

Transforming Public Art Project 2007 Final Report

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2010 Legacies Now – Arts Now



City of Prince George



Prince George and District Community Arts Council



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Executive Summary

Prince George is ready to develop new public art. There is community interest and support, growing partnerships, talented artists, and an activated art policy. With the growing support from the City of Prince George and a high degree of cooperation amongst community art groups, Prince George could realize the title BC's Northern Art Capital.

Aims

This was a three-phased project that occurred from May to August 2007. A comprehensive inventory of existing public art was completed, public awareness was increased through questionnaires administration and interviews, and a foundation for a promotional plan for public art was created.

Methodology: A total of 247 completed questionnaires were hand-tallied and synthesized. Approximately 41 people, including artists, business people, and the general public were interviewed or participated in a public art open house event.

Findings and Conclusions: Based on questionnaire information and interviews, the top priority location identified for future public art development was:

- Public Parks: The Heritage Trails, Cottonwood Island, and Fort George Park.

The top public art medium or format identified was:

- Free-Standing Sculpture

Respondents reported that the existing public art says that Prince George is:

- "trying and much more art is needed"
- "not in touch with contemporary art elements"
- "growing and diversifying"
- "a multi-talented community and this should be promoted, not hidden"

Respondents reported that public art in Prince George *should* reflect:

- cultural and social diversity
- history from a variety of perspectives
- a sense of community pride in innovation and uniqueness
- Prince George local talent

Recommendation Highlights:

- Create an Art Walk from the VIA Rail/Tourism Prince George office down the Heritage Trail through to Fort George Park.
- Create a “cell phone” walking tour, this could be in conjunction with Tourism Prince George and Initiatives Prince George.
- Establish a Public Art Task Force, the foundation of which has been established through the course of the project. Potentially, this group could become a member of the Community Arts Council, as it would facilitate good communication, organization, and partnership.
- Host a contest/public art drive. Slogan “what provokes art in you?” or “what art provokes you?”
- Strengthen partnerships with the Two Rivers Gallery, especially to increase community and municipal “art literacy” and knowledge.
- Incorporate street-theatre and street-music as additions to the concept of public art.
- Partner to facilitate City co-sponsored sculpture workshops for artists interested in developing this medium.
- Make civic space available for artists to display and sell their work. Eg. Civic Centre Plaza, as it was identified as a top priority location.
- Have professional photographs taken of the existing public art for promotional purposes and increase interpretive signage.
- Encourage the City to use photos of existing public art on City documents, reports, and website as an opportunity of self-promotion.
- Encourage media coverage and city announcements to be made at public art locations.
- Create partnerships with School District schools in new projects.
- Create a link on the City web page specifically for public art projects and developments.
- Identify and secure municipal resources to develop and maintain public art.
- Be unafraid of thought provoking concepts, the community is ready and waiting!

1. Introduction

The City of Prince George continues to enhance the quality of life for its citizens and has long identified public art as an important component to the quality of life in the city. This report contains an inventory of the existing public art and identifies new locations, project ideas, and promotional suggestions based on questionnaire data and community consultation from May/June 2007. Based on the findings of the project, Prince George is ready to expand and further activate our existing public art policy with newly identified partnerships, exciting project ideas, on a firm and archived foundation.

The definition of “Public Art” was considered in very broad terms. If an item might be considered art and in a publicly accessible space then it was considered Public Art. The rationale was to be inclusive rather than exclusive.

Background

In 2001, the City Council of Prince George adopted a multifaceted Public Art Policy and set of Procedural Guidelines that set the stage to maintain and develop public art in the community. Essentially, the goals of the 2007 Public Art Project were to activate and further develop particular aspects of the existing policy. For example, identifying individuals who would like to become members of a Public Art Task Force; identifying potential partners from both business and community-based sectors that wish to become allies in the acquisition and development of public art; a complete inventory and maintenance schedule for the existing public art in the city, and finally; the project has created a promotional plan based on the data gathered from citizens through the questionnaire process that details project ideas and specific locations for future public art development.

2. Aims and Objectives of the project

The three (3) main phases of this project were to:

1. Create a comprehensive inventory of the existing public art;
2. To raise public awareness about public art Prince George through consultation and partnership investigation;
3. To create the foundation of a public art promotional plan for Prince George.

3. Methodology and Fair Sampling

Public support for this project was key to gaining public insight about public art. In order to generate interest in the project several local news stories were organized. (Please see appendix 1 for examples of the print media related to this project). Also, the project coordinators made a point of attending a variety of diverse community events, hosted information tables about the project, and effectively utilised word of mouth, particularly amongst the business and art communities.

The recommendations for new public art locations, new public art projects, and the promotional strategy are wholly based on what the community participants reported. Their responses were gathered in four different ways: questionnaires, one on one interviews, focus groups, and during the open house event. The data was collected over a two-month period, May and June 2007.

Methods of data collection used for this project included:

Types	Quantity	Ratio/Amounts
Questionnaires	251 returned (3 spoiled)	24/200 returned from the proportional and random mail-outs; 195 returned from face-to-face requests; 32 from community static stations
Interviews	10 conducted	10 individuals
Focus Groups	2 conducted	9 individuals
Open House Forum	1 held	21 individuals

4.0 Project Findings

In this section the findings of the questionnaire are presented. The information has been grouped according to the original questions posed, and when possible, the respondent information has been displayed in charts to increase reading ease. In section 4.2, the information provided by participants in the open house event, interviews, and focus groups has been reported. These findings are much more nuanced and anecdotal. Participants have been directly quoted, where possible, to respect the attitudes, opinions, and the hopes and fears of the participants. It should be noted that good continuity between questionnaire respondents and open house participants has been realized. That is to say that, the groups generally agree with one another. To use a shameless art analogy, readers can think of the questionnaire findings as “the broad strokes” and the focus group findings as “the details and shading.”

4.1 Questionnaire Findings

Fifteen questions were posed on the questionnaire. It should be noted that not all respondents answered all questions all of the time. *This is a normal trend with questionnaire administration.* The first 6 questions were designed as “orientation” questions. In short, the questions started respondents thinking about public art in the community early in the questionnaire. For example, respondents were asked: how often they notice public art, where they remember seeing public art, and also, what public art they remembered seeing. (See Questions 2, 3, and 4 in Appendix 2 as fore mentioned). The additional feature of asking orientation-style questions was to raise awareness of the public art that currently exists and provide a moment for the respondent to build confidence in their personal knowledge of public art in the community. The information from these questions was reviewed but not analyzed in detail. Suffice it to say that respondents had good general knowledge of the public art that currently exists in the community and many respondents added specific pieces. For example, the faces carved in the trees in Cottonwood Island Park were mentioned with frequency. The stencil graffiti under bridges and around town was mentioned, as well as several downtown murals.

The most relevant information to the project was generally about priority locations and desired medium/formats for new public art development. The questionnaire met this objective and the information appears below. This information is more quantitative because priority locations and new types of art were hand-counted and tallied.

For example, it can be said that Public Spaces, such as parks, were the priority location for new public art development because 167 respondents said so, and also, respondents indicated 77 times that parks such as the Heritage Trails, Cottonwood Island, and Fort George were their priority locations within public space. (Please see appendix 3 for raw tally frequencies).

The top three priority locations identified in the questionnaire for new public art (Questions 13 & 14):

1. Public Spaces	Eg. Parks and green spaces	The Heritage Trails, Cottonwood Island, and Fort George Park
2. Downtown	Eg. Streets and street corners	Third Avenue, Second Avenue, and Fourth Avenue
3. Public Buildings	Eg. Public places where people gather	Civic Centre Plaza, School District 57 Schools, CN Centre

Other locations mentioned were privately owned but highly populated spaces like shopping malls (Pine Centre and Parkwood were mentioned), “Big Box” developments (Westgate), the Prince George Regional Airport, and the Treasure Cove Casino.

The top three types of mediums/formats for new public art identified in the questionnaire (Question 10):

1. Free-standing Sculpture	Eg. Sculpture
2. Functional Pieces	Eg. Benches, Lights, Fencing, Gates
3. First Nations Art and Design	Eg. Carving, History, Natural themes, and architecture

It is important to note that Murals was also a top selection, and fell one tally-mark short of First Nations Art and Design. Questionnaire respondents supplied additional qualitative information with respect to First Nation-style art and design. For example, many respondents wrote in the margins and spaces provided, statements that can be best summarized by the words of one respondent: “that new public art should speak to the history of First Nations and reflect the history of those who settled here, while bridging the gap between the two”.

