

CITY OF CHARLOTTETOWN POLICY

Policy Title: Public Art Policy	Policy Number: P-CD-02
Approved By: City Council	Approval Date: August 11, 2026
Related Legislation: Municipal Government Act, R.S.P.E.I. 1988, Cap. M-12.1., Sec. 86(2)(b) Related Bylaw: N/A	

1. PURPOSE

- 1.1. Public Art plays an important role in shaping Charlottetown's cultural identity, supporting artists, enhancing the quality of life and civic pride, and building a cultural legacy for Charlottetown's future.
- 1.2. Public art is a catalyst for dialogue on key issues, creating a unique sense of place and fostering connections between people and their surroundings.
- 1.3. The purpose of this policy is to:
 - a) Establish a vision and guiding principles for the City's public art program
 - b) Demonstrate the City's commitment to public art and encourage the creation and presentation of public art in Charlottetown
 - c) Guide Council and City staff on processes for a sustainable funding model for the growth and management of the public art program
 - d) Align the City's approach to public art with the City's Cultural Policy
 - e) Establish a standardized and transparent process for the selection, acquisition, maintenance, and de-accession of public art in keeping with best practices
 - f) Leverage and incentivize the private sector and other community stakeholders to develop public art opportunities

2. SCOPE

- 2.1. The Public Art Policy applies to existing public art in public spaces, road rights-of-way, and properties owned or operated by the City of Charlottetown, or public art owned or managed by the City of Charlottetown on private or other public properties.
- 2.2. This document is intended to cover:
 - a) All public art for installation on a temporary or permanent basis on properties owned or operated by the City of Charlottetown
 - b) All public art that is funded wholly or in part by the City of Charlottetown
 - c) Murals or artistic signage painted or installed on a building or structure in the 500 Lot Area

3. EXCLUSIONS

- 3.1. This policy is not applicable to:
- a) Artworks not owned or acquired by the City of Charlottetown and displayed on private property, unless the work is funded wholly or in part by the City of Charlottetown or is a mural or artistic sign painted or installed on a building or structure in the 500 Lot Area.
 - b) Artworks in areas not accessible to the public.
 - c) Unauthorized graffiti or street art.
 - d) Directional elements such as signage, except when these elements are integral to an original work of art.
 - e) Art objects which are mass-produced or are a standard design, such as playground equipment, plaques, commemorations, memorials, or monuments, except when these objects include a strong artistic design component, are unique, have an integrated artistic feature, or are commissioned or designed by an artist or in collaboration with an artist.
 - f) Landscape architecture and design, water and outdoor garden features, street furniture/functional art, and engineering or architectural features, except when these elements are an integral part of an original work of art or are the result of collaboration among landscape design professionals and an artist.

4. DEFINITIONS

- 4.1. **Accessible** refers to public art opportunities and programs that all residents of Charlottetown can engage with in public spaces, regardless of ability, geographic location, affiliation, or demographics.
- 4.2. **Acquisition** refers to the process of accepting artistic work into the City's collection of Public Art. Art can be acquired through commission, purchase, donation/gift/bequest, or transferred to the City's public art collection.
- 4.3. **Arts Advisory Board (AAB)** refers to the volunteer board appointed and mandated by Council under its Terms of Reference.
- 4.4. **City** refers to the Corporation of the City of Charlottetown.
- 4.5. **City Property** refers to facilities, properties, buildings, and parks owned or operated by the City of Charlottetown.
- 4.6. **Community Art** refers to an artistic work created collaboratively between an artist, a group of artists, or an artist team and an identified community or community organization. Community members actively participate in creating the artistic work.
- 4.7. **Council** refers to members of Council, including the Mayor. Items that require Council approval require a majority vote.
- 4.8. **Deaccession** refers to the formal process of removing an artistic work from the City's public art collection at the end of its lifecycle, or under certain conditions or special circumstances.
- 4.9. **Decommissioning** refers to officially removing an artwork from its public status or from the City's public art collection, often by dismantling, selling, donating, or destroying it.

