

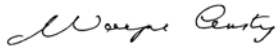


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Item No. 6

**Halifax Regional Council
September 23, 2008
Committee of the Whole**

TO: Mayor Kelly and Members of Halifax Regional Council

SUBMITTED BY: 
Wayne Anstey, Acting Chief Administrative Officer

DATE: September 16, 2008

SUBJECT: HRM Public Art Policy

ORIGIN

- In 2006, Regional Council approved the Cultural Plan which recommends the development of an HRM public art policy to facilitate more quality public art throughout the region.
- September 5, 2007, HRM Cultural Advisory Committee approved staff's recommendation for Public Art Policy Scope, Process and Timeline.
- October 23, 2007, an information report was tabled outlining draft Public Art Policy principles and goals, and a proposed consultation program.

RECOMMENDATION

It is recommended that Regional Council:

- Adopt the Public Art Policy as provided in Attachment Two;
- Rescind HRM's existing Murals, Monuments and Markers Policy (Attachment Three); and
- Amend the Heritage & Culture Tourism (Q312) and Parkland Development (Q107) Reserve Business Cases to better align their purpose and allocated uses in order to advance Public and Community Art initiatives and local cultural programming in general, as well as to discontinue the annual transfer of \$25,000 from C760 to Q312 (Attachment Four).

EXECUTIVE SUMMARY

Publicly sited works of art represent an important vehicle for our region's narrative: the cultural production that a place presents to its citizens and to visitors tells that place's story. As such, art acts as both a social and financial asset-it draws visitors in and it draws citizens closer together in dialogue. A commitment to providing art in the public realm can provide the effective means by which a society can appreciate both the commonality that binds us together as well as the essential differences that uphold our respective social and cultural uniqueness.

The proposed Public Art Policy is intended to facilitate the creation and acquisition of quality public art, and to ensure that professional artists be involved in its creation. The primary aim of the policy is to foster innovation and quality works of art. The Policy is "forward-looking" in that, while it acknowledges some of HRM's existing public art collections (civic art, memorials, gifts and donations, artifacts etc) may not relate to the goals and objectives of the proposed policy, it provides a solid framework to ensure that all future public art will. Specifically, the public art policy will:

- ☐ enhance, enliven and enrich public spaces and public experiences;
- ☐ showcase and celebrate the work of professional artists and designers;
- ☐ foster a culture of public art creation and investment;
- ☐ reflect and embrace diversity;
- ☐ inspire community and neighbourhood revitalization; and
- ☐ foster collaborations between community, artists and art organizations.

Accompanying the proposed Policy is a set of public art procedures which define HRM's roles and responsibilities in acquiring and creating new public art works. An important requirement of the procedures is the establishment of a Public Art Jury to oversee the creation of each new work of art. The Jury system is viewed as a critical component to ensuring quality works of art, and will be applicable to all public art works including commissions, memorials, as well as to gifts and donations etc. The Jury system will not apply, however, to the creation of community art projects.

The Policy sets out a Funding Framework focussing on an annual Public Art budget.(This has been approved through the 2008/09 budget process). Additionally, an operational budget to fund public and community art programs has been approved through the 2008/09 budget. These will be directed to support promotions, maintenance, education, and to continue the community art program.



Figure 1 - "Orzo" ("The Kiss"), by Adrien Francescutti, is located in front of the YMCA on South Park Street, Halifax.



Figure 2 "Sailor", by Peter Bustin, is located near the corner of Lower Water and Sackville Streets, and honours the many thousands of sailors who passed through the port of Halifax.

Attachment One provides a complete list of HRM's Public Art Inventory.

BACKGROUND

What is public art?

Approximately 250 pieces of public art are placed in the public realm (excludes art within buildings) throughout the Region. **Figures 1 through 4** highlight some of the major outdoor public art works found in HRM.

The current inventory of outdoor public art includes those that have been acquired through commissions, gifts and donations, as well as through direct creation (community art). In terms of art types, HRM's collection is comprised of murals, sculpture, artifacts, markers and monuments permanently installed in public places.

Since amalgamation, HRM has commissioned and installed one major outdoor public art work. The work is titled "North is Freedom" and is installed at the North End Library. The Fallen Peace Officer memorial will be the second major public art piece erected since amalgamation. The installation of the Monument is scheduled to commence in Spring 2009.

HRM has also been fortunate to receive several monument and markers as gifts over its history. These include works like the Celtic Cross, and the Merchant Seamen. All of these collectively contribute to HRM's public art portfolio.

A distinction exists between municipally owned public art and privately owned public art on non-municipally owned public space (e.g. certain components of the AGNS' sculpture courtyard). In those instances where the ownership of a piece is ambiguous due to the absence of a proper historical record, HRM has included the work as part of its Public Art Inventory. In the future, Artworks produced in the course of private development as part of the percent for public art program

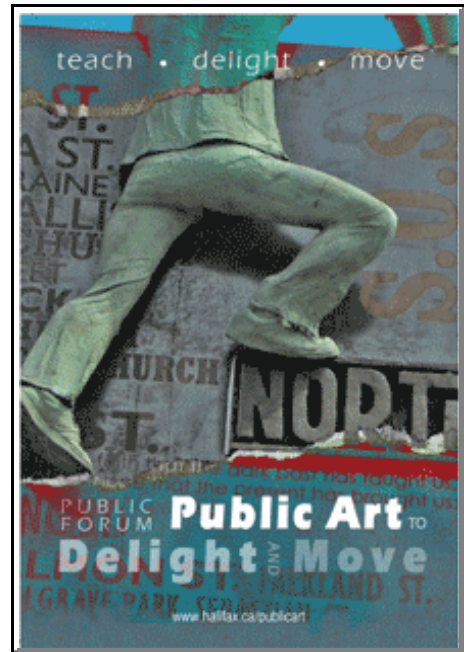


Figure 3 "North is Freedom", a sculpture by Doug Bamford, is a new outdoor sculpture located at the Halifax North Memorial Public Library

Table One
COMPONENTS OF PUBLIC ART

Public art generally includes, but it is not restricted to:

- sculpture
- painting, murals
- collage
- mosaic
- photography and video
- textiles
- drawing
- earthwork
- installations
- landscape and architectural embellishments
- performance art
- artifacts

will be included as part of HRM's inventory but will remain the property of the developer.

The number of community art works created throughout HRM in the last few years has significantly outpaced the number of major public art works. Over the last year and a half, approximately 57 new community art works have been created, commissioned and installed by HRM. For the most part these have been murals located on a variety of palettes including buildings, traffic control boxes and skate parks. For 2008 a major mural at Beazley Field will be completed, an additional 30 Traffic Control Box murals will be commissioned as will four youth mural projects.

As **Table One** demonstrates, public art can be many things to many people. There are varying definitions, but underlying most is an emphasis on the quality of product and the importance of the role of the professional artist in its creation. Community art, which is a form of public

art, also emphasizes the importance of the professional artist, however, it places more focus on community involvement and the process through which the art is created.

There are also varying opinions on items such as monuments, markers, signs, and mass-produced statuary objects. Most public art definitions exclude these, as well as components such as fountains, landscape architecture and landscape gardening, unless integral to the work or they are the result of collaborations among design professionals.

It is also important to distinguish between HRM's civic art collection and its public art collection.



Figure 4 "The Celtic Cross" George Street, Halifax, was presented to HRM by the charitable Irish Society of Halifax

HRM's civic collection refers to the paintings and other works purchased, commissioned and acquired through gift by HRM. They are the type of art works found hanging in City Hall or located in offices and other public facilities. For the most part, these works have not been created for the sole purpose of being sited publicly in areas of open access. The Public Art collection, however, differs in that it tends to be mostly outdoor works that are broadly available to the public.

