combat negative stereotypes and discrimination in the City: Create opportunities for **visual representations of reconciliation**.

## Parks, Recreation and Culture Strategic Plan (2018-2027)

The strategic objectives supported by the Public Art Master Plan are:

### Culture:

- ▷ Grow the capacity of **local artists and art organizations**.
- ▷ Promote **learning and engagement with the arts**.
- ▷ Support and **showcase art** and performance.
  - Advance opportunities for **public art at transit stops**.
  - Update the **Public Art Master Plan**.
  - Establish an **iconic public art installation** within the Civic Plaza (Surrey City Centre).
  - Increase developer contributions to the **Private Development Public Art Program**.
- ▷ Foster **community connections through the arts**.
  - Support **Indigenous art** in public spaces.
- ▷ Recognize local **First Nations and urban Indigenous peoples' heritage and culture**.

### Parks

- ▷ Incorporate more **amenities for walking** in parks.

### Department wide

- ▷ Support public awareness and education regarding **Indigenous Reconciliation**.

## 2.2 Goals of the Public Art Master Plan

The overarching aim of Surrey's Public Art Program is to contribute to the development of a beautiful, sustainable and complete community by following best practices in implementation of both the civic and private development public art program. The Public Art Master Plan has the following goals, that are guided by feedback received from extensive community and stakeholder consultation.

### Aim

#### Develop a Beautiful, Sustainable and Complete Community

### Goals

- 1** Enhance the community's sense of place, identity, pride, inclusion and collective cultural experience by supporting unique artworks that celebrate Surrey's heritage and cultural diversity.
- 2** Contribute to the goals of reconciliation by actively consulting land-based First Nations, urban Indigenous communities, and create opportunities for cultural recognition and expression through public artwork and indigenizing civic facilities.
- 3** Enhance the livability and beauty of the urban landscape and revitalize underused public spaces through strategic art installations that complement the appearance of the built and natural environment.
- 4** Integrate public art as a consideration in the development of new civic facilities, the City's land use planning and community development processes to create engaging social spaces that promote community connections and strengthen cross-cultural understanding.
- 5** Support planning and implementation of public art along transportation routes, especially the greenways network and rapid transit stops/stations, to create learning opportunities about neighbourhood heritage, establish attractive destinations, and enhance walking and cycling routes as part of the City's goal to create healthy and connected communities.
- 6** Contribute to Surrey as an attractive destination for residents, tourists and potential investors (like developers, home buyers and business owners) in order to boost its cultural value and creative economy.

## Follow Best Practices in Implementation of Civic and Private Development Public Art Program

- 7** Implement the public art program consistent with international best practices.
- 8** Support a diverse range of themes and forms of artworks and creative concepts of Indigenous and non-Indigenous artists.
- 9** Foster greater collaboration between various stakeholders (e.g. residents, business owners, artists, developers, City staff, and the Advisory Committee to Council advising on public art) and maintain community consultations for developing and implementing public art initiatives.
- 10** Increase public understanding of the role of public art in community building and promote the community's interest in art appreciation through educational opportunities.
- 11** Maintain the public art collection so it meets service and community expectations.
- 12** Maintain a sustained and stable funding mechanism to support public art.
- 13** Support temporary public art projects when possible (e.g. community or business proposed mural initiatives).
- 14** Maintain best practice guidelines for responding to proposed gifts of public art to the City and for deaccessioning public artworks.
- 15** Maintain the Private Development Public Art Program and support developers to ensure compliance with the Public Art Policy, so that the resulting commissioned artworks are robust, well maintained and contribute to the City's goals for community and neighbourhood development.



## TOGETHER

ARTIST: *Studio Roso (2014)*

LOCATION: *Surrey City Hall*

*This artwork symbolizes the value of democracy, represented through a flock of 800 birds.*

## 2.3 Public Art Policy

Surrey's Public Art Program is implemented through the Public Art Policy. This Policy, which is regularly reviewed to ensure it meets international best practice, guides actions and shapes decisions for effective execution of public art projects commissioned by the City, and guides private developers with regards to public art in their construction projects. The Policy was last revised in December 2017 and implemented in January 2018. It contains the City Corporate Component and the Private Development Component. The purpose of the Public Art Policy is to ensure the artwork and creative concepts of artists are supported through the City's Public Art Program. It serves as an act of public trust and stewardship for public art, and aims to establish a sustainable funding mechanism to support the City's commitment to public art.

The Public Art Policy ensures that public art is:

- ▷ selected through an informed, open and fair public art competition process
- ▷ contributing to the City's character and demonstrating the significance of art in community life
- ▷ reflective of a wide range of professional artistic expression and practice, demonstrating excellence, quality and innovation
- ▷ a catalyst for creativity in Surrey's diverse community by providing opportunities for community engagement, development and partnerships
- ▷ integrated into the planning, design and execution of applicable civic development

"Surrey is committed to planning responsibly... to ensure that its infrastructure, economy, and communities are built to best service its increasing population"

- PARKS, RECREATION AND CULTURE  
STRATEGIC PLAN (2018-2027)

# 3 Public Art Planning Process



## 3.1 Role of City Council, Advisory Committee, Internal Departments and Selection Panels

### City Council

The role of Surrey's City Council is to:

- ▷ appoint a council member to chair the advisory committee to council responsible for public art and generally provide leadership on behalf of Mayor and Council in support of the Public Art Policy and program
- ▷ review and approve public art plans and policies and Advisory Committee recommendations
- ▷ promote Surrey's public art program and collection locally and globally to attract creative industries, potential investors and tourists
- ▷ approve funding mechanisms such as the private development public art program and city budgets to support the City's public art program

# Stakeholder Consultation Process

## Advisory Committee to Council

The purpose of the Advisory Committee is to advise City Council on the implementation of the Public Art Policy for the City of Surrey. The Advisory Committee is chaired by a member of Surrey City Council, and includes community members such as art educators, artists, developers, and architects, so that the committee receives advice from several perspectives on planning and implementation of new projects. The role of the Advisory Committee is to provide thoughtful and objective advice on the following aspects related to public art:

- ▶ Public Art Master Plan
- ▶ Recommendations regarding the public art policy, program guidelines and procedures.
- ▶ Terms of reference for calls for artist proposals, selection of panel members and the selection panel's recommendations for artists and artwork concepts or other initiatives.
- ▶ Communication and outreach strategies regarding the Public Art Program to cultivate partnerships and build support for and awareness of the Public Art Program and the public art collection in the City.
- ▶ Proposed gifts, donations, bequests, deaccessions and loans of artworks to the City collection.
- ▶ Development and implementation of private-sector public art and public/private partnerships for public art.
- ▶ Identify issues, new trends and future needs related to the delivery of the public art program in Surrey and act as a resource to the City and Council, and to its boards, agencies, commissions or staff, developers and citizens.

The Committee participates in staff facilitated workshops to review and provide advice on public art plans and initiatives including the priority sites for investment, and the vision and goals of a commission (e.g. to serve as a landmark, to reflect an aspect of a neighbourhood's heritage etc.). Committee members also support selection panels for new commissions, to ensure adherence to the Public Art Policy of the City.

In addition, the committee offers opportunities for the broader community to learn about the public art in their community, review sites for future public art initiatives, as well as see best practice public art in other communities through public art tours.



## Internal Departments

The Culture Division of the City's Parks, Recreation and Culture Department is responsible for the overall management and implementation of the public art program. The role of the Culture Division in terms of public art is to:

- ▷ develop, implement, manage and update the Public Art Master Plan, Policy and Program
- ▷ ensure inter-departmental communication and coordination on public art projects
- ▷ facilitate community engagement to inform planning of public art
- ▷ manage public art funds and expenditures
- ▷ maintain and document the public art collection and ensure its promotion and education
- ▷ provide leadership in terms of reconciliation through public art initiatives, capacity building of local artists, and ensuring community needs and values are respected
- ▷ organize public art and heritage tours and artist talks

Key City staff, representing different areas of the city's operations, are engaged to provide feedback and advice, identify needs, and highlight opportunities for public art. This ensures synergies in planning and alignment of goals between departments in connection with public art initiatives and the associated opportunities with public art's community consultation and neighbourhood enhancement goals. These departments and divisions include:

- ▷ Community and Area Planning
- ▷ Transportation, Drainage, and District Energy Engineering
- ▷ Parks
- ▷ Heritage
- ▷ Arts Services
- ▷ Recreation
- ▷ Civic Facilities
- ▷ Libraries
- ▷ Risk Management
- ▷ Social Planning
- ▷ Fire and Police Services
- ▷ Finance
- ▷ Legal Services

## Selection Panels

Following international best practice, the artists and design concepts are shortlisted through a process of stakeholder selection panels, which are assembled and convened uniquely for each new civic public art initiative.

Each selection panel consists of community members such as residents, business owners, local teachers, as well as art professionals such as curators or artists experienced in public art practices. The selection panel process is facilitated by experienced staff. Technical experts including engineers, architects, facility managers and other stakeholders of the intended artwork's location such as staff librarians for a library site, are recruited to advise the panel on technical information related to a site or artwork form or material (e.g. glass) to ensure public safety, artwork sustainability, and compatibility with the venue's functionality.

The task of the selection panel is to:

- ▷ shortlist preferred artists and recommend one artist and their concept design
- ▷ ensure that the selection process is fair, open and transparent
- ▷ ensure compliance with the Public Art Policy and international public art program best practices

## 3.2 Guiding Documents and Best Practices

The public art planning process is informed by the ongoing development of Neighbourhood Concept Plans (NCP) and other city-wide plans. Public Art staff also contribute to the leadership of the BC Public Art Network and the Creative Cities Network of Canada, and benefits from research on best practices in public art regionally, nationally, and internationally to ensure Surrey's public art program is efficient and effective.

Broadly, the criteria used to review and recommend artwork concepts include the following:

- ▶ Contextual relevance: Artworks that respond to the unique historical, geographical and architectural context of their surrounding environment in terms of scale, form, material and content.
- ▶ Socio-cultural significance: Artworks that reflect community values and are culturally appropriate and noteworthy.
- ▶ Behavioural impact: Artworks that have positive emotional, inspirational and intellectual impact.
- ▶ Audience suitability: Artworks suitable for diverse audiences and the general public.
- ▶ Creative excellence: Artworks that are conceptually original, unique, imaginative and pleasingly attractive.
- ▶ Artistic quality: Artworks having meritorious craftsmanship and standard of work.
- ▶ Maintenance: Artworks with durable structure and surface having low maintenance and repair costs.
- ▶ Feasibility: Artworks with feasible technicalities, budget and timelines.
- ▶ Safety: Artworks with highest safety standards and not susceptible to vandalism and theft.



*Selection Panel for Museum of Surrey/Heritage Campus artwork (2018)*

## 3.3 Community Consultation

Surrey's Public Art Program is developed in consultation with the community. At all consultation meetings, stakeholder participants and members of the public are asked to evaluate and recommend themes, forms, sites and opportunities for public art in each of Surrey's communities. Community feedback is also sought on:

- ▷ Opportunities for public art arising through the City's Five-Year Capital Plan (civic facilities, parks and engineering infrastructure).
- ▷ Opportunities for the Private Development Public Art Program funding and projects to contribute to the creation of distinct cultural districts and enhance neighbourhoods.
- ▷ Exploration and identification of partnership opportunities with other operations in the city including beautification (murals), community art (youth projects), special events (sports medals and banners), as well as with community organizations.
- ▷ A draft framework of priorities and strategies for public art on a community basis.



Community Consultation for Public Art in Surrey



### SPLASH

ARTISTS: *Michael Krondl (2014)*

LOCATION: *Guildford  
Aquatic Centre*

*Splash captures the dynamic moment after someone has just dived or jumped into a pool. This digitally manipulated photograph responds to the neighbourhood of Guildford as the source of the Serpentine River and recalls the history of fountains as the social heart of a city. It also references the family-friendly and sporting activities within the Guildford Aquatic Centre.*

Stakeholders who contribute advice on public art sites and concepts include residents, artists, business owners, facility operators (recreation facilities, libraries, parks, fire halls etc.), community associations, business improvement associations and schools (teachers and students). Effort is made to ensure the City receives feedback from stakeholders of varied demographic profiles (including youth, adults and seniors), and cultural backgrounds.

Feedback from these stakeholders is received through public art open houses and focus group discussions. Since 2016, over 15 open houses have been organized in various communities and neighbourhoods of Surrey to receive feedback on public art. Stakeholder consultation is an ongoing process, continuing from the City level, to community, neighbourhoods, actual art installation sites, and selection of artists and artwork.



