

# PUBLIC ART POLICY REVIEW

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## *ANALYSIS AND RECOMMENDATIONS*

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## 1 INTRODUCTION

On 2013 December 16, Council approved NM2013-34, Public Art Policy, directing Administration to undertake a review of the Corporate Public Art Policy. To conduct the review, Administration worked with a broad cross-section of stakeholders, including Councillors; gathered information on leading practices from other municipalities; and examined options informed by lessons learned during the ten years the Corporate Public Art Policy has been in effect. This report summarizes the findings of Administration's review and is organized as follows.

For easy reference, Section 2 provides a summary of the Notice of Motion directives and additional improvement opportunities identified during this review as well as Administration's response / recommendations.

Section 3 provides the detailed analysis for each of the issues identified in Council directives. These are presented in the following sequence:

1. **Public Art Funding Model**
2. **Public Participation in the Selection Process**
3. **Building Local Artist Capacity**
4. **Restoration and Enhancement of On-site Heritage Assets**
5. **Public Art as Functional Components of the Infrastructure**
6. **Pooling Strategies for Creating Iconic Art in Key Locations**

During the review, Administration uncovered additional opportunities for improvement, and these are presented in Section 4.

Section 5 provides a brief recap and conclusions resulting from this review.

**2 SUMMARY OF DIRECTIVES AND RECOMMENDATIONS**

The following table provides a summary of the Notice of Motion directives and the recommendations proposed to address them based on the detailed investigation and analysis outlined in this attachment. Recommendations 1.1, 4.1 5.1 and 6.1 (***shown in bold and italicized***) require Council approval. The other recommendations are being advanced by Administration.

	<b>Notice of Motion Directive</b>	<b>Proposed Improvement Direction</b>	<b>Authorization Required</b>
1	developing options for a sliding scale of percentage funding based on the amount of capital budget for projects, including consideration of placing a maximum dollar amount for any capital project;	<p><b><i>1.1 Approve amending the Public Art Policy such that the percent for public art allocation will be calculated on portions of the eligible project capital costs over \$1 million using a sliding scale with two break points:</i></b></p> <p><b><i>1% for the portion up to \$50 million; and 0.5% for the portion over \$50 million</i></b></p> <p><b><i>The allocation from each capital project will be capped at \$4 million</i></b></p> <p><b><i>1.2 Approve amending the Public Art Policy to reflect the changes to the eligible and ineligible project cost categories for public art allocation as follows:</i></b></p> <p><b><i>Eligible capital projects include all upgrade (U), growth (G) and service (S) budget items over \$1 million. Ineligible costs include land purchase, rolling stock, portable equipment (furniture, computers, etc.), and maintenance (M) budgets.</i></b></p>	<b>Council</b>
2	developing options for greater public participation including but not limited to changing the composition of project selection juries, the method of selection of the project jury, as well as increasing opportunities for input by the general	<p>Implement the following actions to increase public participation in the selection process:</p> <p>2.1 Public Art Board approve the jury proposed by the public art project coordinator for selecting the artist.</p> <p>2.2 Increase the size of jury membership from five to seven to accommodate two additional citizen-at-large members.</p> <p>2.3 Create and maintain a roster for citizen volunteers to serve on juries.</p> <p>2.4 Ensure public art is involved in community engagements for capital projects in</p>	<b>Administration</b>



	Notice of Motion Directive	Proposed Improvement Direction	Authorization Required
	public into the selection process for the public art;	<p>collaboration with the initiating department.</p> <p>2.5 Articulate the requirement for artists to undertake public engagement as part of the process of developing their design in the Request for Proposals/Qualifications.</p> <p>2.6 Pilot and evaluate, by 2015 June, an opportunity for citizens to provide input on an artists' work as it relates to a particular project.</p>	
3	developing a strategy to help build local capacity of artists to compete for public art projects locally, nationally and internationally;	<p>Implement the following actions to support the "Maintain and Grow" strategy to help build local artists' capacity to compete for major public art projects at home and abroad:</p> <p>3.1 Public Art Program continue with and increase awareness of current offerings in education and training for local artists</p> <p>3.2 Public Art Program expand the education and training offerings if it can be adequately supported through available resources, specifically:</p> <ul style="list-style-type: none"> <li>• offering new courses aimed at responding to Request for Proposals/Qualifications for major capital projects; and</li> <li>• increasing the number of mentorship opportunities.</li> </ul>	Administration
4	amending the Policy for greater flexibility in the use of a portion of public art funding for the restoration and/or enhancement of on-site heritage assets;	<p><b>4.1 Approve this addition to the Policy as #4 under "The Public Art Policy allows for":</b></p> <p><b>4. Public Art Funding for On-site Heritage Assets:</b></p> <p><b><i>In an instance where the following conditions are present:</i></b></p> <p><b>(a) a capital infrastructure project is directly impacting a heritage asset that is on the site of the intended project;</b></p> <p><b>(b) Council desires to restore and keep that heritage asset in-situ; and</b></p> <p><b>(c) all other sources of funding for the project are restricted, then</b></p> <p><b><i>a portion of the public art allocation for that project may be used to enhance</i></b></p>	Council

	Notice of Motion Directive	Proposed Improvement Direction	Authorization Required
		<p><i>and/or restore that heritage asset to keep it on site.</i></p> <p><i>This will be employed on a case-by-case basis, through the Priorities and Finance Committee to Council.</i></p>	
5.	amending the Policy for greater flexibility in incorporating public art as functional components of the infrastructure;	<p><b>5.1 Approve amending the public art definition in the Public Art Policy as follows:</b></p> <p><b><u>Definition Change</u></b></p> <p><b><i>Public Art: Any original work of art that is accessible to the general public. Typically, the creation of a public artwork takes into consideration site and context as part of its process; the artwork can be discrete, semi-integrated, integrated, temporary, embedded, stand-alone or functional. Public art mediums can include, but are not limited to: sculpture, installation, paintings, drawings, prints, photography, multi-media projects, murals, mosaics, land art/earth works, or projects which incorporate design, architecture, or landscape architecture. An edition, multiples or series of artworks may qualify provided the run is limited and consistent with professional artistic standards.</i></b></p> <p><b><i>While it is recognized that architecture, interior design, and landscaping are artistic in nature and have artistic components, this Policy defines public art as a distinct component of a capital project that, while it may be integrated to its site, is created by a</i></b></p>	Council



	Notice of Motion Directive	Proposed Improvement Direction	Authorization Required
		<p><i>person engaged as an artist or its creation is directed by an artist.</i></p> <p><b><u>Addition of Functional</u></b>  <b>Functional: Public art which in addition to serving as an original artwork has a functional component (example a bench, bike-rack, gateway, or windscreen).</b></p> <p>5.2 Finalize Public Art Guidelines and include them, as needed, in Requests for Proposals/Qualifications of Capital Infrastructure Projects.</p>	Administration
6	developing a strategy for pooling of funds in locations with a high public benefit or for long-term creation of large iconic or monumental pieces of public art at key locations within the city;	<p><b>6.1 Approve this addition to the Policy as #5 under "The Public Art Policy allows for":</b>  <b>Private Contributions: Private contributions can be accepted for the pooling of funds to create iconic and monumental works of public art.</b></p> <p>6.2 Direct Intergovernmental Affairs staff to advance their plan to lobby for the removal of current restrictions for pooling funds from future provincial and/or federal funding programs.</p> <p>6.3 Direct Public Art Program to develop a Public Art Master Plan for Calgary with input and guidance from the Public Art Board to be completed no later than 2015 June.</p>	<p>Council</p> <p>Administration</p> <p>Administration</p>
	reiterate that all City business units must comply with the Policy in the development of capital projects;	Improvements in process, budgeting, tracking and reporting are identified in "Additional Items" table below, "Policy Administration"	Administration
	lobby the provincial government that any new capital funding programs for	Recommendations for lobbying other levels of government are addressed in Recommendation 6.2	Administration

Notice of Motion Directive	Proposed Improvement Direction	Authorization Required
municipalities allow for greater flexibility, as per the Policy, to pool funds for greater public benefit;		
consult with members of Council and bring a report to Council no later than 2014 May.	<b>Administration requests that this report and attachments be forwarded as an item of urgent business to the 2014 May 26 meeting of Council</b>	<b>Priorities and Finance Committee</b>

This review of the public art policy has enabled Administration to identify the following:

Additional Items	Improvement Opportunities	Authorization Required
Communications	Develop a robust communications strategy to proactively communicate with citizens about the Public Art Program and public art projects in support of The Corporate Public Art Policy's Guiding Principles	Administration
Policy Administration	Strengthen the Management Framework and capitalize on timely opportunities including Action Plan and the CS&PS Departmental Business Plan and Budget.	Administration



### 3 ISSUES ANALYSIS AND REVIEW – ITEMS DIRECTED BY COUNCIL

#### 3.1 PUBLIC ART FUNDING MODEL

Council's directive to Administration is for reviewing the policy and "***developing options for a sliding scale of percentage funding based on the amount of capital budget for projects, including consideration of placing a maximum dollar amount for any capital project.***"

#### Current Practice in Calgary

The following is an extract from the current Public Art Policy:

#### Funding Strategy

The Public Art Policy provides a sustainable and responsive 'percent for public art' funding strategy for the acquisition, administration and management of public art.

The funding mechanism provides for costs associated with:

- implementation of the Public Art Policy;
- planning, design, fabrication, installation and purchase of public art for new and existing public spaces, facilities and infrastructure;
- management, administration, and programming of the Public Art Collection;
- maintenance and conservation of the Public Art Collection.

#### Percent for Public Art Allocation

The objective of the 'percent for public art' will be calculated at 1% of the total capital project costs for City of Calgary capital budget projects over \$1 million, recognizing that certain funding restrictions may limit overall available funds. Eligible capital projects include all upgrade (U)<sup>1</sup> and growth (G) budget items over \$1 million. Ineligible costs include land purchase, rolling stock, portable equipment (furniture, computers, etc.), maintenance (M) and service (S) budgets.

When planning an upgrade (U) or growth (G) capital project that exceeds \$1 million, City of Calgary Departments will identify and prorate the 1% for public art allocation based on all restricted and unrestricted funds to the capital project budget.

