

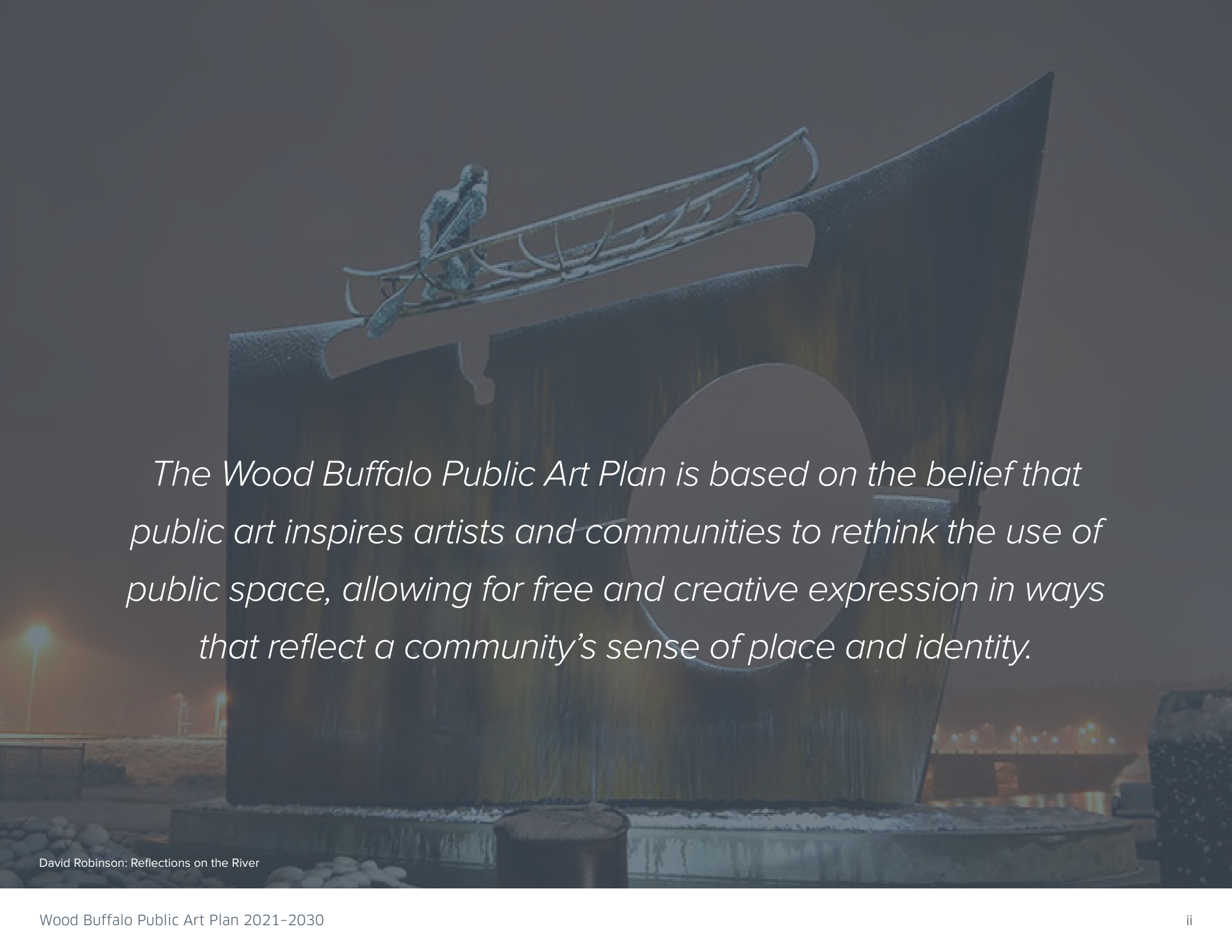


WOOD BUFFALO PUBLIC ART PLAN

2021–2030



REGIONAL MUNICIPALITY
OF **WOOD BUFFALO**



The Wood Buffalo Public Art Plan is based on the belief that public art inspires artists and communities to rethink the use of public space, allowing for free and creative expression in ways that reflect a community's sense of place and identity.

David Robinson: Reflections on the River

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EXECUTIVE SUMMARY

The Wood Buffalo Public Art Plan builds on the 2015 Public Art Policy and the subsequent public art projects and activities that have taken place across the region, while responding to new ideas from the community about public art, storytelling, interpretation, and cultural expression.

The plan has been developed acknowledging that the region of Wood Buffalo, Alberta, Canada spans over 63,000 square kilometres and has one urban centre – Fort McMurray – and nine rural communities dispersed over 500 kilometres of wilderness. The proposed framework, strategies, and actions reflect the complexity of providing a public art plan and its inherent resources to address urban and rural realities and ensure that programs and opportunities meet the needs of artists and communities across the entire demographic. Many of the directions outlined in the plan allow for adapting to changing influences and afford department staff the flexibility and creativity they need in working with an expanded scope of programs and services.

We acknowledge that Indigenous Peoples possess the cartography of memory to land and place. This plan aims to learn from the teachings of Indigenous Peoples –

to balance reclamation of identity, spirit, pride, knowledge, and experience with providing opportunities for settler culture to re-think the processes that inform community identity.

This plan positions public art as an integral part of achieving the goals and aspirations of a broader civic planning and policy framework, making it possible to apply a more balanced process to articulating our visions for the future Wood Buffalo. This new model and approach recognize that a community's strength, sense of belonging, and sense of place are closely related to the vitality and visibility of its cultural expression – it is a transition that requires shifting the current focus from building a dynamic collection of art to embracing public art as a key contributor to the community's cultural identity.

This foundation is articulated through the plan's vision and a set of desired outcomes which explain why the Regional Municipality of Wood Buffalo invests in public art and includes a set of guiding principles outlining how the regional municipality will administer the investment of time and resources.



Lucie Bause: Boreal Forest Stories

PUBLIC ART PLAN STRATEGIES

Based on the findings of the Listening and Learning – The Discovery Phase Findings Report, the shared-vision and priority-setting workshops, and the research findings – the Plan outlines the following key strategies. All of these strategies and the accompanying actions are substantiated herein and are intended to provide direction to Council and staff for resource allocation and program delivery, and to enable the artistic community in Wood Buffalo to create public art that enhances the unique sense of place throughout the region.

Strategies

1.0 Robust Public Art Eco-System

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

2.0 Sustainable Structures and Supports

- 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 outlined in further detail in Appendix A1.
- 2.2 Adopt an organizational and governance structure (Appendix B).
- 2.3 Beginning in 2022, approve an annual allocation of 0.5% of all capital projects 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.

3.0 Connected Community

- 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 who are 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.

4.0 Visible Indigenous Presence

- 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.

5.0 Vibrant Public Realm

- 5.1 Establish the processes required to enable public art to be integral to developing regional public realm projects including redevelopment and infrastructure projects.
- 5.2 Establish the Private Sites Program; recruit and incentivize private developers to support public art in new developments.

ACKNOWLEDGEMENTS

We acknowledge that the region of Wood Buffalo (Alberta, Canada) ᓄᓐᓕᓴᓐ Nistawâyâw is located within Treaty 8 territory, the traditional territories and home of the K'î átailé Dene and Nèhiyawak Cree and on the unceded territory of the Métis.

The consulting team of A. Adair & Associates would like to thank everyone who took the time to participate in the development of this plan. We have learned about your community and the deep connection to the land as told by your stories; we are grateful for your generosity of spirit and wisdom, and for sharing your knowledge and experience throughout the development of this plan. We are inspired by your sense of community, your continued resilience, and your passion for the arts and its connection to everyday life in the region.

The development of the Regional Municipality of Wood Buffalo Public Art Plan was coordinated by the Community and Protective Services Department and guided by an Interdepartmental Public Art Working Group, the Public Art Committee, and a large and committed group of Indigenous community members. Thank you to staff and members of the participating groups and committees for reviewing the research and findings, identifying gaps, offering alternative perspectives, challenging our assumptions, and for participating in numerous conversations throughout the process.



Sarah Beck: Rage Against the Dying of the Light | Jen Lewin: The Pool

INTRODUCTION

The Wood Buffalo Public Art Plan is based on the belief that public art inspires artists and communities to rethink the use of public space, allowing for free and creative expression in ways that reflect a community's sense of place and identity. Its central tenet is a means to explore questions around our relationship to place and what we want that place to be like – it is as much about the built environment as it is about the cultural environment.

The purpose of this plan is to define a vision for public art in Wood Buffalo. It outlines a series of strategies and actions to guide decision-making for works of art in the public realm over the next five years. We build on the success of the 2015 Public Art Policy, which laid the foundation for public art development in the region, while responding to new ideas about art, storytelling, interpretation, and cultural expression. A focus on these aspects of community life was called for in the engagement process undertaken during the development of the plan. We have ensured that local, national, and international trends have helped to inform the plan.

We acknowledge that Indigenous Peoples possess the cartography of memory to land and place. This plan aims to learn from the teachings of Indigenous Peoples – to balance reclamation of identity, spirit, pride, knowledge, and experience with providing opportunities for settler culture to re-think the processes that inform community identity.

The plan has been developed acknowledging that the region of Wood Buffalo, Alberta, Canada spans over

63,000 square kilometres. The municipality is larger than the Province of Nova Scotia and has one urban centre – Fort McMurray – and nine rural communities dispersed over 500 kilometres of wilderness. The proposed framework, strategies, and actions reflect the complexity of providing a public art plan and its inherent resources to address urban and rural realities and ensure that programs and opportunities meet the needs of artists and communities across the entire demographic. Using a holistic approach, the plan is dedicated to supporting all forms of cultural expression, which will serve to enrich the region's distinctive and collective identity.

The plan is written for the Regional Municipality of Wood Buffalo, its Council and representatives, who will be responsible for its implementation. The plan will act as a guide for the wide diversity of stakeholders involved in arts in the communities across the region: artists, arts organizations, and producers; planners, developers, and businesses; architects and structural engineers; urban and landscape designers; and professionals involved in infrastructure, transportation, and public planning initiatives. This plan also acts as a guide for Indigenous business and Indigenous Peoples alike.

What Informed the Public Art Plan?

- Input from over 110 residents through a public survey
- Input from the Public Art Committee, Indigenous community members, community organizations, stakeholders, and partners via interviews and workshops and multiple opportunities to provide guidance, input, and review of the plan

- Interviews with 20+ RMWB staff and project consultants and a series of workshops with the Interdepartmental Public Art Working Group
- Review of the current Public Art Policy, and program delivery practices and approaches
- Analysis of data and of the current public art reserve fund priorities and expenditures
- Review of public art trends and leading practices from across the globe
- Benchmarking – a review of provision levels and approaches in comparator communities

PLAN DEVELOPMENT

Phase 1 – Listening and Learning
The Discovery Phase.

Phase 2 – Key Insights and Opportunities
An analysis of data collection, research and benchmarking.

Phase 3 – Ideation
A series of shared vision and priority setting workshops.

Phase 4 – Plan Finalization
A refinement of the strategies, actions and creation of the Implementation Plan.



UNDERSTANDING PUBLIC ART



Parer Studio: Intrude

UNDERSTANDING PUBLIC ART

This section provides a contextual understanding of public art and offers a broad definition of positioning public art as an essential element of regional planning and community-building. For the purpose of this plan, the following terms and definitions are used to inform our vision, strategies, and actions.

The Origins of Public Art

Contemporary public art has its origins in a number of different artistic, political, and cultural contexts. These include:

- the ancient and ongoing practice of using works of art in public places to commemorate people and events, and to perform the aesthetic function of enhancing architecture and public spaces
- the practice of allocating a percent-for-art budget for public works projects to incorporate commissioned artworks, which was implemented by the federal government in the 1960s
- providing free public access to arts and culture
- beautification efforts to revitalize downtowns and attract tourism and business
- introduction of performing arts and street theatre, resulting in dynamic temporary and ephemeral works
- grass-roots community initiatives and counter-cultural street art

Key Developments in Contemporary Public Art

This Public Art Plan comes at a time when the model that has shaped the field of public art for more than half a century is being reconsidered and updated. The need for this reimagining is being driven by new thinking around arts funding, urban design, and historical context taking place in Canada and elsewhere. Our concepts of “public art” are being challenged in light of the inevitable impacts on the public landscape.

We now need to consider myriad challenges when developing community initiatives:

- issues of equity are arising with respect to access to public art resources and the cultural value placed on different art forms and cultural expression
- as monuments come down around the country and conversations focus on issues of truth and reconciliation, social equity, and opportunity, there is heightened interest among artists and communities to address which histories and values are being expressed through public art projects
- contemporary memorials are more likely to commemorate survivors and tragedies than heroes and victories, especially in the settler context
- while the Truth and Reconciliation Commissions’ (TRC) recommendations can serve as an initial guide for action, it is important to look beyond these in determining how to best support Indigenous communities in their self-determination
- the value of temporary and ephemeral public art experiences is being recognized by artists, municipalities, and communities as being critical to creating a dynamic cultural landscape
- the environment in which public artists are working is increasingly interdisciplinary, and there is a much wider range of artists and other creative professionals blurring the distinction between art and design
- the emergence of new materials and technologies within artistic practices have profoundly changed expectations about what a work of public art can be, where it can be placed, how long it should last, and how people should experience and engage with it

Defining Public Art

For the purposes of this plan, public art is defined in its broadest sense: artistic and cultural expression as experienced in the public realm. Public art is a place-based creative practice. Unlike a singular, moveable art form, public art embraces a series of creative practices that encompass a variety of forms and approaches, temporary or permanent, that respond to and engage with specific sites and situations.

The outcome of an artist's creative practice can be part of the actual infrastructure of a physical built environment; or it can be part of the community engagement process of establishing or redeveloping an area, a place, or a space. It can be a permanent or temporary, space-specific work; it can form part of a festival, series of events, or interventions co-created with community.

There are various terms and trends that are commonly used in the field of public art, including but not limited to:

- **artists on design teams** – the engagement of artists as part of the collaborative design team in capital works building projects
- **arts-based placemaking** – an integrative approach to urban planning and community building that stimulates local economies and leads to increased innovation, cultural diversity, and civic engagement; because creativity fuels the value of “place”, the benefits of using arts and culture to tap into a place's unique character extend well beyond the art world
- **community arts** – public art that is created as a result of a collaborative process between a professional, practicing artist and a community
- **curatorial** – encouraging curators and artists to explore the process of creating art through alternative approaches such as residencies and media-based projects
- **Indigenous placemaking** – working with Indigenous communities and partners to embrace Indigenous presence and knowledge in all thinking around the concept of “community”; reclaiming public spaces as sites of reconciliation by creating inclusive, sustainable, and culturally appropriate communities
- **public realm elements** – artistic elements in the public realm that may or may not also serve a functional purpose, such as utility boxes, benches, and streetlighting

- **street art** – temporary art installations on walls, sidewalks, and roadways that are sanctioned and permitted (distinctive from graffiti)
- **tactical urbanism** – low-cost, temporary changes to public spaces and the built environment to address immediate needs, providing ways to test ideas or build support for long-term change; this process can take on many forms such as street art, performance, digital art, mapping and wayfinding, streetscape improvements, intersection repair, community gardening, and pop-up art interventions

Benefits of Public Art

Public art creates the potential for people to encounter art in their everyday lives and experiences, in the places that are familiar to them and on their own terms, without encountering barriers. It can provide visibility to specific cultural narratives that might not be widely understood, thereby strengthening cultural and civic connections. Public art can be an inspiration for people's own creative activity, thereby enabling their participation in the making of art and, as a result, developing collective support for public art. Public art can also lead to businesses to incorporate art into their environments to support the collective ideas of the communities as a whole.

The Public Art Plan outlines strategies, actions, and programs that will result in cultural expression that:

- is part of people's everyday experience of life
- cultivates an inclusive community where all cultural traditions and expressions are respected, promoted, and equitably resourced and also acknowledges the distinctiveness of communities, people and cultures
- provides opportunities to experience something new or a new way of thinking about public spaces
- is of and by the community, not for the community
- is a portal for engagement with civic dialogue, processes, and resources
- contributes to the identity of Wood Buffalo as a region

Positioning Public Art in Wood Buffalo

The context in which public art in the Regional Municipality of Wood Buffalo (RMWB) currently operates is changing rapidly. There are several plans and initiatives underway that will have an impact on how residents and visitors perceive the community and how they experience public areas. A new Municipal Development Plan is underway to respond to Wood Buffalo's changing social and cultural landscape. Wood Buffalo's Economic Development and Tourism department is undertaking a re-branding with a view to marketing a new identity and destination name for the region, while the recently adopted Culture Plan outlines how to expand widespread access to, and participation in, arts and heritage. Social impact plans – including the Social Sustainability Plan, Diversity and Inclusion Community Plan, and the Truth and Reconciliation Commission of Canada: Calls to Action – all have cross-over priorities with this Public Art Plan. Large-scale infrastructure projects in the downtown and waterfront areas of Fort McMurray are in the early stages of planning and will bring accelerated change in the urban centre of the region within the next few years.

These changes are related to the municipal policy and planning environment in which the Public Art Program will operate, the changing paradigms about how public artists can be engaged in community transformation, and the emergence of a variety of approaches that will advance the role of public art in community planning and development.

This plan positions public art as an integral part of achieving the goals and aspirations of a broader civic planning and policy framework, making it possible to apply a more balanced process to articulating our visions for the future Wood Buffalo. This new model and approach recognize that a community's strength, sense of belonging, and sense of place are closely related to the vitality and visibility of its cultural expression – it is a transition that requires shifting the current focus from building a dynamic collection of art to embracing public art as a key contributor to the community's cultural identity.

The Public Art Plan proposes public art as connector, contributing to building capacity for integrated planning, enhancing existing and new plans, fostering connections between them, and maximizing their collective impact on the public realm and on the community.

The purpose of adopting public art as an integral part of regional planning is to:

- engage local artists from all walks of life across the region, recognizing that no two communities are exactly alike or significantly different
- support the current and future capacity of artists working with design professionals
- foster diversity and inclusion
- inspire connections among divergent groups
- reflect on public spaces and places
- consolidate resources to achieve efficiencies
- create a dynamic public realm
- balance urban and rural needs



Karen Whalen: painted fox for the Miquwahkesis Project



LISTENING AND LEARNING



LISTENING AND LEARNING – AN OVERVIEW OF THE DISCOVERY PHASE

Public art creates a sense of belonging by being reflective of all those who make up the community. Determining who creates the art can be one way to ensure that public art is reflective of that community.

In order for the Public Art Plan to reflect Wood Buffalo's distinct community and voice, primary research began with a discovery phase of listening and learning. Using an inter-cultural approach and an Indigenous engagement framework, a series of activities was undertaken to engage the community from March to December 2020. The goal of this phase was to seek first-hand candid and unfiltered commentary from the community and stakeholders on the visual expression of culture in the region in two key areas: the current state (your experience of what you see, what you identify with, what's working well, what's not, and what might need to change) and where we want to go (first seedlings of ideas for the future – the beginning of a vision for the type of Public Art Plan that will be supported by the municipality, its artists, and all communities). The engagement process specifically sought Indigenous knowledge and stories of place and the connections they hold to the region and its land.

Given the restrictions due to COVID 19, community members were engaged virtually throughout the year, providing in-depth responses to a set of questions. Individually and collectively, participants proposed a meaningful role for public art, voiced support for all forms of cultural expression, and expressed a desire to ensure that public art reflected the truth, identity, and stories of the people in the region.

An online survey yielded 110 individual responses. The survey ran at the same time or following public surveys on high-level community priorities including, but not limited to, topics such as COVID and flood mitigation. In addition to the survey, multiple conversations were carried out with 18 individuals from Métis and First Nations communities. A series of quantitative and qualitative, open-ended survey questions were posed. The "Phase 1: Listening and Learning – The Discovery Phase Findings Report", available under separate cover, outlines the detailed findings from the public survey and the listening sessions that were part of the community engagement process in Phase 1. Where applicable, findings from the report are highlighted in the plan.

In addition to the public survey, a series of focus group discussions, presentations, and interviews were carried out with arts and community stakeholders, and information on the plan was shared with members of council-appointed committees including the Mayor's Advisory Council on Youth (MACOY), the Reconciliation Advisory Circle (RAC), Wood Buffalo Downtown Revitalization Advisory Committee (WBDRAC) and the Regional Advisory Committee on Inclusion, Diversity, and Equality (RACIDE).

Using an on-line participatory platform, ideation and workshop sessions were held with the Indigenous group as well as the Public Art Committee, Interdepartmental Public Art Working Group, and staff to present the findings. Following the presentation, participants generated responses, proposed ideas for action, and prioritized the strategies and future directions.