Examples of Community Feedback received during Public Art Open Houses



# 4

## Public Art Themes, Forms and Sites

The themes, forms and sites for civic public art are developed through a process of consultation with residents, stakeholders, Surrey’s parks, engineering, transportation and community planners, and heritage and public art specialists. To finalize the theme and location for a new artwork, public art staff convene a meeting to bring together stakeholders. Many factors inform the final theme, form and site for a public art initiative and these conditions can change over time. Recommendations draw from:

- ▷ feedback from community open house consultations (theme, form and site lists)
- ▷ advice from neighbourhood consultation
- ▷ advice from the Advisory Committee
- ▷ advice from the selection panel
- ▷ advice from City departments and staff stakeholders

### 4.1 Themes

An extensive set of themes emerged from community consultations held in different parts of the City from 2016–2019. As each public art opportunity is developed, these themes are further developed and explored with stakeholders for the intended artwork location. The theme is shared in the “call to artists” and ultimately the artists’ concept proposals are inspired by the theme.

An exciting and meaningful theme and an appropriate budget is often the key to attracting a sufficient number of qualified artists to realize a successful competition. A strong selection of artwork concepts to choose from will result in a better chance of meeting the community’s expectations.

The community feedback received from various open houses demonstrates Surrey’s residents are very interested in public art. They understand public art is responsive to both their collective and evolving experience of their community. This is evident in their shared interest in art themes that respond in some way to the natural and human heritage of the areas where they live. Also, residents share a common desire for progressive art forms, rather than traditional monuments and memorials; they desire more socially engaging public art themes that contribute positively to the identity of their community, and their city.

#### RETRO-PERSPECTIVE

ARTIST: *Drew Atkins (2018)*

LOCATION: *Surrey Arts Centre*

*The design refers to the Kwantlen First Nation’s long history on the land where Surrey now sits.*



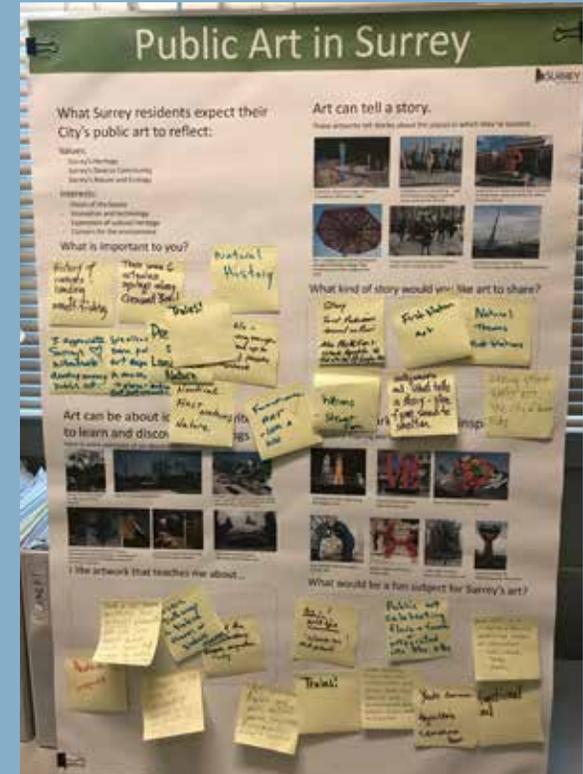


## WERE IT NOT FOR YOU

ARTIST: *Glen Anderson (2008)*

LOCATION: *Holland Park*

*The three-panel relief sculpture depicts the dynamic interplay of earth, air, fire, water and space.*



*Example of Public Feedback on Public Art Themes, Forms and Sites*

Community consultation supported artwork themes with the following goals or intentions:

### **A. Celebrate the variety and beauty of Surrey's geographical setting and natural features, like:**

- ▷ Topography – Prairies, flood plains, coastal landscape and views of surrounding mountains
- ▷ Climate – Characteristics of various seasons, and weather elements like rainfall and sunshine
- ▷ Water bodies – Rivers, creeks, sea and ocean
- ▷ Vegetation – Native trees and plants
- ▷ Wildlife – Local terrestrial animals, birds and marine life
- ▷ Environmental history of the area and issues related to environmental conservation

### **B. Reflect the values and contributions of Surrey's Indigenous and non-Indigenous populations, like:**

- ▷ Cultural heritage
- ▷ Human history
- ▷ Community knowledge, teachings and philosophy
- ▷ Community values, shared beliefs and stories
- ▷ Community traditions, rituals and festivals
- ▷ Local and global migration
- ▷ Cultural diversity
- ▷ Agriculture and fisheries
- ▷ Modes of transportation
- ▷ Socio-economic development and sustainability



## 4.2 Forms

The City's Civic Public Art Program supports a variety of permanent public art forms and media. Public art can be permanently affixed, such as stand-alone sculptures, or incorporated in the design of a civic space or building, for example mosaics. In principle, the City supports and promotes all forms of art. However, given the financial investment required to create iconic or landmark-scaled artworks, the City's public art program actively encourages built forms of public artworks that anticipate a life span comparable to other major civic capital investments such as a building or a bridge. Artworks with electronic, kinetic or water components may be supported, from time to time, provided the artwork's financial planning includes resources to support the maintenance demands for the artwork's lifespan.

### RIBBON

**ARTISTS:** *Ruth Beer and Charlotte Wall (2014)*

**LOCATION:** *South Surrey Recreation and Arts Centre*

*This artwork captures the energy and playfulness of ribbons used in rhythmic gymnastics and dances of various cultures.*



Community consultation revealed strong interest in the following art forms:

- ▷ Indigenous art forms
- ▷ interactive artworks (kinetic and digital)
- ▷ large iconic landmarks (entrance landmarks to the City or into communities)
- ▷ lifelike artworks (inspired by nature, including the human form)
- ▷ abstract artworks (beautiful shapes, colours and surfaces)
- ▷ artworks that include light and water features
- ▷ creative street banners/artwork on light poles
- ▷ sidewalk and plaza surfaces with creative enhancements (i.e. mosaics, cast and inset features)
- ▷ small, discoverable, or 'secret' artwork found along walking and cycling paths
- ▷ sound and film media associated with public art installations (audio walks by sound artists, outdoor projected artworks etc.)

## UNDER THE DOUBLE EAGLE AND ELDER MOON

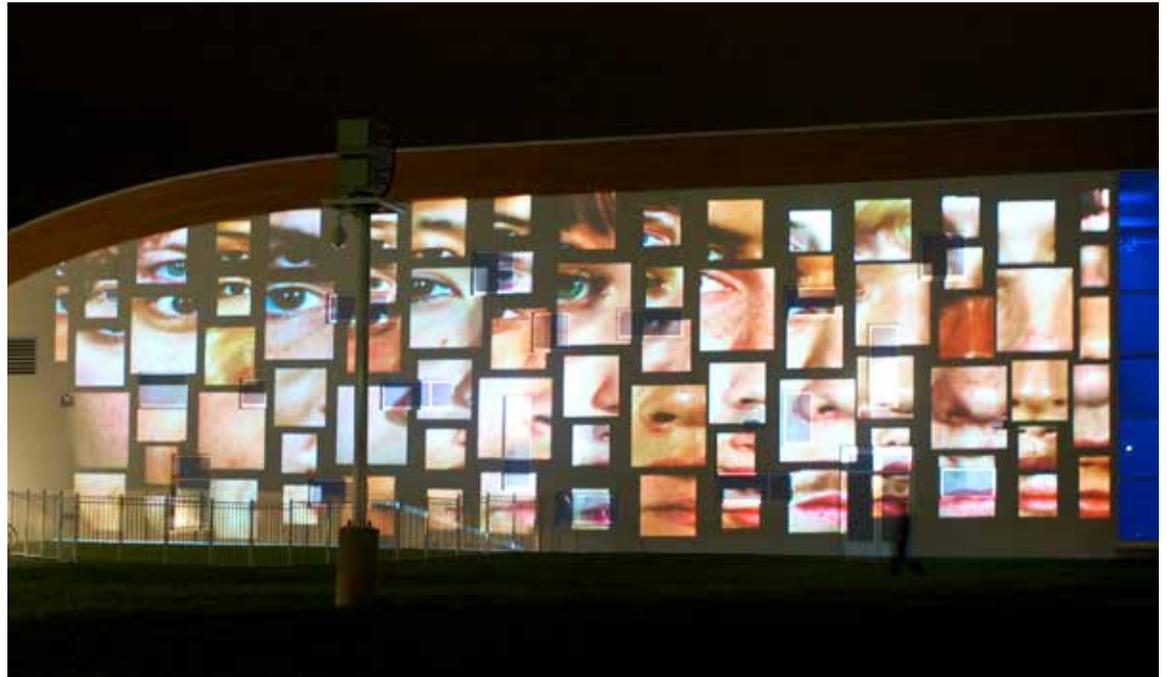
ARTISTS: *Leonard Wells and Leslie Wells (2009)*

LOCATION: *Traffic roundabout at South Surrey Recreation & Arts Centre*

*The sculptures are made of cedar discs and are mounted back to back. The Double Eagles symbolize the friendship between Semiahmoo First Nation and the City of Surrey, while the Elder Moon indicates the Coast Salish '13 Moons' yearly cycle that guides social and ceremonial life.*

These diverse forms of public art installations are expected to fulfill the following functions:

- ▶ Enhance the appearance and experience of site by adding aesthetic appeal and meaning.
- ▶ Act as a place-maker and orient urban users within their neighbourhoods with their unique appearance and strategic location.
- ▶ Explore the challenges and anticipate the possibilities of Surrey's changing neighbourhoods by celebrating the history as well as transformation of sites into unique places.
- ▶ Provide opportunities for interaction and relaxation through artworks that are big, bold, playful and colourful for children, and stimulating, engaging and multi-layered in meaning for adults.
- ▶ Encourage community dialogue and art appreciation.



## TRANSIENCE

**ARTISTS:** Aleksandra Dulic and Kenneth Newby.  
*(September 2010–April 2011)*

**LOCATION:** UrbanScreen at Chuck Bailey  
Recreation Centre (West Wall)

*The artwork is inspired by the daily travels of commuters and the diversity of Surrey's community, Transience is a computer-driven artwork that changes every time you see it.*

*UrbanScreen showcases the digital artwork of significant artists and is the largest non-commercial screen in Canada.*

## 4.3 Sites

The siting of public artwork in Surrey is influenced by community feedback and objectives of the Public Art Policy. Additionally, the existing and future urban morphology of an area is reviewed in detail in determining the location of new art installations. Ideally, within the definition of a complete community, a resident would have access to a cultural experience, like a public artwork, a cultural venue, or a heritage asset, within 400 metres of a residence in a dense urban neighbourhood.

Public art sites are recommended using the following criteria:

- ▶ **Visibility:** Pedestrians, motorists or transit riders have an unobstructed view of the artwork.
- ▶ **Accessibility:** General public has unrestricted and easy access to experience the artwork.
- ▶ **High traffic:** Indoor and outdoor civic places of high pedestrian activity and public gathering, entrances to the city and communities.
- ▶ **Placemaking:** Sites that would benefit from an investment in placemaking to make them unique, attractive, safe and meaningful for citizens.
- ▶ **Site enhancement:** Occasionally, public art can be situated in unexpected places to transform a site into a more desirable place for people – to walk, to open a business, or change behaviour in an area.

### GNOMON

**ARTISTS:** *i.e. creative (Cheryl Hamilton and Mike Vandermeer) (2013)*

**LOCATION:** *Fleetwood Park Gardens*

*The artwork is inspired by a sundial and represents the story of the passage of time in the growth, change and appearance of Fleetwood's historic community landmarks.*



Recommended sites for future public art installations include:

- ▶ **Streets:** Artworks installed along sidewalks to enhance streetscapes, walkability and active transportation in urban environment.
- ▶ **Neighbourhoods:** Strategically position artworks to reflect community values, diversity and enhance or represent the character of a neighbourhood.
- ▶ **Natural settings:** Public parks, gardens, greenways and bikeways (pedestrian and bicycle routes), particularly those identified by the Public Art & Heritage Network study.
- ▶ **Transportation infrastructure:** Transit corridors, gateways, overpasses, bridges, road medians, way-finding markers, traffic circles, transit stations, bus loops and stops/shelters (in partnership with TransLink). The details of public art in rapid transit are provided in Section 4.4 below.
- ▶ **Civic facilities:** inside civic buildings, surrounding landscaping or parking lots, engineering pump stations and lamp posts.
- ▶ **Heritage sites:** Sites that possess significant historical or cultural value.
- ▶ **Multi-artwork clusters:** In specific locations, install artworks near existing or proposed public art strategically to create walking routes within a neighbourhood, or to create a destination such as a sculpture park.
- ▶ **Private sites:** Schools, hospitals and social housing are among the public facilities exempted from participation in the City's private development public art program. However, demonstrated by their actual investment in public art (e.g. Surrey Memorial Hospital commissioned the Ribbon Of Life and Surrey's schools commission of various Indigenous artworks) they demonstrate a shared understanding of the value public art adds to their site and their user community. In these situations, the City public art staff will continue to be available to provide advice on public art commissioning best practices, when requested.