A proposed definition of public art was presented during the October 23rd meeting of Regional Council. Public art is defined as *“a permanent, semi-permanent, or temporary work of art in any medium, material, media or combination thereof that has been planned and executed with the specific intention of being sited or staged in the public realm and accessible to all. Public art is created or managed by a professional artist. Works can be site specific, environmentally integrated or installed. Public art can be acquired through an artist commission, donation or artist-community collaboration.”*

The Cultural Plan Policy

The importance of public art is clearly articulated in the Cultural Plan. Goal 10 specifically emphasizes that public art is important for transforming the public realm. The Plan suggests that public art is an animator – it can inspire and revitalise communities. Public art is also recognized for its effectiveness in changing the way residents feel about their environment. Of particular interest to HRM is the role public art can play in fostering a sense of community and identity, stimulating social interaction, expanding learning and awareness, fostering grassroots initiatives, and in some instances, reducing vandalism.

Further, the Policy emphasizes the importance of supporting the local art industry. A public art program would not only support HRM’s local artists but would accentuate a renewed commitment to art, providing HRM unique opportunities to capitalize on innovative public art works and to foster greater vitality throughout the region.

In consideration of a public art policy, the Plan outlines specific goals and objectives that should be addressed including:

- developing and showcasing a high-quality and diverse collection of public art;
- identifying civic locations to showcase public art;
- developing mechanisms for incorporating public art into Municipal Public Works, Capital Projects, and facility development;
- establishing an appropriate level of funding;
- establishing advisory bodies to guide decision-making;
- raising awareness and enhancing understanding and appreciation of art in the public realm; and,
- developing procedures and operating guidelines.



Figure 5 - A community youth mural exhibited at Captain William Spry Community Centre.

Public Art Policy Development Process

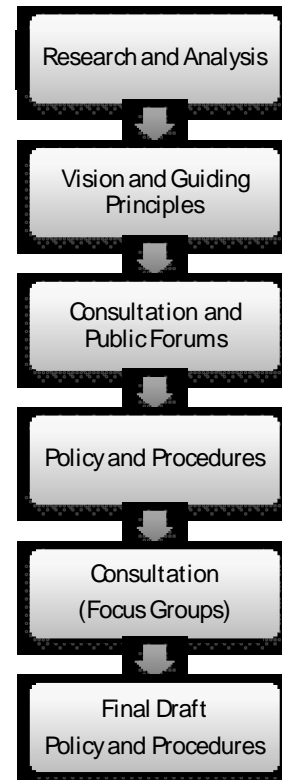
There were several steps involved with the development of the policy. Step one began with extensive research of public art policies and programs in North American cities, including Vancouver, Seattle, Phoenix, Winnipeg, Toronto, Portland, and London. Step Two involved an analysis of the best practices research which in turn informed the development of the Public Art Policy, scope, vision, and guiding principles.

Once the vision and guiding principles were established, step three focused on developing the policy. This included establishing a set of draft goals and objectives. On October 17, 2007 a Cultural Industry Focus Group was held to review the draft goals and objectives. This focus group included professional artists, curators, a developer, and community organizations that provides funding for public and community art.

On November 29, 2007 a Public Art Forum was held with the purpose of generating discussion about Public Art. Both local and national keynote speakers were invited to make presentations and the public was invited to ask questions. The forum was a great success with many members of the public in attendance and significant media coverage.

The final step involved the development of draft policy, procedures, and determining a funding strategy. A focus group was held on January 25th to present and seek feedback on the policy and procedures. The policy was amended to reflect the input.

A final draft policy was tabled with the Cultural Advisory Committee at its February 2008 meeting and ratified at the March 2008 meeting. Following the CAC meeting, the draft Public Art Policy was tabled with HRM's Development Liaison Committee and internal staff for final review and consideration. Given that the proposed policy very much depends on the collaboration of the development community, this was an important step. The policy was amended again to reflect feedback given and the policy was then circulated among all HRM business units and again edited to reflect input. Procedurally, as a final step, this staff report would be tabled first with the Cultural Advisory Committee for endorsement before being tabled with Regional Council. As the CAC is not currently operating, the report has been directed to Council. This is reasonable as the CAC was aware that minor changes would be made as a condition of the final external review process.



DISCUSSION

The following discussion provides an overview of the proposed Public Art Policy. The discussion attempts to define the anticipated cost and benefits of the Policy, as well as the resource implications associated with implementing a public art program.

1.0 The Policy Overview

Attachment Two includes the draft Public Art Policy. The Policy provides a roadmap for HRM's future public art collection. The policy defines HRM's commitment to building a quality public art collection for residents and visitors to enjoy, while at the same time supporting and engaging emerging and professional artists in the development of the collection. This policy places emphasis on Council's strategy for building a high quality, contemporary public art collection.

Specifically, the policy aims to foster a quality public art collection that:

- enhances, enlivens and enriches public spaces and public experiences;
- showcases and celebrates the work of professional artists and designers;
- fosters a culture of public art creation and investment;
- reflects and embraces diversity;
- inspires community and neighbourhood revitalization; and
- fosters collaborations between community, artists and art organizations.

Staff acknowledge that some of HRM's existing public art collection and its current approach to gifting and donations is contradictory to the proposed policy. Recognizing this, a procedures manual has been developed outlining a new process through which donation and gifts would be accepted. Additionally, following the adoption of the Public Art Policy staff will develop an overall Public Art Management Plan to address matters of Gifting and a strategy for Deaccessioning existing pieces of the collection.

1.1 The Strategic Acquisition Framework

In order to build an HRM public art collection that achieves the above noted objectives, Policy 1.2 states HRM will adopt a new acquisition framework focussing on the following three strategies:

1. direct purchase;
2. public art commission; and
3. facilitating new community art projects.

These three strategies will be used to acquire new public artworks as defined by specific categories of focus: Artworks of Remembrance, Expressive Artworks, Functional Artworks and Community Artworks.

The proposed policy also emphasizes the importance of engaging the private development industry and gaining their support in developing an innovative and exciting public art collection. Specifically, sections 3.7 and 3.8 of the policy both speak to the provision of new public art in private developments exceeding 25,000 square feet of total area (or cash-in-lieu contribution) through density bonuses. Section 3.8 of the policy requires that a cash contribution valued at no less

than 1% of construction costs be provided. Before this is enacted, existing municipal planning strategies will need to be amended to include this provision.

With the adoption of Secondary Planning Strategies such as HRM By Design, the ability to seek Public Art through planning process would be enabled. However, until such time, recognizing that planning policy and regulations pertaining to public art may take some time to implement regionally at the local level, private developers can still play an important role. Specifically, developers may wish to provide public art as a component of their development in advance of such policies. Staff would certainly encourage this and would work collaboratively with the Developer to ensure a seamless and positive end result.

1.2 Proposed Funding Framework

The proposed policy establishes a funding framework for Public Art in support of the 3 strategies of direct purchase, public art commission, and facilitating new community art projects. The framework is described below:

a) Establishment of an annual Public Art Operating Budget

The Public Sector Accounting Board (PSAB) specifies that because the future value of public art is indeterminable, it cannot be valued as an asset and therefore cannot be included in the Capital Budget. Therefore, it must be expensed to the Operating Budget no later than April 1, 2009. Public art acquired by HRM through direct purchase or commission will range in scale from small projects to very large. Because of the scale and costs, major art works will need to be planned over several years, and funded through an allocation from a public art operating budget and the Heritage & Culture Tourism (Q312) and Parkland Development (Q107) Reserves. The public art projects funded through the operating budget will be directed primarily to municipally owned lands and in areas deemed priority, such as the waterfronts, regional streetscapes, parks, cultural spaces and plaza, cultural precincts as defined through the HRM by Design, other secondary planning strategies, etc.

b) Establishment of an annual Community Art Operating Budget which includes grants

The cost of community art projects are much less than commissioned and purchased public art works. As such, several community art works will be created on an annual basis. Consequently, a new operating budget is proposed to support community art projects. The community art program would include the existing school youth mural program and youth restorative justice programs, as well as a new grants program which would involve new community art initiatives not specifically delivered by staff.