The quantitative and qualitative results of these phases were then processed in a three-tier coding system. Analysis was focused on the priorities identified by the community and validates the strategies and actions in the plan that bridge the input from the public with recent thinking on how to advance public art and promote its effective implementation. In all, the process involved:

- 110 public survey responses
- 45 interviews and conversations
- 8 focus group conversations
- 6 workshops
- 10 presentations

Key Narratives

The community confirmed a strong level of interest in, and support for, further development of public art and visual cultural expression in the region.

These suggested key narratives and ideas for public art can assist and guide staff and artists to focus on local identity and public art opportunities. Themes and narratives can also inform a site-specific public art plan or brief and become the basis for useful avenues of research and documentation. In this sense, narratives can help shape the final aesthetic responses and the type of visual language an artist might adopt.

It was eloquently expressed during the engagement process that the Wood Buffalo community needs opportunities to tell stories that are important to them – even if the stories are difficult and challenging, they still should be told. Identifying narratives is an opportunity to explore reverence as much as humour; nodal public artworks are very useful for encouraging and celebrating diversity and heritage because they imply a series of works will enable a variety of expressions to unfold.

Community conversations and public survey responses strongly indicated that the three most important narratives to share to ensure others learn more about Wood Buffalo, its history, and its people over the next five to ten years include:

1. Indigenous Peoples, History, and Culture

There is a strong recognition from public survey participants and focus groups that, currently, Indigenous people's histories, stories, and culture are not reflected or appropriately represented in the region and that more should be done to recognize and reflect Indigenous realities. People and place are inseparable – there is a need to acknowledge the truth and the histories of Cree and Dene peoples, and to tell new stories to increase a sense of belonging, ownership, and pride for the Métis community.

Comments drawn from the survey and Indigenous conversations:

"The First Nations of Wood Buffalo... the first settlers of Fort McMurray and the strength and resiliency of the current residents... No one ever mentions the salt mining industry, only oil and gas."

"First Nations Métis homeland... Responsible oil sands development and reclamation... Resilient and diverse – despite fires, floods, rapid growth, etc... children and families choose to live here."

"History of Indigenous peoples and cultures, including traditional use [of] the land and the signing of Treaty 8. A clear and unique identity for the downtown. The downtown lacks any sort of theme, place-making, wayfinding, etc. There is not a single community entrance feature (as opposed to the residential neighbourhoods). This is an opportunity."

"Nature and how it is important to our community and its importance to the region and Indigenous culture. Diversity in the people who make up the region. Community involvement – would love to see public art or hands-on art installations that residents can be a part of and have it displayed in public spaces (like the pictures and Canada Flag in Shell Place)."

"The Indigenous history is sadly under-represented in our region."

"The Indigenous history of Fort McMurray first and foremost then how and why Fort McMurray began growing, starting with [W]aterways and the salt industry."

"We have Indigenous history displayed in community art already, I believe we should continue to explore new, modern Indigenous influences."

"We need to tell a true history that goes back 1000s of years, where originally this land was [the home of] the Dene and Cree people... the previous generation didn't talk much about who we are, but this current younger generation is very curious about [us], so that's the story to tell[...]' 'who we are' and 'how are we connected to the land'."

2. Natural Landscape and the Environment

Wood Buffalo's distinctive natural assets and its environment – the waterways, the northern lights, the wildlife, the flora, the distinctive seasons – are centrally connected to Indigenous people's realities and history. Their relationship to the land, the passing of time, the seasons, and their resilience are central to telling their stories through artistic dialogue.

3. Diversity

Colonial and early settler stories, historical sites, and reflections on different stages of European development formed an important part of the conversations. Multicultural influences offer opportunities for celebrating diversity and acknowledging Wood Buffalo's contribution to industry. Responses referred to more recent immigration patterns and suggested that the current culture of the region is diverse and vibrant. There was reference to specific places of origin (Poland, Newfoundland, Asia) as well as a connection between this theme and the theme of Indigenous Peoples.

Public Art Development in the Community

The origin of public art in communities is a critical starting point for the development and growth of a public art program, plan, and policy.

Indigenous artistic identity goes back hundreds of years – craft, images, dance, and storytelling traditions and teachings are reflective of the Cree, Dene, and Métis of the Wood Buffalo region. Hence, public art in its broadest sense as cultural expression in the public realm precedes settler culture by many generations.

Public art within the traditional and settler context began, by all accounts, as a series of one-off grassroots initiatives and projects in the 1990s. Many works of public art were commissioned by corporations and community and arts organizations and, as with more current works, they displayed a link to the region's vast natural environment and Indigenous cultural heritage.

Corporate support for public art has been consistent since the 1990s. In 1995, Syncrude Canada Ltd. unveiled seven bison sculptures installed at the entrance to the Wood Bison Trail by Brian Clark, a self-taught local Métis sculptor, who worked with several local apprentice sculptors from Fort McKay and Fort Chipewyan.

More recently, the Fort McMurray International Airport implemented an art program and has commissioned several pieces by Indigenous and non-Indigenous artists in Fort McMurray and Western Canada. A 1,100-metre Aboriginal Interpretive Trail on MacDonald Island showcases two public art projects: The Seven Teachings Project and the Miquwahkesis (mick-was-key-sis) Project. A sponsorship between the Regional Recreation Corporation and Total E&P Canada Ltd., the project celebrates Indigenous culture and honours the heritage of the region. The Sacred Teachings Project consists of seven sculptures reflecting teachings central to Indigenous culture. The Miquwahkesis Project – or “red fox” in Cree – commissioned artist Don Begg to create two bronze fox forms to commemorate the red fox commonly found at MacDonald Island and in Wood Buffalo. Twenty-eight hand-painted fiberglass foxes were placed on the trail – 21 painted by local artists and seven painted by high school students.

Arts Council Wood Buffalo also now manages the artist-in-residence program that began with the RMWB in 2011 and has received support to commission public art for community spaces from provincial funders. Several murals have been created in Fort McMurray, in neighbourhoods outside of downtown, and in the rural communities, including the 2013 student-mentor mural project created in collaboration with the Sunchild E-learning Community program in Conklin. These are just a few examples of how public art has been supported and developed in, and by, community.



Mayor's Advisory Council on Youth (MACOY): Bob Lamb bandstand mural project

Regional Municipal Support for Public Art

Temporary Art Initiatives

Prior to the approval of the Public Art Policy, several public art initiatives were developed within the regional government that are still operating today. Programs for temporary art such as igNIGHT, initiated in 2014 is known across Canada as a dynamic, temporary public art festival that takes place in the downtown core of Fort McMurray. This event, along with a mural, graphic wrap, and banner program, were developed as part of a civic beautification strategy. These programs were, until recently, managed by a variety of departments including Parks, Community Services, and Public Works. In the early years, these initiatives were funded through departmental operating budgets. In addition, the Word on the Street youth project is a joint initiative between the Mayor's Advisory Council on Youth (MACOY) and the Public Art Committee (PAC). Youth are invited to submit poems for installation at various locations throughout the region.

To date, over 145 local artists have been supported to create works of public art.

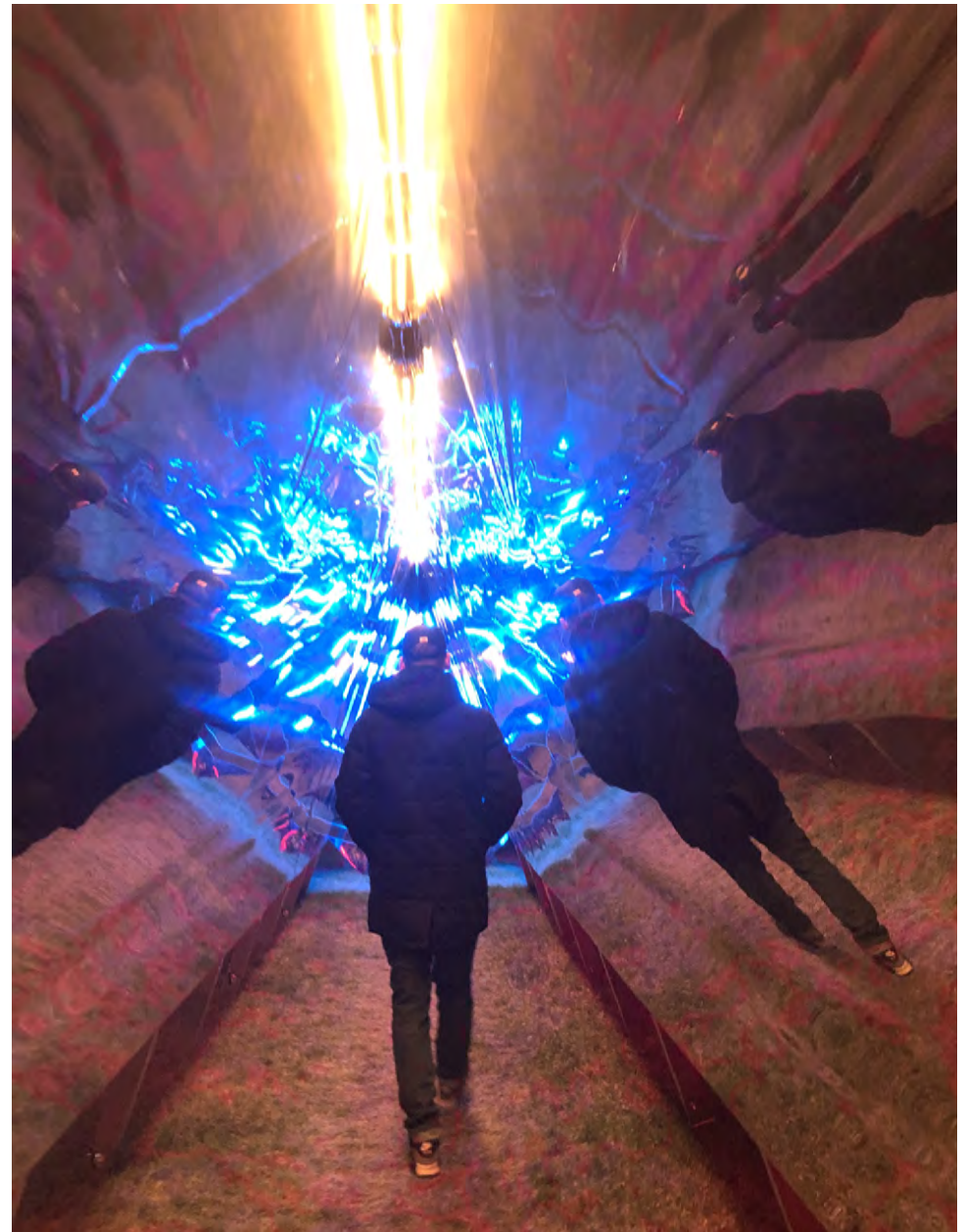
Since 2014, 150 banners have been installed throughout Fort McMurray and rural communities.

Public Art Policy Development

According to early reports and studies, a series of public art workshops were held with the community beginning in 2010 to discuss developing a public art policy and program within the region.

The Public Art Policy came into effect in January, 2015 as a one-year pilot project and has since been extended to guide the development of a variety of projects and programs. A council-appointed Public Art Committee was established in 2015 and has been instrumental in guiding the policy as well as developing project and program ideas with staff and advising on project and artist selection.

The purpose of the Municipal Public Art Program, as outlined in the 2015 policy, is to develop a dynamic collection of art that celebrates Wood Buffalo's culture, history, and people, while enhancing the visual and aesthetic impact of the region.



Blaine Campbell: Transcendence Engine 2019-a

Investment

The municipality uses a percent-for-art funding mechanism for the acquisition of public art for the Municipal Public Art Program. The municipality allocates 0.5% of the total cost of eligible municipal capital projects over \$1 million for the procurement of public art, which is held in a Public Art Reserve Fund.

The first large-scale commission of permanent public art – Reflections on the River by artist David Robinson – was funded by the Public Art Reserve and installed in 2018.

Alignment with Civic Planning

Many of the RMWB's departments that have been the Public Art Program's most frequent collaborators have completed, or are in the midst of completing, comprehensive planning processes themselves:

- Waterfront Development Plan
- Franklin and Main Urban Park Design
- Downtown Area Redevelopment Plan
- Municipal Development Plan
- Engineering Service Standards
- Land Use Bylaw
- Flood Mitigation
- Rural Water and Sewer

These planning processes build on the comprehensive Municipal Development Plan (MDP), which provides broad policy direction for development and redevelopment and will result in a long-range vision for the region and serve to inform investments in the public realm. The 2011 MDP states in 5.2.2 that: "The Municipality will incorporate public art in public spaces and public-sector developments, while also encouraging public art contributions to be part of large private-sector developments." The MDP will be updated later this year (2021) and

will continue to recommend key directions from the previous version but shifts the focus on growth to an emphasis on people first. The updated MDP will reflect a place-based approach. The arts, culture, and representation as a combined entity will be listed one of the MDP's five main categories.

To the greatest extent possible, public art should feature more prominently and in greater detail in the new MDP and in the planning process to explore how RMWB's new public art vision can align with the directions that these departments are taking. This Public Art Plan encourages, supports, and contributes to the achievement of the MDP's objectives and the plan's chosen themes and narratives aim to reinforce the values of the RMWB community. Once these plans are complete, the program should evaluate the new opportunities that will emerge through the goals, strategies, and tactics outlined in this plan to determine which collaborations to take on and how to approach them.

As well, the recently adopted Wood Buffalo Culture Plan, the Social Sustainability Plan, and the Wood Buffalo Diversity and Inclusion Community Plan 2017–2022 set out priorities as identified by the community, and this plan can be viewed as a strategy for achieving outcomes across these planning initiatives.

Opportunities for linkages are identified in more detail in the section on Strategies and Actions.



Sarah Smith: Bus Shelter Graphic Wrap

Current State Analysis

Recognizing that this plan operates within a broader arts and culture and civic planning context, we reflected on the origin and development of public art activity in Wood Buffalo and performed a review of the plans, processes, and structures currently in place to examine strengths, identify challenges, and propose future directions.

The region of Wood Buffalo is well positioned to build on the strengths of the foundational work that has been achieved through its current policy and program as evidenced by:

- established and diverse local Indigenous and non-Indigenous artists, creatives, and makers producing small and mid-size public art and producing an abundance of visual art in various forms
- youth participation in public art bringing ideas, energy, and new approaches to cultural expression
- a solid history of temporary public art projects and events that have been successful both in community participation and in artistic merit
- corporate and business support for commissioning local artists and investing in public art
- supportive arts and cultural organizations including Arts Council Wood Buffalo to enable partnerships to achieve shared goals
- the expertise and knowledge of the Public Art Committee and the RMWB staff, who have been instrumental in supporting, fostering, and building the current program and preparing for the next step in public art development
- public support: survey respondents, interviews, and conversations indicated that there is a commitment and strong desire on the part of the public to see more public art
- interdepartmental cooperation and commitment to advise on plan implementation and integrate public art into future planning initiatives
- a substantial public art reserve fund not tied to specific sites that allows for effective implementation of the Public Art Plan and possibilities for broader civic planning initiatives



Robert Cram and Nathaniel Wong: Wreck to the Seaman, Tempest to the Field

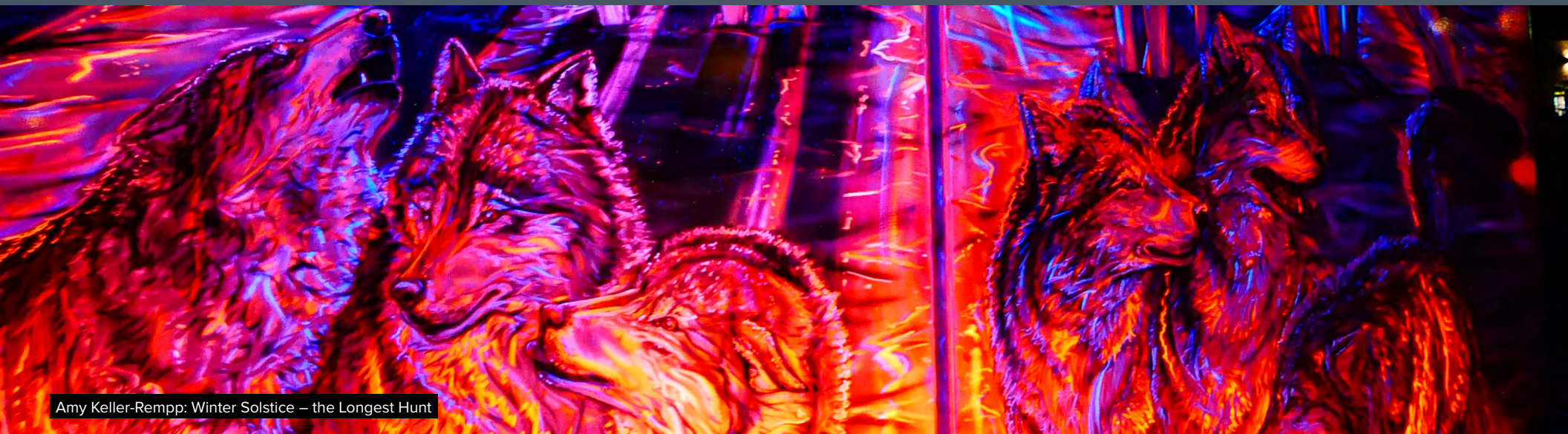
Key Insights and Opportunities

The Discovery Phase – Listening, learning, and an in-depth review of the current program, policy, and processes have revealed the following 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.	Public Art Ecosystem Develop new and expanded approaches to meet the needs of Wood Buffalo's broader arts sector that increase their capacity to respond to public art opportunities.
Structures and Supports The Public Art Program infrastructure and operating model are not positioned to respond to community needs or effectively advance public art in the region.	Structures and Supports Articulate a bold vision and design an organizational and governance structure that ensure 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.	Community Engagement 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.	Indigenous Presence 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.	Public Realm Consider public art in community planning, civic priorities, and community development.



PUBLIC ART 2.0



Amy Keller-Rempp: Winter Solstice – the Longest Hunt

PUBLIC ART 2.0

Introduction

Public Art 2.0 is a contemporary approach that allows more room for spontaneity, sustainability, and growth in advancing the field of public art practice in Wood Buffalo. It builds on the foundational policy and program achievements of the past five years and offers a chance to be more open to ideas from artists, creators, and the community.

Public Art 2.0 identifies public art as an interconnected and interdependent element of the larger regional planning framework. It sets future directions and provides a lens through which appropriate decisions can be made and resources allocated.

The Wood Buffalo Public Art Plan 2021-2030 vision, strategies, and actions call for a shift of policy development, organizational practices, and allocation of resources. It is 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

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

Public Art Program Mandate

To strengthen community identity and sense of place through the creation and development of public art in the region.

Guiding Principles

Creativity – Engage artists living in the region, in Alberta, in Canada, and abroad to contribute to the public art field and the public art realm.

Respect – Indigenous Peoples' connection to and protection of the land as distinct and unique, and the role, contribution, leadership, expertise, and the right to self-determination of all communities is recognized.

Inclusion – There is acceptance of the rights of all people to participate in, create, and celebrate all histories, cultures, and creative expression.

Collaboration – There is a structure and process in place to ensure stakeholders work together across the region.

Accountability – There are clear and transparent processes. A wide breadth of residents is engaged and involved in decision-making on public art and public funds will be stewarded responsibly.

Responsive – There will be open communication and the plan will remain a responsive, living document.

The Planning Framework

The planning framework is an articulation of a relevant desired outcome (what would we want our community to say and what we want our community to look like) associated with proposed strategies.

- a robust public art ecosystem
- sustainable structures and supports
- a connected community
- visible Indigenous presence
- a vibrant public realm

Outcome 1 – Robust Public Art Ecosystem

Current State

Wood Buffalo has talented artists, creatives, and makers who have expressed a strong interest in public art practice but require more support to be able to participate in public art opportunities. Public art is a specialized field that is distinct from working in a studio and showing in a gallery, and artists often have difficulty transitioning from gallery work to the realm of public art. Artists need unique skill sets to be successful in public work. They must be able to conceptualize projects that succeed at the scale of public space, work collaboratively with communities, fabricate or manage fabrication, work with other design professionals to integrate their work into larger planning initiatives, manage budgets and timelines, and handle the business and administrative aspects related to managing contracts. They must also have a familiarity with precedents in their area of interest as well as contemporary practice.

Artists need time to reflect and undertake early stage experimentation and development to be able to bridge gaps between their ambitions and their capacity.

There are developers, corporations, and business owners that have commissioned public art in the region. Others are interested in incorporating public art into their projects but lack the technical expertise to connect to the arts community and manage projects. The processes used by artists who work in the public realm and best practices in the field are not widely understood, and people interested in pursuing art projects are challenged to find the artists and project management expertise they need. A number of neighbourhood-based groups may wish to experiment with arts-based strategies to support their work in the community.

