WOOD BUFFALO DRAFT PUBLIC ART PLAN

Public Art Committee

March 10 2021

KEY INSIGHTS AND FUTURE DIRECTIONS

KEY INSIGHT	FUTURE DIRECTION
Public Art Ecosystem	
A thriving arts community has untapped potential and lack of capacity building opportunities that could transform public art in Wood Buffalo.	Develop new and expanded approaches to meet the needs of Wood Buffalo's broader arts sector that increases their capacity to respond to public art opportunities.
Structures and Supports	
The public art program infrastructure and operating model is not positioned to respond to community needs or effectively advance public art in the region.	Articulate a bold vision and design an organizational and governance structure that ensures a sustainable model that reflects contemporary public art policy and program practices.
Community Engagement	
There are socio-economic, cultural, and geographic variances in levels of participation in public art. Accessible opportunities for inter-cultural dialogue and co-creation are limited.	Create approaches that better reflect the values of inclusion and connect the artists with the diverse community for the benefit of all citizens.
Indigenous Presence	
Indigenous communities are not at the table in decision-making; processes reflect colonial ways of working.	Explore ways to ensure self-determination and reciprocal decision-making processes in public art planning, programming, and project development.
Public Realm	
The relevance of public art is not fully integrated in broader regional planning initiatives and policies.	Consider public art in community planning, civic priorities, and community development.

PUBLIC ART 2.0

- identifies public art as an interconnected and interdependent element of the larger regional planning framework
- call for a shift of policy development, organizational practices, and allocation of resources
- based on the premise that public art is fundamental to building community identity and a sense of place that is unique to the region

Vision & Purpose

Public art will broaden our region's cultural identity and share truth and story.

The purpose of public art is to:

- Tell the stories of our people and the land.
- Strengthen relationships between each other and the region's communities.
- Reflect and celebrate the diversity of the region's people and foster inclusion.
- Showcase nature and environment.

5 KEY OUTCOMES OF THE PUBLIC ART PLAN

1. robust public art ecosystem
2. sustainable structures and supports
3. connected community
4. visible Indigenous presence
5. vibrant public realm

OUTCOME 1: ROBUST PUBLIC ART ECOSYSTEM

PROPOSED STRATEGIES:

- Establish a Public Artist Register.
- Develop public art professional development and training opportunities to build local capacity in public art.
- Cultivate a cohort and network of individuals and groups that can advance public art in the region.

OUTCOME 2: SUSTAINABLE STRUCTURES AND SUPPORTS

PROPOSED STRATEGIES:

2.1. Expand the current public art program and consolidate existing programs to include Acquisition, Artist and Community, Temporary Public Art, Public Sites, and Private Sites.

2.2. Adopt an organizational and governance structure (Appendix B).

2.3. Beginning in 2022, approve an annual allocation of $500,000 to be transferred from the capital budget to the Public Art Reserve Fund.

2.4. Establish processes and implement procedures to improve efficiencies, and ensure transparent and effective procurement and care of public art.

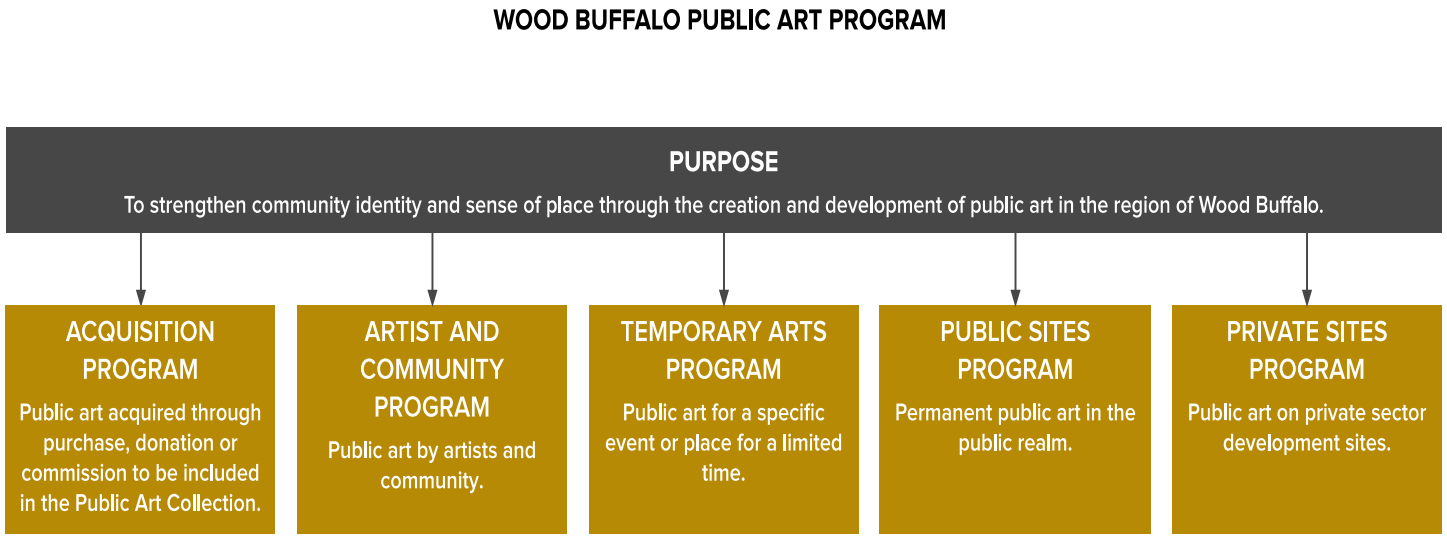
2.5. Develop a communications plan for the Wood Buffalo Public Art Program to roll out the new program areas and new opportunities.

