



RMWB PUBLIC ART PLAN

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:

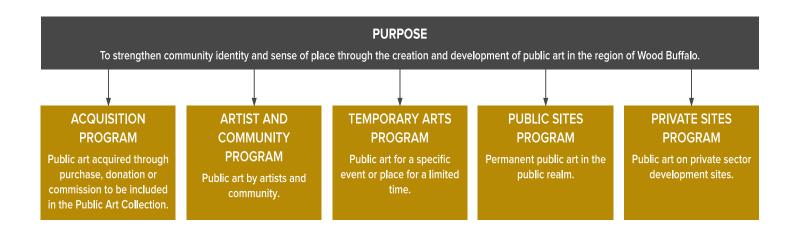
- 2.1. Expand the current public art program and consolidate existing programs to include Acquisition, Artist and Community, Temporary Public Art, Public Sites, and Private Sites.
- 2.2. Adopt an organizational and governance structure (Appendix B).
- 2.3. Beginning in 2022, approve an annual allocation 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

WOOD BUFFALO PUBLIC ART PROGRAM





ACQUISITIONS PROGRAM

Artists Selection Process

STEP 1

Public Art staff sets out the acquisition approach, budget, artist participation, selection process, community process, and other matters as appropriate. The plan is shared with PAC, IPAWG, IPAAC and other relevant municipal committees to provide information and opportunity for recommendations. Artist selection methods may include: direct commission, open or invitational competition, direct purchase, or a curatorial process leading to direct commission. The competition process may be through an Expression of Interest (EOI), Request for Qualification (RFQ), or Request for Proposal (RFP).

The Terms of Reference for the selection panel or sharing circle are set at the project development stage by staff in conjunction with the PAAC and/or IPAAC. For large-scale projects, it may be desirable to include the selection panels or sharing circles in early stages of the public art project plan development, including determining sites.

Selection panels usually consist of three to five voting members nominated by the PAC and non-voting advisors, as needed, to supply technical information or community advice. A typical panel might consist of the following: project architects, designers, artists, curators or other visual arts professionals, and community representatives. Advisors might include community members and project and technical staff. Panelists are asked to provide expert evaluations of proposals and artists/art professionals and community members are paid an honorarium for their work. Staff and project team members of the selection panel are not paid an honorarium.

The sharing circle might consist of a number of voting members including representatives from the project site community and non-voting members as determined by the Indigenous Public Art Advisory Circle. The circle might consist of the project team members, artists, knowledge keepers, elders, and community representatives. Advisors may be elders or project and technical staff. Circle members are asked to provide expert evaluations and are paid an honorarium for their work.

Artists may be selected by majority vote on the basis of their qualifications and previous work; their experience with projects at similar scale; their capacity to work in demanding environments with communities or other design professionals; and their record of success. Proposals for purchase and/or commissions may be selected by majority vote for a work's artistic merit; relevance of the piece to the site; its cultural significance; how it serves to activate or enhance public space; how it responds to the project's terms of reference; its capacity to advance Public Art Program goals; its technical feasibility; and its probability of success. The selection panel or sharing circle and its technical advisors may also take into consideration a work's materials, construction, durability, maintenance, public access, and safety.



A selection panel or sharing circle is appointed to undertake the selection process, which may consist of one, two, or three stages. In a two- or three-stage process, a number of artists may be recommended to be shortlisted. A final artist/artist team, curator, or creative will be recommended to the Public Art Program staff. Members of the IPAWG may act as technical advisors to the selection process. The decision of the selection panel or sharing circle will be final.

STEP 3

In some cases, a technical review will be a separate process undertaken by public art staff in collaboration with participating departments to ensure proposed public art approaches and proposals are technically feasible. Final selections are announced once the technical review is completed and all questions are resolved.

STEP 4

Artists are contracted as needed to provide concept proposals, detailed designs, and artwork production. Artists' contracts are managed by public art staff unless otherwise outlined in the Public Art Plan.

STEP 5

Public art, upon completion and acceptance, is documented and accessioned into the RMWB Public Art Collection.

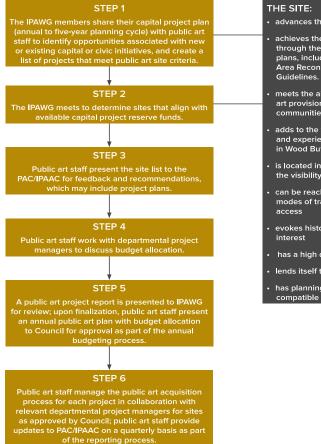


PUBLIC SITES PROGRAM: SITE TYPES

- 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



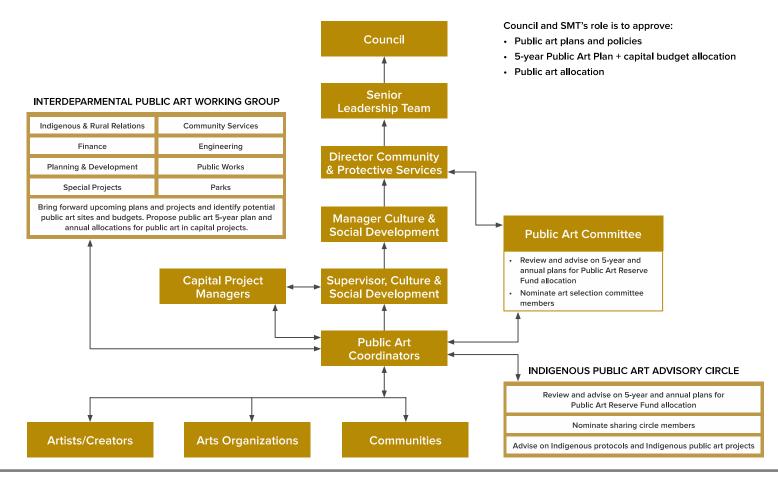
Site Selection Process and Criteria Checklist



- advances the Public Art Plan's goals
- achieves the region's objectives as established through the strategic plan and departmental plans, including the Municipal Development Plan, Area Reconstruction Plans, and Urban Design Guidelines.
- meets the aim of providing equity in public art provision in urban, suburban, and rural communities
- adds to the variety of types of sites, art forms, and experiences currently existing and planned in Wood Buffalo
- is located in a publicly active area or increases the visibility of under-used locales
- can be reached from elsewhere using multiple modes of transportation and offers barrier-free access
- evokes historical, social, cultural, or physical interest
- has a high degree of public realm impact
- · lends itself to artists' interventions
- has planning and design schedules that are compatible with public art processes



2.2.Adopt an organizational and governance structure





- 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



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 |
|--|--|---------------|---|---|--------------------------------|
| | 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 | | |
| Establish a Public Artist Roster. | 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 | |
| | 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. | | | | |
| Cultivate a cohort and network of individuals and groups that can advance public art in the region. | 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 participants satisfaction rate # 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 | |
| | community. | weuluiti-term | | | ROBUST PUBLIC ART ECOSYSTEM |