Other themes that were present in the format/medium of new public art was the desire for new public art to be “green art” or art that exists to express artists ideas while it works to enhance the beauty of natural spaces in Prince George. Respondents were also interested in using public art to share the history of Prince George, while it honoured the increasing cultural and social diversity of the city. The word “Diversity” was mentioned more than 40 times. Numerous respondents mentioned the importance of involving children and youth.

Top 4 responses to “what does the existing public art say about Prince George?”
(Question 11):

Existing public art says...

<p>We are trying and much more art is needed</p> <p>(43 responses)</p>	<p>Public art is not in touch with contemporary art</p> <p>(30 responses)</p>
<p>It shows that we are growing and diversifying as a community</p> <p>(23 responses)</p>	<p>We are a multi-talented community and this should be promoted, not hidden</p> <p>(15 responses)</p>

Other respondents wrote of a sense of pride they feel as they have watched their community slowly transform from an “industry only” small town to a diverse and artistically robust community; it was reported that this “robustness” is under the surface and ought to be exposed. Theatre and music were mentioned many times. Additionally, many respondents cited that public art reflects the local history and references the many locally talented people in the community. It is evident that the respondents feel a sense of pride for local artists and would like to see this talent demonstrated in new public art developments.

Top 6 responses to “what should new public art say about Prince George?”
(Question 12):

New public art should reflect...

<p>The cultural and social diversity of Prince George</p> <p>(41 responses)</p>	<p>The history of Prince George</p> <p>(26 responses)</p>
<p>A sense of pride in our community and demonstrate that we are innovative, unique and progressive</p> <p>(24 responses)</p>	<p>The local talent in Prince George</p> <p>(19 responses)</p>

Other responses fell into the following sentiments: “we should not be afraid to provoke thought”, “we should respect and encourage whatever the artist’s vision is”, and finally, that public art should reflect that “we care about and are safe in the community”. It is interesting to note that numerous respondents described their perception of street and community safety with the development of public art.

Questions 5 and 6 were posed to gain insight into general attitude about public art in Prince George. For example, question 5 posed, “It is important that more public art be developed in Prince George”. The responses were:

Q 5. It is important to develop more public art...

122 selected very important 68 selected important	4 selected not important 3 selected not at all important 12 not sure
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Q 6. It is important for Prince George to be known for its public art...

87 selected very important 83 selected important	11 selected not important 2 selected not at all important 28 not sure
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Most questionnaires contain a “test” question to determine respondent focus and authenticity. Question 7 served this purpose. It read “Public art is a waste of civic resources, money should be spent elsewhere”. Out of the 214 responses to this question, 177 strongly disagreed or disagreed with the statement. That is to say, 177 responses were in favour of civic resources being spent on public art. Of those who felt civic money would be wasted on public art, 14 respondents agreed and 23 respondents selected “don’t know”.

Q. 7 Public art is a waste of civic resources, money should be spent elsewhere...

177 respondents were in favour of civic resources being spent on public art	14 respondent do not want civic resources being spent on public art 23 did not know
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Given that many respondents provided qualitative information about the existing local talent and their desire to involve local artists in new public art development, readers might be interested to know what the questionnaire results revealed.

Q. 8 It is important that Prince George’s public art be selected from local and regional artists...

120 selected very important 83 selected important	13 selected not important 3 selected not at all important 18 not sure
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A variety of qualitative responses were written in the margins of question 8. Respondents wrote: “it depends on the concept whether or not the art is chosen from local artists”. Also “it depends on cost attractiveness” and “artist concept is important”. Lastly one respondent urged “let’s not limit ourselves, if other artists are interested, we should be open”.

Discussion:

In general, what would best guide decisions about locating new spaces for public art, based on the respondent information, is to seek out high traffic areas in the identified parks, named streets in the downtown core, and the specified public buildings. The commonality amongst the locations is clear and can be best expressed using the words of one respondent “bring the public art to the public”. That is, utilize high traffic areas and maximize the potential to beautify and enhance existing city areas with public art.

In addition, and perhaps there is not direct evidence to support this, future public art development is an opportunity to instill a sensibility of public art in younger generations by exposing them to art and getting them involved in the creation and development of public art. That is the best explanation for the inclusion of School District 57 schools as locations for new public art development.

4.2 Open House, Interviews, and Focus Groups

Overall, participants in the questionnaires, focus groups, and interviews were enthusiastic and supportive of the prospect of creating more public art in Prince George. Many individuals said “what can I do?” in the course of the project. For example, all 21 individuals who attended the open house event, signed up to take part in a community committee on public art development, should one be struck.

No participants in the focus groups or interviews conducted expressed discouragement or dissent at the prospect of creating more public art. On the contrary, there was an overwhelming sense of interest and encouragement throughout each phase of the project, including this face-to-face information gathering. What was clear was that future public art be developed with a greater sense of the social and political contexts that art is reflective of and perhaps most importantly, can create. The overall message was “be bold” and unafraid of strong concepts. The general sentiment was that art has the potential to provoke and engage if given the opportunity and context.

Expanding notions of art is also important. Street-theatre, music, and graffiti-style art are important mediums. The added bonus is that they also have a great potential to generate excitement and engagement, drawing in youth and individuals who may have over-looked public art because their values are not currently reflected.

Overall, the participants spoke and wrote enthusiastically about public art. They willingly shared ideas and were at times, unabashedly, provocative. The general sense is that most people recognize the great potential to grow the city as a “BC Northern Art Capital” and that this title will need to be *earned*. More public art is wanted and sustainable funding, namely from the City, is required. It is an inescapable fact that “Public Art” is “City Art”. It is a reference to proprietorship, certainly, but also a reference to the values a city chooses to act upon. Clearly, the respondents wish to live in a community that reflects this value and they are willing to participate.

5. Public Input Recommendations

- Create a “cell phone” walking tour. The development of this tour could be in conjunction with Tourism Prince George and Initiatives Prince George.
- Create an Art Walk from the VIA Rail/Tourism Prince George office down the heritage trail and through the Fort George Park. This will incorporate downtown art and the heritage trail. New installation could be added. “Graffiti-style art” can be included, nature, and heritage too.
- Partner with the Two Rivers Gallery, especially to increase art-literacy and awareness of the role art plays in the social and political development of our community.
- Create partnerships with School District schools in new projects.
- Incorporate street-theatre and music as additions to the concept of public art.
- Create space where artists can exhibit and sell their art. Civic Centre Plaza is a prime location based on the data.
- Have a contest/public art drive. A theme could be set “what art provokes you” or “what provokes art in you?”
- Establish a Public Art Task Force, the foundation of which has been established through the course of the project. Potentially, this group could become a member of the Community Arts Council, as it would facilitate good communication and organization.
- City co-sponsored sculpture workshops for artists interested in developing this medium.
- Secure city dollars from the annual budget.

6. Partners and Planning tables

Given that “downtown” has been identified as a public art development priority, it is fitting that it be included in the new Integrated Community Sustainability Plan. Specifically, public art interests ought to be an active voice in order to contribute to the Streetscapes Social Development Strategy, which has “named” arts development as a component of their plan.

Other partners include: the City of Prince George, the Community Arts Council, Tourism Prince George, School District 57, College of New Caledonia: New Media Communications and Design Program, Downtown Prince George, the Rotary Club, UNBC Arts Group (GIA), The Artists Coop, Two Rivers Gallery, Innovation Resource Centre, Initiatives Prince George, Gateway BIA, Northern Health, Street Spirits Theatre Company, and the Prince George Airport Authority.

7. Promotional Strategy

The promotional strategy in general ought to include key community groups, business organizations, and artists in Prince George. Developing a robust community ethos of public art will require consistent messaging and a shared vision. This requires stable funding, commitment, and a sense of excitement.

A launch event was suggested during the open house event and this would be a good idea provided other steps are in place. For example, identify who is the “Coordinating Face” of Public Art in Prince George. Identify the resources available and required. Share and promote the existing policy and procedures for initiating a public art project. Be bold! The community has identified its readiness.

In terms of implementing a promotional strategy, the City must develop cohesive promotional messaging targeted to a specific audience. Messages should be designed to reach a specific audience rather than a general audience. Then, a process of selecting appropriate and effective promotional tools will be crucial in generating excitement and engagement about new and current public art in Prince George. In short, a “brand” could be created that provokes discussion and thought, stimulates ideas, and focuses energy on new ideas and development.