Specifically, the following key sites are recommended to cluster multiple public artworks:

- ▷ Community Cultural Districts: While Surrey's "Cultural Corridor" generally follows King George Boulevard from the foot of the Pattullo Bridge to South Surrey—splitting to extend down Crescent Road and 152 Street to Semiahmoo Town Centre—cultural districts in each community are emerging as the City develops new cultural facilities and both arts and heritage assets. The strategic location of public art will assist in defining and enhancing these cultural districts and their associated benefits.
- ▷ Pattullo Bridge and Old Yale Road overpass: New public art is recommended both on the bridge infrastructure as well as on/near the pedestrian/cycling access onto the new Pattullo Bridge. Over time it is envisioned that cultural features (art and heritage) will enhance the self-powered transportation route planned to connect the Pattullo and Port Mann bridges and provide access to cultural and sports venues in Bridgeview, the Qəyqəyt village Indigenous heritage site, and parks adjacent to the Fraser River.

- ▷ Gateways (into Surrey, communities and distinct neighbourhoods)

The following are gateway sites recommended for public art:

- Fleetwood (along Fraser Highway, anticipating the public art program connected to the rapid transit development in this location)
- South Surrey: Crescent Road / Heritage District
- South Surrey/White Rock at 152 Street and 16 Avenue
- South Surrey: Entrance to Surrey from US Border Pacific Crossings
- Newton and Cloverdale: Highway 10, eastbound from Delta at Scott Road and westbound from Langley
- Whalley: King George Boulevard southbound from Pattullo Bridge
- Guildford: Entrance to Fraser Heights

## SEMIAHMOO TRAIL MOSAICS

ARTISTS: *Glen Andersen (2011)*

LOCATION: *Semiahmoo Mall Sidewalk*

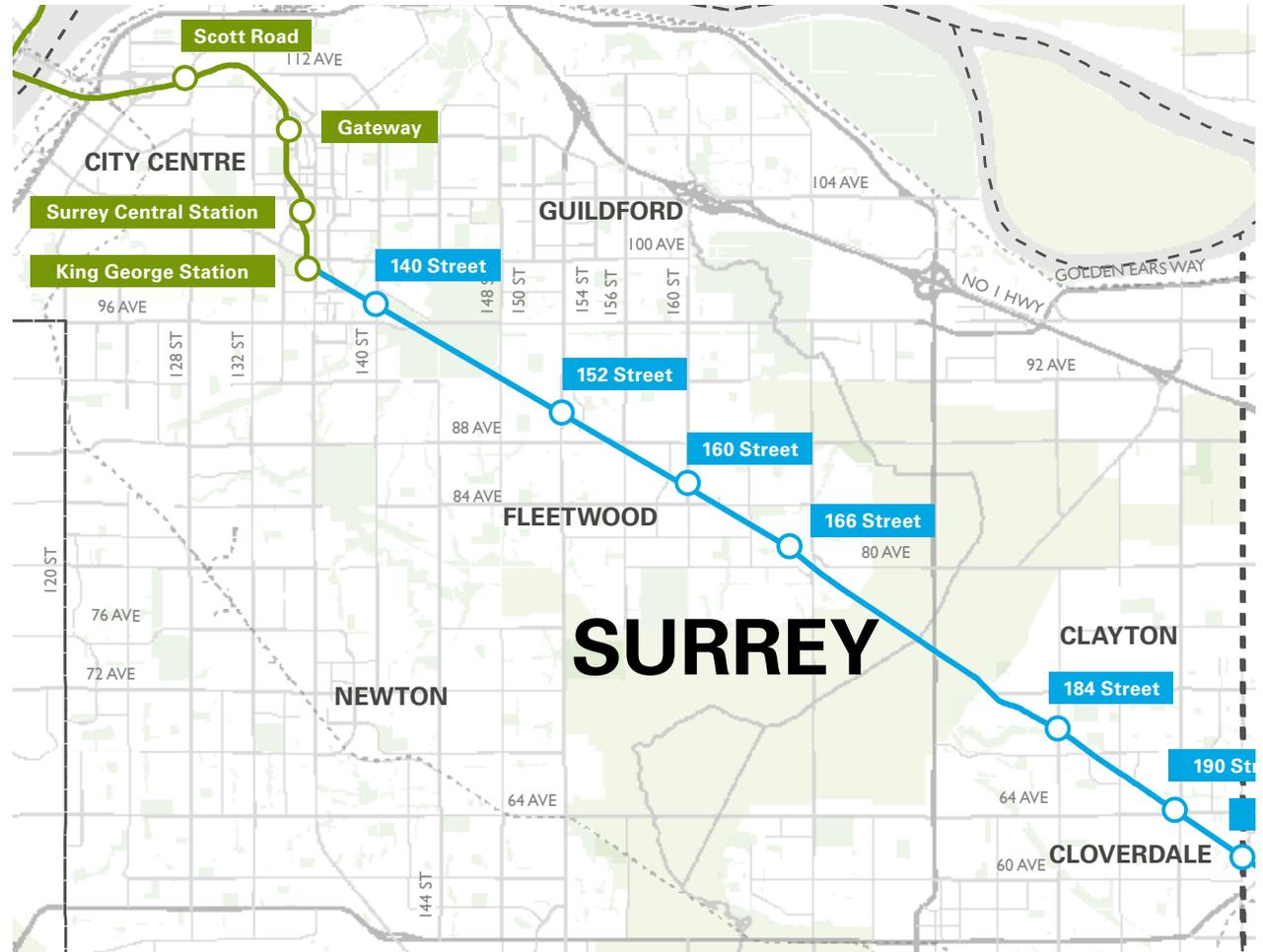
*The artwork consists of a set of 13 mosaics that refer to a range of flora and fauna found along the historic Semiahmoo Trail.*



## 4.4 Public Art and Rapid Transit

As Surrey's population continues to grow, increasing demand for sustainable, fast and efficient means of public transport, the City of Surrey is planning to develop its rapid transit infrastructure. This expansion will create opportunities for new public art installations in Surrey, that would contribute to ridership goals, place making as they will be high traffic and highly visible locations. The potential sites for new public art initiatives include the future rapid transit stations along the transit corridors.

The City encourages the application of TransLink's Public Art Policy and funding into the creation of public art features for Surrey's rapid transit infrastructure. The City public art staff will provide advice in the planning and implementation of these projects including community feedback on site theme and form for artworks, as well as heritage information to inform rapid transit planning team members, artists and artworks when applicable.



Envisioned route of new rapid transit in Surrey.



## THE SEA CAPTAIN

ARTISTS: *Marianne Nicholson and John Livingston (2019)*

LOCATION: *Surrey Central SkyTrain Station*

*Private Collection /TransLink*

*This wooden sculpture responds to the history of colonial travel and immigration to the West Coast from an Indigenous perspective.*

Integrating public art with rapid transit infrastructure will:

- ▷ Encourage ridership and active transportation through creation of welcoming transit stations and attractive transit corridors.
- ▷ Generate a sense of safety, security and belonging through place-making and creative infrastructure enhancements.
- ▷ Enrich community connectedness and cultural well-being through thoughtful designs and strategic placement of artworks.
- ▷ Reflect Surrey's community values, identity and rich Indigenous and non-Indigenous heritage to a wide diversity of transit riders.
- ▷ Showcase an extensive variety of artworks to foster art appreciation among a large number of transit commuters daily.

# Public Art in Communities

Resident feedback encourages ongoing planning and investment in public art. Public art is also informed by the unique community aspirations, physical and socio-cultural features and character of each of Surrey's diverse communities.

Throughout the artwork's development process, multiple opportunities are organized by staff to ensure local residents contribute to defining the themes, forms and locations of future public artworks desired in their

neighbourhoods. Once a project is initiated by staff (e.g. funding is secured) community stakeholders are again engaged, to reconfirm the site, theme and form prior to launching a call for proposals.

Following is a summary of recommendations, generated through a process of community consultation for this master plan, identifying high priority sites in all communities.

"The **aim** of art is to represent not the outward appearance of things, but their **inward** significance."

- ARISTOTLE

## EAGLE CALLING

ARTIST: *Robert Davidson (2014)*

LOCATION: *Frank Hurt Park*

*The artwork combines the traditional visual iconography of Haida art with a contemporary aesthetic. The eagle looks upward and outward with inspiring strength and symbolizes the supernatural force of the spirit world.*



## 5.1 City Centre

Surrey's City Centre is envisioned as the major metropolitan centre south of the Fraser, and has the potential to become a major regional destination in British Columbia. It is characterized by rapidly densifying, distinct and vibrant neighbourhoods, connected by rapid transit and having magnificent views of the North Shore mountains. The area is undergoing significant transformations with thriving business, green spaces and planned recreation and cultural venues. It is home to Surrey City Hall, Holland Park, City Centre Library, Simon Fraser University (Surrey campus) and Kwantlen Polytechnic University (City Centre campus).

Strategic integration of public art in the development of the City Centre will enhance the area's attractiveness and safety and contribute to building a complete community. Public art installations will enrich the City Centre's landscape by reflecting the heritage of the area, and transform it into a leading cultural and entertainment hub for residents and tourists alike.

During the community consultation process, residents of City Centre envisioned that public art installations in the area should represent the entire City symbolically, with a major focus on reflecting its west coast characteristics (like local weather, vegetation, animals, birds and Indigenous culture). Another popular theme for public art was to celebrate Surrey's cherished community values like unity, diversity, inclusion, vitality, social cohesion, innovation and exploration of new possibilities for the future, through public art.



City Centre Public Art Open House (March 9, 2016)



### FOUR SEASONS

ARTISTS: *Brandon Gabriel and Melinda Bige (2016)*

LOCATION: *Chuck Bailey Recreation Centre*

*The Four Seasons drums were created to celebrate the culture and history of the First Nations peoples whose traditional and unceded lands include the Fraser River's south bank area, where the Chuck Bailey Recreation Centre is located. The drums represent the four seasons of winter (blue), spring (green), summer (yellow) and autumn (red), with Coast Salish designs.*

## The proposed sites for future public art projects include:

### GATEWAYS

- 104 Avenue and 140 Street
- King George Boulevard and 108 Avenue (Whalley's Corner)
- King George Boulevard and 96 Avenue (Hospital area)

