NEWWESTCITY.CA



Public Art Plan 2026-2036

New Westminster

LAND ACKNOWLEDGEMENT

We recognize and respect that New Westminster is on the unceded and unsurrendered land of the Halkomelem speaking peoples. We acknowledge that colonialism has made invisible their histories and connections to the land. As a City, we are learning and building relationships with the people whose lands we are on.

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New Westminster

1.0

Introduction

The Public Art Plan establishes a clear vision and direction for the City of New Westminster's Public Art Program for the next 10 years.

The plan guides the creation of opportunities for artists and communities to experience and interact with the City in new and dynamic ways through public art. It outlines a responsive, city-wide approach that aligns with Indigenous protocols, community values and civic needs.

Building on existing plans and policies such as the City of New Westminster's Official Community Plan, Arts Strategy (update underway in 2026), and the Public Art Policy, the Public Art Plan fosters connection between the city's urban design and cultural objectives. It informs the development of new public art projects and guides resource allocation for public art in New Westminster.

Public art plays a significant role in sharing, understanding and mediating New Westminster's layered histories, acting as a catalyst for dialogue, engagement, healing and learning. The Public Art Plan offers a framework and guiding principles for the exploration of these important contexts.

The Plan's goals and principles are intended to support the interests and practices of artists engaging in public art, as well as fostering opportunities to explore the City of New Westminster's varied histories, recognize and celebrate diversity, and support the city's ongoing journey towards reconciliation.



2.0

About New Westminster

The city known today as New Westminster is located on the north bank of the Fraser River* in the Metro Vancouver Regional District.

While it is home to many people from different backgrounds, including those who came here as settlers, migrants and newcomers, the City of New Westminster is built on the unceded and unsurrendered territories of the Halkomelem** speaking peoples. Long before settlers arrived in 1859 to establish what would become the oldest incorporated city in British Columbia and the province's first capital, this area served as a prominent fishing village and gathering place, a living legacy the City is committed to honouring as it moves forward.

Today New Westminster is a city defined by its diversity, energy and sense of community. New Westminster is a growing city, with the population projected to exceed 100,000 within the next few years. Recent years have seen the opening of təməsew̓txʷ Aquatic and Community Centre, the establishment of inclusive recreation programs for equity-deserving groups, the creation of multilingual collections and digital literacy supports at the library, and events celebrating important cultural touchpoints in the community. These efforts are aimed at reducing barriers to participation and fostering deeper connections between residents and City services, and acknowledging the wealth of backgrounds, languages, and traditions that make New Westminster so unique.





The Fraser River is called **Stó:lō in the Upriver Halq'eméylem dialect, or **staɬəw̓** in the Downriver Hunquminum dialect.*

***Halkomelem is the anglicized word for these Coast Salishan language dialects.*

Context Map


WEST VANCOUVER
NORTH VANCOUVER
VANCOUVER
BURNABY
PORT MOODY
COQUITLAM
PORT COQUITLAM
PITT RIVER
PITT MEADOWS
NEW WESTMINSTER
FRASER RIVER
FRASER RIVER
RICHMOND
SURREY
FRASER RIVER
DELTA
LANGLEY

New Westminster

3.0

What is Public Art?

At its core, public art is working with an artist and a community to realize ideas in public space.

From a historical perspective, public art has focused more on large-scale, permanent statues, often memorializing or celebrating historical figures or histories. These monuments often reinforced colonial narratives* and excluded many voices and perspectives.

Today, public art encompasses both permanent and temporary works ranging from formally commissioned projects to street art, placemaking and temporary interventions. Rather than serving a single purpose, contemporary public art balances multiple goals: enhancing public spaces, providing free access to arts and culture, supporting economic revitalization, and amplifying community voices.

Public art is one of the most accessible forms of art. It adds vibrancy and complexity to public spaces in our city. It can spark cultural conversations on a large scale, prompting audiences to consider their own understanding of history, culture and place in a rapidly changing world. This shifting cultural landscape requires that the City walk back colonial policies, plans and processes to support the efforts of artists and cultural workers engaged in public art..

**Colonial narratives* are historical and cultural stories told from the perspective of the colonizer. These stories are typically Eurocentric and praise people or ideas for their role in civilization and development. However, colonial narratives ignore the historic and ongoing harms of colonization, including the erasure and experiences of Indigenous cultures and communities.*



SCULPTURE / 3D

Three-dimensional artworks created for, and informed by, a specific location. Can consist of a wide variety of materials and created by carving, casting or other shaping techniques.



Miyíẁ ts – Water's Edge, James Harry, 2024, təməsew̓ txʷ Aquatic & Community Centre. Photo: Blaine Campbell

MURAL / 2D

Two-dimensional artworks applied to existing walls, buildings, structures etc. Includes but is not limited to mediums such as paint, printed media, glass, mosaic/tiles and textiles.



River's Legacy - sxʷəlməxʷaʔɬ stəltal̓əw̓ (Our people's river), Elinor Atkins, 2024, Downtown. Photo: Fiona Samson

INSTALLATION / PLACEMAKING

Large-scale, mixed-media artworks designed for specific public, outdoor spaces. These works are often temporary and interactive, inviting engagement with the audience.



The Play, Ruth van Beek, 2018, Sapperton Park.
Photo: Damaris Riedinger

FUNCTIONAL / INTEGRATED

Artwork that is integrated with architecture and urban design, serving a practical, utilitarian purpose in addition to its aesthetic or conceptual value.





Furled Trail, Studio Huizenga, 2018, Ewen Ave, Queensborough.
Photo: Christian Huizenga

DIGITAL / NEW MEDIA

Temporary or permanent art that uses digital technology (such as light, sound, video, or augmented reality) as an essential part of its creation or presentation in public spaces.

Friction Ridge, Emilie Crewe, 2023, City Hall. Photo: Courtesy of the Artist



ENVIRONMENTAL / LAND ART

Art that is made directly in the landscape, sculpting the land itself into earthworks or making structures in the landscape.

The Blue Trees, Konstantin Dimopoulos, 2016, Downtown. Photo: roaming-the-planet



New Westminster

4.0

Urban Planning and Public Art

Urban planning and subsequent development along the Fraser River have informed the city's growth patterns and its neighbourhood character.

As density increases in key areas like Downtown, Uptown, and along the riverfront, New Westminster continues to evolve as a place where diverse communities live, work, and gather. This urban complexity creates a rich foundation for public art. Shifting social and spatial dynamics demand thoughtful, site-specific responses.

Public art is a creative way to respond to and reflect contemporary urban life. It honours Indigenous histories, contemporary Indigenous presence and local heritage, as well as the varied and changing social and cultural identities that animate each neighbourhood.



5.0

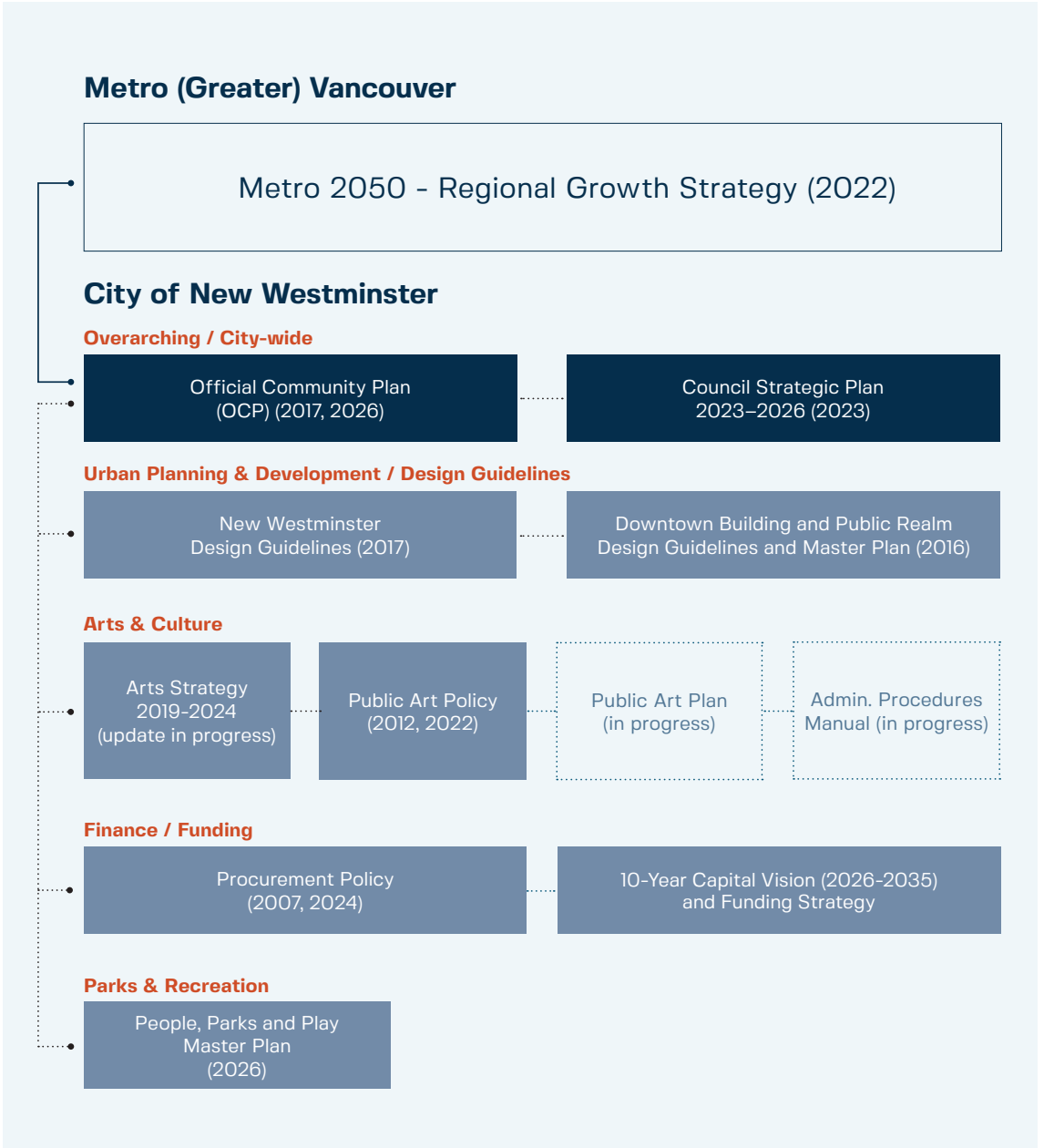
Civic Planning and Policy Framework

Public art planning in New Westminster is embedded throughout multiple City plans and policies.

From regional growth strategies to neighbourhood design guidelines, a consistent set of values emerge: reconciliation, belonging, and equitable access to culture.

Key regional and City documents (including Metro 2050, as well as the City of New Westminster's Official Community Plan and Arts Strategy) establish a clear commitment to public art as an important tool for shaping community identity, enlivening the public realm, and reflecting diverse voices in our communities. Each guiding document connects the built environment to the cultural one, recognizing that creative expression firmly belongs in the City of New Westminster's neighbourhoods, streets, parks, transit corridors and community spaces.

While the integration of public art is acknowledged across many of New Westminster's key civic plans and strategies, there remains a need for greater clarity and continued coordination across departments to fully embed it into policy and process. There is strong community interest in public art initiatives, and the Public Art Plan offers an opportunity to establish better communication strategies, clearer internal pathways, and tools to support implementation.



This flowchart identifies the relevant plans and policies that inform and interact with the Public Art Plan

New Westminster

6.0

Public Art in New Westminster

PUBLIC ART POLICY

The City's first Public Art Policy, adopted in 2012, established guiding principles to formalize the public art program.

The Policy informed the City's spending on public art, ensured that projects aligned with City priorities, and outlined sustainable processes and protocols for program management. Since its adoption, the policy has been an important tool for advancing arts and culture in New Westminster, supporting economic development through placemaking and activation initiatives, and creating vibrant urban environments for residents and visitors to enjoy.

In 2022, the policy was revised to ensure it is informed by current leading public art practices and in response to changing City policies and priorities. The revised policy provides a clear foundation to create a more responsive, accessible, equitable and sustainable public art program that aligns with priorities related to reconciliation, social justice and equity.



IMAGE CREDITS: PAGE 38

The definition of public art in the policy is broad by design, allowing for a wide range of potential opportunities: temporary or permanent, two- or three-dimensional, electronic, digital or experiential. Public art in New Westminster can be decorative, functional, performative, event-based or participatory, and can include (but is not limited to) murals, sculptures, community-led art, new media works and placemaking. This expansive definition deliberately pushes the boundaries of what public art can be, how it can reflect New Westminster's varied histories, cultural identity and values and contribute to vibrant public spaces.

The Public Art Plan is the next in a series of steps to establish a vision to maximize opportunities for public art in the City of New Westminster. The implementation of the plan builds on the existing planning and policy framework, aligning its urban design objectives with its cultural ones; aiming to enhance the urban experience, increasing its vibrancy, community wellness, and sense of belonging.

Arts **Strategy**

The current Art Strategy 2019-2024 goal is to "translate the needs and requirements of the arts into a tool for implementing objectives and actions".

Driven by vision and values, provides high-level planning strategies for arts development, and tactics to achieve them. It is used to inform public policy development, priority setting and the distribution of resources.

Public Art **Policy**

The City of New Westminster adopted its first Public Art Policy in 2012. In 2022 a review of the policy ensured its alignment with key City policies and priorities, aiming to set the foundation for developing a critical and engaging Public Art Program.

"The primary purpose of the Public Art Policy is to provide a structure through which the City of New Westminster acquires and integrates public art. The Policy guides staff in the development, management and stewardship of public art throughout the city".

Public Art **Program**

"The Public Art Program is administered by the City's Art Services staff, reporting to the Director of Community Services.

Art Services staff provide leadership in the planning, coordination and implementation of public art for the City in alignment with the Public Art Policy."

Public Art **Plan**

The Public Art Plan will provide a clear vision and set a direction for the Public Art Program for the next ten years.

It will inform the development and prioritization of new projects, define goals and outcomes, and guide future decision-making and resource allocation. The Plan will support opportunities to share the city's history, diversity and its journey towards reconciliation while supporting the interests and practices of artists engaged in public art.


