

# City of Calgary Public Art Program External Review

22 May 2018



'roger that' by PECHETStudio (Tuscany LRT Station, Calgary). Photo credit: Grunert Imaging

**WORKSHOP**  
architecture



# City of Calgary Public Art Program Review | Final Report

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## Table of Contents

1.0	Executive Summary	1
2.0	Study Background and Purpose	4
3.0	Findings	5
4.0	Recommendations for the Public Art Program	7
4.1	Finance	8
4.2	Communication	10
4.3	Governance	14
4.4	Strategic Planning	18
4.5	Engagement	22
4.6	Project Development	26
	Appendix A: Interview List	30
	Appendix B: City of Calgary Document Review List	32
	Appendix C: Public Art Best Practice Review List	34
	Appendix D: Consultant Biography	36
	Appendix E: Summary of Councillor and Mayor Interviews	38
	Appendix F: Summary of Staff Interviews	39
	Appendix G: Summary of Public Art Board Interviews	41

### *Notes for this report:*

- 1. In this report, to differentiate between the work and the staff for clarity, Public Art Section is used to refer to the business unit and Public Art Program is used to refer to the activity produced by the business unit in its entirety.*
- 2. In this report, the words 'consult', 'collaborate' and 'empower' are to be read as the typical usage of the words. They do not refer to the levels outlined in the Engage Policy. Where they are lower case, they are to be read as the typical usage of the words.*



## 1.0 Executive Summary

The Public Art Policy (CSP2003-95) was implemented by The City of Calgary's Council in 2004 to integrate public art into the cultural fabric of Calgary, recognizing public art as a vital ingredient in Calgary's ongoing development as a great city. The Policy has made a powerful and positive impact across the city in only fourteen years.

Since 2004 The City of Calgary has acquired and installed over fifty pieces of permanent public art and well over one hundred temporary works. Many of these works have been welcomed in their communities. There have been two high-profile controversies related to public art installations in Calgary, both occurring in the lead-up to municipal elections. In both cases, the press and social media critics have focused on the projects' costs (considered poor value for money), the international provenance of the artist (instead of someone who is Calgary-based), and the selection of the artwork (of which the merit and process is questioned). This has eroded the public's trust in not only the Public Art Program, but also the Corporation.

In 2017 Council responded to the second controversy through a Notice of Motion (NM 2017-32), suspending further Requests for Proposals for Public Art projects and requesting Administration to provide recommendations on improving the processes relating to the Public Art Program. Therefore, The City of Calgary is looking to compare its current practices with industry best practices and, through this study, The City seeks to formulate recommendations that will help to build public support for the Public Art Policy.

In the process of this study, twenty-seven interviews and meetings were conducted between April 4 to 18, 2018, and a comprehensive review of documents relating to the City of Calgary's Public Art Program was performed. From the interviews and review of documents, three main concerns have been identified as contributing to the challenges that The City has faced in relation to its Public Art Program:

- A. Planning: Strategic and comprehensive forward-planning is not possible.
- B. Outreach: There is a lack of meaningful communication and community engagement.
- C. Structural: Program governance, accountability and processes are not clear or are inadequate.

From these main concerns, specific issues have been identified in six categories that will need to be resolved to support ongoing success in Calgary's Public Art Program: Finance, Communication, Governance, Strategic Planning, Engagement, and Project Development. See figure on page 3 which charts the main concerns, issues to be resolved and the corresponding goals moving forward.

The six categories and their corresponding issues are intertwined and nested, so that in some cases one issue must be resolved before the next can be addressed. For example, without de-coupling at least a significant portion of the percent for art funding from capital project locations (Finance), it will be difficult to develop goal-based plans for the City as a whole (Strategic Planning) because decisions on when and where public art investment occurs are already made when an infrastructure project is approved. Therefore, Public Art staff must work in response to these decisions and within these parameters, rather than proactively to meet the Public Art Policy and One City goals.

The first three issues and the corresponding recommendations that need to be prioritized are related to: Finance (removing restrictions on public art funding allocations); Communication (a commitment to consistent and ongoing communication tailored to discussing public art with a wide audience); and Governance (clarify structure and roles to improve accountability and decision-making). If these three issues are not sufficiently addressed, there is a high degree of probability that the program will continue to grapple with the same challenges that had led to Council issuing the Notice of Motion (NM 2017-32).

**Recommendation 1: Pool and centralize the Public Art capital funds for improved tracking and for more flexibility in how and where public art budgets can be deployed.**

**Recommendation 2: Deliver consistent and continuous communications tailored to the Public Art Program.**

**Recommendation 3: Strengthen and clarify the Public Art Program's Governance.**

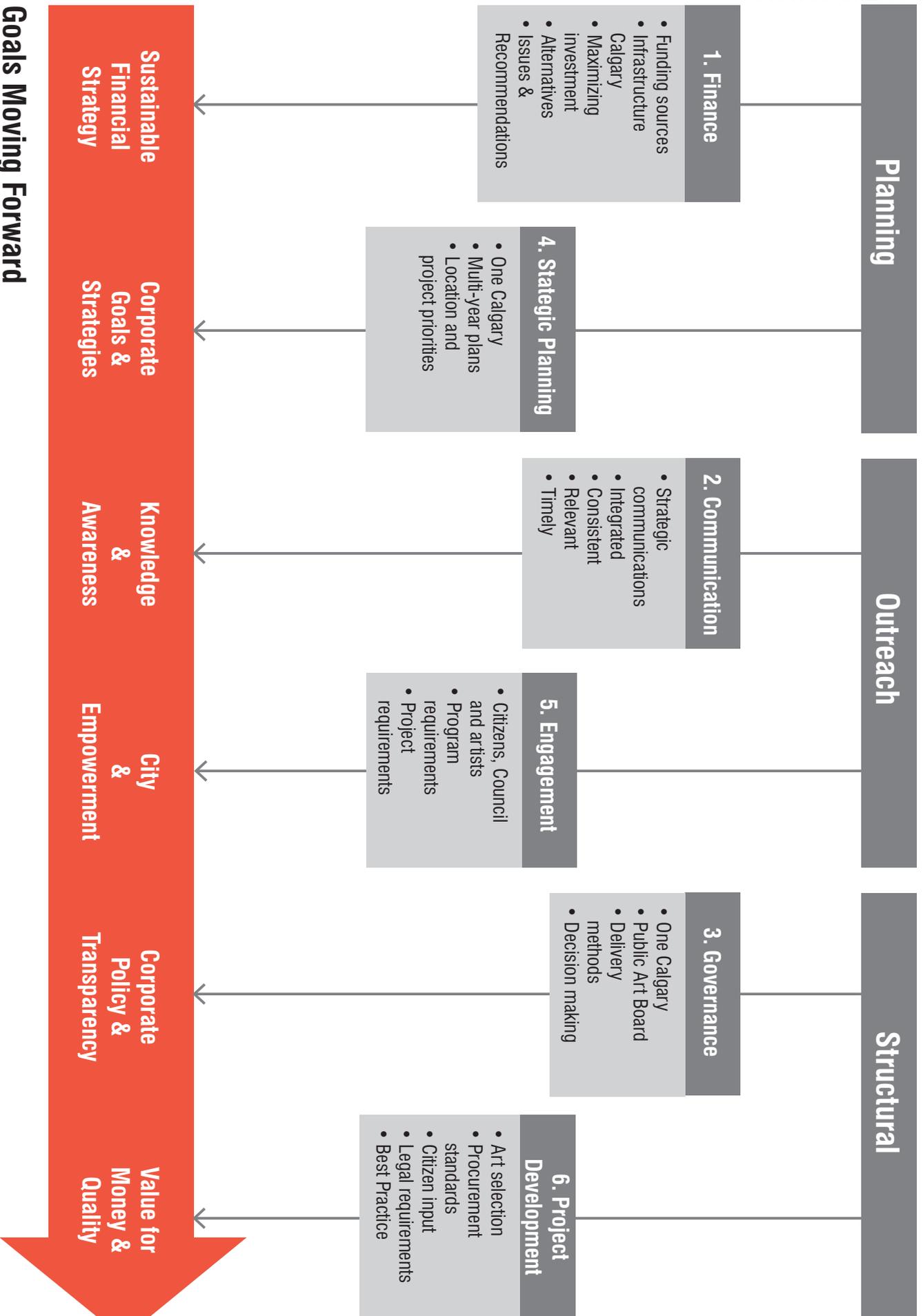
The next three issues and recommendations are equally as important and progress on them can be made immediately, but they would benefit from the resolution of Recommendations 1 to 3 before they can be fully met.