Other promotion-oriented recommendations:

- **Host a “meet and greet” night for artists and potential patrons.**
- Establish a Public Art Task Force, the foundation of which has been established through the course of the project. Potentially, this group could become a member of the Community Arts Council, as it would facilitate good communication and organization.
- Have professional photographs taken of the existing public art.
- The City can use photos of existing public art on city documents and reports as an opportunity of self-promotion.
- Encourage media coverage and city announcements to be made at public art locations.
- Create a “Public Art Potential” campaign amongst artists. A sticker-logo identifies them as being interested in showing their work or being commissioned to create public art.
- Add “Public Art Potential” to the biographies in the already existing Community Arts Council Artist Directory, directories can be direct marketed to businesses and patrons.
- Create an e-newsletter and link to the City/CAC webpage about public art.
- Add interpretive signage at all locations.
- Develop a series of brochures.
- Create a link on the City web page specifically for public art projects and developments.
- Identify and secure municipal resources to develop and maintain public art.

8. Inventory of the Existing Public Art in Prince George

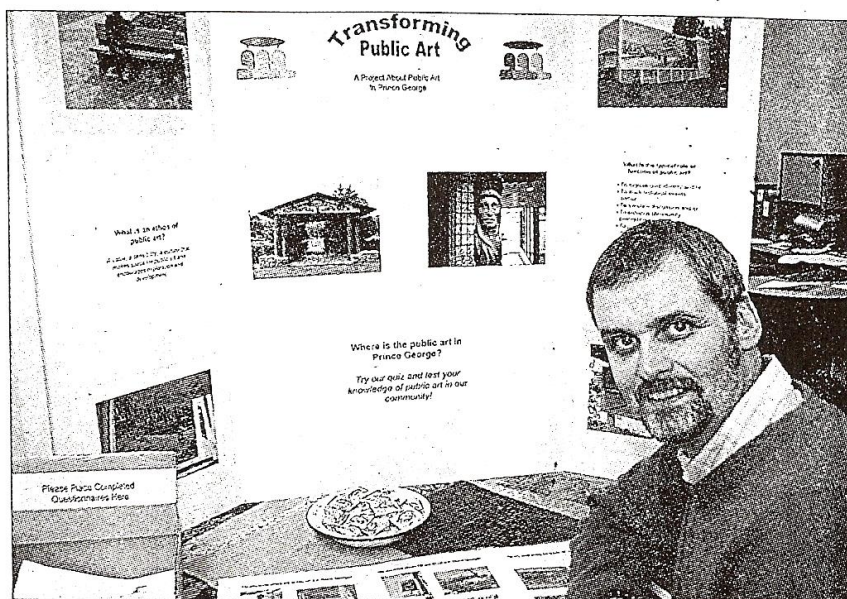
Creating a comprehensive inventory of the existing public art in Prince George required the sensibilities of a historian and the methodical nature of an archivist. It is important to have an inventory. The purpose of a comprehensive inventory is to not only take care of the art that currently exists through proper maintenance, but also to create a working data-base in which future public art can be easily added and tracked. Historical and interpretive information can be preserved for the future. (To review the complete inventory, please see Appendix 6).

Prince George has numerous items considered public art. It is important to note that the definition of “art” let alone “public art” is hotly debated the world over. Our community is no exception. Therefore it is important to note that the project coordinators applied a purposefully forgiving definition to enable the inventorying process. For example, if an item in question is “considered art” and can be seen in a public space, then it is public art. While a public dialogue on this matter would likely bring a rich discourse to the development of future public art in Prince George, it was beyond the scope of this project. However, public dialogue helps to create understanding of the social and political implications of art in any city and is crucial in the future development of public art in the City of Prince George.

Appendixes

Appendix 1. Media Samples

munity - Free Press



Teresa MALLAM/Free Press

Bas Rynsewyn invites visitors to take the public art challenge at Studio 2880's open house launching its new digital artists' directory Thursday.

■ PUBLIC ART

Seeking direction

Survey will gauge residents' opinions, needs

TERESA MALLAM

Free Press

Art is all around us but how often do we take the time to really look at those statues, murals and special works of art, up close? Or remember where they are located or the history behind them. Many people noticed a wool scarf, then an Easter bonnet, placed on the bronze statue of humanitarian Bridget Moran. Hundreds came out to witness the unveiling of the Terry Fox Memorial statue. For months before they were auctioned off, the city came alive with colourful, imaginative and often whimsical Spirit Bears.

If you know about those three public art displays, you get three check marks. The Prince George Public Art Questionnaire aims to draw attention to art projects around the city and may help in future planning.

"We are hoping to find out what people in Prince George consider important and value about public art and also discover

in what ways we can deepen our commitment to public art development in our city," said project coordinator Bas Rynsewyn, a familiar face in the local arts community (and on stage) who has undertaken the survey along with Trina Chivilo.

The survey is part of the 2010 Legacies Now funding for the arts, he said.

Rynsewyn was at a Studio 2880 open house Thursday celebrating the launch of the Community Arts Council of Prince George new digital artists' directory.

Questions posed in the new survey include: Where would you like to see new public art in Prince George? and Is it important that Prince George's public art be selected from local and regional artists?

The deadline for the questionnaire is May 17. The project ends June 2007.

"We are planning to host a community open house in early June," said Rynsewyn. For more information about the survey, contact publicart@studio2880.com.

Gauging Support For Public Art

By [250 News](#)

Saturday, May 12, 2007 08:01 AM

There's a 'quiet revolution' going on in our city, according to one of the coordinators involved in the "Transforming Public Art" project.

"In our community, we're surrounded by really talented, amazing artists," and Trina Chivilo says, "There are a lot of business people and business owners buying and displaying that art."

She says, "I would say there's this public art 'ethos' now - this value that's starting to really get into small businesses and it's really neat and exciting."

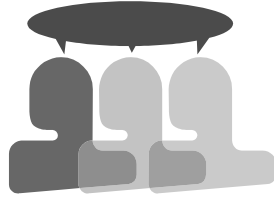
Chivilo and Bas Rynsewyn are coordinating the "Transforming Public Art" project - a joint project between the Community Arts Council and the City of Prince George. Thanks to Legacies Now funding, the three-part project involves: the creation an inventory of existing public art in Prince George, a survey, and an upcoming open house.

Chivilo says the inventory will help to "respect the art we have, take care of it properly and, also, acknowledge the community group or individual that initiated the piece."

As for the survey, Chivilo says, "We really want to understand what kind of public art people in Prince George and the regional district want to see more of and where." She's hopeful not just art enthusiasts, but residents with differing perspectives will take time to fill out the brief questionnaire before May 17th. (It's available at Artspace, the Two Rivers Art Gallery, by emailing publicart@studio2880.com, or by phoning Bas on his cel at 961-0615)

As for the open house, tentatively set for early June, Chivilo says it will be to discuss public art and that's purposely vague, at this point. "We want to get some artists in the room, we want to get some art enthusiasts into the room, and maybe even people who want to become patrons of public art." She says it's open to all and she's hopeful it will further ignite this 'quiet revolution' that's brightening and adding depth to our city.

Appendix 2. The Questionnaire



2007 Prince George Public Art Project

**WE NEED YOUR HELP!
WE WANT TO KNOW WHAT YOU VALUE!**

If you could take a few moments out of your busy day,
we sure would appreciate it.

The Community Arts Council and the City of Prince George with the financial assistance from 2010 Legacies Now, seek to discover *what* types of public art residents value and most importantly, *where* residents feel future public art ought to be located?

Enclosed is an 16-item questionnaire and a return envelope.

If you would make time to complete it and drop it in the mail, it will make all the difference to the success of our project, and ultimately to the development of public art in Prince George.

The Deadline for the questionnaire is May 17, 2007.

This project spans the months of April to June 2007.

We plan to host a community open house in early June, if you would like to be updated about this event, please email publicart@studio2880.com with subject heading "Open house"

or call 961-0615 for more information.

Thank you very much for sharing what you value about public art.
Trina Chivilo and Bas Rynsewyn, Project Coordinators



NO NAMES PLEASE!

Prince George Public Art Questionnaire 2007

We want to know what you *imagine* about public art!

Preamble: the Community Arts Council and the City of Prince George wish to acknowledge the importance of public art in both the future development of our city and in the activation of the current municipal public art policy. This questionnaire seeks to discover what people in Prince George consider important and value about public art and in what ways we can deepen our commitment to public art development in our city. Public Art is simply defined as any object you consider art that can be seen in a public space.

Q.1 Respondent's age (tick gender)

	Gender	16-19	20-25	26-35	36-45	46-55	56-65	65+
Female	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Male	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q.2 I notice public art in Prince George

Always	Sometimes	Don't Know	Rarely	Never
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q.3 Where do you see public art? (tick all that apply)

- In my neighbourhood
- Downtown Prince George
- Parks
- Public places (library, schools, the pool, sport centre, etc)
- Other places (please list) _____.