A Community Art granting system will be developed utilizing existing operating funds and/or an allocation from the Heritage & Culture Tourism (Q312) Reserve. Grants could provide opportunities to community groups and other agencies to retain a professional artist

to work with the community to create new community art. An artist-in-residence¹ type of initiative would be a component of the community art grant program.

c) Allocation of 1% of the total capital cost of new or renovated facility projects

HRM currently supports the development of new or renovated publicly accessible facilities through a capital budget program. Each new or renovated facility has a defined capital budget. The proposed policy requires that the capital planning process for any new or renovated publicly accessible facility occupying 25,000 square feet total area or more must integrate public art. Specifically, 1% of the total capital cost of a new or renovated publicly accessible facility in excess of the first 25,000 square feet would be allocated to fund new public art projects for that facility.

The 1% contribution will be calculated annually and will be based on the approved Capital budget for new publicly accessible facilities. The contribution will be included as a one-time amount with the Operating Costs of Capital for each project.

d) Allocation of 1% of cash-in-lieu collected through parkland dedication

As land is subdivided in HRM, either a portion of the subdivided land is dedicated for parkland use, or cash in lieu can be provided to HRM. The cash in lieu is deposited into a parkland reserve account and used to enhance parkland throughout the municipality.

The proposed policy requires that, as of the date of adoption, 1% or 2% of the respective 5% or 10% Parkland Contribution through the subdivision process be allocated in support of new public art. In order to comply with the requirements of the Municipal Government Act, the focus of this program will be used to provide new art works to enhance parkland.

Developers who chose to create parkland as part of their development may also choose to provide Public Art as a component of the development. This in turn would be calculated as part of the overall contribution. This policy does not represent a new development fee, it simply directs a portion of existing fees to public art.

e) Allocation of 1% of the total capital cost of new private development projects

Private Developers will be encouraged to provide Public Art as part of any new development exceeding 25,000 square feet in total area. The ability to negotiate public art in private developments will be enabled through land use planning policy. Specifically, the Land Use tool of density bonus will be utilized to enable HRM to require public art at an appraised

¹The Artist-in-Residence Program (AIR) is based on principles of community cultural development whereby professional artists work as animators and facilitators with community volunteers to identify neighbourhood or community artistic opportunities. They develop projects involving community members that leave a legacy of creative practices or permanent artwork. Professional artist could be located at HRM facilities for an extended period of time, where the artist will facilitate artistic activities with the community to enhance quality of life. It should be noted that 'residency' is a conceptual term only, referring to the artist's commitment to work in a specific geographic community or with a specific community of interest

value of no less than 1% of the total construction costs in excess of the first 25,000 square feet.

In the event that public art cannot be included on the new private development, a developer will be required to provide a 1% cash-in-lieu contribution based on the total construction costs in excess of the first 25,000 square feet.

This policy does represent a new development fee. However, it would be in exchange for a development bonus. Such a policy will require further public consultation and a public hearing before it is implemented.

* Exclusions to all 1% Public Art private development contributions are those buildings/areas dedicated to use by formally constituted non-profit societies providing child care, neighbourhood and needs-based housing, government assisted housing, or providing needs-based social programs.

1.3 Policy Implementation

HRM's Cultural Affairs division will lead the overall coordination and implementation of the Public Art Policy. Staff will ensure that HRM is aware and is subscribing to the policies and procedures and will monitor the policy.

The proposed policy implementation is divided into 3 main areas:

1.3.1 Public Art Procedures

Accompanying the HRM Public Art Policy is a set of **Public Art Procedures**. The procedures document provides guidelines for both staff and the community. The Procedures manual, will provide staff, Council and community guidance respecting public art procurement process, funding process, site selection process, installation, maintenance, de-accession and gifts and donations.

The procedures attempt to clarify roles within the respective business units to ensure seamless business processes are in place. The existing organizational structure requires that 4 different business units play a role in the public art development process from initiation through to the construction and maintenance.

1.3.2 Ad Hoc Public Art Juries

The proposed policy outlines the process through which new art will be facilitated. The process emphasizes the importance of the professional artists, and provides opportunities for professionals to provide advice on all new works. Specifically, **Ad Hoc Public Art Juries** will be established for every new public art work, including all future monuments and memorials, whether large or small. This represents an important departure from the existing approach to creating memorials and monuments in that it will ensure quality professional art works are created to commemorate significant events and people in HRM.

The composition of each Public Art Jury will vary depending upon the particular type of art work, but generally will comprise:

- 4 representatives from the arts and culture community;
- 2 representatives from the community or organization involved;
- 1 voting HRM staff; and
- other expertise, as defined.

1.3.3 Public Art Master Plan

Over the long term, staff will develop a Master Plan for Public Art which will define priority areas for public art. Until such time, upon adoption of the policy, Policy 2.6 states that HRM place a priority on public art at the following public spaces:

- the Halifax, Dartmouth and Bedford Waterfront areas;
- major public places;
- Regional streetscapes;
- Cultural spaces and places and cultural precincts;
- Major parks;
- Areas identified in municipal planning strategy reviews or community visioning; and
- Other areas of opportunity identified by HRM staff, Regional Council, community organizations, institutions, etc.

2.0 The Benefits and Costs of Implementing the Public Art Policy

In order to ensure informed public decision making, it is important that Council has a good understanding of the implications of the proposed policy. Specifically, the next section of the discussion attempts to address the economic and social benefits and costs of implementation.

2.1 What Are The Economic Benefits?

While the aesthetic benefits of public art are obvious, the economic benefits of public art are sometimes more elusive. Research shows public art is a significant component of any local economy. In a study entitled: **Public Art in Urban Regeneration: An Economic Assessment**, public art is identified as a mechanism that improves the competitive advantage of a municipality, attracting professionals to live and work in the area and making it a more desirable place to locate businesses. Further, arts bring economic development and revitalization to neighbourhoods. In a recent study by Ryerson University's Centre it was found that: *"cities that thrive in the 21st century will be those that pay attention to developing a true diversity of human creativity. That means more (and more accessible) public art"*.

2.2 What Are The Social Benefits?

Public art has been an integral component of all great international cities throughout the centuries. Art can be both a social and financial asset, and facilitate transformative and restorative effects within a community. Public art provides an avenue for many voices from diverse backgrounds to join together to reach a common understanding and address community differences. In the process,

community perceptions can shift, breaking down barriers that limit and separate neighbours, unleashing creativity, and opening many new possibilities for the future.

The arts are a very familiar and powerful mechanism through which individual and community engagement and participation can occur, especially with the most marginalized and disadvantaged peoples (Kay, 2000). Public art projects can create a greater understanding of different cultures, enhance community leadership and management skills, build friendships, support people in acquiring a stronger sense of community identity and belonging, and increase feelings of personal significance (Williams, in Ibid; Eames, 2004).