There are three considerations related to the expenditure of the 'percent for public art' allocation:

1. The restricted public art allocation will reside with the initiating Department as part of the overall capital project for development of public art on the capital project site;

<sup>1</sup> Upgrade – improvement of existing infrastructure with new assets that constitute improved functionality, reliability or compatibility.

Growth – of infrastructure to service Calgary's growth, in both population and area, demographic changes and economic expansion.

Service change – new infrastructure associated with a Council decision to provide a new or expanded level of service.

Maintenance/ Replacement – rehabilitation of existing infrastructure due to obsolescence, safety concerns, age, or condition of infrastructure.



2. The Departments will transfer a portion of the unrestricted public art allocation to the Public Art Reserve;
3. Administration may choose to pool a portion of the unrestricted public art allocation for use at more publicly accessible sites or combine the restricted and unrestricted public art allocation not transferred to the Public Art Reserve for development of public art on the capital project site.

### **Public Art Reserve**

The Public Art Reserve will ensure a diversity of public art opportunities occur in communities throughout Calgary that are accessible to citizens and visitors. It also ensures ongoing maintenance and conservation of public art occurs in a responsible and timely manner to preserve these assets.

The Public Art Reserve will be financed through the **Percent for Public Art Allocation** as outlined in the section above.

The Public Art Reserve will be used to cover costs related to the following:

- management, administration and promotion of the Public Art Program;
- maintenance and conservation of those portions of the Public Art Collection maintained by the Public Art Program;
- projects initiated by the Public Art Program.

The Policy refers to a Funding Strategy, Percentage for Public Art Allocation and Public Art Reserve. The following can be inferred:

- Only upgrade and growth type capital projects contribute to public art budgets;
- Public art funding allocation is 1% of all eligible capital costs over \$1 million;
- Ineligible project costs include land purchase, rolling stock, portable equipment (furniture, computers, etc.), maintenance (M) and service (S) budgets;
- Funding for capital projects comes from restricted (use of funds are governed by legislative regulations or conditions) and unrestricted (funds are not encumbered by external regulations or conditions) sources;
- Departments use the unrestricted public art allocation to fund the Public Art Reserve; and
- Public Art Reserve supports management, administration and programming activities of the Public Art program.

### **Summary of Leading Practices**

The most common funding mechanism in other jurisdictions is the 'Percentage for Art' that encourages a percentage of eligible capital costs to be allocated for public art purposes. A majority of jurisdictions in North America follow this 1% for art approach, but every jurisdiction approaches the allocation in its own unique manner. A true comparison of the various programs is difficult due to the fact that different sets of conditions are included to determine the eligible capital costs to which the 1% for funding public art is applied. The variations observed include:

*Fixed Allocation*

This approach does not tie public art funding as a percentage allocation from capital projects. Rather, a fixed amount is allocated to the public art budget every year – (e.g. Winnipeg, Manitoba).

*Optional Allocation*

The percentage is not mandatory. Up to 1% may be allocated for acquiring art (e.g. Washington DC).

*Eligible Cost Categories*

There are large variations in what jurisdictions include in their eligible cost categories. In some jurisdictions, eligible costs do not include design and engineering, administration, fees and permits, site remediation, environmental studies etc; - (e.g. San Jose, California and Portland, Oregon).

*Accommodate Funding Restrictions*

Funding formula acknowledges restrictions placed on public art expenditures by funding sources. For example, lesser of 2% of eligible costs or 2% of eligible funds (e.g. Portland, Oregon).

*Project Types*

Only certain types of infrastructure projects are included (e.g. Chicago, Illinois – no sewers)

*Private Sector Developments*

Private sector developments are also included in the consideration of the percentage allocation for public art. (e.g. Toronto, Ontario and San Jose, California)

*Cap on Public Art Budget*

A fixed cap (up to 0.5% of the construction appropriation) is used to acquire artwork for permanent display in the interior or exterior of public access facilities. The amount, per project, is not to exceed \$100K (e.g. State of Florida).

*Sliding Scale and Optional Cap*

1% of building construction up to \$20 million, 0.5% for greater than \$20 million. Art budget, per project, can be capped at \$400,000 (e.g. New York City, New York).

Such variations observed in computing the eligible capital make it difficult to objectively compare the “percentage for art” programs from the funding for art perspective. Compared to Calgary, other jurisdictions include many more cost categories as ineligible items for public art budget computation.



The relative spread of the funding mechanisms used for public art of select jurisdictions from Canada and the US is shown below:



The following table compares the funding mechanism in select Canadian municipalities.

	Victoria	Winnipeg	Edmonton	Hamilton	Toronto
<b>Public Art Funding Mechanism</b>	Fixed Amount Allocation \$150K	Fixed Amount Allocation \$500K	1% (Publically accessible municipal projects including road bridges, rail bridges, foot bridges, streetscape improvements, buildings, recreation facilities as well as park, plaza, and square developments.)	Yearly Allocation  \$70K to \$250K allocated annually towards their Master Plan for Public Art	1 % on private and public development greater than 20,000 SQM

The following table compares the funding mechanism in select US jurisdictions.

	Seattle	San Jose	Portland	Chicago	NYC
<b>Public Art Funding Mechanism</b>	1% for buildings, above ground structures, parks/ transportation improvement projects	1% for city capital improvement projects  1% private development  (Excludes some costs of non-construction such as site remediation, environmental review etc.)	Lower of 2 % of eligible project cost or 2% of eligible program funds for any building, structure, park, public utility, street, sidewalk or parking facility. (Excludes costs for Design/Engineering, Legal etc.)	1.33 % of construction costs (does not include drainage projects)	1% of building construction up to \$20 million, 0.5% for greater than \$20 million.  Art budget can be capped at \$400,000.



### **Stakeholder Observations**

The majority of stakeholders support the allocation of 1% of eligible capital for public art. However, concern was expressed that the percentage is too high on very large projects. Examples cited as very large projects were the West LRT, upgrades planned to the Bonnybrook Wastewater Treatment Plant and the potential LRT expansion to the Southeast. Each of these projects exceeds \$500 million.

### **Options for Funding Public Art**

The percentage for art is the most common funding model used in North American jurisdictions. Calgary has been following this practice to allocate 1% of eligible capital costs over \$1 million for growth and upgrade type capital projects. Several options were explored including: allocating a fixed amount for public art; including private sector developments for public art allocation; altering the current ineligible cost categories – specifically, adding service type projects to eligible cost category; and eliminating the current \$1 million minimum level set for eligible costs consideration for public art allocation. Stakeholder feedback supports the continuation of 1% on all but the very large projects.

#### *Option A – Fixed Allocation for Public Art*

A fixed amount for public art could be appropriated every year by Council. The public art allocation would not be tied to any capital project budget. Decisions on the location, the type of public art, and the budget for each art project could then be made each year, or a plan developed to identify priority locations and art projects which can then be executed in priority order. This option means there is a greater chance of capital projects being undertaken in communities without any public art component.

#### *Option B – Private Sector Developments Contribute to Public Art Allocation*

Private sector developments could be included in the mix of projects contributing to the allocation for public art. This may require negotiated changes to development agreements and existing bylaws potentially resulting in additional mandatory costs to businesses. An alternative could be to facilitate voluntary contributions to public art allocation towards iconic and monumental works at prime locations.

#### *Option C – Include Service Projects*

As per the current Policy, eligible capital projects include all upgrade (U) and growth (G) budget items over \$1 million. Ineligible costs include land purchase, rolling stock, portable equipment (furniture, computers, etc.), maintenance (M) and service (S) budgets. Moving the service (S) budgets to eligible category could be considered. This change, over the next 4 years, will add approximately \$330 million more to the eligible capital projects costs for public art allocation calculations.

#### *Option D – Removing the \$1 million Minimum Requirement*

As per the current Policy, eligible capital projects include all upgrade (U) and growth (G) budget items over \$1 million. Ineligible costs include land purchase, rolling stock, portable equipment (furniture, computers, etc.), maintenance (M) and service (S) budgets. Eliminating the minimum \$1 million requirement could be considered. Since the majority of the current funding is restricted, additional pooling opportunities of this option will be minimal and the additional individual public art project budgets will be small. Removal of the \$1 million minimum requirement could be considered for projects with unrestricted funding. In this case, the



recommendation would be that all these projects contribute to pooling funds for major art projects.

*Option E - Sliding Scale for Public Art Allocation*

Some jurisdictions, such as New York City, follow a sliding scale allocation, where different portions of the eligible project budgets contribute at different rates, with the rates tapering off as the project budgets grow. Based on stakeholder feedback, the current 1% allocation is deemed acceptable in most cases; however, 1% is seen as too large on very large projects. Considering this feedback and Council's directive, five sliding scales as shown in the table below, were considered. Administration's recommendations are highlighted in blue.

**Options for Sliding Scale**

Sliding Scale	Allocation Method
Method 1	1% on portion up to \$250M, 0.5% on portion above \$250M
Method 2	1% on portion up to \$100M, 0.5% on portion above \$100M
Method 3	1% on portion up to \$50M, 0.67% on portion between \$50M and \$250M, and 0.33% on portion above \$250M
Method 4	0.75% on portion up to \$50M, 0.5% on portion between \$50M and \$100M, and 0.25% on portions above \$100M
Method 5	1% on portion up to \$50M, 0.5% on portion above \$50M

The following table compares the allocation for public art that would be generated with the five sliding scales outlined above, compared to the existing 1% fixed allocation.