IMAGE CREDITS: PAGE 38

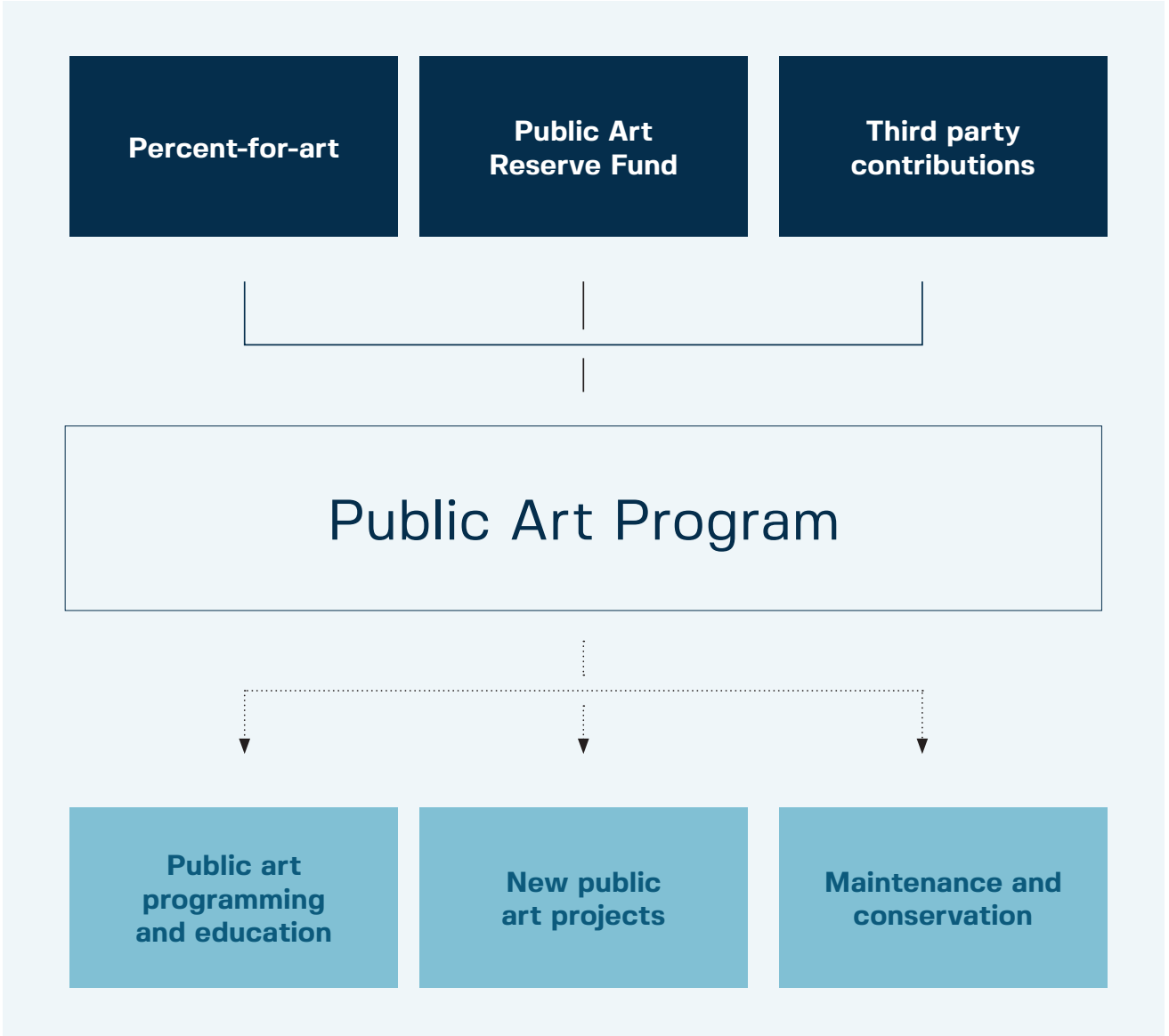
PUBLIC ART FUNDING

The City of New Westminster uses two main funding strategies for its Public Art Program.

The first is a **"percent-for-art"** model, where a portion of eligible capital project budgets is directed toward public art. Projects with budgets over $1 million contribute 1% of total costs, while projects between $500,000 and $1 million contribute 0.5%. Eligible projects include all upgrade and growth items of $500,000 or more, identified in the 10-year Capital Plan. These funds are invested in public art and placemaking initiatives that improve public spaces and community livability.

Public art funding is typically used on-site within its source project. However, smaller allocations can be pooled together to allow for more flexible and strategic investments across the city. This pooling of public art funding is allowed within the City's Financial Policies, and is approved and reported through the City's budget processes. When possible, pooled funds are kept free from specific project timelines, enabling long-term planning, equitable distribution of art across neighbourhoods, fair artist compensation, and a more responsive approach to public art overall.

The second strategy is the **Public Art Reserve Fund,** which is separate from the percent-for-art model. It accumulates funding from the operating budget and third-party contributions to support the program over the long term. These pooled funds are used to plan and deliver a diverse range of public art opportunities, as well as to maintain the City's existing art collection. The City contributes $2.00 per resident annually, deriving from property taxes, to support the public art program.



CIVIC PUBLIC ART COLLECTION

Historically, the City of New Westminster's public art collection has been small, and mostly consisting of monuments and markers of historic events and celebrations.

The collection has grown significantly in recent years, with a number of new permanent and temporary artworks sited in various neighbourhoods. As of 2026, the City has commissioned over 50 permanent and semi-permanent artworks through the Public Art Program. The permanent collection is comprised of three-dimensional sculptures and two-dimensional mosaics. Temporary artworks have incorporated a broad range of art practices, from more traditional forms like murals and street banners to interactive projections, light and sound installations.

Learn more about the public art collection here:
newwestcity.ca/publicart









IMAGE CREDITS: PAGE 38

PUBLIC ART AND TRUTH AND RECONCILIATION

Public art has been an integral component in the City's Truth and Reconciliation journey.

Reconciliation is one of the guiding principles in the Public Art Policy, and is a commitment to recognize the rights and protocols of Indigenous peoples in the way public art is planned, developed, procured and executed in New Westminster.

This principle is also clearly embedded in the Public Art Plan and will inform how the Public Art Program evolves.







LOCATION AND PLACEMENT OF PUBLIC ART

Public art is located throughout the City, but to date has not been equitably dispersed across the city.

Public art projects in the past have typically evolved out of capital development which has dictated the location and budget. However, the recent change to allow for pooling of public art allocations allows for greater flexibility in how those funds are used. The Public Art Plan proposes a purposeful and balanced approach that aims to place public art in all city neighbourhoods, laying the foundation for a more accessible, balanced and inclusive collection.



Note: *See Appendix ii for full list of public artworks indicated on this map.*

7.0

Developing the Public Art Plan

In order to develop the Public Art Plan, a multi-phase engagement process was implemented between 2023 and 2025:

- Indigenous artists and cultural professionals were consulted through a focus group discussion, led by an Indigenous advisor, to understand the values, opportunities, and protocols surrounding Indigenous public art;
- City staff across 11 departments participated in one-on-one interviews exploring awareness, expectations and integration of public art;
- Local and regional arts sector professionals were brought together for roundtable sessions organized in collaboration with Arts New West;
- An online survey was hosted on the City's public engagement platform, Be Heard New West, to hear input from the wider community of New Westminster residents;
- The City's Community Heritage Commission and the Arts, Culture and Economic Development Advisory Committee were consulted to ensure alignment with broader cultural and economic priorities.

This layered approach was designed and led by a consulting team that included Aartplace Art Consulting Services, CMCK Public Art Ltd. and creative consultant and Indigenous advisor, Ryan Rice.



BE HEARD NEW WEST


IMAGE CREDITS: PAGE 38

ENGAGEMENT HIGHLIGHTS

Several themes emerged through input gathered from the engagement process, including:

- Engage Indigenous artists through the implementation of artist-led projects that reflect Indigenous voices, values and connections to place;
- Consider offering mentorship to support emerging artists and targeted opportunities to support local artists;
- Continue to explore innovation and include new art forms that assert presence and complexity;
- Create clearer internal processes, cross-departmental coordination and education that connects public art to the City's existing mandates;
- Support public art that enhances livability, diversity, and storytelling in the city, making spaces more welcoming, joyful, and rooted in local identity;
- Adopt more flexible practices in order to increase access and equity;
- Communicate clarity of process (who decides, who benefits, and whose knowledge is built into the foundation of a public art project);
- Explore ways to support awareness of public art logistics and processes internally and externally.

A detailed engagement report summarizes all key findings that informed the Public Art Plan's vision, principles and goals.

See appendix v for the full report.

8.0

Vision and Guiding Principles

The Public Art Plan sets the direction for the Public Art Program. It helps guide how public art is planned and delivered across the city.

VISION

Public art in New Westminster will reflect the voices, values, and lived experiences of the people who call this city home.

It will honour Indigenous histories, celebrate diverse cultures, and transform places with meaning, connection, and belonging.

GUIDING PRINCIPLES

The following principles build on those outlined in the City's Public Art Policy to guide the future direction of public art in New Westminster.



CONTEXT

Public art in New Westminster respects and is sensitive to ancestral Indigenous connections to the land, and considers the layered histories and stories of place. Artists are encouraged and supported to engage with the unique character and conditions of place in New Westminster.



AMBITION

Public art can be bold and challenge the status quo. Artists are empowered to do their best work, and to engage in cultural, political and contemporary art discourses and conversations.



STEWARDSHIP

Support the creation of opportunities for underrepresented artists, artistic practices and mediums, balancing sustainable, purposeful growth of the collection through intentional planning and resource allocation.



RELATIONSHIPS

Prioritize continual interaction and consultation with diverse voices and perspectives to build connections, establish trust and sustain meaningful, reciprocal relationships.



EQUITY

Remove barriers and facilitate accessibility within public art processes by improving access to opportunities, adopting flexible and inclusive procurement methods, and broadening opportunity types and methods of selection.



SUPPORT

Public art projects include robust support structures to ensure artists are not isolated in navigating their work with the City. Prioritize cultural safety and care at all stages. Knowledge and expertise are shared.

Ensure budgets and fees offer fair compensation for all arts professionals involved in the program, meeting or exceeding minimum Canadian Artists' Representation/Le Front des artistes canadiens (CARFAC) fee schedules.

9.0

Goals and Supporting Actions

The following goals and supporting actions build on the Plan's principles to establish clear directions to guide the public art program for the next 10 years.



IMAGE CREDITS: PAGE 38



IMAGE CREDITS: PAGE 38

01

Build Education and Awareness

- Support knowledge-sharing and public art integration internally across City departments to streamline processes and identify suitable opportunities for new public art projects;
- Develop a communications plan to broaden community awareness of public art initiatives within New Westminster;
- Implement educational, cultural and community programming to activate and animate the public art collection.



IMAGE CREDITS: PAGE 38

02

Support Artists

- Prioritize diverse representation ensuring that artists from equity-denied groups are more meaningfully included;
- Develop public art opportunities that are suitable for a broader range of artistic practices and experience levels;
- Continue to commission artists locally, regionally and from further afield to uphold New Westminster's reputation as a thriving cultural hub;
- Offer workshops and mentorship opportunities for artists at all career levels;
- Establish a flexible procurement process that removes systemic barriers and increases accessibility.



IMAGE CREDITS: PAGE 38

03

Meaningful Inclusion and Consultation

- Develop a deeper understanding of how public art can support local nations and urban Indigenous communities by building on existing City consultation processes related to Indigenous protocols and knowledge-sharing
- Ensure the inclusion of non-professional community members and arts professionals in the public art selection process;
- Include artists in project planning where possible to embed creative thinking from the earliest stages of the design process;
- Initiate and maintain existing community partnerships with local arts and culture groups to develop a responsive, reciprocal and collaborative environment for public art.


IMAGE CREDITS: PAGE 38

04

Success Through Planning and Integration

- Where possible, artists are engaged at the start of eligible City-led capital projects to ensure maximum integration and support;
- Public art opportunities are identified in alignment with feedback and interests of the community;
- Establish schedules that are realistic for artists, cultural advisors and community partners, allowing time and creative space for public art to develop in alignment with the goals of the project, the Public Art Policy, and this plan.



05

Balance, Equity and Impact

- Plan for a balance of new public art opportunities that includes priority geographic areas and sites of cultural/ historical significance;
- Initiate works in all neighbourhoods to ensure equitable distribution of resources;
- Consider all histories, starting with Indigenous histories, in order to understand the layered historical context of each particular site. Consult with local First Nations to determine site suitability;
- Develop site selection criteria that prioritizes accessibility and visibility.

10.0

Implementation Plan

All public art projects in New Westminster will be implemented according to the phases outlined below.

The City will encourage external partnerships in the cultural, public and private sectors to investigate, develop and deliver outstanding permanent and temporary works across New Westminster.

01

Investigation

The City will work and engage with Indigenous advisors, internal staff, local arts and culture groups and other interest holders to identify public art opportunities.

02

Development

The City will work with artists and other project personnel in the planning, development and detailed design of public art projects from the beginning of the commissioning process through to project delivery.

03

Delivery

The City will work to ensure that artworks are delivered to the highest possible standards, overseeing installation, documentation, signage, and ongoing maintenance as specified by the artist.

INVESTIGATION PHASE

During the investigation phase, the City of New Westminster will build on the existing Public Art Program by consulting with Indigenous advisors, internal staff, local arts and culture groups and other relevant interest holders to identify public art opportunities and ensure proposed opportunities are aligned with the goals of the Public Art Plan.

Permanent Commissions

Select public art locations and opportunities that prioritize accessibility and visibility.

Flexible procurement policies remove systemic barriers and offer increased support for artists at all career stages.

Temporary Commissions

Support a range of programs for temporary public art projects (mural program, street banners and Artist in Residence program, among others).

Provide professional development and mentorship opportunities for less experienced and emerging artists.

DEVELOPMENT PHASE

In the development phase, the City will continue to collaborate with interest holders to guide public art commissions from project initiation through to concept development and artwork fabrication.

Permanent Commissions

Collaborate with and support artists in the development of their projects, respecting the creative process and empowering artists to do their best work.

Establish schedules that are realistic for artists and project personnel, allowing time and creative space for public art to develop in alignment with project goals.

Temporary Commissions

Provide a range of support options to allow artists to move through the phases of artwork creation from concept development to the delivery and presentation of temporary works.

DELIVERY PHASE

The City of New Westminster will observe industry best practice to ensure that permanent and temporary artworks are delivered to the highest possible standards. Intentional project storytelling and communications plans aim to increase awareness and participation in the Public Art Program.

Maintenance and conservation guidelines for both permanent and temporary commissions will be observed, with yearly condition assessments and maintenance as specified

Permanent Commissions

Support the safe installation of permanent public artworks that are high-quality, durable and align with the artist's vision.

Ensure all public art installations are documented in consultation with the artist and accompanied by signage that is visible, accessible and informative.

Use social media and other communications platforms to increase awareness of public art commissions, celebrations and related programming

Temporary Commissions

Support the safe installation of temporary public artworks that are high-quality, suitable for the intended lifespan of the project, and align with the artist's vision.

Connect temporary public artworks to broader cultural initiatives to expand reach and awareness within the community.

Ensure artwork lifespan and timeframe for artwork removal is clearly communicated to all interest-holders including the community.

Acknowledgements

We wish to thank all the artists, professionals, community members and City staff who contributed their time, insights and expertise in the development of this plan.

