



## Council Policy

**Policy Title:** Corporate Public Art Policy  
**Policy Number:** Assigned by the City Clerk's Office\*  
**Report Number:** CD2023-0226  
**Adopted by/Date:** Council / Date Council policy was adopted\*  
**Effective Date:** Date adopted or later as directed by Council\*  
**Last Amended:** Date of the last amendment, if any\*  
**Policy Owner:** Arts & Culture

### 1. POLICY STATEMENT

1.1 The Corporate Public Art Policy provides direction for commissioning new artworks, acquiring existing artworks, delivering public art programming, activating the City of Calgary Public Art Collection, and maintaining and conserving the Collection through per cent for art funding.

1.1.1 The Corporate Public Art Policy aligns with The City's values for social resilience by providing citizens and visitors with a more vibrant place to live, work and play. It does this by expanding the number of professional artworks and artistic programs in the public realm; ensuring public artworks and programs encourage people to engage with our urban environment; ensuring art opportunities are accessible to all, regardless of their ability, geographic location, affiliation and demographic; and ensuring public artworks and programs enhance the city's vitality.

1.1.2 The Corporate Public Art Policy aligns with The City's values for inclusive and equitable communities by investing in a city where people of all backgrounds belong. It does this by engaging communities to ensure public artworks and programs reflect the variety of backgrounds, past and present, of residents in Calgary, also known as Mohkinstsis, Gutsists'l, W'ichispa Oyade, and Otoskwunee. This includes creating awareness of the variety of backgrounds in Calgary; and providing diverse opportunities for artists from a variety of backgrounds, locations, and artistic practices. The Policy is aligned with The City's values of equity, diversity, inclusion, and accessibility (EDIA), and The City's commitment to anti-racism and Truth and Reconciliation.

1.1.3 The Corporate Public Art Policy aligns with The City's values for economic resilience by promoting a diverse economy. It does this by attracting creative businesses and workers; and being a significant economic driver, supporting the local arts economy, including artists at all levels of their careers, as well as fabricators, installers, architects, engineers, and other technical experts.

1.1.4 The Corporate Public Art Policy supports Calgary's global positioning and reputation, which attracts tourism, new investment and new Calgarians. It does this by recognizing art in public spaces as a vital contributor to Calgary's ongoing development as a livable and creative city.

## 2. **PURPOSE**

2.1 The Corporate Public Art Policy establishes procedures for:

- (a) the Public Art Program to receive funding via the per cent for art funding strategy;
- (b) the delivery of the Public Art Program by partners and the third-party operator of the Public Art Program. It also outlines the stewardship of the City of Calgary Public Art Collection by Administration;
- (c) the expenditure of funding received via the per cent for art funding strategy for delivery of the Public Art Program by partners and Administration; and
- (d) the expenditure of funding for maintenance and conservation of the City of Calgary Public Art Collection by Administration.

## 3. **DEFINITIONS**

3.1 “Accessible” means public art opportunities and initiatives that all Calgarians can interact with in public spaces, regardless of their ability, geographic location, affiliation, and demographic.

3.2 “Accessioning” means the process of cataloguing an artwork into the City of Calgary Public Art Collection once it has been selected as a new acquisition.

3.3 “Acquisition” means the process of proposing, reviewing, and accepting artworks into the City of Calgary Public Art Collection. Art can be acquired by the collection through commission, purchase, donation / gift / bequest, or transfer from a City Department. Commissions are initiated by the Public Art Program (as defined in definition 3.13) and reviewed by a selection panel; and proposed purchases, donations / gifts / bequests / transfers from a City Department are reviewed by the Public Art Program Curatorial Panel.

3.4 “City of Calgary Public Art Collection” means the collection of original artworks which have been formally added to the collection by The City of Calgary. The collection has grown for over a century through funding bequests and endowments, donations, transfers, and the per cent for art funding strategy. The Public Art Collection is held in public trust by The City of Calgary for residents of Calgary.