**Public Art Funding Allocation Generated by Different Project Sizes**

Eligible Project Budget Size (\$)	Status Quo (1%)	Sliding Scale				
		Method 1	Method 2	Method 3	Method 4	Method 5
50M	0.5M	0.5M	0.5M	0.5M	0.4M	0.5M
100M	1.0M	1.0M	1.0M	0.8M	0.6M	0.8M
175M	1.8M	1.8M	1.4M	1.3M	0.8M	1.1M
250M	2.5M	2.5M	1.8M	1.8M	1.0M	1.5M
500M	5.0M	3.8M	3.0M	2.7M	1.6M	2.8M
1B	10.0M	6.3M	5.5M	4.3M	2.9M	5.3M

*Option F - Capping Allocation to Public Art*

A number of jurisdictions also follow a practice where the allocation to public art per individual project is capped at a maximum value. The cap relates to the allocation, but not necessarily the expenditure, depending on the nature of funding restrictions. To address the consideration of a maximum dollar amount on public art allocation, this review has given consideration to various cap thresholds against factors such as the cost estimates for some unique and significant pieces of art and the size of estimated future project budgets. The *Jaume Plensa's Wonderland* in front of the Bow building in Calgary is estimated at \$2.5 million, while *Anish Kapoor's Cloud Gate* in Chicago is estimated to have cost \$23 million. The largest public art investment committed to date in Calgary's Public Art program is in the \$3 million range, namely, Utilities and Environmental Protection (UEP) department's River Passage Park. Based on these facts



and the stakeholder feedback and desire to contain public art spend on very large projects, the following capping options were also considered.

**Options for Cap on Public Art Funding Allocation**

	Amount	Rationale
Cap 1	\$3M	Calgary's highest spend to date
Cap 2	\$4M	Calgary's highest spend to date plus consideration for inflation
Cap 3	\$5M	Capping on very large projects

A \$4 million cap was determined to be most rational based on the spend to-date and consideration for inflation. It should be noted that the cap relates to the amount allocated from each capital project, not the amount that may be spent on each piece of art. Should funding restrictions enable pooling the funds, allocations from a number of capital projects could be pooled to enable the commissioning of a monumental work costing more than \$4 million.

The following table compares the public art funding allocation that would be generated with the five sliding scales outlined above capped at \$4 million, compared to the existing 1% method.

**Public Art Funding Allocation Generated by Different Project Sizes**

Eligible Project Budget Size (\$)	Status Quo (1%)	Sliding Scale with a \$4M Cap				
		Method 1	Method 2	Method 3	Method 4	Method 5
50M	0.5M	0.5M	0.5M	0.5M	0.4M	0.5M
100M	1.0M	1.0M	1.0M	0.8M	0.6M	0.8M
175M	1.8M	1.8M	1.4M	1.3M	0.8M	1.1M
250M	2.5M	2.5M	1.8M	1.8M	1.0M	1.5M
500M	5.0M	3.8M	3.0M	2.7M	1.6M	2.8M
1B	10.0M	4.0M	4.0M	4.0M	2.9M	4.0M

Based on the analysis of ten other jurisdictions, stakeholder feedback, and Council's directive, Administration is recommending a sliding scale with two breakpoints, and including a cap:

1% for eligible portion of the project budget up to \$50 million and 0.5% for the eligible portion of the project budget over \$50 million, with a cap on public art allocation from each capital project at \$4 million.

Administration is also proposing that service (S) type projects be considered eligible for public art allocation. In order to illustrate the impact of this recommendation, a calculation for the status quo public art allocation and the sliding scale with a cap option were applied to the approved capital budget for growth, update and service projects for 2014-2017.



Approved Capital Budget (U, G & S projects) 2014 - 2017	Eligible Capital Budget (U, G & S projects) 2014 - 2017	Public Art Allocation – Status Quo (only U & G projects)	Public Art Allocation – Recommended Option (U, G & S Method 5 with Cap)	Difference in Public Art Allocation
\$2,723,977,000	\$2,113,982,000	\$17,830,000	\$16,972,000	(\$858,000)

This sample shows a decrease in the public art allocations totalling \$858,000 over the 2014-2017 time periods. There are no large projects in this list resulting in the change observed. However, as an example, a project with an eligible capital budget of \$700 million (such as the West LRT) would contribute \$3.8 million toward public art compared to \$7 million under the current policy.

Based on the investigation and analysis of the various public art allocation methods and stakeholder feedback, Administration is proposing the following recommendation to address the public art funding directive from Council.

*Council's directive to Administration is for reviewing the policy and "developing options for a sliding scale of percentage funding based on the amount of capital budget for projects, including consideration of placing a maximum dollar amount for any capital project."*

*Recommendation:*

**Council:**

1.1 **Approve amending the Public Art Policy such that the percent for public art allocation will be calculated on portions of the eligible project capital costs over \$1 million using a sliding scale with two break points:**

**1% for the portion up to \$50 million; and  
0.5% for the portion over \$50 million**

**The allocation from each capital project will be capped at \$4 million**

1.2 **Approve amending the Public Art Policy to reflect the changes to the eligible and ineligible project cost categories for public art allocation as follows:**

**Eligible capital projects include all upgrade (U), growth (G) and service (S) budget items over \$1million. Ineligible costs include land purchase, rolling stock, portable equipment (furniture, computers, etc.), and maintenance (M) budgets.**

The proposed change to the percentage for public art allocation will require a change to the current Public Art Policy and needs Council approval.



### 3.2 PUBLIC PARTICIPATION IN THE SELECTION PROCESS

Council's directive to Administration is for reviewing and developing options "***for greater public participation including but not limited to changing the composition of project selection juries, the method of selection of the project jury, as well as increasing opportunities for input by the general public into the selection process for public art.***"

#### **Current Practice in Calgary**

Nine Calgarians are appointed by Council to the Public Art Board. These citizens provide oversight to the Public Art Program staff, meeting once a month to review the plans for every public art capital project, as well as to consider the other kinds of options available for programming exhibitions and community events.

There are three fundamental steps in the selection process: the selection of the project jury, the selection of the artist and the selection of the art piece.

1. **Jury Selection:** Project juries are selected by the public art project coordinator, in consultation with the capital project manager and other stakeholders such as Community Associations. Each public art project has a different panel of citizens who make up the jury:
  - 3 professionals from the art, architecture and design community
  - 1 representative of the community into which the art will be placed
  - 1 representative from the Business Unit
2. **Artist Selection:** Artists are selected by the project jury through an expression of interest in a public art project in response to a Request for Proposal (RFP) or a Request for Qualification (RFQ). An artist is selected for a project based on prior experience and qualifications – in much the same way architects are chosen. A jury reviews all responses to the RFP/RFQ and shortlists submissions to three artists. Interviews are completed and a final artist selected.
3. **Art Selection:** The artist creates the art piece after working closely with the design team to understand the space and how it will be used by citizens. After the artist has met with the community and developed a concept, a design is proposed to the jury for them to review and accept.

Calgarians may be invited to participate in the public art process in numerous ways.

  - i. Public art projects are often presented as part of the engagement plans and processes of the larger capital project.
    - a. Example: Rocky Ridge Recreation Centre open house invited the community to meet the artists and provide input on the particular nature of the site and facilities that they should consider in developing their concept.
  - ii. Artists often initiate community engagement opportunities as part of their practice.
    - a. Example: The artist working on Quarry Park Recreation Centre has sought meetings with community members to help inform his initial concept. He is scheduled to meet with them again to ensure his design has incorporated their input.
  - iii. The Public Art Program employs a community cultural development coordinator who oversees a program of community engagement initiatives that draw local citizens into events around the art.



- a. Example: Residents of Inglewood were asked to share their stories of the Elbow River in an evening café featuring local writers and musicians as part of the development of the River Passage Park project.
- iv. The Public Art Program provides artist talks, information sessions and events to solicit input and encourage conversation.
  - a. Example: All the design concepts for art installations slated for 2013 were shared with the public at an event held in 2013 May at the Central Public Library.

### Summary of Leading Practices

Six Canadian cities were interviewed regarding their engagement policies: Ottawa, Toronto, Montreal, Vancouver, Hamilton and Edmonton. Additional research was conducted as to broad scale engagement opportunities internationally (primarily Europe, Australia and the USA).

Based on the interviews and the research undertaken it can be summarized that:

- None of the cities interviewed have an official engagement policy with regard to public art.
- The funding structure of the public art program seems to dictate the amount of community engagement, and the ways in which the public are engaged.
- The greatest success with public engagement is in the very early stages of public art, prior to the selection of sites or artists. An example would be in master planning opportunities.
- The EU has a broad scale public participation plan (based on a UNESCO report about the benefits of art participation) looking for ways to ensure greater artistic participation across all of Europe. These participation opportunities are programming based, and allow for increased exposure to the arts on a variety of levels, but do not encourage this participation at the expense of high quality public art. In fact, it considers exposure to more conceptual art an integral part of the participation process.
- Calgary's commitment to community cultural development is unique and provides different types of engagement in a more creative way.

Oversight to the Public Art Program from citizens is considered best practice and all municipalities have a Committee, Council or Commission in place to review plans and consider other options available for programming exhibitions and community events.

1. Jury Selection: In most jurisdictions, the Public Art Program is managed by a committee which is tasked with the administration of all the selection processes for the public art project – location, appropriate public art budget, call for artists, jury selection, community engagement etc.
2. Artist Selection: Review of the leading practices used in North American jurisdictions reveal the Jury process, similar to the one followed in Calgary, as the most commonly used approach for artist selection. Normally, the jury consists of five people with the majority of members having professional art expertise, and one of the members being a local community representative. The most effective public art process relies on 'subject matter experts' (SMEs) influencing and contributing to the process in the right way at the right time.

The selection committee, or jury, reviews the responses to an RFP or RFQ, removes those artists who do not meet the criteria and ranks the others to select the top three.

The top three artists are then interviewed by the jury and sometimes provide initial design proposals, but the artist is selected on the basis of past experience and the relationship of their talents to the nature of the opportunity for public art presented by the project.

There is a trend to involve more community members on the jury panels. Edmonton is considering increasing the community representatives to two per jury. Toronto currently has two community representatives, three artist representatives and no city representation on the jury. Some jurisdictions maintain a roster of citizen volunteers for public art jury purposes.

3. **Art Selection:** Commissioning art to complement a specific capital project is different than buying it from a gallery. There are two predominant ways to select the art that is integrated with a major capital project (as are most of those commissioned by The City of Calgary):
  - i. the jury selects the artist who they feel will work best with a design team, and contribute a piece that is specific to the site. This means that artwork is not chosen – the artist is.
  - ii. the jury requests design proposals from each of the three top-ranked artists and uses those proposals to help make the final selection – even though the design may change once the artist has the opportunity to understand the requirements of the site.