2.6. Develop a public art policy that is consistent with the renewed vision and mandate of the Public Art Program.

2.7. Implement a plan to measure impact of public art with key indicators.

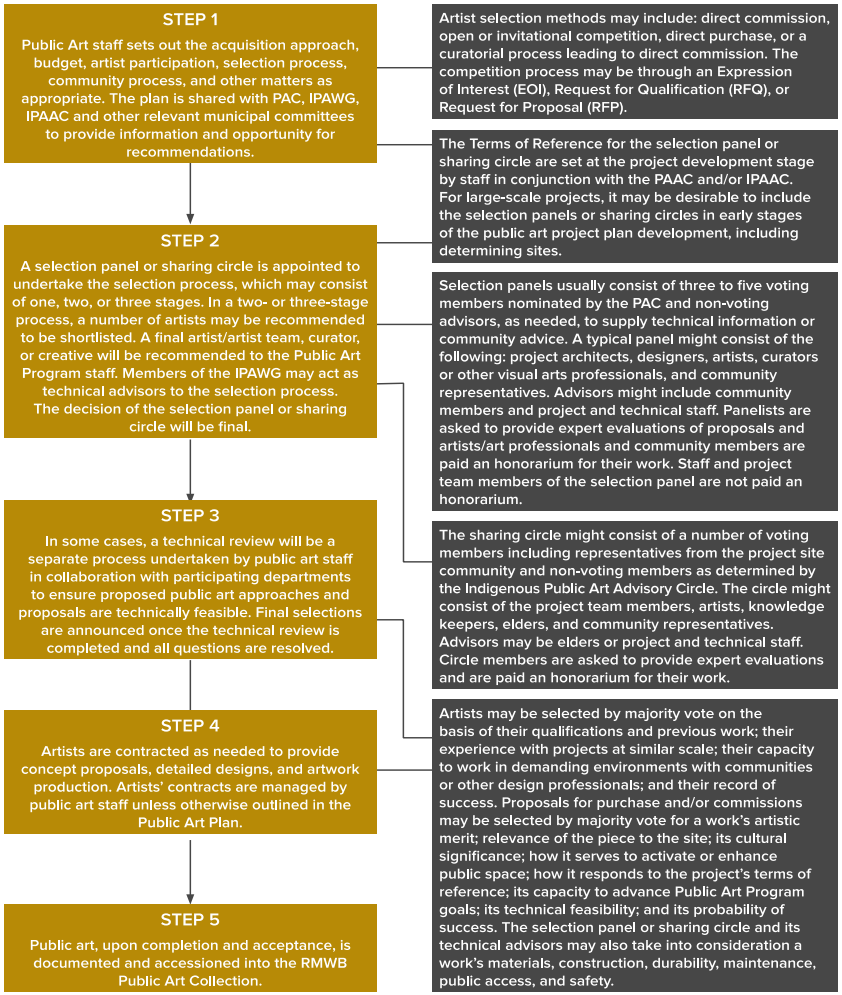
2.1. Expand the current public art program and consolidate existing programs