BUDGET IMPLICATIONS

In order to effectively deliver and facilitate the public policy and program, an enhanced budget plan is required. In the 2008/09 capital budget program, Council approved a new capital budget of \$120,000 for public art, which was planned to increase to \$150,000 annually over subsequent years. Because of Public Sector Accounting Board (PSAB) requirements which take effect April 1, 2009, it will be necessary to budget for public art under the Operating Budget rather than the Capital Budget starting in 2009/10. These funds will be mainly directed to the establishment and maintenance of large scale, permanent works of art, display and interpretation. The Heritage & Culture Tourism (Q312) Reserve also provides for operational expenditures such as public art maintenance, inventory and temporary public art projects and, along with the Parkland Development (Q107) Reserve, will allow for the cumulative funding of large-scale permanent public artworks over several years. Additionally, the 2008/09 operating budget for Cultural Affairs allocates approximately \$75,000 to public art programs including community art, education and promotions.

While the \$75,000 is an increase from previous years, it is inadequate to fully realize the demands and the goals established in the proposed public art policy. One opportunity to increase operating capacity exists through the discontinuation of the annual transfer of \$25,000 from the operating budget (C730) to the Heritage & Cultural Tourism Reserve (Q312). This practice has been intact since the initial conception of the Reserve, but really does not serve any value. In fact, whether this money is in the Reserve or operating, it traditionally has been spent on an annual basis. Consequently, this practice is nothing more than an unnecessary administrative step.

Finally, should Council chose to approve the proposed Public Art Policy, staff recommend the Reserve Business Cases that guides Reserve allocation be revised to reflect the emphasis on public art and on cultural development, in general. As Council is aware, a funding framework for the Cultural Plan was not tabled at the time of adoption. While Council has made strides with this year's budget, a long-term, sustainable fund for Public Art and other priority cultural projects needs to be established. It is staff's recommendation that the Heritage & Culture Tourism (Q312) and Parkland Development (Q107) Reserves be amended to serve as one component of a long term funding framework. (See Attachment Four for changes).

FINANCIAL MANAGEMENT POLICIES / BUSINESS PLAN

This report complies with the Municipality's Multi-Year Financial Strategy, the approved Operating, Capital and Reserve budgets, policies and procedures regarding withdrawals from the utilization of Capital and Operating reserves, as well as any relevant legislation.

ALTERNATIVES

1. Regional Council may:
 - Adopt the Public Art Policy as provided in Attachment Two.
 - Rescind HRM's existing Civic Monuments and Markers Policy (Attachment Three);
 - Amend the Heritage & Culture Tourism (Q312) and Parkland Development (Q107) Reserve Business Cases to better align their purpose and allocated uses in order to advance Public and Community Art initiatives and local cultural programming in general, as well as to discontinue the annual transfer of \$25,000 from C760 to Q312 (Attachment Four).
2. Regional Council may adopt the Public Art Policy as provided in Attachment Two, with changes.
3. Regional Council may choose not to adopt the Public Art Policy as provided in Attachment Two, with changes. Staff do not support this alternative.

ATTACHMENTS

Attachment One:	Inventory of HRM Outdoor Public Art Collection
Attachment Two:	Proposed HRM Public Art Policy
Attachment Three:	Murals, Monuments and Markers Program
Attachment Four:	Amended Heritage & Culture Tourism (Q312) and Parkland Development (Q107) Reserve Business Cases


A copy of this report can be obtained online at <http://www.halifax.ca/council/agendasc/cagenda.html> then choose the appropriate meeting date, or by contacting the Office of the Municipal Clerk at 490-4210, or Fax 490-4208.

Report Prepared and
Approved by:



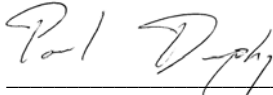
Andrew Whitemore, Manager, Community Relations and Cultural Affairs, 490-1585

Financial Approval by:



Catherine Sanderson, Senior Manager, Financial Services, 490-1562

Report Approved by:



Paul Dunphy, Director of Community Development

**Attachment One
HRM Public Art Collection (as of 08/12/08)**

District	Artwork Name/Type
2	Memorial - Cairn - Beaverbank
2	Memorial - Waverley Gold Mine Explosion
2	Memorial - Cairn - Waverley Legion Dieppe Branch
2	Memorial - Cairn - Windsor Junction
2	Memorial - Cairn - Plaque - Laurie Family
3	Memorial - Plaque - Maroon Hall - Atlantic Funeral Homes - Private Property
3	Memorial - Plaque and Mill Stones - Westphal Community Pioneers
3	Memorial - Westphal Brothers -Private Property
4	Memorial - War - Anchor- Cole Harbour Westphal
5	Alderney Landing Commemoration - Granite Compass and bronze plaques
5	Anchor - D.H.M
5	Canon fragment - Alderney Dr
5	Plaque and small look-off - City of Dartmouth - views of Halifax
5	Plaque - Millennium - 'Ma'wiomi' - Gathering Place
5	Memorial - RCMP Arctic Patrol Vessel - St. Roch
6	Plaque - Millennium - 'Preston Area Blacks'
6	Plaque - Canadian Society for Civil Engineering - Shubenacadie Canal
7	Murals-Jason MacCullough Park
8	Memorial - Eastern Passage Legion - #164
8	Sculpture - Cow Bay Moose
8	Memorial - Esso Refinery Merchant Mariners
8	Plaque - Millennium - 'A Nineteenth Century Fishing Village'
9	Mont-Blanc Cannon
9	Plaque - Millenium 'In Memorium' - Dartmouth Explosion victims
9	Plaque - Millennium - Mont-Blanc Cannon
10	Memorial-Korean War and Memorial Gardens
10	Mural-Shawn Boucher-Mainland Commons
11	Africville Sundial
11	Bench and small marker - Memorial - 90th Anniversary Halifax Explosion
11	Halifax Hyrdostone District Installation
11	HMSBC Plaque - Halifax Hydrostone
11	Plaque - HRM - Halifax Hydrostone
11	Plaque - HRM Graphic - Halifax Hydrostone
11	HSMBC Plaque - Admiralty House
11	HSMBC Plaque - The Women's Royal Canadian Naval Service
11	HSMBC Plaque - Wellington Gate and Square
11	Memorial - Halifax Explosion Firefighters
11	Memorial - Merv Sullivan Park

- 11 Plaque - In appreciation - Local Council of Women
- 11 Robie St. Water Reservoir
- 11 Memorial - Unidentified Dead - Halifax Explosion
- 11 HSMBC Plaque - Captain Cook
- 11 Plaque - Millennium - 'The Harbour Explosion'
- 11 Memorial - Halifax Explosion Fort Needham Park Bell Tower
- 12 Centennial Survey Monument
- 12 Statue - Joe Howe
- 12 Statue - Memorial - Boer War - "Soldier"
- 12 Plaque - Millennium Project - Province House and Joe Howe
- 12 HSMBC Plaque - Province House
- 12 Dockyard Clock Tower
- 12 Plaque - Millenium Project "Here we Began"
- 12 Memorial - Mosaic - Portuguese Explorers
- 12 Halifax Casino Sculpture
- 12 HSMBC Plaque - Enos Collins
- 12 HSMBC Plaque - Halifax Waterfront Buildings
- 12 Memorial - Cabot
- 12 Plaque - G7 1995
- 12 HSMBC Plaque CSS Acadia
- 12 Millennium Flagpole - Halifax
- 12 Memorial -Merchant Navy
- 12 Memorial - Norwegian
- 12 Statue - Memorial - 'The Sailor'
- 12 The Wave
- 12 Memorial - Celtic Cross
- 12 Memorial - Harriet Allison Fountain
- 12 Memorial - Esther Benjamin Water Trough
- 12 NSCAD Entrance - Lions
- 12 HSMBC Plaque - Cast Iron Facade
- 12 HSMBC Plaque - William Thomas
- 12 HSMBC Plaque - Halifax City Hall
- 12 Memorial - Grand Parade Cenotaph
- 12 Signal Mast and Plaque - C.P.R.Co. - 1947 - Grand Parade
- 12 Plaque - 250th Anniversary of Halifax Firefighters
- 12 Plaque - Millennium Project 'Old' Dalhousie and the Grand Parade
- 12 HSMBC Plaque- St. Paul's Church
- 12 Plaque - Rededication of Grand Parade - 1978
- 12 HSMBC Plaque - Old Burying Ground
- 12 Memorial - Welford Parker - 'Sebastopol'
- 12 Plaque - Restoration of the Old Burying Grounds
- 12 HSMBC Plaque - Sir John Wentworth
- 12 HSMBC Plaque - Government House