- 4.10. **Disposal** refers to the physical removal of the object from the organization by the process agreed upon by the City.
- 4.11. **Donation** refers to gifts of art which have been given to the City's public art collection unconditionally and without compensation or non-monetary consideration (e.g. advertising, promotion, services, etc.)
- 4.12. **Equity-Deserving Groups** refers to communities that experience significant barriers to participation in society. This could include attitudinal, historical, social, and environmental barriers based on age, ethnicity, disability, economic status, gender, nationality, race, sexual orientation, gender identity, or gender expression. It is inclusive of but not limited to Indigenous persons, Mi'kmaq, racialized persons, persons of Black or African descent, Black Islanders, persons with disabilities, Women, and members of the 2SLGBTQIA+ community.
- 4.13. **Monument** refers to a statue, building or other structure erected to commemorate a notable person, group or event being proposed for placement on City property.
- 4.14. **Peer Review** refers to the process of selecting proposals of the highest merit through a panel of individuals with expertise in the art form, public art, community, site, or theme.
- 4.15. **Public Art** refers to an artwork in any media created by an artist or artist group that is, has been, or will be sited or staged in a publicly accessible space, and is acquired in compliance with the City of Charlottetown's Public Art Policy. Public art includes many art forms and media, including, but not limited to, sculptures, murals, street art, artistic signage, mosaics, two-dimensional artworks, interactive artworks, digital media, community art, monuments, memorials, water and outdoor garden features, street furniture/functional art, and engineering or architectural features.
- 4.16. **Public Art Collection** refers to the collection of original artworks which have been acquired by the City of Charlottetown.
- 4.17. **Public Art Commission** refers to the method of identifying an artist or artist team to participate in a public art project, program, or other initiative.
- 4.18. **Public Art Program** refers to all activities related to the public art program, and includes but is not limited to the acquisition of public art, marketing and promotion of the collection, programming initiatives, residencies, symposiums, educational guides, online maps, publications, guided tours, studies, artist-initiated projects, public art events, and so on.
- 4.19. **Public Art Selection Panel** refers to a group that provides guidance and makes selections for the commissioning of an artist through an open competition and peer review process. These selection panels are convened as needed and comprise arts professionals and members of the public.
- 4.20. **Public Art Reserve Fund** refers to City funds which hold in reserve financial contributions from several sources for the purpose of the Public Art Program.
- 4.21. **Public Spaces** refer to areas frequented by the general public. Public spaces include, but are not limited to, parks, streets, bridges, the exteriors and interiors of City properties, and publicly accessible spaces on privately owned land or managed by City partners.

- 4.22. **Professional Artist** refers to the definition provided by the Canada Council for the Arts. As of the creation of this policy, it refers to an artist who has specialized training in the artistic field (not necessarily in academic institutions); is recognized as a professional by his or her peers (artists working in the same artistic tradition); is committed to devoting more time to artistic activity, if possible financially; and has a history of public presentation or publication.
- 4.23. **Temporary Public Art** refers to artwork in any medium that has been or will be sited or staged in a publicly accessible space and created or installed for a special occasion, timeframe, or event. Temporary public art may include, but is not limited to, temporary installations, event-based or performative art. Rather than specifying a fixed time window for defining temporary art, the duration is flexible, treated on a case-by-case basis, and is dependent on the nature of the occasion, timeframe, or event.

5. VISION

The City of Charlottetown envisions public art as a vital force in shaping a creative and forward-thinking capital city. In Charlottetown, art is an integral, accessible, and impactful expression of the distinct and locally grounded histories, stories, and future aspirations of the people who call this place home. Embedded throughout the city, in neighbourhoods, parks, waterfront areas, and streetscapes, public art will convey to residents and visitors that Charlottetown is bold and welcoming, and that it celebrates artists, creativity, and diversity.

The public art program will champion local artists, provide professional development opportunities, and meaningfully honour Mi'kmaq culture, uplift BPOC and newcomer histories, reflecting the many stories of all who have shaped this land, including its waterways and the natural environment. The program will prioritize works that invite participation, spark dialogue, and reflect local history and folklore, culture, and communities.

6. GUIDING PRINCIPLES

The Public Art Policy adheres to the following guiding principles that recognize Charlottetown as a place of shared histories:

- 6.1. **Place-Based:** Public art will prioritize artworks that reflect Charlottetown's distinct identity, history, neighbourhoods, and sense of place, recognizing that the City exists on the traditional and unceded territory of the Mi'kmaq, and will be created primarily for the benefit of residents and local communities.
- 6.2. **Inclusive:** Public art will actively uplift underrepresented voices and stories, including Mi'kmaq, Indigenous, BPOC, newcomer, 2SLGBTQIA+, disabled, and other equity-deserving groups, ensuring diverse cultures, histories, and perspectives are visible in public spaces.
- 6.3. **Artist-Centred:** The public art program will prioritize fair compensation, transparent processes, consistent opportunities, and respectful working relationships with artists. Mentorship and professional development

opportunities will be supported where possible to strengthen the local creative economy.