CITY STAFF

Todd Ayotte
Stephen O'Shea
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EXTERNAL CONSULTANTS

Aartplace Art Consulting
CMCK Public Art Ltd.
Ryan Rice



IMAGE CREDITS: PAGE 38

i. Image Credits
ii. Civic Public Art Collection
iii. Terms and Definitions
iv. Public Art Policy (2022)
v. Community Engagement Report
vi. References

Appendices

IMAGE CREDITS

Cover

Welcome to the Zoo, Nathan Lee, sculpture series, 2021, Queen's Park

Photo: Oliver Rathonyi-Reusz

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River's Legacy - sxʷəlməxʷaʔɬ stəltaɬəẇ (Our people's river), Elinor Atkins, mural, 2024, Front St Mews, Downtown.

Photo: Fiona Samson

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Early view of New Westminster, 1862-1866

Item # IHP0618, Claudet, F.G., courtesy New Westminster Archives

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View of New Westminster from Surrey, with Skybridge in the foreground

Photo: City of New Westminster

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World's Largest Coast Salish Welcome Figure, Brandon Gabriel, Temporary Projection, 2025, 810 Quayside Drive, Downtown

Photo: Diana Hojdanova

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Miyíẇts - Water's Edge, James Harry, Squamish Nation, sculpture, 2024, təməseẇtxʷ Aquatic & Community Centre

Photo: Blaine Campbell

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River's Legacy - sxʷəlməxʷaʔɬ stəltaɬəẇ (Our people's river), Elinor Atkins, mural, 2024, Front St Mews, Downtown.

Photo: Fiona Samson

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The Play (Decommissioned), Ruth van Beek, temporary installation, 2018, Sapperton Park

Photo: Damaris Riedinger

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Furled Trail, Studio Huizenga, 2018, Queensborough

Photo: Courtesy of the Artist

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Friction Ridge (Decommissioned), Emilie Crewe, lighting installation, 2023, Downtown

Photo: Courtesy of the Artist

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The Blue Trees (Decommissioned), Konstantin Dimpoloulos, environmental installation, 2016, Downtown

Photo: roaming-the-planet

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Birds on a Branch, Metz & Chew, integrated façade, 2017 Front Street Parkade

560 Columbia Street, Downtown

Photo: Michael Love

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Salmon Run, Randall Bear Barnetson (Sus Cho), Dakelh Nation, mural, 2023, 40 Begbie St, Downtown

Photo: Johanna Bartols

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Miyíẇts - Water's Edge, James Harry, Squamish Nation, Sculpture, 2024, təməseẇtxʷ Aquatic & Community Centre

Photo: Blaine Campbell

Page 17, top left

Puddle Jumper, Holly Young & Richard Findlay, Sculpture/Installation, 2008, Toronto Place Park, Brow Of The Hill

Photo: City of New Westminster

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Centennial Totem Pole, 1967 (Restored 2023), Lloyd Wadhams and Bob Whonnock (restored by Lloyd Wadhams Jr.), Centennial Lodge, Queen's Park

Photo: Dakota Allison

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Alpha Ball, Tony Bloom, sculpture, 2002, 716 Sixth St, Uptown

Photo: Courtesy of the Artist

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Foreshore, Kelly Cannell, mural, 2025, 180 E Columbia Street, Sapperton

Photo: Courtesy of Health Sciences Association of BC

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Rain Pierre with his work 'Our Children Walk Again', 2024

Photo: City of New Westminster

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Unveiling event for James Harry's sculpture 'Miyíẇts' at təməseẇtxʷ Aquatic & Community Centre

Photo: City of New Westminster

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Elinor Atkins in front of her mural 'River's Legacy' in progress, 2024, Front St Mews, Downtown

Photo: City of New Westminster

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Late Chief Rhonda Larrabee (Qayqayt Nation) at the unveiling of 'Sagawakisis' by Jacqueline Morrisseau-Addison for Capture Photo Fest, 2025

Photo: Khim Mata Hipol

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Jacqueline Morrisseau-Addison at the unveiling of her work 'Sagawakisis' for Capture Photo Fest, 2025

Photo: Khim Mata Hipol

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Public art tour with Jas Lally for Cultural Crawl, 2024

Photo: City of New Westminster

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Centennial Totem Pole, 1967 (Restored 2023), Lloyd Wadhams and Bob Whonnock (restored by Lloyd Wadhams Jr.), Centennial Lodge, Queen's Park

Photo: Dakota Allison

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Randall Bear Barnetson (Sus Cho) with his completed mural 'Salmon Run', 2023.

Photo: City of New Westminster

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Floralume, Monkey C Interactive, sculpture/ light installation, 2018, Front St Mews, Downtown

Photo: City of New Westminster

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Ensemble (Decommissioned), Karen Zalamea, temporary vinyl installation, 2024, Anvil Centre, Downtown

Photo: Michael Love

Page 36

Floralume, Monkey C Interactive, sculpture/ light installation, 2018, Front St Mews, Downtown

Photo: Phillip Lo

TERMS & DEFINITIONS

Art Selection Panel or Jury
A group of individuals with expertise in public art, contemporary art, local knowledge, and/or lived experience who are involved in the artist selection process in order to maintain transparency, integrity, and professionalism in the selection process.

Artist In Residence
A defined period of time during which artists work closely with private or public institutions or groups to develop projects or produce artistic works, activities, or events.

CARFAC
Canadian Artists' Representation/Le Front des artistes canadiens (CARFAC) is an artist-run organization founded in 1968. It is certified as the national representative organization of professional visual and media artists in Canada. CARFAC is obligated to represent the interests of Canadian visual and media artists, and to establish standards and fee scales in this sector. Their founding principle and continued concern is that artists, like professionals in other fields, must be paid fairly for their creative output and services. It is the standard practice of the City of New Westminster to pay artists, arts professionals and art selection jury members according to or exceeding current recommended fee schedules.

City of New Westminster/City
When capitalized, refers to the New Westminster municipal corporation, including City Council. When not capitalized or without the words "of New Westminster" following, "city" refers to the general urban area of New Westminster rather than the New Westminster municipal corporation.

Community-led Art
An art-related initiative created and/or led by community members (e.g. arts in schools and process-orientated art engaging the community at large).

Community Engagement
Public engagement is based on the principle that those impacted by a decision have a right to be involved in the decision-making process. Engagement – which can also be called public participation, community consultation, or participatory decision-making – is a process of gathering input from those who may be affected or perceive to be impacted, to help influence a decision or outcome.

Memorial Art
Public art that is created by a professional artist and acquired by a formal process administered by the City, where the purpose of the art is to honour or commemorate a specific event or person(s).

Memorial
Art that remembers a person or group of people who have died.

Monument
A type of memorial; a monument is a structure, statue or building that is built to commemorate a historical event or figure.

Mural Art
An artwork applied directly to a large surface in a public space. As a form of street art, murals are distinguished from vandalism based on consent – the property owner or occupant has approved the mural prior to its creation.

Percent-for-art
A way to secure funds for public art through the planning and development approval process, in which a minimum percentage of the total value of construction costs (typically 0.5% to 2%) is allocated for public art. Most major cities in North America have percent for art programs.

Placemaking
Placemaking is an approach to reimagining and building public spaces for the communities that live, work, and play within them. This means creating more safe, healthy, accessible, and welcoming public spaces for community well-being. Creative placemaking incorporates arts and culture to revitalize public spaces, stimulate the economy, and encourage community participation to create spaces reflective of the diverse identities that use them. (Source: Steps Public Art)

Professional Artist
An individual who earns all or a sizable portion of their livelihood through remuneration for artistic performance or creation and is recognized by their peers as an artist.

Emerging Artist
An artist in the early stage of their professional career who may have specialized training (not necessarily gained in an academic institution) and has created a modest, independent body of work that may include professional exhibitions, commissions, presentations and/or installations.

Established/Senior Artist
an artist who has an extensive body of work, a history of national and/or international presentation and who has achieved wide recognition.

Public Art
Public art is an original work of art created with the intention of being sited or staged in publicly accessible spaces. It can be in any media and can take a wide range of forms, approaches, be temporary or permanent, object-based, electronic, digital or experiential. Public art can include murals, sculptures, monuments, memorials, community art, socially-engaged art, new media, land art or earthworks, incorporate design, architecture or landscape architecture, be functional, performative, event-based or participatory.

Public Art Program
The City program that commissions public art and manages the City Art Collection on behalf of the City, which is supported by a funding structure and managed by City staff.

Public Realm
A space to which the general public has a right of access, which can include the space around, between and within buildings that are publicly accessible. The public realm consists of streets and boulevards, public open spaces, squares and civic buildings and is an integral component of the urban form of the city. The arrangement of streets and blocks within the public realm provides a foundation for the city's built environment, which in turn influences the shape and layout of the public realm.

Reconciliation
A process of healing relationships that requires public truth sharing, apology and commemoration that acknowledge and redress past harms. A reconciliation framework is one in which Canada's political and legal systems, educational and religious institutions, corporate sector, and civil society function in ways that are consistent with the United Nations Declaration on the Rights of Indigenous Peoples, which Canada has endorsed.

Sculpture
Three-dimensional art that is created by carving, casting or other shaping techniques.

Street Art
Art developed in public spaces that can encompass a range of media, techniques and subject matter. Street art can include, but is not limited to, traditional graffiti, stencil graffiti, sticker art, wheat-pasting, video projection, art intervention, flash mobbing, street installations, poster art, LED art, mosaic tiling, yarn-bombing, and tactical urbanism.

CIVIC PUBLIC ART COLLECTION

This is a list of temporary and permanent public artworks located throughout the city as of May 2026. It includes both permanent and temporary installations which are currently accessible in the public realm.



Note: *Public art collection data is current as of May 2026.*

Looking With Love - A Birds Eye View

1



James Groening
Cree from Kahkewistahaw Band
Mural
2025
Front Street Mews
Downtown
(with Downtown BIA)

Foreshore

2



Kelly Cannell
Musqueam Indian Band
Mural
2025
180 E Columbia Street
Sapperton

We Found Love

3



Rain Pierre
Katzie Nation
Crosswalk
2024
Merivale St & Agnes St
Queensborough

River's Legacy - sxʷəlməxʷaʔɬ stəltaɬəẇ (Our People's River)

4



Elinor Atkins
Kwantlen Nation
Mural
2024
728 Columbia St
Downtown

Our Community, Our Way

5



Rain Pierre
Katzie Nation
Installation
2024
New West Public Library,
716 6th Avenue
Uptown

Our Children Walk Again

6



Rain Pierre
Katzie Nation
Crosswalk
2024
Elliot St & Agnes St
Queensborough

Miyíẇts - Water's Edge

7



James Harry
Squamish Nation
Sculpture
2024
təməsewtxʷ Aquatic & Community Centre

Guardians Of The Pump

8



Hanna Benihoud
Installation, Mural, Sculpture Series
2024
Boundary Road Pump Station,
Queensborough

Sounding the Land

9



Jenny Hawkinson
Mural
2023
Queen's Park East Field

Salmon Run

10



Randall Bear Barnetson (Sus Cho)
Nadleh Whut'en/Dakelh Nation
Mural
2023
40 Begbie St
Downtown

Every Child Matters Crosswalk

11



Charliss Santos, Ground Mural
2023
800 Columbia Street,
Hyack Square

Welcome to the Zoo

12



Nathan Lee
Sculpture series
2021
Sportsplex Arena entrance
Queen's Park

Floralume

13



Monkey C Interactive
Sculpture/
Light Installation
2021
Front Street Mews

Connections

14



Rebecca Bayer
Integrated Sculpture
2019
435 Wood Street
Queensborough

Furled Trail

15



Studio Huizenga
Bus Shelter
2018
Ewen Ave, near Queensborough
Community Centre

Flow

16



Sandeep Johal
Mural
2017
Front Street Mews Barrier Wall

Birds on a Branch

17



Jacqueline Metz & Nancy Chew
Integrated with facade
2017
Front Street Parkade

150th Anniversary Mosaic

18



Lewis Lavoie, Paul Lavoie & Phil Alain, Community Members
Mosaic/Mural
2017
Arts Council Office, Centennial Lodge
Queen's Park

Olympic Torch Mosaic

19



Bruce Walther
Based in Vancouver
Mosaic
2016
Queen's Park

Rorschach / Sentinel

20



Jacqueline Metz & Nancy Chew
Sculpture
2015
E Columbia St & Eliot St

Wait for Me Daddy

21



Veronica & Edwin Dam de Nogales
Sculpture/Installation
2014
774 Columbia St
Hyack Square

Puzzled

22



Steve Hornung
Mural
2013
425 Brunette Avenue Pump House
Sapperton

Victoria Hill Sails

23



Doug Taylor
Kinetic Sculpture
2012
McBride Overpass
Queen's Park

Columbia Street Mosaic Project

24



Bruce Walther & Liz Calvin
Mosaic
2012
Multiple along Columbia Street

Sapperton Mosaics

25



Ann Wilson & Bruce Walther
Mosaics
2011
Multiple along East Columbia St
Sapperton

Queensborough Olympic Torch Mosaic

26



Liz Calvin & Ann Wilson
Mosaic
2011
Port Royal Central Park
Queensborough

Kiwanis Mosaic

27



Liz Calvin
Mosaic
2011
701 Tenth St
Moody Park

Orca Whale

28



Unknown
Sculpture
2010
New Westminster Quay, River Market Promenade

Diver Inverse

29



David Robinson
Sculpture
2010
Renaissance Square

12th Street Mosaics

30



Bruce Walther
Mosaics
2010
Multiple along 12th St

Ab Ovo

31



Carlos Basanta
Sculpture
2009
Glenbrooke Ravine Park

Puddle Jumper

32



Holly Young & Richard Findlay
Sculpture/Installation
2008
Toronto Place Park
Brow of the Hill

Alpha Ball

33



Tony Bloom
Sculpture
2002
716 Sixth Street

Tin Soldier

34



Sheet Metal Workers International Association, Local Union 280 & BC Sheet Metal Association, Austin Metal Fabricators
2000
Sculpture
New Westminster Quay

Maquabeak Pole

35



Norbert Courville
Sculpture/Memorial
1994
Queen's Park

Centennial Totem Pole

36



Lloyd Wadhams, Bob Whonnock
Kwakwaka'wakw
Totem pole
1967
Centennial Lodge
Queen's Park

WWI Soldier for Cenotaph

37



George William Paterson
Memorial
1922
City Hall

Simon Fraser Monument

38



Louis-Phillippe Hebert
Monument
1911
New Westminster Quay

Policy Title	**Public Art Policy**
Effective Date	**November 5, 2012**
Revised Date	January 31, 2022
Document #	1896806

I. INTRODUCTION

The City of New Westminster adopted its first Public Art Policy in 2012. The need for a Policy was first identified through interviews with members of New Westminster's arts community in preparation for drafting the City's 2008 Arts Strategy. In 2010, the Arts Commission appointed a Public Art Sub-Committee to explore the development of a public art "road map" to achieve the objectives of the Arts Strategy. Recommendations from the Public Art Sub-Committee resulted in the development of a Terms of Reference for a Public Art Advisory Committee. In 2011, City Council appointed the City's first Public Art Advisory Committee who were then engaged to draft the City's first Public Art Policy. Since its adoption in 2012, New Westminster's Public Art Policy has been a significant tool for promoting the cultural growth of the community, encouraging economic development, and creating a sense of enhanced civic pride.

