



Public Art Master Plan Update

2026–2036



Executive Summary

The Public Art Master Plan Update (2026–2036) establishes a new direction for how public art contributes to city-building in Lethbridge. It builds on a strong foundation of public art activity and introduces a coordinated civic approach that integrates artistic practice into the planning, design, activation, and stewardship of public spaces.

Since 2012, public art in Lethbridge has developed through capital projects, partnerships, and program-based initiatives. This work has created a visible and valued presence across the city, supported artist engagement, and contributed to community identity and cultural expression. As the role of public art continues to evolve, there is a clear opportunity to more fully align this work with City policies, plans and initiatives that shape the public realm.

This Public Art Master Plan Update reflects that evolution. It introduces a shift in how public art is positioned within the City — not as a standalone program, but as a coordinated civic function embedded within placemaking and placekeeping. Within this approach, artists and artistic practice contribute alongside planning, infrastructure, and community development to shape how public spaces are experienced and sustained over time.

To support this shift, the Plan Update establishes:

- a coordinated governance model aligned across departments and partners
- updated policy that embeds public art within public realm planning
- a stable operating framework to support coordination and delivery
- defined pathways for artist participation within civic processes
- embedded Indigenous leadership and community participation
- formalized asset management and lifecycle system

Implementation is structured over a ten-year period, beginning with alignment across governance, policy, and funding, followed by the integration of public art within planning and delivery processes, and the establishment of a sustained and coordinated civic model.

A central component of this Plan is the transition to a stable operating funding framework. Historical capital investment has provided a consistent base for project delivery. This Plan builds on that foundation by aligning resources with the full scope of coordination, administration, and stewardship required to support public art as an integrated civic function.

The Plan introduces a Service Level Framework as a strategic and directional planning tool to guide implementation and measure progress over time. Lethbridge is positioned to advance toward a fully integrated Service Level 3 condition by 2036, where governance, funding, planning, and delivery are aligned and functioning cohesively.

Council approval will support this transition by enabling the formalization of governance structures, the integration of public art into planning processes, and the establishment of appropriate coordination capacity.

This Plan positions public art as a consistent contributor to civic priorities — supporting how Lethbridge shapes public space, reflects community identity, and fosters meaningful and inclusive places over time.



To and From, Jill Stanton (2025). Photo by Angeline Simon, courtesy of AAC

Acknowledgements

The City of Lethbridge is located on the traditional lands of the Blackfoot Confederacy, including the Siksika, Kainai, and Piikani Nations, as well as the Tsuut'ina Nation and the Stoney Nakoda First Nations. The City also recognizes the Métis Nation of Alberta, District I. We honour the land, the people, and the enduring relationships that continue to shape this place.