Q.4 The public art I remember seeing in Prince George is (tick all that apply)

- Statue of Bridget Moran
- Terry Fox Memorial
- Fly-wheel at Fort George Park
- Bridge Mural on Connaught Youth Centre
- Centennial Fountain by Four Seasons Pool
- Spirit Bears
- Other(s) please list _____.

Q.5 It is important that more public art in Prince George be developed.

Very Important	Important	Not Sure	Not Important	Not at all Important
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q.6 It is important for Prince George to be known for its public art.

Very Important	Important	Not Sure	Not Important	Not at all Important
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q.7 Public art is a waste of civic resources, money should be spent elsewhere.

Strongly Agree	Agree	Don't know	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q.8 How important do you think public art in Prince George is for:

	Very Important	Important	Not Sure	Not Important	Not at all Important
Civic Pride	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Supporting local and regional artists	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Giving PG a positive image	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Learn more about art & design	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Finding your way around	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Fostering a sense of history	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Providing places for peace and inspiration	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q.9 It is important that Prince George's public art be selected from local and regional artists?

Very Important	Important	Not Sure	Not Important	Not at all Important
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q.10 The following formats for public art would be important for future development in Prince George. (please tick all that apply)

- | | |
|---|---|
| <input type="checkbox"/> Free standing sculpture | <input type="checkbox"/> First Nations art and design |
| <input type="checkbox"/> Relief sculpture | <input type="checkbox"/> Works of art that involve water |
| <input type="checkbox"/> Murals | <input type="checkbox"/> Walkways and staircases |
| <input type="checkbox"/> Mobiles | <input type="checkbox"/> Temporary installations (i.e. Banners) |
| <input type="checkbox"/> Tile Mosaics | <input type="checkbox"/> Light |
| <input type="checkbox"/> Functional pieces (railings, benches, gates, fences, lights) | <input type="checkbox"/> Other (please share) _____ |
| <input type="checkbox"/> Interactive and Kinetic pieces | <input type="checkbox"/> Other (please share) _____ |

Q.11 Thinking of the public art you have seen, what do you think it says about Prince George? _____

Q.12 What do you think public art *should* say about Prince George?

Q.13 Where would you like to see new public art in Prince George?
Please **prioritize** the general locations below by marking them
Low, Medium, or High.

- ___ In a variety of neighbourhoods
- ___ Downtown/bowl area
- ___ Public spaces like parks, sports areas, etc
- ___ Included in large private development plans
- ___ Public buildings
- ___ Privately owned businesses

Q.14 In what **SPECIFIC** locations would you like to see public art, name as many as you can and prioritize by marking them **Low, Medium, or High.**

_____	_____	_____
_____	_____	_____
_____	_____	_____

Q.15 Would you like to share anything else about public art in Prince George or this project?

THANK YOU VERY MUCH!

For more information of this project or to read the final project report in July 2007, please contact publicart@studio2880.com

Appendix 3-Questionnaire Data

In the charts below, the tally-counts for questions 1,2, 6, 7, 9, 10, 11, 12, 13, and 14 have been included for interest's sake. Questions 3, 4, 8, and 15 have not been overlooked. As previously stated on page 7, some questions were designed to orient respondents to public art.

In some cases, the responses to these questions were included. Many responses provided necessary contextual information. Themes arising from the comments sections have been included in the body of the report.

The location data from questions 13 and 14 has been represented to demonstrate how the priorities of various locations selected and mentioned.

Q1 Gender of respondents	Female: 145 Respondents Male: 89 Respondents
Q2 Age of respondents	73 Respondents in 35-45 range 51 Respondents in 46-55 range 31 Respondents in 26-35 range 30 Respondents in 56-65 range 24 Respondents in 65+ range 17 Respondents in 20-25 range 3 Respondents in 16-19 range
Q6 It is important to develop more public Art	Very Important 122 Important 68 Not Sure 12 Not Important 4 Not at all Important 3
Q7 It is important that Prince George be know for public art	Very Important 87 Important 83 Not Sure 28 Not Important 11 Not at all Important 2
Q8 Public art is a waste of civic resources, money should be spent elsewhere.	Strongly Agree 4 Agree 10 Don't Know 23 Disagree 53 Strongly Disagree 124
Q9 It is important that Prince George's public art be selected from local and regional artists?	Very Important 120 Important 83 Not Sure 18 Not Important 13 Not at all Important 3

<p>Q10 The Following formats for public art would be important for future development in Prince George</p>	<p>Free standing sculpture 163 Relief sculpture 84 Murals 155 Mobiles 57 Tile Mosaics 113 Functional pieces 162 Interactive and Kinetic pieces 95 First Nations art and design 156 Works of art that involve water 122 Walkways and staircases 133 Temporary installations 103 Light 108 Other Street-Theatre 31 Other Music/Sound 22 Other Green Art 45</p>
<p>Q11 Thinking of the public art that you have seen, what do you think it says about Prince George?</p>	<p>We are trying and more art is needed 43 Not in touch with contemporary art 30 It shows that we are growing and diversifying as a community 23 We are a multi-talented community and this should be promoted, not hidden 15 Don't know or left blank or variant 130</p>
<p>Q12 What should public art say about Prince George?</p>	<p>The cultural and social diversity of Prince George 41 The history of Prince George 26 A sense of pride in innovation, uniqueness, progressive 24 The local talent in Prince George 19 Don't know or left blank or variant 131</p>

Location Priorities Tally Results of 247 questionnaires (3 spoiled)
(Q. 13 and 14)

To make meaning from the following data, think about frequency or how often public spaces were selected as a high priority or a low priority.

1. Public Spaces frequency [167-----16-----2]

Parks [77] [Heritage trails/cottonwood, Ft. George, Rainbow Park]

Entrances to the City [54]

Architecture [32] Bridges, stairs cases, underpasses, building murals

2. Downtown frequency [150-----23-----6]

Street Corners [26]

Third Avenue [17]

Second [10]

Fourth [8]

Queensway [7]

George [6]

First [6]

3. Public Buildings frequency [111-----33-----11]

Civic Centre Plaza [24]

Schools [23]

CN Centre [20]

Library [18]

Tourism PG[16]

Pools [15]

Arenas [14]

UNBC/CNC [15/13]

YMCA [11]

PGRH [11]

City Hall [10]

Courthouse [9]

4. Private Development frequency [78-----47-----36]

The Malls [27] [Parkwood, Pine Centre, Spruce Land,]

Big Box Developments [19] Westgate]

Airport [16]

Casino [9]

5. Neighbourhoods frequency [43-----46-----34]

VLA [6]

College Heights [6]

The Crescents [3]

6. Private Business frequency [40-----52-----61]

Book's and Company [10]

Medical Centres [5]

Banks [3]

Appendix 4. The locations of questionnaire administration

Face-to-face administration

The Arts Gallery of Honour, Cinema CNC, The Community Arts Council Spring Arts Bazaar, UNBC conference centre (Minerva), Prince George Youth Soccer Association, Earth Film Festival.

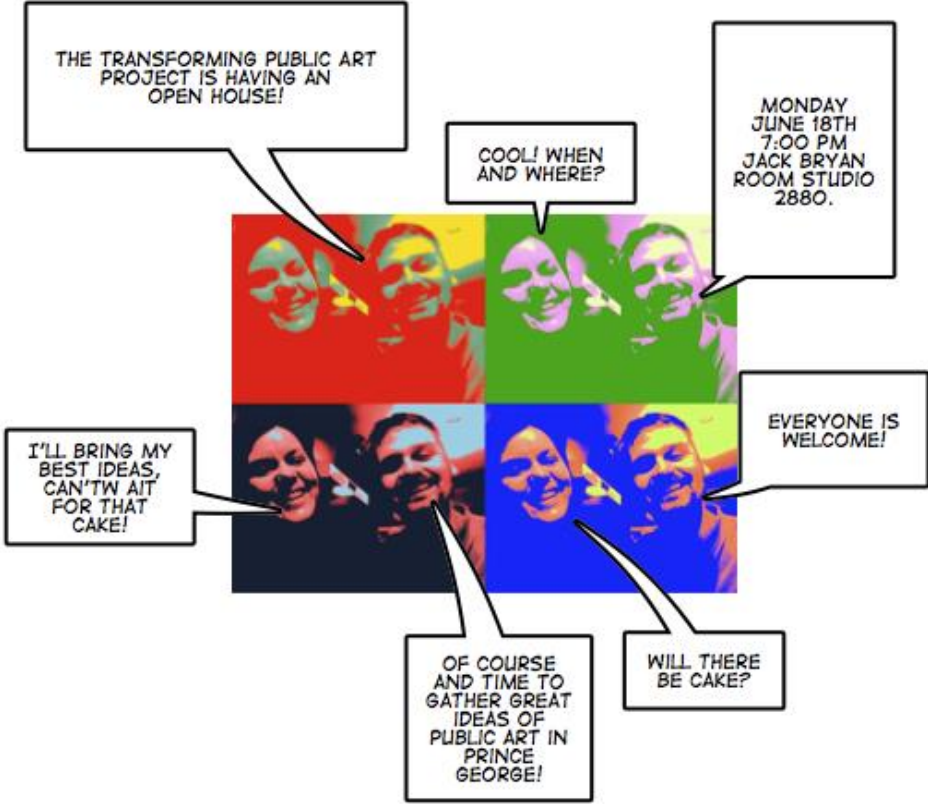
Static Stations

Two Rivers Art Gallery, College of New Caledonia, Prince George Regional Correctional Centre, Community Arts Council, Art Space/Books and Company.