In 2021, with guidance from the Public Art Advisory Committee, staff initiated a review of the Policy to ensure that it is informed by current leading practices in public art and is aligned with key City policies and priorities. The revised Policy provides a clear foundation to create a more responsive, diverse, equitable and sustainable program. Further, with the implementation of a new Arts Advisory Committee in 2022 to replace the Arts Commission and Public Art Advisory Committee, the review was also an opportunity to provide renewed clarity regarding roles and responsibilities.

II. PURPOSE

The primary purpose of the Public Art Policy is to provide a structure through which the City of New Westminster acquires and integrates public art. The Policy guides staff in the development, management and stewardship of public art throughout the city by:

- Establishing Guiding Principles to direct policy implementation;
- Articulating clear funding mechanisms;
- Ensuring the development of a clear Administrative Procedures Manual with consistent guidelines, processes, roles and responsibilities;
- Supporting responsible stewardship of all public art assets owned by the City of New Westminster.

III. GUIDING PRINCIPLES

The Guiding Principles reflect the goals of the New Westminster Arts Strategy and align with priorities around Reconciliation, social justice and equity.

Value	The Public Art Policy and supporting processes value the role of artists and public art in civic life. Artists should be trusted and supported to ask questions and take risks. Public art engages history and place and has the capacity to create dialogue and inspire social progress.
Respect	The Public Art Policy and supporting processes ensure respectful practices for artists and their rights, for the land and environment and for everyone involved.
Reconciliation	The Public Art Policy and its supporting processes reflect a commitment to Reconciliation and recognize the rights of Indigenous peoples. Public art is planned, developed and executed on the unceded territory of the Halkomelem speaking peoples and has a responsibility to decolonize its practices and ensure the voices, traditions and knowledge of the Halkomelem speaking peoples are respected and represented on their lands.
Equity	The Public Art Policy and supporting processes commit to anti-oppressive, anti-racist and anti-assimilation approaches and strive to ensure that all artists and community members are represented and have opportunities to participate, access and experience public art.
Capacity Building	The Public Art Policy and supporting processes commit to developing artists through programs, projects and educational opportunities that foster learning and build capacity.
Innovation	The Public Art Policy and supporting processes encourage and foster brave, experimental and innovative ideas and approaches.
Stewardship	The Public Art Policy and supporting processes promote responsible management and stewardship of the funding for the development and implementation of public art projects as well as the maintenance and conservation of artworks in the Public Art Collection and the ongoing engagement with public art.

IV. ROLES AND RESPONSIBILITIES

Mayor and Council

The role of Mayor and Council is to govern the City of New Westminster in its delivery of civic services to citizens. All are elected by and accountable to the citizens of New Westminster. The role of City Council is to:

- Approve the Public Art Policy and any changes to the Policy when required;
- Authorize expenditures for Public Art through the budget & quarterly adjustment process;
- Authorize and approve recommendations on major projects and commissions in alignment with the City's Procurement Policy;
- Appoint members of the Arts Advisory Committee through the Committee selection process;
- Appoint a member of Council to the Arts Advisory Committee;
- Approve recommendations and provide direction regarding emerging issues such as the decommissioning and deaccessioning of public artworks under the control of the City.

Public Art Program

The Public Art Program is administered by the City's Art Services staff, reporting to the Chief Administrative Officer. Art Services staff provide leadership in the planning, coordination and implementation of public art for the City in alignment with the Public Art Policy. Key responsibilities include:

- Management and administration of public art projects, programs and the Public Art Collection;
- Develop, deliver and finalize annual public art budgets in alignment with the City's financial processes for Council approval;
- Commissioning and acquiring public art;
- Planning and overseeing the design, fabrication, installation of public art;
- Engagement, communication, programming and educational initiatives;
- Maintenance and conservation of the Public Art Collection;
- Deaccessioning, removal or disposal of public art;
- Developing policies, plans, procedures and guidelines;
- Partnerships and collaboration with City departments, external organizations and community groups;
- Consultation on public art matters.

Arts Advisory Committee

Appointed by Council, the Arts Advisory Committee (AAC) is comprised of a City Council representative, community members, arts professionals and artists who provide citizen oversight and expert community input on arts-related civic programs and civic art matters including public art. The AAC supports and strengthens the arts to benefit everyone in the city, strives to remove barriers to participation and ensures representation of BIPOC (Black, Indigenous and people of color) and equity seeking communities in civic art processes.

The AAC's role is to provide expert community input on public art, and to:

- Promote awareness and encourage dialogue around public art;
- Recommend and advise on public art policies, guidelines, plans and issues;
- Review public art project plans and allocations to ensure alignment with the Policy and guiding principles;
- Act as a resource to City Council and staff;
- Advise the City on public art issues and current topics relevant to public art;
- Advise and consult on specific issues, such as donations or deaccessioning of public art;
- Nominate one of their members to serve on the selection panel for specific art projects as a non-voting representative;
- Support Public Art staff in carrying out the purpose of the Public Art Policy.

Selection Panels

Selection panels (or juries) are typically made up of artists, arts and design professionals and community members convened for specific projects and opportunities. Each selection panel is composed to reflect the needs and goals of individual projects. The size of each panel vary between three (3) to five (5) people depending on the scope and needs of the project. The composition of each panel will ensure representation of diverse perspectives and worldviews from disenfranchised and equity seeking communities. Selection panel members are paid an honorarium for their time and expertise. City staff, technical and other advisors often participate and only as non-voting members to offer guidance and assistance in the process.

Additional Advisors and Advisory Bodies

Additional advisors such as curators, public art consultants, Elders or Knowledge Keepers or ad-hoc, formal and existing advisory bodies representing various community stakeholders may be formed and/or engaged as needed to inform processes, guidelines and procedures.

V. FUNDING

The Public Art Policy provides funding mechanisms for the acquisition, administration, management and programming of public art for the City of New Westminster.

Funding supports costs associated with:

- Commissioning and purchasing public art;
- Planning, design, fabrication, installation of public art;
- Engagement, communication, programming and educational initiatives;
- Management and administration of public art projects, programs and the Public Art Collection;
- Maintenance and conservation of the Public Art Collection;
- Deaccessioning, decommissioning, removal or disposal of public art.

Percent for Art
The City will provide a 'percent for public art' funding strategy for the acquisition, administration and management of public art in New Westminster. The 'percent for public art' will be calculated at 1% of total capital project costs for eligible capital projects with budgets over $1 million and at 0.5% for projects in the $500,000 to $1 million range. Eligible capital projects include all upgrade and growth budget items $500,000 or more. Land purchase, movable equipment, maintenance and service budgets are not included in this policy.

Pooling Percent for Art
Generally, public art allocations from capital projects reside with the initiating department as part of the overall capital project for development of public art on the site. The Public Art Policy allows for pooling of public art allocations from capital projects to support strategic investment and to achieve the greatest maximum community benefit from the investment. Pooling will consider the maximum eligible funding per capital program and may draw from multiple capital projects. Pooling processes will be in compliance with the City's Financial Policies and approved and reported through the City's budget processes. Where possible pooled funding will not be tied to specific capital project timelines to allow for long-term planning, integration of public art across the city and to ensure equity.

Municipal Annual Contribution
The City will provide an annual contribution to the Public Art Reserve equal to $2.00 per citizen from property taxes to be used for public art.

Public Art Reserve
The Public Art Reserve is a resource, distinct from the capital budget, which allows for the accumulation of funding to support, develop and sustain the Public Art Program long-term. Funding from eligible sources, namely the operating budget and or third party contributions can be pooled into the Public Art Reserve to be used to plan, implement and support a diversity of public art opportunities outside of capital projects, support costs related to the implementation, management, administration and programming of public art and the ongoing care of the Public Art Collection.

Private Development Contributions
Support for community amenities is generally provided to the City by a developer when they are going through a rezoning process for private development. These contributions can be actual amenities, or cash towards amenities, and are intended to help provide the capital investments needed to accommodate the growing community. Amenities that have previously been provided through this process include affordable housing, child care, public art, park space, and alternative transportation. Public art projects provided through private development are subject to the processes and guidelines outlined in the Public Art Policy and the Administrative Procedures Manual. Public art staff can work with applicants as part of the development review process to ensure their public art proposals are consistent with best practice and City policy.

Private Financial Donations
Private individuals, businesses or organizations may donate funding to support public art. Donations should be free and clear of conditions and restrictions regarding the use of these funds for the City of New Westminster's Public Art Program. Financial donations directed for specific commissions will be subject to appropriate guidelines as set out in the Public Art Policy or Administrative Procedures Manual. In accordance with the criteria established in the Income Tax Act (Canada), the City of New Westminster may issue a tax receipt to the donor for cash donations.

VI. ACQUIRING PUBLIC ART

Public art can be commissioned, purchased, donated or gifted to the City of New Westminster.

Commissioned artwork engages artists to create new original artwork in response to an opportunity and often with a specific site or community as context.

When commissioning public art, artists are selected through one (1) of the following three (3) ways and in compliance with the City's Procurement Policy:

1. **Open Call:** An open competition that is widely distributed often in the form of a Call to Artists to submit materials for consideration.

2. **Invitational:** In an invitational approach, a select number of artists are recommended by a curator, public art consultant, Elders or Knowledge Keepers, advisory panel or program staff to submit materials for consideration. An invitational approach may be needed to address systemic inequities and facilitate decolonial practices.

3. **Direct Award:** The commission of an artist or the purchase of an existing work of art that has been recommended by a curator, public art consultant, Elders or Knowledge Keepers, advisory panel or program staff. A direct award may be needed when there is a single clear choice in terms of the artistic opportunity or to address systemic inequities and facilitate decolonial practices.

Alternative ways of selecting or engaging artists may be considered based on desired outcomes. The appropriate selection process will be determined for each project in consultation with the AAC, approved as required and guided by the Public Art Administrative Procedures Manual.

Purchased art is existing artwork that is bought by the City from an artist, agent, or gallery or through another direct method.

A Gift or Donation is existing art that is transferred to the City of New Westminster from an individual or entity. When public art is acquired through donation, in accordance with the criteria established in the Income Tax Act (Canada), the City of

New Westminster may issue a tax receipt to the donor. Tax receipts are not issued for gifts.

VII. ADMINISTRATIVE PROCESSES

- The Public Art Policy is administered by the Public Art Program;
- The Public Art Program works collaboratively with the City's appointed AAC to advise and bring recommendations to Council to authorize expenditures, policy changes, plans and projects as per the Policy;
- Implementation of the Public Art Policy is guided by the supporting Administrative Procedures Manual that is a living, continually responsive document.

VIII. DEFINITIONS

Accession -The act of coming into the possession of title; to make a record of an artwork in the chronological order of acquisition; to acquire an artwork for a permanent collection.

Acquisition - The acquiring of public art through commission, purchase, donation or gift.

Deaccession - The formal process to permanently remove an object from the Public Art Collection.

Decommission – The process to remove an object from display permanently.

Public Art - Public art is an original work of art created with the intention of being sited or staged in publicly accessible spaces. It can be in any media and can take a wide range of forms, approaches, be temporary or permanent, object-based, electronic, digital or experiential. Public art can include murals, sculptures, monuments, memorials, community art, socially-engaged art, new media, land art or earthworks, incorporate design, architecture or landscape architecture, be functional, performative, event-based or participatory. Regardless of the form, it is created by a person who identifies as an artist or its creation is directed by an artist. It often considers the physical site as well as the context of a place or community whether social, political or historical. Artists are sometimes immersed or embedded in a department, organization or community through artist residencies or as part of the artist's practice and approach. These projects can take time to unfold, develop and complete.

Public Art Collection - All public art accessioned and owned by the City of New Westminster.

IX. APPENDICES

A. ARTS ADVISORY COMMITTEE TERMS OF REFERENCE

Corporation of the City of
NEW WESTMINSTER

Arts Advisory Committee

Terms of Reference

Committee Name	Arts Advisory Committee
Vision/Goal Statement	The Arts Advisory Committee (AAC) is a conduit for communication and engagement, providing advice and recommendations to staff, the Culture and Economic Development Task Force and Council on arts-related civic programs and civic art matters including Public Art. The AAC will work to support and strengthen the arts in New Westminster for the benefit all citizens, recognizing those community members that have historically been disadvantaged and excluded from civic processes including BIPOC (Black, Indigenous and people of color), persons with developmental, physical and acquired disabilities and members of the 2SLGBTQIA+ communities.
Mandate	The AAC will: • Provide advice and support regarding the implementation of the Arts Strategy, Theatre Strategy, Public Art Policy, Public Art Plan and other related Council adopted Strategic Plans; • Advise on strategies for ongoing and meaningful inclusion, ensuring representation of diverse voices and equity in all arts-related plans, policies and opportunities; • Be a voice for the broad needs of the arts community to inform the City's strategic policies and land use initiatives as required; • Provide advice and support to staff in regards to engagement and audience development initiatives; • Serve as a public engagement platform for the Culture and Economic Development Task Force.
Voting Members	The Committee shall consist of fifteen (15) members as follows:

	• Member of Council (1) • Arts Council of New Westminster representative (1) • Education Sector representative (1) • Local NFP Arts Sector representative (2) • Artists – New Westminster-based (3) • Artists – Other (1) • Arts Professional (1) • Urban designers, architects, landscape architects (2) • Community representatives including youth (3) with broad representation of the City's demographics, including the Indigenous community. Through its membership the AAC will strive to: • Remove barriers to participation • Ensure diverse representation for BIPOC and equity-seeking* community members and artists; • Reflect a diversity of lived experience; • Include youth voices and perspectives; and, • Ensure a balance of expertise that aligns with the Committee function. *The term "equity-seeking" refers to those in the community that face entrenched marginalization due to attitudinal, historic, social and environmental barriers including age, ethnicity, disability, economic status, gender, nationality, race, sexual orientation or transgender status.
Advisors	The primary staff advisors to the Committee are: • Manager, Community Arts and Theatre • Public and Community Art Coordinator Additional staff advisors from the following departments will attend committee meetings on an as-needed basis: • New Media Gallery • New Westminster Library
Term of Service	In 2022 a. 7 members will be appointed for a one year term (February 1, 2022- January 31, 2023) b. 8 members will be appointed for a two year term (February 1, 2022- January 31, 2024)

	In 2022 and in all **even numbered** years thereafter, 8 members will be appointed for two year terms. In 2023 and in all **odd numbered** years thereafter, 7 members will be appointed for two year terms.. Council may cancel the Committee at any time. In the year of a civic election, the Arts Advisory Committee Mandate will continue under the new Council unless the new Council decides not to continue the Arts Advisory Committee.
Chair	The member of City Council shall be designated Chair. At the first meeting of the year, voting members shall elect an acting chair from its membership to preside over meetings when the Chair is absent.
Quorum	A quorum shall consist of a majority of its appointed members. If a quorum is not present within 30 minutes following the time at which the meeting was to commence, the Recording Secretary shall record the names of the members present at the meeting, and the meeting shall stand adjourned.
Attendance	• Members shall advise the Committee Clerk of their intent to attend or to be absent from a meeting. • Any member who is absent from three consecutive meetings of the Committee, or in excess of one-third of all meetings over any six month period without leave of absence from the Committee, or a reason satisfactory to the Committee, shall by Committee resolution, cease to be a member of the Committee. • Section 144 of the *Community Charter* gives Council the power to rescind an appointment at any time.
Meeting Frequency	The Committee shall meet every second month. The Committee may in extraordinary circumstances, with the permission of the Mayor/City Clerk, meet more frequently.
Governance	• Community Charter Section 142 • City of New Westminster Advisory Committee Policy (adopted September 9, 2019 and attached here)

Rules of Procedure	Committee procedures are governed by: 1. New Westminster Council Procedure By-law No. 6910, 2004.* 2. "Rules of Conduct: Standing Committees and Advisory Bodies" provided to members and available on the City's website.* *Most recent versions

Corporation of the City of
NEW WESTMINSTER

Advisory Committee Policy

1. PURPOSE OF THIS POLICY

This policy guides the creation and management of all Advisory Committees created by the City of New Westminster under Section 142 of the Community Charter (Select Committees of Council).