Wood Buffalo Public Art Program Model



ACQUISITIONS PROGRAM

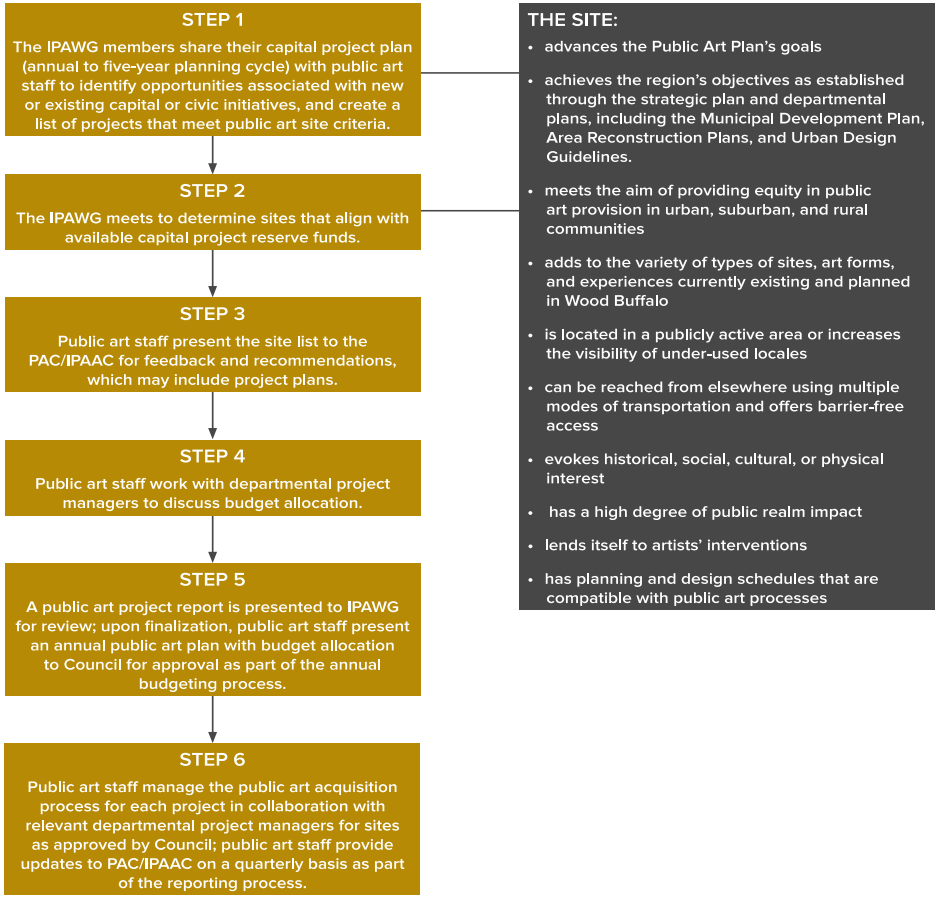
Artists Selection Process



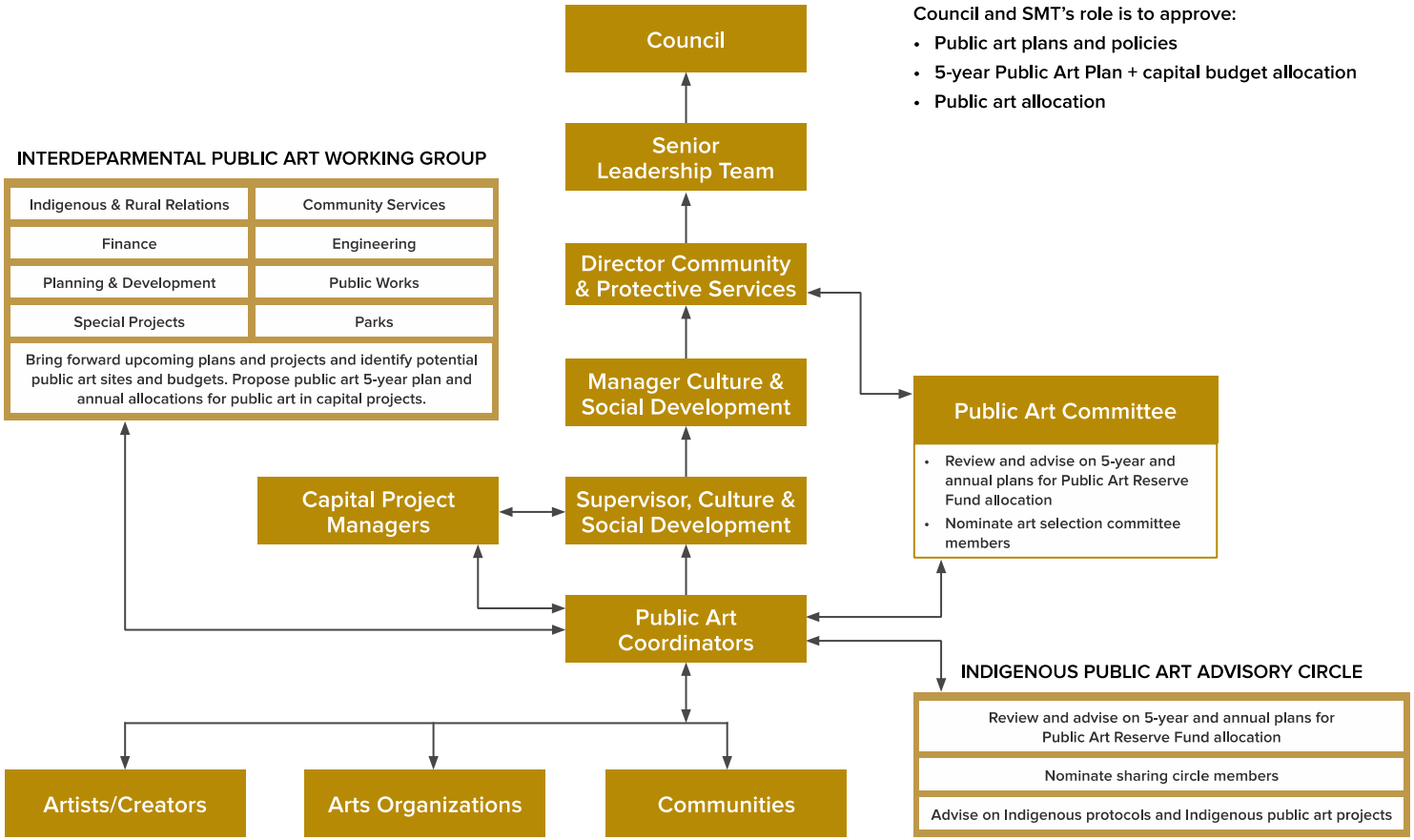
PUBLIC SITES PROGRAM: SITE TYPES

- Site Type 1 – Parks, Trails, Greenspaces
- Site Type 2 – Infrastructure Projects
- Site Type 3: Gateways, Corridors, Key Entry Points
- Site Type 5: Community Facilities
- Site Type 6: Urban Redevelopment

Site Selection Process and Criteria Checklist



2.2.Adopt an organizational and governance structure



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Outcome 3: Connected Community

PROPOSED STRATEGIES:

3.1. Improve and expand capacity, networks, and opportunities for all artists in the region, with a specific focus on artists from equity-seeking groups and artists from other countries or new to the region.

3.2. Rethink engagement, and participation strategies in program design and implementation using arts-based practices that align with principles of intercultural dialogue, accessibility, and inclusion.

Outcome 4: Visible Indigenous Presence

PROPOSED STRATEGIES:

4.1. Establish an Indigenous Public Art Advisory Circle (IPAAC) to advise on Public Art Plan implementation.

4.2. Provide resources and increase opportunities to support traditional and contemporary Indigenous ideas and culture characterized by self-determination and decolonization.

4.3. Proactively support Indigenous people to be able to practice their culture on lands and sites of Indigenous cultural significance across the region.

OUTCOME 5: VIBRANT PUBLIC REALM

5.1. Establish the processes required to enable public art to be integral to developing regional redevelopment and infrastructure projects.

5.2. Establish the Private Sites Program; recruit and incentivize private developers to support public art in new developments.

IMPLEMENTATION PLAN

STRATEGY	ACTIONS	TIMEFRAME	OUTPUT MEASUREMENT	IMPACT MEASUREMENT	OUTCOME MEASUREMENT
Establish a Public Artist Roster.	Building on the work completed by Arts Council Wood Buffalo, engage a researcher through a partnership or contractual agreement with academic, arts, or cultural organizations to establish a comprehensive database of regional artists.	Immediate	# of artists		