**Recommendation 4: Create a Public Art Corporate Strategy with a Four-Year Action Plan.**

**Recommendation 5: Improve engagement by implementing a range of public input and decision-making opportunities at key project stages and in the overall Public Art Program.**

**Recommendation 6: Continue to develop project management and selection processes that support the Public Art Policy's purpose and One City goals.**

One City, One Program



## 2.0 Study Background and Purpose

The Public Art Policy (CSP2003-95) was implemented by The City of Calgary's Council in 2004 to integrate public art into the cultural fabric of Calgary, recognizing public art as a vital ingredient in Calgary's ongoing development as a great city.

Since the adoption of the Corporate Public Art Policy in 2004, The City of Calgary has acquired and installed over fifty pieces of permanent public art and well over one hundred temporary works. Many of these works have been welcomed in their communities. There have been two high-profile controversies related to public art installations in Calgary, both occurring in the lead-up to municipal elections. The first, in 2013, led to Council asking for a comprehensive Public Art Policy Review which resulted in the development of a Public Art Policy Management Framework and Public Art Master Plan in 2014.

In 2017 Council responded to the second controversy through a Notice of Motion (NM 2017-32), suspending further Requests for Proposals for Public Art projects and requesting Administration to provide recommendations on the processes relating to the Public Art Program. Council stated that the lack of public support for the Public Art Program is a result of a lack of mechanisms for citizens to have input on public art prior to selections being tendered or decided upon. To achieve the intent and potential of the policy, Council would like to see fulfilment of the Public Art Policy's Guiding Principles of: *Open and transparent processes to ensure equitable and respectful practices*; and *Community input and engagement that create a variety of opportunities for public input and involvement*.

Therefore, The City of Calgary is looking to compare its current practices with industry best practices and, through this study The City seeks to formulate recommendations that will help to build public support for the Public Art Policy including:

- i. Engaging the public with respect to public art policies and practices;
- ii. Allocating tax dollars for art funding, while taking into account economic downturns;
- iii. Accommodating concept submissions from artists, while balancing intellectual property rights;
- iv. Fostering local artists while complying with trade agreements;
- v. Engaging with the public effectively for feedback and input on submissions;
- vi. Communicating to increase awareness, understanding and appreciation of public art;
- vii. Briefing Council on submissions; and
- viii. Selecting artists, including the decision-making around awarding opportunities.

### 3.0 Findings

To support the study, twenty-seven interviews and meetings were conducted between April 4 to 18, 2018 (see list in Appendix A and summaries in Appendices E, F and G) and a comprehensive review of documents was performed relating to the City of Calgary's Public Art Program (see list in Appendix B) and relating to public art best practices (see list in Appendix C).

From the interviews and review of documents, there are three Main Areas of Concern that have been identified as contributing to the challenges that The City has faced in relation to its Public Art Program. From these concerns, specific issues have been identified in six categories that will need to be resolved to support ongoing success in Calgary's Public Art Program: Finance, Communication, Governance, Strategic Planning, Engagement, and Project Development.

- A. Planning: Strategic and comprehensive forward-planning is not possible. Due to public art funding tied to capital projects and their locations, there is a lack of strategic and holistic forward-planning for the Public Art Program based on the vision, purpose and guiding principles in the Public Art Policy. This is because public art projects must be planned in reaction to where and when capital infrastructure projects are confirmed, rather than where they may make the greatest impact and/or to address geographic, diversity and equity gaps.

*Categories: Finance and Strategic Planning.*

- B. Outreach: There is a lack of meaningful communication and community engagement. There is a lack of widespread understanding of the Public Art Program and a lack of appreciation of the value some of the artwork brings to the community. The lack of appreciation may stem in part from poor and insufficient communication as well as the need for more opportunities for public engagement in decisions for the program overall and at different points in a project. Without improved communication and an increase in understanding about the program and processes, it will be difficult to engage communities, so the former should be considered a priority.

*Categories: Communications and Engagement.*

- C. Structure: Program governance, accountability and processes are not clear or are inadequate. There is a negative perception around how decisions are made in the Public Art Program overall, and in particular around how and why artists and/or artwork is selected. This is in part due to misunderstandings and unclear accountability or roles for the Public Art Board, Public Art Section staff, citizen selection panels, and the departments and business units that hold the budgets for public art projects.

*Categories: Governance and Project Development.*

Five Main Opportunities have also been noted including:

- A. The Public Art Policy clearly articulates a well-defined vision and a commitment to funding for the Public Art Program.
- B. There is a strong staff team in place to support the Public Art Program, including within Arts + Culture and across departments and business units.
- C. Public Art investment since 2004 has resulted in a diverse Public Art Collection and many memorable temporary public art installations and events.
- D. The Public Art Executive Committee and many Council Members are interested in seeing solutions and are very engaged in the process of reviewing the Public Art Program.
- E. Utilities + Environmental Protection's (UEP) Public Art Plan and projects demonstrate an example of long-term strategic planning for public art and a best practice example of public art development with a robust engagement and communications strategy within the Corporation. This will not be a blueprint for every business unit, but it shows one successful approach.

## 4.0 Recommendations for the Public Art Program

Calgary's Public Art Policy has made a powerful and positive impact across the city since it was established in 2004. In only fourteen years, the Public Art Program has helped to define the City of Calgary with large artwork installations such as: *roger that* integrated into a roadwork project; interactive work in new park spaces like Chinook Arc; hundreds of temporary projects like Celebrating the Bow which connected citizens with the waterway; and developer-funded artwork secured through City Planning's Bonus Density strategy such as Wonderland at the Bow Building.

Despite the program's many successes, a few significant projects are regarded unfavourably by politicians and members of the public alike, and they have received the most attention – in particular Travelling Light and The Bowfort Towers. The press and social media critics have focused on the projects' costs (considered poor value for money), the international provenance of the artist (instead of someone who is Calgary-based), and the selection of the artwork (of which the merit and process is questioned). This has eroded the public's trust of not only the Public Art Program, but also the Corporation.

From the Main Concerns identified in section 3.0 above, specific issues have been identified in six categories that will need to be resolved to support ongoing success in Calgary's Public Art Program: Finance, Communication, Governance, Strategic Planning, Engagement, and Project Development.

The six categories and their corresponding issues are intertwined and nested, so that in some cases one issue must be resolved before the next can be addressed. For example, without de-coupling at least a significant portion of the percent for art funding from capital project locations (Finance), it will be difficult to develop goal-based plans for the City as a whole (Strategic Planning) because decisions on when and where public art investment occurs are already made when an infrastructure project is approved. Therefore, Public Art staff must work in response to these decisions and within these parameters, rather than proactively to meet the Public Art Policy and City-wide goals.

The first three issues and corresponding recommendations that need to be prioritized are related to Finance (removing restrictions on public art funding allocations), Communication (a commitment to consistent and ongoing communication tailored to discussing public art with a wide audience) and Governance (clarify structure and roles to improve accountability and decision-making). If these three issues are not sufficiently addressed, there is a high degree of probability that the program will continue to grapple with the same challenges that had led to Council issuing the Notice of Motion (NM 2017-32).

The next three issues and recommendations (4 to 6) are equally as important and progress on them can be made immediately, but they would benefit from the resolution of Recommendations 1 to 3 before they can be fully met.

## 4.1 Finance

**Goal:** The Public Art Program has a sustainable and accountable financial strategy.

**Issue:** *Public art funding is restricted for use within a capital infrastructure project site and schedule.*

The Public Art Program has the potential to be a Corporate-wide initiative that meets the goals of One Calgary, but planning and decision-making is dispersed, in part because the budget is distributed across many departments and business units. By being dispersed across departments within separate project budgets, the budget is also more challenging to track for accounting purposes.

Public art funding is calculated as a percentage of eligible capital project budgets. For the most part, the funding is currently restricted for use within the corresponding capital project site. Therefore, public art projects must be planned in reaction to where and when capital infrastructure projects are confirmed, rather than where they may make the greatest impact and/or to address geographic, diversity and equity gaps. In some cases, a capital project that is eligible for a percent for art investment will not be the most appropriate or successful place for public art and, therefore, integrating art in that location will not represent the best value for money.

**Recommendation 1: Pool and centralize the Public Art capital funds for improved tracking and for more flexibility in how and where public art budgets can be deployed.**

- a. Pool the percent for art funds from each department or business unit, where possible, into one centralized Public Art budget so that it can be tracked and planned to coincide with the four-year capital planning cycle.
- b. Maintain or increase the Public Art Reserve and the annual contribution to the Public Art Reserve.

**Justification:**

(a) Between 2015-2018 two departments, Transportation and Utilities + Environmental Protection (UEP), represented approximately 84% of the public art funding. The share for the remaining City departments, including Community Services, added up to 16%. Therefore, de-coupling public art budgets from specific capital projects and the ability to pool funds across departments will be an important step in allowing public art investment to be strategically planned to meet all of Calgary's goals (One City). Furthermore, with a single centralized budget (pooled across departments and managed by the Public Art Section) accounting will be simplified for improved financial tracking and greater fiscal accountability.

