

## **BACKGROUND TO THE RECOMMENDATIONS**

## **Governance**

### **Current State:**

As a cross-corporate policy, there is a collective accountability to deliver public art through transparent processes. However, despite the roles and responsibilities laid out in the Public Art Management Framework which is an operational guide for staff, and the Terms of Reference provided to the Public Art Board, there is a lack of clarity around decision-making.

Few changes have been made to the terms of the Council appointed Public Art Board since its inception in 2004. While the policy and program have changed along with new practices and approaches to public art, the framework guiding the citizens tasked with advising and supporting the public art process has not. The review of the Public Art Board's Terms of Reference, triggered by City Clerk's cyclical review of all Council committees, has provided a timely opportunity to revisit the mandate of the Public Art Board.

### **Recommendations:**

- Form an Interdepartmental Public Art Committee, tied in to Infrastructure Calgary's priorities, to develop a Public Art Strategy with a four year Action Plan.
- Work with the Public Art Board to refine its mandate and Terms of Reference as a Public Art Advisory Committee, in keeping with best practice in other cities, in time for the 2018 Organization Day.

### **Rationale:**

The need to strengthen and clarify the policy's governance by creating an interdepartmental public art team chaired by the Public Art Program, was identified by the external consultant (Attachment 3). Made up of representatives of the various departments that have capital projects which are eligible for public art, this group would advise on strategies and project plans. It would connect to Infrastructure Calgary to ensure alignment with The City's priorities.

This recommendation was confirmed by four independent peer reviewers who all noted an internal corporate team is beneficial to create and sustain connections between civic departments and public art. This enables alignment with overall Council priorities and also provides a connection to the lines of service to ensure public art funds support civic objectives.

A further recommendation of both the consultant and the peer reviewers is to reconfigure the Public Art Board as a Public Art Advisory Committee. Best practice is for municipalities to have an advisory committee comprised of subject matter experts, advising Administration and reporting to Council on a regular basis.

### **What will be Different:**

- A collective accountability to deliver public art through transparent processes
- Defined roles for Administration, Council and the Public Art Advisory Committee
- A framework which separates the functions of governance and operations
- Alignment with The City's capital decision making process
- Support of the One City, One Voice strategy
- Check-points throughout the planning, approval, and implementation process
- An effective mechanism for reporting to Council

## **Finance**

### **Current State:**

City departments have approached implementing the public art policy in a siloed manner, focused first on the capital project which is the source of the percent for art funds. Often the funding sources for the projects are grants with restrictions placed on their use and this has led to defining the public art opportunities and subsequent timelines through the lens of infrastructure development rather than artistic development. This decentralized approach to funding has resulted in an inconsistent approach to public art across the City. The fact that funds are kept in different capital projects across business units has also made it difficult to track and report on public art as a cohesive program.

UEP (Utilities and Environmental Protection) department has been able to pool its funds for public art and, as a result, its approach to public art has stood out, allowing for strategic planning, project opportunities and implementation to be independent of capital requirements.

### **Recommendation:**

Pool the per cent for public art from all eligible capital projects and create a capital program for public art to enable flexibility and improved reporting.

### **Rationale:**

The development of Infrastructure Calgary, and the move to a four year budget cycle has changed the way The City plans for capital investments. This change provides the opportunity to approach public art delivery in a new way. Centralizing the budget for public art by pooling the funds into one capital program aligns with the One Calgary process and provides the opportunity to strategically align investment decisions.

The challenge is to ensure that funding restrictions do not preclude the ability to consider the budget for public art as a single fund. While funding restrictions are not unique to Calgary, investigations by Administration and the external consultant have demonstrated that in recent years, several municipal public art programs including St. Albert, Seattle and Vancouver have been able to shift their percent for art funds into a single capital program. This practice provides transparency, allowing for forward planning and better responsiveness to strategic priorities and project opportunities. It also provides the ability for Council to determine if economic conditions warrant increased or decreased spending on a yearly basis. As noted by the peer reviewers, it is important that the opportunity define the funding rather than allowing a process, such as tying funds to all eligible capital projects, to define the art opportunity.

### **What will be Different:**

- A One Calgary financial strategy for public art that is aligned with economic conditions and corporate priorities
- A consistent approach to implementing the percent for art funding mechanism
- Council will be able to approve the budget for a Public Art Capital Program as part of The City's business planning cycle
- Greater transparency and improved tracking and flexibility in deploying the budget
- Opportunity will be increased to strategically plan for, and appropriately budget, artworks in locations that make sense

## **Engagement**

### **Current State:**

To date, engagement opportunities for the public have been varied, ranging from participating in the planning process for a capital project, to informing the artist's concept development through an artist-led engagement, to participating on a selection panel, to celebrating the finished artwork. However, not every project has provided the same opportunities.

One gap identified during this review relates to the limited opportunities that have been offered to engage the public in the work of the whole Public Art Program, not just individual projects. Educational opportunities have been limited to school groups and to local artist development (Public Art 101 and Artists Working in Community courses).