Community Consultation and Interviews

College of New Caledonia: New Media Communications and Design Program, Downtown Prince George, Initiatives Prince George, The Artists Coop, Two Rivers Art Gallery, Street Spirits Theatre Company, UNBC Artist Collective, anonymous individuals including business members and artists.

Appendix 5. Agenda, Invitation, and notes to the open house event



Transforming Public Art Project
Public Art Open House

7:00 PM

Greetings

- Cake & Coffee

Welcome

- Introductions
- Brief overview of the project: Transforming Public Art is a project that involves inventory, development of partnership, and promotion.
- Update of the preliminary data from the questionnaire
- State our purpose for the meeting “tonight we would like to hear from you about the further development of public art in Prince George”.

The questions we would like you to think about are these:

1. What are the three most important things to consider in the further development of public art in Prince George?
 2. What is the best way to promote public art in Prince George?
- Restate our purpose: our goal tonight is to listen and record your thoughts about the above two questions.

7:15 PM

Discussion

- Question 1. [30 minutes] “Three Words and Why”
For example, choose three words that best encompass your most important considerations about development of future public art in Prince George. What are they? Be prepared to say something about why you chose your three words.
- Question 2. [20 minutes] General discussion of the promotion of public art in Prince George. What are the best ways to promote public art in our community?
- Debrief [10 minutes]

8:30 PM

Closure and Thanks

Sign up if you want to get further involved!

Notes from the public art open house:

21 people attended

thoughts and reasons for attending the open house included:

art transcends language,
need more art to look at,
want to become more aware of public art,
art reflects culture and people,
advocacy to ensure equality in the arts, want more downtown to make people think,
surprised by the amount of art in PG and we need more,
making PG alive with art,
desire to keep public art alive in downtown,
need to showcase performing art. If we had a kid's hockey team, we could get money to travel
but no such dollars exists for arts,
PG needs more public art

Three words that best describe what needs to be remembered in the development of future PG public art:

Sense of Place

Money Honor Access

Hub, Heartland, Hinterland

Provocative Discussion, Thought, Sense of Place

Accessibility, Communication, History, Akin

Public art to reflect our culture

Access, Diversity Inclusivity

Values, Longevity Integrity- what happens in 20 years when wear takes its toll?

We need to honour who we are now and where we live.

Let's look at what is right, not what is wrong. Then we can honour what is right.

Public art that selected or created in an attempt to please everyone is NOT the way to go.

Discussion and examples of controversial art in Canadian cities:

Penticton "Baggage Handler", caused so much controversy that the city had to remove it and sell it. It was also damaged.

Winnipeg Louis Riel statue: first the figure of Riel was of him in chains, being led to the gallows. The statue was later removed and replaced by a more sanitized Riel, depicted in a suit to be seen as a father of confederation.

Should statues remain the same? Could they be juxtaposed? Would it be more interesting to tell and remember history that is ugly and unpopular because it no longer fits with the consciousness of the day.

What about guerilla art or graffiti?

Graffiti or tagging, there is a difference.

Skate park dilemma discussed. Graffiti travels around a community. It migrates to other areas in a city.

City wants to know what type of art is desired? Current pieces have come from special interest groups.

Should PG look at implementing a 1% building cost for art development?

Raising questions of stewardship

Buildings, in themselves, can be public art, functional art. Architecture and urban design are keystones in a city aesthetic that supports art development.

We don't want the few public art dollars available that could be used for performance, etc being used for pretty lamp posts!

What if city development policies dictate the way buildings look as well as an art development policy.

Provocative is.... thought provoking or “talk provoking” or both.

When asked what current PG art is provocative the following were named:

Bridget Moran- people want to know her story

Mosaic Fountain- some want to rip it down, some want to fix it

Kings in Mural- not visually congruent with Northern BC ethnicity, makes it curious and interesting

The Raven chalk graffiti on the heritage trail- what does it mean when a birds says “Listen”

Terry Fox because some people think it is “bad art”, it is damaged now which also increases discussion.

Public art can't be everything to everyone and it ought to provoke thought and discussion.

Question: Is there a policy/process of jurying public art from a public or community-based jury?

Can art be juried? Can creativity be juried? Some say yes others say no.

NO room for democracy in selecting public art... we will end up with art that speaks to the lowest common denominator or “hotel art”: benign, beige, and boring; the antithesis of provocative.

Suggestion: to designate areas in the city as art display area for temporary installations or rotating displays. People can come to expect the area to change and we eventually anticipate this.

In terms of location: keep it downtown. Downtown is where art ought to be concentrated in PG. Revitalization of downtown must include a public art strategy.

Where is downtown anyway? Doesn't this depend on who you ask?

Yes and no. Perhaps it is the point where people start to worry about parking? And safety.

In terms of promotional strategies:

Create an event that challenges business to create the best new art installation. Help them by linking them to artists who may be interested in commission or already made art pieces. Create a panel to jury the business installations.

Public money should be designated to public art. City money provides legitimacy and security.

Partner with Airport, Tourism, DBIA,

Question: Where are the opportunities for artists to show their pieces?


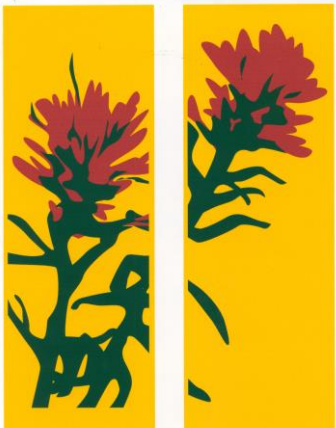
Idea: ‘meet and greet’ night with gallery displays and artist can talk about their work and ideas with potential business art patrons.

Let’s use the public spaces that we already have, the band shell, the college, the civic centre court yard, etc.

The artist’s in PG need to be acknowledged not just placated.

Consider a new descriptor “Publicly accessible art,” as opposed to public art.

Appendix 6. Inventory of Existing Public Art

	<p>Artist: Roman Muntener Title: “Toques and Scarves”</p> <p>Location: Light standards on Highway 97 Description: Visually, the banner connotes activity and vibrancy amongst Prince George residents, especially in winter. Active colours reflect positively on many aspects of the city: business, arts, sports, culture, and development.</p> <p>Specifications Material: sunbrella © Size: ~30 inches X 84 inches Type of work: Winter banner</p> <p>Installation Date: 2002 Project Initiative: RFP “Public Art Project Bypass Banner Program” Sponsors: Canfor Current Custodian: City of Prince George</p>
 <p>Summer design: INDIAN PAINTBRUSH 2 colors (green and red) on yellow background</p>	<p>Artist: Roman Muntener Title: “Indian Paintbrush”</p> <p>Location: Light Standard on Highway 97 Description: Cheerful colours reflect the positive spirit of the Prince George Community. Indian Paintbrush is a familiar native flower and is used to connote a Prince George symbol of summer and inclusion of Aboriginal ancestry.</p> <p>Specifications Material: sunbrella © Size: ~30 inches X 84 inches Type of work: Summer Banner</p> <p>Installation Date: 2004 Project Initiative: RFP “Public Art Project Bypass Banner Program” Sponsors: Canfor Current Custodian: City of Prince George</p>



Artist: Various Artists

Title:

Location: Civic Plaza

Description: **Thirty-eight original painted banners**

Specifications

Material: Nylon

Size: 22 banners 60" X 27"

16 banners 79" X 36"

Type of work: **Banner**

Installation Date: 2005

Project Initiative: Two Rivers Gallery partnered with the Civic Centre to have various local produce original banners

Sponsors: Two Rivers Gallery

Current Custodian: City of Prince George



Artist: Various Children and Youth

Title:

Location: Third Avenue

Description: Children and youth painted banners reflecting what Prince George means to them

Specifications

Material: Nylon

Size: 60" X 30"

Type of work: Banner

Installation Date: 2004

Project Initiative: RFP "Public Art Project Banner Program"

Sponsors: Two Rivers Gallery

Current Custodian: City of Prince George



Artist: **Larry Hunter, Art & Design Ltd and Gerry Houghton, Theme West Studios Inc.**

Title:

Location: Connaught Youth Centre 17th. Avenue and Victoria Street

Description: Capturing a time before this murals pays homage to our natural and built history.