Strategies

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



Frederick McDonald: Respect

1.1 Establish a Public Artist Registry

“There is a lack of promotion of local artists or inventory of who in the RMWB has talent.”

Survey Participant, Wood Buffalo’s Arts Community Viewed from Within and Without
Hill Strategies, 2016

In order to better understand how this plan impacts artists’ ability to have successful public art practices, further research is critical to identify the artists in the region and ensure that professional development and program opportunities are designed to keep pace with local artists’ evolving art forms, capacities, and needs.

Arts Council Wood Buffalo engaged Hill Strategies to survey artists, arts workers, and arts organizations regarding their situations, needs, successes, and challenges. Of a total of 130 artists who responded, 44% identified as “professional”; 56% did not identify as professional; and two thirds of Wood Buffalo artists are women.

Among responding artists, “10% self-identified as Aboriginal (i.e., First Nations, Métis, or Inuit). This is slightly higher than the proportion of the overall adult population of Wood Buffalo who indicated in the 2011 National Household Survey that they are of Aboriginal ancestry (8%). Another 10% of responding artists self-identified as a member of a visible minority group – a percentage that is below the proportion of the overall adult population of Wood Buffalo.”

ACTIONS

- Building on the work completed by Arts Council Wood Buffalo, engage a researcher to reach out to artists and establish a comprehensive database of regional artists interested in public art.
- Work with the Mayor’s Advisory Council on Youth (MACOY), Public Art Committee (PAC), Reconciliation Advisory Circle (RAC), and Regional Advisory Committee on Inclusion, Diversity, and Equality (RACIDE) and other community groups 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.
- Set up and establish the internal support and resources needed to maintain the registry and a rolling intake process.

1.2 Develop public art professional development and training opportunities to build local capacity in public art.

Currently, there is not a fine arts or visual arts post-secondary program offered in Wood Buffalo and, while there may be several opportunities in nearby cities, none currently specialize in public art, social practice art, or public art curating. Artists are dependent upon informal modes of training and professional development – these opportunities are correlated with the emergence of artists and arts professionals who are able to sustain a local public art ecosystem.

In 2016, RMWB Public Art Program staff worked with Arts Council Wood Buffalo (ACWB) to host “Make it Public”, a public art workshop covering the basic steps of creating public art proposals, the selection process, and how to work with fabricators. Participants of this workshop qualified for the Public Art Wood Buffalo Mural Program mentorship project.

The top two professional development needs identified by respondents in the ACWB 2016 survey by Hill Strategies were connecting with business and industry (selected by 65% of professional artists) and help with applying for grants or other funding (selected by 64%). For professional artists, other important professional development needs included finding or strengthening a community of artists (selected by 60%) and marketing advice or expertise (also selected by 60%). The top needs identified for non-professional artists were arts instruction or training (selected by 63% of non-professional artists), networking (53%), and finding or strengthening a community of artists (51%).

ACTIONS

- Build on the “Make it Public” workshop to launch a series of step-by-step public art workshops that will enable emerging artists to build skills and capacity to participate in public art opportunities.
- Develop career-launching platforms for the next generation of public artists to create smaller-scale, smaller-budget projects with mentorship provided by established artists.
- Simplify and diversify methods of accepting applications and establish a rolling application deadline to reduce barriers.

1.3 Cultivate a cohort and network of individuals and groups that can advance public art in the region.

Advancing public art begins from the ground up. Individual actions make a big difference. At the local level, individuals and organizations – including businesses – can collaborate, pooling strengths and assets to build a stronger sense of place. To create connected communities, individuals, organizations, businesses, communities, and governments must work together to create built environments that make it easier for people to engage.

ACTIONS

- 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.
- Provide FAQ resource guides and workshops for key community stakeholders, businesses, and community groups interested in investing in public art in the community.



Jeremy Tsang: As We Are Here. photo credit: Jeremy Tsang

Outcome 2 – Sustainable Structures and Supports

Current State

Since the approval of the Public Art Policy in 2015, the management of public art has been subjected to several departmental and staff changes. While there has been a significant investment in an annual public art reserve fund, this effort has not been matched with an investment in the operating infrastructure required to support its allocation. Decision-making criteria and support to expand the role of public art in the region require internal cooperation and leadership.

Staff and the Public Art Committee are often responding to inquiries from Council, the community, or various departments to tap the public art reserve fund for a number of projects. This reactive approach has resulted in the creation of one-off projects, which reflects lack of a cohesive approach.

This section recommends the organizational, governance, and administrative tools that are needed to expand the range and scope of public art projects and programs to successfully implement the plan. The following strategies and actions will allow the Public Art Program to respond to fluctuating capital investment in the region, advance contemporary public art practice, and respond to the social and cultural priorities identified in the broader arts sector and in the community.

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 outlined in detail in Appendix A1.
- 2.2 Adopt an organizational and governance structure (Appendix B).
- 2.3 Beginning in 2022, approve an annual allocation of 0.5% of all capital projects 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.



winterPLAY Ice sculptures

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 outlined in further detail in Appendix A1.

The focus of public art activities in Wood Buffalo over the past five years has been commissioning artwork and building the public art collection with funding allocated through the percent-for-art approach. However, this is just one of many components in the field and is not optimal for advancing contemporary approaches to public art or for meeting the capacities and needs of artists and the broader community. During the discovery phase of plan development, artists often commented that there was confusion over the number of programs offered, the application process, and who was who in terms of making contact with municipal staff.

The Municipal Public Art Policy allows for the allocation of public art reserve funds to be used for projects on public property in the region. To date, the majority of the funds have been spent on commissioning temporary public art in Fort McMurray. This has resulted in an underinvestment in public art in rural and suburban areas.

Public art defined in terms of the needs of capital projects often do not meet needs identified by artists or the community. While there have been many opportunities for artists to create temporary public art, the existing policy struggles to offer commission opportunities for practitioners to fabricate permanent public artworks. Often this can – and in many cities across the country has – resulted in public art that is created by the same small group of artists who have mastered the public art process. Meanwhile, artists who are familiar with the region and who are able to develop ideas and construct narratives unique to the locale are left out.

ACTIONS

- Consolidate current public art initiatives and funding (Downtown Revitalization Incentive Program, Mural grant and Community Investment Program and Project grant) into a single stream with clear application processes and eligibility relevant to the new Public Art Program areas.
- Transfer street banner, graphic wrap, mural, and igNIGHT projects to the temporary Public Art Program area.

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

The development of the Public Art Plan was made possible by engaging the Public Art Committee and establishing an Interdepartmental Public Art Working Group (IPAWG) made up of representatives from relevant departments including Planning and Development, Engineering, Indigenous and Rural Relations, Finance, Engineering, Public Works, and Special Projects.

It is common practice for public art policies to be governed by an advisory committee that is made up of volunteer professionals in visual arts, public art, architecture, design, and landscape architecture. These arms-length committees are able to ensure impartiality. Having expertise in a wide range of areas, specialists can ensure that policies and procedures are developed and maintained with best practices in mind and have the most effective impact on programming.

This plan would benefit from establishing a permanent Public Art Advisory Committee founded on these precepts to oversee its implementation and guide future public art development.

ACTIONS

- Maintain the Interdepartmental Public Art Working Group (IPAWG) to advise on plan implementation; strengthen the Public Art Advisory Committee by including practitioners from a variety of areas of expertise.
- Revise terms of reference and membership for the Public Art Committee and amend Bylaw 17-024 accordingly.
- Re-define the role of staff to reflect new responsibilities and duties.

2.3 Beginning in 2022, approve an annual allocation of 0.5% of all capital projects to be transferred from the capital budget to the Public Art Reserve Fund.

The current percent-for-art funding mechanism allocates 0.5% of the total cost of eligible municipal capital projects over \$1 million for the procurement of public art. The funds are used to support temporary and permanent public art projects on capital project or alternate sites. Since the approval of the Public Art Policy, the public art reserve fund has accumulated monies through an annual allocation; the annual allocation based on a rolling average over the past five years is \$645,083.

Key to percent-for-art policy compliance and successful project implementation is the inclusion of public art in procedural documents and processes surrounding capital project development and implementation. To ensure there is equity across the vast region of Wood Buffalo and to successfully achieve the delivery of the Public Art Plan vision, an annual allocation of 0.5% of all capital projects will eliminate the variances and simplify the process needed to invest in public art.

An annual review of the five-year public art reserve allocation would allow long-term planning by staff, who can then implement programs in new areas where the need and impact are the greatest. Allowing the current funds to be dispersed over a five-year period will ensure that there is sufficient time to implement the plan, see results, and tweak the allocations to best serve the initiative and ensure its success.

BENCHMARKING

A public art budget based on a percentage of capital budgets is standard for many municipalities. The rate ranging from 0.5% to 2%, with 1% being the most common. Many municipalities have moved away from attaching the funding to specific projects. They are now allocating a percentage of their total capital budget, and have eliminated the \$1 million project limit. This allows for better long-term planning (typically three to five years) and ensures equity across the municipality. Below is a comparison of municipalities in Canada using the following funding model.

MUNICIPALITY	FUNDING MODEL	POPULATION
London, ON	1% of a five-year rolling capital average	475,000
Peterborough, ON	1% pooled fund from rolling capital average	80,000
Pelham, ON	1% and pooling funds of capital average	16,600
Oakville, ON	five-year capital budget	193,000
Richmond Hill, ON	1.5% city capital projects pooled	186,000
Waterloo, ON	1% (city and region)	99,000
Strathcona County, AB	1% of projects over \$500,000	92,000
Red Deer, AB	1% of capital projects over \$250,000	91,000
Medicine Hat, AB	1.25% of construction budget on capital projects	61,000
Nelson, BC	3% of building permit fees	10,000
Lethbridge, AB	1% of total capital (four-year capital improvement program)	84,000
Calgary, AB	1% for the portion up to \$50 million; and 0.5% for the portion over \$50 million	1.3 M
Port Moody, BC	0.3% of all capital budgets	28,000
Saskatoon, SK	1% on projects over \$5 million up to \$500,000	252,000
Surrey, BC	1.25%	590,000
Vancouver, BC	1% of rolling average of capital set every 3 years	675,000
North Vancouver District, BC	2% of rolling capital average	84,000
Victoria, BC	\$150,000 (approx. 1% of capital)	80,000

ACTIONS

- Disperse the current public art reserve funds over a five-year period to address the priorities of the Implementation Plan – attached as Appendix C.
- Approve the 2021 annual public art workplan and public art reserve fund allocation outlined in detail in the Implementation Plan.
- Work with Finance to ensure efficient transfer of funds and draw from reserve allocations to support new program areas.
- Beginning in 2024, develop a new five-year plan for public art and program budget allocations to ensure that a plan is in place for 2025–2030.



Liana Wheeldon and Erin Stinson: Home, Sweet Home

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

Transparent and equitable acquisition processes and criteria are the cornerstones of a public art program and must reflect its mandate. Research indicates that criteria for acquisition do not vary appreciably among programs. Criteria outlined in this plan reflect standard practices for public art programs. Acquisition criteria should remain the same regardless of the method of collecting – whether through purchase, donation, bequest, or transfer from other collections.

Without exception, all North American public art programs surveyed stress the need to acquire works of art (fixed and moveable) that are suited to the public environment and do not require excessive maintenance. Some programs state this requirement as a primary consideration. Most policies state that commissioned and outdoor works must be durable against theft, vandalism, and the environment. Art acquisition is a very visible and scrutinized activity.

Wood Buffalo's current capital budget allocation covers both conservation and maintenance of new works acquired through the percent-for-art policy. When properly conserved, public art can dramatically increase in value and importance over time. Conversely, valuable artworks left unattended and neglected can quickly deteriorate to the point of being a safety concern for the public – restoration costs can be prohibitive, resulting in works needing to be de-accessioned or relocated. Wood Buffalo's policy should cover such eventualities with respect to its permanent collection including mobile works and site-specific, commissioned works intended for permanent retention. Policies and guidelines for acquisition, management, siting, deaccessioning, and conservation and care that meet current standards need to be fully developed.

ACTIONS

- Adopt the terms and process for acquiring public art outlined in the Artist Selection Process Chart in Appendix A1.
- Develop a collection management policy and set of procedures for permanent public art. Develop a management policy and set of procedures for temporary public art.
- Establish a remuneration fee schedule for artist proposals, art selection panel fees, sharing circles, and other contractual services provided by artists.
- Develop standardized agreements for artists including, but not limited to, purchases, donations, commissions, artists working with the community, artist-in-residence programs, and artist/design teams. Include copyright and artist's moral rights definitions and language in all agreements, guides, and calls to artists.

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

Public survey respondents and interviewees indicated support for public art. However, there was confusion over the role and responsibilities of the RMWB, the Arts Council Wood Buffalo, and the Public Art Committee. It was unclear which of these entities were providing opportunities for public art in the region. Private developers, business owners, and organizations may be interested in incorporating public art into their projects but lack the necessary knowledge and connection to the arts community.

ACTIONS

- Create a public art page on the RMWB website and a subscriber's option to build a list of artists and interested community supporters who will receive updates and notices for opportunities.
- Host forums and information sessions for the private sector, artists, and design professionals to discuss art and the public domain.



Erin Stinson: Foxy Lady

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

The current policy, program, and funding strategy follow a best practice model that has been in place for more than 30 years in a majority of municipalities across North America. Meetings with staff, the Public Art Committee, and arts stakeholders, as well as a review of policies and procedures, indicate that incremental changes in the relevant documentation will not provide the transformational shift needed to meet the current and future needs of the Public Art Program. To achieve the outcomes identified in the Public Art Plan – a robust arts ecosystem, sustainable structures and supports, a connected community, a visible Indigenous presence, and a vibrant public realm – it is more efficient to develop a new policy that retains relevant aspects of the existing version and incorporates the new vision and directions.

ACTIONS

- Conduct a review of the current Public Art Policy and Guidelines to retain relevant terms and procedures.
- Incorporate new public art terms, definitions, and program areas within the policy. Align the new policy, plan strategies, and actions with the priorities outlined in relevant municipal documents.

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

Evaluation can play an important role in the success of a public art plan. The measurement and evaluation process will help Public Art Program staff sharpen the planning and design of activities recommended by challenging them to think about how those activities will be linked to outcomes. The information gathered through evaluation will help stakeholders make informed decisions about continuing or adapting the recommended strategies. The evaluation process can also help promote community knowledge and engagement and highlight their value.

The measurement plan includes both performance management (are we on track to meet our goals?) as well as outcome and impact measurement (are we making the difference we hoped to make?). Learning for improvement and growth is a key component of a holistic and community driven public art plan; it should include a process for collecting, aggregating, analyzing, and reporting data.

ACTIONS

- Develop program and service delivery outcomes and incorporate them into the measurement processes.
- Conduct “pulse checks” through a public survey or focus group sessions to assess progress, confirm priorities, and identify new opportunities and challenges; adjust plan strategies and actions as required.
- Work with Indigenous Circles to develop tools and processes that respond to Indigenous protocols.

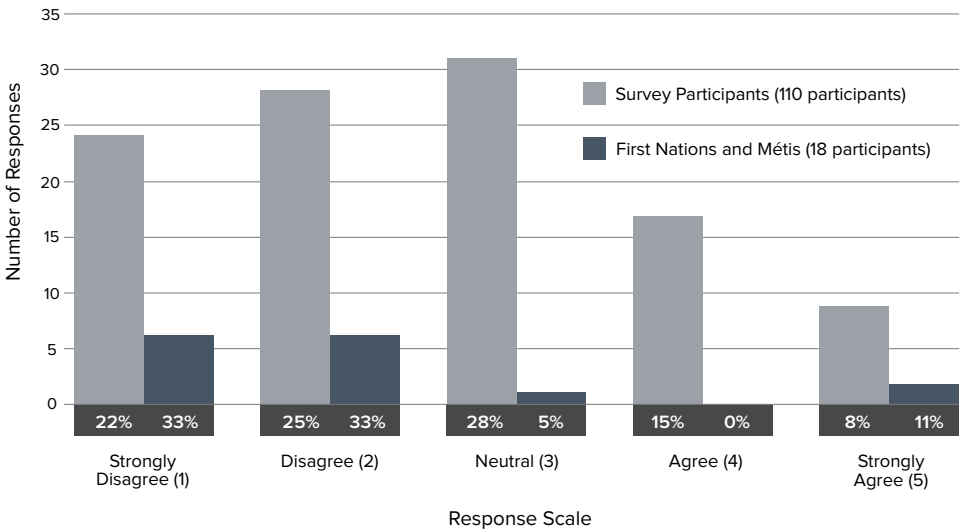
Outcome 3 – Connected Community

Current State

Discrimination was the foremost barrier cited by both focus group and survey respondents in the Wood Buffalo Diversity and Inclusion Community Plan (2017–2022). In the Hill Strategies study, 60% of Wood Buffalo residents agree with the statement: “Arts experiences are a valuable way of bringing together people from different languages and cultural traditions.”

Interpreting and reflecting the community and the people who live there are crucial functions of public art. Artists are often less constrained in their thinking and more willing to ask difficult questions and take risks. Public art can be seen as an opportunity to confront conflict, as well as infuse places with stories of historical and community significance.

In the public art survey and follow-up conversations, when Indigenous community members were asked if they agreed with the statement: “Wood Buffalo’s visual landscape (icons, murals, public art and commemorations, etc.) reflects the rich diversity and identify of people like me”, the majority of respondents indicated they did not.



As one responded commented, “The art that is currently there does not properly represent the diverse peoples of the region and more should be done to showcase people who make the region – both Colonial history as well as those with other ties to the region.”

For Wood Buffalo, deeper cultural participation means that everyone, regardless of cultural, racial, or socioeconomic background, should have access to arts experiences and, ultimately, the opportunity to develop their own expressive voice.

To complement the work being undertaken by other areas of the regional government responsible for Community and Protective Services, this section provides strategies and actions that will align the plan with the priorities and cross-cutting issues outlined in the Diversity and Inclusion in Wood Buffalo Community Plan (2017–2022), the Culture Plan, and the Social Sustainability Plan.

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 who are 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.

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 who are new to the region.

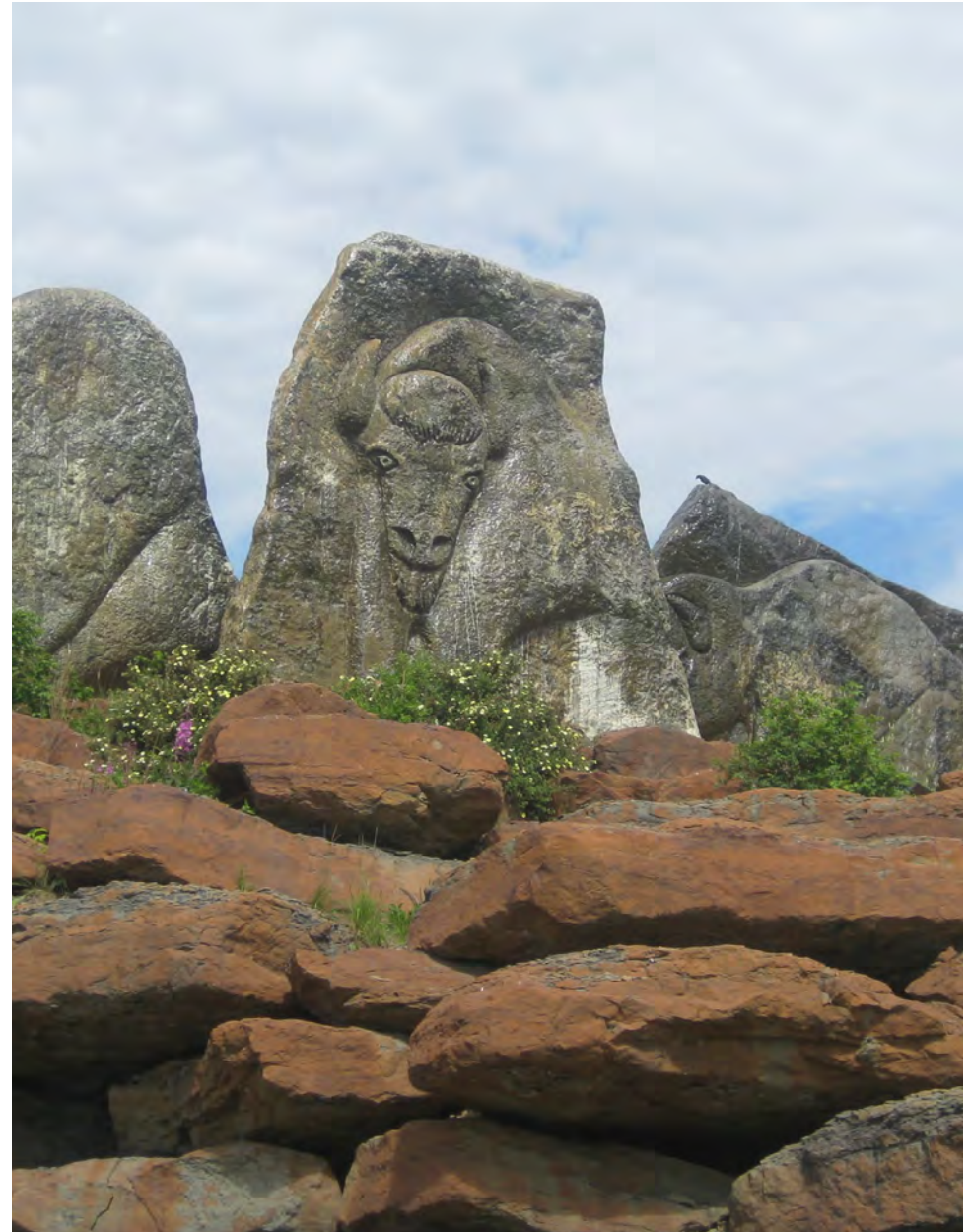
Among artists surveyed in the Arts Council Wood Buffalo's Hill Strategies Study: "10% self-identified as an Aboriginal person (i.e. First Nations, Métis, or Inuit); 10% self-identified as a member of a visible minority group; and 8% speak a language other than English and French."