By pooling the percent for art funds and planning the budget over The City's four-year capital cycle in parallel to the infrastructure projects that generate the funding (rather than linked with them), the public art budget could be averaged over the four-year business cycle for a consistent annual investment. This can be helpful in matching staff resources to workloads and it will also even out spikes in the City's annual capital investment that are

sometimes the result of provincial infrastructure stimulus during periods of weaker economic performance. Therefore, there will not be a corresponding increase in art investment during economic downturns when Calgarians are particularly sensitive to spending.

For many of the same reasons as outlined above, there is a current trend in municipalities moving towards decoupling their percent for public art funding from specific capital projects and to instead calculate the percent for art on a rolling annual average based on their municipalities' capital planning cycles. St. Albert has very recently approved this change and there are other municipalities in Alberta and Canada that are currently investigating how to make this change to their Public Art Policy.

(b) The annual allocation to the Public Art Reserve is important as it maintains the value of the past investments in public art installations by covering the ongoing costs of community programming, education, conservation and maintenance for all the work in Calgary's Public Art Collection including the work in the Collection which predates the 2004 Public Art Policy. As the Public Art Collection grows, it may be appropriate to increase the annual allocation for maintenance to the reserve.

### **Moving Forward**

- The Public Art Section should hold, and be responsible for, a centralized public art capital budget based on a percent of the City's eligible capital investment over the four-year business cycle budgeting process.
- Start pooling the public art funds across departments and into a single budget to be held by the Public Art Section where possible, from the amounts that departments have allocated for the 2019-22 capital budget cycle.
- There may continue to be capital projects where artwork is integrated within the project or located on site, but the projects that are the best candidates for this, and the appropriate art budget (which could be more or less than one percent) will be determined through Public Art Program's strategic planning and budgeting processes which should be completed in coordination with the departments and business units who manage the capital infrastructure projects that generate percent for art funding.
- It is important to note that within their public art budget, UEP have been successful at strategic and long-term planning, in part because they did not restrict their percent for art budgets to specific capital infrastructure projects in every case.
- Continue or increase the allocation to the Public Art Reserve which was \$1.2 million annually from 2015-18 to fund Lifecycle and Conservation of the entire Public Art Collection (\$500,000/year), Community Programming (\$500,000/year), pooling funds for an iconic artwork (\$200,000/year).

## 4.2 Communication

**Goal:** Public awareness, knowledge and support for the Public Art Program is strong.

**Issue:** *Poor and insufficient communication have resulted in a lack of public understanding and appreciation for public art in Calgary.*

The City has been going through a re-organization of its Communications Section over the last three years which includes moving to a customer service focus and a mandate of “One City, One Voice” to replace a multitude of brands and approaches. The work is ongoing but has not yet developed to a point where the Public Art Program’s specific needs are supported under the umbrella of the Corporation-wide communications strategy.

The Communications Section re-organization resulted in a loss of the Public Art Section’s autonomy over when and how to communicate about the Public Art Program. Before this time, the Program had a more robust and varied media presence which included annual town halls, frequent media updates, a newsletter, publications and videos that told a rich story of the artwork and its connections with the site and local people. Along with the loss of autonomy, communications for the Public Art Program had been further restricted more recently due to the potential for negative media stories related to public art decisions and investments.

Insufficient communication has abetted the spread of misinformation in the press and on social media about the Public Art Program and mistrust in the selection processes. For example, major news sources have stated that the Public Art Board is responsible for selecting the artwork, and articles give the impression that an international artist was hand-selected by Administration, rather than through a competitive process decided by a citizen-led art selection jury.

### **Recommendation 2: Deliver consistent and continuous communications tailored to the Public Art Program.**

- a. Create a Communications Strategy for the Public Art Program that includes an issues management plan, clear and efficient approval structures, and a suite of tools that will support ongoing communication that will celebrate the overall Public Art Program as well as tell the story of individual public art projects as they develop.
- b. Hire a full-time Public Art Program Communications staff member with background and expertise in arts communication. The staff member will be dedicated to the Public Art Program and will be hired jointly by the Communications department and Arts + Culture, with a hardline report to Communications.

### **Justification**

(a) Public debate is inevitable for a municipally-funded Public Art Program, whether it be differences of opinion on artistic merit or fiscal conservatism. These discussions can be welcomed if they are informed and if City staff are armed with a communications plan, consistent messaging and approved tools. This proactive approach can keep the City ahead of the story, framing it more widely to outline an artwork's contribution to City-building goals rather than about price and individual preferences. Without regular and genuine communication, it will be difficult for the City to rebuild citizens' trust in the value of public art investment for their communities. From the 2018 Public Art Telephone Survey, 85% of the 500 people surveyed agreed that there is a "Need for increased communication about Public Art".

There are clear lessons to be taken from the Bowfort Towers project on the need for a communications plan that is proactive and fulsome, and messaging that is consistent and sincere. This also includes agreeing a plan for issues management in advance and sticking to it. The insufficient and poorly timed communications on the Bowfort Towers project helped to allow incorrect information to take root and to amplify misunderstandings and negative reactions to the work.

Another approach can be demonstrated by the City of Vancouver. In late 2013 when they had a public art controversy related to Memento (Poodle), a new sculpture in a park, they responded by joining the discussion with more information about the artwork and the intent behind it. They also created a series of 'I [Heart] Poodle' buttons for Valentine's Day that were so popular they ran a second printing.

(b) The 'One City, One Voice' framework has been important for the City of Calgary to develop a strong and consistent brand, but the methods, approach and tone of communication for the Public Art Program will need to be adjusted within this brand to be more heartfelt, instead of purely factual, to achieve the purpose of the Public Art Policy and to best engage people with all the existing and new public art in Calgary.

Communications has begun the process of developing a Communications Strategy with Public Art Section staff and they have dedicated 0.75 of a full-time equivalent staff member. To implement this strategy, a Public Art Communications staff member will need to have a strong understanding of visual arts and experience in reaching wide audiences to best translate the artist's concept in a way that is relatable to citizens without losing the intent. This staff member will need to be interested in fostering people's understanding of art in the public realm and the process of selecting and developing artwork for the City while also striking a tone that is appropriate within the Corporate brand.

## **Moving Forward**

- Support an ongoing, robust Communications Strategy with an implementation plan that is appropriately resourced with processes and authorizations in place to commit to a consistent and proactive communication approach, including – and most importantly – when issues arise.
- Celebrate and discuss the program as a whole, including the existing collection, rather than only focusing on new projects.

- Communicate through a story-telling approach using accessible language with many touch points throughout the life of a project in order to develop people's understanding of how an artwork is conceived and made, including telling people about: community engagement and decision-making opportunities; how and why an artwork is selected (quotes from jury members); and the people and processes involved in all aspects of a public art project from conception to engineering to material sources, and the skilled workers who make and install the work.
- Develop a suite of easy-to-use communication tools for staff and simplify the approvals process so that communications can be timely and regular. This includes social media guidelines and the agency to use these channels, as well as a plan for wide dissemination to reach those who do not actively seek this information, and to reach out to diverse and/or under-represented groups.
- The City's Public Art web pages need to be redeveloped as a priority as this is the number one way people want to find out about public art in Calgary (according to the City of Calgary's 2018 Public Art Online Survey). The blog run by Vancouver's public art staff: [Our City. Our Art. Our Vancouver](#) is an excellent example of how information about the Public Art Program can be disseminated. It also includes space for community members to comment. [Art Public Montreal](#) is a website that celebrates public art in Montreal. It started as an initiative of the Ville de Montreal's Bureau d'Art Public, and is run in collaboration with Tourism Montreal.
- Councillors could be better informed about public art in their Ward so that they can become advocates. Consider compiling an information package each Council Term showing them the existing Public Art Collection within their Ward.
- Documentation of artwork, including videos, photography and publications, can help to capture and share the story of an artwork's conception and development. Their creation could be included, with appropriate compensation, within an artist's contract and they should be treated as an extension of the artworks themselves as opposed to Communications collateral. In this way, the artist's voice can be distinct and in parallel to the City voice and corporate messaging.
- Continue to partner with local arts organizations and institutions on artist talks and/or events to share resources and extend the audience. This can also be a way to allow more space for the artist's voice – as well as debate and critical-thinking – than may be acceptable within a municipal context.

## MEMENTO (POODLE) BY GISELE AMANTEA + CITY OF VANCOUVER-MADE BUTTONS



Photo credit top image: Rachel Topham. Photo credit bottom image: City of Vancouver.

### 4.3 Governance

**Goal:** There is transparency and a clear framework for decision-making and accountability.

**Issue:** *The Public Art Program does not have a clear and consistent governance structure.*

The Public Art Policy has the potential to be a Corporate-wide initiative, but the program does not have a clear governance structure to support high-level and strategic decision-making across departments. Project budgets and approvals for capital projects are dispersed over multiple departments which leads to inconsistency in project planning and delivery as well as a lack of overall financial accountability.