2. PURPOSE OF ADVISORY COMMITTEES

Advisory Committees exist in the City of New Westminster to provide Council access to external expertise and lived experience on issues of strategic importance.

Advisory Committees should normally exist only where they:

- Are directly relevant to the City's strategic priorities, as defined by Council
- Have clear mandates, objectives and outcomes that add value to City governance
- Are the most appropriate process to achieve the desired outcomes compared to alternate forms of stakeholder and resident engagement

Benefits to the City achieved through Advisory Committees may include:

- Providing access to lived experience or technical expertise missing from Council and/or staff
- Achieving the City's strategic priorities more quickly by working in partnership with community champions and organizations to achieve shared goals
- Improving the City's ability to hear from and respond to issues raised by equity-seeking populations
- Increasing the effectiveness of the City's stakeholder and resident engagement through leveraging the networks and advice of Committee Members.

Advisory Committees are <u>not</u> appropriate mechanisms to seek community input on matters related to City management (rather than governance) or on issues that are not strategically important to the City. In such cases, City staff may choose to engage residents and stakeholders using other processes, or to convene staff-led advisory groups that are not subject to this policy.

3. CREATION AND RENEWAL

When establishing a new Advisory Committee, Council must approve a Terms of Reference that includes:

- Mandate, with reference to the City's strategic priorities
- Member composition and quorum
- Length of appointment terms for Members and Chairs (if different than default term length)
- Start and end dates for Advisory Committee annual terms (if different than default start/end dates)

4. GOVERNANCE AND EVALUATION

Annual Work Plans:

Unless otherwise stated in an Advisory Committee's Terms of Reference, the Annual Term for all Advisory Committees will begin on February 1 and end on January 31.

Prior to the start of each new Annual Term, Council must approve an Annual Work Plan for each Advisory Committee that identifies:

- The name of the Council Member who will serve as Committee Chair
- The name of the Staff liaison(s)
- Desired outcomes/outputs for the work year in relation to Council's strategic priorities

Reporting and Evaluation:

On an annual basis, the Staff Liaison for each Advisory Committee should submit an Annual Report to Council that summarizes the Advisory Committee's activities over the past year, describes how these activities contributed to Council's strategic priorities and provides a breakdown of all expenses incurred. The Annual Report should also include the results of a formal evaluation completed by Committee Members to support ongoing improvement and provide suggestions for the next year's work plan.

Reporting to Council:

When responding on an issue referred by Council, Advisory Committees, with the assistance of the Staff Liaison(s) and the Committee Clerk, will submit reports to Council in accordance with the Advisory Committee Policy and Council Procedure Bylaw.

5. MEMBER SELECTION/RENEWAL

Advisory Committees Members must be appointed by Council and may include Committee Members who are residents or property owners in the City, or representatives from organizations that Council has invited to participate (Organizational Representatives).

Application and Appointment:

1. Appointments to committees should be made in advance of each annual term, or as vacancies arise.
2. Opportunities to serve as a Committee Member must be widely advertised so that all interested residents can apply.
3. Staff will submit recommendations for Advisory Committee membership to Council for amendment or approval, including Committee Members and Organization Members.
4. Where Organizations are invited to nominate an Organizational Representative to an Advisory Committee but fail to do so, Council may fill the vacancy with a community Committee Member instead.
5. Committee members will serve without pay, unless otherwise specified.
6. Committee Members must be New Westminster residents and may not be employees of the City, except by special waiver from the Mayor.

In developing their recommendations for Advisory Committee Membership to Council, staff should consider such criteria as: the skills and expertise of potential members, including lived experience; the resources and networks provided by potential members to help achieve City objectives; the degree to which Advisory Committees reflect the diversity of the City; and the City's commitment to ensure representation from equity-seeking and under-served communities.

Term Length and Renewal:

1. The term of appointment for Advisory Committee Members is two years unless otherwise stated in the Advisory Committee Terms of Reference.

2. Appointment terms should generally be staggered so that half the members for each Advisory Committee will be replaced or renewed each year.
3. A Committee Member can serve a maximum of two consecutive 2-year terms on any one committee, except by special waiver from the Mayor.
4. Advisory Committee Members cannot simultaneously serve on more than one committee, except by special waiver from the Mayor, unless the Committee Member sits on a second committee as the representative of the first committee (e.g. an Arts Commission representative sits on the Public Art Advisory Committee).

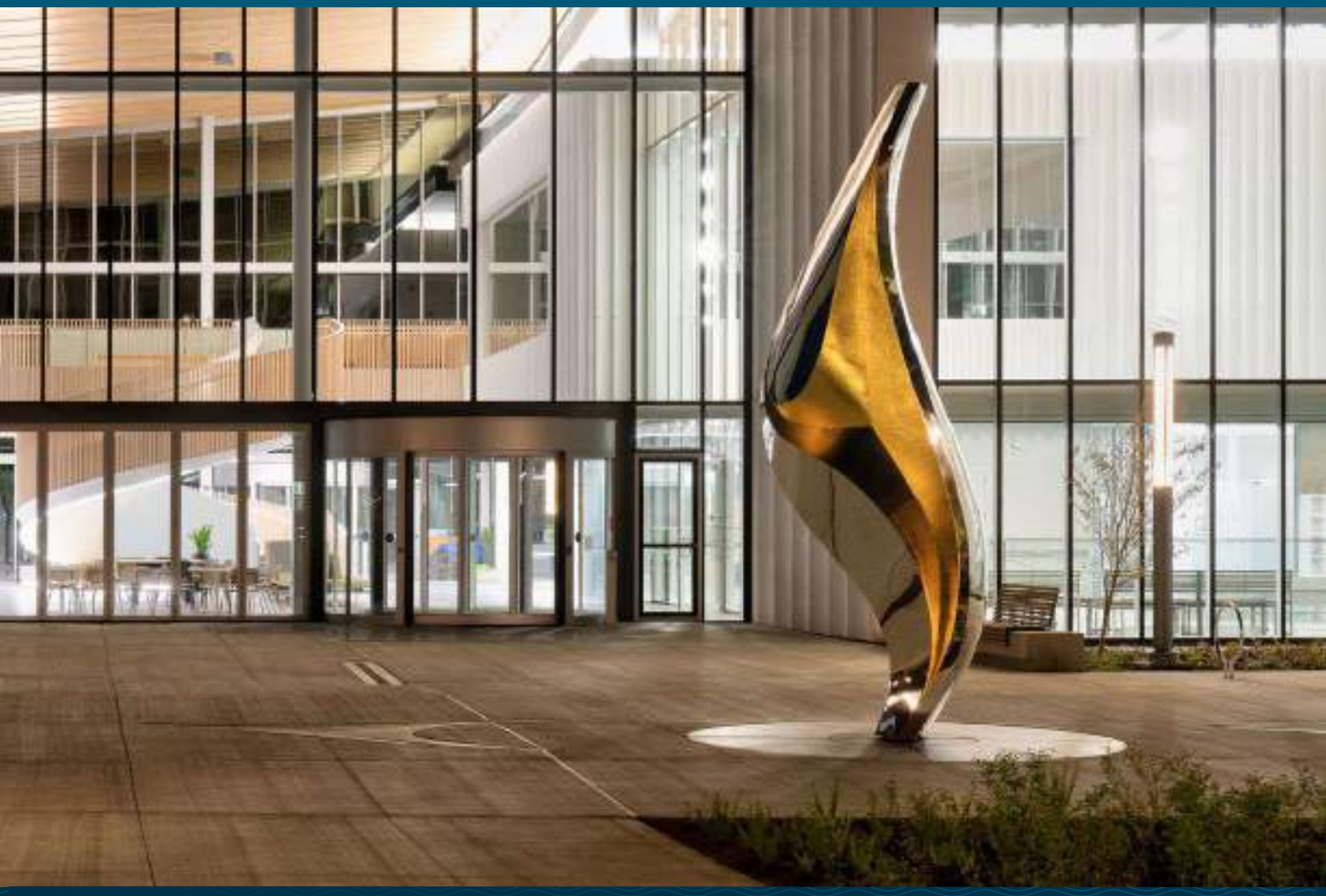
Equity, Diversity and Inclusion:

Committee Members should reflect the diversity of their community and include representation by under-heard voices and equity-seeking communities. The City will collect data to measure and evaluate its progress on equity, diversity and inclusion, and will provide appropriate supports to reduce barriers for equity-seeking communities.

New Westminster

Public Art Plan Review 2025

What We Heard Report December 2025



beheardnewwest.ca/public-art

Public Art Plan

What We Heard Report

December 2025

511 Royal Avenue
New Westminster BC V3L 1H9
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1. Introduction

Starting in 2022, the City began developing a Public Art Plan after City Council approved an updated Public Art Policy. The Public Art Plan will provide a clear vision for public art and guide a bold, inclusive, and intentional public art program in New Westminster for the next ten years.

As part of this engagement, feedback and experiences were collected from the community through an online survey hosted on Be Heard New West. Staff also worked with artists and arts professionals based in New Westminster, and reached out to those with Indigenous identities and past-program participants to join focus groups to understand their experiences when accessing public art opportunities in New Westminster. Additional targeted outreach and engagement activities to help shape the draft Public Art Plan include:

- Focus group roundtables with Indigenous artists/art sector professionals
- Targeted survey for previously commissioned public art artists
- Presentation to the Arts, Culture and Economic Development Advisory Committee
- Presentation to the Heritage Commission
- Focus groups and interviews with City staff

The feedback collected through public engagement will help City staff finalize the Public Art Plan and include recommendations related to public education, awareness, and events for community involvement in support of the City's public art program.

For more information, visit the Public Art Plan Be Heard New West page.

The purpose of this summary report is to share the results of the public engagement with engagement participants, City Council, and the New Westminster community.

2. Engagement Process

Community engagement to gather feedback on the City's draft Public Art Plan ran from September 26 through October 19, 2025 with an online survey on Be Heard New West. 194 individuals shared their input through the online survey.

Opportunities to engage:

- Be Heard New West project webpage
  - Launched September 1, 2025
  - 722 unique visitors (individuals) as of October 20, 2025
- Online survey
  - September 26, 2025, through October 19, 2025
  - 194 responses

The opportunities to engage were communicated through the following methods:

- Email notification to various City email databases:
  - Be Heard New West subscribers
  - Citypage newsletter subscribers
- Social media posts (Facebook, Instagram)

Important Note: This summary of engagement input does not reflect a representative sample of the New Westminster community. The input captured here reflects the views of those who self-selected to participate, and may not be representative of the views of other community members and interest groups. Please see section four – About Be Heard Participants, starting on Page 16 – for some demographic information and representation analysis about people who participated in the online engagement activities.

3. What We Heard

Engagement on Be Heard: Online survey

An online survey was available on Be Heard New West from September 26 to October 19, 2025. A total of 194 people completed the survey. Questions in the survey focused

on participant feedback related to public education, awareness, and events for community involvement in support of the City's public art program.

Details from the survey are shared below, along with a summary of the results from each question.

Section 1: New Westminster's current public art installations and program

Question 1

Public art has been part of civic life for many decades.

The way it looks, where it is placed, and how it is experienced has changed over time and will continue to change. In many cultures, art and daily life are closely connected.

The City of New Westminster uses a broad definition of public art, which may be different from other municipalities. The City's Public Art Policy defines it as:

"Public art is an original work of art created with the intention of being sited or staged in publicly accessible spaces. It can be in any media and can take a wide range of forms, approaches, be temporary or permanent, object-based, electronic, digital or experiential. Public art can include murals, sculptures, monuments, memorials, community art, socially-engaged art, new media, land art or earthworks, incorporate design, architecture or landscape architecture, be functional, performative, event-based or participatory."

Across New Westminster, public art from 52 different artists are featured across 12 different types of installations. Check out some examples below or click here for more local examples.



WELCOME TO THE ZOO



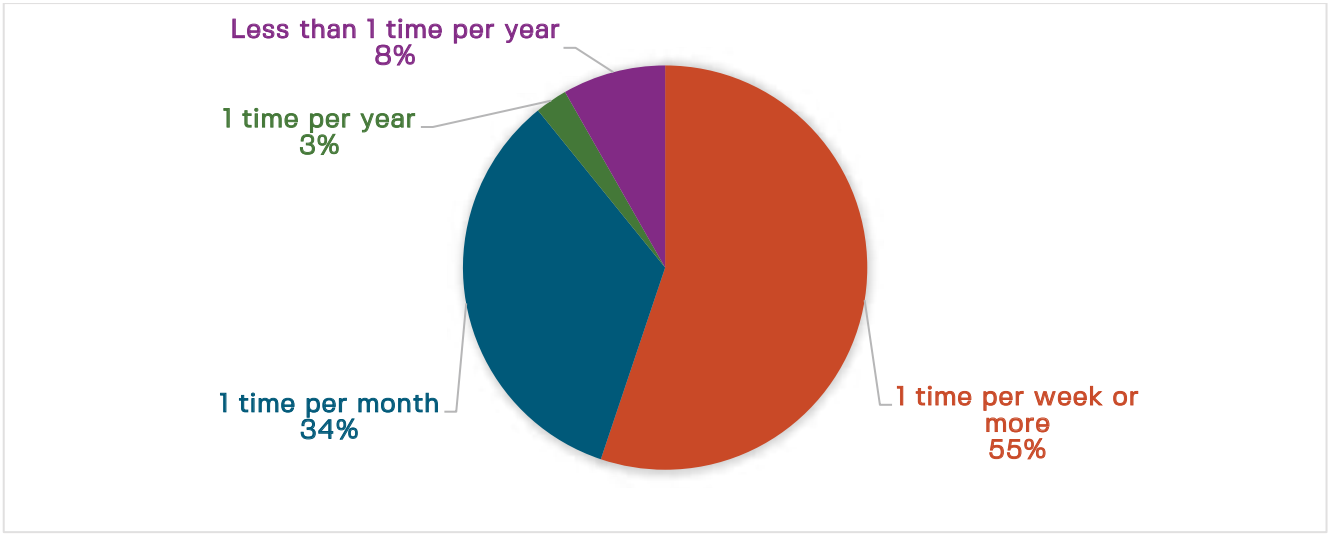
BIRDS ON A BRANCH



Miyíẁts – WATER'S EDGE

For a complete list of public artworks, visit the public art registry at newwestcity.ca/public-art-registry.