- 12 Sculpture - 'Humagination'
- 12 Plaque - Glebe House Campus - St. Mary's Basilica and University
- 12 HSMBC Plaque - St Mary's Basilica
- 12 HSMBC Plaque - Halifax Court House
- 12 HSMBC Plaque - William Alexander Henry
- 12 HSMBC Plaque - Black-Binney House
- 12 Plaque - Canadian Corp of Commissionaires
- 12 HSMBC Plaque- Postal Service in NS
- 12 HSMBC Plaque - James Layton Ralston
- 12 Statue - Origin
- 12 Statue - Bird of Spring
- 12 Plaque - Nova Scotia Historical Society - Sir John Moore
- 12 Plaque - Site of St. Matthew's Church
- 12 Plaque - Nathan Green Square
- 12 Mural - Tall Ships - Barrington-George
- 12 Guerrilla art -murals?
- 12 Mural - 'Theatre' - Marla McLean
- 12 Plaque - Uniake
- 12 Plaque - Bulkaley
- 12 Plaque - St. Mary's Boys School - Catholic Pastoral Centre
- 12 Statue - Sir Winston Churchill
- 12 Sundial - TUNS Industrial Engineering Class of 1997
- 12 Sculpture - 'Orzo' - Cutti
- 12 Fountain - Memorial - Linda Oland - Victoria Park
- 12 Commemorative Bench - Funeral Service Association of Canada
- 12 Statue - Sir Robbie Burns
- 12 Memorial - Cairn - Sir William Alexander
- 12 Statue - Sir Walter Scott bust
- 12 North is Freedom North Branch Regional Library Installation
- 12 "Gate Posts"
- 12 Murals - Gottigen St. YMCA
- 12 HSMBC Plaque - Sir John Thompson
- 12 Water Feature - Halifax North Commons Centennial Fountain
- 12 Plaque - Papal Visit - Canadian Italian Community
- 12 Mural - Skatepark
- 12 Plaque - HRM Skatepark Commemoration
- 12 'Steps' Sculpture
- 12 Sculpture - 'Octagonal Posts'
- 12 Plaque - North End Community Garden
- 12 Millennium Plaque - 'Halifax Mosaic' - George Dixon Centre
- 12 HSMBC Plaque - The Little Dutch Church
- 12 Plaques - The Little Dutch Church
- 12 HSMBC Plaque - St. George's Church

12	HSMBC Plaque - Halifax Armory
12	HSMBC Plaque - Henry House
12	HSMBC Plaque Post War Immigration
12	HSMBC Plaque Pier 21
12	HSMBC Plaque War Brides
12	Plaque - Canadian Heritage Pier 21
12	Statue - Cunard
12	Memorial - Dutch gift to Canadian Armed Forces who fought in Holland
12	Vytaimo - Statue - Memorial - Ukrainian
12	HONOURABLE EDWARD CORNWALLIS - Statue
12	HSMBC Plaque Edward Cornwallis
12	Birdbath - Memorial - Power Family
12	Bridge and Plaque - Memorial - Fitzgerald
12	HSMBC Plaque - Halifax Public Gardens
12	Fountain - Boer War
12	Fountain - Commemorative - Post Hurricane Juan Restoration - 2007
12	Fountain - Queen Victoria's Jubilee
12	Fountain and Plaque - Abbie Lane
12	Statue - Diana
12	Statue - Flora
12	Statue - Ceres
12	Urns and Vases
12	Miniature Horticultural Hall
12	Model Ship - Titanic - NS Model Makers Guild
12	Plaque - Millennium - Halifax Public Gardens
12	Plaque and Rose Garden - I.O.D.E. Halifax Chapter - 1975
12	Plaque and Tree - Baha'i Community - 1967
12	Plaque and Tree - Battle of the Atlantic 50th - 1993
12	Plaque and Tree - Canadian Navy's 75th - HMCS Scotian - 1985
12	Plaque and Tree - Halifax-Dartmouth Loyalist Association - 1983
12	Plaque and Tree - Injured Worker's Day - Halifax-Dartmouth District Labour Council - 1992
12	Plaque and Tree - Memorial - Lt. Keating - Morris St. School Children - 1898
12	Plaque and Tree - St. George's Society
12	Plaque and Tree - William Murray - Sons of Temperance - 1931
12	Sculpture - Chess Table and Chairs
12	Sundial - Sigma Beta Phi - 1967
12	Grotto
12	Plaque - Halifax - Hakodate Japan - Azalea bed
12	Plaque - Halifax Provincial Battalion - 1906-07
12	Plaque - King George and Queen Elizabeth
13	HSMBC Plaque - Dalhousie Law School
13	HSMBC Plaque - Halifax and Castine
13	Sundial - Class of 1921 - Dalhousie

- 13 Sculpture - 'Marine Venus'
- 13 Sculpture - 'Twentieth Century Student'
- 13 Memorial - Cairn - Plaque - Rear Admiral Hose
- 13 Memorial - Cairn - Plaque - Purcell Landing and Family
- 13 HSMBC Plaque - Atlantic Bulwark
- 13 HSMBC Plaque - 'Shannon' - 'Chesapeake'
- 13 HSMBC Plaque - Sir Samuel Cunard
- 13 Memorial - Cairn - S.S. Point Pleasant Park
- 13 Memorial - The Halifax Memorial (National)
- 13 Plaque - Commonwealth War Graves Commission
- 13 Mast and Plaque - ACPOA-North Russia
- 13 Plaque - HMCS Halifax
- 13 Plaque and Red Canadian Maples - Commemorative - Queen Elizabeth II
- 13 Plaque and Tree - Memorial - Alderman Mervin Sullivan
- 13 Memorial - Bonaventure Anchor - Naval Service during Peace time
- 13 Point Pleasant Park Iron Bandstand #1
- 13 Point Pleasant Park Iron Bandstand #1 - 'West Summer House'
- 13 Sculpture - 'Harbour Lookoff'
- 13 Point Pleasant Park - Centennial Fountain
- 13 HSMBC Plaque - Edith Archibald
- 14 HSMBC Plaque - John Young 'Agricola'
- 14 Installation-Sculpture - 'Life'
- 14 Plaque - Windsor St. Campus - St Mary's University
- 14 Sculpture - Memorial - Halifax Airfield
- 14 Plaque and Tree - To Those Who Fly
- 16 HSMBC Plaque - Duc D'Anville Encampment
- 16 Mural-Peter Bresnen-Scenes of Rockingham and Prince's Lodge
- 16 Mural-'Creativity is Exploring'
- 16 Mural-Peter Bresnen-Scenes of Bedford Basin
- 17 Dead Man's Island commemorative plaque
- 17 Mural - Purcell's Cove Rd.
- 17 Mural - Purcell's Cove Road - Black and White
- 17 Mural - Fleming Park
- 17 Plaque - Millennium - Sir Sandford Fleming
- 17 Statues - Lions - Dingle Tower
- 17 Mont Blanc Anchor - Regatta Point
- 17 Plaque - Memorial - Garden- John Meagher
- 17 HSMBC Plaque - York Redoubt
- 17 HSMBC Plaque - Down's Zoological Gardens
- 18 HSMBC Plaque - Sambro Lighthouse
- 18 Memorial - Sambro Fishers
- 18 Joe Cracker Memorial
- 19 Memorial - Charles Fenerty