It is possible to select a design for an artwork without reference to site or context, however, this kind of art has come to be known as “plop art” reflecting its disconnect from the public space that it inhabits. When selecting art for a public space, it is important to understand how that space is used by the public. Accordingly, few jurisdictions believe it is possible to select art out of context.

The City of Ottawa had a citizen voting mechanism in place that allowed citizens to see proposed artworks but discontinued the practice as participation overall was low and was not deemed valuable in comparison to both the administrative time required, and the significant cost involved. Hamilton is the only jurisdiction reviewed that regularly solicits citizen input through a public preference selection mechanism. Hamilton follows a four step process that includes Focus Groups, Call for Artists, Short Listing Responses, and Award including Public Consultation. This public consultation and preference selection does not lead to a binding decision for public art selection, it is merely one aspect that the jury takes into consideration.

### **Stakeholder Observations**

It was noted that providing opportunities for the public to participate is most effective when the public art project is part of the early planning process for the capital project. By including the notion of public art early on, citizens are given the opportunity to influence the Project Plan and the RFP or RFQ, allowing them to be heard and make their mark on the project. Citizens can play a role in developing the preliminary planning document – identifying needs, aspirations, intentions, and what they want the art to “achieve”. How the artist responds to this participation is part of their process.



Regarding the actual selection of the Jury, artist and the art, the Public Art Board expressed the opinion that a roster of citizen volunteers could be created and maintained. The suggestion was also made to expand the size of the juries to include more citizens at large.

## **Options**

### *Jury Selection*

#### *Option A – Council Appointment*

Council can appoint the jury and decide on the make-up and qualifications for the jury members. There could be a new jury for every public art project or the same jury can manage all public art projects for the year. Given the large number of public art projects, and the demand this approach could impose on Council's time, this is not the preferred choice.

#### *Option B – Public Art Board Appointment*

The Council-appointed Public Art Board could be tasked with selecting and approving the jury. Given the large number of public art projects, and the demand this approach would impose on the citizen-volunteer Public Art Board that meets once a month, this is not the preferred choice.

#### *Option C – Public Art Board Approves Jury Selected by Public Art Project Coordinator*

The current practice where the public art project coordinator selects the jury can be improved by requiring the Public Art Board to approve the jury proposed by the public art project coordinator. This is the recommended option.

### *Artist Selection*

#### *Option A - Increase Jury Size*

The size of the jury committee for each project could be increased from five to seven. The additional two members would be citizens, thereby balancing the input from the art community (3) with citizens (3). The final Jury member being from the constructing business unit is current practice. This approach is recommended and consistent with what other municipalities are moving to.

#### *Option B - Create a Jury Roster*

The Public Art Board expressed interest in establishing a roster of Calgarians who would be interested in serving on individual project juries. The review revealed that those citizens who had the opportunity to serve on a selection jury enjoyed the process very much. By establishing and maintaining a roster, the opportunity to be involved would be offered to a larger number of Calgarians. This practice is recommended and consistent with many other jurisdictions.

#### *Option C - Public Consultation*

The City of Calgary typically receives 50-70 responses from artists to each RFP/RFQ issued. As well as a letter outlining the artist's interest in the project, each response includes visuals of the artists' previous work. While the large number of responses prevents making all of them public, the expressions of interest from the jury's top three ranked artists could be shared to solicit public feedback. Procurement advises that the RFP/RFQ would need to specifically state that the public would be engaged in reviewing the artists' work and The City would need to ensure there was no damage to vendor reputation as a result. Given that no jurisdiction was found to select artists through a voting method and the significant costs and time involved, this option is not the preferred choice for all projects.



### *Art Selection*

#### *Option A - Artist-led Public Engagement*

Once an artist is chosen, The City's contractual terms could require significant engagement with the community which influences the artist's approach to designing the concept. Such artist-led engagement provides opportunity for surveys, focus groups, information and discussion sessions, participatory art experiences and community events. The RFP/RFQ could articulate the need for artists to consider the approach they will use for public consultation, enabling the Jury to see the approach they would take. In some cases, an artist may create some options to choose from, giving the community an opportunity to influence his/her approach to the final project. It is recommended that future RFPs/RFQs include the requirement for artists to undertake public engagement as part of the process of developing their design.

#### *Option B - Public Consultation on Concepts*

It is possible to request the three top-ranked artists to develop proposals which would then be shared with the public in a town hall setting to solicit feedback. This approach is sometimes used when architects are competing for projects. It would involve compensating each artist for their design, whether or not it is chosen. As it would be too labour intensive to do this for every project, this kind of approach could be used only for projects over \$1 million. Considering that they are being asked to share their intellectual property publicly, this approach might dissuade artists from responding to The City's RFPs/RFQs. Due to the compensation costs involved with this approach, this option is not preferred.

#### *Option C - Opportunity for Citizens to Share Preference for Art Concepts*

This approach can be experimented with if there is a list of concepts available for the public to view and express their preference. Once a Jury has selected an artist for a particular project, s/he may create a number of different design concepts for consideration. Soliciting feedback from citizens on the concepts could be used to inform the artist.

Experiences from other jurisdictions suggest there are significant costs and time needed to administer and monitor a citizen voting process. This cannot be sustained if public participation is low. Citizen voting to select every piece of public art is not best practice, has been discontinued where it has been tried and is not supported by the vast majority of stakeholders interviewed.

To allow for evaluation that takes into consideration local nuances, such as levels of participation, and sustainability, Administration recommends that a pilot be undertaken by 2015 June in the form of an opportunity for citizens to provide input on an artists' work as it relates to a particular project.

Based on the investigation and analysis of the leading practices and stakeholder feedback, and in support of the Corporate Public Art Policy's Guiding Principle on Community Input and Engagement, Administration is proposing the following to increase opportunities for public participation in the selection process.

*Council's directive to Administration is for reviewing and developing options "for greater public participation including but not limited to changing the composition of project selection juries, the method of selection of the project jury, as well as increasing opportunities for input by the general public into the selection process for public art."*

*Recommendations:*

*Administration implement the following actions to increase public participation in the selection process:*

- 2.1 Public Art Board approve the jury proposed by the public art project coordinator for selecting the artist.
- 2.2 Increase the size of jury membership from five to seven to accommodate two additional citizen-at-large members.
- 2.3 Create and maintain a roster for citizen volunteers to serve on juries.
- 2.4 Ensure public art is involved in community engagements for capital projects in collaboration with the initiating department.
- 2.5 Articulate the requirement for artists to undertake public engagement as part of the process of developing their design in the Request for Proposals/Qualifications.
- 2.6 Pilot and evaluate by 2015 June an opportunity for citizens to provide input on an artist's work as it relates to a particular project.



### 3.3 BUILDING LOCAL ARTIST CAPACITY

Council's directive to Administration is for "***developing a strategy to help build local capacity of artists to compete for public art projects locally, nationally and internationally.***"

#### **Current Practice in Calgary**

The City of Calgary is a signatory of the New West Partnership Trade Agreement that mandates procurements for any service valued at over \$75,000 must be publically competed in a manner that allows for openness, non-discrimination, non-circumvention, and transparency. The City of Calgary policies ensure open, fair and transparent procurement that is in alignment with all of our trade obligations. As a result, the Public Art Program issues "open calls" when it issues RFPs/RFQs.

The City of Calgary's Public Art Program is gaining recognition and call for artists usually results in a large number of applicants from across Canada and abroad. To date, 32% of the major capital public art projects have been awarded to local artists and an additional 27% to Canadian artists through a transparent selection process based on merit.

The Public Art Program has also provided opportunities for local artists to participate in the Celebration of the Bow, Shaw Millennium park Mural project, International Artists Day and in the Recreation Centennial activities. The internationally recognized UEP's Watershed+ Artist in Residency program has facilitated the exchange of ideas and 'creative lab' opportunities within the local arts community. The City has been invited to present this program to all Canadian municipalities at the Annual Creative Cities Network Summit in 2014.

Responding to RFPs/RFQs for large, permanent public art installations can be a challenging task for less experienced artists who are not familiar with the exacting architectural and engineering requirements. At present there are not many Calgary artists that have developed this kind of public art practice. For that reason, over the past two years, the Public Art Program has provided different kinds of opportunities for artists including utility boxes, banners, and temporary projects and exhibitions. These opportunities have resulted in 72% of the artists employed by the Public Art Program being local artists.

#### **Current Initiatives for Building Local Capacity**

The Public Art Program offers courses to enable artists to develop a practice that enables them to manage large outdoor installations. It should also be noted that this program provides employment and skill enhancement for local fabricators and contractors who are now getting to work on public art in other cities and countries. The Public Art Program has initiated, developed and is delivering the following programs to cater to the development of local artist's capabilities:

##### Public Art 101

In 2011 the Public Art Program created the Public Art 101 series of workshops and talks to respond to an identified need for professional development for local artists. Since 2011, 11 Public Art 101 sessions have been held with over 150 local artists presenting and participating in the program.



### 2013 Alberta College of Art and Design (ACAD) Practicum Student Placement

In 2013, practicum placements for artists in the public art program were initiated in a cooperative and coordinated approach with advanced educational institution, pursuing this approach will be foundational in the development of local artists.

### Open Spaces Program

Initiated in 2009, at the 7th street LRT platform windows, the program was developed to provide a visual stimulus to the area as a response for more exhibit opportunities, with the goal to promote the public art program and the work of local artists. Since its inception, this ongoing program has provided opportunities for over 35 local artists.

### Centre City Banner Program

Working with the Centre City Team, public art initiated artist integration into the program. Since 2008 over 15 local artists have been engaged to commission new works on bridges across the downtown core.

### Artist Mentorship Opportunities

The Public Art Program has offered mentorship opportunities for local artists on the following art projects:

- 2010 – Laycock Park Nose Creek Restoration mentorship
- 2011 – New Brighton Public Art Project
- 2012 – Four mentorship opportunities were provided through Watershed+
- 2014 – Program is currently pursuing mentorship and course based opportunities in partnership with the University of Calgary and ACAD.

### Utility Box Program

Launched in 2010 in partnership with the Roads business unit, the program has worked with almost 50 artists, as well as community groups and Business Revitalization Zones (BRZ's), to complete close to 100 boxes. In 2014 and going forward, the program will expand to include more diverse art mediums, seek new partnerships, and encourage new and emerging artists to participate.