Taking a closer look at public art means identifying who is creating the artworks, whose voice is heard and uplifted, and what barriers they face while determining who their audience is – realizing that audiences are becoming increasingly diverse. Public art should express our community values, which means that artists and administrators need to nurture diverse voices outside of the norm and existing structure.

Creating opportunities that intentionally serve artists from underrepresented and underinvested communities not only acknowledges historic and current inequities – they can directly effect change.

ACTIONS

- Ensure a balanced representation of diverse, equity-seeking, and Indigenous community members on selection panels, working groups, and advisory committees.
- Create project opportunities that intentionally serve artists from underrepresented and underinvested communities.
- Integrate universal principles of design in public art projects.



Brian Clark: Bison Gateway

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.

There is an expressed need to engage broader parts of the population to ensure the transfer of cultural heritage across generations. Many people from different parts of the region – especially children and young people – are not currently engaged in public art.

Traditional approaches to community consultation often only reach specific people within a community; this is often the same group who lead decision-making. Reaching out through Council-appointed committees and working in collaboration with community groups will ensure participation opportunities reach a broad cross-section of people.

Engaging community members earlier on in the planning process for permanent or temporary art projects can play a key role in increasing the diversity of public art. During our Discovery Phase of engagement, many stakeholders commented that, in order for the plan to be successful, increased collaboration with communities is required, with specific reference to areas and communities outside of the downtown core of Fort McMurray.

“Now there are many Indigenous people from across the world here and it would be great to promote the Dene and Cree story as the original peoples ... it’s also important to identify ... who [RMWB peoples] are [today] ... inclusive of other Indigenous peoples, like Mohawk, and West Coasters, Mi’kmaq ... [and] those from other countries, such as Peruvians.”

“[There is an] influx of people from all over the world [in Fort McMurray]. We have a great majority of people from everywhere ...”

ACTIONS

- Identify those impacted by public art projects with a focus on the various social, economic, cultural, and racial demographics represented in communities.
- Diversify locations outside of the urban centre for public art projects so more people encounter public art during the course of their ordinary activities.
- Seek guidance from the Public Art Committee (PAC), Reconciliation Advisory Circle (RAC), Mayor’s Advisory Council on Youth (MACOY), Regional Advisory Committee on Inclusion, Diversity and Equality (RACIDE) and other community groups to solicit input on public art program design, guidelines, eligibility, application and selection processes, and criteria.
- Explore partnerships with arts and cultural organizations such as Arts Council Wood Buffalo, the Métis Cultural Centre, and community organizations to deliver cultural competency, accessibility, and anti-racism training in conjunction with public art workshops.
- Provide opportunities for intergenerational engagement.



Kritsana Naowakhun: Journey of the Origami Boats

Outcome 4 – Visible Indigenous Presence

“Understanding place begins by reframing history and community from the perspective of the Indigenous people. That viewpoint remains distinct from the non-Native perspective. In a tribal view of the world, where one place has been inhabited for generations, the landscape becomes enlivened by a sense of group and family history.”

Louise Erdrich, “Where I Ought to Be: A Writer’s Sense of Place”
The New York Times, 1985

Current State

A growing effort is being made by the municipality to build relationships with Indigenous communities that are not based on traditional colonial power relations with a view to understanding local protocols and working with the Nations as governments in their own right. This effort is being guided by a newly formed Reconciliation Advisory Circle (RAC) and by establishing relationship agreements with all twelve Nations in the region.

Given the timelines for this plan’s development, 18 Indigenous community members shared their knowledge and voice to guide the development of the plan. All shared one perspective: First Nations and Métis heritage and presence (past and present) are missing from across the region of Wood Buffalo landscape, not only in public art, but in critical decision-making matters relevant to the municipality and all its people. This relative invisibility of Indigenous Peoples is seen as a major hindrance to reconciliation and equality – and it was identified by many people as the crucial first step to the work of building cross-cultural relationships in Wood Buffalo.

Indigenous stories, history, and culture were cited as priorities in moving forward with a plan – it is critical to ensure that the Public Art Program is guided by voices from Indigenous communities. This will serve to increase awareness amongst non-Indigenous people of Indigenous realities, decolonize public space, and contribute to restoring First Nations’ and Métis’ relationships to their land.

The following strategies and actions derive from a series of priority setting exercises and conversations with the 18 Indigenous community members. The objective is to end the ongoing legacy and impacts of settler colonization on public spaces and create pathways for a strong Indigenous presence in public art, and increase the visibility, self-determination, and sustainability of Indigenous artists and cultural expression.

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.



Boreal Artist Collective: Storytelling at the Spiders and Spirits exhibit

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

Many Indigenous participants shared that public art can be an important and successful avenue for telling their stories as well as building and strengthening relationships between the government and First Nations and Métis people. Words such as “distrust” and “fractured” were commonly used to describe the current dynamics.

One of the key outcomes revealed by the public survey and the conversations with Indigenous Peoples was to listen carefully and be guided by Indigenous voices going forward. Currently there are no processes in place to receive guidance and advice from the Indigenous community as it relates to “art”. Many Indigenous community members are part of various committees and are consistently asked to participate in plans and projects. Establishing how First Nations and Métis are associated with implementation of the Public Art Plan is critical from the outset. This means that Indigenous communities and creators must be at the table, equal to other representatives in public art decision-making activities.

ACTIONS

- Invite the Reconciliation Advisory Circle to review and guide how an Indigenous Public Art Advisory Circle (IPAAC) might be established.
- Confer and coordinate efforts with the Indigenous and Rural Relations Department to ensure alignment with broader goals and priorities for Indigenous relationship-building.
- Invite the 18 Indigenous community members, or respectfully replaced delegates, who have advised on the development of the plan to discuss potential structure, roles, and processes of the IPAAC.
- Approve remuneration for Circle participants that aligns with Nation-to-Nation agreements.

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

The Truth and Reconciliation Commission calls on cultural organizations, government, and academic institutions to increase overall competency around Indigenous issues, people, and knowledge systems. Indigenous art in this context is much more than just art – it’s about restoring relationships, acknowledging voice and visibility, and carrying languages and ancestral teachings forward. Efforts at “reconciliation” through art offer the chance to advance truths that are removed from colonial narratives.

Indigenous tradition, history, and culture are key to cultivating an inclusive community where all cultural traditions and expressions are respected, promoted, and equitably resourced. Contemporary Indigenous art has gained long-overdue recognition in arts institutions. Funding is now being directed to Indigenous projects; municipalities across Canada are working with Indigenous communities. In the margins of contemporary Indigenous art, alternative decolonial stories are being shared through unsanctioned graffiti, murals, stencils, and other street-art interventions.



“There are a lot of talented Indigenous artists in the region and they haven’t had a good venue to showcase their work across the region or even beyond. Indigenous artists don’t know the path to follow to make a bit of an income from it... and I would like to see a promotion of Indigenous artists (a gathering of who the artists are, who the budding artists are and bring them together to one space to grow their art) to practice their god given talents, and to showcase their art would be very much enjoyed.”



ACTIONS

- Document and present learnings from current reconciliation and commemoration projects to embed Indigenous self-determination and decolonization practices in future public art projects.
- Engage a local Indigenous public art curator to work within the Public Art Program for the first two years to advance Indigenous public art and establish new practices and processes that meet the needs of Indigenous artists.
- Review past and ongoing Indigenous art initiatives such as the Boreal Forest Institute for Indigenous Art and the Athabasca Tribal Council annual Cultural Festival; work with Arts Council Wood Buffalo Indigenous liaisons to assess how best to nurture artists in the region.
- Develop forums to engage with Indigenous artists and planning professionals and practices to build knowledge and capacity for Indigenous placemaking and public art initiatives.
- Target outreach strategies to Indigenous artists and professionals through community and arts organizations such as Arts Council Wood Buffalo and the Métis Cultural Centre that serve Indigenous communities.



Event Fire cauldron

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

K'i átailé Dene, Nêhiyawak Cree, and Métis have nurtured and were nourished by the land we now call Wood Buffalo for thousands of years. Developing a public art program that recognizes Indigenous culture in public spaces requires acknowledging the connections among the many Indigenous communities the land has supported.

Embracing this history in the context of public art goes beyond integrating elements of the local Indigenous culture on a given site. Regional parks, facilities, and infrastructure projects need to be rooted in Indigenous values and principles. Combined with other placemaking strategies, such as wayfinding and naming, public art is an effective tool to make Indigenous cultural presence visible throughout the region.

ACTIONS

- Commission a series of works with the intent to develop a cohesive aesthetic narrative and improve connectivity among and within the Waterfront Development, Downtown Area Redevelopment Plan, and Franklin and Main Urban Park projects.
- Capitalize on significant and large-scale opportunities in rural area redevelopment and infrastructure to demonstrate the region's commitment to reconciliation.
- Establish a process and protocol to invite local regional artists specific to a community to learn firsthand about opportunities that are available for working in their respective communities and provide assistance in the application process.

Outcome 5 – Vibrant Public Realm

The “public realm” refers to the physical places that are built to support the shared purposes of the community. Some of the public realm – most notably streets, squares, and parks – consists of actual public spaces. The public realm also includes buildings, facilities, and infrastructure that have a specific purpose: police stations, libraries, waterworks, electrical installations, and transit systems.

A vital public realm means that the features of these spaces are accessible to everyone, shared by all and reflect a community’s identity.

Creating a balance between urban and rural distribution of public art has been challenging; of the public art reserve fund that has been spent to date –and the majority of the expenditure has been allocated to projects in Fort McMurray. The region is currently embarking on a number of important urban development projects, and these will likely be a focus for public art resource allocation.

Redevelopment plans for the waterfront, the downtown, and the Franklin and Main Urban Park in Fort McMurray are ambitious and will link to the rivers and the downtown pedestrian corridor. A flood mitigation strategy will impact the urban centre of the city as well. New developments outside the downtown core currently have little visible public art or cultural activation. Opportunities to integrate public art into the transformation of trails, parks, and rural infrastructure projects, as well as other ephemeral public art and design interventions, will be explored as a way of providing a cultural layer to interpret Wood Buffalo’s history, its people and balance the distribution of public art.

The Interdepartmental Public Art Working Group, described elsewhere in this plan, will be a mechanism for communicating the new vision and goals for public art, seeking alignment with the missions of other organizations, identifying opportunities for collaboration, and identifying resources for public art.

The following strategies and actions provide opportunities for public art to be instrumental in the development of public spaces with the aim of improving legibility and orientation, as well as creating a greater sense of belonging.

“ I was born and raised in Fort McMurray, Alberta and have always had a strong connection to the land. The vibrant nature that surrounds Fort McMurray as well as Fort Chipewyan is definitely a beauty that leaves an impression. I have pulled a lot of my inspiration as an artist from the landscape and visuals that the boreal forest and lake Athabasca have to offer. ”

Strategies

- 5.1 Establish the processes required to enable public art to be integral to developing regional public realm projects including redevelopment and infrastructure projects.
- 5.2 Establish the Private Sites Program; recruit and incentivize private developers to support public art in new developments.

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

Public realm projects require long-term coordination through the various stages of developing a public space – visioning, planning, design, installation. The Public Art Program should be involved in conversations about critical components of the region’s public realm from the earliest stages so that opportunities can be identified and pursued effectively as projects develop. In particular, the program should engage with departments that are re-inventing public spaces such as trails, gateways, and roadways.

For large-scale impact projects with budgets over \$25 million, the creation of a separate public art plan and public art allocation from within the project budget itself is advisable. This could be applied, for example, when multiple public art projects are being used to fulfill a localized vision, or when several capital projects – managed by one or multiple departments – are occurring in and around an area that would raise questions on the best use of public art reserve funds. Given the limited public art reserve fund, using these funds for only one specific area could significantly reduce program delivery and equity across the region.

As discussed under the section on Visible Indigenous Presence, the current large-scale planning initiative for the urban centre of Fort McMurray is an example of where a separate public art plan and a cohesive approach to commissioning public art would be beneficial. Similarly, a plan that sets goals and identifies opportunities for an infrastructure system, such as with flood mitigation, would be appropriate to examine how public art can support departmental and Public Art Program visions and goals and result in meaningful projects. The plan could examine general design factors and coordination with planning and design teams. Some large-scale capital projects that are built in phases, such as community or regional parks or major facilities, may benefit from a plan that is holistic in its public art approach throughout the process. These plans should be established in conjunction with initial planning for the capital project and be brought forward through the Interdepartmental Public Art Working Group meetings.

ACTIONS

- Beginning in 2022, require that each participating department inform the Interdepartmental Public Art Working Group representative of future capital projects and sites and for large-scale projects over \$25 million include a 0.5% allocation for public art in the overall project budget.
- Use the Site Selection and Criteria Checklist in Appendix A to identify public art priorities.
- Create more robust and specific recommendations for public art that can be adopted into plans, policies, and bylaws when they are updated.
- Prioritize public art in the suburban and rural public realm.

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

While some provisions of the RMWB's plans and development initiatives encourage the inclusion of public art, there need to be focused efforts to involve artists in public processes. This could serve to strengthen the working relationship between artists and the developers who are creating public art in neighbourhoods and business districts. The RMWB does not have guidelines that require or encourage the incorporation of public art in private initiatives.

ACTIONS

- Implement a process whereby the Public Art Program can be kept informed with respect to neighbourhood creation and comment on proposals that might have opportunities for public art in private development.
- Develop guidelines to encourage the private sector to invest in public art and provide forums for private developers to engage with artists in the region.
- Integrate information materials about public art produced by the municipality which is targeted to developers and distributed via print, presentations, and online.



APPENDICES

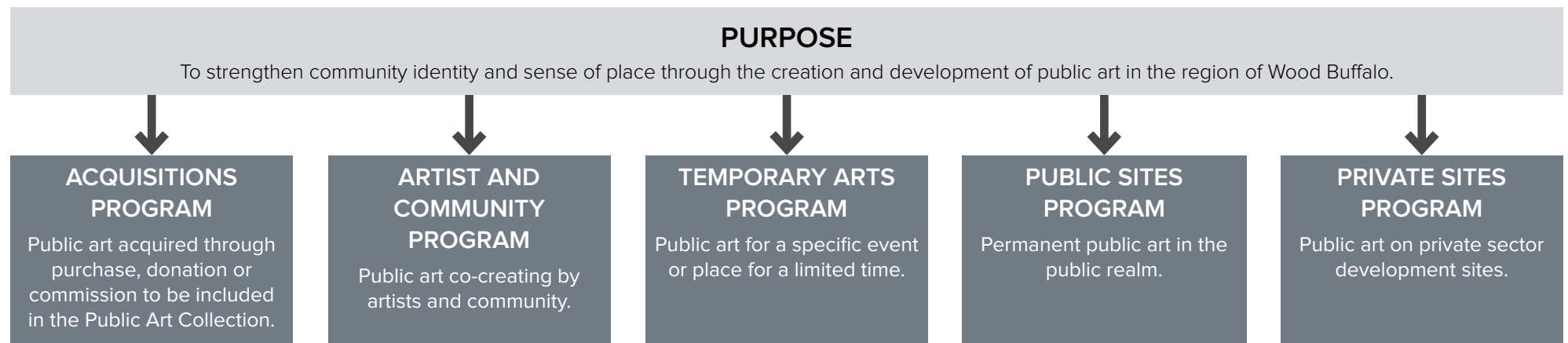


APPENDIX A1: PUBLIC ART PROGRAM AREAS

The Public Art Plan proposes an expansion of the Public Art Program to include five new program areas:

- Acquisitions
- Artist and Community
- Temporary
- Public Sites
- Private Sites

Each of these program areas will require further input, consultation, and conversation with and among staff, and internal and external committees and stakeholders. The following program descriptions, processes, and suggested approaches are meant to guide these conversations and assist in decision-making and implementation.



1. Acquisitions Program

Purpose

To acquire works of art that enrich communities, support local artists, and form a visual art history of the region for the use and enjoyment of the people of Wood Buffalo.

Description

The Regional Municipality of Wood Buffalo (RMWB) will acquire works of art through purchase, commission, or donation. The program is funded through the Public Art Reserve Fund allocation. Centred on the work of local, visual artists, purchased and donated artworks will make up a moveable public art collection that can be regularly circulated and displayed in public spaces throughout the region.

Program Delivery

The acquisitions program will accept submissions of visual art of interest and importance to the region for purchase and donation on an annual basis which will be reviewed by a selection panel or sharing circle. This is a competitive program for participants and selection is based on a set of criteria. Commissions of public art will be carried out on a project-by-project basis.

Competition Process

The four most common methods of selecting a public artist are the following:

Open Competition – Artists may submit requested materials from a call for qualifications.

Limited Competition –A limited number of artists may be requested to submit qualifications for a specific project. This competition is usually employed when the project specifies a particular art form, or there are unusual time constraints.

Invitation –One artist may be invited to submit qualifications. Upon acceptance of the qualifications, the artist is commissioned for the project.

Curatorial – A curatorial process is used to acquire works.

Acquisition Criteria

Works of art will be considered for purchase and donation based on criteria that includes but is not limited to:

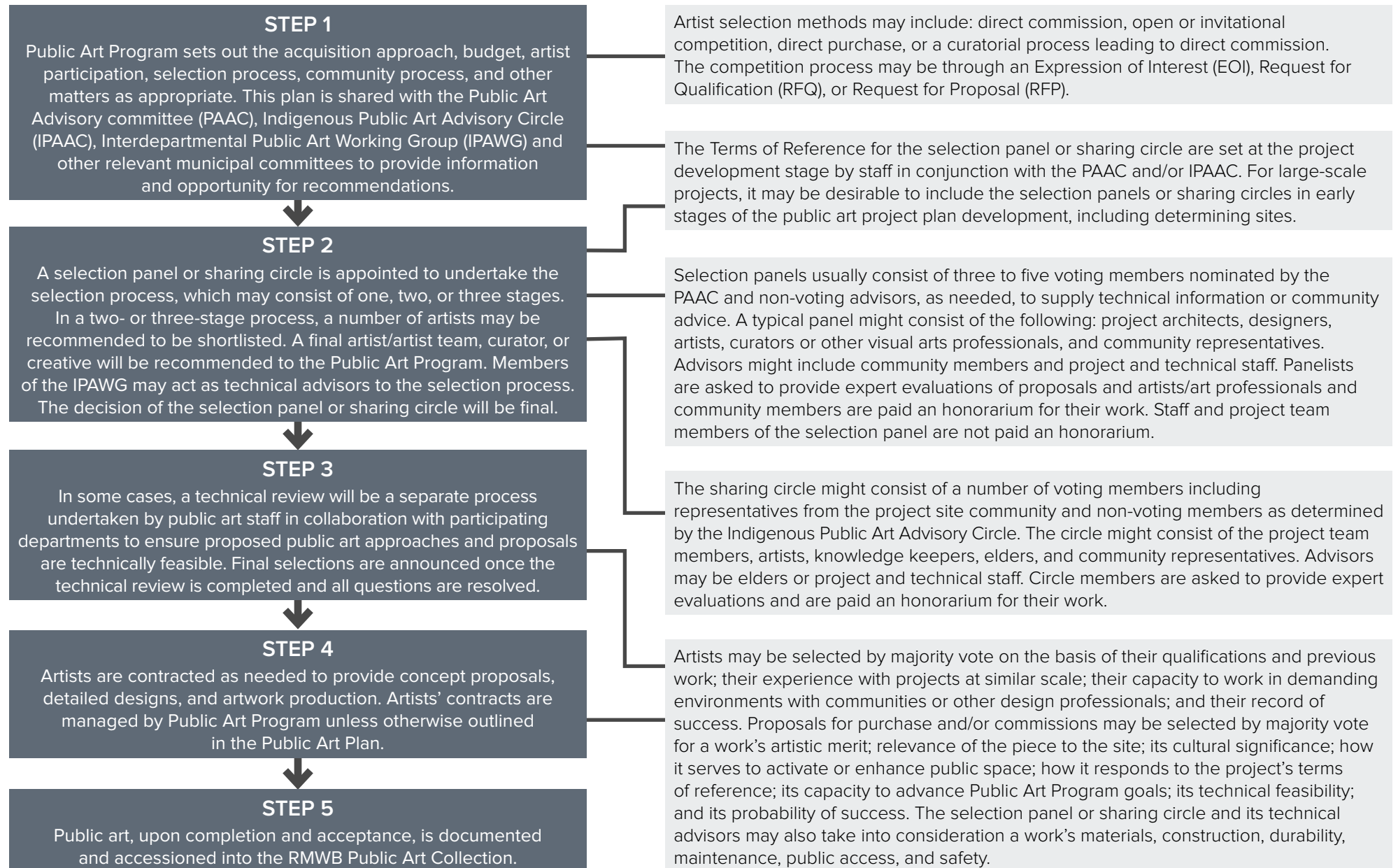
- artistic quality of the art
- regional importance
- the integration of the art into the existing collection
- appropriateness, if for a proposed site
- authenticity and provenance
- condition of the art and ease of maintenance and conservation
- copyright and exhibition rights
- suitability of the art to the environmental conditions of public display
- legality including ownership
- adaptability of the art to be displayed in various locations

Eligibility

- professional artists* or their representatives such as commercial galleries and art dealers or artists' estates
- artists must live, or have lived, in the Wood Buffalo region or the work of art must have a local connection

* the definition of "professional artist" is a practitioner who has completed specialized training in their creative field or is recognized by their peers as such

Artist Selection Process





Treasure Cooper: painted fox for the Miquwahkesis Project

Donations

Donation proposals are reviewed by a peer assessment committee based on artistic merit, regional importance, innovation, and conservation and maintenance requirements. Preference is given to works by professional artists who live or have lived within the region of Wood Buffalo. Tax receipts will be available to donors.