- 19 Memorial-Lucas Settlement
- 20 Memorial - Cenotaph - Main - Calais Branch 162
- 20 Nunavut Commemoration - Calais Branch 162
- 20 Memorial - RCL Calais Branch 162
- 20 Mural - Sackville Library
- 21 Memorial - Cenotaph - Cairn - Bedford
- 21 Plaques - Commemoration - Admiral Harry DeWolf Park
- 22 Memorial - Legion Branch 153 -
- 22 Memorial - Sculpture - deGarth Fisherman
- 22 Plaque - Millennium - 'Peggy's Cove'
- 22 Memorial - S.S. Atlantic Shipwreck
- 22 Plaque - Millenium 'Cry of the Sea'
- 22 Memorial - Swiss Air Flight 111
- 23 Memorial - War - Hubbard's
- 23 Memorial - Flt. Sgt. Maurice Sabourin
- 23 Memorial - St. Margaret's Bay Legion #116
- 23 Memorial Cairn - Early Settlers St. Margaret's Bay

Attachment Two
Proposed Public Art Policy
Revised July 25, 2008

Introduction: Public Art to Delight and Move

The Halifax Regional Council, at its meeting on March 28, 2006, approved its first Cultural Plan. One of the strategic priorities identified is to develop public art as a means of enhancing HRM's cultural identity and raising awareness as to the importance of art in community-building. As such, this public art policy provides the mechanism through which HRM will acquire, commission and manage public art.

It is HRM's aspiration to produce and foster a public art collection that will:

TEACH:

inform, educate and engage people in the pursuit of public art that is appreciated by its audience and that challenges critical debate and thought

DELIGHT:

create art that fascinates and excites the viewer through its aesthetic quality and its creative presence in the public landscape

MOVE:

create art that has meaning and purpose for the audience and the community at large and that evokes emotional response and feeling

CARE:

invest in the long-term care, stewardship and management of public art

CELEBRATE:

showcase and communicate public art and its expression of artistic and creative excellence, community and cultural identity

LEAD:

advance a focused public art agenda and mission through the development of sustained investment, integrated planning, best practices, collaborations and partnerships

Definitions and Exclusions

Public Art is a permanent, semi-permanent, or temporary work of art in any medium, material, media or combination thereof that has been planned and executed with the specific intention of being sited or staged in the public realm and accessible to all. Works can be site specific, environmentally integrated or permanently installed. Public art is created or managed by a

professional artist. Public art can be acquired through an artist commission, acquisition, donation or artist-community collaboration.

Public art does not refer to civic art collections (i.e. paintings, etc.) that have not been produced with the specific intent of being displayed in a public setting. In certain cases, works that have not been produced as public art may have been donated under the condition that they be sited publicly. For the purpose of categorization, these too would be considered pieces of art within the HRM's greater Civic Art collection.

Public art is not mass produced stock items used for fundraising purposes. Nor is it mass produced works, playground equipment or statuary objects; or landscape architecture, landscape gardening, and fountains unless these elements are integral to the work of art itself or a collaboration among design professionals including at least one artist.

Public art may include, but is not restricted to:

1. sculpture,
2. painting and murals
3. engraving,
4. collage,
5. mosaic,
6. photography,
7. time-based art (including media art),
8. drawing,
9. earthwork,
10. art installations,
11. landscape and architectural embellishments,
12. textiles
13. performance art; and
14. artifacts.

A professional artist is a person who is critically recognized as an artist: he or she possesses skill, training and/or experience in an artistic discipline, is active in and committed to his or her art practice and has a history of public presentation and is recognized by his or her peers as a professional.

Cultural Spaces and Places include specific sites of community cultural exchange that support arts, cultural, and heritage activities in the community.

Cultural Precincts function as designated areas and neighbourhoods that promote and foster cultural connections and activities. These cultural precincts have strong cultural and heritage

associations for the wider community, as well as an overlay of rich social significance for a smaller and focussed sector of the community.

Categories of Public Art

Public art will be designated as belonging to one of four categories listed below. The boundaries between these categories are often blurred, and art works often exhibit characteristics applicable to two or more of these descriptions.

Art Works of Remembrance are used to commemorate a specific historical figure or event of public importance. Art works of remembrance can include figurative or abstract statues, monuments, memorials and historical markers and may take various forms including gardens, plazas, cultural centres, sculptures, purpose-designed structures or landscape features. Art works of remembrance represent the bulk of HRM's current public art collection.

Expressive Art Works integrate objects into public spaces with the primary purpose of animating those spaces and engaging the interest of citizens. Expressive art works are more strictly 'arts minded' than works of remembrance—they engage the expertise and resources of professional artists to produce quality art works of their own devising.

Functional Art Works aim to enliven the quality of our public realm while providing comfort and amenity. Functional Art Works create collaborations between visual arts professionals and architects/urban and landscape designers to add functional yet extraordinary elements to the cityscape. Examples of Functional Art Works can include streetscape elements like benches, bus shelters, fountains, street lights and signage.

Community Art Works can be categorized by discipline (ie. paint, sculpture), population (ie. youth, seniors) or social context (ie. activism, community development). Community art is simply an art form rooted in a community setting. Works from this genre can be of many art forms but are characterized by interaction or dialogue with the community.

Municipally-owned public space is considered to be areas frequented by the general public that are owned, maintained, operated or occupied by HRM. Municipally-owned public space includes, but is not limited to parks, boulevards, plazas, pathways, prominent civic gateways and intersections, streets, sidewalks, transportation hubs, bridges, columns, road surfaces and edges. Also included are facilities and built structures including exteriors and interiors of municipally-owned buildings including community and recreation centres, ferry and bus terminals, public amenity spaces within HRM buildings. In addition, municipally-owned public space includes cultural spaces or places and cultural precincts.

Non-municipally owned public space is considered to be areas frequented by the general public that are owned, maintained, operated or occupied privately.

PART ONE: HRM Public Art Collection

Policy 1.1: HRM will strive to build a public art collection that:

- enhances, enlivens and enriches public spaces and public experiences;
- showcases and celebrates the work of professional artists and designers;
- fosters a culture of public art creation and investment;
- reflects and embraces diversity;
- inspires community and neighbourhood revitalization; and
- fosters collaborations between community, artists and art organizations .

Policy 1.2: HRM will acquire Public Art for municipally-owned public spaces through the following mechanisms, pursuant to the HRM Public Art Procedures:

- Direct Purchase;
- Commission;
- Creation of community art projects.

Policy 1.3: Notwithstanding Policy 1.2, HRM will accept public art as a donation where:

- it satisfies the acquisition criteria, as set out in the HRM Public Art Procedures.
- an acceptance agreement transferring ownership to HRM is provided;
- a funding donation for the maintenance, conservation and restoration of the work being donated is provided.

PART TWO: Public Art Evaluation & Siting

Policy 2.1: HRM will establish public art peer-review juries to inform the municipality's public art acquisition and direct purchase processes. The public art peer juries will ensure public art acquisitions and direct purchases represent excellence in design and construction.

Policy 2.2: HRM will create community art through collaborative processes between the community and a professional artist, pursuant to HRM Public Art Procedures.

Policy 2.3: Notwithstanding Policy 2.1, community art works will be excluded from the jury process.

Policy 2.4: HRM will ensure that all public art commissions and direct purchases are created or managed by a professional artist.