3.5 “Commissions” or “Public Art Commissions” means the method of identifying an artist or artist team to participate in a public art project, programming, or other opportunity/initiative.

3.6 “Copyright” means, the artist rights legally guaranteed under the Copyright Act of Canada. The City acknowledges the artist as full owner of copyright including moral rights (unless the copyright has passed into the public domain). The City will negotiate

copyright provisions with the artist granting The City license to exhibit and use images for non-commercial purposes through individual artist contracts.

3.7 “Deaccession” means the standard collection management practice to remove artworks from the Public Art Collection at the end of their lifecycle, and/or under certain conditions. Industry best practices are followed. Part of the assessment procedure is to introduce the proposal to deaccession to the Public Art Program Curatorial Panel.

3.8 “Emergent issue” means a potential or identified threat or problem that can impact local resources, the environment, or vulnerable populations.

3.9 “Moral rights” means the artist moral rights legally guaranteed under section 14.1 (1) of the Copyright Act of Canada, which guarantees the artist the right to the integrity of the work as well as the right, where reasonable in the circumstances, to be associated with the work as the artist by name or under a pseudonym, and also the right to remain anonymous. Note that artworks may be subject to deaccession according to defined criteria. See 3.7 and 3.15.

3.10 “Professional artist” – refer to the latest definition provided by the Canadian Council for the Arts. At time of publishing the definition means “an artist who has specialized training in the artistic field (not necessarily in academic institutions); is recognized as a professional by his or her peers (artists working in the same artistic tradition); is committed to devoting more time to artistic activity, if possible, financially; has a history of public presentation or publication.”

3.11 “Public art” has many definitions - it is sometimes defined by the artist, by the opportunity or by the constraints. In simple terms, it refers to art in public spaces and/or art intended for the public. Any public artwork can be experienced by different people in many different ways. Public art includes many types of art forms (see section 5.5.23 Public artwork categories in scope) and mediums (see section 5.5.34.1 Public art mediums in scope). Public art best practice is that the creation of a public artwork takes into consideration site and context as part of its process (be site-specific), but an artist might choose instead that the artwork is in contrast with its environment. If the public art is specific to its site, and the site undergoes major change, then the public art should also change. Public art can be aesthetic, but doesn't have to be. Public art may challenge ideas and beliefs.

3.12 “Public Art Collection” see “City of Calgary Public Art Collection.”

3.13 “Public Art (Partnerships) team” means Administration's Arts & Culture team members focused on public art in the Partnerships Business Unit, and is one of two organizations delivering the Public Art Program. See section 5.2 Areas of Focus.

3.14 “Public Art Program” means the combined services delivered by the third-party operator and Administration (the Public Art (Partnerships) team). See section 5.2 Areas of Focus.

3.15 “Public Art Program Curatorial Panel” means the advisory body responsible for assessing purchases, donations / gifts / bequests / transfers from a City Department (as well as proposed deaccessioning of artwork) in an equitable manner which supports the strategic direction of the City of Calgary Public Art Collection. Members of this panel are selected through an open competition.

3.16 “Public Spaces” means areas frequented by the general public. Public spaces should include, but are not limited to, parks, boulevards, streets, bridges, exteriors and interiors of City-owned buildings, and publicly accessible spaces on privately-owned land, and publicly accessible spaces in Civic Partner locations. For the purpose of the Policy, publicly accessible can also mean access visually, auditorily or online, as not all artworks are physically accessible.

3.17 “Restricted funds” means funds are governed by certain legislative regulations or conditions and restrictions through a mutually accepted agreement. Typical sources of funds are external in nature, such as debenture borrowings, fuel tax, provincial or federal grants, and off-site levies.

3.18 “Selection panel” means an advisory group which provides guidance in the commissioning of an artist using open competitions. These groups are formed on an as-needed basis and are comprised of arts professionals and members of the public.

3.19 “Stewardship” means The City of Calgary’s role as trustee of the City of Calgary Public Art Collection on behalf of the residents of Calgary. This stewardship shall preserve the integrity and security of the City of Calgary Public Art Collection through comprehensive collection management systems, standards, and procedures.