### GREENWAYS AND OTHER TRANSPORTATION CORRIDORS/HUBS

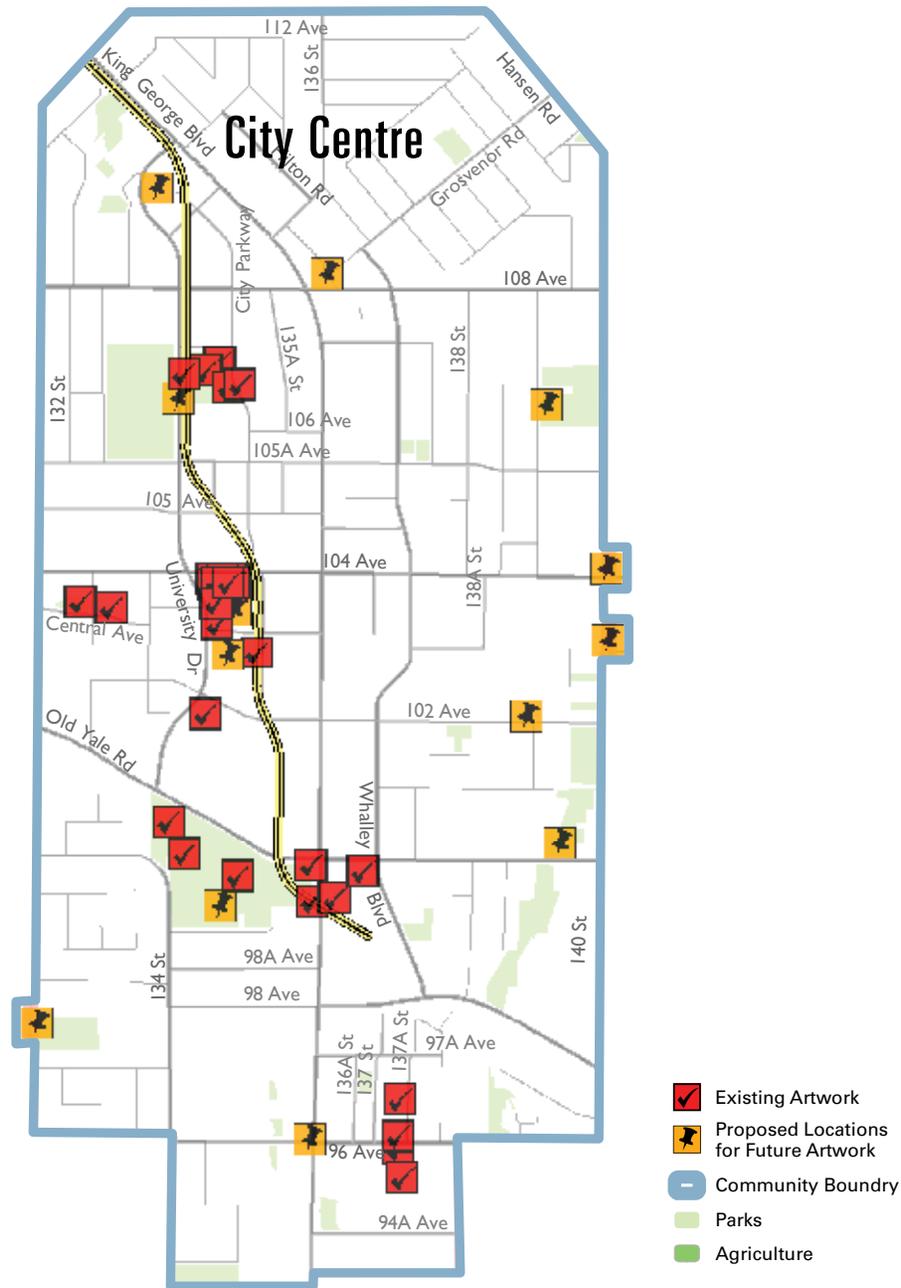
- Future cultural facilities (Parks, Recreation and Culture envisions both an interactive art museum as well as a future performing arts facility in City Centre)
- Gateway Station area (greenspace)
- Quibble Creek Greenway
- SkyTrain station plazas and bus loop environments
- Walking routes (from civic facilities to transportation / parking / businesses)

### PARKS

- AHP Matthew Park
- Forsyth Park
- Future Urban Park 102 Avenue and 138 Street
- Holland Park South
- Whalley Ball Park

### CIVIC FACILITIES AND MAJOR INFRASTRUCTURE

- Centre Block (former North Surrey Recreation Centre site)
- Expansions to recreation centres
- Future culture facilities as identified in the Parks, Recreation and Culture 10-year plan and the City's capital plan:
  - Civic Plaza
  - Interactive Art Museum



## 5.2 Cloverdale

The Cloverdale community is a mix of historic and newer neighbourhoods (Clayton Heights, North Cloverdale, East Cloverdale and West Cloverdale), surrounded by agricultural lands, and has a rich built and cultural history. When newcomers first settled in the Surrey area, Cloverdale quickly became an important centre: the landscape was relatively flat and conducive to agriculture, three railways converged there, and the Municipal Hall was built there in 1912. A commercial district formed along today's 176 Street, which is now the heritage 'main street' attraction.

Today, the community boasts the Museum of Surrey, Surrey Archives, Cloverdale Library, a Kwantlen Polytechnic University Campus,

Surrey's Heritage Rail, the BC Vintage Truck Museum, the Clayton Community Centre, Cloverdale Athletic Park and Cloverdale Fairgrounds, where many events and festivals are held, including the Cloverdale Rodeo, and the largest Canada Day celebration in Western Canada. The Fraser Highway through Cloverdale is a potential route for future rapid transit expansion.

The community feedback received through open houses highlighted that new public art opportunities should reflect the heritage and values of Indigenous people, settlers and old families of Cloverdale, along with the unique local attributes of the community (like the rodeo and its associated features, Heritage railway, farming and wildlife).



*Cloverdale Public Art Open House (June 14, 2018)*

### FLOW AND VARIATIONS OF FLOW

ARTIST: *Robert Studer (2011)*

LOCATION: *Cloverdale Recreation Centre*

*The artwork consists of illuminated cylinders behind a diffused glass wall with designs originally derived from aerial photos of Cloverdale. They respond to the public's movement to turn and create a flow of shifting light.*



## The proposed sites for future public art projects include:

### GATEWAYS

Fraser Highway and Highway 15 (towards Clayton)  
 Highway 10 and 180 Street  
 Highway 10 and Highway 15  
 Highway 15 and 58 Avenue

### GREENWAYS AND OTHER TRANSPORTATION CORRIDORS/HUBS

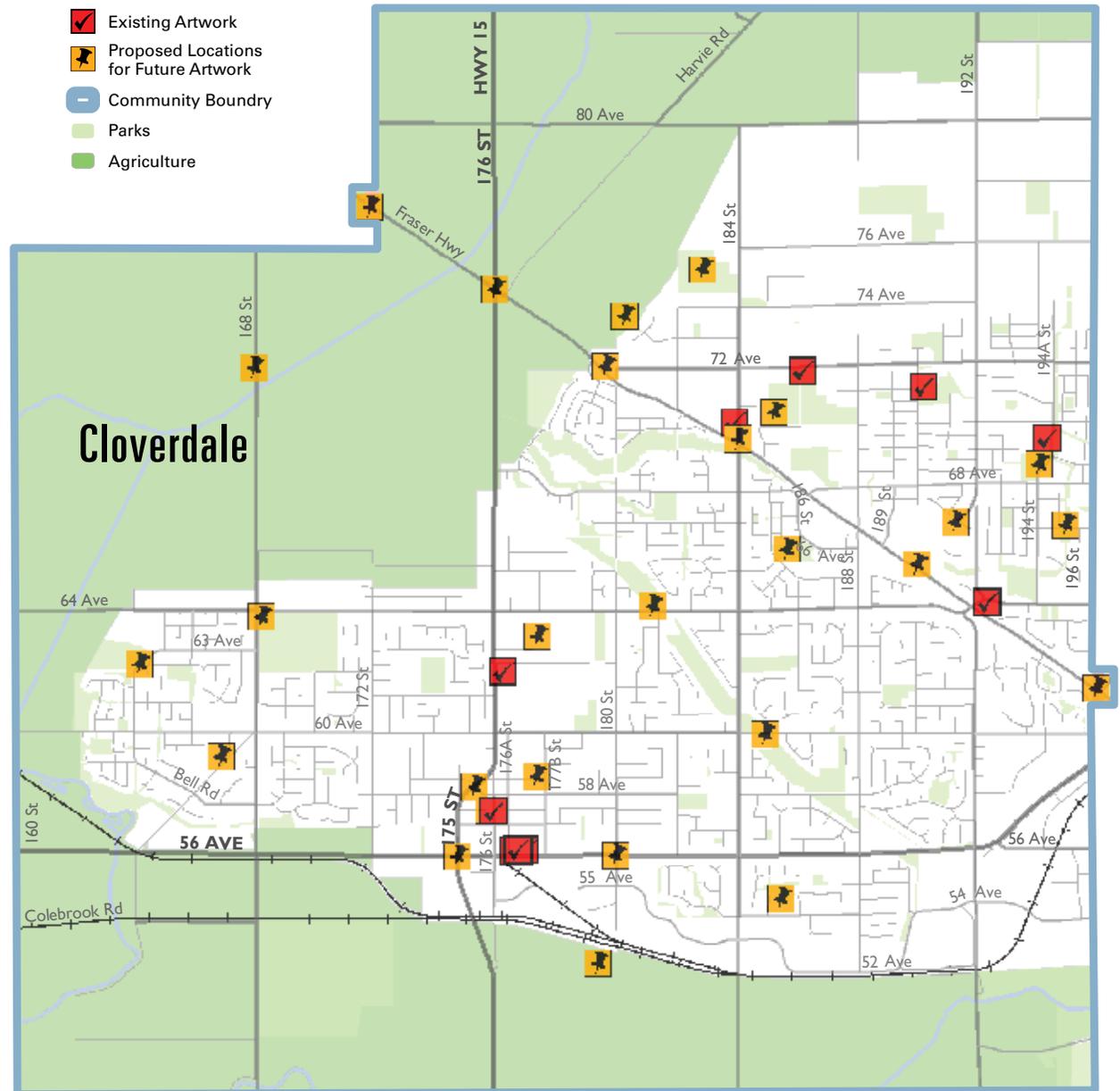
Cloverdale Greenway (runs diagonally)  
 (two locations along this greenway)  
 Coast Meridian Greenway  
 Fraser Highway between 184 Street and 188 Street  
 (north or south side)  
 SkyTrain stations, plazas and bus loop environments

### PARKS

57A Greenway  
 58D Greenway  
 Bose Forest Park  
 Clayton Linear Corridor  
 Clayton Park (southwest)  
 Cloverdale Athletic Park  
 Cloverdale Fairgrounds  
 Future Cloverdale Town Centre Park (58A Avenue)  
 Hawthorne Square  
 Hillcrest Park  
 Hunter Park/Shannon Park  
 Katzie Park  
 Surrey Centre Cemetery/Five Corners

### CIVIC FACILITIES AND MAJOR INFRASTRUCTURE

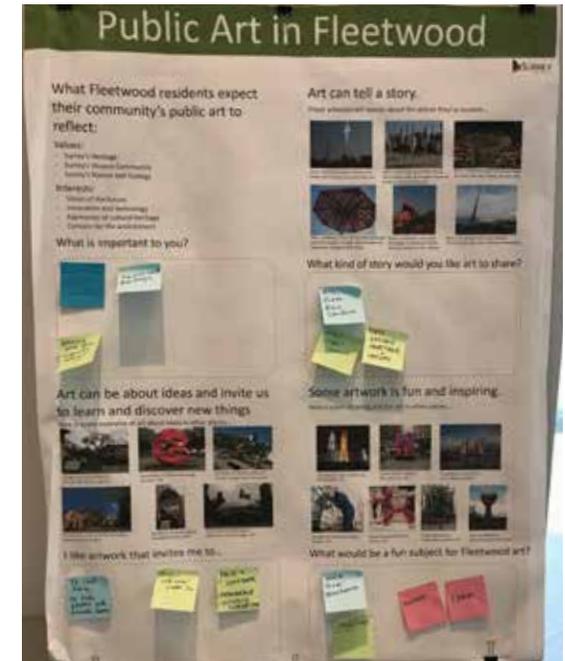
Future recreation and cultural facilities  
 Surrey Animal Resource Centre



## 5.3 Fleetwood

The Fleetwood community is centrally located in Surrey. The area is marked by the diagonal Fraser Highway, which acts as the main transportation corridor in the area, and much of the commercial and residential development has occurred close by. At present, planning work is underway for a rapid transit expansion along Fraser Highway. The community is well known for the Surrey Sport & Leisure Complex, Fleetwood Community Centre, Fleetwood Park and Francis Park.

From the community consultation process, it emerged that the residents of Fleetwood are interested in public art themes related to natural and cultural heritage (Indigenous culture, history of Fleetwood's people and historic Yale Wagon Road). They desire public art to reflect the connected, compact, friendly and complete community of Fleetwood that celebrates and welcomes diverse cultures.