Furthermore, the roles, responsibilities and mandate of the Public Art Board are unclear to Administration, Council and even the Board members themselves. For this reason, their purpose and effectiveness has been called into question despite the members' individual strengths and potential for contribution to the Public Art Program.

#### **Recommendation 3: Strengthen and clarify the Public Art Program's Governance.**

- a. Establish an Interdepartmental Public Art Team with representatives nominated by Senior Management from the departments and business units that either contribute to Public Art funding or have a significant involvement in the Public Art Program.
- b. Administration to review the mandate and composition of the Public Art Board including establishing Terms of Reference and changing their name to the Public Art Advisory Committee.

#### **Justification:**

(a) A cross-corporate Interdepartmental Public Art Team (IPAT) would reinforce the Public Art Program as a One City initiative and would support the Public Art Program's capital budgeting and planning including decision-making on the upcoming capital projects that would benefit most from public art integration. This will be an important step to ensuring continued interdepartmental coordination once the public art budget is centralized and held by the Public Art Section (as per Recommendation 1) and the IPAT will follow on from the Public Art Executive Steering Committee (which was established in response to the Notice of Motion, NM 2017-32) after its mandate is complete following the initial implementation stage of any recommendations approved in response to NM 2017-32.

(b) The Public Art Board of volunteer citizens (which includes both art experts and citizens-at-large) was created when the Public Art Policy was first adopted to support the 1.5 full-time equivalent staff resource assigned to the Public Art Program. Now that the Public Art Section has nine staff and a robust program, it is time that the Board's role, composition and mandate are reviewed to determine the best way they can support Administration and Council in realizing the vision of the Public Art Policy. The Public Art Board's role in governance and decision-making is not clear to Council and to citizens, which may stem in part from their name. To clarify their

role, and to fit with nomenclature for similar groups in other Canadian municipalities, they could be renamed the 'Public Art Advisory Committee.'

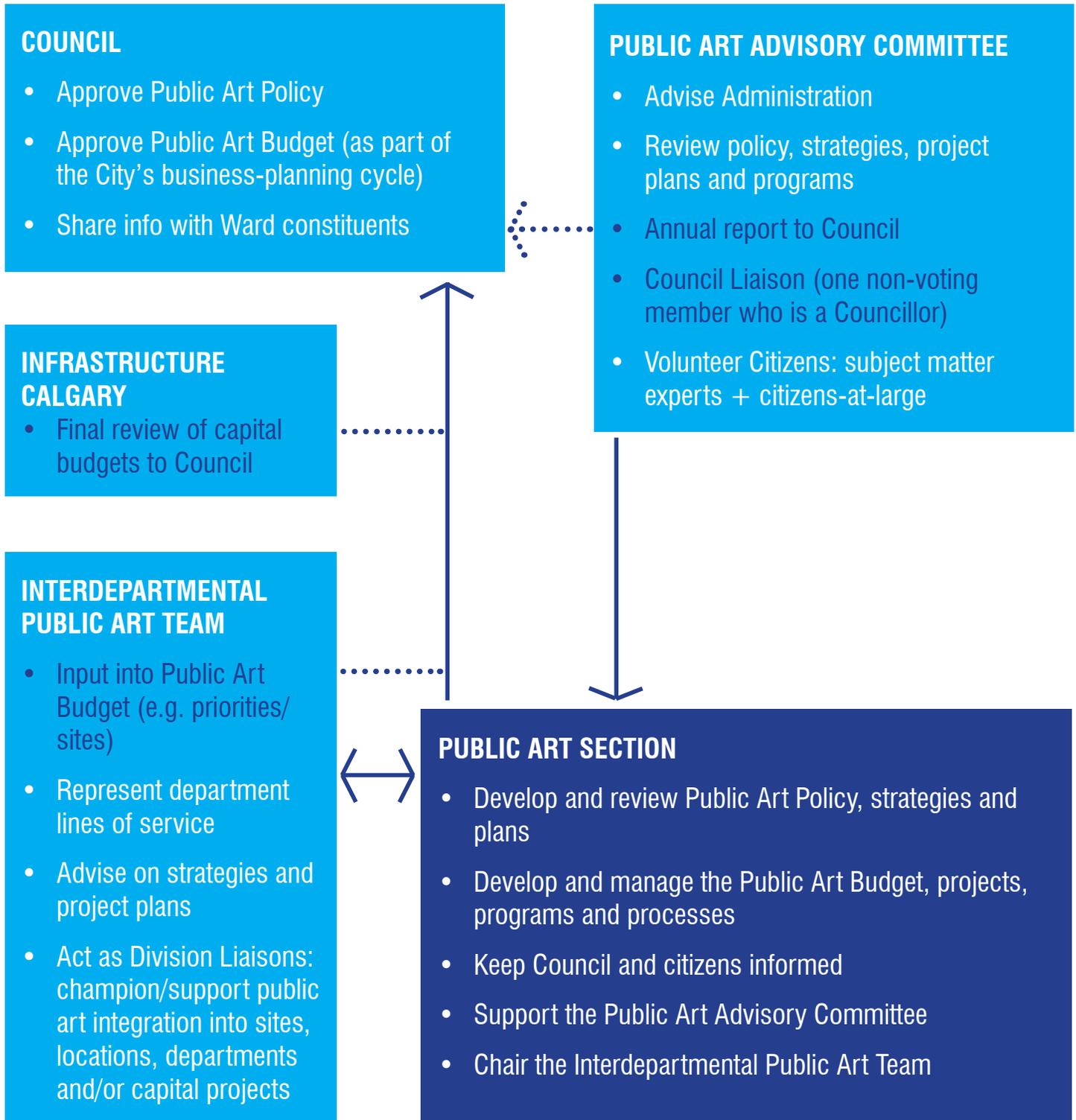
Placing the current Public Art Board on a temporary hiatus could be considered while developing their mandate, role and terms of reference, and to give time for some of the recommendations from the review of the Public Art Program to start being implemented. Edmonton Arts Council has recently undergone a review of its Public Art Policy and they have suspended their Public Art Committee in the process.

### **Moving Forward**

- The IPAT should meet on a regular and ongoing basis. Their role would be to provide their expertise and input, representing department lines of service, into: strategies, capital budget planning (before a proposed budget is submitted to Infrastructure Calgary and then to Council); and project plans. The members would also act as champions for the Public Art Program and be the main division liaison between the Public Art Section and their respective departments to: support public art integration into City sites, existing facilities and/or new capital projects; inform/update on programs and projects in their department or business unit that may be relevant to the Public Art Program; and act as a subject-matter expert related to their department.
- IPAT members should be able to straddle strategic thinking and operational matters, so representatives selected should be at an appropriate level between these, with preference for members with an existing interest in the Public Art Program and who have an aptitude for collaborative cross-departmental working.
- The City of Calgary Public Art Board's citizen membership is currently divided equally between citizens-at-large (laypeople) and people with arts expertise, including one member representing the Calgary Art Development Authority (CADA). This seems to strike a good balance between arts knowledge and wider expertise and perspectives from a community-focused lens. The membership could include one Councillor as a non-voting member to act as a Council Liaison.
- Change the Public Art Board's name to the 'Public Art Advisory Committee' in order to clarify their role in decision-making and the Public Art Program's governance.
- The mandate for the Public Art Advisory Committee could be focused on advising Administration on the implementation of the Public Art Policy. Their role could include: providing reasonable and objective advice on policy changes, strategies, project plans, programs, and processes (i.e. artist calls, artist selection, reviews of proposed donations or de-accessions) and to advocate on behalf of the Public Art Program with Council and within their communities. The roles listed in the City of Surrey's Public Art Advisory Committee [Terms of Reference](#) could provide a starting point for consideration.
- Where an artwork is being selected through a request for proposal, the Public Art Advisory Committee role could include a final review of the jury report for a selected artwork (but not reviewing the other concept proposals) for significant or higher profile projects before a contract is signed with the artist. There is precedent for this role in the City of Surrey's Public Art Advisory Committee.

- The Terms of Reference for the City of Calgary's newly-established Urban Design Review Panel (UDRP) could provide a good model as a basis for establishing the future purpose of the Public Art Advisory Committee.
- In the Governance Model, Council's role should be to: approve the Public Art Policy and any changes; approve the Public Art Budget (as part of the City's business-planning cycle); and to share public art info and opportunities with their Ward constituents. It is not best practice for Councillor's's to be involved with artwork or artist selection.