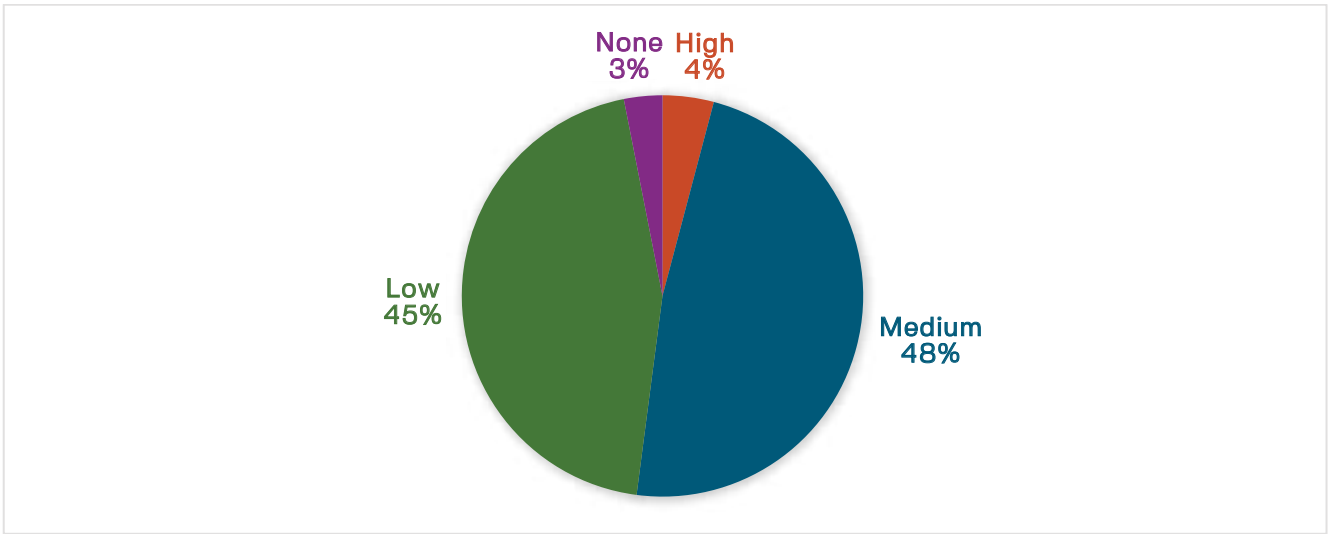
How often do you notice / appreciate / consider public art in New Westminster?



Choice	Percentage	Count
Total responses: 194		
1 time per week or more	55%	107
1 time per month	34%	66
1 time per year	3%	5
Less than 1 time per year	8%	16

Question 2

What is your level of knowledge and understanding about public art in New Westminster and how it is chosen, installed, and maintained?



Choice	Percentage	Count
Total responses: 194		
High – I know a lot. "I've read the Public Art Policy, checked the Public Art Registry, joined events, or visited many artworks."	4%	8
Medium – I know a fair amount. "I notice artworks and understand the City helps make them happen."	48%	93
Low – I know a little. "I've seen some pieces around the city but didn't know how they got there."	45%	87
None – I don't know anything. "I didn't realize those things in the parks and public spaces were public art."	3%	6

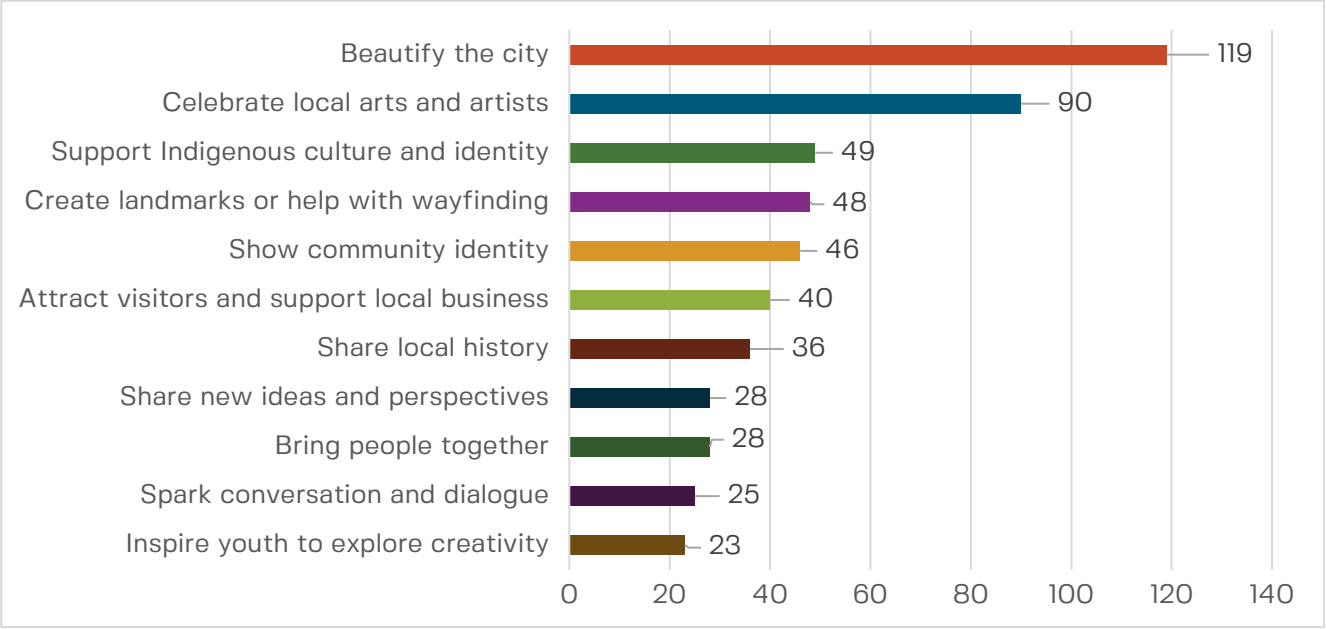
Question 3

Public art can do many things for a city. It can:

- define identity
- build strong communities
- promote development
- uplift social spaces
- provide an "art education" as the local community grows and matures
- encourage discussion and debate

(New Westminster Public Art Plan, 2012)

What do you most hope public art in New Westminster will do? (Please choose your top three)



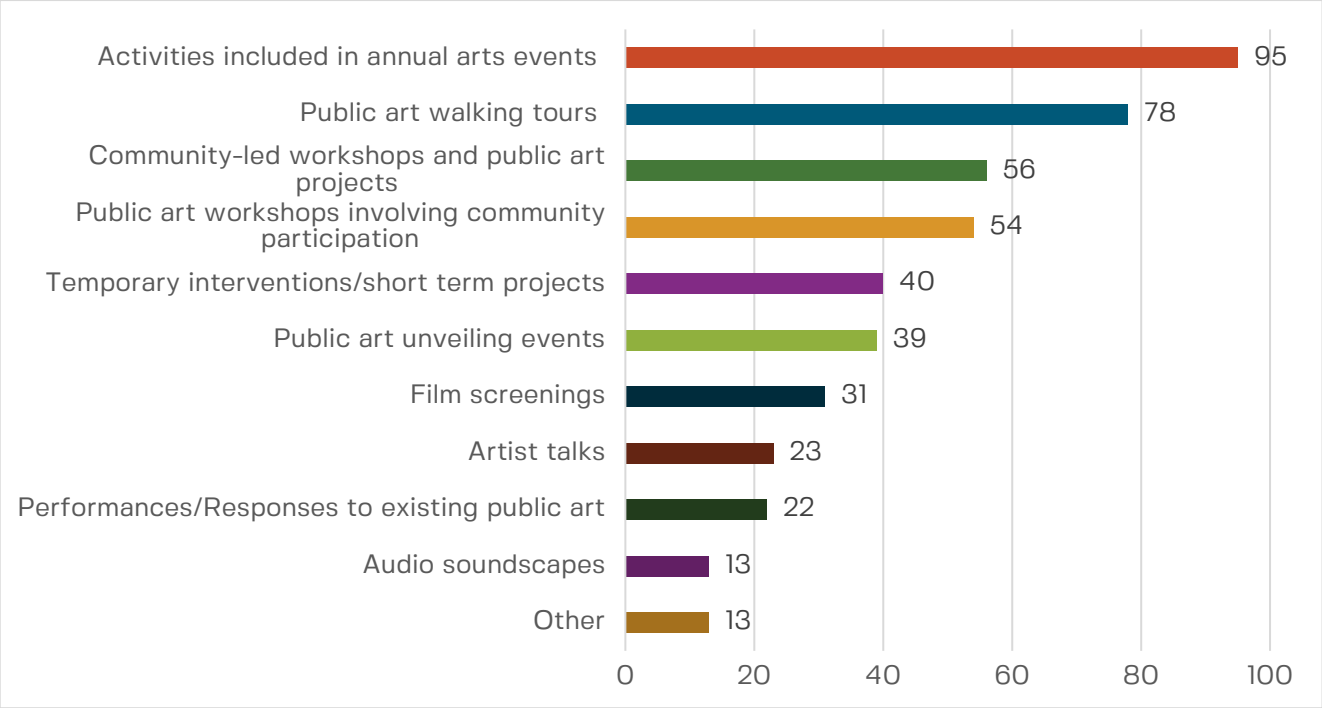
Choice	Percentage	Count
Total responses: 194		
Beautify the city	61%	119
Celebrate local arts and artists	46%	90
Support Indigenous culture and identity	25%	49
Create landmarks or help with wayfinding	25%	48
Show community identity	24%	46
Attract visitors and support local business	21%	40
Share local history	19%	36
Share new ideas and perspectives	14%	28
Bring people together	14%	28
Spark conversation and dialogue	13%	25
Inspire youth to explore creativity	12%	23

Question 4

The City's public art program is more than artwork placed in public spaces. For example, recent public art events included:

- Kwantlen artist Brandon Gabriel's projection on the Tin Soldier (February 2025)
- The Culture Days Public Art Tour (October 2024)
- Film screening of Grandmother's Canoe Journey, a film by artist Nadine Spence (November 2024)
- Rain Pierre's crosswalk work with Qayqayt elementary students (2023)
- Guardians of the Pump by Hanna Benihoud with Queensborough residents - Community workshop to help shape the story and appearance of the Guardian artworks (June 2018)

What kinds of public art events or programs do you want to see more of in New Westminster? (Please choose your top three)



Choice	Percentage	Count
Total responses: 194		
Activities included in annual arts events (i.e. New West Culture Crawl, BC Culture Days)	48%	95
Public art walking tours (both guided and self-directed)	40%	78
Community-led workshops and public art projects	29%	56
Public art workshops involving community participation	28%	54
Temporary interventions/short term projects	21%	40
Public art unveiling events	20%	39
Film screenings	16%	31
Artist talks	12%	23
Performances/Responses to existing public art	11%	22
Audio soundscapes	7%	13
Other	7%	13

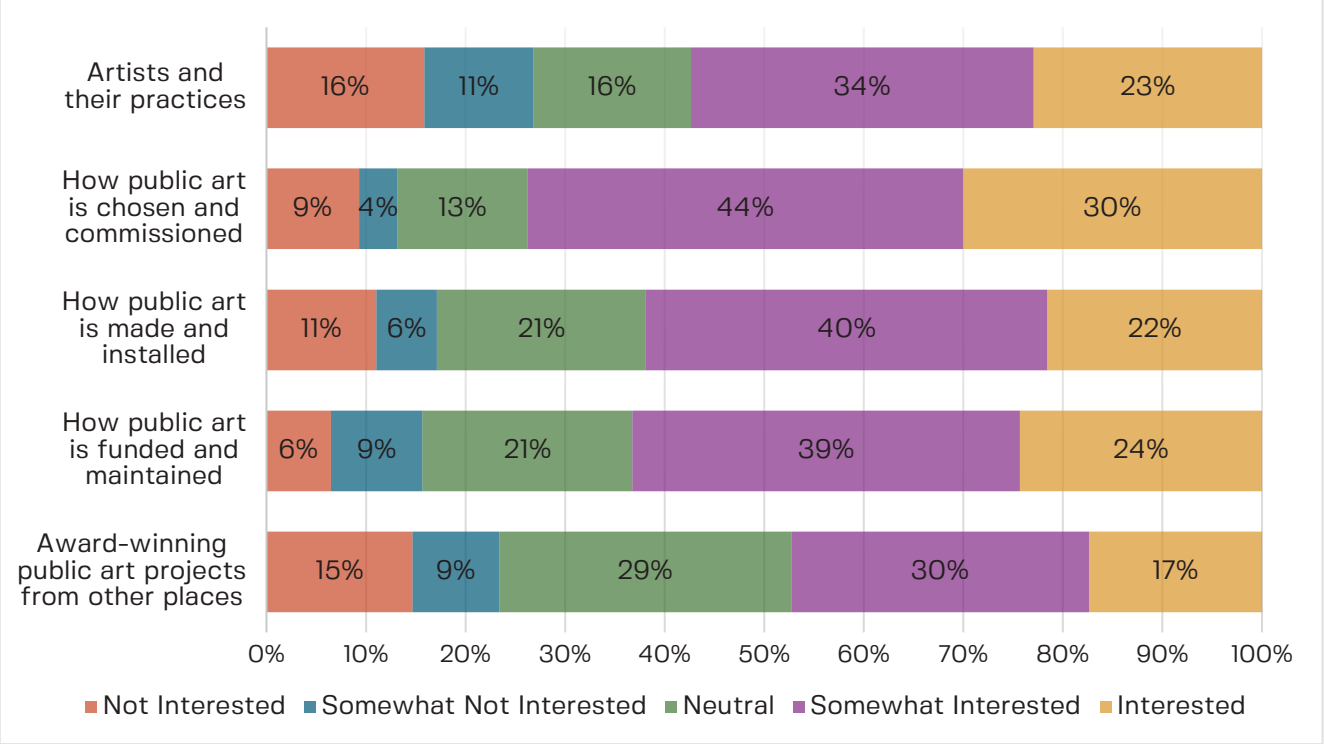
A total of 13 comments were provided by those who chose “Other (please specify).” Below are the key themes and examples of responses provided. In some cases, one person’s response may have included multiple themes. Themes with five or more mentions are listed below.