3.20 “Sustainability” means sustainable funding and resources to continue the program and continue appropriate maintenance and conservation for the artworks in the collection.

3.21 “Third-party operator” means the external agency who has a contract to operate the Public Art Program, in collaboration with Administration. See section 5.2 Areas of Focus.

3.22 “Unassigned Art Objects” means art objects which have been acquired by various City of Calgary Departments over time. These artworks are not part of the Calgary Public Art Collection, but may be considered for acquisition.

3.23 “Unrestricted funds” means funds that are not encumbered by any external or internal regulations or conditions. Typical sources of funds are Corporate reserves funding allocations: Pay-as-you-go (PAYG), the Lifecycle Maintenance and Upgrade Reserve (LMUR), and the Reserve for Future Capital (RFC).

#### **4. APPLICABILITY**

4.1 The Corporate Public Art Policy applies to:

- (a) all City Departments and Business Units and includes The City of Calgary's Public Art (Partnerships) team, which is responsible for collection management (including maintenance and conservation of the City of Calgary Public Art Collection).
- (b) the third-party operator of the Public Art Program.
- (c) all Civic Partners who receive capital funding from Council for public art.
- (d) all external partners who receive capital funding from Council for public art.

## 5. **PROCEDURE**

### **5.1 Per cent for art funding strategy.**

The per cent for art funding strategy ensures the sustainability and responsiveness of the public art program described in the Public Art Policy. The funding strategy provides for costs associated with implementing the Public Art Policy. See section 1.1, policy statement.

#### **5.1.1 As a part of each four-year Service Plans and Budgets cycle, the per cent for art funding strategy steps are as follows:**

- (a) Public art eligible capital projects will be identified based on criteria defined by this Policy. The Public Art budgeted amount will be identified on the Business Case of each capital project.
- (b) All internal City of Calgary capital Business Cases are in scope for "public art eligible capital projects."
- (c) Public art eligible capital funds in each public art eligible capital project will be calculated using the "per cent for art allocation formula" – see section 5.1.2. Depending on the capital project, there may be restricted and/or unrestricted funding available.
- (d) Public Art eligible capital funds will be sourced from unrestricted funding, where possible.
- (e) The Reserve for Future Capital (RFC) will be used to replace any remaining restricted funding as it relates to the calculation of per cent for art.
- (f) Upon finalization of Service Plans and Budgets, Corporate Budget Office will allocate unrestricted funding to the Arts and Culture service line (Budget ID 446510).
- (g) All of the public art eligible capital projects approved by Council between each four-year Service Plans and Budgets cycle will have per



cent for art funding calculated as part of the Business Case. This per cent for art budget amount will be added to the subsequent years' Service Plans and Budgets, under the Arts and Culture service line (Budget ID 446510).

(h) The unrestricted funds will be used to fund public art projects and programs across the city and will not be limited to the physical location of capital infrastructure projects.

(i) The City will hold back 10% of the unrestricted pooled funds from the third-party operator for maintenance and conservation of new artworks.

**5.1.2 Per cent for art allocation formula.** The allocation for Public Art capital will be calculated on portions of the public art eligible capital project costs over \$1 million using a sliding scale with two break points:

(a) 1% for the portion up to \$50 million; and

(b) 0.5% for the portion over \$50 million.

(c) The allocation from each capital project will be capped at \$4 million.

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

(a) maintenance and conservation of the Public Art Collection stewarded by the Public Art (Partnerships) team;

(b) management, administration, promotion and related initiatives for the Public Art Program as delivered by the Public Art (Partnerships) team;

(c) a portion of the operating costs of the third-party operator; and

(d) acquisition projects (including, but not limited to, commissions and direct purchase of existing artwork) and activations initiated by the Public Art Program (including, but not limited to, research, interpretation, exhibition, programming, and education).