- 6.4. **Experimental:** The public art program will encourage high-quality, contemporary, and experimental work across diverse media, embracing murals, temporary installations, performance, environmental art, and unconventional approaches.
- 6.5. **Sustainable:** Public art should reflect and respect the land, waterways, ecosystems, and climate realities of Epekwitk/Prince Edward Island, incorporating sustainable practices and nature-integrated design where possible.
- 6.6. **Accessible:** The City will promote physical, financial, and conceptual accessibility in public art. Engagement processes should be relational, creating meaningful opportunities for community participation and engagement in the creation and experience of artworks.
- 6.7. **Decentralized:** Public art should be thoughtfully and intentionally embedded throughout the municipality, including downtown, neighbourhoods, parks, waterfronts, gateways, and non-traditional spaces; balancing high-visibility sites with interventions within the wider community.
- 6.8. **Accountable:** The program will maintain clear and efficient processes, reducing unnecessary barriers, ensuring appropriate maintenance and stewardship of works, and treating public art as essential civic infrastructure.

7. ROLES AND RESPONSIBILITIES

7.1. Charlottetown City Council will:

- a) Act as an advocate for public art in Charlottetown
- b) Approve and adopt the Public Art Policy and necessary amendments
- c) Approve the annual public art budget through the budget process
- d) Approve 1% for public art expenditures for eligible Charlottetown capital projects through the budget process
- e) Appoint members of the Arts Advisory Board

7.2. The Culture and Economic Coordinator will:

- a) Oversee all aspects of the public art file
- b) Develop and establish procedural documents related to this policy
- c) Coordinate the public art budget and Public Art Reserve Fund
- d) Coordinate the acquisition and deaccession of public art in accordance with this policy
- e) Advise and report to Council, City staff, and residents on matters of public art and related initiatives
- f) Advocate for public art, including seeking opportunities for the inclusion of public art in capital projects, festivals and events, and community activations where appropriate
- g) Support the public appointments process for the Arts Advisory Board
- h) Serve as the staff liaison with the Arts Advisory Board to identify priorities, locations, initiatives, and long-range planning for public art
- i) Liaise with the Interdepartmental Public Art Committee

- j) Convene Public Art Selection Panels as needed
- k) Support community-initiated and private sector public art projects to ensure proper permitting, selection process, maintenance plans, etc.
- l) Maintain a public art inventory and coordinate the maintenance and conservation of the public art collection

7.3. The Arts Advisory Board (AAB), as outlined in their Terms of Reference, will:

- a) Advise on and support the implementation of this policy
- b) Advise Council and staff on all matters, activities, and initiatives regarding public art in Charlottetown
- c) Advise and provide input to City staff on matters related to acquisition, maintenance, and deaccession of public art
- d) Develop and advance the goals and objectives established in City plans, strategies, and reports related to public art
- e) Provide feedback and act as a resource to Council and municipal departments for all matters pertaining to public art
- f) Encourage community awareness, appreciation, and support of the public art program and serve as its primary champion

7.4. The Public Art Selection Panel will:

- a) Convene as needed for public art competitions. The Public Art Selection Panel is not an appointed group but is convened on a project-by-project basis.
- b) Recommend successful artist(s) or artist team(s) to the AAB for approval
- c) Public Art Selection Panels will be made up of, wherever possible:
- d) At least 50% professional artists
- e) At least one member of the AAB
- f) At least one artist, community member, or individual who self-identifies as a member of an equity-deserving group
- g) At least one community member, City staff member, or individual with relevant experience or expertise for the theme or purpose of the project
- h) At the discretion of staff, the panel will be comprised of a minimum of 3 members for temporary or small-scale projects, and a minimum of 5 members for permanent or large-scale projects.

7.5. The Interdepartmental Public Art Committee will:

- a) Be comprised of at least one representative from City Departments with capital projects that are eligible for 1% for public art expenditures, including but not limited to the following departments:
 - Environment & Sustainability
 - Finance
 - Parks & Recreation
 - Planning & Heritage
 - Public Works
 - Water & Sewer
- b) Convene as needed, a minimum of twice a year.