The following information must be provided by the potential donor when submitting a donation proposal:

- general information about the artwork (artist, date, medium, dimensions)
- photographs of the artwork
- maintenance and conservation plan, including the condition of the work and any repairs needed
- site and installation requirements
- projected budget for installation and ongoing maintenance of the artwork
- legal proof of the donor's authority to donate the work
- complete provenance for the artwork

Associated Donation Costs

Unless waived by the RMWB, the donor is responsible for all costs including, but not limited to:

- appraisal or evaluation by a certified specialist
- photographs for inventory and insurance purposes
- transporting the donation
- 10% of the value of the donation to cover future maintenance and conservation (more for artwork deemed to be subject to high maintenance costs)
- any costs associated with engineering, site planning, preparation, and installation of the artwork

Public Art Collection

The Public Art Program's direct purchases, donations, and works of art commissioned through capital projects – both stand-alone and those that are integrated and considered permanent – will be included in the public art collection. These works should be managed following a collection management policy and procedures guide, which will include location and maintenance procedures for each work of public art and will be accessible to relevant departments as needed. Public art created through private development will only be included in the Public Art Collection in cases where the RMWB has agreed to acquire the piece and where the art is sited in a municipally owned public space or building.

Collection Management Policy

The RMWB has the responsibility to maintain works in the permanent collection, which should remain on display in public settings. It is expected that artworks will continue to be collected or commissioned, nurtured, and preserved.

A policy should include the following:

- definition of “permanent collection”
- documentation and archives
- conservation, maintenance, and care, including condition reports and risk assessments
- inventory
- loans
- accessioning (all acquisitions into the permanent public art collection regardless of how they are acquired) with accompanying acquisition procedures and documentation standards
- deaccessioning
- re-siting
- storage
- handling, movement, and transit
- physical security
- copyright and artists' rights

Temporary Art – Management and Procedures Guide

Temporary public art, street art, public art platforms, and public art created by the Artist and Community program will not be included in the public art collection. Nondurable art cannot reasonably be maintained and preserved and can drain conservation resources; in this case, these works of public art are defined as “temporary”.

Policies and procedures to cover management of temporary artwork require acknowledgement that the artwork is impermanent. Works fabricated as ephemeral allow for disposing of the boundaries that are usually applied to permanent works. If the work is intended to be on display for a specified period, the artist should provide a warranty to cover that period, be it one season or several years. A contractual agreement with the artist should set out these parameters.

Maintenance and Conservation

Where public art is to be included in the Public Art Collection, a percentage of the public art reserve fund should be earmarked for maintenance and conservation. A maintenance plan should be developed and agreed upon by the artist, donor, or private developer at the time of the acquisition.

Where a building or space that includes integrated art is undergoing renovations or redevelopment, the relevant department will be responsible for continued maintenance of the artwork. The department will work with the Public Art Program regarding appropriate maintenance and cleaning procedures for the integrated artwork and will assume responsibility for the associated costs. Should the work require conservation, costs will be covered by the Public Art Reserve Fund.

Alteration or Relocation

Due to the changing nature of urban and built environments, the location of public art may, in time, no longer be appropriate to the context, and the Public Art Program may determine that the work should be relocated. In this case, the artist will be notified of any proposed significant alteration to the public art site or the relocation of the work that would affect its intended character and appearance. The Public Art Program will endeavour to contact the artist to consult with them prior to any such alteration, but will not be bound by the artist's advice. Where the artist does not agree to the changes, they have the right to renounce authorship of the artwork.

2. Artist and Community

Purpose

To support research, development, and realization of projects that engage artists and community in co-creating public art on or in public spaces with shared goals, themes, or ideas including, but not limited to, identity, social history, social justice, cultural expression, or the environment.

Description

This program will allow opportunities for people of all ages, abilities, and identities to work with artists, reduce barriers to arts participation, and build public awareness of the benefits of public art. The priority for projects driven by artists and the community is to work beyond the arts sector in health, community, education, and social services.

Participatory public art initiatives provide communities with the means to positively impact their environment and develop a sense of pride and ownership over their parks, streets, and public institutions. Here, the artist serves as a collaborator, interpreter, visionary, teacher, and mentor. The goal of these community-centered processes is to facilitate the creation of public artworks that are accessible to the public not simply by virtue of their placement in a public space or because of their content, but through engaging people in the community in the process of creation, as well as making their knowledge and experience part the art's design.

Budget

Phase 1: Exploration and Engagement

Funds will cover the costs of artists and community members or groups to co-develop and co-create project ideas they wish to explore. They will develop a proposal, budget, and workplan.

Phase 2: Project Implementation

Funds will be made available to implement the project with the community and will be based on a payment schedule with milestone deliverables.

Mentorship

Project leads may apply for funds to cover expenses for an artist to act as a mentor for emerging artists and artists from equity-seeking communities to build their skills and experience in project planning and facilitation.

Eligibility

The program is open to submissions of interest by artists and communities wishing to collaborate on artwork for public sites in the region of Wood Buffalo. This will include artist- and community-initiated project proposals. Community-initiated proposals will require the inclusion of an artist or arts partner. Eligible applicants include:

- professional artists currently residing in the Wood Buffalo region
- ad hoc groups or collectives made up of artists residing in the Wood Buffalo region
- not-for-profit arts organizations and non-arts organizations in the Wood Buffalo region
- schools run by Indigenous education authorities in the Wood Buffalo region
- schools throughout the region



Artist in Residency Program

3. Temporary Art Program

Definition

Temporary works of public art completed by an artist created for a specific event or place for a specific occasion and timeframe.

Purpose

To commission, lease, or exhibit works of temporary public art – including street art – to promote diverse cultural expression in a variety of media in civic spaces. These works do not become part of the public art collection.

Description

This program will establish a variety of public art platforms in the public realm that will be available for showcasing diverse cultural expression. It builds on the success of the region's many temporary art projects including the street banner, mural, and graphic-wrap programs as well as igNIGHT, the popular temporary arts festival held in Fort McMurray – they have paved the way for a consolidated program for temporary public art that will expand across the region.

A variety of platforms to support low cost, short-term public art opportunities that builds confidence, skills, and public and artist awareness can support a range of initiatives from micro-projects to larger-scale temporary installations or events. The benefit of a temporary arts program is that it offers a greater degree of experimentation and challenge. It creates new opportunities for artists who usually work on a smaller scale, are informally connected to arts organizations, or are from underrepresented communities. It introduces contemporary ideas about art to the public, allowing for an appreciation of new experiences in addition to enjoying static public works with which they are familiar. The program can act as a foundation to test themes and narratives that may lead to the installation of permanent works.

Eligibility

- professional and emerging artists living in the Wood Buffalo region
- professional and emerging artists collectives or ad hoc group in the Wood Buffalo region
- artists living in Alberta, Canada and abroad will be eligible for various projects dependent upon budget

4. Public Sites Program

Purpose

To support the creation of permanent public art for the public realm in new and renewed facilities, parks, developments, and other infrastructure.

Description

This program builds on percent-for-art project models that have laid the foundation for public art program development in Canada and abroad. Projects can take many forms, from a discrete sculptural object to a functional element, from an aspect of the design of a building or public space to the design of entire elements of public infrastructure.

Contemporary approaches now include artist-on-design teams, public art residencies, and curator-driven projects.

Eligibility

- professional and emerging artists
- professional and emerging artists collectives or ad hoc group
- artists living in the Wood Buffalo region
- artists living in Alberta, Canada and abroad will be eligible for some projects dependent upon budget

Public Art Residency

A residency involves engaging an artist to work with civic agencies or departments for a fixed period of time with the expectation that they will create a public art project based on research and exploration conducted during the residency. Typically, a residency has goals and deliverables shaped by the project and the site. Artists involved in civic projects are provided with support and resources, such as a stipend, a workspace, and materials and interaction with other departments, artists, design professionals, and communities.

A public art residency differs from other methods of engaging an artist in a public art project. Artists are selected based on their qualifications and on the general interest they show in a project; they are not selected on the basis of a design proposal. The residency format provides the artist with opportunities for research and creative exploration. The residency is grounded within an organization or place, drawing from its resources.

Artist-on-Design Teams

Artists-on-design teams are appropriate for situations where long-term visioning is being used to develop public lands. Artists are contracted to participate in, or manage and lead, projects undertaken by the municipality or to work with an architectural, planning, or engineering team contracted to design and build large-scale projects. Artists can be included in a wide variety of planning processes, including but not limited to:

- infrastructure systems such as transit authorities, waterworks, and electric utilities
- built facilities such as arenas, airports, and community centres
- outdoor spaces such as downtowns, trails, parks, and streetscapes

Public Site Selection Process and Criteria

To support decision-making for the allocation of the public art reserve fund for the duration of the five-year plan, we have compiled a site selection and criteria checklist. In 2024, a new five-year plan will be developed with a public art reserve allocation forecast. A new list of proposed sites and projects will be identified by the Public Art Program in collaboration with the Interdepartmental Public Art Working Group (IPAWG).

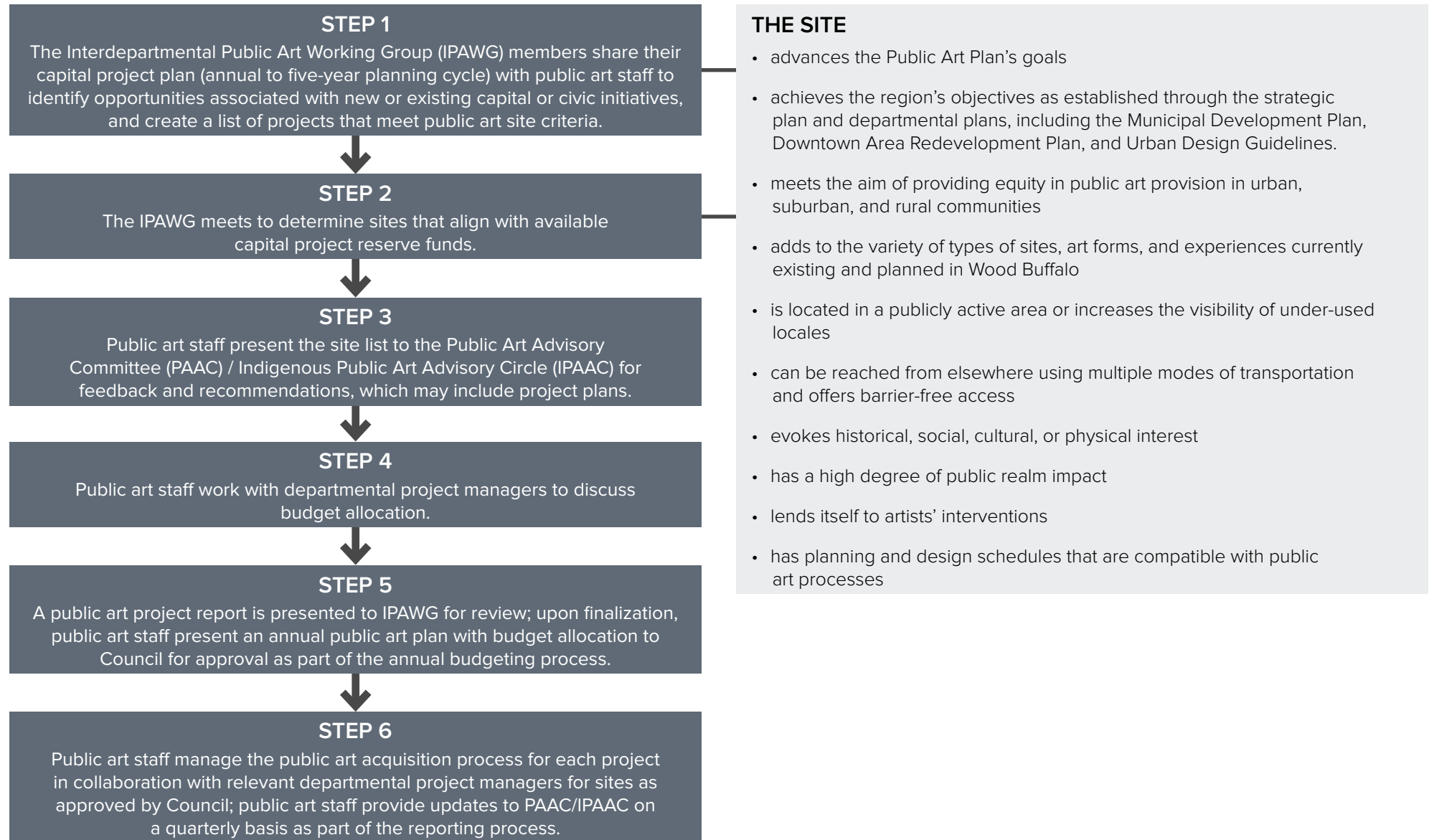
Public Art Site Types

The following is a suggested list of site types for public art allocation over the next five years. In order to ensure that the current list of sites has a balance of public art opportunities in scope and scale from iconic to pedestrian-level interventions, we have suggested a variety of approaches for each site type to be taken into consideration.

We have selected a sample sites for each site type to demonstrate the approach and provided examples from a variety of places in Canada and abroad in Appendix A2 that will showcase possibilities for Wood Buffalo.

- Site Type 1 – Parks, Trails, Greenspaces
- Site Type 2 – Infrastructure Projects
- Site Type 3 – Gateways, Corridors, Key Entry Points
- Site Type 4 – Streetscapes and Transit
- Site Type 5 – Community Facilities
- Site Type 6 – Urban Redevelopment

Site Selection Process and Criteria Checklist



5. Private Sites Program

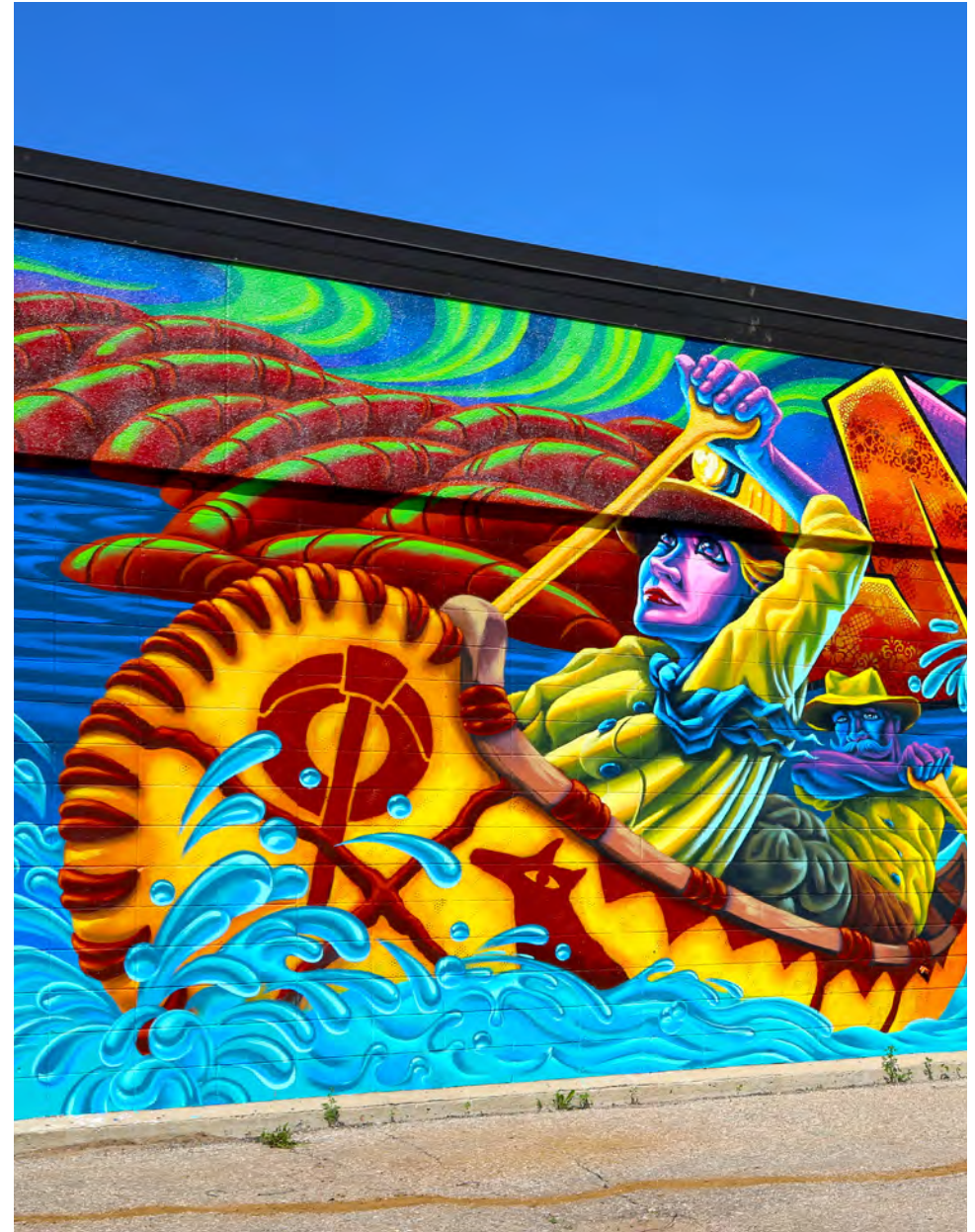
Purpose

To encourage the provision of public art in all significant private sector sites and development projects across the region. Privately owned art is intended to be a public benefit that will give buildings and open spaces a unique sense of place and be inviting and attractive in order to improve the public realm.

Program Delivery

The Public Art Program will offer assistance and expertise to the private sector in the acquisition of public art as needed.

Public Art Program staff will work in conjunction with the Planning and Development Department, which can encourage the inclusion of public art in private development projects by providing guidelines during development and rezoning application processes. Developers who commission public art on-site will be responsible for managing and funding all aspects of the commissioning process. They can define their own goals for their projects, establish their own processes for identifying and selecting artists, and make final decisions regarding the selection of the artist and approval of the artist concept. However, they will also be encouraged to work collaboratively with Public Art Program and Planning and Development staff to ensure that their project approach, artist selection, and artist concepts are in keeping with the expectations around process, siting, quality, and visual impact that are set out in the Public Art Plan.



Wil Yee: Miner Pride

APPENDIX A2: SITE TYPE APPROACHES

Site Type 1 – Parks, Trails, Greenspaces

Approach 1: Temporary

Pedestrian-scale public art intervention with a nature/environment narrative. Public art that serves a functional purpose – benches, lighting, trail markers – which can be stand-alone or integrated. Works of public art on lease from igNIGHT.