Specifications

Material: Benjamin Moore Exterior Latex Paint

Size: 26 X 7 metres

Type of work: Mural

Installation Date: August 2006

Project Initiative: Gateway Business Improvement Association

Sponsors: Gateway Business Improvement Association and the City of Prince George

Current Custodian: City of Prince George.



Artist:

Title: Fort George Beginnings

Location: Croft Hotel 1168 4th. Avenue

Description: Capturing the memories of workers building our city

Specifications

Material: Exterior Latex Paint

Size: 21' X 27'

Type of work: Mural

Installation Date: June 1998

Project Initiative: Croft Hotel

Current Custodian: Croft Hotel



Artist:

Title: "Cry For Africa"

Location: King's In Bible Store 1264 6th. Avenue

Description: Rendition of poem by Samantha-Anne Hamel

Specifications

Material: Exterior Latex Paint

Size: 95' X 13.5'

Type of work: Mural

Installation Date: July 2003

Project Initiative: King's In

Current Custodian: King's In



Artist: **Mark Antoine, Kathy Rohl, Peter George, Mike Edward Nardichioni**

Title: "Untitled"

Location: Royal Lepage Powerhouse Real Estate Agents 1253 5th. Avenue

Description: Crossing the First Nations and Natural Beauty of the Region

Specifications

Material: Exterior Latex Paint

Size: 60' X 28'

Type of work: Mural

Installation Date: August 2002

Project Initiative: Anne Cates, Prince George Lock & Key

Current Custodian: **Royal Lepage Powerhouse Real Estate Agents**



Artist: **Rebecca Routley**

Title: "Building a Future"

Location: Celtic Reforestation Building 1991
1st. Avenue

Description: Tree Planter

Specifications

Material: Exterior Latex Paint

Size: 32' X 24'

Type of work: Mural

Installation Date: 2001

Project Initiative: Celtic Reforestation

Current Custodian: **Celtic Reforestation**



Artist: **Gwen Boyle, Naomi Patterson, Gino Lenarduzzi**

Title: "Centennial Fountain"

Location: Community Foundation Park
7th. Avenue and Dominion Street

Description: Depicting Settler History to the Centennial

Specifications

Material: Concrete and Venetian Glass

Tile

Size: 28' High

Type of work: Glass Mosaic

Installation Date: 1967

Project Initiative: City of Prince George

Current Custodian: **City of Prince George**



Artist : Nathan Scott

Title: Terry Fox

Location: Community Foundations Park

Description: On Sept 1, 1979 Terry Fox, his brother Darrel and friend Doug Alward, came to Prince George to participate in the Prince George to Boston Marathon (now known as the Labour Day Classic). Missing one limb due to cancer Terry was determined to complete the marathon 17.5 mile course. At the following banquet, Terry revealed his hope to journey across the country raising awareness and funds in hopes of finding a cure for cancer. In early April 1980 Terry, Darrel and Doug left the west coast for the east to begin the journey across the country.

Specifications

Material: Bronze powder suspended in blend of poly and vinyl ester resins. Structural network of rebar embedded fibreglass.

Size Life Size

Type of work: Free Standing Statue

Installation Date: September 18, 2005

Project Initiative:

Sponsors: City of Prince George and Terry Fox Run

Current Custodian: City of Prince George



Artist : Nathan Scott

Title: Bridget Moran

Location: North East Corner of Third Avenue and Dominion Street

Description: Moving to Prince George in 1952, Bridget Moran worked as a social worker, free-lance journalist and published writer. Her books include Stoney Creek Woman, Judgement at Stoney Creek, A Little Rebellion and A Just First Nations Leader. Over the years she has been awarded the Governor-General's Medal, Honourary Law-Degree from UNBC and from UVic, the Jean Clark History Award and the Medal of History by the Lieutenant General of BC.

Specifications

Material: Cementous aggregate to appear bronze

Size: Life Size

Type of work: Free Standing Statue

Installation Date: 2003

Project Initiative: City of Prince George and Friends of Bridget Moran

Current Custodian: City of Prince George



Artist: Unknown
Title: Mr PG
Location: Junction of Highways 16 & 97
Description: Originally built of wood In 1961 as a symbol of the logging Industry In Prince George, It was rebuilt out of metal and fibreglass and moved to Its current location In 1982
Specifications:
Material: Metal and Fibreglass
Size: 8.4 M tall and 1.5 M. in diameter
Type of work: Folk Art
Installation Date: 1982
Project Initiative: City of Prince George
Sponsors: City of Prince George
Current Custodian: **City of Prince George**



Artist: Phil Morrison
Title: Anti Totem Pole
Location: Books & Co
 4th. Avenue and Rupert Street
Description: Built In silent protest to the Installation of the Totem Pole at Two Rivers Gallery
Specifications:
Material: Old Clothes Washers and Dryers and Concrete
Size: 2.0 M tall
Type of work: Free Standing Statue
Installation Date: 2000
Project Initiative: Phil Morrison
Sponsors: Jim Brinkman of Books & Co.
Current Custodian: Books & Co.



Artist: Ronald A. Sebastian, Peter George
Title: Millenium Unity Pole
Location: Two Rivers Gallery
Description:
Specifications:
Material: Cedar
Size:
Type of work: Free Standing Totem
Installation Date: September 16, 2000
Project Initiative: BC Festival of the Arts
Legacy Fund, BC Hydro, City of Prince
George and Two Rivers Gallery
Sponsors: City of Prince George
Current Custodian: **Two Rivers Gallery**



Artist: Inmates of Various Correctional
Facilities
Title: Totem Poles
Location: Prince George Regional
Correctional Facility, Highway 16 East
Description: Totem poles constructed by
Inmates of various correctional facilities and
Installed at the complete of the current facility
Specifications:
Material: Cedar
Size:
Type of work: Carved Totem Poles
Installation Date: May 2002
Project Initiative: Hutla Lake Work Crew
Sponsors: Prince George Regional
Correctional Facility
Current Custodian: **Prince George Regional
Correctional Facility**



Artist: Inmates of Prince George Regional Correctional Facility

Title: Sun Spirit

Location: Prince George Regional Correctional Facility

Description: Cedar Carving

Specifications:

Material: Cedar

Size:

Type of work: Carving

Installation Date: 2002

Project Initiative: Hutla Lake Work Crew

Sponsors: Prince George Regional Correctional Facility

Current Custodian: Prince George Regional Correctional Facility



Artist: Inmates of Terrace Correctional Facility

Title: Totem

Location: Prince George Regional Correctional Facility

Description: Cedar Carving

Specifications:

Material: Cedar

Size:

Type of work: Carved Totem Pole

Installation Date: 2002

Project Initiative: Terrace Correctional Facility

Sponsors: Prince George Regional Correctional Facility

Current Custodian: Prince George Regional Correctional Facility



Artist: John Rogers
Title: Bear
Location: Community Arts Council / Studio
2880 15th. Avenue
Description: Carving
Specifications:
Material: Wood
Size:
Type of work: Carving
Installation Date:
Project Initiative: Community Arts Council,
John Rogers
Sponsors: **Community Arts Council**
Current Custodian: **Community Arts Council**



Artist: Elmer Gunderson
Title: Weathered Old Face
Location: Community Arts Council / Studio
2880
Description: Carving
Specifications:
Material: Wood
Size:
Type of work: Free Standing Carving
Installation Date:
Project Initiative: Community Arts Council,
Elmer Gunderson
Sponsors: Community Arts Council
Current Custodian: **Community Arts Council**



Artist: Elmer Gunderson
Title: Tree Spirit 1
Location: Cottonwood Island Park
Description: Carving
Specifications:
Material: Cottonwood Bark
Size:
Type of work: Carving
Installation Date: 2005
Project Initiative: City of Prince George 90th. Anniversary Committee
Sponsors: City of Prince George
Current Custodian: **City of Prince George**



Artist: Elmer Gunderson
Title: Tree Spirit 2
Location: Cottonwood Island Park
Description: Carving
Specifications:
Material: Cottonwood Bark
Size:
Type of work: Carving
Installation Date: 2005
Project Initiative: City of Prince George 90th. Anniversary Committee
Sponsors: City of Prince George
Current Custodian: **City of Prince George**