5.1.3.1 The Public Art Reserve ensures ongoing maintenance and conservation of public art occurs in a responsible and timely manner to preserve these assets. The Reserve enables residents to have continued access to the Public Art Collection through activating the collection (research, interpretation, exhibition, programming, and education), as well as to propose acquisitions to ensure the Public Art Collection is representative of all Calgarians, as per The City's commitment to equity, diversity and inclusion.

5.1.4 Ineligible costs include land purchase, rolling stock (transportation vehicles, CTrain cars, etc.), portable equipment (furniture, computers, etc.), and capital project maintenance budgets.

5.1.5 The per cent for art funding strategy applies unless an Emergent Issue directs an exceptional dispensation.

5.1.6 Private contributions can be accepted for pooling funds to create works of public art.

**5.2 Areas of focus.** The Public Art Program is delivered by two organizations – a third-party operator and Administration (Public Art (Partnerships) team) – each with a different area of focus.

5.2.1 Administration will:

- (a) steward the Public Art Policy;
- (b) steward the per cent for art funding strategy;
- (c) steward The City of Calgary Public Art Collection (see sections 3.16 and 5.6);
- (d) provide guidance for Corporate public art projects (see section 5.3);
- (e) provide guidance for partners' public art projects (see section 5.4);
- (f) deliver other responsibilities as described in the Management Framework.

5.2.2 Administration has a contractual agreement in place with a third-party operator to run the Public Art Program resulting from a Request for Proposal open competition. The third-party operator will:

- (a) commission new artworks;
- (b) deliver public art programming;
- (c) deliver education initiatives;
- (d) deliver other responsibilities as described in the Management Framework.

### **5.3 Guidance for consistent public art projects across the Corporation**

**5.3.1 Responsibility to provide leadership.** The Corporate Public Art Policy provides guidance for public art projects identified by Business Units/Departments, other than the Public Art Program, to ensure consistent

implementation of the policy across the corporation. The Public Art (Partnerships) team is responsible to provide leadership and support related to best practices for commissioning public art on behalf of the Corporation, as needed. This applies to:

- (a) City Departments/Business Units identifying opportunities for implementing public art projects which are funded, but not by the per cent for art strategy. See section 5.3.2.
- (b) City Departments/Business Units identifying opportunities for implementing public art projects which have no funding identified. See section 5.3.3.

**5.3.2 City Departments/Business Units may identify opportunities for implementing public art projects which are funded, but not by the per cent for art funding strategy.** In this instance, the City Department/Business Unit will lead the public art project and must follow the processes for public art projects recommended by The City of Calgary's Public Art Program. The Public Art (Partnerships) team will provide support, but will not manage the project, and the resulting artwork will not be accessioned into the City of Calgary Public Art Collection unless recommended by the Public Art Program Curatorial Panel. This means that the commissioning City Department/Business unit will be responsible for ongoing maintenance and conservation of the artwork(s), as required to meet artists' copyright and moral rights legislation.

5.3.2.1 City Departments/Business Units may be involved in projects with private organizations, or private developers. In this instance, the private organization will lead the public art project, and The City Department/Business Unit is encouraged to share the processes for public art projects recommended by The City of Calgary's Public Art Program. The Public Art (Partnerships) team would not be involved in the project, and the resulting artwork will not be accessioned into the City of Calgary Public Art Collection. This means that the commissioning private organization will be responsible for ongoing maintenance and conservation of the artwork(s), as required to meet artists' copyright and moral rights legislation.

5.3.2.2 In the case where there is inter-governmental public art funding opportunities, roles and responsibilities will be defined in writing prior to the beginning of the project. This means that the artwork owner must be defined, and the owner will be responsible for ongoing maintenance and conservation of the artwork(s), as required to meet artists' copyright and moral rights legislation.

**5.3.3 City Departments/Business Units may identify opportunities for implementing public art projects which have no funding identified.** City Administration can propose these projects be funded by the per cent for art



strategy (and led by the third-party operator) via the Interdepartmental Public Art Team (IPAT).