### Artists Working in Communities Course

The Public Art Program just completed an 'Artists Working in Communities' course to provide knowledge and ideas for artists interested in working with communities. The course is designed as a professional development opportunity to encourage artists to integrate the public into their artistic practice. Participants in the course were invited to develop a project proposal in support of community partners Arusha and Community Wise. The winner was then given the funds to implement the project.

### **Community Cultural Development**

The City of Calgary has a much higher level of commitment than other cities in North America to providing artists with the opportunity to participate in community engagement. A key component of the Public Art Program is the provision of Community Cultural Development events and projects that employ local artists to help animate the major capital projects.

### **Summary of Leading Practices**

Public art is a specialized field that requires the artist to have knowledge and expertise to work effectively with architects, engineers, landscaping professionals and other specialists. Review of



the leading practices used in North American jurisdictions reveal a process similar to the one followed in Calgary.

Local arts councils and other similar groups provide training and resources support to build local capacity. Mentorship opportunities are facilitated to pair inexperienced local artists with more experienced artists. The review did not uncover any strategies or programs that are not being followed in Calgary.

### **Stakeholder Observations**

A number of local artists were interviewed regarding the various educational and training programs and public art opportunities available to them through the Public Art Program. These programs were recognized as stepping-stones in their quest to become more experienced and recognized artists, able to compete for projects in Calgary and beyond.. Enlarging the current offering to include more education and training, targeting specifically on how to prepare and respond to "Call for Artists" and "Requests for Proposals/Qualifications", were identified as the areas that would be most beneficial to local artists who are just beginning their career as an artist with a practice in public art..

UEP's Watershed+ Artist in Residency program is internationally recognized and often cited as an incubator for local artist capability enhancement.

City policies ensure open, fair and transparent procurement that is in alignment with all of our trade obligations.

### **Options**

#### ***Option A - Maintain Strategy***

*Status-Quo: Continue with the Current Offerings*

The Public Art Program can continue providing support to the local artist community by continuing with its current offering of educational and training programs.

#### ***Option B – Grow Strategy***

*Increase Publicity for the Current Offerings*

The Public Art Program's current activities are not as well-known as they could be. There is the opportunity, to capture and communicate the educational and training opportunities available to the local artists through the Public Art Program to a larger audience.

*Offer Targeted Educational and Training Programs*

The Public Art Program could provide targeted educational and training programs specifically for local artists who are just beginning their career as an artist on how to prepare and respond to "Call for Artists" and "Requests for Proposals/Qualifications."

*Increase Mentoring Opportunities*

The Public Art Program could increase mentoring opportunities through the Artist-in-Residence and knowledge-sharing opportunities between artists at different career levels, working in different mediums.

*Partnering with Academic Institutions*

The Public Art Program could pursue an active partnership with an academic institution such as the Alberta College of Art and Design (ACAD) to develop and offer educational and training programs for local artists.

*Expand the Offerings*

The Public Art Program can increase the frequency of the current offering and also add new programs to the current offering. The ability to do so is dependent on the Public Art Program having sufficient, sustainable resources earmarked for this purpose.

**Option C – Restricted Competition Strategy**

*Reserve Projects for Local Artists*

Some jurisdictions follow a practice where a certain percentage of public art projects are reserved for local artists only. This type of approach could be adopted in Calgary. However, as The City of Calgary is a signatory of the New West Partnership Trade Agreement that mandates procurements for any service valued at over \$75,000 must be publically competed in a manner that allows for openness, non-discrimination, non-circumvention, and transparency, only services under \$75,000 could be restricted to local competition. This will not necessarily improve local artist capabilities to compete nationally or internationally.

All of the above options are worth considering. However, reserving a number of public art projects specifically to local artists is not warranted at this time as the majority of public art projects under \$75,000 undertaken to date have already involved local artists. As a result, Administration recommends increasing the offerings available as outlined below to help build local artists capacity in order to enable them to compete nationally and internationally.

*Council's directive to Administration is for "developing a strategy to help build local capacity of artists to compete for public art projects locally, nationally and internationally."*

*Recommendations:*

*Administration implement the following actions to support the "Maintain and Grow" strategy to help build local artists' capacity to compete for major public art projects at home and abroad:*

- 3.1 Public Art Program continue with and increase awareness of current offerings in education and training for local artists
- 3.2 Public Art Program expand the education and training offerings if it can be adequately supported through available resources, specifically:
  - offering new courses aimed at responding to Request for Proposals/Qualifications for major capital projects; and
  - increasing the number of mentorship opportunities.



### 3.4 RESTORATION AND ENHANCEMENT OF ON-SITE HERITAGE ASSETS

Council's directive to Administration is to undertake a review of the Policy, including ***"amending the policy for greater flexibility in the use of a portion of Public Art funding for the restoration and/or enhancement of on-site heritage assets."***

#### **Current Practice in Calgary**

The definition of heritage assets encompasses a wide range that includes:

1. Public Art Collection – this includes the original Civic Art Collection, encompassing 1,000 works of art valued at \$5 million comprised of paintings, prints, drawings, ceramics, mixed media and sculptures as well as such historical art objects such as the sculptures in Central Memorial Park, etc.
2. Artefacts - heritage artefacts such as architectural fragments and artefacts that The City has periodically salvaged or acquired, including items from the historic Alexandra Hotel and the Crown Building façade, which are not in the Collection.
3. Inventory of Evaluated Historic Resources – there are over 750 sites – mostly buildings - that have been added to the "Inventory of Evaluated Historic Resources" through the identification and research undertaken as a result of the Calgary Heritage Strategy (2008). This includes buildings such as the Eamon's Bungalow Camp Service Station building, located on the site of the Park and Ride facility planned for the Rocky Ridge LRT Station; historic City Hall and the Glenmore Water Treatment Plant and archaeological resources (such as those found in Nose Hill Park.)  
An additional 20 sites have been legally protected as Municipal Historic Resources.

Taking each of these asset categories in turn:

1. The only provision for restoration of heritage assets under the existing Public Art Policy, is the provision of funds that are set aside to support the lifecycle maintenance and conservation of all the works in the Public Art Collection, which numbers over 1,000 works. Evaluation of the works currently held in the collection has revealed that a significant portion of them are in critical need of repair or conservation and require ongoing support from the Public Art Reserve. There is an estimated total cost already of \$2.2 million dollars of maintenance, repairs and conservation that must be undertaken over the next few years to bring the total collection up to where it should be, while the cost of annual repairs, cleaning, etc. is approximately \$100,000.
2. With regard to salvaged heritage artefacts, there is no policy in place to ensure eventual reuse or disposition of these items.
3. There are currently two sources of funding that, although limited, might be available for the restoration and/or enhancement of such heritage assets as the 750 buildings and 20 sites that are on the Inventory of Historic Resources:
  - Heritage Planning in PDA has created The City of Calgary Historic Resource Conservation Grant Program which provides financial incentives for the restoration, preservation and rehabilitation of historic properties in Calgary. To be eligible, a

property must be listed on the City's Inventory of Historic Resources and be protected by a City of Calgary bylaw as a Municipal Historic Resource, or in the process of being protected.

- The Alberta Historical Resources Foundation provides funding on a cost-sharing basis, for architectural and engineering services and studies, historic structure reports or concept plans associated with the preservation or restoration of a historic place. Funding, however, is not provided for the purchase of a historic place, moving a structure from its historic location, or the reconstruction of a historic place.

The conclusion is that neither the funds in the Public Art Reserve nor the funding available through the Conservation Grants Program and /or the Alberta Historical Resources Foundation appear adequate to address the large inventory of buildings that require restoration and maintenance.

#### **Summary of Leading Practices**

The review did not reveal any jurisdiction where public art funds are used for the restoration and enhancement of on-site heritage assets, such as buildings. Just as in Calgary, where they fall under two separate departments, Public Art and Heritage are managed as two distinct and separate disciplines in every municipal jurisdiction researched.

#### **Stakeholder Observations**

Most stakeholders felt that, while it made sense to support the preservation of historical art objects through the Public Art Policy, the same did not hold true for heritage buildings which have a substantial asset value and considerable maintenance costs. While there is general agreement that there is value in supporting both public art and heritage assets, there was concern about the ability of the existing public art funding structure to serve both needs.

Recognizing that the issue of restoring heritage assets is a larger one, requiring more in-depth review than that afforded by this investigation of the Public Art Policy prompted by the directive of NM2013-34, Administration concluded that an interim measure be advanced as part of this report. The proposed interim measure is to amend the Policy to allow for a portion of the public art allocation to be used, on a case by case basis, for the restoration of heritage assets that are on the site of a proposed capital project to which public art dollars have been allocated.



*Council's directive is to undertake a review of the Policy, including "amending the policy for greater flexibility in the use of a portion of Public Art funding for the restoration and/or enhancement of on-site heritage assets."*

*Recommendation:*

**Council:**

4.1 **Approve this addition to the Policy as #4 under "The Public Art Policy allows for":**

**4. Public Art Funding for On-site Heritage Assets:**

***In an instance where the following conditions are present:***

- (d) a capital infrastructure project is directly impacting a heritage asset that is on the site of the intended project;***
- (e) Council desires to restore and keep that heritage asset in-situ; and***
- (f) all other sources of funding for the project are restricted, then***

***a portion of the public art allocation for that project may be used to enhance and/or restore that heritage asset to keep it on site.***

***This will be employed on a case-by-case basis, through the Priorities and Finance Committee to Council.***

### 3.5 PUBLIC ART AS FUNCTIONAL COMPONENTS OF THE INFRASTRUCTURE

Council's directive to Administration is for "*amending the Policy for greater flexibility in incorporating public art as functional components of the infrastructure.*"

While most public art is commonly associated with a sculpture or painting in areas accessible or visible to the public, it can and does go well beyond those media, and the possibilities are as vast as the imaginations of artists. Functional artworks can be highly crafted artistic creations that can perform utilitarian jobs.

#### Current Practice in Calgary

The current policy defines public art as:

**Public Art:** Works of visual art, in any media, that have been planned and executed with the specific intention of being sited or staged in the public domain, often incorporating elements of site specificity, community engagement and collaboration.