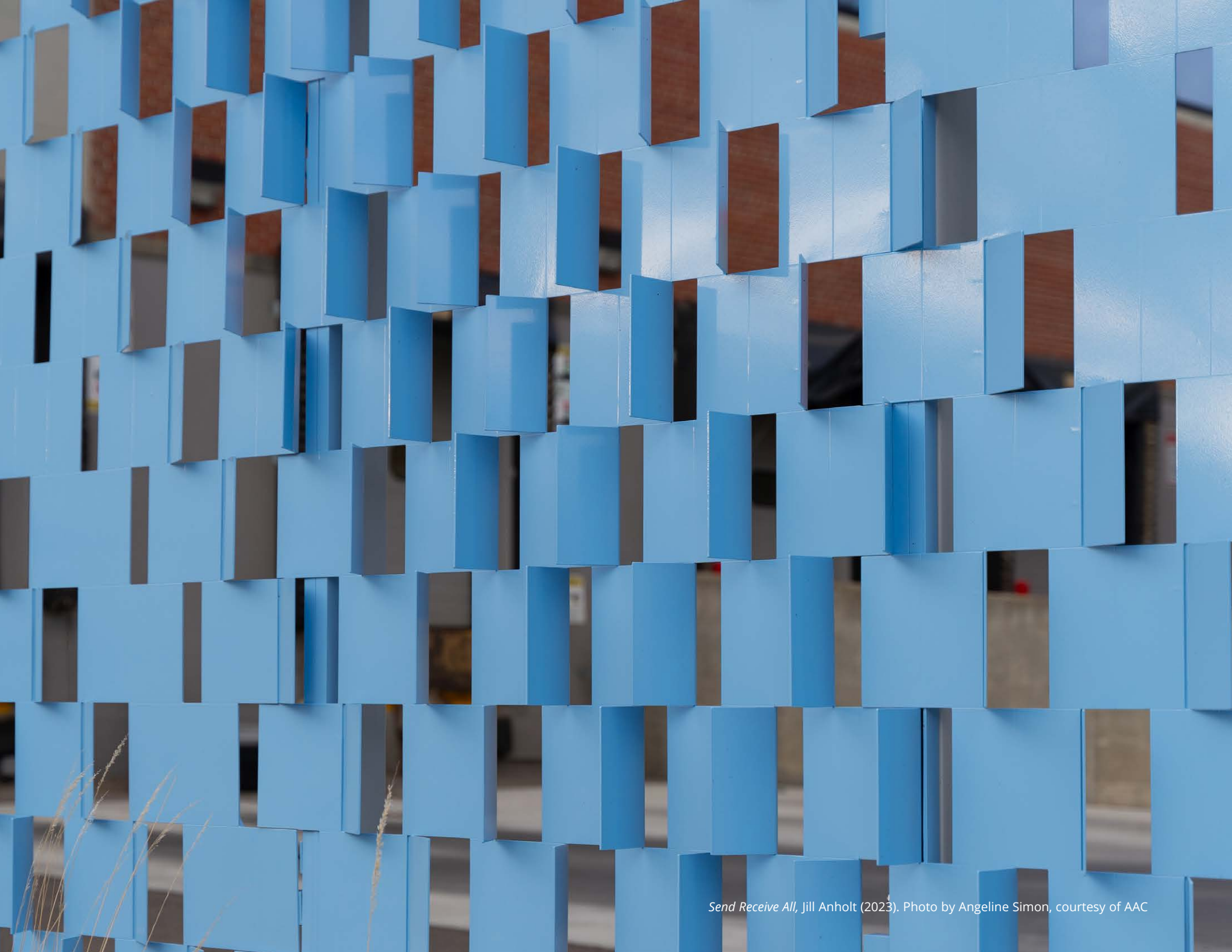
This Public Art Master Plan Update has been developed through the contributions, knowledge, and lived experiences of many individuals and communities across Lethbridge. The City extends its sincere appreciation to all who participated in the engagement process, including residents, artists, Indigenous Elders and Knowledge Keepers, youth, families, newcomers, community organizations, and cultural practitioners. Their insights, stories, and ideas have shaped the direction of this Plan and its vision for public art as a meaningful part of civic life.

Special recognition is extended to the Indigenous advisors and cultural contributors who shared guidance throughout the process. Their leadership helped ground this work in principles of respect, relationship, and placekeeping, ensuring that Indigenous presence, knowledge systems, and cultural continuity are meaningfully reflected.

The City also acknowledges the contributions of the Public Art Committee and the Allied Arts Council, whose ongoing stewardship and commitment continue to support the growth and evolution of public art in Lethbridge.

This work has been strengthened through collaboration across City departments, including Cultural Services, Parks and Cemeteries, Planning and Design, Transportation and Transit, Indigenous Relations, Strategic Initiatives and others. Their participation reflects a shared commitment to integrating public art within the broader systems that shape public space.

Finally, the City recognizes the role of the artist team and engagement facilitators who led community-based and artist-driven engagement activities. Their work ensured that this process was accessible, inclusive, and grounded in the everyday experiences of people across the city. This Plan reflects a collective effort. It is shaped by the voices, relationships, and shared aspirations of the Lethbridge community, and it will continue to evolve through ongoing collaboration and stewardship.



Send Receive All, Jill Anholt (2023). Photo by Angeline Simon, courtesy of AAC

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1. INTRODUCTION

Contented Cabbage, Dara Krein (2024). Photo by Angeline Simon, courtesy of AAC



The Evolving Role of Public Art in Lethbridge

Public art has long contributed to the identity, visibility, and lived experience of Lethbridge. Over several decades, the City's public art collection and creative initiatives have helped shape civic landmarks, animate public spaces, celebrate local stories, and strengthen the cultural identity of the community. Early public art investments were often concentrated in central civic and downtown spaces and primarily took the form of murals, sculptures, commemorative works, and artist-led installations. Over time, the program has expanded to include temporary projects, Indigenous-led works, youth initiatives, and community-based creative interventions that reflect the evolving diversity, histories, landscapes, and identities of Lethbridge.

As the role of public art continues to evolve, there is a clear opportunity to more fully align this work with City policies, plans, and initiatives that shape the public realm. Public engagement throughout this Master Plan process demonstrated that residents increasingly view public art not only as cultural enhancement, but also as an important tool for city-building, placemaking, storytelling, reconciliation, social connection, identity, vibrancy, and everyday public life. Participants consistently identified the importance of creating welcoming, accessible, family-friendly, and culturally reflective public spaces distributed throughout the city rather than concentrated within a limited number of locations.