5.3.3.1 An Interdepartmental Public Art Team (IPAT) made up of subject matter experts from departments across The City of Calgary, will advise the Public Art Program on the use of funding, including opportunities for integrated public art projects and initiatives.

5.3.3.2 If a Department sees an opportunity for integration of a public art project with their capital project (i.e., construction of public-facing infrastructure such as a recreation centre or park), they can propose the opportunity to the third-party operator via the Interdepartmental Public Art Team.

#### **5.4 Guidance for external organizations with a Municipal responsibility to deliver public art projects**

5.4.1 The Corporate Public Art Policy applies to organizations external to The City of Calgary who receive capital funding from The City of Calgary (including, but not limited to Civic Partners).

5.4.1.1 The external organizations are expected to deliver a public art project, unless (a) the funding source specifically prohibits using funds for art (e.g., grants), or (b) an Emergent Issue directs an exceptional dispensation.

5.4.1.2 If the funding source prohibits using funds for art, the external organization is not responsible for delivering public art.

5.4.1.3 The budget of the public art project will be determined by the “per cent for art allocation formula” listed in 5.1.2.

5.4.1.4 The resulting artwork will not be accessioned into The City of Calgary Public Art Collection. This means the external organization is the owner of the artwork, and the owner is responsible for ongoing maintenance and conservation of the artwork(s), as required to meet artists’ copyright and moral rights legislation.

5.4.1.5 The third-party operator is not responsible for delivering the public art project on behalf of the external organization.

5.4.1.6 The Corporate Public Art Policy provides guidance for public art projects delivered by external organizations which are required to deliver public art. The Public Art (Partnerships) team is responsible to ensure consistent implementation of the policy by external organizations by providing support related to best practices for commissioning public art, as needed.

## 5.5 Best practice procedures for public art projects.

**5.5.1 Diverse opportunities.** The Public Art Policy is committed to providing a wide range of public art opportunities for a diversity of artists. This is accomplished by:

- (a) providing diverse opportunities to professional artists at all points of their public art career, whether emerging, mid-career, or well-established artists. Programming for student artists (both youth 18 and under, and post-secondary) should also be considered.
- (b) providing diverse opportunities for professional artists from a variety of backgrounds, demographics and affiliations. The Policy is aligned with the corporation's values of equity, diversity, inclusion, and accessibility.
- (c) providing diverse opportunities for professional artists from a variety of artistic practices. Refer to public artwork categories (section 5.5.2) and public artwork mediums (section 5.5.3).
- (d) providing diverse opportunities to professional artists from a variety of geographic locations, including local and international.

### 5.5.2 Public artwork categories in scope.

5.5.2.1 "Discrete" means 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.

5.5.2.2 "Semi-integrated" means 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.

5.5.2.3 "Integrated" means 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.

5.5.2.4 "Embedded/Imbedded" means 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.

5.5.2.5 "Stand alone" means public art which is not a physical part of the building or structure that informs its design or concept.

5.5.2.6 "Functional" means public art which in addition to serving as an original artwork has a functional component. This may include, but is not limited to benches, bike-racks, gateways, or windscreens.

5.5.2.7 “Ephemeral” means public art which is based on human interaction or social discourse. This may include, but is not limited to, performance art, social practice, and happenings.

5.5.2.8 “Digital Media” means public art which is delivered digitally. This may include, but is not limited to sound, video, or digital artworks.

5.5.2.9 “Portable” means public art which is permanently accessioned into the collection, but not permanently installed; it is displayed in public spaces, as appropriate from a conservation standpoint, as part of exhibitions or loans. This may include, but is not limited to, paintings, prints, wall hangings, self-contained sculptures, ceramics, carvings, etc.

### **5.5.3 Public artwork mediums in scope.**

5.5.3.1 Public art mediums in scope for the Public Art Policy can include, but are not limited to: sculpture, installation, paintings, drawings, prints, photography, multi-media, digital media, murals, mosaics, performance, social practice (socially engaged practice) / community-based art, land art / earth works, or projects which incorporate design, architecture, or landscape architecture.