## PROPOSED GOVERNANCE CHART



#### 4.4 Strategic Planning

**Goal:** The Public Art Program meets Public Art Policy and One City goals and tells a diversity of stories.

**Issue:** *Strategic and comprehensive forward-planning for public art City-wide and across departments is necessary.*

The Public Art Program has the potential to be a Corporate-wide initiative that meets the goals of One Calgary, but planning and decision-making is currently dispersed, in part because the budget is distributed across many departments and business units. Public art funding is calculated as a percentage of eligible capital project budgets and, for the most part, the funding has been restricted for use within the corresponding site.

With current funding restrictions tying much of the public art funding to the locations and schedules of capital infrastructure projects, planning for the Public Art Program has been reactive instead of strategically focused on the City as a whole. Without de-coupling at least a significant portion of the percent for art funding from capital project locations, it will be difficult to develop goal-based public art plans for the City as a whole because decisions on when and where public art investment occurs are already made when an infrastructure project is approved. This prevents the Public Art Section to focus efforts on addressing the gaps in geography, diversity and equity within the collection.

#### **Recommendation 4: Create a Public Art Corporate Strategy with a Four-Year Action Plan.**

**Justification:** The Public Art Program requires multi-year direction as well as mechanisms for decision-making and prioritization of projects that are based on Public Art Policy and One City goals, available budgets and staff resources. Strategic planning is necessary to clearly tie projects to goals so that success can be tracked and evaluated on an ongoing basis. Goals may include: supporting the development of Calgary-based artists or filling the gaps in the public art collection to better reflect a diversity of stories and geographic locations. Projects and programs could then flow from these identified goals as they do in the City of Sydney's Public Art Strategy.

Planning over the four-year business cycle will allow an appropriate amount of time for projects and programs to develop, including understanding the site context, supporting citizen engagement, and the artistic process. Forward-planning can also reduce trigger projects through identification of risks well in advance. This is a roadmap and does not need to be a rigid structure, so that the Public Art Program can take advantage of opportunities as they arise.

Furthermore, during the development of four-year plans, there can be excellent opportunities to engage the public early in decision-making and at multiple scales including with art selection criteria, different art approaches, and specific locations. Planning over multiple years can also support conversations on equity and diversity, and how to support The City's Indigenous Policy Framework. Long-range, holistic planning, rather than a reactive, or ad-hoc approach, will keep the Public Art Program focused on the vision for public art.

## Moving Forward

- The Public Art Corporate Strategy should include a high-level framework based on the Public Art Policy and also a plan of activity clearly tied to goals that can direct budget and staff resources over the four-year corporate business cycle. This document should be refreshed every four years to keep it current with One City goals and policies and to update the actions for the next business cycle.
- In developing the Corporate Strategy it will be important to balance the One City vision while also allowing for a multiplicity of approaches related to departments and business units' individual goals, needs and/or ways of working.
- A Public Art Strategy is sometimes called a Master Plan, but too often the latter relies on a location-based approach. Selecting specific public art sites may not always be appropriate and is not the only approach for identifying projects. The City of Vancouver has an example of a commissioning program they have run since 2009 that is not tied to location, but based on a set of principles instead: [Artist-initiated Commissions](#) invite both emerging and established artists “to expand their art practice into the public realm and propose new artworks that contemplate the city, its defining features, spaces, and neighbourhoods. These opportunities provide a chance to create public art outside the limits of a predetermined site, theme, or medium, and allow for the exploration of all forms of public art and all parts of the city.”
- Sydney, Australia’s [Public Art Strategy](#) is a best practice example to review. It balances strategic planning and detailed implementation in a clear, easy-to-follow format. The 2010-14 Implementation Plan identifies a number of projects and programs under eight Guiding Principles as well as future opportunities. Projects listed include: the development of a new artwork to “recognize and celebrate Aboriginal stories and heritage in public spaces”; a review of the Mural Register and Street Art program; and developing a City Art education kit. By connecting activities (programs and projects) to the Public Art Program’s guiding principles, the Strategy also provides an embedded evaluation framework.
- The Public Art Plan produced by Utilities + Environmental Protection (UEP) demonstrates an excellent example of goal-setting, forward-planning and engagement with the artistic community and citizens. UEP’s approach may not fit the needs of every department and business unit. But it is an example of how a hybrid-approach between a Corporate-wide strategy that includes department-level or thematic plans may need to be considered.
- Within the Corporate Strategy, chapters may include: priority sites and/or site selection criteria; and a collections plan to identify gaps including geographic, missing stories (i.e. Moh-kins-tsis story, gender equity and diversity), different artforms and art practices (including approaches to embedding artists i.e. Watershed+), and expanding the diversity of artists represented.
- An activity in the Action Plan could include working with Indigenous artists, Traditional Knowledge Keepers and Elders to explore and develop ways and means to support the Indigenous Policy Framework and to recognize the entire history and culture of this place now called Calgary.

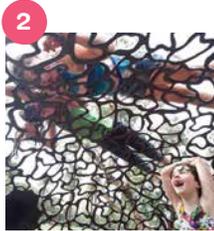
# EXCERPT FROM 'CITY ART PUBLIC ART STRATEGY' SYDNEY, AUSTRALIA, 2011

## City Art Implementation Plan – Summary 2010/14



**Guiding Principle 1**  
Align significant City Art projects with major Sustainable Sydney 2030 urban design projects

- Projects**
- Top of the Cross
  - Town Hall and Sydney Square
  - Liveable Green Network
  - George Street
  - Connecting Green Square



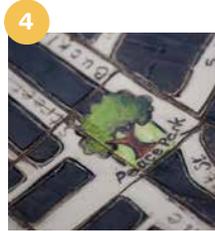
**Guiding Principle 2**  
Recognise and celebrate Aboriginal stories and heritage in public spaces

- Projects**
- Eora Journey - Cultural Mapping
  - Eora Journey - Recognition in the Public Domain
  - Redfern Banner Program



**Guiding Principle 3**  
Support local artists and activate places by using temporary art projects

- Projects**
- Laneway Art Program
  - Taylor Square Plinth Project
  - Green Square Temporary Art Program
  - City Spaces



**Guiding Principle 4**  
Support vibrant places in village centres with community art and City Art projects

- Projects**
- Chinatown Public Art Plan
  - Oxford Street Cultural Quarter
  - Harbour Village North Plan
  - Green Square Town Centre
  - Capital Works Projects



**Guiding Principle 5**  
Promote high quality public art in new development

- Projects**
- Guidelines for Public Art in New Development



**Guiding Principle 6**  
Support stakeholder and government partners to facilitate public art opportunities

- Projects**
- Cultural Ribbon
  - Events NSW
  - Biennale of Sydney
  - Sydney Festival
  - Art Organisations
  - Tertiary Institutions



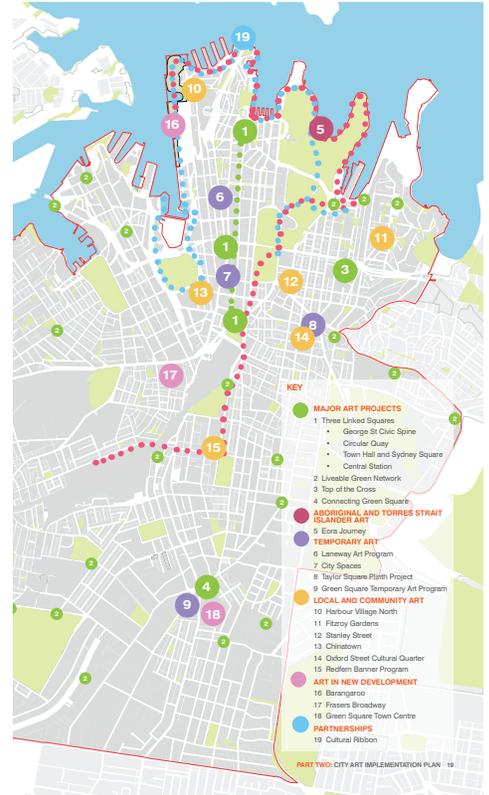
**Guiding Principle 7**  
Manage and maintain the City's collection of permanent artworks, monuments and memorials

- Projects**
- Conservation Program
  - Plaque Register
  - Street Art Register



**Guiding Principle 8**  
Initiate and implement programs to communicate, educate and engage the public about City Art

- Projects**
- City Talks
  - City Art Website
  - Education Kits
  - Walking Tours
  - City Art Prize





## 4.5 Engagement

**Goal:** To engage and empower Calgary’s citizens with the Public Art Program in multiple ways.

**Issue:** *There needs to be more public involvement in the Public Art Program, including with the process of developing public art projects.*

The most recent telephone survey showed that 75% of the 500 people surveyed were aware of Public Art in Calgary. Nonetheless, there seems to be a lack of widespread understanding of the Public Art Program’s art acquisition processes and a lack of appreciation\* of the value some of the artwork brings to the community. This may stem in part from poor communication but there is also a clear desire from Calgarians to be more involved in the process of developing public art projects.