Fleetwood Public Art Open House (July 17, 2018)



### LANCE CORPORAL ARTHUR THOMAS FLEETWOOD

ARTIST: *Nathan Scott (2008)*

LOCATION: *Fleetwood Community  
Centre Plaza*

*The life-size bronze sculpture portrays and honours Lance Corporal Arthur Thomas Fleetwood, a World War I soldier, after whom the community of Fleetwood was named.*

## The proposed sites for future public art projects include:

### GATEWAYS

- Fraser Highway and 168 Street
- Fraser Highway and 88 Avenue
- Fraser Highway and 152 Street
- Green Timber Way between 152 Street and 160 Street

### GREENWAYS AND OTHER TRANSPORTATION CORRIDORS/HUBS

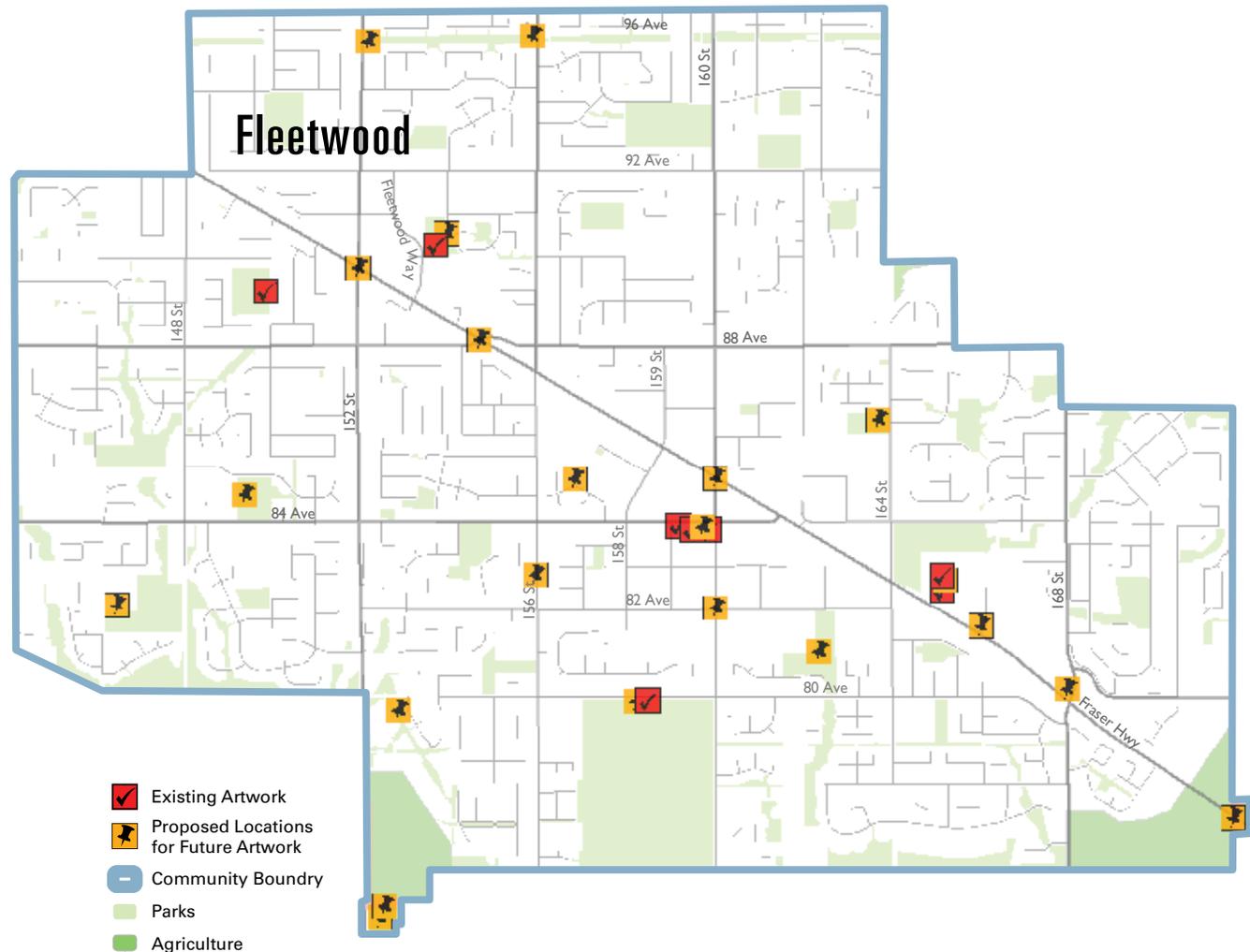
- 156 Street and 84, south of Fraser Highway
- 160 Street and 82 Avenue (roundabout)
- 34A Utility Row Greenway (152 Street and 96 Avenue, 160 Street and 96 Avenue)
- Fraser Highway Greenway, east of 168 Street
- SkyTrain stations, plazas and bus loop environments

### PARKS

- Enver Creek Park
- Fleetwood Park
- Frost Road Park
- Maple Park
- Meagan Ann MacDougall Park
- Sequoia Ridge Park
- Walnut Park

### CIVIC FACILITIES AND MAJOR INFRASTRUCTURE

- 160 Street and Fraser Highway
- 160 Street Business Corridor
- 96 Avenue where there is particular densification in Fleetwood community
- Enhancements to Infrastructure – 152 Street and Fraser Highway, 160 Street and 96 Avenue
- Fleetwood Community Centre
- Fleetwood Park (enhancement of the sculpture collection)
- Fleetwood Public Library and Plaza
- Surrey Sport & Leisure Complex



## 5.4 Guildford

The Guildford community consists of well-established urban and suburban neighbourhoods. The community acts as a gateway to Surrey from the Port Mann Bridge/Highway 1. The Guildford area is well known for the large Guildford Town Centre Shopping complex and adjacent commercial businesses near 152 Street and 104 Avenue, as well as for its recreational offerings, including the Guildford Recreation Centre, Guildford Library and Guildford Aquatic Centre. Two large regional parks, Surrey Bend and Tynehead, are also located in Guildford. Distinct neighbourhoods within Guildford include Guildford Town Centre, Fraser Heights, Port Kells, and Tynehead-Anniedale.

At the public art open houses, Guildford residents expressed an interest in public art themes that represent natural and human history, multiculturalism and socio-economic diversity of the area.



*Guildford Public Art Open House (March 1, 2018)*

### THE MEETING OF MIND AND BODY

ARTISTS: *Nancy Chew and Jacqueline Metz*  
(2001)

LOCATION: *Guildford Recreation Centre*

*This sound, moving light and sculpture installation is inspired by the story of Daedalus, the legendary Greek figure who invented wings to fly, and is triggered by people using the walking track.*



The proposed sites for future public art projects include:

**GATEWAYS**

- 96 Avenue and Pacific Highway
- Port Mann Bridge Gateway
- Port Mann Park

**GREENWAYS AND OTHER TRANSPORTATION CORRIDORS/HUBS**

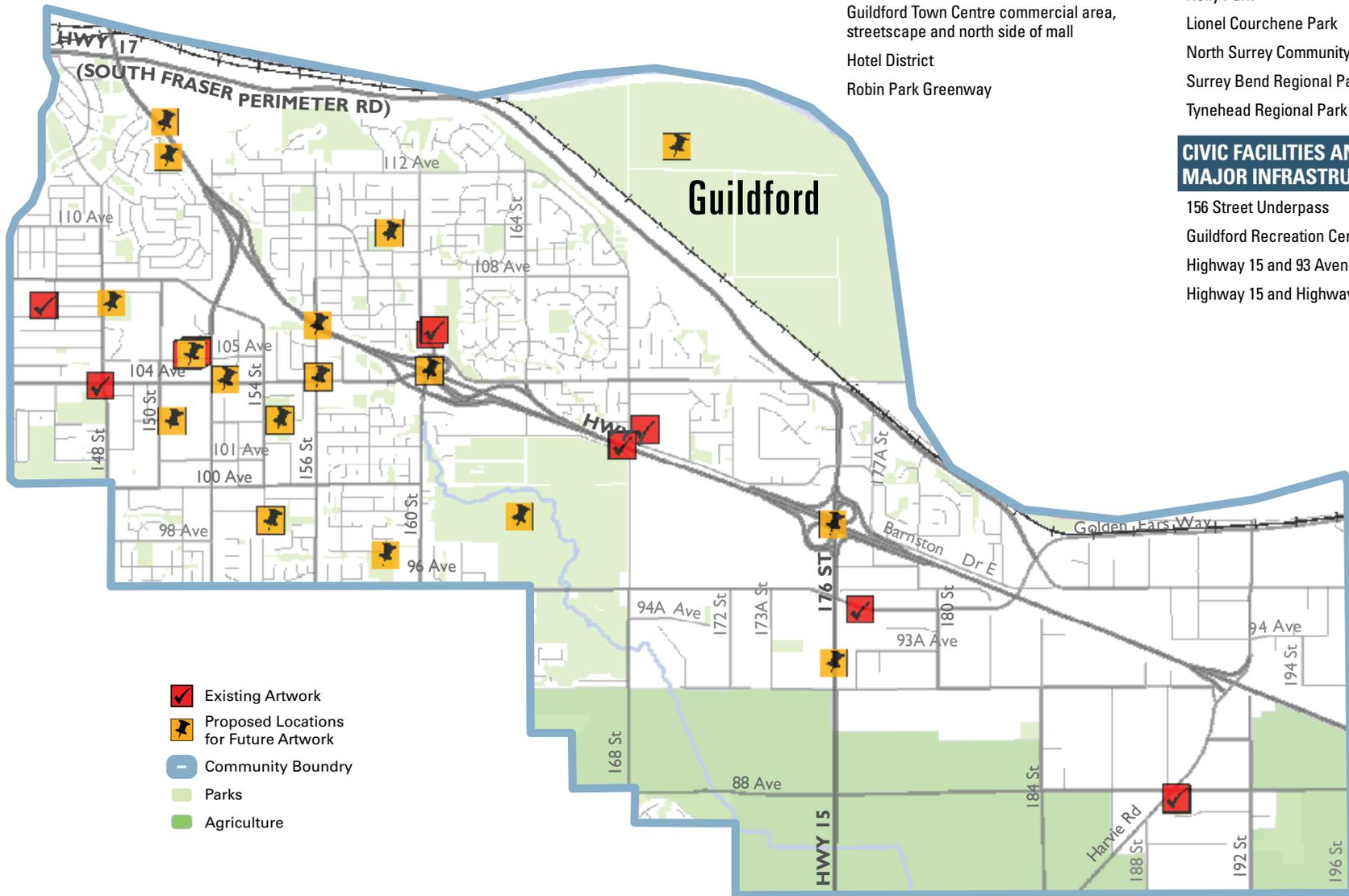
- 104 Avenue and 157 Street
- Guildford Town Centre commercial area, streetscape and north side of mall
- Hotel District
- Robin Park Greenway

**PARKS**

- Erma Stephenson Park
- Guildford Heights Park
- Holly Park
- Lionel Courchene Park
- North Surrey Community Park
- Surrey Bend Regional Park
- Tynehead Regional Park

**CIVIC FACILITIES AND MAJOR INFRASTRUCTURE**

- 156 Street Underpass
- Guildford Recreation Centre
- Highway 15 and 93 Avenue
- Highway 15 and Highway 1 overpass



## 5.5 Newton

The community of Newton is the most populous community in Surrey, with nearly 30% of the City's total population. The community is known for its cultural diversity, and hosts the annual Vaisakhi Day Parade, one of the largest in the world outside of India. The commercial district of the area has long been centred around King George Boulevard and 72 Avenue, and has been marked as a potential location for future rapid transit expansion. The Newton Recreation Centre, Newton Cultural Centre, Kwantlen Polytechnic University Campus and Newton Athletic Park

are just some of the major amenities available to Newton residents. Newton is comprised of distinct neighbourhoods, which include Strawberry Hill, Panorama Ridge, Sullivan and Newton Town Centre.

The community feedback on public art revealed that the residents of Newton are interested in themes that explore the past, present and future of immigrant and Indigenous populations in the area, and reflect the challenges and possibilities of its swiftly changing neighbourhoods.