1. **Discrete:** Public art that is not integrated with the site either in physical or conceptual manner. Usually this type of work relates to the site in terms of scale, character and size and can be created off site, installed and moved from site to site.
2. **Semi-integrated:** A project or a work of art which is generalized in its conception, but is physically integrated into the site through its location, placement, context or site construction.
3. **Integrated:** Public art which is conceived, designed and built specifically for a site and derives its conception from the local site narrative. A work of art such as this would not exist anywhere else.
4. **Temporary:** Public art created for a specific occasion, time frame or event and which is temporary in nature.
5. **Imbedded:** Public art that forms a physical part of the building or structure for which it is designed. If the structure were to be demolished the art would be as well.
6. **Stand alone:** Public art which is integrated but is not a physical part of the building or structure that informs its design or concept.

The current Policy allows for integrated and functional public art. A number of public art projects undertaken to-date have specifically incorporated functionality into the project. Gord Ferguson's work 'Strung II,' an artistic handrail integrated into a traffic interchange infrastructure, and Brian Tolle's inverted mountain range capturing the essence of storm water treatment, are examples of this approach where art and functionality have been integrated.

Common examples cited for public art that have both functional and decorative elements are benches, bus shelters, bike racks, water features, light standards or other open space and streetscape amenities. Call to artists for this type of public art is already permissible and supported under the current policy.



The Public Art Policy also allows artists to be members of the design team to collaborate with architects, engineers and designers during the early stages of infrastructure design. As a member of the design team, the artist contributes to the overall design process, and helps to identify opportunities for public art in the overall design in consultation with team members. Public art projects such as the Parkdale Plaza and Watershed+ have been successful in combining the functionality and artistic dimensions as a result of the artist being a part of the design team, evaluating the site and exploring opportunities to incorporate public art as a functional component of the site infrastructure.

### **Summary of Leading Practices**

Public art is created through many different processes. In general, the processes vary in terms of the degree to which an artist is integrated with a design team, and the degree to which the art project is integrated with an overall design. The timing and the selection of the artist are critical decisions in the following types of public art projects that are already accommodated by the current Policy.

#### *Artist Designed Element*

The artist is selected as the lead designer for a specific element - such as lighting, identity markers, fencing, pavements, kiosks - that can be found in the streetscape, open spaces, or other public places. Teams of related professionals, such as architects, civil/structural engineers, landscape designers, are assembled by the artist or the client department in conjunction with the artist. Such a project may be pursued in conjunction with, or independently of, a larger capital project.

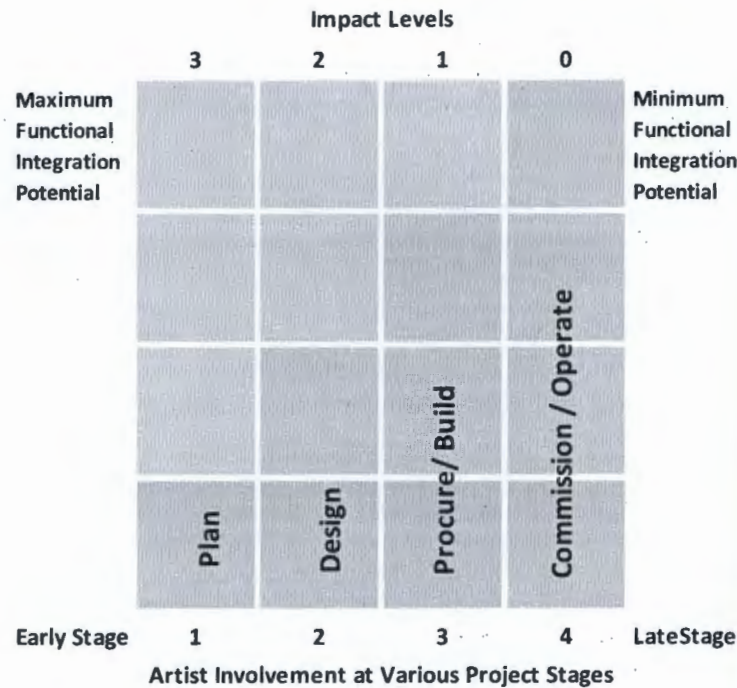
#### *Design Team Project*

The artist is selected at the start of the project to work closely with the design team (architect, engineer, landscape architect, and others) to realize the design of a larger capital project. The thinking of the artist helps shape fundamental ideas about the project design, and usually results in a specific element that the artist might have more specific responsibility for designing. Most often, this element will be integrated into the architectural or landscape design project itself.

#### *Integrated Project*

An art project is planned for and executed in conjunction with the overall design of a larger capital project, but the artist works independently. Art projects can be integrated into architecture, landscape design, streetscape, or infrastructure projects. The artist is selected as early in the process as possible. The artist consults with the design team, the client department, and the local community to identify opportunities for projects. The element is usually designed and fabricated independently of the main project, and installed at the appropriate time during the overall construction schedule.

The design team approach for public art projects has definite merits and is actively pursued in many jurisdictions. As highlighted in the following graphic, opportunities to incorporate art into the functional aspects of the infrastructure are better supported when the artist engages with the design team early in the project phases.



### Stakeholder Observations

The general view is that while it is desirable to have a functional component that is also artistic in nature, architecture alone cannot be a substitute for public art. Ideally the incorporation of the artist at the front end of the overall capital project plan and design provides for the greatest opportunity to enhance functional and integrated approach to public art. This has not always been the case and may be more vigorously adopted.

### Options

#### *Option A – Clarify Public Art Definition*

While public art projects have successfully integrated functionality under the existing Policy, there is room for improving the clarity of the definition of public art and the types of public art that are possible. The following changes are proposed to the current Policy in this regard:

#### Definition Change

**Public Art:** Any original work of art that is accessible to the general public. Typically, the creation of a public artwork takes into consideration site and context as part of its process; the artwork can be discrete, semi-integrated, integrated, temporary, embedded, stand-alone or functional. Public art mediums can include, but are not limited to: sculpture, installation, paintings, drawings, prints, photography, multi-media projects, murals, mosaics, land art/earth works, or projects which incorporate design, architecture, or landscape architecture. An edition, multiples or series of artworks may qualify provided the run is limited and consistent with professional artistic standards.

*While it is recognized that architecture, interior design, and landscaping are artistic in nature and have artistic components, this Policy defines public art as a*



*distinct component of a capital project that, while it may be integrated to its site, is created by a person engaged as an artist or its creation is directed by an artist.*

Addition of Functional category definition

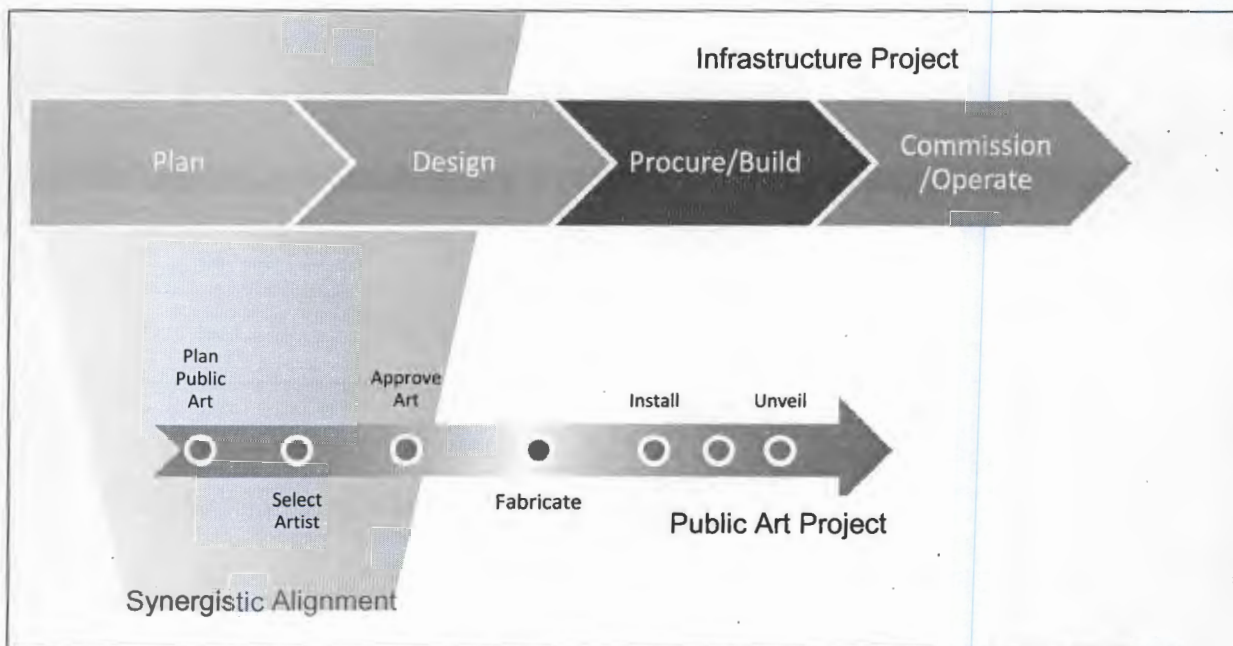
**Functional:** Public art which in addition to serving as an original artwork has a functional component (example a bench, bike-rack, gateway, or windscreen).

*Option B - Project Specific Functional Pieces*

Common examples cited for public art that have both functional and decorative elements are benches, bus shelters, bike racks, water features, light standards or other open space and streetscape amenities. A list of such functional objects can be maintained and referenced for consideration at the outset in each project. Costs have to be considered carefully in this regard, as an artistic bench might cost significantly more than the traditional bench.

*Option C - Include Public Art Guidelines in Request for Proposals*

City departments can consider the design team project approach to create public art projects with impact. As can be visualized from the graphic below, if the artist is selected very late in the process, it becomes difficult, if not impossible; to incorporate art into the functionality of the infrastructure and the public art may end up as a retro-fit activity into project.



Guidelines for public art are being developed and will be attached to RFPs/RFQs, as part of the revised Management Framework to facilitate considerations for early selection of the artist.

Based on the investigation and analysis of leading practices, Administration is proposing changing the current definition of Public Art and adding a definition for Functional art to provide clarity in the Policy as outlined below.