\* It must also be noted that responses to art are subjective, and sometimes citizens’ acceptance and appreciation for a work develops over time as was the case with Calgary’s The Brotherhood of Mankind (also known as ‘The Family of Man’) and Cloud Gate (also known as ‘The Bean’) in Chicago.

**Recommendation 5: Improve engagement by implementing a range of public input and decision-making opportunities at key project stages and in the overall Public Art Program.**

**Justification:** Public art has the potential for connecting people to their place in a profound way. A work of art will rarely be universally accepted by all, but it should be able to engage a range of people and contribute to placemaking. To successfully build community pride and ownership for a work, local people need to be consulted and empowered in decision-making, and the outreach needs to be tailored to different audiences to address issues of equity and diversity. The online survey has shown that Calgarians have a high level of interest in being involved in the development and decisions relating to a public art commission. The top three steps in a project where respondents showed the most interest was: Capital project/initial planning; Concept selection; and Artist selection. The reason most often given for these engagement points was that this is where people believed they could have the greatest impact on outcomes.

It is in the earlier stages of a public art project are where input and decisions can have the greatest influence – therefore, at initial planning, not at artwork selection. Engagement or consultation at initial planning could relate to: the development of siting criteria or selecting locations; decisions on scale; focus and/or purpose for an art project – all before an artist is selected. By involving people at this stage, this as an opportunity to build more education and awareness about public art processes with a wide audience. The online and telephone research findings have shown these public art procedures to be misunderstood by citizens.

There already is citizen involvement at the artist and/or artwork selection stage through the independent jury process that Calgary uses. This follows best practice in municipal public art programs in Canada and beyond. Public voting on a selection of art concepts should not be considered. It is not considered a good practice and is not recommended as a successful way to empower people in decision-making on public art projects. Public

voting can create a litany of problems from Intellectual Property issues (it is not acceptable for a municipality to ask artists to waive their copyright or moral rights) to susceptibility to hacking (whether through online ballot-stuffing or through a contrarian agenda – for example Boaty McBoatface). Also, voting would make for a very superficial method of artwork selection, as criteria used by an art selection jury include aesthetics but also technical feasibility, longevity and local community context. Furthermore, voting will not eliminate the risk of controversy as there can still be a backlash against a winning entry when a group/faction supports a choice that does not ultimately get selected. General public voting is time-consuming and costly to implement well, and this decision-making method is not as successful as targeted outreach for achieving diversity and equity goals.

## **Moving Forward**

- Public Art and Engagement staff should work together to create an Engagement Strategy based on the purpose and principles in the Engage Policy and the Public Art Policy, with various tools and levels of engagement to suit different scales and types of public art projects and programs.
- There will not be one approach that fits all projects. Guidance on appropriate levels, touch-points and tools to support public involvement can help to direct staff. Potential consultation exercises could include:
  - Input into the Public Art Corporate Strategy's guiding principles, site selection criteria, priority locations, and/or program decisions;
  - Invite stakeholders to a site meeting with shortlisted artists who are developing art concept proposals; and/or
  - Host an artist talk or public open house showing the community a selected art concept for information before the artist moves on to developing their concept.
- Members of the public are already empowered to make decisions on the Public Art Program and projects and this should continue:
  - Approximately half of the Public Art Board members are citizens with expertise in art and design and the other half are citizens-at-large without specific art expertise but that bring informed community voices to the table. Together they are involved in strategic decisions for the Public Art Program.
  - Art Selection Juries are an equal mix of community representatives with art expertise and those who represent specific local community interests or groups. In this way community members are empowered to make final decisions on artwork. Note: it is not best practice to have a Councillor on a selection jury as this can create an imbalance of voices, but a Ward Councillor could be asked to suggest a community representative for an Art Selection Jury.

- Innovative engagement examples from other municipal Public Art Programs:
  - The City of Vancouver recently funded local groups up to \$20,000 to “Host Your Own Engagement” as part of the consultation process for their new [Creative City Strategy](#). Priority was given to “organizations with mandates related to underrepresented groups” and “activities that provide meaningful leadership and/or training opportunities for underrepresented artists, administrators, facilitators and community-engaged practitioners.” This example demonstrates an excellent way to address issues of equity and diversity with outreach that is tailored to people who are underrepresented.
  - [Future Perfect](#) is a 4-year public art commissioning program for a residential Ward in Bristol, UK which was led by a curator team. Governance of the socially-engaged art program is extended to members of the Hengrove community. Local people were involved in decisions at all levels, with many different opportunities to participate through workshops, trips, talks and also art-making.
  - The City of Kingston and Workshop Architecture (the public art consultant) partnered with the Kingston Arts Council to hire local artists to use temporary art projects as a facilitation tool in popular civic locations during public consultations on the [Kingston Public Art Master Plan](#).

## PUBLIC ENGAGEMENT FOR CITY OF KINGSTON'S PUBLIC ART MASTER PLAN



Images from Kingston Public Art Master Plan, 2014-19, courtesy of City of Kingston.

## 4.6 Project Development

**Goal:** The Public Art Program delivers high quality artwork that demonstrates value for money and meets the City's strategic goals

**Issue:** *There is a negative perception of how project decisions are made including artist/artwork selection.*

There is a negative perception around how artists and/or artwork is selected, due to unclear accountability and misunderstandings that have been perpetuated in the press and in social media. Many Calgarians do not like to see high-profile public art projects awarded to an international artist. Although these projects have an open competition process, the public perception is that the artist was hand-selected by a few 'taste-makers'.

**Recommendation 6: Continue to develop project management and selection processes that support the Public Art Policy's purpose and One City goals.**

- a. Public Art staff to work with Supply Management to outline a Procurement Strategy for the Public Art Program to include a range of acquisition processes depending on project scale, type and purpose, and clear reasoning for use of different approaches.
- b. Project Selection Criteria are drafted to support Administration in developing and prioritizing public art projects, including identifying risks and opportunities.

**Justification:**

(a) The Public Art selection processes used by the City of Calgary are fair and transparent. They follow Supply Management and Trade Agreement rules and they also follow best practices in public art in Canada, but this is not always well-communicated or documented (i.e. juror names are not released) and there are details in the public art selection process that can be further considered in order to make the selection process and outcomes more responsive to the purpose of the Public Art Policy (i.e. how evaluation criteria are established to achieve placemaking goals, or contracting an artist only for their services, not also for the artwork's fabrication and installation).

Public Art Section staff and Supply Management can work together to better understand the various procurement rules, such as Trade Agreements, as well as the opportunities they afford. With consistent and clear reasoning for when and why to use certain procurement methods, there are opportunities in the system for flexibility in how a project acquisition is developed so that it can meet Public Art Policy goals. For example, projects up to \$340,000 can be limited to Canadian artists, and there are cultural exemptions in Trade Agreements that can be applied to relevant projects such as those focused on Indigenous reconciliation or for direct purchase of an artwork. These considerations could help to create more opportunities for local artists, something that was considered important to 74% of respondents in the 2018 Public Art Telephone Survey.

Recent City of Calgary improvements to the procurement process for Architecture, Engineering and Construction were enacted in close discussion with representatives from the sector. This could be a good model for how Calgary could move ahead with amendments to acquisition processes for public art.

(b) Out of 50 new art commissions since 2004, there have been a few high-profile controversies but there have also been many successful public art projects that communities have embraced. Evaluations of artwork will always be subjective and there will always be an inherent risk in creating art that the Administration will need to accept and plan for. This is why it is important to create clear criteria to identify and assess potential projects, along with their risks and opportunities so that they can be prioritized and planned accordingly. Project Selection Criteria can help to assess when and how a project should move ahead. For example, the criteria could help staff determine the level and type of engagement and communication required and also potential relevant acquisition approaches, which may include purchasing existing art in some cases instead of commissioning a new work.

It is important to understand that the inherent risk and thought-provoking nature of art is also what makes art so vital to placemaking. In the 2018 Public Art Online Survey, when asked to select the primary purpose for public art, people selected “Sparks conversation/thought provoking” as one of the top three. Calgarians do want to be challenged by new artwork but it is not their first priority, “Enhances the beauty of my community” and “Creates meaning and connection to my community” were the two top picks.

### **Moving Forward**

- The Public Art Procurement Strategy should be developed to expand the available acquisition approaches and processes to meet project goals while also outlining consistent reasoning for when and why to use certain acquisition methods.
- The Supply Management division should lead engagement of local artists to review the current procurement strategy to understand how to revise (and simplify) artist calls, selection processes and project parameters to better fit with artistic practices and to better support a broad base of artists. Engagement may be through focus groups as well as online surveys.
- Understand what is permissible under the various Trade Agreement thresholds (i.e. opportunities under \$340,000 may be limited to Canadian artists) and how hiring an artist for their fee alone, rather than design-build, may give more flexibility for limiting opportunities to Calgary-based artists, where appropriate.
- The City is considering including social procurement within its evaluation framework for bids. The Public Art Program may lead the way for The City by asking proponents to include apprenticeships or mentorship opportunities for Calgary-based artists and fabricators within higher value Request for Proposals.
- Project Selection Criteria can look at how a public art project can be developed to meet placemaking goals including site selection and art approaches. It can also be used to determine which projects should be considered priorities, and it can be a framework to evaluate opportunities and risk.