Newton Public Art Open House (February 21, 2018)

### DANCING TOWER

ARTISTS: *art.site (Claudia Cuesta and Bill Baker) (2010)*

LOCATION: *Newton Cultural Centre*

*This artwork is a metaphor for the dynamic of dance and was created to integrate art and architecture. It symbolizes Surrey's commitment to arts experiences for residents.*



## The recommended sites for new public art installations include:

### GATEWAYS

- 72 Avenue and Scott Road
- King George Boulevard and 64 Avenue (old public market)
- King George Boulevard and 68 Avenue
- King George Boulevard and 76 Avenue
- King George Boulevard and Highway 10

### GREENWAYS AND OTHER TRANSPORTATION CORRIDORS/HUBS

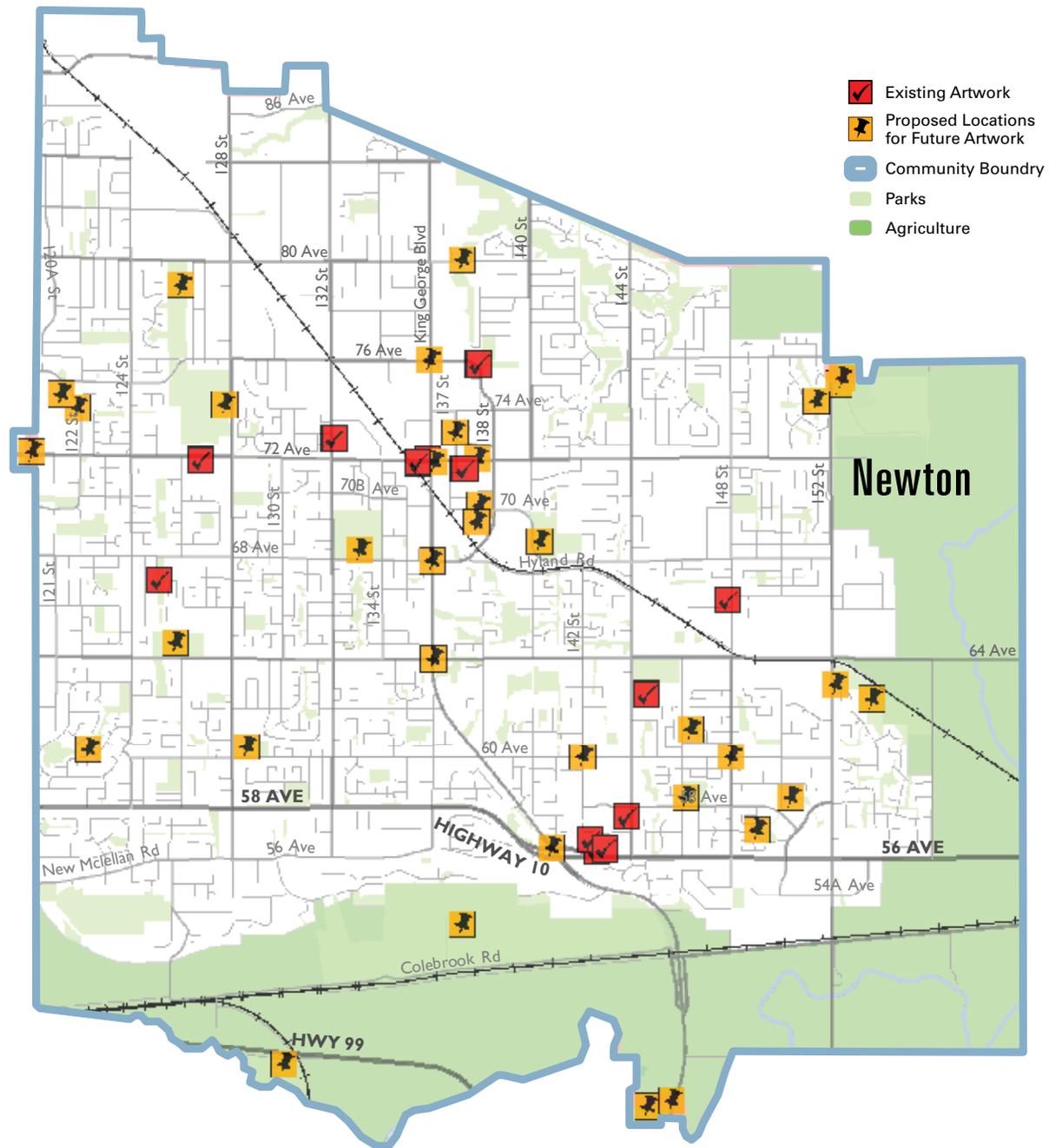
- 137 Street between 72 Avenue and 74 Avenue
- 72 Avenue Lighting
- King George Boulevard and 72 Avenue (southeast)
- Streetscapes in Newton Town Centre

### PARKS

- Boundary Park
- Chimney Heights Park
- Chimney Hill Park
- Colebrook Park
- Goldstone Park
- Hunt Road Park or Greenway
- Mud Bay Park
- Newton Athletic Park
- Newton Pond or Hazelnut Community Park
- Owl Park
- Panorama Park
- Panorama Village Park/Springwood Forest Park
- R.A. Nicholson Park
- Sullivan Park
- Surrey Lake Park
- Tamanawis Park
- Unwin Park

### CIVIC FACILITIES AND MAJOR INFRASTRUCTURE

- Hunt Creek Bridge
- Newton Library
- Strawberry Hill Library
- Sullivan Community Hall
- Surrey Lake Greenway Bridge



## 5.6 South Surrey

South Surrey is the City's largest community by geographic size. Much of its geography consists of rich agricultural lands. Crescent Beach is one of the City's top attractions, while the community also boasts numerous natural, cultural and recreational amenities, including Redwood Park, Serpentine Fen, Sunnyside Acres Urban Forest, Elgin Heritage Park, the Nicomekl River, Historic Stewart Farm, Semiahmoo Library, South Surrey Recreation

and Arts Centre and the large South Surrey Athletic Park. Planning is also underway for a large linear park, along the Nicomekl River. Semiahmoo Town Centre and the growing Grandview Heights areas are two of the main commercial and entertainment areas in South Surrey. South Surrey is made up of numerous distinct neighbourhoods, including Crescent Beach, Ocean Park, Grandview, Rosemary Heights, Semiahmoo Town Centre and Douglas.



*South Surrey Public Art Open House  
(September 24, 2018)*



As a result of the community consultation process, it became clear that the residents of South Surrey are interested in public art themes related to Semiahmoo culture, natural heritage, marine features and history of the area. The recommended sites for future public art installations are:

### FROGS

ARTIST: *Susan Point (2005)*

LOCATION: *South Surrey Recreation & Arts Centre*

*This artwork portrays frogs in Coast Salish style. In many First Nations groups, frogs symbolize innocence, stability and communication.*

## The recommended sites for future public art installations are:

### GATEWAYS

Future Redwood Heights gateway  
 Highway 15 and 8 Avenue  
 Highway 99/King George Boulevard/8 Avenue

### GREENWAYS AND OTHER TRANSPORTATION CORRIDORS/HUBS

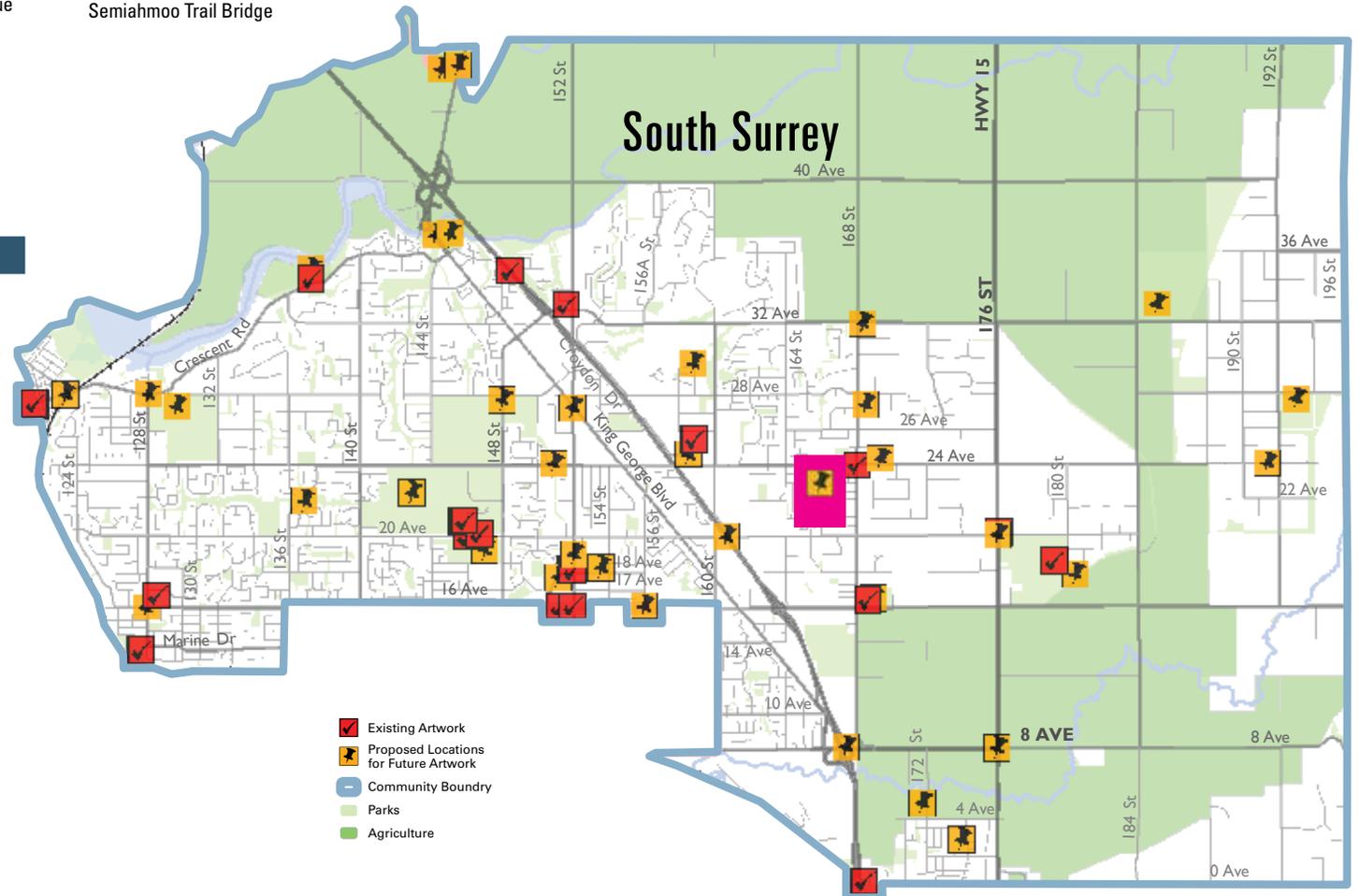
152 Street Lighting between 16 Avenue and 20 Avenue  
 156 Street and 16 Avenue  
 24 Avenue, west of 152 Street  
 Future Greenway near Redwood Heights (old railway line)  
 King George Boulevard and 152 Street  
 Morgan Crossing (east and west)  
 Ocean Park Village

### PARKS

Bakerview Park  
 Chantrell Park  
 Crescent Park  
 Darts Hill Park  
 Dufferin Park  
 Edgewood Park  
 Elgin Heritage Park  
 Future Park at 32 Avenue and 184 Street  
 Grandview Community Park  
 Heron Park  
 Latimer Park  
 Mountainview Park  
 Nicomekl Riverfront Park  
 Semiahmoo Urban Park  
 Serpentine Fen  
 South Surrey Athletic Park/Southmere Village Park  
 Sunnyside Urban Forest  
 The Glades

### CIVIC FACILITIES AND MAJOR INFRASTRUCTURE

Campbell Valley Industrial Park  
 Future Bridges  
 Grandview Community Centre  
 Kensington Prairie Community Centre  
 Semiahmoo Library  
 Semiahmoo Trail Bridge



## 5.7 Whalley

This community is named after Arthur Whalley who established a gas station at today's King George Boulevard and 108 Avenue in 1925. A commercial district soon followed. The population of Whalley began to grow following the completion of the Pattullo Bridge and the end of the Second World War. Whalley is known for Holland Park, Bear Creek Park, Surrey Arts Centre, GreenTimbers Urban Forest, Surrey Nature Centre, Bridgeview Community Centre, the new North Surrey Sport & Ice Complex, and Surrey City Hall. Whalley's northern boundary is the Fraser River, and is marked by various industries. Whalley is made up of some distinct neighbourhoods including City Centre and Bridgeview.

### RETURNING TO THE RIVER

ARTIST: *Drew and Phyllis Atkins (2016)*

LOCATION: *12155 Musqueam Drive, Whalley*

*Private Collection*

*The sculpture marks the site of a former seasonal fishing village (qəyqəyt village), which is now home to an Ocean Concrete plant. This artwork celebrates the long history of this site and honours the spring salmon.*

The community consultation process revealed that residents of Whalley are proud of their historic and vibrant culture and want to reflect the heritage of their diverse social, cultural and economic backgrounds through public art. They believe that public art can address proactively the social problems faced by the area by enhancing safety and attractiveness of public spaces and transforming the outlook of the community.



*Whalley Public Art Open House (July 6, 2019)*





# 6 Program Implementation

## 6.1 Artwork Documentation

All public artworks installed in Surrey under the civic public art program as well as the private development public art program undergo appropriate visual and written documentation. Proper documentation contributes to the promotion and education of the public art program of the City.

An artwork is documented in close consultation with the artist to reflect the conceptual theme and philosophy, statement of intent, design procedure, fabrication material and craftsmanship method used by the artist. A documentation portfolio is created for each public art project, which contains all the above information, along with the date of installation, site address and professional photographs of the final artwork taken from multiple viewpoints.