Theme	Count	Example Comments
More installations and interventions in everyday spaces and places	8	▪ "Art on all the grey concrete surfaces. I would like to see more sculptural art around our city" ▪ "more accessible artforms" ▪ "... stumble upon type installations" ▪ “temporary art like arrangements, banners, sculptures"
Concerns about funding, budget, and necessity of public art	6	▪ "Low cost" ▪ "Should be the responsibility of others" ▪ "Can’t afford any new art at this time"

Question 5

The Public Art Plan will also include education and events about public art. It may use tools like visuals and flowcharts to explain how the process works, and it will give the community regular updates and chances to share feedback about their learning during Public Art programming.

Please indicate which topics about public art you would like to learn more about from programming offered by the City of New Westminster?



Choice	Not interested	Somewhat not interested	Neutral	Somewhat interested	Interested
Total responses: 194					
Artists and their practices	29 (16%)	20 (11%)	29 (16%)	63 (34%)	43 (23%)
How public art is chosen and commissioned	17 (9%)	7 (4%)	24 (13%)	80 (44%)	55 (30%)
How public art is made and installed	20 (11%)	11 (6%)	38 (21%)	73 (40%)	39 (22%)
How public art is funded and maintained	12 (6%)	17 (9%)	39 (21%)	72 (39%)	45 (24%)
Award-winning projects from other places	27 (15%)	16 (9%)	54 (29%)	55 (30%)	32 (17%)

Question 6

Optional: If there are other topics about public art you would like to learn more about, please share your ideas here.

A total of 40 comments were provided by those who chose to answer this optional question. Below are the key themes and examples of responses provided. In some cases, one person's response may have included multiple themes. Themes with five or more mentions are listed below.

Theme	Count	Example Comments
Funding, costs, and resource allocation	9	▪ "City budget for public art projects." ▪ "I'd like to learn more on how local artists can take advantage of grants and classes etc available in New West." ▪ "How much is the city spending. What is the budget."

		▪ "Neighborhood grants for artists in Neighborhood."
The history and decisions behind past public art projects	9	▪ "History of public art in the city and how it has changed over the years." ▪ "More information about existing/past public art, especially temporary ones as this gives them more longevity." ▪ "Understanding the meaning of the artist's design"
Functional, creative, and interactive art	9	▪ "Think out-of-the-box and be BOLD & MORE creative about public art. Don't just limit at sculptures or painted murals." ▪ "Can be a symbol both in the daylight and illuminated at night to beautify the streets." ▪ "Art in the city shouldn't necessary be a statue, a modern functional designed bench can be a form of art as well."
Inclusion, diversity, and representation	8	▪ "New Westminster is extremely multicultural and those other voices should be heard through art." ▪ "I'd love to see how 2SLGBTQIA+ voices can be weaved in during process of commissioning artists or art pieces." ▪ "Would like to see art from various cultural groups that live in and contribute to the mosaic of our city."
Need for improved communication, signage, and community awareness about public art	6	▪ "Need to be notified about public art installations" ▪ "Communication is as important as the artwork itself."

Section 2: Public Art Plan goals and main themes

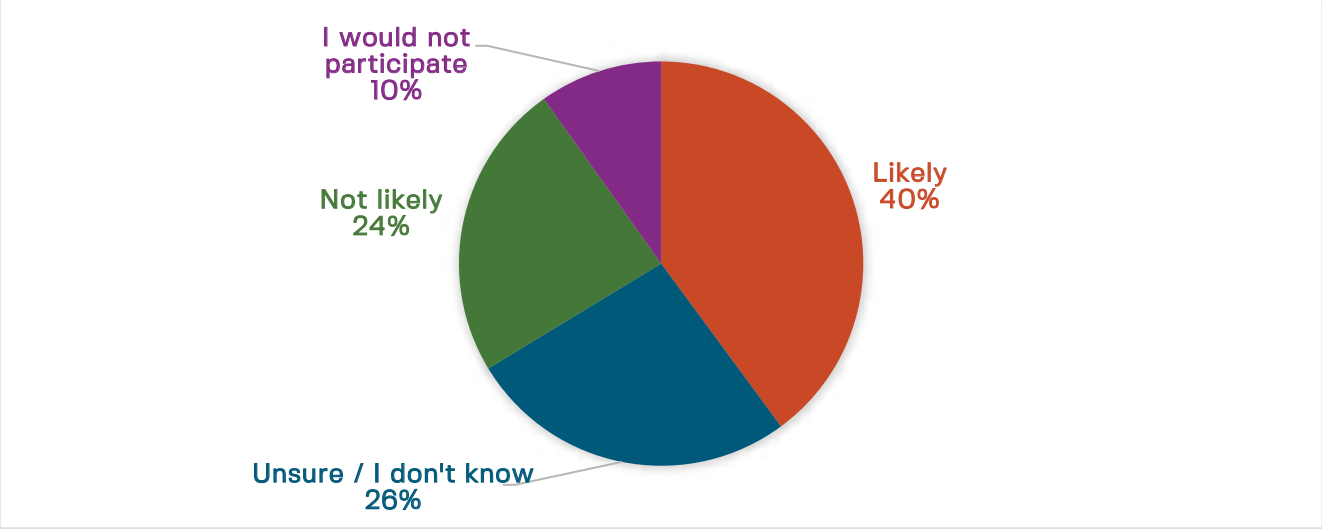
The draft Public Art Plan has set out goals, organized into four main themes that focus on the community and encourage participation in public art related activities:

Question 7

Theme 1) Build Education and Awareness:

- Increase community awareness and interest in public art through a communications plan and educational programming to expand knowledge of artistic practices
- Facilitate workshops and mentorship opportunities for artists at all career levels

How likely would you be to participate in activities related to public art education and awareness?



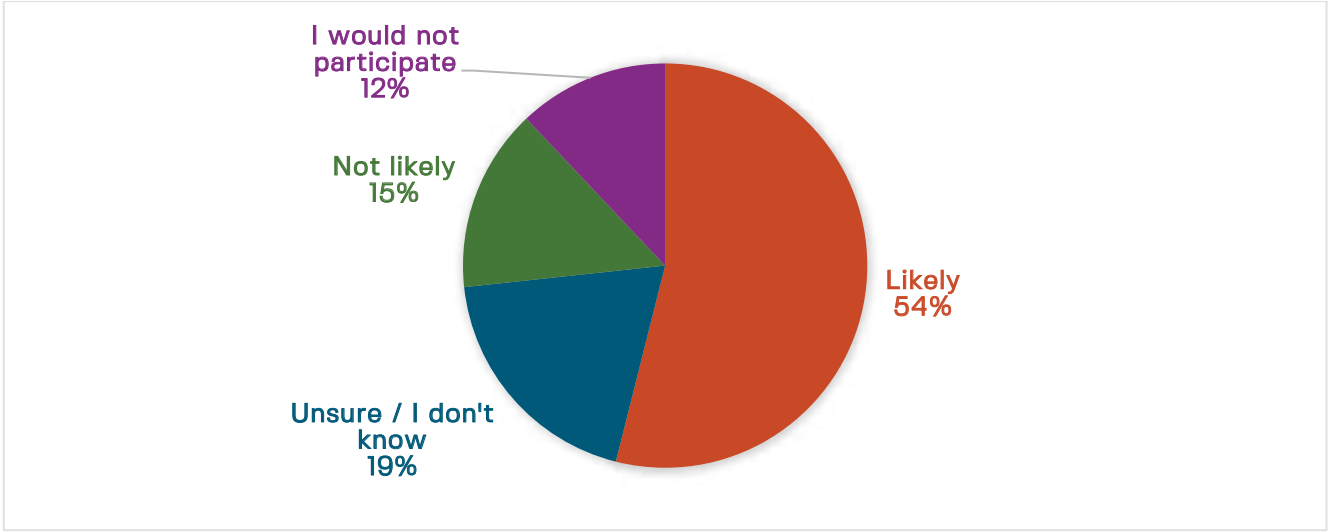
Choice	Percentage	Count
Total responses: 193		
Likely	40%	77
Unsure/I don't know	26%	51
Not Likely	24%	46
I would not participate	10%	19

Question 8

Theme 2) Support Artists:

- Continue supporting artists from the region while bringing in new artists from further afield to broaden the impact of the program, and demonstrate the benefits of public art
- Create a range of opportunities directed for local and urban Indigenous artists. Artists will be supported and empowered to create meaningful and culturally relevant artwork

How likely would you be to attend or support programs that showcase local and Indigenous artists?



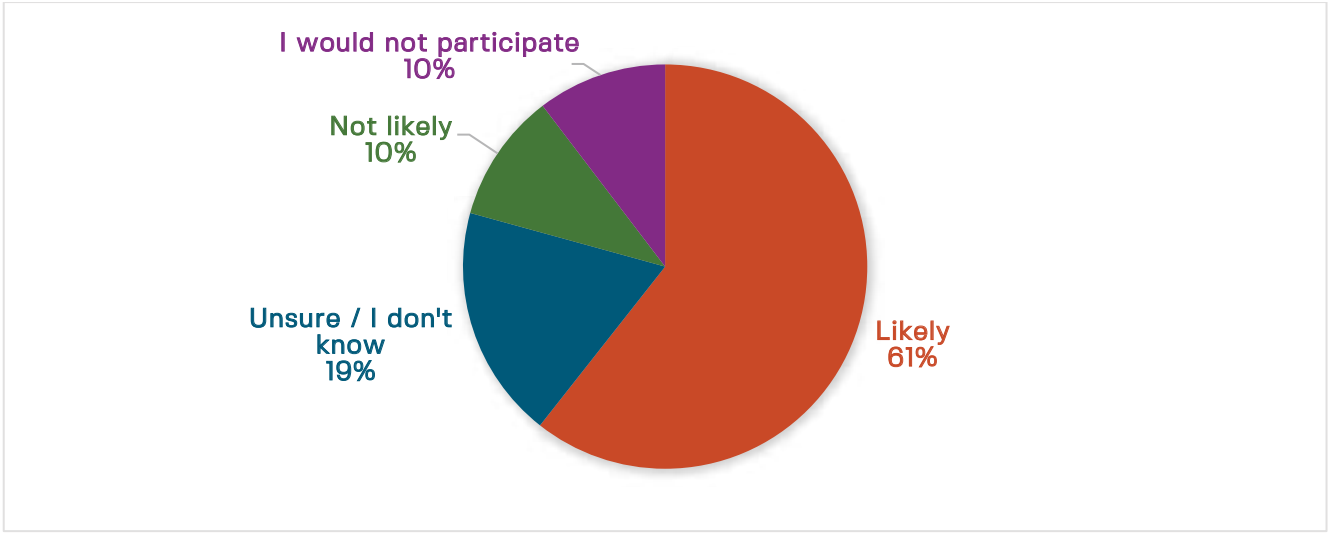
Choice	Percentage	Count
Total responses: 191		
Likely	54%	103
Unsure/I don't know	19%	37
Not Likely	15%	28
I would not participate	12%	23

Question 9

Theme 3) Ensure Meaningful Involvement:

- Work with local First Nations to develop meaningful involvement throughout the commissioning process for Indigenous and non-Indigenous public art opportunities
- Engage with communities in reciprocal ways that deepen the relationship and understanding of place, and support engagement throughout the public art commissioning process

How likely would you be to participate if the City sought your input on public art projects that reflects both your neighbourhood and the histories of local First Nations?



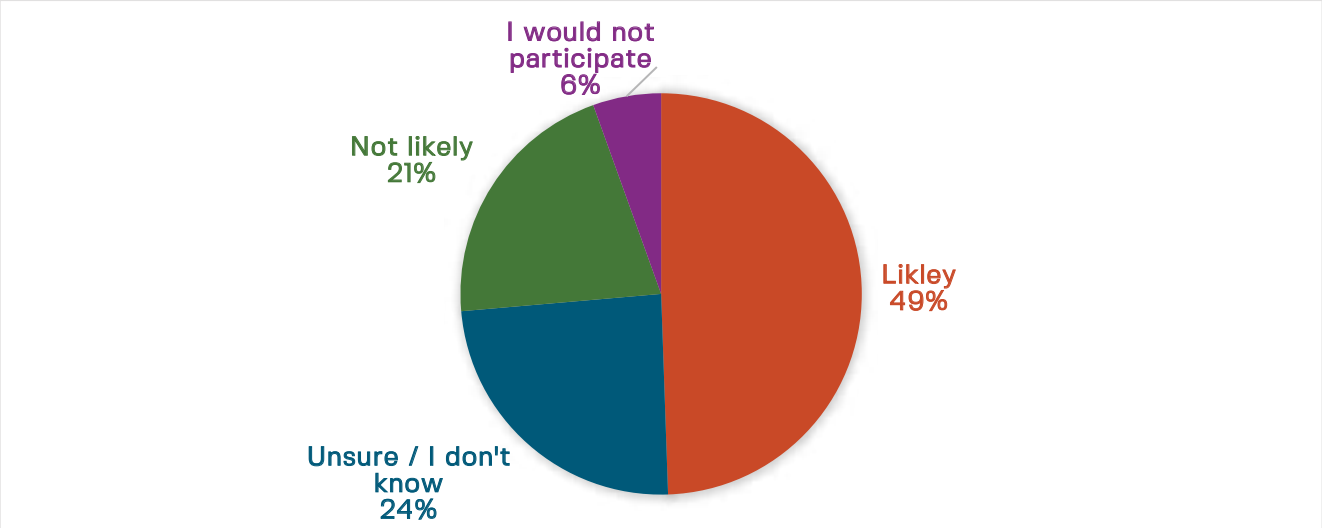
Choice	Percentage	Count
Total responses: 193		
Likely	61%	117
Unsure/I don't know	19%	36
Not Likely	10%	20
I would not participate	10%	20

Question 10

Theme 4) Create Impact:

- Initiate and support partnerships with communities to enrich civic dialogues and engender a reciprocal, collaborative environment for public art
- Increase public programming, develop discourses related to histories and artwork concepts to support projects

How likely would you be to participate in public art programming and projects that sparks community conversation or highlights local history?



Choice	Percentage	Count
Total responses: 91*		
Likely	49%	45
Unsure/I don't know	24%	22
Not Likely	21%	19
I would not participate	5%	5

** This question was added after the survey was initially launched, which resulted in a lower overall response rate compared to other questions.*

Question 11

Optional: Do you think anything is missing in the themes and goals? Let us know what else you would like to see.

A total of 55 comments were provided by those who chose to answer this optional question. Below are the key themes and examples of responses provided. In some cases, one person's response may have included multiple themes. Themes with five or more mentions are listed below.