Engagement with Council has been inconsistent and often limited to the Councillor's office in whose ward a public art work will be situated. Capital projects featuring public art typically focus on the main infrastructure project when updating Council and the public. Few include information on the public art work connected to it, most do not mention the art or artist at all.

### **Recommendation:**

Implement a suite of engagement strategies to enable public input at key decision-making stages of public art projects.

### **Rationale:**

More than half of the citizens participating in the telephone survey believe that the public should be involved at all stages of the public art process. When asked where in the process they felt citizens should be involved, 86% indicated at the unveiling event (celebration of the final artwork) or at the artist selection stage (81%). The results from the online survey reflected a desire to participate at any point in the process where the individual could have the greatest impact to the process or final artwork.

The consultant's research and peer review confirmed that it is best practice to engage early and often throughout the process. Providing citizens opportunities for input and feedback allows them to help inform the end result and strengthens their connection to the process and the work.

For future public art projects and the program in general, the Engagement Resource Unit recommends to adhere to the Engage Policy (CS009) and Engage Framework.

### **What will be Different**

- Citizens will be provided with a diversity of opportunities to be involved, providing input and feedback throughout the development of a project
- Citizens will be engaged in the development of the four year plan for the whole program
- Artists will be better supported in the requirement to engage with community
- Project and Program specific approaches will be designed to respond to the unique needs of a variety of communities

## **Selection**

### **Current State:**

The City uses a seven-member selection panel of citizens to choose the successful candidate for each individual art project. The panel is different for each project. Citizens are encouraged to apply to serve on selection panels through the public art website.

Each selection panel reviews submissions that have been received from artists who have responded through The City's standard procurement process. The panel then uses an evaluation matrix to choose which artist to contract, and later re-convenes to approve the proposed concept.

Public art is typically procured through Supply Management using an RFQ (requests for qualifications) process, which selects artists based upon their qualifications and requires that they undertake responsibility for all aspects from design through fabrication to installation. Concept ideas are not required to be submitted until the artist has had the opportunity to research, investigate and engage with stakeholders about the site and the opportunity.

### **Recommendation:**

Develop a parallel procurement strategy better suited to encourage applications from local, national and culturally appropriate artists.

### **Rationale:**

While both the external consultant and the peer review process have confirmed Calgary's selection panel of citizens is best practice for selecting public art (artist and concepts), it has been noted that alternate approaches could further Calgary's ability to fully support a diversity of practitioners and the needs of emerging and culturally appropriate artists.

As noted by the external consultant, any type of procurement strategy should include a range of acquisition processes depending on project scale, type and purpose and clear reasoning for use of different approaches. The City's Supply Management group conducted a similar exercise with the construction community to build a new procurement process that came from a place of mutual knowledge, understanding and requirements. The results have been positive and Supply has offered to engage with the artistic community to facilitate the same type of process.

### **What will be Different:**

- Processes will be defined by the needs of the community and the municipality, together providing:
  - Increased transparency to the artistic community
  - A diversity of approaches which support different scenarios and timelines
- Greater alignment with the procurement strategy, enabling broader support for local artistic development
- Responsiveness to the Public Art Policy, which provides for a variety of approaches, depending on program and project requirements

## **Communications**

### **Current State:**

There is no doubt that Calgarians want more, and better communication about public art. The recent telephone survey results indicate 84% of respondents want increased communication about the public art process and 82% believe there should be increased communication about the selection of artists and their concepts for public art.

Although a Communications Plan for public art was developed in 2014, the implementation of that plan was not realized in a consistent manner. Dedicated communications staff resourcing, provided to the Public Art Program in 2014, was diminished. The City began to change its corporate approach to Communications, while communications alignment between the commissioning business units and the public art program was fragmented, often focusing messaging on the infrastructure and omitting reference to the public art project tied to the same site. Insufficient communications has resulted in a lack of public understanding and appreciation for public art in Calgary.

### **Recommendation:**

Dedicate Communications resources to maintain a dynamic website and social media to ensure ongoing, timely, information for the public.

### **Rationale:**

An ongoing, robust communications strategy is critical to the success of public art, by ensuring that citizens and Councillors alike are kept informed of projects as they develop. CMLC has proven this successfully.

The consultant has recommended hiring a dedicated communicator with arts experience to help to align with the corporate communication standards, in addition to developing additional touch points unique to public art to develop understanding and interest. Peer reviewers noted that public art communications requires a corporate commitment, and should be a priority. They noted that Calgary is known as a leader in public art, which should be promoted.

To respond to Council's directions in this notice of motion, and to the input received from the consultant, peer reviews and best practice research, CSC has developed a communications framework with goals and guiding principles which will be the foundation to deliver public art communication that is informed and timely.

### **What will be Different:**

- Citizens will be able to access information in a diversity of ways
- Consistency in the provision of information
- Timely responses to issues if they arise
- Enhanced understanding of the process, projects and program
- Better understanding of the positive contributions public art provides to city-shaping and placemaking