Policy 2.5: HRM will ensure all public art commissions and direct purchases are accessible, planned, executed and sited or staged in the public realm, including but not limited to cultural spaces and places, cultural precincts, and Municipally-Owned Public Spaces.

Policy 2.6: Pursuant to Policy 2.5, HRM will place priority on siting and staging public art at the following locations:

- the Halifax, Dartmouth and Bedford Waterfront areas;
- major parks and public places;
- Regional Streetscapes;
- community facilities;
- heritage buildings;
- areas identified through HRM By Design, community visioning process(es) and future land use studies;
- other areas of opportunity that may be identified by Regional Council and staff.

Policy 2.7: Notwithstanding Policy 2.6, no new public art works shall be sited at these public spaces until:

- a public art site plan is completed for the HRM public space; or
- a technical review of the proposed site is undertaken, and the results reviewed by the Jury and staff.

PART THREE: Public Art Funding

Policy 3.1: HRM will provide sustainable investment for public art acquisition, creation and maintenance through the establishment of an:

- annual Public Art operating budget;
- annual Community Art operating budget; and
- utilizing the existing Heritage & Culture Tourism (Q312) and Parkland Development (Q107) Reserves.

Policy 3.2: Pursuant to Policy 3.1 HRM will establish a public art operating budget during the annual business planning process.

Policy 3.3: Pursuant to Policy 3.2, HRM will establish an operating budget for ongoing public art marketing and promotion.

- Policy 3.4:** Pursuant to 3.3, HRM will allocate money from the Heritage & Culture Tourism Reserve (Q312) to advance major works (temporary and semi-permanent) and to provide ongoing maintenance.
- Policy 3.5:** HRM will fund Public Art at new or renovated municipally-owned publicly accessible facilities through allocation of 1% of the total construction costs in excess of the first 25,000 square feet for a specific project. The contribution will be included as a one-time amount with the Operating Costs of Capital for each project. The public art must be sited on facility grounds.
- Policy 3.6:** HRM will fund Public Art through the subdivision parkland contribution requirement, directing 1% or 2% of the existing 5% or 10% cash-in-lieu donation to the Parkland Development Reserve (Q107) to new public art works. HRM will offset administrative costs for small-scale memorials budgeted at less than \$25,000.
- Policy 3.7:** HRM will facilitate public art at non-municipally-owned public spaces through new land use policy provisions. HRM will amend existing land use policies pursuant to HRM's Community Planning Program Framework to require that public art be integrated as a component of private developments in excess of 25,000 square feet of total area. Specifically HRM will achieve this through the provision of density bonus. Amended land use policies will ensure public art works be appraised at a value no less than 1% of the total construction costs in excess of the first 25,000 square feet.
- Policy 3.8:** Notwithstanding Policy 3.7, policies will be amended to ensure that where public art cannot be easily integrated into the development of a non-municipal public space, a cash-in-lieu contribution valued at 1% of the total construction costs in excess of the first 25,000 square feet will be required.
- Policy 3.9:** Private developments are excluded from the requirements of Policy 3.7 and 3.8 where the development is dedicated to use by formally constituted non-profit societies providing child care, neighbourhood and needs-based housing, government assisted housing, or providing needs-based social programs.
- Policy 3.10:** Notwithstanding Policy 3.7, until such time as the land use policy is amended and approved, HRM will encourage private developers to provide public art as a component of their development and to subscribe to HRM Public Art Procedures.
- Policy 3.11:** HRM will not consider memorials through the public art policy program where the primary component or element of design is: benches, picnic tables, trees and shrubs, and plaques.

PART FOUR: Public Art Awareness and Education

Policy 4.1: HRM will strive to facilitate public dialogue on the subject of public art by implementing a public art awareness program focussing on promotions, communications, lectures and public education, and festivals.

Policy 4.2: HRM will offer public art educational sessions for HRM employees.

PART FIVE: HRM Public Art: Maintenance, Conservation and De-Accessioning

Policy 5.1: In the case of privately-initiated public art intended for public lands, an allocation of 10% of project budgets must be made to HRM prior to the installation of the work. Interest generated on this contribution will be used in the ongoing maintenance of public-site art work.

Policy 5.2: Public Artwork installed on private lands (e.g. through the 1%-for-Public Art Development Agreement) is the responsibility of and risk of the owner and must be maintained at the owner's sole cost for the life of the development, pursuant to standards outlined in HRM Public Art Procedures.

Policy 5.3: HRM will establish a budget for public art maintenance, care and conservation of the Municipality's public art collection with funding from the Heritage & Culture Tourism Reserve (Q312). Exclusions: Public Art sited on Private Land but obtained through Development Agreement remains the responsibility of the owner and must be maintained at the owner's sole cost for the life of the development.

Policy 5.4: HRM, or its designate, will oversee the maintenance, conservation and restoration of public art on municipally-owned public spaces, pursuant to HRM Public Art Procedures.

Policy 5.5: HRM, or its designate, will de-accession all temporary public art, pursuant to HRM Public Art Procedures.

Policy 5.6: HRM will strive to maintain an innovative, broad and diverse collection of public art. However, HRM may from time-to-time de-accession public art works that are no longer required for the collection, pursuant to HRM Public Art Procedures.



Halifax Regional Municipality

Murals, Monuments and Markers Application Form

Murals, monuments and markers are opportunities for citizens to build community pride, reinforce local identity and recognize significant people, places and events. On February 15, 2000 Halifax Regional Council approved an Interim Policy to promote the development of murals, monuments and markers in Halifax Regional Municipality.

The application and review process is based on the experience of other municipalities in Canada. That experience shows that properly developed, constructed and presented monuments, murals and markers can be an asset for the community and municipality.

Organizations can apply for assistance in three categories:

- local commemoration
- regional commemoration
- national or international commemoration

The Interim Policy approved by Halifax Regional Council contains the criteria that will be used to assess the appropriateness of applications for historic monuments. These criteria have been supplemented in 2003 to ensure that safety, liability and authenticity are addressed by Halifax Regional Municipality.

A. APPLICATION GUIDELINES:

1. Application:

The Regional Municipality will accept applications throughout the year.

2. Eligibility & Review:

Eligible murals, monuments and markers are to be completed in the current year.

All applications must be reviewed by staff and the Councillor of the District. Applications are to be approved by the Community Council (in the case of Community Importance) or by Regional Council in the case of Regional, National and International Importance.

B. TYPES of ASSISTANCE:

Three types of assistance are available:

1. Local Commemoration:

☐ Design Assistance:

To assist community groups to work with an accredited artists or designers to prepare plans, drawings and sketches prior to undertaking work. Assistance are available for up to 80% of the designer's fees, to a maximum of \$1,000.

☐ Construction or Conservation Assistance:

To assist with the costs of monuments, murals or markers HRM will provide cost sharing Assistance. Assistance are available for up to 50% of the construction cost to a maximum of \$2,500 per community.

2. Regional Commemoration:

☐ Construction and Conservation Assistance:

To assist with the costs of monuments representing people, places and events that are associated with the capital region. Assistance is available for up to 50% of the construction cost to a maximum of \$5,000 per application.

3. National and International Commemoration:

☐ Construction and Conservation Assistance:

To assist with the costs of monuments representing people, places and events that are associated with the nation or international importance. Assistance is available for up to 50% of the construction cost to a maximum of \$10,000.