**PLANTING DAVID THORPE'S ORCHARD**  
PART OF THE FUTURE PERFECT ART PROGRAMME, [FUTUREPERFECTBRISTOL.ORG](http://FUTUREPERFECTBRISTOL.ORG)



photo: Max McClure



## **Appendix A: Interview List**

### **City of Calgary's Mayor and Council Members**

The Mayor, City of Calgary

Ward 1 Councillor

Ward 3 Councillor

Ward 4 Councillor (the Councillor was not available, met instead with the Policy Advisor for Ward 4)

Ward 5 Councillor

Ward 6 Councillor

Ward 7 Councillor

Ward 8 Councillor

Ward 9 Councillor

Ward 10 Councillor

Ward 11 Councillor

Unavailable:

Ward 2 Councillor

Ward 12 Councillor

Ward 13 Councillor

Ward 14 Councillor

### **City of Calgary Staff Members**

Manager, Arts + Culture, Calgary Recreation

Business Strategist, Arts + Culture, Calgary Recreation

Superintendent, Public Art Program, Arts + Culture, Calgary Recreation

Public Art Collections Specialist, Arts + Culture, Calgary Recreation

Public Art Program Coordinator, Arts + Culture, Calgary Recreation

Public Art Project Specialist, Public Art Program, Arts + Culture, Calgary Recreation

Public Art Program Specialist, Arts + Culture, Calgary Recreation

Project Coordinator, Public Art Program, Arts + Culture, Calgary Recreation

Project Coordinator, Public Art Program, Arts + Culture, Calgary Recreation

Manager Procurement, Supply Management

Executive Assistant to the City Manager (formerly Supply Chain Customer Service Coordinator)  
Communications Planner, Customer Services and Communications  
Manager, Creative Services, Community Services, Advertising  
Manager, Finance, Community Services  
Communications Team Supervisor, Engage Resource Team (by telephone)

**Public Art Executive Committee**

General Manager, Community Services (Chair)  
General Manager, Utilities + Environmental Protection  
Finance Manager, Community Services  
Acting Director, Calgary Recreation  
Manager, Strategic Services (Acting Director, Calgary 2026 Olympic + Paralympic Bid)  
General Manager, Transportation

**Public Art Board**

Chair and Calgary Arts Development Authority representative (in person)  
Citizen-at-large (in person)  
Citizen-at-large (by telephone)  
Citizen and visual artist (by telephone)  
The remaining five Public Art Board members declined the request to meet in person or by telephone.

## Appendix B: City of Calgary Document Review List

The following documents have been reviewed for background in producing this report:

City of Calgary Council Notice of Motion 2017-32: Amendments to the Corporate Public Art Policy Report, Impact of Suspending Public Art Projects, Nov 2017 (including Attachments 1 to 3)

- Attachment 1: Confirmed Council Minutes re: NM2017-32 (Amendments to the Corporate Public Art Policy)
- Attachment 2: Analysis: Suspended Public Art Projects that have not gone to RFP
- Attachment 3: Public Art Projects Contracted Prior to September 15, 2017 (Currently Underway)

Progress Report, Notice of Motion 2017-32, March 2018 (including Attachments 1 to 4)

- Attachment 1: Previous Council Direction
- Attachment 2: Updated Summary of Directives and Recommendations – 2014 Notice of Motion
- Attachment 3: Letter from Public Art Board to Council, February 2018
- Attachment 4: Recommendations for Exceptions from the Suspension of RFPs, as of 2018 April
- Powerpoint Presentation
- Video of the discussion at SPC

Public Art Notice of Motion, Stakeholder Report Back: What we Heard, March 2018

Response to Notice of Motion 2017-32, Ward 7 Councillor

Public Art Executive Steering Committee Terms of Reference

City of Calgary Council Notice of Motion 2013-34

Report on Notice of Motion 2013-24, May 2014 (including Attachments 1 to 7)

- NM 2013-24 Attachment 1: Summary of Directives and Recommendations
- NM 2013-24 Attachment 2: Public Art Policy Review
- NM 2013-24 Attachment 3: Overview of the Current Public Art Program
- NM 2013-24 Attachment 4: Public Art Allocation
- NM 2013-24 Attachment 5: Corporate Public Art Policy
- NM 2013-24 Attachment 6: Corporate Public Art Policy, with Track Changes
- NM 2013-24 Attachment 7: Revised Corporate Public Art Policy

Report to SPC on Community + Protective Services, Public Art Policy – Amended, June 2009

City of Calgary Public Art Policy

Calgary's Public Art Policy Management Framework

Calgary's Public Art Master Plan  
City of Calgary Engage Policy  
REVISED Trade Agreement Table 20171213  
City of Calgary Guide to Preparing Terms of Reference  
Public Art Program Lines of Service  
Public Art webpages at [www.calgary.ca](http://www.calgary.ca)  
City of Calgary Artists Master Agreement  
City of Calgary Call to Artists samples  
Project Charter Plan (6Mar2017)  
Jury Information and Welcome TEMPLATE 2017  
Process Framework, March 2018 Draft (work in progress)  
Public Art Program Staff Survey, February 2018  
Notes on Five Staff Discussions Related to the Notice of Motion 2017-32 and Staff Survey Results  
Communications Plan – Public Art After June - Draft  
Plus: A Succession Plan for Watershed+  
Calgary Public Art Process Review: 2018 Online Survey Draft Results  
Calgary Public Art Process Review: Telephone Survey Research Topline Report Draft  
City of Calgary's Urban Design Review Panel Terms of Reference PUD2017-0601

## Appendix C: Public Art Best Practice Review List

The following have been reviewed for best practice comparisons within this report:

Peer Review/Best Practice Review Transcription (City of Ottawa, City of Vancouver, City of St. Albert, 4Culture, Seattle)

[City Art Public Art Strategy, City of Sydney, 2011](#)

City of Mississauga Public Art Master Plan, 2016

[City of Surrey's Public Art Advisory Commission Terms of Reference, December 14, 2015](#)

[City of Victoria Art in Public Places Committee Terms of Reference](#)

Creative City Network of Canada, Public Art Network Round Table Notes – Hamilton Summit 2014

Creative City Network of Canada, Public Art Network Round Table Notes – Ottawa Summit 2013

[Creative City Strategy, Vancouver](#)

[Edmonton Public Art Master Plan](#)

Kingston Public Art Master Plan, 2014

Merseytravel Public Art Strategy, 2010

[Our City. Our Art. Our Vancouver. wordpress](#)

Public Art Program Municipal Comparison Chart

Public Art Financial Municipal Comparison Chart

Thames Tideway Public Art Strategy, 2017

[Vancouver Public Art Program: Program Review and Design Framework for Public Art, 2008](#)

[Vancouver Public Art Committee Terms of Reference](#)

[Vancouver Artist Initiated Commissions Program](#)

Winnipeg Arts Council WITH ART and Youth WITH ART Program



## Appendix D: Consultant Biography

Helena Grdadolnik, Director of Urban Design and Culture at Workshop Architecture was hired from a competitive bid process to perform an external review of the City of Calgary's Public Art Program in response to Council's Notice of Motion 2017-32. Below is a summary of her biography and experience:

### Biography

Helena Grdadolnik, M.Arch, FRAIC, ACCA is an Urban Designer, Cultural Planner and Public Art Consultant with more than 18 years of experience in Canada, USA and UK. Helena co-founded both the Ontario Public Art Roundtable and the Creative City Network of Canada's National Public Art Roundtable. Helena has developed arts and culture plans, policies and programs for numerous cities as a consultant and also has experience in the cultural sector as a municipal staff member. She was instrumental in developing the City of Mississauga's Public Art Program from 2009-13 including drafting the Framework for a Public Art Program and delivering a number of public art projects: temporary installations, new media, sculpture and integrated art.

Helena is also a leading expert in community engagement practices, particularly for the development of architecture and public spaces. She developed a national program to engage local youth in legacy master-planning for the London 2012 Olympic site and other major re-generation programs across England. She has lectured on art, urban design and community engagement at: the University of Toronto, York University, Sheridan College, OCADU, Emily Carr University, the University of British Columbia, Royal Architectural Institute of Canada's Annual Conference and the Creative City Network of Canada's Annual Summit.