Approach 2: Commission

Stand-alone or integrated permanent public art. Sites used as spaces for reconciliation and Indigenous placemaking. Works which are purchased from local artists.

Potential Sites

- Birchwood Trails
- Anzac Community Gardens
- Parsons Creek



Wood Buffalo trails



Anjuli Solanki, patterned designs were inspired by her experiences working with indigenous Musqueam Weavers of the North West Coast



Mark Prier, Dear Me, See Me, Arts group HotBox initiated an artist-mentorship for eight temporary sculptures in Riverwood Park, ON.



Amy Keller-Rempp: Winter Solstice –
The Longest Hunt (igNIGHT 2020)



Artist unknown: 65,000 recycled CDs made into
lily pads



Shayne Dark: Free Form in Blue



Alex Levi and Amanda Schachter: Broken
Umbrellas (created to raise awareness of
the debris that clogs New York's waterways,
threatening fish and other forms of wildlife)

Approach: Curator – Commission

CASE STUDY: ᐃᓄᓂ (ĪNĪW) RIVER LOT 11[∞] INDIGENOUS ART PARK

City of Edmonton, AB.

Budget: \$700,000



Amy Malbeuf: ᐃᓄᓂ (ĪNĪW) River Lot 11



Marianne Nicolson: Cross the Sacred River



Jerry Whitehead: mamohkamatowin
(Helping Each Other)



Mary Anne Barkhouse: Reign

ᐃᓄᓂ (ĪNĪW) (pronounced EE-NU) is a Cree word meaning “I am of the Earth”. The Art Park is situated on ancestral lands of the Indigenous Peoples whose descendants entered into Treaty Six with the British Crown resulting in the territory opening for settlement. River Lot 1 acknowledges the historic river lot that was originally the setting of the home of Métis landowner Joseph McDonald. The park is located within Queen Elizabeth Park in Edmonton’s North Saskatchewan River Valley.

The Edmonton Arts Council, City of Edmonton, Confederacy of Treaty Six First Nations, and Métis Nation of Alberta engaged Indigenous artists and community members to develop an Indigenous Art Park. A steering committee included representatives from these organizations as well as Elders and Indigenous artists and community members.

Curator Candice Hopkins (Carcross Tagish First Nation, Gaanax.âdi clan) facilitated the project and selection process. The process began with a “visioning workshop” at Sun and Moon Aboriginal Arts Society, whose primary intention was to inform Indigenous artists, Edmonton’s Indigenous communities, and the general public about the park concept, and engage them in its creation. An Expression of Interest to Indigenous Artists residing in Canada was issued, and 16 artists were shortlisted and attended. The workshop included site visits and knowledge sharing from the Confederacy of Treaty Six First Nations, Métis Nation of Alberta, and Elders. Based on this immersion into the stories, histories, and cultures of “place”, the artists created proposals. Six artists were selected.

In June, 2019 ᐃᓄᓂ (ĪNĪW) River Lot 11[∞] was recognized as one of the 50 most compelling public art projects in North America by Americans for the Arts Public Art Network Year in Review.

Relevance:

- A collaboration between the Nations and the City of Edmonton
- Artists were both local and Canada-wide
- Hiring of a curator is relevant to the strategy recommended in the plan
- The involvement of Elders, artists, and community members in the project development as well as in the selection process is critical; the Indigenous Public Art Advisory Circle and Sharing Circle model aligns with this approach
- Budget is in alignment with large-scale public art projects

Site Type 2 – Infrastructure Projects

Approach 1: Public Art Residency

Engaging an artist to work with the Engineering Department to identify and design public art for multiple projects across various sites: stand-alone commissioned works or temporary works developed in areas that are in transition or undergoing major changes to increase awareness of the complexities of infrastructure projects and further develop the Public Art Program.

Approach 2: Commission

Stand-alone or integrated permanent public art: works are direct purchases from local artists acquired through an open competition process, or temporary works by local or emerging artists, or projects created by artists with community members.

Potential Sites

- Flood Mitigation Project
- Timberlea Reservoir
- Pumphouse – Brett Drive
- Fort Chipewyan Lift Station
- MacDonald Drive Screening
- Parsons Creek Park Overpass/
Pedestrian Walkway

Approach 1

CASE STUDY: INFRASTRUCTURE PROJECT – PUBLIC ART RESIDENCY WATERSHED+ ARTIST RESIDENCIES – LEAD ARTIST TEAM– SANS FAÇON

Utilities and Environmental Protection Department with the Public Art Program, City of Calgary AB

WATERSHED+

Watershed+ is a program that embeds artists and artistic practices within Utilities and Environmental Protection (UEP) departmental core activities and with the Calgary watershed. This was a visionary new program that began in 2010 as a distinct way of having artists work within the city, with the public, and with community stakeholders.

Sans façon, the lead artist team, worked on a pilot program, participating as members of infrastructure design teams and contributing to project design, development of events, community education, and communication initiatives. The vision of WATERSHED+ is to build an emotional connection between people and their watershed. Throughout 2013 and 2014, four artists were in residence at various studios to engage the community in a dialogue and explore issues relevant to Calgary's watershed, water management, and the environment. In addition, three artists were selected through an open call to mentor under WATERSHED+ lead artists Sans façon. During that time, interdisciplinary artist Randy Niessen, environmental and graphic designer Daniel Puloski, and Bow Valley sculptor Peig Abbott helped in the development and implementation of WATERSHED+.



Dale Hodges Park is the site of the former Klippert gravel pit. The City purchased the land to restore the environmental health of the area and realized an opportunity to address the stormwater pipes carrying untreated stormwater into the Bow River. This project is a unique collaboration between Parks, Water Resources, and Public Art.

Relevance:

- The Watershed+ artist residency project offered a unique opportunity to integrate art within the thinking and design of large-scale infrastructure projects across the city.
- This progressive approach and collaboration among artists, engineers, and architects resulted infrastructure that not only provides critical increased capacity to a growing community but also revealed the complexity of systems.
- These projects are often overlooked for public art allocation but often have the largest capital investment; increasing public awareness ensures communities become mindful of the environment.
- Artist residencies are an efficient and effective way to introduce public art in urban and rural areas and meet the objectives of the department and the Public Art Program.



Fire hydrant water fountains was the first pilot project of Watershed+



Fort Chipywan Lift Station: One of a series of wastewater improvement projects.



Forest Lawn Lift Station, created by Sans façon. Budget: \$236K. In 2015, artists worked with the infrastructure design team to create a map of LED bar lights that are an exact representation to scale of the pipe system in the community. Connected to sensors that monitor the flow of wastewater in the pipes, the lights change colour based on flow levels. Sans façon focused on the process of revealing part of a much larger system.

Approach 2: Commission

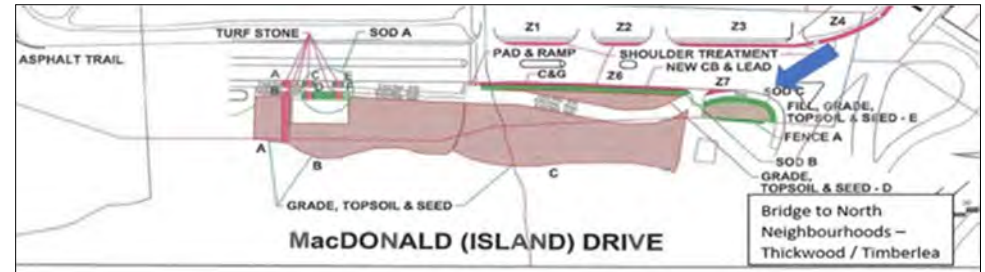
SITE: MACDONALD DRIVE SCREENING AND PARSONS CREEK OVERPASS/PEDESTRIAN WALKWAY



Paul Raff, Toronto ON: The Mirage: Suspended overhead, 57 reflective, polished stainless steel panels create an illusory appearance, bending light rays to produce a displaced image much like a mirage.



Jennifer Marman, Daniel Borins, James Khamsi (Burnaby BC): Right of Passage



MacDonald Drive Urban Infrastructure Rehabilitation project – request for visual screening



Labspace Studios, Don River Bridge, Toronto ON: Passages: Situated on one of the underpass walls, this work features bifurcated red canoes sunken into a concrete landscape. The work is meant to celebrate the history of the Don River which, in grander times, was a powerful waterway. It also speaks to the idea of reclaiming Toronto's waterways, which connect communities while providing sites of natural wonder and important civic infrastructure.



Stephen Manka, Cleveland, OH, USA: Iron grates: Part of a green infrastructure project, these grates were designed to decrease the amount of combined sewer overflows into the environment and eliminate neighbourhood sewers from being overwhelmed during big storms.



Henk Hofstra: Water is Life. Budget: 75,000 Euros. The artist painted a 1,000-metre stretch of road in Drachten, the Netherlands with blue pigment. The phrase "Water is Life" is written in eight-metre-high letters across it. The Blue Road is a memorial to the waterway that used to be where the road is now.

Site Type 3 – Gateways, Corridors, Key Entry Points

Approach 1: Artist-on-design team

Working with the contracted design-builder team, the artist develops the concept for and is commissioned to create an integrated or stand-alone permanent public artwork

Approach 2: Commission

Stand-alone or integrated permanent public art: works are direct purchases from local artists acquired through an open competition process, or temporary works by local or emerging artists, or projects created by artists with community members.

Potential Sites

- Highway 63/881
- Birchwood Trailhead
- MacDonald Island – Waterfront
- King Street – Responders Way
- Abraham's Landing
- Rural community entrances



High Trestle Trail Bridge located in central Iowa, US. This installation represents an intersection of art, architecture, and engineering, and marks the starting point of over 600 miles of trail. A series of meetings in each community along the trail provided public input and investment.



Christo and Jeanne-Claude,
Rifle, Colorado, USA:
Valley Curtain



Stephen Baker,
North Vancouver, BC



Paul Raff: Regina Gateway

Site Type 4 – Streetscapes and Transit

Approach: Temporary

Local and emerging artists are contracted to create pedestrian-scale public art designs that focus on new and experimental art forms and immersive experiences which can be further developed, leading to commissioning stand-alone or integrated permanent public artworks.



Sue Sturdy, Cambridge ON, with donated knitting from the local community: KNIT CamBRIDGE

Potential Sites

- Thickwood Transit Station
- Bus Shelters at various locations
- Crosswalks and sidewalks in the urban centre, suburban neighbourhoods, and rural areas



So-Gnar Creative, Denver, CO, USA: Street Mural



Shary Boyle, Richmond, BC: Cracked Wheat.



Amy Mailloux and Tony DiNardo: CAN Colours 150: 32 trees celebrating the diversity of cultures.



Robyn Sparrow, Vancouver, BC: Crosswalks, Musqueam: This commission resulted from an open call to Musqueam artists and is intended to celebrate the vitality of the Musqueam community and its artistic traditions.

Site Type 5 – Community Facilities

Approach 1: Commission

Stand-alone or integrated permanent public art: works are direct purchases from local artists acquired through an open competition process, or temporary works by local or emerging artists, or projects created by artists with community members.

Approach 2: Temporary

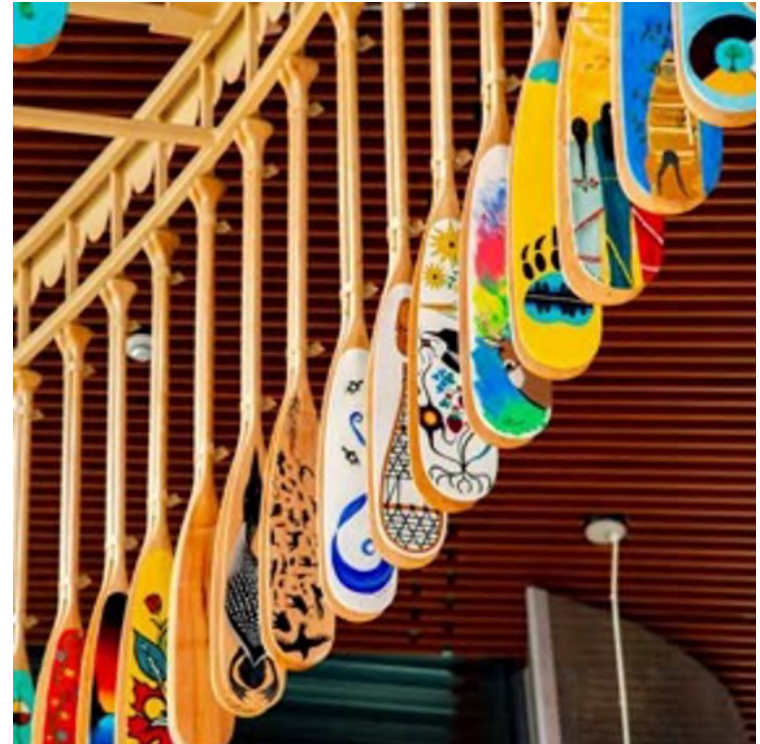
Local and emerging artists are contracted to create pedestrian-scale public art designs that focus on new and experimental art forms such as digital screens and immersive experiences which can be further developed, leading to commissioning stand-alone or integrated permanent public artworks.

Potential Sites

- Fort Chipewyan Airport
- Fort McKay Spray Pad
- Recreation Centres (Urban and Rural)



Lakefront Facilities , Fort Chipywan



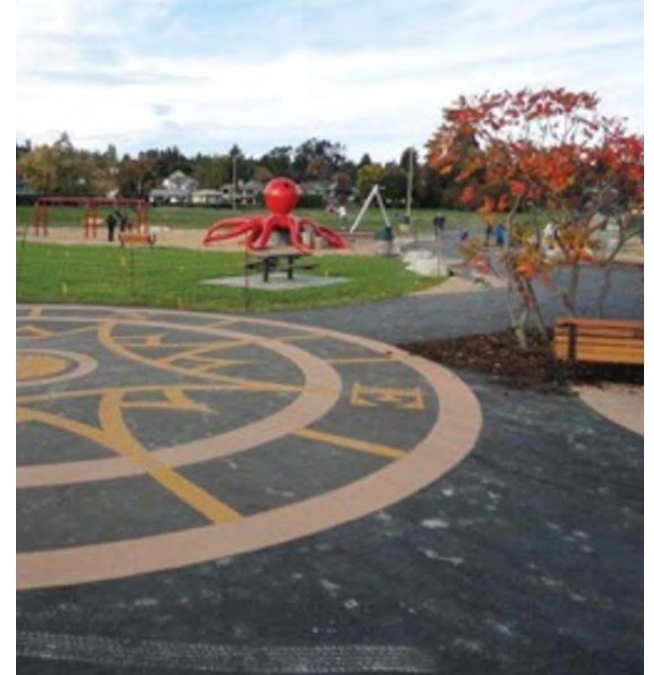
Simon Brascoupé: Algonquin Canoe, Ottawa Light Rail Station: 100 paddles, each hand-painted by Algonquin Anishinabe artists and arranged in the shape of a canoe. The piece is inspired by the Algonquin teaching that it takes many people to paddle a canoe. Brascoupé mentored artists Emily Brascoupé- Hoefler, Doreen Stevens, Sherry-Ann Rodgers, and Sylvia Tennisco, who in turn conducted paddle-making and painting workshops in Algonquin communities throughout the region. The paddles created through that process were featured at art exhibits both in Algonquin communities and in Ottawa before being installed at Pimisi Station.



Borealis Park Spray Pad



Callen Schaub: Orbital: Parking lot mural



Artist unknown: Spray Pad

Site Type 6 – Urban Redevelopment

Approach 1: Artist-on-design team

Artwork integrated into capital construction projects: working with the contracted design-builder team, the artist develops the concept for and is commissioned to create an integrated or stand-alone permanent public artwork.

Approach 2: Curatorial

A Curator is engaged to develop a narrative and theme for the site(s) and invites specific artists to submit proposals, directly purchase works or directly commission works, or manages an open competition for artists.

Potential Sites

- Downtown Area Redevelopment Plan
- Fort McMurray Waterfront Development Plan
- Franklin and Main Urban Park
- Abraham's Landing

CASE STUDY: PRINCE ARTHURS LANDING AT MARINA BAY, CITY OF THUNDER BAY, ON

CONTEXT

Thunder Bay has faced the sort of economic decline afflicting heavily industrial communities throughout North America, and, like many of those communities, its recovery is based on a number of initiatives including the creation of urban amenities. The goal for Prince Arthur's Landing was to turn a modest waterfront park and marina into a lively urban village linking the lake with downtown. Although public art had been integral to the plans for Prince Arthur's Landing from the beginning, executing the project's demanding art component was a major challenge for a city that had handled a total of three public art commissions in the preceding two decades.

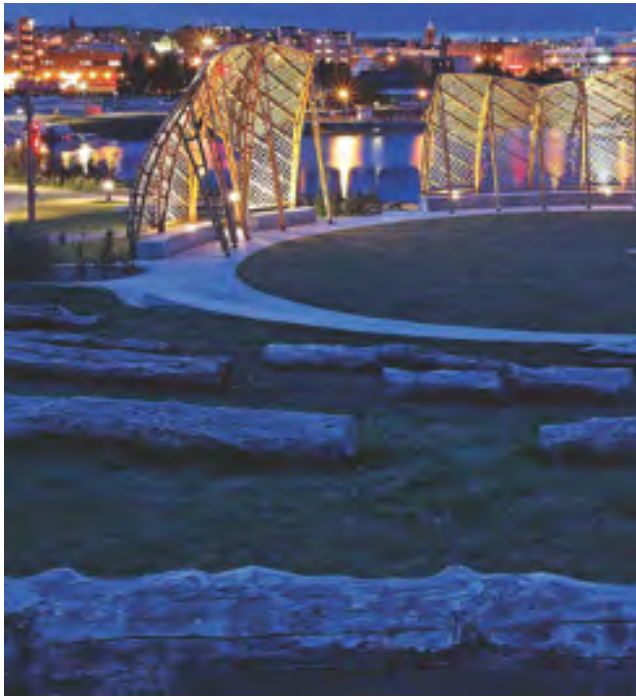
With unexpected stimulus funding, the five-to-ten-year project had to be substantially completed in a year and a half. The truncated timeline meant that a municipal public art program that had only managed three commissions since the program's debut in the 1980s would have to scramble. The plan called for eight major works of public art, integration between artworks and architectural elements, and serious outreach to the local arts community, including nearby Indigenous communities. The majority of the projects were conceived of and installed in just two years. Time constraints were one issue. Finding local artists, both on and off the reserves, to take part in the project was another. The solution: incorporate the work of local writers and of local gallery artists working in two dimensions into sculptures, the architecture, and design concepts. Now completed, the project made people more aware of the need for public art throughout the community.

A new set of municipal guidelines for urban design and landscape now calls for more public art in Thunder Bay, and the acceptance of, and interest in, public art from other city departments is continuing to grow after the success of the waterfront installations. The site is now an arts destination.



Round Dance, a poem by local Métis poet Marilyn Dumont, incorporated into the circular raised deck.

Ryan Gorrie and Brook McIlroy:
The Gathering Circle, Thunder
Bay's Spirit Garden



Text by Catherine Moodie Vickers was
excerpted from *Life in a Thundering Bay:
Voices from Thunder Bay's Past*, edited
by Tania L. Saj and Elle Andra-Warner,
and engraved on a granite bench.