- c) Assist in the identification and prioritization of public art opportunities, including eligible capital projects for 1% for public art expenditures.
- d) Assess risk management issues of proposed projects that have been short-listed in competitions, as well as review external community art or public art projects submitted for consideration to the City by community members or community organizations.

7.6. **Conflict of Interest:** Staff of the City of Charlottetown, all members of the AAB, and members of the Public Art Selection Panel shall declare a conflict of interest and remove themselves from any approval or decision-making process described in this policy in which they are involved directly or indirectly or benefit in any material way from the outcome of the decision.

8. FUNDING

- 8.1. The City of Charlottetown commits to establishing and making annual contributions to public art and the Public Art Reserve Fund. Through the annual budget approval process, funds will be allocated annually for the acquisition, maintenance, and installation of Public Art.
- 8.2. One percent (1%) of eligible municipal capital projects with budgets exceeding \$3 million will be included in the capital project budget, with a maximum annual allocation of \$250,000 per project. For projects with partner funding, this 1% applies only to the municipal contribution to construction projects.
- 8.3. Eligible capital projects identified as priorities by the Interdepartmental Public Art Committee that are under \$3 million may allocate 1% of the construction budget to the Public Art Reserve Fund to pool funds for additional projects at other locations.
- 8.4. Public Art Commissions may be associated with the capital construction project site or, where funding allows, located at alternative sites that are more publicly accessible, appropriate, and visible, or that address underserved areas or other strategic locations.
- 8.5. Eligible costs include:
 - a) New City-owned or operated building construction
 - b) Major Capital upgrades to City properties
 - c) Park and trail development projects
 - d) Construction or capital upgrades to roads, streetscapes, sidewalks, and water and sewer infrastructure
 - e) Transit (excluding vehicles), active transportation, environmental management or rehabilitation projects
- 8.6. Ineligible costs include:
 - a) Land purchases and disposals
 - b) Vehicles

- c) New equipment and lifecycle of equipment (furniture, computers, etc.)
 - d) Soft cost components of eligible capital projects, including but not limited to design fees, studies, briefs, and assessments
- 8.7. The Public Art Reserve Fund will be a dedicated fund specifically created and identified for public art projects following annual Council approval of the budget. This fund will be used solely to fund the public art program.
- 8.8. The Public Art Reserve Fund may cover all aspects of commissions, including project management, governance, administration of the selection process, inventory, insurance, legal requirements, design, fabrication, installation, documentation, interpretation, and maintenance of public art projects. Up to 10% of all funding contributed to the Public Art Reserve Fund will be allocated for the maintenance, conservation, and upkeep of Public Art.
- 8.9. The Interdepartmental Public Art Committee will meet biannually as needed and work collaboratively with the Department of Economic, Tourism, and Cultural Development to identify priority Capital Projects and ensure that funds are adequately budgeted and requested through the budget process.

9. ACQUISITION AND COMMISSIONING METHODS

There are several methods for acquiring and commissioning public art. The process for reviewing and approving public artworks for installation in public spaces is set out in the **Public Art Procedures** document. This operational document provides detailed guidance on the steps, roles, approvals, and decision-making processes for approving public art projects.

CITY-INITIATED COMMISSIONS

- 9.1. The City may use several methods to select or commission public art. The selected method is informed by advice from the AAB and the Interdepartmental Public Art Committee and depends on the site, circumstances, and opportunity. Maintaining transparency and accountability are imperative throughout the process, and open competitions are the preferred method whenever possible. Competitions will be reviewed and scored by the Public Art Selection Panel, as needed.
- 9.2. The City of Charlottetown retains the ownership of all artwork acquired through this policy.
- 9.3. **Open Commission:** A staged process where artists of all skill and experience levels are welcome to participate without restriction. Methods may include:
- a) **Open Call:** The preferred method, which sees a “Call for Proposals” widely circulated. Geared towards local, provincial, national and/or international artists and includes specific guidelines, criteria, and eligibility based on each Public Art commission.

- b) **Request for Qualifications (RFQ) or Request for Proposals (RFP):** Entails the wide circulation and advertisement of an RFQ/RFP, often in a two-stage process.
- c) **Ideas Competition:** Entails the wide circulation of a one-stage call for artists to submit ideas for public art, and may include design, intent, and proposed locations for public art.
- d) **Design-Team Appointment:** Offers an opportunity to commission public art in collaboration with an architect, landscape architect, or other professional consultants involved in a design, development, or construction project. Often, an open commission with an RFQ or an RFP is issued. Including an artist at the outset of a project ensures that public art is integrated early on, enhancing the outcome.