5.5.3.2 While it is recognized that architecture, interior design, wayfinding and landscaping are artistic in nature and have artistic components, this Public Art Policy does not recognize the result as public art unless the work is created by a person commissioned as an artist, or its creation is directed by a professional artist. See section 3.9.

**5.5.4 Public art programming** in scope for the Public Art Policy can include, but is not limited to: ongoing/repeated programming initiatives (e.g., utility boxes, banners); residencies; symposiums; educational guides and online video tutorials; artist mentorships; artist talks/interviews/panel discussions/workshops; publications; guided tours; studies; artist-initiated projects; public art labs; public art festivals, etc. Refer to the Management Framework for guidance documents.

**5.5.5 Artist selection.** There are three procedures for public art artist selection (i.e., commissions) in scope for the Public Art Policy. All procedures meet corporate procurement requirements.

5.5.5.1 Open Competition: A competition that is broadly advertised and open to any artist interested in submitting materials for consideration according to the guidelines established in the “call to artists.”

5.5.5.2 Invited/Limited Competition: In a limited competition, a select number of artists are recommended by a selection panel, program staff or public art consultant, and invited to submit materials for consideration.

5.5.5.3 Direct Selection: The commission of an artist, or the purchase of an existing work of art, as recommended to fill specific gaps/address inequities, or as a curatorial choice by the Public Art Program Curatorial Panel. A direct selection may be warranted when there is a single clear choice or sole source in terms of the artistic solution for a project. A direct selection may also be appropriate when there is a time constraint or an extremely limited project budget.

**5.5.6 Artist commissions.** There are five types of artist commissions in scope for the Public Art Policy.

5.5.6.1 Artist leading an object-based public art project or program. Artist(s) is commissioned to lead the collaborative community engagement, design, fabrication and installation of an artwork, under the guidance of a public art project manager for project coordination, quality control and adherence to Alberta Occupational Health and Safety legislation.

5.5.6.2 Design only. Artist(s) is commissioned to deliver only the design of an object-based artwork, and to act as consultants (instead of being responsible) for the artwork's fabrication and installation, if applicable. The Public Art Program leads the collaborative community engagement (if applicable), as well as the project coordination, quality assurance, quality control and adherence to Alberta Occupational Health and Safety legislation. This is one method of supporting emerging public artists.

5.5.6.3 Artist(s) embedded into infrastructure design teams. Artist(s) is commissioned to collaborate with architects, engineers and designers during the early stages of infrastructure design. As a member of the design team, the artist(s) contribute to the overall design process, may identify opportunities for public art and/or be responsible for the overall design in consultation with team members. The public art project manager's role is to support and advocate for the artist(s). The project coordination, quality control and adherence to Alberta Occupational Health and Safety legislation is the responsibility of the design team.

5.5.6.4 Community-Based. Public art that is created as a result of a collaborative process between a professional, practicing artist(s) and a self-defined community. It is a collective method of art making, engaging artists and communities through collaborative, creative expression. A public art project manager and/or curator would provide the artist(s) with support and oversight.

5.5.6.5 Special Projects. Projects that encourage artists to explore the process of creating art through approaches such as residencies, social practice, media-based projects (e.g., video, sound, software, light), etc. A public art project manager and/or curator would provide the artist(s) with support and oversight.

### **5.5.7 Community engagement** best practices in scope for the Public Art Policy.

5.5.7.1 The Public Art Policy and supporting management framework values community engagement and the Public Art Program will create a variety of opportunities for public input and involvement.

5.5.7.2 The Public Art Program will include a research and engagement phase in the artist(s)' process and support the artist(s) being responsive to the site and context in their concept.

### **5.5.8 Life spans of artworks** in scope for the Public Art Policy include: temporary, semi-permanent, or permanent.