At the same time, the process highlighted broader shifts shaping the future of Lethbridge, including changing demographics, neighbourhood expansion, evolving community expectations, and a growing commitment to

reconciliation and inclusion. Residents, artists, Indigenous communities, City staff, and interest holders emphasized the need for renewed public art systems and processes that better support collaboration, accessibility, responsiveness, long-term stewardship, and equitable participation in shaping the public realm.

This Public Art Master Plan Update reflects that evolution. It introduces a shift in how public art is positioned within the City — not as a standalone program, but as a coordinated civic function embedded within placemaking and placekeeping. Within this approach, artists and artistic practice contribute alongside planning, infrastructure, and community development to shape how public spaces are experienced and sustained over time.

“Public art must honour land and stories.”

~ Participant, Public Art Committee Sessions

Purpose of the Public Art Master Plan Update

The Public Art Master Plan Update provides strategic direction for decision-making, investment, implementation, and cross-departmental collaboration while aligning public art with broader municipal objectives and long-term civic priorities.

The Plan responds to changing community expectations, evolving municipal priorities, and the increasing recognition that public art contributes to multiple dimensions of city-building. Within this context, placemaking refers to the intentional design and activation of public spaces in ways that reflect local identity, support social connection, and strengthen community experience, while placekeeping emphasizes the ongoing stewardship, animation, care, and cultural continuity of those spaces as communities evolve. The Plan embraces both approaches by supporting public art initiatives that range from permanent commissions and integrated infrastructure projects to temporary activations, Indigenous placemaking and storywork, community-led initiatives, ecological interpretation, and participatory cultural programming.

The purpose of the Plan is therefore not only to guide the commissioning of public art, but also to establish the systems, processes, partnerships, and organizational structures necessary to support a more integrated, equitable, and sustainable public art program over time.

Strategic and Municipal Alignment

The Public Art Master Plan Update is grounded in a broader evolution in cultural planning and public realm development, where municipalities increasingly recognize culture as a foundational component of community wellbeing, belonging, identity, and inclusive city-building. Across Canada, public art programs are shifting beyond isolated commissioning models toward more integrated approaches that connect cultural expression with planning, infrastructure, environmental design, mobility networks, reconciliation, and community development.

In Lethbridge, this direction is reflected through the Civic Culture Plan and other municipal strategies that position culture as an essential part of everyday public life and civic experience. The Public Art Master Plan Update builds on this foundation by aligning public art with the City's broader planning, infrastructure, parks, transportation, public space, and community wellbeing objectives. The Plan also supports emerging priorities related to reconciliation, accessibility, equity, sustainability, neighbourhood identity, and inclusive participation in shaping the public realm.

This alignment positions public art as a cross-sectoral tool that contributes to multiple civic outcomes simultaneously. Public art can support social connection, animate parks and mobility corridors, strengthen gateways and gathering spaces, elevate local histories and Indigenous knowledge systems, encourage cultural tourism, foster economic activity, and enhance the experience of everyday public spaces across the city.

The Plan further recognizes that achieving these outcomes requires not only creative vision, but also adaptable governance systems, coordinated municipal processes, sustainable investment approaches, and strong interdepartmental collaboration. As a result, the Plan integrates community aspirations with practical implementation considerations, ensuring that public art can be meaningfully embedded within the City's long-term planning and operational systems.

"The land teaches. Art should help us listen."

~ Elder, Artist-led Activation



Plan Development Process

The Public Art Master Plan Update was developed through a phased and iterative planning process designed to integrate community perspectives, operational considerations, and municipal priorities into a practical and implementable long-term framework for public art in Lethbridge. The process emphasized both community visioning and organizational capacity, policies, partnerships, governance structures, and municipal processes that support implementation over time.

The project began with an Existing Conditions and Policy Review focused on understanding the current state of public art delivery within Lethbridge. This work included an assessment of existing policies, governance structures, funding approaches, procedures, public art assets, operational practices, and alignment with broader municipal plans and civic priorities. The review also considered how public art currently intersects with planning, parks, infrastructure, transportation, community development, and public space design across the city.

Building on this foundation, the project moved into a comprehensive Community Engagement Phase that invited participation from residents, artists, Indigenous partners, community organizations, developers, design professionals, cultural interest holders, and City staff. Engagement activities were intentionally embedded within public spaces and community settings to better understand how people experience the city and how public art can contribute to everyday life, identity, gathering, storytelling, and belonging.