### WEAVE OF TIME

ARTIST: *Bruce Walther (2018)*

LOCATION: *Port Kells Centennial  
Community Centre*

*The artwork is a glass mosaic that depicts the natural and human heritage of Port Kells neighbourhood and celebrates activities historically common in the area, like logging, agriculture, horse riding, fishing and transportation.*

A public art inventory is being maintained and updated by staff regularly that documents the entire collection. A detailed description of each artwork is available on the public art website.

## 6.2 Promotion

Promotional opportunities include targeted outreach initiatives, public presentations, and publishing communications documents that highlight the public art program's achievements to date. The value of public art is communicated to the public using the following promotion tools:





## SUPERNATURAL EYE

ARTIST: *Robert Davidson (2015)*

LOCATION: *Harvard Gardens (South Surrey)*

*Private Collection*

*This monumental sculpture portrays traditional visual iconography of Haida art combined with contemporary aesthetics.*

## Didactic Panels

The Public Art Program has established standards for didactic panels in terms of the fabrication, materials and support standards (ground, wall and elevated). The text content was also standardized to ensure each information panel contains information about the artwork, the artist, and any other key information that would assist readers in receiving the full benefit of experiencing the artwork. The panels include a link to the City's Public Art website where more information can be found including video interviews with the artist, or documentation about the artwork's fabrication process.

## Marketing Materials

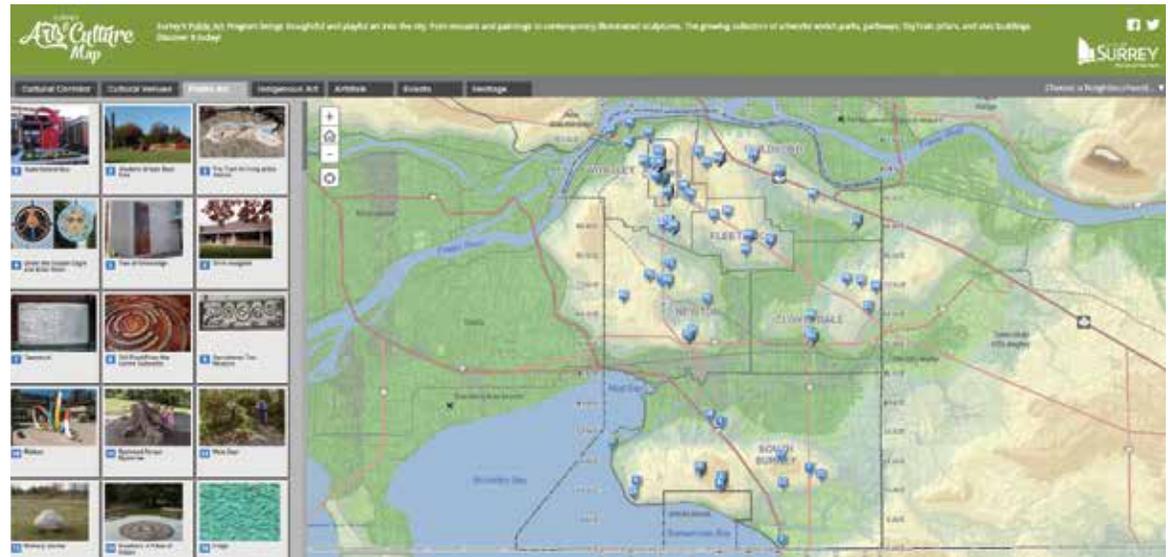
▷ **The Website:** is the primary marketing tool of the Public Art Program ([www.surrey.ca/public-art](http://www.surrey.ca/public-art)).

The Surrey Public Art website offers:

- Information about the Public Art Program and access to a PDF copy of the Public Art Master Plan
- A downloadable copy of the public art policy and information on the private development public art program for developers
- Roles and responsibilities of the public art program's advisory committee
- Information on how to apply as an artist for a public art opportunity including tips for preparing a portfolio to respond to a call for their Expression of Interest (EOI)

- Information on the public art street banner program
- Information on the approval process for a public art initiative
- Information on artworks in process and the inventory of completed public art projects by both the City and private developers. This includes:
  - ~ Community maps identifying the location of artworks
  - ~ Printable PDF publications on each artwork including a description of the artwork and its intention, an artist statement, an artist biography, and documentary photographs
  - ~ In some instances, video and audio files are also available for download that further represent the artwork or constitute a component of the artist's creation

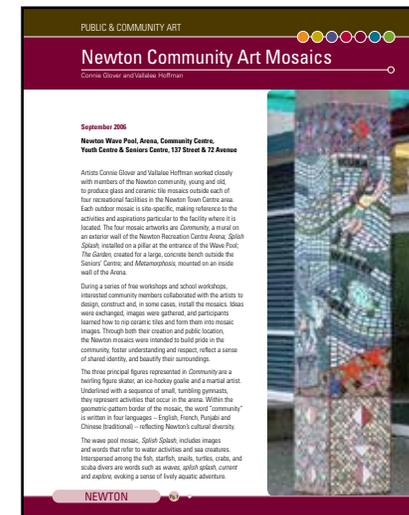
- The **Arts and Culture Map** is a virtual geographical hub that connects users to Surrey's vibrant Arts, Heritage, and Culture. It is a collection of responsive digital maps with thematic tabs that enable users to self-direct their viewings of arts and culture locations. This map also provides details on:
  - ~ Civic and Private Development public art
  - ~ Indigenous public artworks
  - ~ Surrey's publicly accessible heritage sites
  - ~ Locations of cultural venues in Surrey that present arts, culture, and heritage events with links to those venues' websites
  - ~ Art walks



Surrey Arts and Culture Map <http://cosmos.surrey.ca/external/tools/culturalcorridor/>

- ▷ **Paper Publications:** Occasionally a brochure is produced that supports the experience of a neighbourhood public art collection or to promote an individual artwork's unveiling. The promotional cards use consistent graphic standards to expedite these time sensitive materials, and only those required for the event are printed.

- ▷ **Open House Information Kit:** The Public Art Program has developed displays for community engagement, such as open houses or other city events. This display includes banners about the program and its selection process, a visual slideshow of Surrey artworks as well as international examples, a binder of briefs about each artwork in the City and maps showing the location of artworks. It also includes display boards for capturing residents' recommendations and ideas for future sites for public art, and possible themes and forms. This display is to be continually updated, to improve its effectiveness in conveying information and attracting community engagement.



An Artwork Brief

## 6.3 Education and Outreach

The following education and outreach programs are available to promote public art in Surrey:

- ▷ Guided bus and walking tours for the public, members of the advisory committee and planning staff are organized occasionally to facilitate focussed learning about public art locally and regionally.
- ▷ Self-guided walking tours are generally supported using the resources accessible on the public art information provided on the Arts & Culture Map. An initiative to design a robust and flexible walking tour, that also includes heritage features, in each community is in development.
- ▷ Education programs such as artist talks.
- ▷ Capacity building workshops for artists interested in developing their public art skill set.

### BLANKETS

ARTIST: *Erica Stocking (2018)*

LOCATION: *West Village Energy Centre and Park*

*The fibreglass sculptures of three variations of blankets (folded, draped and wrapped) match the three states of energy: stored, waiting and in use and represent the warmth the West Village neighbourhood shares through district energy centre.*





## WATER GUARDIANS

ARTIST: *Susan Point (2016)*

LOCATION: *Hazelgrove Park*

*This aluminum sculpture located in Clayton represents the theme of water utilizing Coast Salish iconography of frogs.*

## 6.4 Collection Maintenance

The maintenance requirements of a public art concept design are one of the important criteria used in determining an artwork's recommendation for the collection. The City generally recommends public art installations that are structurally strong and well engineered with quality materials, resistant to theft and vandalism, adverse to weathering caused by natural elements and have low cost of repair and cleaning. This ensures a long lifespan for the artwork, and prudent investment of City resources. This also aids in ensuring that the artists' expectations regarding the appearance of their artworks is fulfilled.

At the time of an artwork's proposal, its maintenance requirements also need to be indicated, which is part of the artwork's technical review. This component of an artwork concept is reviewed throughout its design development and fabrication to ensure it meets the City's expectations. As part of completion of a project for final payment, the artist submits a document that fully outlines a maintenance program including recommendations of materials and methods for cleaning and repair procedures. This maintenance and repair instruction manual is provided by the artist, anticipating use by third party users, must include detailed written and illustrated instructions regarding the following:

- ▶ Special features included in the design for ease of maintenance of the artwork (e.g. features that minimize the need for cleaning more than once annually, access panels to electronic components of the artwork etc.)
- ▶ Special preservation features included in the artwork (e.g. anti-rust measures, water proofing, surface sealant etc.)
- ▶ Expectations for the maintenance and cleaning of the artwork, within the first year of its installation as well as long term requirements, that include details of:
  - Maintenance (may include adjustments, monitoring, testing and replacement of consumable parts such as bulbs, sealants)
  - Cleaning (describe access, protection for the artwork and the cleaner needed, tools, processes, frequency and products to be used)
  - Requirements for the protection of the artwork or requirements for work to be performed on site (e.g. road closures, closure of exit/entrances to a facility, barricades, security guards, etc.).

▷ Expectations for lifespan and repairs, that contain:

- Description of anticipated wear and tear over the next 5, 10 and 25 years (fading, abrasion, effect of weather and public use)
- Description of most vulnerable aspect of the artwork, including unique material or components that may not be available in the future, or could only be supplied by the artist
- Information on materials or fabrication methodologies that may be needed for repair (e.g. specific paint product and colour codes, temperature range needed for application of coatings etc.)

According to the current public art policy, if an artwork is a civic commission, 10% of its total budget is held in reserve for maintenance purposes. An annual budget for the maintenance of the artwork is recommended, and a financial reserve for the lifetime maintenance of the artwork is also recommended. In case of a public artwork in private development, a provision for the lifespan maintenance of the artwork is addressed with the private development public art policy. This can include the developer requiring a maintenance manual as part of the artwork's commission, to provide to the strata corporation. The City may also follow up to assess on the condition and fulfillment of the maintenance expectation of the artwork over time.



### A BUSY STREET

ARTIST: *Nicoletta Baumeister (2015)*

LOCATION: *Surrey City Hall*

*This painting symbolizes the complex and vibrant urban environment of Surrey.*

## 6.5 Donations and Gifts

The City of Surrey has the provision to accept donations and gifts of public art to add to its collection permanently. The acquisition process is overseen by the Advisory Committee and if the offered artwork fulfills the acceptance criteria, the committee makes a recommendation to City Council for approval. The donations and gifts of artworks to the City of Surrey should be considered for acceptance according to the following criteria:

- ▷ Suitability of the work to complement existing items in the City of Surrey Public Art Collection.
- ▷ Quality of the work based on professional assessment and a detailed written proposal that is accompanied by drawings, maquette and/or photographs.
- ▷ Suitability of the theme of the artwork to a public venue.
- ▷ In the case where a specific site is identified - appropriateness to that site (recommended by the Advisory Committee).
- ▷ Appropriateness of the process whereby the work and artist were selected.
- ▷ Financial implications of acceptance based upon project implementation, installation and on-going maintenance, insurance, etc.
- ▷ Where appropriate, provision by the donor for ongoing maintenance and, where relevant, the cost of future relocation or removal.
- ▷ Where relevant, the precise implications, to the City, of any restorative conditions imposed by the donor.
- ▷ Susceptibility of the work to degradation, wear or vandalism and any potential of causing danger to the public.
- ▷ Suitability of the work to technical installation requirements of public spaces.
- ▷ Suitability of the work to environmental conditions of public display.
- ▷ Ease of maintenance and potential repair.



### POETRY ROCK

ARTIST: *Dr. Rev. Byung Sub Van*  
(2009)

LOCATION: *Bear Creek Park Gardens*

*The artwork consists of a granite rock engraved with a poem composed by Surrey resident Rev. Dr. Byung Sub Van. The poem titled "Mere Water am I" addresses the universal theme of many forms and uses of water and presents the metaphor of water to celebrate social unity and cultural diversity.*

### Temporary Loans

The City of Surrey can, with advice from its Advisory Committee on Public Art, from time to time, review and receive proposals of temporary loans of public art created by local, regional, national and international artists. These temporary artworks should also meet the same criteria as that for the permanent acquisitions.