C. APPLICATION REQUIREMENTS:

1. Who Can Apply?

- ☐ Individuals: Please provide a signed and dated cover letter and completed application form with the material noted below
- or
- ☐ Community Organizations: Please provide a signed and dated cover letter from the President/Chair, a completed application form and the material noted below

2. What is the Cost?

- ☐ Please provide two cost estimates if the work is to be done by a contractor
- or
- ☐ Please provide one cost estimate if the work is to be done by a community organization or an individual (please name)

3. What will it look like?

- ☐ Please provide a photograph showing the proposed monument;
- Or
- ☐ Please provide a sketch showing the proposed design

4. Where will it be located and constructed ?

- ☐ Please propose a preferred location with two alternate sites;
- ☐ Please identify colours, construction materials and mounting details

5. Has the property owner agreed?

Please include a letter of permission from the property owner or city

6 What type of assistance are you applying for?

Please indicate if:

- ☐ Local Commemoration, up to 50% of costs to a maximum \$2500.00
- or
- ☐ Regional Commemoration, up to 50% of costs to a maximum of \$5000. 00
- or
- ☐ National or International Commemoration, up to 50% to max of \$10000.00

D REVIEW and PAYMENT of Assistance

Applicants will be notified by phone when the application is received by HRM.

Applicants will be notified by phone when staff have completed the initial review and informed if there are outstanding information requirements

Applicants will be notified by phone of the date of review by Community Council and the District Councillor (local commemoration) or Regional Council (regional or national commemoration)

Applicants will be informed by letter when a decision is reached.

Applicants will be sent a cheque by mail, alternate arrangements can be made if staff are notified at the time that the decision letter is received.

Return your completed application to:

Or you may contact HRM at :

Murals, Monuments and Markers
Culture & Heritage Unit
Halifax Regional Municipality
P.O. Box 1749 Halifax
Nova Scotia
B3J 3A5

Daniel Norris, Manager

Mural, Monument and Markers
Culture & Heritage Unit
Phone: (902) 490-4339
Fax: (902) 490-5950

Attachment 4

Amended Heritage & Culture Tourism (Q312) and Parkland Development (Q107) Reserve
Business Cases (*Changes Striked and Italicized*)

Reserves Business Case

Halifax Regional Municipality • Corporate Services • Finance Division • 490-4446 • Fax: 490-4175

Date: September 9, 2008
Contact: Director, Community Development

Culture Development Reserve - Q312

Purpose

In 2006, Council approved its Cultural Plan. The Plan articulates the importance of the cultural and creative industries to HRM's economy, environment and cohesion of HRM. It acts as a framework for the development of our cultural programs.

The Plan reaffirms that "culture" is important for a variety of reasons. Specifically, participation in cultural activities raise self-esteem, increase life chances, raise aspirations and provide positive activities that contribute to citizenship and divert from anti-social behaviours. Cultural activities increase educational attainment and contribute to mental and physical health improvements. A vibrant cultural economy can change the perception of an area creating a place where people want to live, work and put down roots..

The Cultural Development Reserve (formerly the Culture and Heritage Reserve) will direct funds based on the principles and objectives of the Cultural Plan and Operating Strategy. In accordance with the HRM Public Art Policy, this Reserve will also be used to purchase, commission, and maintain public art, and facilitate new community art projects.

Source of Funds

Three sources of funds are proposed: municipal, corporate and public partnerships.

MUNICIPAL:

1) A 10% transfer from the Sale of Capital Assets Reserve (Sale of Land), Q101, from all properties sold (exclusive of the Business Parks) to the extent that funds are available. The Reserve Balance will be reviewed annually.

CORPORATE:

On an ongoing basis, corporate funds are being solicited for this reserve and companies have indicated an interest in contributing.

PUBLIC PARTNERSHIPS:

Federal, Provincial and public agencies have matching fund programs for heritage tourism. HRM can only access these funds, with matching funds.

Application of Funds

The Reserve will be used to develop and enhance culture and heritage sites within HRM which support HRM's goals and responsibilities. The Culture Development Reserve will be applied to projects that:

- y) *increase the range and diversity of opportunities to experience and participate in culture;*
- z) *enliven HRM's public spaces through imaginative and creative uses and through events and activities;*
- aa) *facilitate innovative and engaging opportunities for interpreting and exhibiting HRM's art and heritage collection and increasing public access;*
- bb) *provide training and mentoring opportunities;*
- cc) *promote and market cultural activities and industry and the quality and diversity of arts practice in HRM;*
- dd) *increase the capacity of the cultural sector to provide cultural products, including, art, performances, etc locally through grants and contributions;*
- ee) *provide opportunities for young people to become involved in the arts;*
- ff) *advance HRM's cultural planning;*
 - *facilitate the direct purchase, and/or commission of major art works*
 - *facilitate the creation of community art including the provision of grants; and*
 - *provide for ongoing maintenance, care and conservation of the Municipality's cultural assets and public art collection.*

Time Line

The Culture Development Reserve will be an on-going reserve.

Approval Process

All requests for funding from the Culture Development Reserve must be initiated by Community Relation and Cultural Affairs and confirmed by Financial Services prior to going to Council for authorization.

Attachments

Cultural Development Reserve Q312 RESERVE ANALYSIS AS OF JULY 31, 2008

a) Cultural Spaces and Places

Heritage & Cultural Facilities Operation	\$180,096.37 (Q312)
Evergreen House	\$9,394.76 (Q312)
Community Pride - Signage	\$22,570.97
Cultural Events	\$15,000.00

b) Public Art and Community Development

Public Art New Permanent - Gateways	\$100,000.00 (CDG01135)
Public Art New Permanent - General (FPO)	\$20,000.00 (CDG00487)
Public Art New Temporary	\$30,000.00 (CDG00487)
Public Art Maintenance	\$43,550.00 (CDG00487)
Inventory Public Art	\$10,000.00 (CDG00487)
Display/City Hall Gallery	\$ 20,000.00 (CDG01135)

c) Cultural Planning

Cultural Asset Inventory/Creative Spaces Strategy	\$50,000.00 (Q312)
Arts Cluster Program	\$30,000.00 (Q312)
Social Heritage Programs	

D) Capacity Building

Cultural Spaces Rental Program	\$10,000 (Q312)
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Approval

CAO

Reserves Business Case

Halifax Regional Municipality • Corporate Services • Finance Division • 490-4446 • Fax: 490-4175

Date: September 9, 2008
Contact: Director, Community Development

Parkland Development Q-107

Purpose

This Reserve is governed by the Municipal Government Act (MGA). Cash in lieu of parkland dedication through the development and sub division process must be placed in a Capital Reserve and is governed by the requirements of the MGA with respect to its application.

Source of Funds

On approval of a subdivision development, the developer is required to set aside at least 5% of the assessed value of the lots for parkland. This is proposed to increase to 10% subject to approval and implementation of the Regional Plan. If land is not set aside the developer may pay cash in lieu equivalent to the same value.

Where Council determines that any land transferred pursuant to the above is no longer needed for parks, playgrounds or similar public purposes, Council may sell the land after notification to the lot owners in the sub division and the proceeds shall be used for parks, playgrounds and similar public purposes.

This reserve shall also receive interest in accordance with the Reserve Policy.

Application of Funds

It is Council's intention that the reserve be used for the acquisition and/or development of parkland, park and active recreation facilities, buildings and similar fixed assets. *In accordance with the HRM Public Art Policy, at least 10% of the fund will be used to provide for public art located on or within these assets.*

Time Line

Ongoing with annual review.

Approval Process

All requests for funding from the Parkland Development Reserve must be initiated by Community Development, who will work closely with Transportation and Public Works to identify and prioritize projects. Confirmation will be made by Financial Services as to compliance with the Reserve Business Case and availability of funds prior to going to Council for authorization through the annual Business Planning and Budgeting Process. Any withdrawals of funds after budget approval, must have the approval of the Director of Finance and EMT prior to submitting to Council for approval.

Attachments

None

Approval

CAO