5.5.8.1 "Temporary" means public art created for a specific occasion, time frame or event. Temporary art could be object-based or ephemeral (human interaction or social discourse). Temporary art is generally not accessioned into the City of Calgary Public Art Collection, unless direction is received from a selection panel or the Public Art Program Curatorial Panel. In some cases, the artist may advise the Public Art (Partnerships) team that the artwork should not be accessioned in order to respect cultural practices, such as Indigenous ways of knowing, other diverse cultural practices, or intent of the artwork.

5.5.8.2 "Semi-permanent" means public art intended to last for a relatively short period of time, when compared to permanent artworks. A semi-permanent artwork may have a life span of five years or less. Semi-permanent artworks are generally accessioned into The City of Calgary Public Art Collection, unless other direction is received from the artist and/or the Public Art Program Curatorial Panel.

5.5.8.3 "Permanent" means public art intended to last for a relatively long period of time, when compared to semi-permanent artworks. A permanent artwork generally has a life span of more than five years. Permanent artworks are generally accessioned into the City of Calgary Public Art Collection; any exceptions would be at the direction of the artist and/or the Public Art Program Curatorial Panel.

**5.5.9 Activation** of the Public Art Collection is a best practice. Activation includes, but is not limited to, research / interpretation (which generally includes curators writing documents or articles), exhibition (either by the Public Art (Partnerships) team, the third-party operator, or other partners), programming, and education on artworks in the Public Art Collection; as well as the commissioning of photography, video and/or podcasts, and sharing information on social media.

### **5.5.10 Artwork originality.**



5.5.10.1 The best practice is to ensure artworks delivered are unique and no duplications will be sold or transferred to any third-party.

5.5.10.2 An edition, multiples or series of artworks may qualify for acquisition, provided the run is limited and consistent with professional artistic standards. The exception would be approved by the artist selection panel (in the case of new commissions), or the Public Art Program Curatorial Panel (if the artwork is pre-existing).

## **5.6 Responsible stewardship of the City of Calgary Public Art Collection.**

5.6.1 **Maintenance and conservation** is the responsibility of the Public Art (Partnerships) team. The longevity of the City of Calgary Public Art Collection can only be ensured through evidence-based, responsible maintenance and conservation stewardship. It is The City's responsibility to appropriately manage assets held in trust for residents.

5.6.2 **Curation.** It is best practice to engage a professional curator(s) to help manage The City's Public Art Collection. Work would include (1) activating the collection, (2) proposing acquisitions of existing artworks to ensure the Public Art Collection is representative of all Calgarians, as per The City's commitment to equity, diversity and inclusion, and/or (3) planning and guiding the Public Art Collection's ongoing direction and vision.

5.6.3 **Collection Management.** The City acknowledges its role as trustee of the City of Calgary Public Art Collection on behalf of the residents in Calgary, and shall preserve the integrity and security of the City of Calgary Public Art Collection through comprehensive collection management systems, standards and procedures. Refer to definitions for "acquisition," "accessioning," and "deaccession."

## **5.7 Management framework. A Management Framework:**

- (a) will be developed and stewarded by Administration;
- (b) provides guiding principles for delivering the Public Art Program;
- (c) provides a list of guiding documents for delivering the Public Art Program;
- (d) outlines the specific processes and procedures for delivering the Public Art Program;
- (e) will be reviewed, at minimum, each time the Corporate Public Art Policy is reviewed;
- (f) includes the Interdepartmental Public Art Team (IPAT) as an advising body.

## **6. SCHEDULE(S)**

6.1 Schedule 1: Related policies and reports.

**7. AMENDMENTS**

Date of Council Decision	Report/By-Law	Description
2018 Oct 22	Motion Arising	Organizational Meeting of Council dated 2018 October 22, by Cllr. Colley-Urquhart: That Council direct Administration to amend the Corporate Public Art Council Policy CPCS014 to add two Councilors to the member composition, and that Councilors Woolley and Keating be appointed as Council representatives for one-year terms expiring at the 2019 Organization Meeting of Council.
2014 May 26	PFC2014-0254	Revised public art funding model; greater citizen participation on public art projects; building local artist capacity; and strategies for realizing unique and monumental pieces of art.
2009 July 13	CPS2009-33	Public Art Reserve Authorized for the pooling of funds to be financed through the Percent for Public Art Policy