## 6.6 Deaccession

Deaccessioning involves the process of removing an existing work of public art from the City's public art collection. The Advisory Committee is responsible for reviewing the proposals for deaccession and providing feedback to staff. In principle, deaccessioning of an artwork is considered only under exceptional circumstances and is duly informed by professional judgement of experts, community interests and unbiased evaluation. The process of deaccession must be carried out in a careful, ethical and respectful way in which the artist or the artist's family is contacted well in advance for consent. An artwork can be deaccessioned if:

- ▷ ongoing good condition or security of the artwork cannot be reasonably guaranteed
- ▷ it requires excessive maintenance or has faults in design or workmanship, and repair or remedy is either impractical or unfeasible
- ▷ it has been damaged, and repair is either impractical or unfeasible
- ▷ it endangers public safety
- ▷ significant changes in the use, character or design of the site have occurred which affect the integrity of the work and its relation to its environment
- ▷ significant adverse public reaction has continued over an extended period of time (i.e. 10 years or more)
- ▷ removal is requested by the artist



### HISTOIRE d'O

ARTIST: *Marie Khouri (2014)*

LOCATION: *City Centre*

*Private Collection*

*This bronze sculpture is an ode to water which supports all life forms.*

## 6.7 Funding

Stable and dedicated sources of funding are required for successful implementation of Surrey's Public Art Program. Long-term planning of public art projects is possible only with permanent funding sources. Surrey's public art program is funded by both public and private sectors.

### Public Sources of Funding

Anticipation of the funding needs for public art has been integrated into the City of Surrey's Civic Capital Projects in accordance with the Percent-for-Art program. Funding for new civic public art commissions is primarily derived from the construction costs of eligible capital projects funded by the City (like civic buildings, parks infrastructure and engineering structures). The applicable capital projects are required to allocate 1.25% of their construction expenses for design, fabrication, administration and installation of public art projects. Furthermore, a minimum of 10% of the artwork's total budget is held in reserve for the lifespan maintenance of that artwork.

### Private Sources of Funding

Guided by the Public Art Policy, private development has the option to either contribute funds directly to the City's public art reserve fund for the City to use to create an artwork in that development's community in the future, or if qualified, the developer can propose to implement a public art commission on their own land. The development is also guided by the policy to ensure the maintenance of that artwork for its lifespan.

## 6.8 Implementation of Private Development Public Art Program

The Private Development Public Art Program is intended to integrate public art into the planning, design and execution of applicable private developments and contribute to the City's goals for building complete communities and neighbourhoods. Public art staff provide developers with all the necessary information required for developing site-specific public art projects, so that the resulting art installations are robust and well maintained and contribute to community building.

The private development public art project is implemented through a series of these preliminary steps:

- ▶ The developer and a city planner review the development project in regards to the public art policy, and determine whether to pursue either a cash contribution to the city's public art reserve, or if the development is eligible for undertaking a project themselves.
- ▶ The city planner connects the developer with public art staff to discuss the project and provide information and documents, including the Private Development Public Art Policy.
- ▶ The developer contracts a public art consultant to prepare a Public Art Plan for the proposed development project in accordance with the guidelines of the Private Development Public Art Policy.
- ▶ Staff receive and review the plan and prepares it for review by the City's Advisory Committee to Council for comment and makes the final recommendation to the planner and developer.



### RIBBON OF LIFE

ARTISTS: *Yvonne Domenge (2013)*

LOCATION: *Surrey Memorial Hospital*

*Private Collection*

*This monumental sculpture is comprised of two concentric steel spheres that represents the continuous motion and flow of life in our micro and macro worlds.*

# Recommendations

RECOMMENDATIONS – PUBLIC ART PLAN STRATEGIC FRAMEWORK		Goals Addressed
<b>A</b>	<b>Public Art for a Beautiful, Sustainable and Complete Community</b>	
A1	Maintain community engagement processes in public art planning and implementation.	9
A2	Explore new community consultation processes to ensure feedback from residents of all backgrounds and languages.	1,9
A3	Identify opportunities within civic facilities and infrastructure for Indigenous public artworks.	2, 8
A4	Commission public art installations that provide residents access to and understanding of Indigenous peoples and cultures.	1, 2
A5	Provide capacity building opportunities for Indigenous artists and local artists.	2, 8
A6	Proactively integrate public art into the planning of Surrey's new civic facilities, land use and development processes to ensure the creation of complete and inclusive communities and reflect local art, heritage and culture.	1, 2, 3, 4, 8, 13
A7	Encourage equitable distribution of public artworks in all communities.	3, 4
A8	Develop key locations to cluster public artworks.	6
A9	Introduce and connect public artworks within the multi-use pathway networks identified in the Public Art & Heritage Network study.	5
A10	Integrate public art into the planning and development of existing and new rapid transit infrastructure in Surrey.	5

*For Goals Addressed see Section 2. Policy Framework – 2.2 Goals of Public Art Master Plan*

**B Civic Public Art Program and Policy**

<p><b>B1</b></p>	<p>Create civic public art program annual work plan through consultation with other City departments and agencies to ensure integration with the overall capital and development plan of the City.</p> <p>The workplan will ensure that:</p> <ul style="list-style-type: none"> <li>▷ Public art staff meet regularly with Community and Land Use Planning staff to review the Official Community Plan (OCP), Town Centre and Neighbourhood Concept Plans (NCPs) and updates.</li> <li>▷ Public art staff consult and contribute to other long-term plans and vision documents for the city including the Parks, Recreation &amp; Culture Strategic Plan, Social Plan for Well Being, Surrey Urban Indigenous Leadership Advisory Committee Plans, Surrey Public Library Plan, Sustainability Charter and related sustainability plans.</li> <li>▷ Public art staff meet regularly with engineering to review the Engineering and Transportation capital plan.</li> <li>▷ Public art staff meet regularly with Parks Planning to review the master plan for parks and greenways implementation, and review needs and issues.</li> <li>▷ Public art staff meet regularly with Finance to review the City’s capital plan to anticipate new facilities, as well as accounting for the public art reserve fund.</li> <li>▷ The public art team meets regularly to collectively review the Public Art workplan for the upcoming years, and the policy and master plan.</li> </ul>	<p>7, 9</p>
<p><b>B2</b></p>	<p>Ensure proper implementation and annual review of various components of the public art program and policy, as outlined below:</p> <ul style="list-style-type: none"> <li>▷ Public art staff annually review Surrey’s public art policy to ensure it continues to reflect best practice.</li> <li>▷ Public art staff annually review the efficacy of the Private Development Public Art program and its contribution levels in context to regional and national averages.</li> <li>▷ Public art staff annually review and update the staff procedures manual that guides best practice for implementing civic public art projects.</li> <li>▷ Public art staff annually review contract templates and guidelines for working with artists, art experts and community advisors.</li> <li>▷ Public art staff participate in professional development opportunities, including peer group meetings such as the BC Public Art Network and similar training and workshops to ensure Surrey’s public art program and implementation procedures are consistent with the work of other cities and benefits from emerging best practices. Surrey public art staff also reciprocate by providing workshops or best practice proposals to their peers (i.e. reporting on any conferences attended, proposing guidelines, recommendations on wording of intellectual property agreements for public art contracts).</li> </ul>	<p>7, 11, 13, 14</p>

*For Goals Addressed see Section 2. Policy Framework – 2.2 Goals of Public Art Master Plan*

RECOMMENDATIONS – PUBLIC ART PLAN STRATEGIC FRAMEWORK		Goals Addressed
<b>B3</b>	Organize recognition events related to achievements of Surrey’s Public Art program. The accomplishments of Surrey’s Public Art program should be leveraged to increase awareness, grow the program and attract proposals from local, national and international artists. Awards should be given recognizing exceptional achievements of public art initiatives.	10
<b>B4</b>	Continue to support talks by artists on their public artwork.	10
<b>B5</b>	Public art staff to annually review and update the maintenance guide for the collection, review the budget needs for annual maintenance, and identify priority work.	11
<b>B6</b>	Implement the required maintenance (i.e. cleaning) and repair of artworks and update the collection maintenance log. Resources for maintenance include both staff to manage the maintenance program, as well as resources for the cost of maintenance services, such as materials and technicians.	11
<b>B7</b>	An annual operating budget to be allocated for annual maintenance of the collection to accommodate regular work such as cleaning, bulb replacement, anti-graffiti contracts, etc. for artworks in the collection that do not have a lifetime maintenance fund.	11
<b>B8</b>	A maintenance reserve fund to continue to be established at the time of commissioning, for lifetime maintenance of an artwork. A separate fund to be established for significant repairs such as artwork resurfacing, redevelopment of foundations, replacement of major components (lighting systems), and the occasional relocation of artwork.	11
<b>B9</b>	Ensure new public art initiatives continue to be funded through contributions from civic infrastructure construction projects and contributions to the private development public art funding reserve.	12
<b>B10</b>	Review alternative funding models in other cities to find innovative ways for additional contributions of resources that will support public art in Surrey.	12

*For Goals Addressed see Section 2. Policy Framework – 2.2 Goals of Public Art Master Plan*

RECOMMENDATIONS – PUBLIC ART PLAN STRATEGIC FRAMEWORK		Goals Addressed
<b>C Private Development Public Art Program and Policy</b>		
<b>C1</b>	Provide an annual information seminar on the Public Art Policy and Program for Surrey’s planning staff and interested developers.	17
<b>C2</b>	Maintain online, downloadable information to guide private development on the policy and expectations for private development public art projects.	17
<b>C3</b>	Ensure private development contributions to the public art reserve are tracked by community and are invested in or near the community of the contributing development.	17
<b>C4</b>	Provide advice to developers generally on best practice for undertaking a public art commission, including the benefits of contracting an experienced public art consultant, artists’ legal rights regarding intellectual property, and processes for requesting proposals and selection criteria.	17
<b>C5</b>	Recognize the completion and contribution of the private development public art projects equally to those undertaken by the City (e.g. advise Council of initiatives, include information about the artwork in the Surrey Public Art Collection database and online map, and participate in the unveiling events).	17
<b>C6</b>	Recognize contributions to the public art reserve by private development when sourced for funding projects undertaken by the City (e.g. at the unveiling, in promotional materials etc.).	17
<b>C7</b>	Maintain Public Art staff resources to support the private development public art program, including tracking both income and expenditure of reserve funds, ensure documentation of the artwork is made accessible to residents online, and generally provide advice to the developer to ensure a positive outcome and adherence to best practice.	17
<b>C8</b>	Ensure that the quality and quantity of contribution of private development public art projects to Surrey’s public art collection is at par with regional standards.	17

*For Goals Addressed see Section 2. Policy Framework – 2.2 Goals of Public Art Master Plan*



## MEMORY STONES

ARTIST: *Tina Farmilo*  
(2002)

LOCATION: *Crescent Beach*

*The innovative installation at Crescent Beach is a poetic evocation of the history, memories, dreams, and stories of the Crescent Beach community's past and present.*

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8	THE RIVERS THAT CONNECT US	Drew Atkins, Phyllis Atkins, Aaron Jordan
8	LIGHTMODAL	Urban Visuals / artists
10	WE ARE ALL CONNECTED TO THIS LAND	City of Surrey Staff
11	CONVERGENCE	City of Surrey Staff
13	BUILDING BRIDGES	Brian Giebelhaus
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23	SELECTION PANEL FOR MUSEUM OF SURREY/HERITAGE CAMPUS ARTWORK (2018)	City of Surrey Staff
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25	EXAMPLES OF COMMUNITY FEEDBACK RECEIVED DURING PUBLIC ART OPEN HOUSES	City of Surrey Staff
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27	EXAMPLE OF PUBLIC FEEDBACK ON PUBLIC ART THEMES, FORMS AND SITES	City of Surrey Staff
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28	RIBBON	Brian Giebelhaus
29	UNDER THE DOUBLE EAGLE AND ELDER MOON	Brian Giebelhaus
30	TRANSIENCE DISPLAYED ON THE URBAN SCREEN	Sharon Doucette
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38	FLOW AND VARIATIONS OF FLOW	This is it Design/Robert Studer
40	FLEETWOOD PUBLIC ART OPEN HOUSE (17th July 2018)	City of Surrey Staff
40	LANCE CORPORAL ARTHUR THOMAS FLEETWOOD	Brian Giebelhaus
42	GUILDFORD PUBLIC ART OPEN HOUSE (1st March 2018)	City of Surrey Staff
42	THE MEETING OF MIND AND BODY	Brian Giebelhaus
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55	A BUSY STREET	Nicoletta Baumeister
56	POETRY ROCK	City of Surrey Staff
57	HISTOIRE D'O	Lark Group
58	RIBBON OF LIFE	Brian Giebelhaus
63	MEMORY STONES	City of Surrey Staff



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