Council's directive to Administration is for "amending the Policy for greater flexibility in incorporating public art as functional components of the infrastructure."

Recommendations:

5.1 **Council:**

**Approve amending the definition of Public Art and adding a definition for Functional category in the Public Art Policy as follows:**

**Definition Change**

**Public Art: Any original work of art that is accessible to the general public. Typically, the creation of a public artwork takes into consideration site and context as part of its process; the Artwork can be discrete, semi-integrated, integrated, temporary, embedded, stand-alone or functional. Public art mediums can include, but are not limited to: sculpture, installation, paintings, drawings, prints, photography, multi-media projects, murals, mosaics, land art/earth works, or projects which incorporate design, architecture, or landscape architecture. An edition, multiples or series of artworks may qualify provided the run is limited and consistent with professional artistic standards.**

**While it is recognized that architecture, interior design, and landscaping are artistic in nature and have artistic components, this policy defines public art as a distinct component of a capital project that, while it may be integrated to its site, is created by a person engaged as an artist or its creation is directed by an artist.**

**Addition of Functional category definition**

**Functional: Public art which in addition to serving as an original artwork has a functional component (example a bench, bike-rack, gateway, or windscreen).**

5.2 Administration:

Finalize Public Art Guidelines and include them, as needed, in Requests for Proposals/Qualifications of Capital Infrastructure Projects.



### 3.6 POOLING STRATEGIES FOR CREATING ICONIC ART IN KEY LOCATIONS

Council's directive to Administration is for "***developing a strategy for pooling of funds in locations with a high public benefit or for long term creation of large iconic or monumental pieces of public art at key locations within the city.***"

Great cities have great art. Locating iconic or monumental art at key locations will provide great public benefit, but requires a significant budget that can only be achieved through pooling of funds. For example: The Jaime Plenza's *Wonderland* in front of the Bow building in Calgary is estimated at \$2.5 million, while Anish Kapoor's *Cloud Gate* in Chicago is estimated to have cost \$23 million.

#### **Current Practice in Calgary**

The current Public Art policy states:

*"Administration may choose to pool a portion of the unrestricted public art allocation for use at more publicly accessible sites or combine the restricted and unrestricted public art allocation not transferred to the Public Art Reserve Fund for development of public art on the capital project site."*

Although the Policy states that Administration may choose to pool a portion of the unrestricted funds, the fact is the majority of capital dollars are restricted. Approximately 80% (\$1.52B, 2012-2014) of The City's total capital budget is eligible for public art (approximately \$510M per annum). Of this, 83% is from restricted sources and 17% from unrestricted sources. Furthermore the current Policy directs: "eligible capital projects include all upgrade (U) and growth (G) budget items over \$1 million." This eliminates all capital projects categorized as maintenance or service and all projects under \$1 million. This makes it challenging to pool a significant amount of capital dollars for art.

Currently a formula is used that does pool 1% of the unrestricted funds into the Public Art Reserve. However this Reserve is used for maintenance, conservation and programming as well as for the creation of temporary works of art, limiting the amount that can go toward pooling for iconic, monumental works.

Most City departments face the reality of restrictions imposed by the available funding options and have limited opportunities to pool funds in general. Pooling of funds, if any, is kept within the department. Most provincial funding has required that any "beautification" be integrated with the specific capital project that it funds. Council's direction to lobby the province to enable pooling would be the most impactful strategy for pooling funds for iconic, monumental works.

#### **UEP Plan**

Utilities and Environmental Protection (UEP) is the only department that does not have funding restrictions. This has allowed them to allocate their percent for public art funds from 177 eligible capital projects over the 2006-2014 time periods, creating a \$14.1 million pool for public art, design and related educational programming.

To guide the expenditure of pooled funds in a comprehensive manner, UEP has also created a visionary public art planning document titled "***A Public Art Plan for the Expressive Potential of Utility Infrastructure***". This plan identifies a coherent series of public art projects and initiatives that map the man-made watershed of UEP infrastructure, in conjunction with the

extended watershed of the Bow River to create a visual and aesthetic legacy that highlights UEP services and infrastructure, as well as Calgarians' impact upon the Bow River watershed.

The focus of all the projects in the plan has been to engage artists in dealing with water issues and is founded on the principle that public art, in collaboration with other disciplines, can create remarkable places that encourage sustainability and stewardship of the environment, particularly, the preservation of Calgary's most important and sustainable resource — the Bow River. An important intention of the plan has been to integrate art into public infrastructure through interdisciplinary collaboration. The UEP plan is widely recognized as a corporate best practice for public art.

### **Summary of Leading Practices**

In most jurisdictions, once the public art budget is finalized, it is transferred to a central pool. An appropriate public art is chosen for the project and the remaining funds, if any, are accumulated centrally for future use.

From reviewing the practices followed in other jurisdictions, it is also clear that strategically planning the placement of public art objects, and the processes used to administer a public art program are often addressed in a Master Plan for Public Art. Such plans usually include a vision for public art, a public review and approval processes that involve stakeholders appropriately in creating the plan, implementation planning and funding strategies for destination-quality artworks in strategic locations.

The City of Calgary does not currently have a city-wide Public Art Master Plan that outlines a vision for public art, identifies prime locations throughout the city and significant art projects.

### **Stakeholder Observations**

There is acknowledgement that current funding restrictions are preventing pooling opportunities and the creation of a Public Art Master Plan for Calgary would help in identifying appropriate locations for significant pieces of art for greater public benefit. The UEP plan was cited as a success that other departments could emulate.

If the primary objective is to pool public art funding to achieve large iconic or monumental pieces the following options were considered to achieve this.

### **Options for Pooling**

#### *Option A – Lobbying for Removal of Funding Restrictions*

The province's Municipal Sustainability Initiative (MSI) restricts the possibility of pooling. Removal of restrictions in any future provincial funding program will enable all departments to plan for public art projects in a manner similar to UEP, or pool funds to create monumental pieces of art. Removal of the restrictions will also permit evaluating other pooling strategies such as placing a limit to the in-situ projects and pooling the remainder of the allocation for monumental pieces at prime locations.

To pursue the required amendments to capital grant programs, the Intergovernmental Affairs Unit recommends the following actions be undertaken:



1. Send a letter to the provincial ministries of Infrastructure and Municipal Affairs to bring the issue to the attention of the Government of Alberta and request additional flexibility in any new capital funding programs for municipalities.
2. Send a letter to the federal ministry of Infrastructure, to bring the issue to the attention of the Government of Canada and request additional flexibility in any new capital funding programs for municipalities.
3. Monitor both the provincial and federal governments for consultation opportunities relating to both capital grant programs and public art programs and communicate The City's position on this issue.
4. Seek and respond to any further advocacy opportunities that support the goals of NM2013-34.

*Option B – Pool Small Public Art Budgets*

The percentage allocation for art from a \$1 million eligible capital project is only \$10,000 under the current Policy. If the funding source is not restrictive, a threshold can be set, (e.g. \$20,000) and all public art budgets below the threshold can then be pooled centrally. This option will help build the pool for funding monumental pieces of art at the expense of public art on the small projects that can, in some cases, benefit a local community that might not have any or only a few public art projects.

*Option C – Remove Current Minimum for Eligible Project Costs*

The current Policy allocates funding for public art from eligible project costs over \$1 million. Removal of this minimum \$1 million requirement will result in additional growth and upgrade type projects to contribute for public art. Since the majority of the current funding is restricted, this option under the current restricted funding environment, will only bring small additional pooling opportunities. Removal of the \$1 million minimum requirement could be considered for projects with unrestricted funding. In this case, the recommendation would be that the entire allocation be pooled.

*Option D – Allow Private Sector Contributions*

The funds pooled by The City for iconic works of art can be augmented through private sector donations. Adherence to City's standards for raising private support and the appropriate process to seek and accept contributions should be followed. Changes to the existing Policy may be required to accommodate this option.

**Key Locations for Public Art**

Developing public art strategies well in advance of implementation can produce more effective results than when considering art on a site-by-site, piece-by-piece basis. A Public Art Master Plan can be developed that identifies key locations and the type of art projects will provide greater public benefit. Further discussion on the Public Art Master Plan can be found in Section 4.2 Administration.

Amending the current Policy to allow for private sector contributions to pool funds for iconic and monumental works of art, lobbying for removal of restrictions from future funding programs, and the creation of a Public Art Master Plan for Calgary are the recommendations proposed for achieving Council's directives on pooling for monumental pieces of art at key locations.

*Council's directive to Administration is for "developing a strategy for pooling of funds in locations with a high public benefit or for long term creation of large iconic or monumental pieces of public art at key locations within the city."*

*Recommendations:*

6.1 **Council:**

***Approve this addition to the Policy as #5 under "The Public Art Policy allows for":***

***Private Contributions: Private contributions can be accepted for the pooling of funds to create iconic and monumental works of public art.***

6.2 Administration:

Direct Intergovernmental Affairs staff to advance their plan to lobby for the removal of current restrictions for pooling funds from future provincial and/or federal funding programs.

6.3 Administration:

Direct Public Art Program to develop a Public Art Master Plan for Calgary with input and guidance from the Public Art Board to be completed no later than 2015 June.



#### 4 ISSUES ANALYSIS AND REVIEW – ADDITIONAL ITEMS

During the review, it became apparent there are additional opportunities for improvement. Specifically, opportunities to standardize practices and processes related to communications and policy administration.

##### 4.1 COMMUNICATIONS

###### Current Practice in Calgary

Traditionally, the Public Art Program has focused on internal and targeted communication rather than mass communication with the public. An electronic Internal Bulletin provides project updates to those who self-subscribe (as well as Administration and Council), and the Public Art Program website provides milestone achievements. By and large, this information has been primarily accessed by artists.

Media releases and proactive communication outreach has been minimal, largely due to not having a dedicated communications support position in the Culture Division.

In keeping with the public art commissioning process, the following table outlines the communication traditionally shared about a public art project.

