



Public Art Toolkit

The public art tool kit is a resource for communities and artists interested in public art. This toolkit may be used as a guide for executing your own public art projects.

Introduction

The City of Calgary Public Art Program is committed to maximizing the potential of public art in our city, both municipally-led and otherwise, and is pleased to provide advisory assistance and support to any individual, group or organization interested in the public art process. This includes external groups and partners (including The City's many Civic Partners), private organizations, developers, community groups, and other organized efforts.

This document will assist you in the planning, development and implementation of your public art project. The steps provided reflect those used by The City, are based on international best practices, and will help you in thinking through all aspects of your project, both short and long term. Careful planning and consideration at every step is the best way to ensure success for your project.

The following is a summary of the public art process used by the City of Calgary Public Art Program, and may require revision and modification to suit the needs of your organization or group. Any templates provided are examples only, and are not meant to be used in their exact format.

Public Art Process

A standard public art project can be broken down into six stages. Your organization should appoint a *Public Art Project Lead* to direct the project team through these stages, ensuring that each key milestone is met.

This toolkit provides detailed information for each of the six identified stages. Templates for the documents mentioned are available as part of this tool kit. These templates should be modified and used to best meet the needs of your specific project.

Stage 1: Project Planning

After identifying key partners in the development of your project, a critical step is to complete a [Project Plan](#). This plan, which should be reviewed and agreed to by all involved stakeholders and project partners, is essential to avoid misunderstandings and ensure a positive outcome.

Note: Commissioning public art brings with it a degree of responsibility for the life of the artwork and it is advisable that you consider the long-term ownership, care and maintenance of the artwork at the beginning of any project.

Stage 2: Artist Solicitation

Once the parameters of your project have been clearly defined, and the project team is ready to proceed, it is time to select an artist for your project. To begin, you will need to create a [Call to Artists](#) which will invite artists to present their work to your selection panel for review.

There are two options for a call to artists: a **request for qualifications (RFQ)** or a **request for proposals (RFP)**.

A **RFQ** will be developed whenever an artist is hired based on their qualifications and suitability for a project. The selection panel will evaluate the submissions (level of experience/ qualifications/ quality of previous work), develop a short-list of artists and then interview the short-listed artists before making their final selection.

A **RFP** involves short-listing artists based on their qualifications and then providing them with remuneration to complete a proposal for the selection panel to evaluate and select from.

You will then need to organize a Selection Panel, who will evaluate all eligible submissions using an [Evaluation Matrix](#). This **Evaluation Matrix** is a sample only and should be amended to fit the needs of your project. This Matrix should also be included in your Call to Artists document so that those applying will know the criteria by which they will be evaluated.

Artist Selection: When the artist submissions are received they should be reviewed to ensure that they meet minimum submission requirements, as stated in the call to artists.

Selection Panel: At The City our selection panels are made up of 7 people as follows: 3 art or design professionals, 3 community members and 1 person from the commissioning department.

Stage 3: Contract Process and Scope

Once the selection panel has selected an artist, the process of contracting that artist begins. Clear communication and written agreements are the foundation of a successful contractual relationship. The artist and the Project Lead can use the [Project Specific Outline](#) to clearly define the scope, as well as each party's expectations for the project and each other. The artist must also sign a contract with details of payment and work expectations – you will want to create a [Contract](#) specific to your needs.

Stage 4: Conceptual Design + Detailed Design

Conceptual Design:

If an artist is selected based on qualifications, the contracted artist provides a conceptual design to the project team as per the timeline agreed to in the Project Specific Outline. This conceptual design should then be reviewed and approved by the same selection panel that chose the artist.

Detailed Design:

Once the concept has been approved, the artist completes a detailed design, working with construction teams, architects, engineers or contractors as required to specify how the artwork will be executed. Safety and maintenance are paramount and attention should be given to the durability of materials and safety standards (e.g. stamped engineered drawings). The detailed design should be approved by the project team before beginning fabrication.

Artists may present their designs in a variety of ways, such as drawings, maquettes, or digital simulations.

Stage 5: Fabrication and Installation

Once the detailed design has been approved, the fabrication and installation of the artwork may begin, as per the schedule in the Project Specific Outline. [Signage](#) for the artwork may also be developed at this time. After installation the artist and project team should review the artwork to ensure it meets the terms of the contract, the PSO and the approved detailed design.

Stage 6. Project Celebration and Completion

Once the project has been completed, you may choose to have an unveiling celebration and invite the community to come and enjoy the new work and meet the artist.

At completion, the artist should also provide a [Maintenance and Conservation Plan](#) for the completed artwork, as well as a [Warranty](#) on the artwork. The content and length of the warranty will vary and is dependent upon the materials and fabrication techniques utilized.

Once these steps have been completed, typically the artist's contractual obligations are fulfilled and final payment is issued.