9.4. **Invited Commission:**

- a) **Invitational Commission:** Invitations sent to a small number of artists, based on reputation and experience, to participate in the competition. Typically, only employed for time-sensitive projects or in specific circumstances.
- b) **Direct Selection or Purchase:** A single artist is identified to complete a public art project, or an existing piece of public art is purchased. Where appropriate, artwork for designated capital projects may be purchased rather than commissioned, providing that the work meets site-specific requirements and has been selected through a peer selection panel. Typically, only employed for time-sensitive projects or in very specific circumstances.

PARTNERSHIP BETWEEN THE CITY AND ANOTHER ORGANIZATION

- 9.5. The City may partner with an external organization to acquire or commission a temporary or permanent public art project. An agreement will be signed on a project-by-project basis between the partner and the municipality, clearly outlining the nature of the partnership and the responsibilities for insurance and maintenance.

INDEPENDENT PROPOSALS FOR PUBLIC ART ON CITY PROPERTY

- 9.6. External community organizations are encouraged to submit independent proposals for temporary or permanent public art projects on City property.
- 9.7. The City of Charlottetown will share its vision for public art, provide advice and guidance on preparing a proposal to the City, provide information on the necessary permissions and approvals required, share information on best practices, and, as needed, convene a meeting of the Interdepartmental Public Art Committee for a risk assessment, if necessary.

- 9.8. The AAB reserves the right not to recommend a proposal for installation.

DONATIONS

- 9.9. The City of Charlottetown welcomes donations to the city's public art program. To ensure a comprehensive evaluation process, all proposed donations will be

thoroughly reviewed by staff from relevant departments and the City's Arts Advisory Board before being accepted into the collection.

9.10. The following criteria will be used to evaluate donations:

- a) Acceptances of donations should favour, in this order: works by artists based on PEI, off-Island artists whose work is created in collaboration with Island artists, artists based in Canada, and all other artists.
- b) The Public Art Policy's relevant Guiding Principles (Place-Based, Inclusive, Innovative, Sustainable, Accessible, Decentralized)
- c) Conservation and maintenance requirements

9.11. In addition to artworks, financial donations from citizens, businesses, and groups are welcomed and encouraged. Cash donations will be held in the public art reserve fund and dedicated to city sites. These financial contributions will be utilized exclusively for commissioning public art projects or ongoing maintenance.

10. SITE SELECTION

10.1. Downtown Charlottetown, the waterfront, public and cultural facilities, roundabouts and major intersections, parks and open spaces, gateways, vacant and underused publicly owned spaces, and trails are ideal locations for public art.

10.2. Criteria for selecting sites for public art are listed below. Public art locations should:

- a) Be clearly visible and physically accessible to enable the community to view and engage with the installation at a meaningful level
- b) Be located in high traffic areas where people walk, bike, roll, drive, or take transit
- c) Enhance the public realm by creating a place of convergence and gathering
- d) Recognizes the surrounding built and natural environment, adhering to all applicable municipal bylaws (i.e. Tree Protection Bylaw)
- e) Recognize places of special heritage or community significance
- f) Be safe, not impact existing utilities, and be in areas that are not impacted by upcoming master plans or capital improvement projects
- g) Respect the integrity of existing public art installations while offering opportunities to cluster public artworks

10.3. When acquiring or commissioning a new work of public art, regardless of the method used, it is the responsibility of the Culture and Economic Coordinator to obtain site approval from the appropriate City departments and property owners. This is especially important for the 500 Lot Area, designated heritage properties, and heritage districts.

11. CRITERIA

- 11.1. Selection criteria for public art projects are project-based and advertised through a competition process.
- 11.2. In general, preference for public art projects will favour, in the following order:
 - a) Artists based on Epekwitk/Prince Edward Island;
 - b) Off-Island artists who propose work created in collaboration with Island artists;
 - c) Artists based in Canada;
 - d) All other artists.
- 11.3. Residency and collaboration considerations will be one factor in the evaluation process and will be balanced with other project-specific criteria. The relative weighting for each project will be determined and communicated as part of each competition process.