STEP	DESCRIPTION	COMMUNICATION
1	Identification of Funds, Project Planning	<ul style="list-style-type: none"> <li>N/A</li> </ul>
2	Artist Solicitation, Evaluation and Selection	<ul style="list-style-type: none"> <li>RFP to artist community</li> <li>Internal bulletin to announce artist chosen</li> <li>Website updated</li> </ul>
3	Determine Artwork	<ul style="list-style-type: none"> <li>Information session may be communicated if artist wishes to engage the community</li> </ul>
4	Fabrication and Installation	<ul style="list-style-type: none"> <li>Internal bulletin to announce project completion</li> <li>Website updated</li> <li>Occasionally a publicized artist talk when piece is ready to be installed</li> <li>Occasionally a media release to announce project completion</li> </ul>
5	Maintenance and Conservation	<ul style="list-style-type: none"> <li>N/A</li> </ul>

No communication typically occurs regarding:

- identification of funds or project planning
- jury selection (for privacy purposes)
- responses from artists to RFP
- top three artists shortlisted (proposals or qualifications)
- art concept (unless information session is being held to engage the community)
- fabrication and construction of the piece (unless there is a parallel Community Cultural Development piece (e.g. River Passage Park invited public to share stories about living near the Elbow)

### Recent Advancements

As a result of the increased public and media interest in public art, the website has recently been updated to provide an at-a-glance listing of all capital public art projects underway. Project information includes current phase of work, call to artist, artist announcement, link to artist bio including qualifications and past work, art concept, timelines and budget information.

A proactive communication approach was also recently undertaken with the Chinook Arc project. A media release was issued to announce the upcoming installation, video interviews with the artist were produced to help citizens understand the concept and fabrication process, a City of Calgary blog was posted, and a Twitter account (@Chinook\_Arc) was created for people to follow the installation and construction process.

Media coverage in response to the release about Chinook Arc was positive:

*"...public art at least marks a step towards growing a stronger cultural fabric in our city. It gives it personality. It gives it life. Chinook Arc is putting us on the right track. It's interactive, eye-catching and something that will turn our heads and help breathe a new freshness into the Beltline. More pieces like it in the city will help change public perception of what art can be."*

- METRO, April 21, 2014

*"If the sculpture (Chinook Arc) matches the artist's mock-up, it's going to be one impressive blob. Much like Chicago's famous Cloud Gate sculpture — a huge mirrored bean that tourists and locals adore — this is the kind of public art that becomes a landmark, defining a district while drawing people together."*

- CALGARY SUN, April 8, 2014

Tweets @Chinook\_Arc demonstrate excitement and support from followers:

- *#yyc's newest piece of public art and it's totally amazing. Interactive and immersive!*
- *beautiful addition to Calgary's core!*
- *Pretty cool. 2 thumbs up for sure!*
- *Best new neighbour ever!!!*
- *My city just got that much more awesome!*

### Summary of Leading Practices

Common communication principles accepted internationally include a need for the communication to be transparent, authentic, timely, relevant, frequent and clear.

The Corporate Public Art Policy's Guiding Principles state that "The Public Art Policy and supporting management framework will rely on open and transparent processes..." and "The Public Art Policy and supporting management framework values community engagement and will create a variety of opportunities for public input and involvement..."

The City of Calgary's communication commitment to citizens is:

- Ease of access to City information
- Information is easily understood
- Citizens feel The City provides the opportunity for input into City decisions



Building corporate credit is an investment. Frequent, consistent and clear communication builds familiarity with an organization – the bedrock of reputation. Understanding what the corporation does, why it does it, and how it contributes to society overall builds trust with stakeholders. Without awareness there is no familiarity, and hence no reputation.

Recent progress has been made on bolstering communications and the Public Art Program is committed to strengthening its commitment to proactively communicate with citizens about the Public Art Program and public art projects.

### **Stakeholder Observations**

Stakeholder consultations observed that the lack of a consistent approach in the execution of public art projects has resulted in an environment where a number of opportunities for timely public participation and communication were missed. This has led to citizens finding out about projects after the fact or through the media. This was emphasized by the Public Art Board as an area to improve.

A number of Councillors also noted that The City was not taking advantage of the opportunity to tell Public Art's positive stories – in particular how the program had opened up opportunities for local businesses and had garnered acclaim from across North America.

Consultations and media coverage suggests there is considerable support for public art and recognition of how it contributes to a great city. It further suggests that support is much stronger for iconic art in key locations or when it includes functional components. There appears to be little understanding of the public art processes in place – particularly when it comes to art selection, restricted funding sources and trade agreements.

### **Identified Opportunities**

Throughout the review, it became clear that a robust communications strategy was required to ensure citizens were better aware of the Public Art Program and public art projects as they progress from idea to installation. Identified opportunities include:

- Raise awareness of The City's commitment to public art and increase understanding of how public art enriches our city and promotes Calgary's economic and business environment
- Tell the story of each public art project throughout its life using a variety of mediums as appropriate (may include media releases, blog stories, community newsletters, Facebook, Twitter etc.)
- Ensure citizens are aware of opportunities to provide input and ways to participate in the selection process
- Maintain and update website with relevant, timely and easily accessible information

## **4.2 POLICY ADMINISTRATION**

The success and sustainability of the Public Art Program is reliant upon corporate-wide implementation of the funding mechanism for all public art eligible capital projects, as per Council Policy and the "percent for public art" funding strategy.

As outlined in the Policy, Administration is responsible for developing a management framework that will contribute to the overall direction and priorities determined by Council and act as a blueprint for the implementation and administration of the Public Art Policy.

The management framework will clearly outline the financing mechanisms, administrative processes and procedures, roles and responsibilities, lines of communication, accountability, and defined outcomes.

Compared to many North American jurisdictions, Calgary's Public Art Program can be considered to be in its infancy as it has been in effect only since 2004. During Administration's review of the Public Art Policy, an opportunity to network, knowledge-share and to reach out to other jurisdictions throughout North America provided us with an appreciation, awareness and action items for future growth of the Public Art Program.

### **Summary of Leading Practices**

Review of other jurisdictions revealed that practices followed are similar to the ones followed here in Calgary. Public Art Guidelines are developed and reviewed regularly to administer the programs. Public Art Master Plans are cited frequently in describing the success of public art programs.

### **Stakeholder Observations**

Stakeholder consultations observed that many of the practices, processes and outcomes of the program are not well understood. The lack of a consistent approach in the execution of public art projects was cited as an area for improvement.

### **Identified Opportunities**

While the Public Art Policy is being followed across the Corporation, during Administration's review it became apparent that there are opportunities to standardize practices and processes that will enable the program to respond proactively and creatively to opportunities that would have the most public impact. Opportunities identified include:

- develop a standardized process for capital budget tracking against the set public art budgets;
- improve corporate tracking of accurate historical information on public art spending through adoption of Corporate Project Management Framework standards and templates on all public art projects;
- enhance understanding of roles, responsibilities and accountability for the implementation of the Management Framework;
- finalize Public Art Guidelines for inclusion in RFPs/RFQs;
- implement a consistent approach for cross departmental application of processes;
- develop departmental partnerships to create a uniformed approach to public participation and communication (Use UEP Public Art Model as guidance); and
- continue best practice assessment for challenges and opportunities.

Additionally, both Administration and the Public Art Board believe it is important to develop a Public Art Master Plan for Calgary. Developing public art strategies well in advance of implementation can produce more effective results than considering art on a site-by-site, piece-by-piece basis. A Public Art Master Plan which, at a minimum, articulates the vision, guiding principles, selection of priority sites and suitable projects for the sites is the first step.



Developing a public art master plan also provides an opportunity to engage a broad coalition of community representatives including members from local arts community groups, political leaders, city staff, artists, engineers and design professionals, and the general public. These stakeholder inputs can then be utilized to define the scope of public art that is desired, where it should be located, and a plan for implementation. The Council appointed Public Art Board is well positioned to provide the public input and consultation to Administration in the process of developing the plan. Development of the plan will also require a broad consultation of key stakeholders including citizens and city departments.

To clarify, the intention of a city-wide Public Art Master Plan would not be to replace the UEP Master Plan but to offer an umbrella city-wide Public Art Master Plan for other Departments to be a part of a larger plan with potential pooling opportunities. The UEP Public Art Master Plan has been very successful, as it has achieved national and international success, and can serve as a best practice example to emulate in the development of other department plans and a city-wide plan.

The management and execution of any policy requires an integrated framework of accountability, sound processes, sustainable funding and collaboration from internal and external sources. It also requires a designated authority with the responsibility to execute the policy in a professional manner, ensuring strategic implementation of the guiding principles and oversight for accurate management practices.

A review and strengthening of the management framework is proposed as there are pockets of excellence within the organization and an opportunity for adoption and acceptance of the public art program as a corporate program. As a corporate program, collaboration opportunities exist with other business units (as identified in the cross-departmental initiatives for Action Plan 2015 – 2018) and organisations to increase cultural and aesthetic opportunities for The City.

As a result of the findings of this review, Finance and Communications, as well as the commissioning departments and business units, are committed to working with The Public Art Program to further strengthen the Management Framework.

## **5 SUMMARY AND CONCLUSION**

To address Council's directives in NM2013-34, Administration engaged a number of key stakeholders, reviewed leading practices followed in other jurisdictions that have public art programs, analyzed lessons learned implementing the Public Art Policy for the last ten years and developed options for proposing recommendations.

Based on this review, changes to the Public Art Policy have been proposed for Council's consideration and approval in the following areas:

- Percentage allocation for public art: A sliding scale with a cap has been proposed;
- Public art definition: Clarification to the current definition and addition of Functional public art has been proposed;
- Allowance for the restoration of on-site heritage assets under specific circumstances; and
- Private sector contributions to build pool of funds for iconic monumental works.

A number of actions have been identified for Administration to implement as a result of this review. The review confirmed that removal of current restrictions imposed by funding programs on public art budgets will enable The City to develop strategies for effective pooling of resources for the creation of monumental pieces of art at prime locations.

### **Next Steps**

- Lobbying the provincial/federal governments to remove restrictions from future funding programs;
- Development of a Public Art Master Plan for Calgary; and
- Complete the detailed examination to further strengthen the Management Framework based on the findings of this review.

Council's Public Art Policy review has energized the Public Art Program and changes already implemented have been well received by the citizens as evidenced by positive responses to recent public art projects.