### Memberships, Boards and Committees

2018 Metrolinx Urban Design Review Panel, Member

2015-18 Arts Consultants Canada Association (ACCA), Member

2012-18 City of Toronto's Public Art Commission, Member

2017-18 Fellow of the Royal Architectural Institute of Canada

2016-17 York University 2017 Public Art Symposium, Advisory Group

2014-16 Creative City Network of Canada, Public Art Network Advisory

### Selected Experience

#### Public Art Plans and Policies

Edmonton Public Art Policy Review, Advisor to A. Adair Consulting, Edmonton Arts Council (2017)

Queens Park Art and Commemoration Plan with Urban Strategies and ERA, Infrastructure Ontario (2016)

Art in Transit Policy Review, Toronto Transit Commission (2016)

Kingston Public Art Master Plan and Policy, City of Kingston (2014)  
Public Art Master Plan and Policy, Town of Newmarket (2013)  
Framework for a Public Art Program, City of Mississauga (2010)  
Artists + Places, pilot to engage artists in large redevelopment projects, CAFE, UK (2007-09)

### **Public Art Program Development and Project Management**

Alderville First Nation public art commemoration, City of Kingston and Alderville First Nation (2017-18)  
LandMarks2017, developed \$3.5M project with 7 curators, 9 artists, 16 art schools and 12 Parks Canada sites for Partners in Art (2015-17)  
Out of the Box Artist Workshops for AGO and City of Toronto's StreetARToronto Program (2014)  
Coordination/contract administration, Tadashi Kawamata's Lightpoles sculpture, Waterfront Toronto (2014)  
Managed development of a new public art program as the Public Art Coordinator, City of Mississauga (09-12)

### **Selected Talks and Articles**

2017 Panelist, Losing Site: Art Space-Place-Site, Art Gallery of Ontario  
2017 Moderator, Artists + City Building, Public Art Symposium, York University  
2017, 2016, 2012 Chair, Ontario Municipal Public Art Roundtable, (Midland, Hamilton, Waterloo)  
2016 Hacks + Workarounds: Improving Public Art Commissioning Processes, Spacing Magazine  
2016 Public Art + Transit panellist, Creative City Summit (Surrey, BC)  
2015 Community Engagement + Architects, Ontario Association of Architects conference, Toronto  
2014 Facilitator, Creative City Network of Canada Public Art Roundtable (Hamilton, ON)  
2014 Community Engagement panel, OALA Ground Magazine (Toronto, ON)  
2013 Creative Engagement Methods, Creative City Summit (Ottawa, ON)  
2011 Chair, National Public Art Roundtable (London, ON)

## Appendix E: Summary of Councillor and Mayor Interviews

From the eleven Mayor and Councillor interviews, the following are the major concerns and trends voiced by most of the Council Members interviewed:

1. How do we avoid further controversy or mistakes?
2. The artwork needs to be more relatable and/or more legible as an artwork.
3. The percent for art funding should not be tied to the eligible capital project. Consider pooling funds to use in more appropriate locations, or to invest more equitably across the city.
4. Calgarians need to see more value for money from the program.
5. More local artists should be given opportunities for commissions.
6. There is poor communication between the Public Art Program and Council Members, and between the Public Art Program and members of the public.
7. There is not enough public engagement and community involvement in decision-making.
8. Community-based programming, like the painted utility boxes and murals, were considered successful.

Other points that were brought up by a few Council Members:

9. The Public Art Program should be focused on City-building, not art for its own sake.
10. An overall strategy or plan should be created to guide the Public Art Program.
11. Some quadrants see very little public art investment.
12. The Public Art Policy is not the problem, the problem is in how it is managed.
13. There is a lack of consistency in how departments engage the public, communicate, and select their artists/artwork. This was not meant to be a call to make one process for all, but to have shared principles to follow.
14. Utilities + Environmental Protection's investment in public art was held up as a good example of engagement and process by a few Council Members, although some Council Members mentioned Forest Lawn Lift Station as a poor example.
15. The role and mandate of the Public Art Board is unclear and misunderstood.

## Appendix F: Summary of City Staff Interviews

The following is a summary of the main points raised in interviews, meetings and email exchanges with twenty-one City of Calgary staff members in Communications, Corporate Services, Finance, Public Engagement, Public Art Program, Recreation, Supply Management, Transportation and Utilities + Environmental Protection:

1. Although there is a negative perception around how an artwork is selected, the process used is fair and transparent and follows best practice in public art in Canada.
2. It is important to celebrate and discuss the program as a whole, including the existing collection, rather than only focusing communications on new projects.
3. Staff should be provided with more flexibility in considering different acquisition approaches or processes. Leadership could give staff more agency and provide more advocacy at the level of senior management.
4. Capital project managers in other departments do not all share a strong interest in being involved with the Public Art Program, and they have varying degrees of openness towards engagement and communication strategies.
5. There needs to be a robust communications strategy that tells the story of projects as they develop, not only revealing a finished installation.
6. Need to commit to a communications plan with consistent messaging and stick to it. The current risk-averse communications approach has amplified issues as the silence was filled with incorrect information on social media and in the press.
7. The website is insufficient for the Public Art Program needs. It should be re-vamped as soon as possible. There are missing links and the interactive public art map is difficult to find.
8. There is a reluctance to name jurors as they may be put into the line of fire. This leads to incorrect perception around who is responsible for selecting an artist or artwork.
9. The Public Art Program could have a stronger, unified vision. The development of a Public Art Collections Plan is important to identify gaps in the collection and to identify the diversity of approaches and opportunities that will help to build a collection that best reflects equity and diversity.
10. Could we centralize the Public Art Program budget, and have more funds pooled across departments?
11. Different methods are used for commissioning including: artist on design team; artists hired based on qualifications (rather than with a proposed concept); and artist residencies. Selection of an artist by proposal is often used for Transportation projects, to fit with capital project timelines/requirements.
12. The artistic process takes time. Engaging with a community takes time, and certain artists have more interest and skills to do so.
13. Simplify the artist call process to encourage local artists and a broader base of artists, and create opportunities that can help them to build skills and portfolio examples.

14. Public art should be seen as a corporation-wide undertaking (One Calgary), but how can we also acknowledge business units' different goals or needs for public art? How to communicate in a way that may be more heartfelt than regular factual City communications? How to fit in to the single City brand?
15. A plan or strategy with multiple department or business unit plans could inform a planned approach. Poll citizens for public art sites and types of art. Where and what they want.
16. There are different approaches to procure artwork, but trade agreement maximums need to be considered, and there needs to be some consistency and clear reasoning for when and why to use certain methods so as not to appear to be trying to circumvent trade agreements.
17. Budgets could be broken down for an artwork so that there is clarity on amounts artists are paid (their fee) versus engineering, fabrication and installation costs. Even when an international artist is selected, there are often elements of the budget that go to Calgary- or Alberta-based companies.
18. An evaluation framework could track success against the Public Art Policy's purpose and principles, and show the commitment to accountability.
19. A Procurement Strategy with complimentary, consistent and simplified processes for the Public Art Program could be developed with Supply Management and involve local artists in focus groups or another form of engagement.
20. Social procurement, including apprenticeship and mentorship opportunities for Calgary-based artists and fabricators, could be considered.

## Appendix G: Summary of Public Art Board Interviews

From the interviews with four Public Art Board members, the following are the main points that came up in discussions:

1. Board members do not want to be part of the jury process, neither as a voting member nor as an observer for a number of reasons: concern that this would interfere with the autonomy and process of the art selection jury; lack of diversity in perspectives if the nine Board members were involved in all art selections; the lack of feasibility for a volunteer board member to be available as they have other time commitments.
2. The Board currently lacks a structure, including clear terms of reference and a mandate, and they lack an information package or direction when new members join.
3. Board members considered whether or not a Councillor on the jury would be beneficial. The interviewees were divided for and against this idea, but it was agreed that more advocacy work with individual Councillors could be beneficial and that Councillors could be invited to observe Public Art Board meetings.
4. Issues identified in the Public Art Program overall include: the need to have an improved communications strategy, and a desire for more flexibility in determining art locations (related to restrictions on percent for art funding for capital projects). One board member added that integrating public art within capital project locations should not be discounted in every case.
5. Members were in agreement that the Board should continue to advise Council rather than to advise Administration, although currently there is not much interaction between the Board and Council members.
6. The Board members voiced varying levels of discontentment with the current format. They acknowledged the lack of clarity on their mandate and varying degrees of effectiveness relating to their role.
7. Monthly Board meetings have a good turnout and Board members are engaged and would like to be more effective.
8. The Board members interviewed were divided on whether or not they believed it was important to keep the make-up of the Board divided between people with arts expertise and citizens-at-large. One member said that Calgary Art Development Authority (CADA), which has a representative on the Public Art Board, is already a group of art experts. Therefore, it is important to keep a balance of citizens-at-large on the Board to provide a range of perspectives to feed into the Public Art Program.
9. One member stated that they would like to add a requirement in the Terms of Reference that there is at least one Indigenous representative on the Board.