Theme	Count	Example Comments
Broader cultural representation	20	▪ "Include all walks of life and all cultures." ▪ "Consider other themes [such] as New Westminster history, and local personalities." ▪ "Public art should include First Nations and settlers in cooperative public art."

		▪ "Newcomer diversity… I could not see myself reflected in existing public art." ▪ "Include all walks of life and all cultures."
Stronger focus on financial responsibility	11	▪ "There are a lot of needs in the city that must be addressed" ▪ "I'd like to see [reports] every few years whether successful, appropriate, and money well spent." ▪ "Cost: I only want money spent on art during years with no tax increases." ▪ "Public money needs to be limited to supporting New Westminster resident artists only." ▪ "People living pay cheque-to-pay cheque — priorities must be set."
Improve communication and engagement on Public Art	10	▪ "I would like easy access to information about art installations…" ▪ "Help public with signage" ▪ "Better engagement and general knowledge is important."
More creative, functional, and interactive art forms	9	▪ "Art that serves multiple purposes and encourages play." ▪ "Art encouraging curiosity about land and ecology." ▪ "Miniature art throughout neighborhoods like buttons on poles."
Maintenance, longevity, and quality standards	7	▪ "Public art should remain beautiful for a long time." ▪ "Art should be environmentally considerate during creation." ▪ "More permanent, maintained public space." ▪ "More permanent installations."

4. About Be Heard Participants

Be Heard New West users provide demographic information when they register on the site, including postal code, year of birth, connections to New Westminster, and other optional details such as Indigenous identity, if they have a disability, if they were born outside of Canada, and other lived experiences.

Neighbourhood Representation

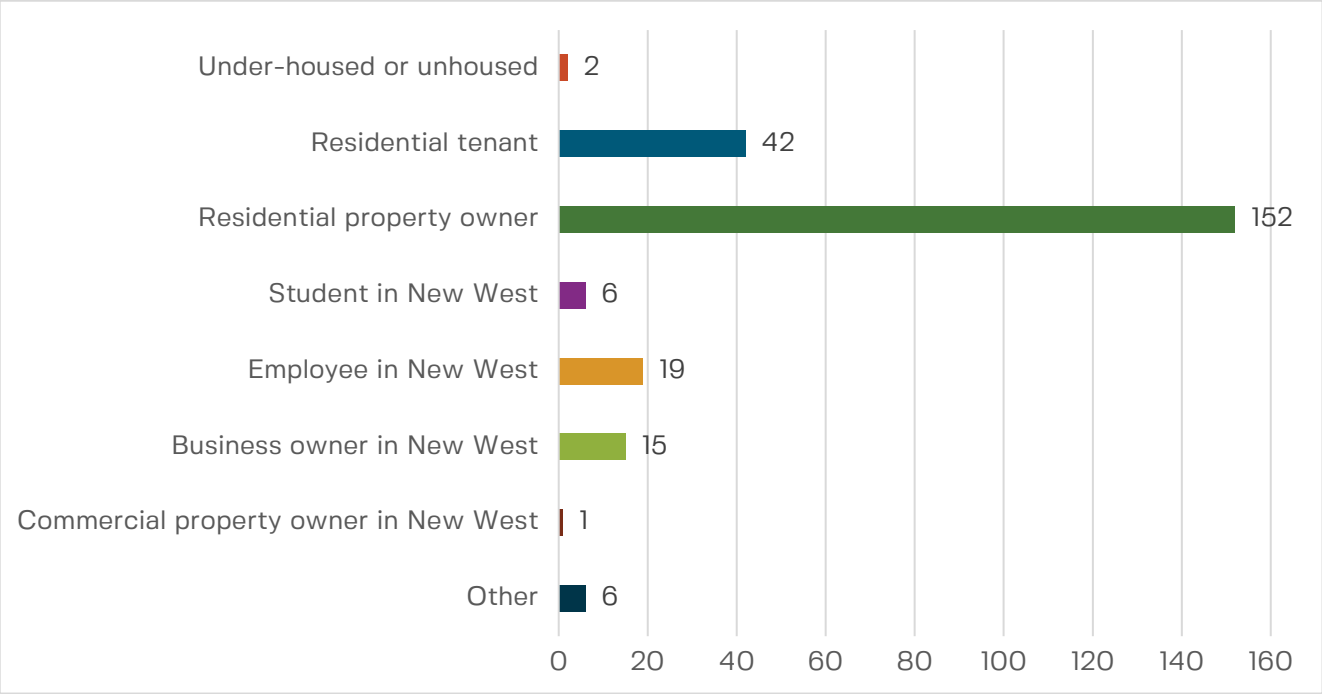
Be Heard Participants: 194 participants



Neighbourhood	Percentage	Count
Brow of the Hill	19%	37
Connaught Heights	1%	2
Downtown	18%	34
Glenbrooke North	5%	10
Massey Victory Heights	6%	11
Moody Park	9%	18
Quayside	7%	13
Queen's Park	9%	17
Queensborough	4%	8
Sapperton	12%	23
Victoria Hill Ginger Drive	3%	6
West End	6%	11
Outside New Westminster	2%	4

Connections to the City (Select all that apply)

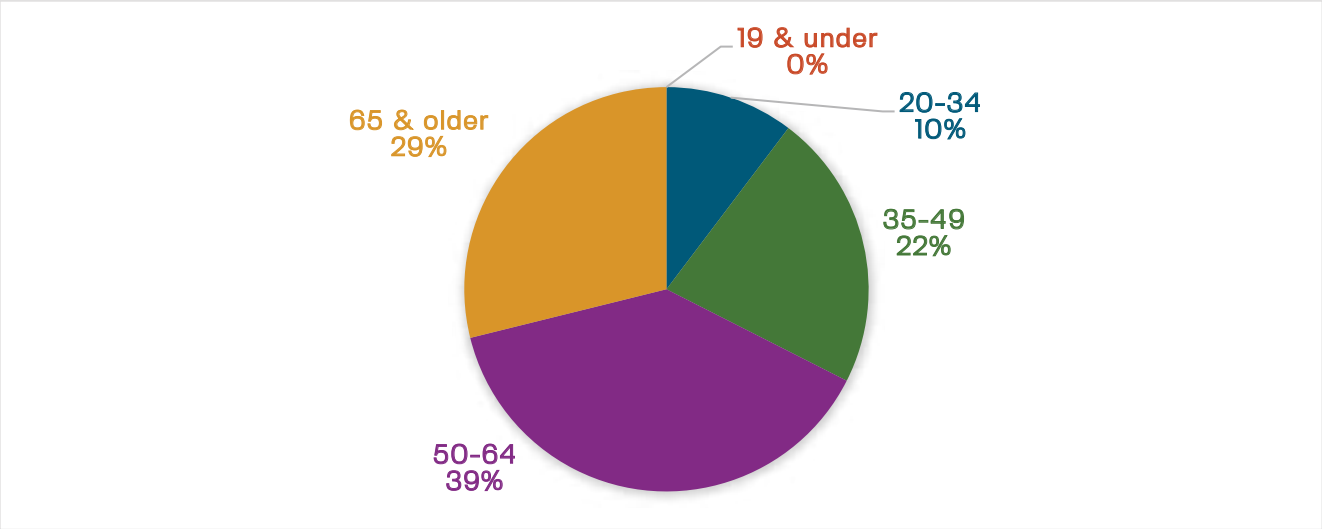
Be Heard Participants: 194 participants



Choice	Percentage	Count
Under-housed or unhoused	1%	2
Residential tenant	22%	42
Residential property owner	78%	152
Student in New West	3%	6
Employee in New West	10%	19
Business owner in New West	8%	15
Commercial property owner in New West	1%	1
Other	3%	6

Age Groups

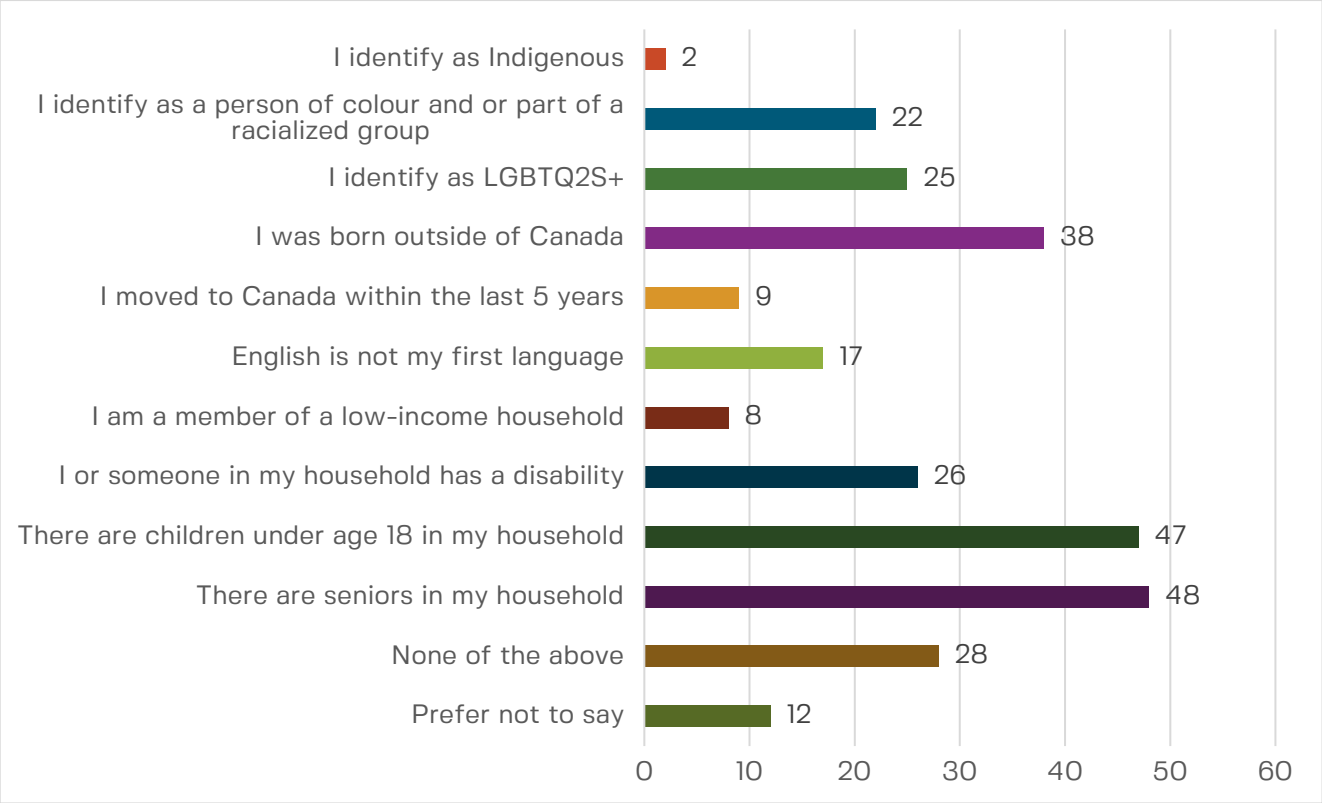
Be Heard Participants: 194 participants



Age Group	Percentage	Count
19 & under	0%	0
20-34	10%	20
35-49	22%	43
50-64	39%	75
65 & older	29%	56

Additional Demographic Information (select any / all that apply)

Be Heard Participants: 194 participants



Choice	Percentage	Count
I identify as Indigenous	1%	2
I identify as a person of colour and or part of a racialized group	11%	22
I identify as LGBTQ2S+	13%	25
I was born outside of Canada	20%	38
I moved to Canada within the last 5 years	5%	9
English is not my first language	9%	17
I am a member of a low-income household	4%	8
I or someone in my household has a disability	13%	26
There are children under age 18 in my household	24%	47
There are seniors in my household	25%	48
None of the above	14%	28
Prefer not to say	6%	12

Demographic Analysis

Demographic analysis has been completed for 194 unique participants who shared input online on Be Heard New West. The characteristics of these participants were compared

to the most recent demographic profile of New Westminster residents from the 2021 Census.

As we see in most City of New Westminster engagements, among online participants, residential property owners were highly over-represented (78% of survey participants; 55% of residents according to Census), and tenants were highly under-represented (22% of participants; 45% of residents according to Census). An additional 1% of participants identified as being under-housed or unhoused members of the New West community.

Age range 19 or younger was not represented and 20-34 was under-represented (-14%) online compared with the 2021 Census data. Conversely, the 50-64 year old group was highly over-represented (+18%), and the 65+ age group was over-represented (+13%) among the survey respondents. The 35-49 year old group was comparable (within 5% difference) to the Census data.

In terms of other demographic information provided by online participants, we can compare with Census data on residents who identify as Indigenous, immigrant, new immigrant (arrived within the past five years), and visible minority, as well as households with children in the New Westminster community. Based on this comparison, immigrants and visible minorities were highly under-represented (more than a difference of 15%) amongst Be Heard survey participants. Indigenous people, new immigrants, and households with children were comparable (difference of +/-5%) to the 2021 Census representation.

5. Next Steps

Thank you to everyone who participated in the survey and shared feedback, experiences, ideas, and priorities for the draft Public Art Plan. This survey is just one part of a larger conversation that is informing the finalized Public Art Plan.

After this engagement on the draft Public Art Plan, staff will consider the input from this community engagement process, along with a review of regulatory requirements and research on best practices from other municipalities, to create a finalized Public Art Plan.

Staff are planning to share the finalized Public Art Plan with Council for endorsement in early 2026. After Council's endorsement, Cultural Services staff will begin implementing the endorsed Public Art Plan. Please check back on the Be Heard project page to see more updates.

References

The following documents have been used to inform and develop the Public Art Plan:

- Metro 2050, Metro Vancouver Regional Growth Strategy (2022)
- *Our City 2041*, City of New Westminster Official Community Plan (2023)
- *Council Strategic Priorities Plan 2023-2026*, City of New Westminster (2023)
- *New Westminster Arts Strategy 2019-2024*, City of New Westminster (2019)
- People, Parks, and Play, City of New Westminster Parks and Recreation Plan (2026)
- *New Westminster Downtown Building and Public Realm Design Guidelines and Master Plan*, City of New Westminster (2016)
- *United Nations Declaration of the Rights of Indigenous Peoples* (2007)
- Creative Placemaking: Sparking Development with Arts and Culture, Urban Land Institute (2020)
- *Public Art Toolkit*, Creative City Network of Canada (2010)
- *Indigenous Protocols for the Visual Arts*, CARFAC (2021)
- *Promoting and Protecting the Arts and Cultural Expressions of Indigenous Peoples*, co-edited by Tony Belcourt, Heather Igloliorte, and Dylan Robinson, PPIA (2021)
- *Let's Talk About Placemaking*, Canadian Urban Institute (2025)

New Westminster

Questions?

Please email publicart@newwestcity.ca