**8. REVIEWS**

Date of Policy Owner's Review	Description
2022 August 01	Arts & Culture moved from Calgary Recreation to Partnerships Business Unit
2016 February 01	Recreation renamed as Calgary Recreation

## Schedule 1 - Related policies and reports

1. Public art is mentioned in the following plans and policies. Note that this is not a comprehensive list.

(a) The White Goose Flying Report – includes The City of Calgary’s commitment to Truth and Reconciliation calls to action related to arts and culture, such as call to action 83: “create collaborative art that contributes to reconciliation.”

(b) Municipal Development Plan – objective 2.3.3 is to Conserve Calgary’s heritage resources and promote public art.

(c) Imagine Calgary – strategy 2 includes “Encourage the integration of public art into all new development”; and “use public art and other design elements to reflect our diverse cultural character and celebrate our heritage.” Strategy 3 says “Develop a community-wide, multi-stakeholder public art strategy (e.g., business sector, private and public organizations) that will expand the success of The City of Calgary’s Public Art Policy Framework.” Strategy 4 says “Increase the use of public art to assist with the growth of a culturally informed public.”

(d) Culture Plan – public art is mentioned 44 times, including reference to “enriching Calgarians experiencing culture in the city; in its public spaces”

(e) Centre City Plan – section 8.6 and concept 29 relate to public art

(f) East Village Area Redevelopment Plan – referenced public art’s potential as a landmark and potentially sited in plazas.

(g) Calgary Heritage Strategy and Policy – in the policy section, says “Incorporate local history interpretive elements through such means as plaques, public art, concrete etchings or other textural and photographic inserts in public realm improvement projects.”

(h) Calgary Civic Arts Policy – public art is mentioned in two sections – “The Arts Are Accessible and Engage as Many Calgarians as Possible,” and “Arts and Culture Considerations are Included in Municipal Planning.”

(i) Calgary’s Greater Downtown Plan – “commitment to improving public spaces throughout downtown – including walking and cycling connections, our major downtown activity hubs, and major capital projects that will drive arts and culture, sports, and business opportunities into the area.”

2. The following policies are applicable to the Corporate Public Art Policy. Note that this is not a comprehensive list.

(a) Cultural Landscape Policy – we have similar goals - “formally recognizing and safeguarding City-owned cultural landscapes,” and frequently collaborate on projects.

- (b) Indigenous Policy – taking direction on Truth and Reconciliation, including Indigenous ways of knowing, ways of engaging, ways of building relationships, and ways towards equitable environments.
- (c) Investing in Partnerships Policy – “applies across all departments and Business Units that enter into Partnerships with external organizations”
- (d) Social Wellbeing Policy we have similar goals - “The City will strive to provide Equitable Services. This includes removing barriers to Access and Inclusion”
- (e) Welcoming Community - we have similar goals – “Promoting a welcoming community where all Calgarians can live safely and have an equal opportunity to participate in the economic, social, cultural, recreational and political life of the community”
- (f) Municipal Complex Commemoration Policy – awareness of possible crossover with public art – “temporary public display of achievements of our city’s culture and heritage”
- (g) Public-Private Partnerships (P3) Policy – alternate funding sources for public art – “governance model and selection criteria when assessing, procuring, implementing, and managing Public-Private Partnerships (P3) as an alternative financing and procurement approach for infrastructure, or services, or both.”
- (h) The Urban Park Master Plan and Policy - we have similar goals – the long-term enhancement of the riverine environment”
- (i) Community Services Program Policy – advise on “facilitating equitable access to...arts, culture... education programs.”
- (j) Gender Equity, Diversity, and Inclusion Strategy – we have similar goals – “...addressing barriers to participation in order to work toward equity, barriers to participation and inclusion within systems and practices need to be identified and addressed.”