	Work with MACOY, IPAAC, PAAC, RAC, and RACIDE to host on-line and in-person information sessions during the research phase to increase awareness among artists in the region and promote opportunities; build this into the communications plan.	Short-Term	# of sessions, # of participants, # of new applicants to roster		
	Set up and establish the internal support and resources needed to maintain the roster and a rolling intake process.	Short-Term	Satisfaction rate		
Develop public art professional development and training opportunities to build local capacity in public art.	Build on the "Making it Public" workshop – to launch a series of step-by-step public art workshops that will enable emerging artists to build skills in developing proposals for temporary and permanent public art projects, to work as artists on design teams, and to engage and work with the community.	Immediate	# of workshops, # of participants, # of public art projects by participants		
	Develop career-launching platforms for the next generation of public artists to create smaller-scale, smaller-budget projects with mentorship provided by established artists.	Short-Term	# of artists, # of mentors, artist/mentor satisfaction rate		
	Simplify and diversify methods of accepting applications and establish a rolling application process to reduce barriers.	Short-Term	Satisfaction rate	Quality of skills development programs	
Cultivate a cohort and network of individuals and groups that can advance public art in the region.	Incubate think-tank forums where artists can engage with other artists and planning professionals, gain expertise in evolving practices, and build knowledge and capacity for placemaking and public art initiatives.	Medium-Term	# of participants satisfaction rate		
	Provide FAQ resource guides and workshops for key community stakeholders, businesses, and community groups interested in investing in public art in the community.	Medium-Term	# of downloads, # of public art projects by community and business # of artists commissioned	Awareness among cultural sector practitioners of relevant platforms, networks, and events; how their experiences are rated	ROBUST PUBLIC ART ECOSYSTEM