Artist: Elmer Gunderson
Title: Tree Spirit 3
Location: Cottonwood Island Park
Description: Carving
Specifications:
Material: Cottonwood Bark
Size:
Type of work: Carving
Installation Date: 2005
Project Initiative: City of Prince George 90th. Anniversary Committee
Sponsors: City of Prince George
Current Custodian: **City of Prince George**



Artist: Elmer Gunderson
Title: Tree Spirit 4
Location: Cottonwood Island Park
Description: Carving
Specifications:
Material: Cottonwood Bark
Size:
Type of work: Carving
Installation Date: 2005
Project Initiative: City of Prince George 90th. Anniversary Committee
Sponsors: City of Prince George
Current Custodian: **City of Prince George**



Artist: Elmer Gunderson
Title: Tree Spirit 5
Location: Cottonwood Island Park
Description: Carving
Specifications:
Material: Cottonwood Bark
Size:
Type of work: Carving
Installation Date: 2005
Project Initiative: City of Prince George 90th. Anniversary Committee
Sponsors: City of Prince George
Current Custodian: **City of Prince George**



Artist: Elmer Gunderson
Title: Tree Spirit 6
Location: Cottonwood Island Park
Description: Carving
Specifications:
Material: Cottonwood Bark
Size:
Type of work: Carving
Installation Date: 2005
Project Initiative: City of Prince George 90th. Anniversary Committee
Sponsors: City of Prince George
Current Custodian: **City of Prince George**



Artist: Elmer Gunderson
Title: Tree Spirit 7
Location: Cottonwood Island Park
Description: Carving
Specifications:
Material: Cottonwood Bark
Size:
Type of work: Free Standing Carving
Installation Date: 2005
Project Initiative: City of Prince George 90th. Anniversary Committee
Sponsors: City of Prince George
Current Custodian: **City of Prince George**



Artist: Elmer Gunderson
Title: Dedication Pole
Location: 1st Floor City Hall
Description: Carving
Specifications:
Material: Pine Wood
Size: 9' X 45" Dia.
Type of work: Free Standing Carving
Installation Date: 2006
Project Initiative: City of Prince George.
Elmer Gunderson
Sponsors: City of Prince George
Current Custodian: City of Prince George



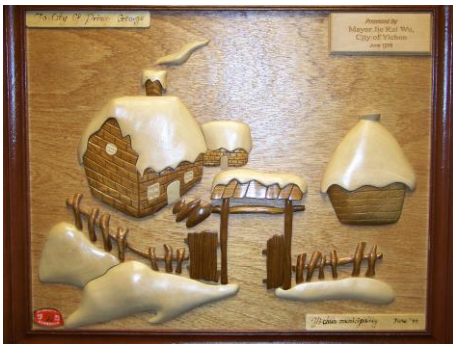
Artist: Elmer Gunderson
Title: Dedication Pole #2
Location: City Works Yard
Description: Carving
Specifications:
 Material: Pine Wood
 Size: 9' X 45" Dia.
 Type of work: Free Standing Carving
Installation Date: 2006
Project Initiative: City of Prince George.
Elmer Gunderson
Sponsors: City of Prince George
Current Custodian: City of Prince George



Artist: Judy Whyte
Title: City of Prince George Coat of Arms
Location: City Hall Council Chambers
Description: Carving
Specifications:
 Material: Wood
 Size: 20" X 23"
 Type of work: Carving
Installation Date: July 1996
Project Initiative:
Sponsors: City of Prince George
Current Custodian: City of Prince George



Artist: Robert Sebastian
Title: "The Fish Run"
Location: City Hall
Description: Lithograph Print In recognition of protocol signing between City of PG and Lheidhl T'enneh
Specifications:
Material:
Size: 16" X 20"
Type of work: Lithograph
Installation Date: July 16, 2002
Project Initiative:
Sponsors: Lheidhl T'enneh Band
Current Custodian: City of Prince George



Artist: Unknown
Title: Yi Chun
Location: Lobby 5th Floor City Hall
Description: Relief Carving
Specifications:
Material: Exotic Woods
Size: 20" X 16"
Type of work: Relief Carving
Installation Date:
Project Initiative: Presented to Mayor Colin Kinsley by Jie Kai Wu, Mayor of Yi Chun City
Sponsors:
Current Custodian: City of Prince George



Artist: Ken Ferris
Title: Fox In Winter
Location: City Hall 5th. Floor Lobby
Description: Presented to Commemorate 25 years of Operation Prince George Pulp and Paper
Specifications:
Material:
Size:
Type of work: Limited Edition Print
Installation Date: August 29, 1991
Project Initiative:
Sponsors: Prince George Pulp and Paper
Current Custodian: **City of Prince George**



Artist: Robert Sebastian
Title: Raven Clan Totem Pole 22/90
Location: 5th Floor Lobby City Hall
Description: Commemorating the 1984 BC Winter Games held In Prince George
Specifications:
Material:
Size: 19" 27"
Type of work: Lithograph Print
Installation Date: 1984
Project Initiative: BC Winter Games 1984
Sponsors:
Current Custodian: City of Prince George



Artist: Min Sjolseth
Title: Granny Seymour
Location: 5th. Floor Conference Room City Hall
Description: Oil Painting
Specifications:
Material:
Size: 25" X 31"
Type of work: Oil Painting
Installation Date:
Project Initiative:
Sponsors:
Current Custodian: **City of Prince George**



Artist: Lawrence Russell, Peter George
Title: Carrier Sekanni Logo
Location: Carrier Sekanni Family Services
987 4th. Avenue
Description: Mural Depicting Bear and Hand
Specifications:
Material: Acrylic Paint
Size: 20' X 14'
Type of work: Mural
Installation Date: 2006
Project Initiative:
Sponsors: Carrier Sekanni Family Services
Current Custodian: **Carrier Sekanni Family Services**



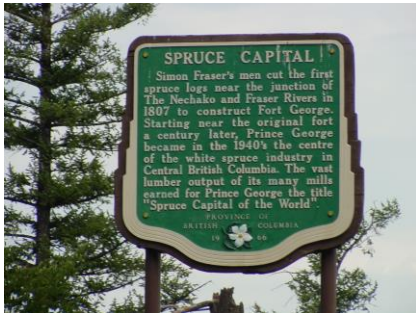
Artist: Bert de Vink
Title: Killed and Injured Workers Memorial
Location: Patricia Blvd. and Queensway St.
Description:
Specifications:
Material: Brass, Steel. Concrete
Size: 120" X 62"
Type of work: Sculpture
Installation Date: 2007
Project Initiative: Prince George & District Labour Council
Sponsors: Prince George & District Labour Council, WorksafeBC and City of Prince George
Current Custodian: **City of Prince George**



Artist: Unknown
Title: Flywheel
Location: Connaught Hill Park
Description: Flywheel reminder of pioneer saw milling
Specifications:
Material: Steel with Concrete base
Size:
Type of work: Marker
Installation Date:
Project Initiative:
Sponsors:
Current Custodian: City of Prince George



Artist:
Title: Drinking Fountain
Location: Connaught Hill Park
Description: Drinking Fountain donated to City of Prince George
Specifications:
Material: Stone
Size:
Type of work: Memorial
Installation Date: 1969
Project Initiative:
Sponsors: Martin and Errol Caine
Current Custodian: City of Prince George



Artist:
Title: Information Plaque
Location: Connaught Hill Park
Description: Plaque describing the term "Spruce Capital" contributing to Prince George's history.
Specifications:
Material:
Size:
Type of work: Marker
Installation Date: 1966
Project Initiative:
Sponsors:
Current Custodian: City of Prince George



Artist: Ron Sebastian

Title:

Location: Tourism Prince George

Description: Carved Cedar Doors

Specifications:

Material: Cedar

Size: 2 doors 38" X 96"

Type of work: Carved Cedar

Installation Date: 2000

Project Initiative: Tourism Prince George

Sponsors: Tourism Prince George

Custodians: **Tourism Prince George**



Artist: Unknown

Title:

Location: City Hall

Description: Glass Platter

Specifications:

Material: Hot forming, hand cracked and colorized glass

Size:

Type of work: Glass

Installation Date: March 2007

Project Initiative: To commemorate the signing of the "Memorandum of Understanding" between cities of Prince George, Prince Rupert and Edmonton

Sponsors:

Current Custodian: City of Prince George



Artist: Unknown
Title:
Location: City Hall
Description: Painting
Specifications:
Material:
Size:
Type of work: Watercolour Painting
Installation Date: For the assistance In building an understanding of Science and Technology In Northern British Columbia
Project Initiative: June 1990
Sponsors: Members of Premiere's Advisory Council on Science and Technology
Current Custodian: City of Prince George



Artist:
Title: Milk For Britain
Location: 5th. Floor Conference Room City Hall
Description: Lithograph Print
Specifications:
Material:
Size:
Type of work:
Installation Date: August 17, 1994
Project Initiative: Donated to Queen Elizabeth II by Kinsmen and Kinettes of Canada by Gov.Gen Richard Trippel and Mrs. Janice Trippel, District Kinette Coordinator
Sponsors: Kinsmen of Canada
Current Custodian: City of Prince George



Artist: Unknown
Title: Commemorative Gavel
Location: Council Chambers City Hall
Description:
Specifications:
Material: Wood
Size: 14" X 4.5"
Type of work: Carving
Installation Date:
Project Initiative:
Sponsors: Oktoberfest Committee
Current Custodian: City of Prince George



Artist: Robert Sebastian
Title: Remembering
Location: City Hall 5th. Floor
Description:
Specifications:
Material:
Size: 23" X 26"
Type of work: Lithograph Print
Installation Date:
Project Initiative: Positive Living North
Sponsors: Positive Living North
Current Custodian: City of Prince George



Artist: Various
Title: Fish
Location: McMillan Creek Park
Description: Painted Fish
Specifications:
Material: Wood, Acrylic Paint
Size:
Type of work: Installation
Installation Date:
Project Initiative: To commemorate BC River's Day
Sponsors: BC River's Day Committee
Current Custodian: **City of Prince George**



Artist: Various
Title: Fish
Location: Base of Carney Hill and Massey Blvd.
Description: Painted Fish
Specifications:
Material: Wood, Acrylic Paint
Size:
Type of work: Installation
Installation Date: unknown
Project Initiative: To commemorate BC River's Day
Sponsors: BC River's Day Committee
Current Custodian: **City of Prince George**



Artist: Various
Title: Garbage Cans
Location: Various Locales around Prince George
Description: Painted Barrels to be used as refuse containers
Specifications:
Material: Empty Oil Drums, Latex Paint
Size:
Type of work: Paintings
Installation Date: 2005-2006
Project Initiative: City of Prince George and Telus Super Pages
Sponsors: City of Prince George and Telus Super Pages
Current Custodian: **City of Prince George**



Artist: Unknown
Title: Cenotaph
Location: City Hall
Description: Stone Marker
Specifications:
Material: Stone and Bronze
Size:
Type of work: Marker
Installation Date:
Project Initiative: Commemorative to soldiers and volunteers lost during military encounters.
Sponsors: Royal Canadian Legion
Current Custodian: **City of Prince George**



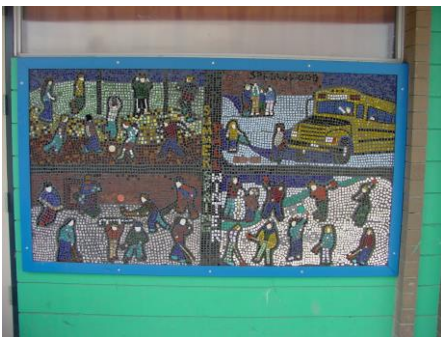
Artist: Ian King
Title: Canadian Flag
Location: Springwood Elementary School
Description: Mosaic
Specifications:
Material: Plywood, Tile, Grout
Size: 4' X 8'
Type of work: Mosaic
Installation Date: 1999
Project Initiative: Final year project with students moving onto Heather Park Middle School
Sponsors: Springwood Elementary School
Current Custodian: School District #57



Artist: Ian King
Title: Welcome
Location: Springwood Elementary School
Description: Mosaic
Specifications:
Material: Plywood, Tile, Grout
Size: 4' X 8'
Type of work: Mosaic
Installation Date: 2000
Project Initiative: Final year project with students moving onto Heather Park Middle School
Sponsors: Springwood Elementary School
Current Custodian: School District #57



Artist: Ian King
Title: Welcome 2
Location: Springwood Elementary School
Description: Mosaic
Specifications:
 Material: Plywood, Tile, Grout
 Size: 4' X 8'
 Type of work: Mosaic
Installation Date: 2001
Project Initiative: Final year project with students moving onto Heather Park Middle School
Sponsors: Springwood Elementary School
Current Custodian: School District #57



Artist: Ian King
Title: Games
Location: Springwood Elementary School
Description: Mosaic
Specifications:
 Material: Plywood, Tile, Grout
 Size: 4' X 8'
 Type of work: Mosaic
Installation Date: 2002
Project Initiative: Final year project with students moving onto Heather Park Middle School
Sponsors: Springwood Elementary School
Current Custodian: School District #57



Artist: Ian King
Title: Home of the Stingers
Location: Springwood Elementary School
Description: Mosaic
Specifications:
Material: Plywood, Tile, Grout
Size: 4' X 8'
Type of work: Mosaic
Installation Date: 2003
Project Initiative: Final year project with students moving onto Heather Park Middle School
Sponsors: Springwood Elementary School
Current Custodian: School District #57



Artist: Unknown
Title: Clan Marker
Location: Native Burial Ground Fort George Park
Description: Marker commemorating clans in our region
Specifications:
Material: Concrete, Wood, Paint
Size:
Type of work: Marker
Installation Date:
Project Initiative: L'elhi Tenneh
Sponsors:
Current Custodian: L'elhi Tenneh



Artist:
Title: Entrance Gate
Location: Native Burial Ground Fort George Park
Description: Marker
Specifications:
Material: Wood, Paint
Size:
Type of work: Marker
Installation Date:
Project Initiative:
Sponsors:
Current Custodian: L'elhi Tenneh



Artist:
Title: Anchor
Location: Base of Connaught Hill Park
Description: Marker
Specifications:
Material: Steel, Concrete
Size:
Type of work: Marker
Installation Date: unknown
Project Initiative: unknown
Sponsors: unknown
Custodians: City of Prince George



Artist:
Title: Bell
Location: Knox United Church
Description: Marker
Specifications:
Material: Steel, Concrete
Size:
Type of work: Marker
Installation Date: unknown
Project Initiative: unknown
Sponsors: Knox United Church
Custodians: Knox United Church



Artist:
Title: Flywheel from Eagle Lake Sawmill,
Giscome BC
Location: Fort George Park
Description: Marker
Specifications:
Material: Steel, Concrete
Size:
Type of work: Marker
Installation Date: unknown
Project Initiative: To commemorate the early
sawmill techniques
Sponsors: Northwood Pulp and Timber
Custodians: Exploration Place



Artist:

Title: Chinese Monument

Location: Prince George City Cemetery
2099 Ferry Avenue

Description: Marker

Specifications:

Material: Stone, Bronze

Size: 72" X 72" X 35"

Type of work: Marker

Installation Date: 2002

Project Initiative: To commemorate the early Chinese-Canadian settlers of Prince George

Sponsors: Chinese Benevolent Association,
Chee Duck Tong, Chinese Freemasons
Society and Chinese Student and Scholar
Association

Current Custodian: City of Prince George



Artist:

Title: Cairn

Location: Millennium Park

Description: Marker

Specifications:

Material: Stone, Bronze

Size:

Type of work: Marker

Installation Date: August 18, 2001

Project Initiative: To commemorate the
opening of Millennium Park In honour of the
first arrival of steel for the railway In 1923

Sponsors: CN Rail

Current Custodian: City of Prince George



Artist:
Title: Marker
Location: Fort George Park
Description: Marker
Specifications:
Material: Stone, Concrete, Bronze

Size:
Type of work: Marker
Installation Date: unknown
Project Initiative: To commemorate the arrival of Sir Alexander MacKenzie In 1789
Sponsors: Gov. of Canada
Current Custodian: City of Prince George



Artist:
Title: Marker
Location: Paddlewheel Park
Description: Marker
Specifications:
Material: Stone, Concrete, Bronze

Size:
Type of work: Marker
Installation Date: unknown
Project Initiative: To commemorate the arrival of the BX Paddlewheel Transport Boat
Sponsors:
Current Custodian: City of Prince George



Artist: Various Artists

Title: Spirit Bears

Location: Various Locations through out Prince George

Description: Marker

Specifications:

Material: Fiberglass, Acrylic Paint

Size:

Type of work: Marker

Installation Date: 2006

Project Initiative: A public art project to generate funds for the BC Lions Club Easter Seal Campaign

Sponsors: BC Lions Club

Current Custodian: Business who purchased the bears through auction