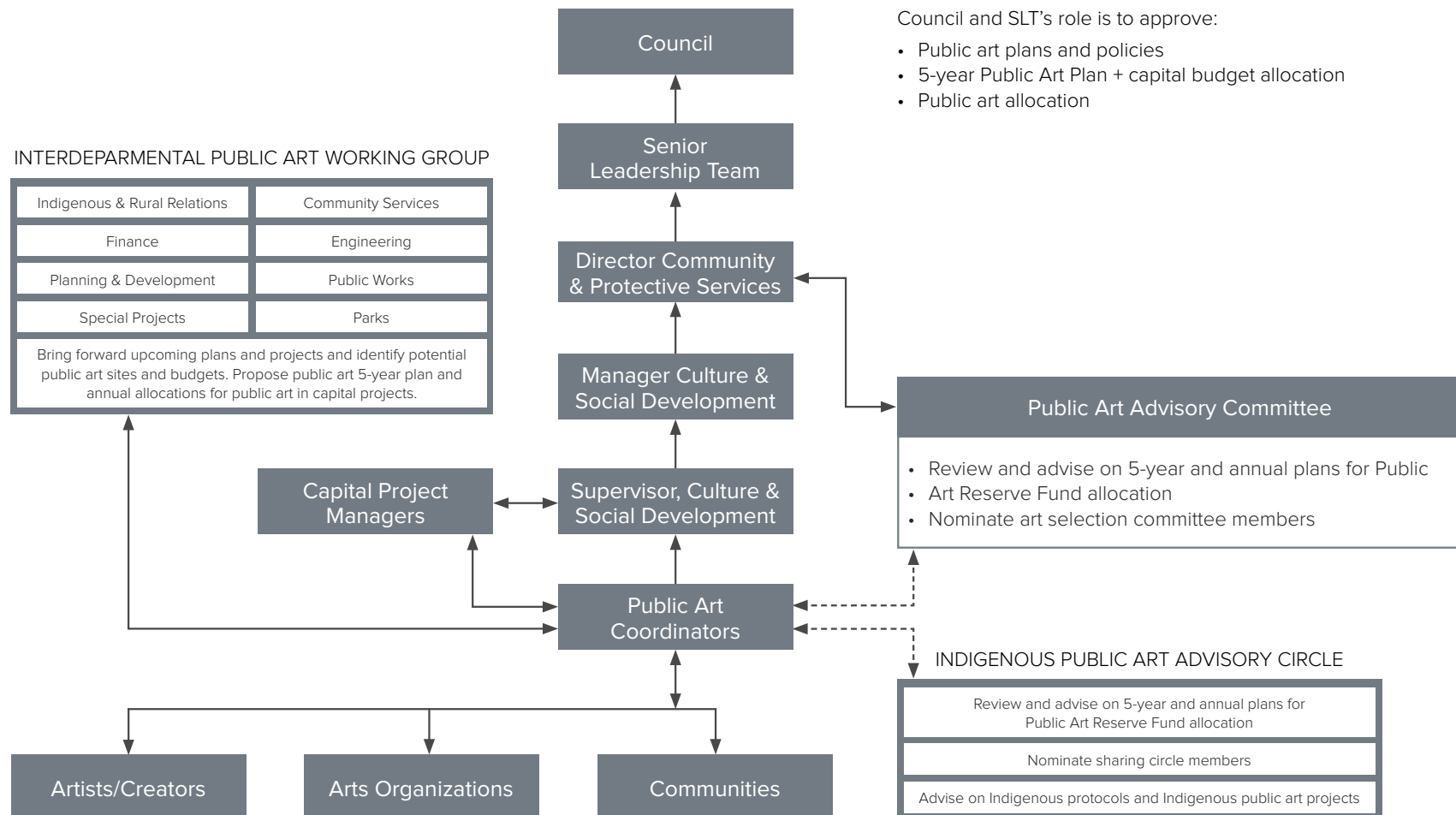


Mark Nisenholt: *Ulysses,
Swimmers, and Paleogirls*:
computer-generated images
became glass panels that were
built into lantern structures.

APPENDIX B: ORGANIZATIONAL AND GOVERNANCE STRUCTURE

Governance

The development of the Public Art Plan was made possible by engaging the Public Art Committee, establishing an ad hoc Interdepartmental Public Art Working Group, and convening a group of Indigenous community members. This plan would benefit from establishing a permanent Interdepartmental Public Art Working Group, continuing the Public Art Committee's role, and introducing an Indigenous Public Art Advisory Circle to guide its implementation and make recommendations on future public art development in Wood Buffalo. This will ensure that the plan remains responsive to all regional and community needs.



Roles and Responsibilities

Interdepartmental Public Art Working Group (IPAWG)

The key to a successful public art program is the commitment and support of all internal departments along with advice and guidance from the broader regional community. Earlier in the plan, we proposed to continue and formalize the Interdepartmental Public Art Working Group (IPAWG). The IPAWG is an interdepartmental team of management-level representatives who act as advisors, supporters, managers, and advocates of the program and is comprised of:

- Planning and Development: including public art in all planning documents, advising on upcoming plans and projects, and reviewing potential public art sites
- Indigenous and Rural Relations: liaising with and among Indigenous communities and the Public Art Program
- Engineering: including public art in infrastructure projects
- Parks: including public art in trails, parks, and greenspaces
- Public Works: including public art in infrastructure, and facility and redevelopment projects; reviewing art maintenance procedures
- Finance: advising on and ensuring accountability in program budgets and reserve fund allocations
- Legal
- Communications: roll out and reporting back to the community on the plan's implementation

The role of this working group will be to approve the annual and five-year Public Art Plan and financial plan for public art funding allocation and to work with Public Art Program staff on the annual public art workplan and endorse the budget allocation in the report to Council. As needed, staff will act as technical advisors to art selection juries, provide advice and coordination assistance for the development

of public artwork from concept to installation, advise on opportunities for public art within private developments, and serve as ambassadors for the Public Art Program within their respective departments and to project consultants and the public. Each department (and possibly certain branches within departments) will be required to designate a representative with responsibility or knowledge relating to the planning or implementation of public art to sit on the Interdepartmental Public Art Working Group.

Public Art Committee

The Public Art Committee is a Council-appointed committee. This committee advises the Public Art Program on policy and plan implementation. For the effectiveness and successful implementation of the plan, we suggest that the name be changed to be reflective of role Public Art Advisory Committee (PAAC) and that the membership be increased beyond the five members and that the majority be made up of a diverse representation of artists and arts professionals from across the region. Recruitment of members should also include a focus on Indigenous and equity-seeking artists and community members.

Indigenous Public Art Advisory Circle

The establishment of an Indigenous Public Art Advisory Circle (IPAAC) enables the continued engagement of Indigenous voices from plan development to plan implementation. Building on the current work of the Public Art Program and the Indigenous and Rural Relations Department of building Nation-to-Nation relationships and agreements, circle participants may include Knowledge Keepers and other cultural and arts community members. The role of the circle is to advise on the implementation of the Public Art Plan and build awareness of Indigenous protocols and practices to be included in policy, program, and project selection and design. The Circle would be responsible for naming members to a sharing circle that would be brought together for selecting Indigenous artists on Indigenous public art projects.

Organizational – Public Art Program Management

The Public Art Program's new mandate "to strengthen community identity and sense of place through the creation and development of public art in the region of Wood Buffalo" and its role in broader regional planning initiatives requires a organizational structure that has the capacities and resources to effectively implement new program areas.

The current program is set to expand exponentially under this plan and the new program areas represent a substantial change from current ways of working, which will require substantial changes to the roles and responsibilities of certain staff. This expansion will require time and dedicated staff complement to develop and implement the plan. The estimated set-up and transition period is two years.

Staffing

Management of the program will be carried out by three existing full-time positions (3 FTE's) in Arts and Culture dedicated to this program. The following grouping of program areas and the associated responsibilities could be used to consider allocation of staff resources as follows:

- Acquisitions Program / Collections Management / Professional Development
- Artist and Community Program / Temporary Arts Program
- Public Sites and Private Sites Program

Staff will be working within the Community and Protective Services Department and with internal departments, particularly in Planning and Development, Parks, Engineering, Public Works, and Indigenous and Rural Relations to implement the plan. The focus over the next five to ten years will be on the development and stewardship of existing and new Public Art Program areas and public art capacity and development throughout the region.

Indigenous Public Art Curator

We propose a two-year, part-time (0.5) contract position for an Indigenous Public Art Curator. The rationale for this contract position is to work with the Public Art Program staff to meet the needs of the plan and ensure that local Indigenous artists have access to current and future opportunities for Indigenous stories, identity, and histories to be presented in the public realm. The Public Art Curator will act as a mentor to local Indigenous artistic community. Indigenous cultural expression was the top priority narrative for public art listed by both the public survey respondents and the Indigenous group engaged during the discovery phase of this plan's development. As well, the current large-scale Waterfront Development, Downtown Area Redevelopment and Franklin and Main Urban Park project advisory groups have all expressed the need for Indigenous public art. Reconciliation projects for Council Chambers and the commemoration for Moccasin Flats will require new ways of working – decolonizing practices and processes and a specialized approach to procuring artists and public art for these sites.

The Indigenous Public Art Curator will assist Public Art Program staff with building trust and relationships within Indigenous communities, establish decolonization of processes associated with public art selection and acquisition, and ensure the inclusion of a series of cohesive Indigenous public art projects and artists in current and future reconciliation, commemoration, and planning initiatives. We propose that this contract position has the following experience and qualifications:

- knowledge of local Indigenous communities, art, artists, and art practices
- experience and ability to bridge relationships among Indigenous and non- Indigenous communities
- minimum of three-five years of experience working with artists to help develop and realize their visions
- minimum three-five years of experience in arts settings and creating curatorial statements and artist/artwork selection
- ability to act as a mentor and connector for Indigenous and non-Indigenous artists and arts communities

APPENDIX C: IMPLEMENTATION PLAN

Introduction

The Wood Buffalo Public Art Implementation Plan covers a ten-year timeline to allow for organizational and governance models to be established and program areas to be developed and rolled out in a strategic manner that builds local organizational and artist capacity. The plan's strategies and actions have been assigned short, medium, or longer-term time frames. Implementation of these strategies and actions can be integrated with the capital plan and annual operating planning and budgeting processes.

Timeframe

Timing is synonymous with priority. The timeframe is used to estimate the timing for the implementation of a strategy and an action. Detailed time and resources will be estimated as part of developing annual workplans. For the purpose of this guide, the following timeframes are used:

- Immediate (1-2 years)
- Short term (2–4 years)
- Medium term (5–7 years)
- Long term (8–10 years)
- Ongoing

Measurement

To ensure that opportunities are explored, and investments continue to reflect community input and remain responsive to changing needs, a continual review of the plan will be required. The Implementation plan includes a set of measurements and indicators for short, medium, and long-term outcomes.

The development of an evaluation framework from the start of the plan design emphasized the value of data-driven and data-informed decision-making to learn, adapt, and inform both the plan itself and the implementation plan as well. The framework serves as a check to ensure that the objectives of the plan are realistic, measurable, and representative of the input received and measure the ongoing impact of the plan as it is implemented and encourage specific adjustments.

The measurement framework outlines:

Output Measures – short to medium term (1–5 years)

Impact Measurement – medium term (5-7 years)

Outcome Measurement – long term (8–10 years)

Funding the Public Art Plan

Cost Impact

The Public Art Plan will be implemented within existing financial and human resources. Detailed operating costs (staffing, program costs) are conditional upon the annual operating approval process. The Public Art Reserve Fund is derived from the capital planning process. The plan calls for transformative change over a ten-year period and presents strategies and actions that require Council to approve 0.5% percent-for-art funding on all capital projects to be implemented beginning in 2022 as outlined in strategy 2.3.

Public Art Reserve Fund Allocation Summary 2021–2025

Per strategy 2.3, in order to implement the Public Art Plan, a five-year allocation of the public art reserve fund has been developed in collaboration with staff and reviewed and approved by the Interdepartmental Public Art Working Group (IPAWG) and the Public Art Committee (PAC). The funds are allocated according to the following program areas:

- Acquisitions
- Artist and Community
- Temporary Public Art
- Public Sites Program

Annual Budget per Program	2021	2022	2023	2024	2025	Total Allocation
Acquisitions	\$100,000	\$35,000	\$40,000	\$45,000	\$55,000	\$275,000
Artist and Community	–	\$70,000	\$75,000	\$95,000	\$110,000	\$350,000
Public Sites	\$345,000	\$480,000	\$565,000	\$290,000	\$247,000	\$1,927,000
Temporary Public Art	\$75,000	\$88,750	\$46,250	\$115,000	\$125,000	\$450,000
Grand Total	\$520,000	\$673,750	\$726,250	\$545,000	\$537,000	\$3,002,000



Jane Hetfleis: 2015 Street Banner, Kayak



Angelica Garcia: 2015 Street Banner, Dancer

Implementation Plan

STRATEGY	ACTIONS	TIMEFRAME*	OUTPUT MEASUREMENT	IMPACT MEASUREMENT	OUTCOME MEASUREMENT
OUTCOME 1 – ROBUST PUBLIC ART ECOSYSTEM					
Strategy 1.1 – Establish a Public Artist Registry.	Building on the work completed by Arts Council Wood Buffalo, engage a researcher to reach out to artists and establish a comprehensive database of regional artists interested in public art.	Immediate	# of artists	Quality of skills development programs	ROBUST PUBLIC ART ECOSYSTEM
	Work with Mayor’s Advisory Council on Youth (MACOY), Public Art Committee (PAC), Reconciliation Advisory Circle (RAC), and Regional Advisory Committee on Inclusion, Diversity, and Equality (RACIDE) and other community groups 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 register and a rolling intake process.	Short-Term	Satisfaction rate		
Strategy 1.2 – Develop public art professional development and training opportunities to build local capacity in public art.	Build on the “Make it Public” workshop to launch a series of step-by-step public art workshops that will enable emerging artists to build skills and capacity to participate in public art opportunities.	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 deadline to reduce barriers.	Short-Term	Satisfaction rate		
Strategy 1.3 – 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	Awareness among cultural sector practitioners of relevant platforms, networks, and events; how their experiences are rated	
	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		

* Immediate (1-2 years)

Short-Term (2-4 years)

Medium-Term (5-7 years)

Long-Term (8-10 years)

STRATEGY	ACTIONS	TIMEFRAME*	OUTPUT MEASUREMENT	IMPACT MEASUREMENT	OUTCOME MEASUREMENT
OUTCOME 2 – SUSTAINABLE STRUCTURES AND SUPPORTS					
Strategy 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 outlined in detail in Appendix A1.	Consolidate public art funding (Downtown Revitalization Incentive Program – Mural grant and Community Investment Program and Project grant) into a single stream with clear application process and eligibility relevant to the new Public Art Program areas.	Immediate	# of new applicants	Number of project grants, purchases, commissions by practitioner type	SUSTAINABLE SUPPORTS AND STRUCTURES
	Transfer street banner, graphic wrap, mural, and igNIGHT projects to the temporary Public Art Program area.	Immediate			
Strategy 2.2 – Adopt an organizational and governance structure (Appendix B).	Maintain the Interdepartmental Public Art Working Group (IPAWG) to advise on plan implementation; strengthen the public art advisory committee by including practitioners from a variety of areas of expertise.	Immediate		Effectiveness of the Public Art Plan in supporting the RMWB strategic initiatives	
	Revise terms of reference and membership for the public art advisory committee, and amend Bylaw 17-024 accordingly	Immediate	# of artists, arts professionals as members # of Indigenous members # of members from equity-seeking communities		
	Re-define the role of staff to reflect new responsibilities and duties.	Immediate	Increased staff capacity – contract position approved		
Strategy 2.3 – Beginning in 2022, approve an annual allocation of 0.5% of all capital projects to be transferred from the capital budget to the Public Art Reserve Fund.	Disperse the current public art reserve funds over a five-year period per the allocation set out in the Implementation Plan (2021–2025) – attached as Appendix C.	Immediate – Medium-Term	# of integrated public art projects, # of artists, # of public artworks in urban, rural and suburban areas, public satisfaction rate,	Adequacy a of funding and processes required to improve and expand public art throughout the region	
	Approve the 2021 annual public art workplan and public art reserve fund allocation outlined in detail in the Implementation Plan – attached as Appendix C.	Immediate	#of completed projects, workplan outcomes met		
	Work with Finance to ensure efficient transfer of funds and draw from reserve allocations to support new program areas	Ongoing	program efficiency rate		
	Beginning in 2024, develop a new five-year plan for public art and program budget allocations to ensure that a plan is in place for 2025–2030.	Medium-Term	Plan and allocation serves urban, rural and suburban areas		

* Immediate (1-2 years)

Short-Term (2-4 years)

Medium-Term (5-7 years)

Long-Term (8-10 years)

STRATEGY	ACTIONS	TIMEFRAME*	OUTPUT MEASUREMENT	IMPACT MEASUREMENT	OUTCOME MEASUREMENT
OUTCOME 2 – SUSTAINABLE STRUCTURES AND SUPPORTS (continued)					
Strategy 2.4 – Establish processes and implement procedures to improve efficiencies, and ensure transparent and effective procurement and care of public art	Adopt the terms and process for acquiring public art outlined in the Process Chart in Appendix A.	Immediate	Satisfaction rate (# of artists who rate the processes as good-excellent)	Works of art are acquired and maintained through policies and processes that meet best practice standards.	SUSTAINABLE SUPPORTS AND STRUCTURES
	Develop a collection management policy and set of procedures for permanent public art. Develop a management policy and set of procedures for temporary public art.	Long-Term	# of repairs, # of conservation projects		
	Establish a remuneration fee schedule for artist proposals, art selection panel fees, sharing circles, and other contractual services provided by artists.	Immediate	\$ allocated for artist fees.		
	Develop standardized agreements for artists including, but not limited to, purchases, donations, commissions, artists working with the community, artist-in-residence programs, and artist/design teams. Include copyright and artist’s moral rights definitions and language in all agreements, guides, and calls to artists.	Ongoing	# of complaints		
Strategy 2.5 – Develop a communications plan for the Wood Buffalo Public Art Program to roll out the new program areas and new opportunities.	Create a public art page on the region’s website and a subscriber’s option to build a list of artists and interested community supporters who will receive updates and notices for opportunities.	Short-Term	# of subscribers, # of views and downloads	Artists, and general public are aware of and participate in Public Art Program opportunities.	
	Host forums and information sessions for the private sector, artists, and design professionals to discuss art and the public domain.	Long-Term	# of participants # of new opportunities for artists		
Strategy 2.6 – Develop a public art policy that is consistent with the renewed vision and mandate of the Public Art Program	Conduct a review of the current Public Art Policy and Guidelines to retain relevant terms and procedures.	Immediate	Effectiveness of policies and procedures in terms of supporting the growth of the sector	The transition to new Public Art Program delivery has been completed.	
	Incorporate new public art terms, definitions, and program areas within the policy. Align the new policy, plan strategies, and actions with the priorities outlined in relevant municipal documents.	Immediate	# of plans incorporating public art		
Strategy 2.7 – Implement a plan to measure impact of public art with key indicators	Develop program and service delivery outcomes and incorporate them into the measurement processes.	Medium-Term	public art report	Implementation of Public Art Plan: input, data, and evidence from impacted communities	
	Conduct “pulse checks” through a public survey or focus group sessions to assess progress, confirm priorities, and identify new opportunities and challenges; adjust plan strategies and actions as required.	Medium-Term	# of respondents, satisfaction rates		
	Work with Indigenous Circles to develop tools and processes that respond to Indigenous protocols.	Immediate	protocols integrated in all public art documents		

* Immediate (1-2 years) Short-Term (2-4 years) Medium-Term (5-7 years) Long-Term 8-10 years)

STRATEGY	ACTIONS	TIMEFRAME*	OUTPUT MEASUREMENT	IMPACT MEASUREMENT	OUTCOME MEASUREMENT
OUTCOME 3 – CONNECTED COMMUNITY					
Strategy 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 who are new to the region.	Ensure a balanced representation of diverse, equity-seeking, and Indigenous community members on selection panels, working groups, and advisory committees.	Short-Term	# of Indigenous members, # of members from equity seeking communities	Public art reflects the community which it serves.	CONNECTED COMMUNITY
	Create project opportunities that intentionally serve artists from underrepresented and underinvested communities.	Medium-Term	#of communities served		
	Integrate universal principles of design in public art projects	Medium-Term	# of projects incorporating universal design		
Strategy 3.2 – Rethink engagement and participation in program design and implementation using arts-based practices that align with principles of intercultural dialogue, accessibility, and inclusion	Identify those impacted by public art projects with a focus on the various social, economic, cultural, and racial demographics represented in communities.	Short-Term	Demographic and neighbourhood information report is included in large-scale public art calls	Impact on people from diverse and underserved community in terms of accessing the public art activities. Availability of public art experiences available to in suburban and rural locations	
	Diversify locations outside of the urban centre for public art projects so more people encounter public art during the course of their ordinary activities.	Medium-Term	# of suburban and rural locations		
	Seek guidance from the Public Art Committee (PAC), Reconciliation Advisory Circle (RAC), Mayor’s Advisory Council on Youth (MACOY), Regional Advisory Committee on Inclusion, Diversity and Equality (RACIDE) and other community groups to solicit input on public art program design, guidelines, eligibility, application and selection processes, and criteria	Short-Term	New approaches and information included in public art processes. # artists applications from		
	Explore partnerships with arts organizations such as Arts Council Wood Buffalo, the Métis Cultural Centre, and community organizations to deliver cultural competency, accessibility, and anti-racism training in conjunction with public art workshops.	Medium-Term	# of participant		
	Provide opportunities for intergenerational engagement	Medium-Term	# of seniors, adults, children, youth,families		

* Immediate (1-2 years)

Short-Term (2-4 years)

Medium-Term (5-7 years)

Long-Term (8-10 years)