12. PUBLIC ENGAGEMENT AND CONSULTATION

- 12.1. The City recognizes public engagement as an essential component of meaningful public art making, particularly for permanent and highly visible works. Engagement requirements shall be scaled to the size, duration, location, and impact of each project.
- 12.2. Public engagement will be sought following the commissioning process for City-initiated commissions of major permanent artworks exceeding \$50,000 or for works located in culturally sensitive sites.
- 12.3. Public engagement may include, but is not limited to:
 - a) Open houses
 - b) Online surveys or feedback portals on the City's digital engagement platform
 - c) Targeted outreach to equity-deserving communities and relevant community partners
- 12.4. The Public Art Selection Panel will assess public input alongside artistic merit and feasibility.

13. COLLECTIONS MANAGEMENT INVENTORY

- 13.1. The City of Charlottetown will maintain accurate and up-to-date records relating to the public art collection. A public art inventory will be maintained that lists all public art installations owned by the City of Charlottetown, including artwork information, agreements, maintenance plans, conservation activities, photographs, and any other relevant documents.

INTERPRETATION

13.2. The City of Charlottetown will ensure public art is properly identified with appropriate interpretive materials, including signage, plaques, brochures, maps, digital content, and other educational resources. Interpretation should remain accessible, accurate, and respectful of the artistic intent. The form and extent of interpretation will be determined based on scale, location, and nature of each public art project.

MAINTENANCE

13.3. The City is responsible for the care and maintenance of the artworks in its collection. Each acquisition will be accompanied by a maintenance plan provided by the artist or donor.

INSURANCE

13.4. The City of Charlottetown will maintain insurance for the artworks owned by the municipality.

DEACCESSIONING

13.5. Certain circumstances may arise in which the deaccession of a public artwork is necessary. This includes, but is not limited to, the following circumstances:

- a) Public safety and accessibility
- b) Artwork condition or maintenance requirements
- c) Questions of authenticity
- d) Sustained and documented public outcry
- e) Relevance to public art collection vision and guiding principles
- f) Change in context or physical environment
- g) Change in historical and current contexts
- h) Loss, damage, destruction, or theft

13.6. Should any of the above arise, or if it is deemed in the City's best interest to do so, the City will follow the deaccessioning process outlined in this policy and the **Public Art Procedures**.

13.7. Deaccessioning, with the intention of returning them to the originating First Nation, Métis, or Inuit community or territory, will be conducted in consultation with the respective community to ensure proper protocols are established and followed.

13.8. Funds received through a deaccession, if any, will be held in the Public Art Reserve Fund.

13.9. The Arts Advisory Board will make a recommendation on a deaccession. Final approval rests with the Chief Administrative Officer.

13.10. The following outlines situations wherein deaccessioning an object is unacceptable:

- a) Primary objective is for financial reasons
- b) Undertaking without adherence to this policy
- c) Situations deemed not to be in the best interests of the City

14. PRIVATE DEVELOPMENT

14.1. The City of Charlottetown encourages local developers and other levels of government to allocate 1% of their construction budget for the provision of public art in new commercial and institutional construction or major capital upgrades. This public art should be integrated into the building or landscaping design, and is especially encouraged in publicly accessible, visible areas of the site.

14.2. The City of Charlottetown's Zoning & Development Bylaw permits additional building height, beyond the maximum height otherwise permitted in the applicable zone, where a development proposal demonstrably provides public benefits that advance municipal objectives. Bonus height may be considered only in exchange for the provision of several public benefits, including but not limited to Public Art.

14.3. The City and AAB will share the vision and best practices for public art, and recommend and encourage private developers to, whenever possible:

- a) Utilize an open commission process
- b) Hire professional artists wherever possible
- c) Have an artist agreement in place

15. POLICY ALIGNMENT

15.1. The Public Art Policy should be monitored in alignment with the City of Charlottetown's broader planning and policy framework, including the City's Strategic Plan, Official Plan, Cultural Policy, and related community development strategies. This policy is intended to complement and advance the goals and priorities established in these documents.

16. MONITORING AND EVALUATION

16.1. To ensure the Public Art Program remains relevant, effective, and aligned with community values, the City shall review this Policy every five years.

16.2. Findings shall be shared with Council and may inform updates to the Public Art Policy, Procedures, and Public Art Plan. Substantive changes to the Policy shall be brought forward for Council consideration.