STRATEGY	ACTIONS	TIMEFRAME*	OUTPUT MEASUREMENT	IMPACT MEASUREMENT	OUTCOME MEASUREMENT
OUTCOME 4 –VISIBLE INDIGENOUS PRESENCE					
Strategy 4.1 – Establish an Indigenous Public Art Advisory Circle (IPAAC) to advise on Public Art Plan implementation.	Invite the Reconciliation Advisory Circle to review and guide how an Indigenous Public Art Advisory Circle (IPAAC) might be established.	Immediate	IIPAAC established	Equitable representation of Indigenous People's practices in decision-making, works of art, heritage, and culture in community settings. Increased awareness of Indigenous culture by Wood Buffalo residents.	VISIBLE INDIGENOUS PRESENCE
	Confer and coordinate efforts with the Indigenous and Rural Relations Department to ensure alignment with broader goals and priorities for Indigenous relationship-building.	Immediate	IPAAC meets goals and priorities of IRR efforts		
	Invite the 18 Indigenous community members, or respectfully replaced delegates, who have advised on the development of the plan to discuss potential structure, roles, and processes of the IPAAC.	Immediate	# of members on IPAAC		
	Approve remuneration for Circle participants that aligns with Nation-to-Nation agreements	Immediate	# of members on IPAAC		
Strategy 4.2 – Provide resources and increase opportunities to support traditional and contemporary Indigenous ideas and culture characterized by self-determination and decolonization.	Document and present learnings from current reconciliation and commemoration projects to embed Indigenous self-determination and decolonization practices in future public art projects.	Short-Term	# of projects that include Indigenous processes and practices		
	Engage a local Indigenous public art curator to work within the Public Art Program for the first two years to advance Indigenous public art and establish new practices and processes that meet the needs of Indigenous artists.	Immediate	# of Indigenous artists participating in programs satisfaction rates		
	Review past and ongoing Indigenous art initiatives such as the Boreal Forest Institute for Indigenous Art and the Athabasca Tribal Council annual Art Festival; work with Arts Council Wood Buffalo Indigenous liaisons to assess how best to nurture artists in the region.	Medium-Term	# of new initiatives in rural and Indigenous communities		
	Develop forums to engage with Indigenous artists and planning professionals and practices to build knowledge and capacity for Indigenous placemaking and public art initiatives.	Long-Term	# of Indigenous artists participating in programs satisfaction rates		
	Target outreach strategies to Indigenous artists and professionals through community and arts organizations such as Arts Council Wood Buffalo and the Métis Cultural Centre that serve Indigenous communities.	Short-Term	# of inquiries from Indigenous artists		
Strategy 4.3 – Proactively support Indigenous people to be able to practice their culture on lands and sites of cultural significance across the region.	Commission a series of works with the intent to develop a cohesive aesthetic narrative and improve connectivity among and within the Waterfront Development, Downtown Area Redevelopment Plan, and Franklin and Main Urban Park projects.	Immediate	Curator in place Promotional materials indicate a cohesive narrative # of local, national and international public art activities and installations		
	Capitalize on significant and large-scale opportunities in rural area redevelopment and infrastructure to demonstrate the region's commitment to reconciliation.	Short-Term	Satisfaction rates of IPAAC		
	Establish a process and protocol to invite local regional artists specific to a community to learn firsthand about opportunities that are available for working in their respective communities and provide assistance in the application process.	Short-Term	# of artists attending info sessions, # of local artists applications, # of public art projects by local artists		

* Immediate (1-2 years)

Short-Term (2-4 years)

Medium-Term (5-7 years)

Long-Term (8-10 years)

STRATEGY	ACTIONS	TIMEFRAME*	OUTPUT MEASUREMENT	IMPACT MEASUREMENT	OUTCOME MEASUREMENT
OUTCOME 5 –OUTCOME 5: VIBRANT PUBLIC REALM					
Strategy 5.1 – Establish the processes required to enable public art to be integral to developing regional public realm projects including redevelopment and infrastructure projects.	Beginning in 2022, require that each participating department inform the Interdepartmental Public Art representative of future capital projects and sites and for large-scale projects over \$25 million include a 0.5% allocation for public art in the overall project budget	Short-Term	List of potential projects and sites approved	Effectiveness of the Public Art Plan in supporting the region’s strategic and planning initiatives. Level of Public Art Program staff participation in strategic decision-making	VIBRANT PUBLIC REALM
	Use the Site Selection and Criteria Checklist in Appendix A to identify public art priorities.	Ongoing	Sites and projects adhere to the criteria # of random projects		
	Create more robust and specific recommendations for public art that can be adopted into plans, policies, and bylaws when they are updated.	Ongoing	New bylaws that incorporate/ reflect public art; changes to relevant bylaws and policies to reflect a definition and terms of public art		
	Prioritize public art in the suburban and rural public realm.	Ongoing	# of public artworks in rural and suburban locations		
Strategy 5.2 – Establish the Private Sites Program; recruit and incentivize private developers to support public art in new developments.	Implement a process whereby the Public Art Program can be kept informed with respect to neighbourhood creation and comment on proposals that might have opportunities for public art in private development.	Long-Term	# of inquiries from devleopers or private businesses opportunities for public art in private development	Level of private sector participation in public art.	
	Develop guidelines to encourage the private sector to invest in public art and provide forums for private developers to engage with artists in the region.	Long-Term	# of projects that staff advise on, # of artists engaged by private sector, # of public artworks on private lands		
	Integrate information materials about public art produced by the municipality which is targeted to developers and distributed via print, presentations, and online	Long-Term	# of inquiries, # of downloads, # distributed		

* Immediate (1-2 years)

Short-Term (2-4 years)

Medium-Term (5-7 years)

Long-Term (8-10 years)

2021 Public Art Workplan

All recommendations presented in this Work Plan are supported by the Public Art Plan 2021-2030 and the Public Art Committee, which serves as an advisory committee under the Community and Protective Services Department.

Introduction

This work plan includes information on in-progress public art projects and outlines projects to be initiated in 2021 and funds that are being requested to be transferred from the existing reserve. Beyond 2021, the Public Art Program will return annually to Council with reports on work undertaken in the previous year and an updated annual work plan.

2021 Projects – Continuation of In-Progress Projects

2021 will see the implementation of the 2019/2020 MACOY – Arts and Culture group, Word on the Street project, and the Reconciliation Artwork for Council Chambers

Word on the Street was initiated by the 2019/2020 MACOY – Arts and Culture group and was postponed in implementation due to changing environmental circumstances with COVID-19. Poems and select sites throughout the region (sidewalks at playgrounds, transit stations and recreational facilities) were identified last year. This spring these poems will be applied to the surface with various site-specific treatments.

Indigenous Artwork for Council Chambers – Art has the ability to advance reconciliation by serving as a process to facilitate awareness, dialogue and understanding. To foster ongoing commitment towards reconciliation with First Nations and Métis communities, the Regional Municipality of Wood Buffalo is commissioning a local Indigenous artist, or artist team, to nurture the creation of an artwork for Council Chambers that will respectfully display the rich cultures of the Indigenous Peoples of Treaty 8 and

traditional lands of the Cree, Dene, and the unceded territory of the Métis. Community appointed Knowledge Keepers will support the artist selection and approve the design concept that is developed following a series of facilitated Sharing Circles on art and reconciliation as it pertains to this region.

Project Title	Description	Procurement Process	Budget	Site	Completion Timeline
Regional Public Art Plan	Guiding document for the Wood Buffalo Public Art	Call to Artist	Operational		April 2021
MACOY – Word on the Street	Poetry on sidewalks with site specific treatments	Call to Artist – Poetry	\$15,000 Monies have been allocated	Various public spaces in Urban and Rural	June 2021
Indigenous Artwork for Council Chambers	Artwork created by local Indigenous artist(s)	Expression of Interest, Artist selection by community designated Knowledge Keepers	\$100,000	Council Chambers	September 2021

2021 Projects – Initiation of New Programs

Acquisitions Program

2021 will see the initiation of the Acquisitions Program. The Jubilee building is the central Municipal office building and location of Council chambers and Mayor's office. The main floor Jubilee building is being renovated and with spaces designated for artwork. This is an opportunity to highlight local professional artists.

Project Title	Description	Procurement Process	Budget	Site	Completion Timeline
Jubilee Main Floor art	Artworks that relate to the region created by professional artists to be acquired to be displayed in the Jubilee building lobby.	Artist Call / Invitation to Participate/Direct Purchase	\$100,000	Main Floor Jubilee	September 2021

Artist and Community Program

To strengthen community identity and sense of place through the creation and development of public art in the region, 2021 will see the Wood Buffalo Public Art Program research and develop an Artist and Community Program. These community-centered projects support the creation of public artworks in a public space while engaging people in the community in the process of creation, thereby incorporating community knowledge and experience into the art's design. Program development will include a series of workshops, that will support artists, increase understanding of the developing larger scale of public art and provide opportunities for display in the public realm.

Temporary Public Art Program

2021 will see the consolidation of a number of temporary public art initiatives, which will include urban and rural street banner designs, construction hoarding and igNIGHT 2021.

The successful street banner program will be expanded in 2021 with a focused request to recruit additional designs made by rural community members, selected banners will be displayed in the rural hamlets and at a focal location in Fort McMurray.

With many construction projects going on, a pilot program to add vibrancy and temporary art to construction hoarding will be explored. This will promote an opportunity for local artists and community to be engaged.

igNIGHT is a 10-day temporary light-based public art exhibition that aims to inspire public art initiatives in ways that engage the interest and imagination of the public using illuminated artworks at the heart of the exhibition. The inaugural exhibition took place in 2014 and 2021 marks the sixth edition of the igNIGHT exhibition. igNIGHT 2021 will profile art by multidisciplinary artists, organizations and/or collectives from throughout Alberta.

Project Title	Description	Procurement Process	Budget	Site	Completion Timeline
Street Banner Program	Annual street banner mural	Call to Artist – Local	\$10,000	Urban and Rural	July 2021
Construction Hoarding Mural(s)	Construction fencing mural – pilot	Call to Artist – Local	\$15,000	Beacon Hill Park, Natural Playground, Lookout	July 2021
igNIGHT 2021 – Art Illuminated Exhibition	10-day temporary light-based public art exhibition	Call to Artist – Provincial	\$50,000	Lions Park and Heritage Village barn	Exhibit: October 1–10, 2021

Public Sites Program

2021 will see the initiation of the Public Sites Program and will include projects for trails, and urban redevelopment projects with Franklin and Main Urban Park and Waterfront. Projects include procurement processes, project design, fabrication, and installation. Project budgets include artist contracts and all associated administrative costs (procurement costs, proposal preparation stipends to shortlisted artists, site preparation costs, project signage, and project commissioning).

SITE TYPE 1 – PARKS, TRAILS AND GREENSPACES

Birchwood Trail – direct purchase and installation of work created by local artist

Waterfront and Downtown Redevelopment are two large scale projects that are currently underway. The Public Art Program will explore opportunities to further develop a framework to link these projects together and to explore the opportunities to increase the presence of Indigenous public art.

SITE TYPE 6 – URBAN REDEVELOPMENT

Franklin and Main Urban Park

Function feature pilot program: Develop a creative functional design with fabrication of 2 items – one will be installed in the park and the other in a rural community connecting both communities. Two designs will be commissioned with expansion of program in future years. Temporary mural and chain link fence enhancements for the basketball court will also be part of the call to artists.

Project Title	Description	Procurement Process	Budget	Site	Completion Timeline
SITE TYPE 1 – Birchwood Trail	Local artwork	Direct Commission	\$40,000	Birchwood Trails	October 2021
SITE TYPE 6 – Waterfront/ Downtown Redevelopment: Indigenous public art framework	Indigenous and Public Art Framework for Urban revitalization projects	Call to Artist	\$105,000	Waterfront/ Downtown Redevelopment	December 2021
SITE TYPE 6 – Franklin and Main Urban Park	Benches pilot Program (urban and rural design), fencing and mural	Call to Artist	\$100,000	Franklin and Main Urban Park	October 2021

Key Initiatives for 2021

- Completion, adoption, and initiation of the Wood Buffalo Public Art Plan 2021–2030
- Update the Municipal Public Art Policy
- Review and update Public Art Guidelines
- Review and update Public Art Committee bylaws
- Execute 2021 programs and projects
- Develop Artist and Community Program

Projected 2022–2025 Public Art Budget (four-year budget)

Public Art Program	Sum of 2022	Sum of 2023	Sum of 2024	Sum of 2025	Sum of Total Allocation
Acquisitions	\$35,000	\$40,000	\$45,000	\$55,000	\$275,000
Artist and Community	\$70,000	\$75,000	\$95,000	\$110,000	\$350,000
Public Sites	\$480,000	\$565,000	\$290,000	\$247,000	\$1,927,000
Temporary Public Art	\$88,750	\$46,250	\$115,000	\$125,000	\$450,000
GRAND TOTAL	\$673,750	\$726,250	\$545,000	\$537,000	\$3,002,000

APPENDIX D: GLOSSARY OF TERMS

Annual Public Art Plan – an annual prioritized list of the RMWB’s public art capital projects with budgets and project approaches determined for each site.

Acquisition – acquiring public art through commission, purchase, donation, gift, or bequest.

Artist – used generically, includes all creative practitioners unless otherwise qualified.

Arts – unless otherwise qualified – for example “public art” – refers collectively to the various branches of the creative industries.

Artist residency – a method of engagement during which artists work closely with private or public institutions or groups to develop projects or produce artistic works, activities, or events.

Artist’s moral rights – include the right to ensure that the integrity of the work is respected, including when modifications are required; and the right to be associated with the work as its author by name, pseudonym, or anonymously. Moral rights are non-transferable and endure even after copyright has been assigned. The rights may be waived by the artist agreeing to not exercise them in whole or in part. Examples of violation of moral rights may include an act or omission performed on the artwork that affects the honour or reputation of the artist or changing the colour of the work or adorning it with additional elements. Taking steps to restore or preserve the artwork would not be included as long as the work is performed in good faith. Changing the location of the work does not generally constitute a violation, but in the case of works of public art, the exact siting may be considered part of the work.

Capacity-building – the process of developing and strengthening the skills, instincts, abilities, processes, and resources that organizations and communities need to survive, adapt, and thrive.

Creative city-making – develops new arts-based, field-tested approaches that engage traditionally underrepresented communities and stimulates innovative thinking and practices for more responsive government. This work is increasing the capacity of municipal governments to address inequities in political representation, housing, transportation, income, and community engagement. In this model, artist and municipal staff teams support the following objectives:

- use arts resources and practices to help municipal departments address their priority issues
- design and test new interfaces between municipal systems and the community, and new approaches for community engaged policymaking, planning, and practice
- enhance staff and artists’ abilities to facilitate community engagement, and equip them with new tools for working effectively with traditionally underrepresented communities
- create a collaborative, sustainable support system that advances the work of municipal departments through partnership with experienced community artists
- document and communicate lessons learned

Creatives – an inclusive term used to define a larger group of creative practitioners working in the creative sector as well as those working with heritage and living heritage, including but not limited to artists, musicians, designers, performers, and storytellers. It also refers to the commercial arts including gamers, TV and filmmakers, writers, designers, and architects.

Copyright – grants the author of a work the sole right to reproduce, distribute, display, and alter their works of art. It expires 50 years after the artist’s death. It may be assigned or licensed to another individual or institution and/or it may be assigned exclusively or jointly. Copyright also extends to the use of images of the artwork for promotional or educational purposes.

Cross cultural awareness – develops from cross-cultural knowledge as the learner understands and appreciates the deeper functioning of a culture. This may also be followed by changes in the learner’s own behaviour and attitudes and a greater flexibility and openness becomes visible.

Cultural competency – the ability to respond respectfully and effectively to people of all cultures, classes, and ethnic backgrounds. ‘Culture’ is the whole complex of distinctive spiritual, material, intellectual, and emotional features that characterize a community, society, or social group. It includes not only arts and literature, but also modes of life, the fundamental rights of the human being, value systems, traditions, and beliefs. Culture encompasses the living or contemporary characteristics and values of a community as well as those that have survived from the past.

Cultural heritage – an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expression, and values; often expressed as either intangible or tangible cultural heritage.

Cultural identity – the identity of a group or culture, or of an individual as belonging to a group or culture and how this affects how they are viewed. People who feel they belong to the same culture share a common set of norms.

Cultural rights – refers to the rights for each person, individually and in community with others, as well as groups of people, to develop and express their humanity, their world view, and the meanings they give to their existence and their development through, inter alia, values, beliefs, convictions, languages, knowledge, and the arts, institutions, and ways of life. They also protect access to cultural heritage and resources that allow such identification and development processes to take place.

Cultural sensitivity – a necessary component of cultural competence, meaning that we make an effort to be aware of the potential and actual cultural factors that affect our interactions with others.

De-accession – the formal process to permanently remove an object from the Public Art Collection.

Deaf and Disability Arts / Mad Arts – D/deaf: “Deaf” with a capital ‘D’ refers to identify as Deaf – Deaf culture; “deaf” with a lower-case ‘d’ refers to the experience of not hearing, or being hard-of-hearing. Disability arts are created by people with disabilities or with mental illness. This includes artistic practices and processes grounded in ensuring that the lived experiences and identities of disabled people are conveyed, explored, or represented. Mad is a word sometimes used by those who have been labelled as having mental health issues or those who have experienced mental distress and/or use the mental health system. Mad arts is the artistic exploration of Mad Pride focusing on mad histories and identities.

Decolonization – decolonization means working towards restoring freedom and self-determination of Indigenous Peoples. It means respecting Indigenous people and their lived experiences and moving away from ways of thinking that give white people (settlers) unjust rights and privilege over people of colour and Indigenous Peoples.

Diversity – understanding that each individual is unique, and recognizing individual differences along the dimensions of race, ethnicity, gender, sexual orientation, socio-economic status, age, physical abilities, religious beliefs, political beliefs, or other ideologies. Primary dimensions are those that cannot be changed such as age, ethnicity, gender, physical abilities/qualities, race, and sexual orientation. Secondary dimensions of diversity are those that can be changed, such as educational background, geographic location, income, marital status, parental status, religious beliefs, and work role/experiences. Diversity or diversity management includes knowing how to relate to those qualities and conditions that are different from our own and outside the groups to which we belong.

Emerging artist – an artist in the early years of their career who may have previous professional experience (exhibitions, commissions, presentations, or installations). An artist mentorship is an opportunity for an emerging artist to work with an established artist on a project relevant to their area of work and interest.

Equity-seeking – covers groups who face barriers to equal access. Equity-seeking groups include those whose members are treated differently because of their faith, immigrant status, sexual orientation, economic status, and level of education and/or literacy. The designated groups in Canada are visible minorities, women, Indigenous Peoples, and people with disabilities.

Expression of Interest – EOI is a call to artists for an idea or opportunity. Interested artists respond with an “expression of interest – something in writing that states they are both interested in the opportunity and willing to develop it further.

Indigenous Peoples – those who are native to a particular territory that was later colonized, particularly by Europeans. Other terms for Indigenous Peoples include Aboriginal, First Peoples, First Nations, Inuit, and Métis.

Indigenous art – made and completed by an Indigenous person or an Indigenous artist team.

Intercultural – interaction between individuals from different cultures. The term cross-cultural is generally used to describe comparative studies of cultures.

Placemaking – an integrative approach to urban planning and community-building that stimulates local economies and leads to increased innovation, cultural diversity, and civic engagement. For the purposes of this plan: cultural placemaking is the value-led practice of building communities and the creation of public places that help us interact and contribute to individual and communal well-being.

Professional artist – recognized as a professional practicing artist by other artists working in the same field; has completed basic training (formal or informal) in their field; spends a significant amount of time practicing their art; and seeks payment for their work.

Public Art Collection – the works of art belonging to the Regional Municipality of Wood Buffalo.

Public realm – a space to which the general public has a right of access, which can include the space around, between, and within buildings that are publicly accessible. The public realm consists of streets and boulevards, public open spaces, and squares and civic buildings, and is an integral component of the urban form of the city.

Public space – any space on or within regional property accessible to the general public, or any space that is accessible to the general public and approved by RMWB as a viable public art project site.

Request for Qualifications – RFQ refers to the pre-qualification stage of the procurement process; only those who successfully respond to the RFQ and meet the qualification criteria will be included in the subsequent request for proposal solicitation process. In some cases, an RFQ may be all that is required to identify the appropriate candidate.

Request for Proposals – RFP requires the artist to submit some form of a proposal, which often includes preliminary ideas, sketches, budgets, and maintenance instructions. Artists often are asked to present their proposal to a selection panel and, in some cases, proposals are put on public display. Artists are paid a fee for preparation of the proposal.

Tactical urbanism – low-cost, temporary changes to public spaces and the built environment to address immediate needs, providing temporary alternatives to urban problems. Tactical urbanism can take on many forms such as street art, performance, digital art, mapping and wayfinding, streetscape improvements, intersection repair, community gardening, and pop-up urban interventions.

Work of Art – a work in any media created by one or more artists.



Lucie Bause: Transformation

WOOD BUFFALO PUBLIC ART PLAN | 2021–2030



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