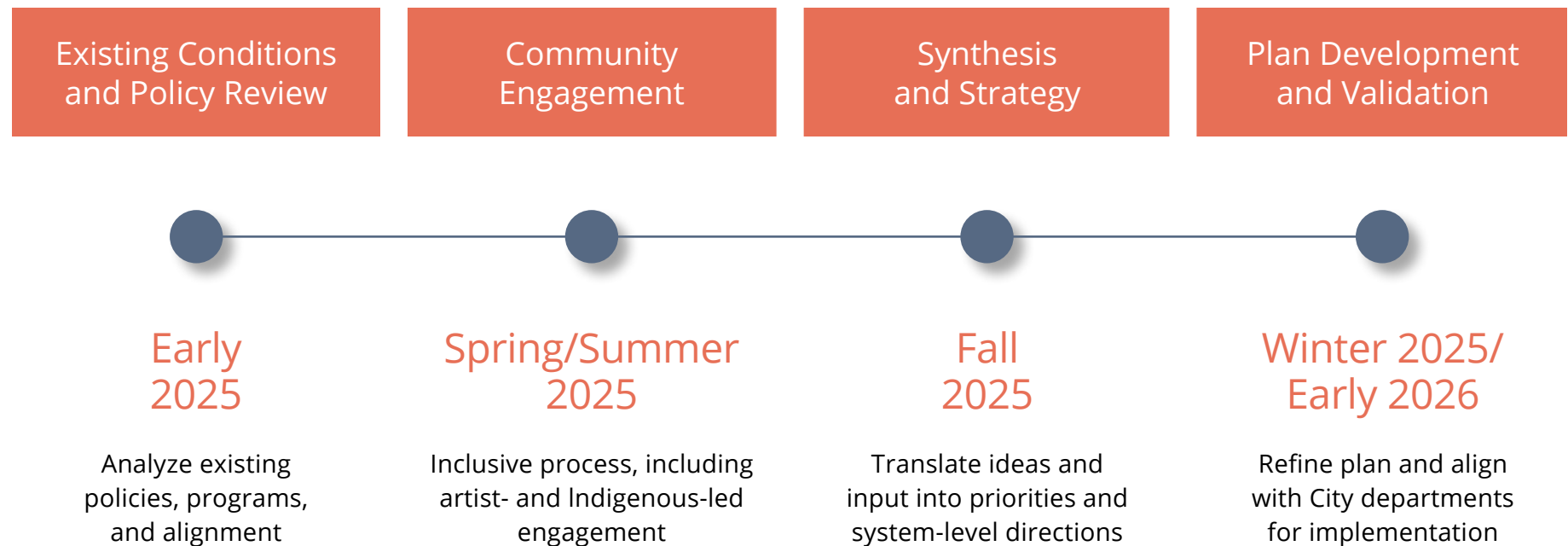
Through workshops, pop-up activities, surveys, mapping exercises, dialogue sessions, and facilitated discussions, participants identified priorities, opportunities, aspirations, and barriers related to public art and the broader public realm.

Alongside engagement activities, the planning process included exploratory systems and service level research intended to better understand how public art programs are structured and supported within different municipal contexts. This work helped inform discussions related to implementation capacity, governance models, operational coordination, lifecycle considerations, and long-term program sustainability. Rather than establishing fixed comparative benchmarks, the research was used directionally to test ideas, identify opportunities, and explore approaches that could support a more integrated and responsive public art framework for Lethbridge.

The final stages of the process focused on Synthesis and Strategy; translating ideas and input into priorities and system-level directions. Community input and operational insights were consolidated into guiding principles, strategic directions, policy considerations, and implementation actions intended to support long-term delivery. In the Plan Development and Validation phase strategies were validated with City staff, the Public Art Committee, and project interestholders to strengthen alignment across departments and ensure that the Plan reflects both community aspirations and practical implementation realities.

Collectively, the process reflects a transition from a primarily project-focused model of public art toward a more coordinated and systems-based approach that recognizes public art as an integrated component of city-building, public life, and long-term civic development.

The Public Art Master Plan was developed through a structured, multi-phase process designed to align technical analysis, community engagement, and municipal priorities into a cohesive framework.



How to Read this Plan

The document is organized to move from civic context and strategic direction toward implementation and long-term operational coordination.

Sections 1 through 3 establish the foundational context for the Plan by outlining the broader civic, organizational, and community conditions shaping public art and cultural development within the city. These sections summarize the engagement process, key findings, governance context, and existing program conditions, while also identifying the shift from a primarily project-based public art approach toward a more coordinated public realm, placemaking, and cultural development framework. Together, they explain why the Plan is needed, how it was developed, and the broader municipal and community conditions it is intended to address.

Sections 4 and 5 establish the Vision, Guiding Principles, and Strategic Outcomes, Strategies, and Actions that will guide implementation over the ten-year life of the Plan. These outcomes identify the future organizational, cultural, and public realm conditions the City is working toward, while the associated strategies and actions define the operational, policy, governance, and programmatic changes required to achieve them.

Section 6 establishes the Implementation Framework, including the Service Level Framework, phased priorities, organizational responsibilities, funding and resource considerations, monitoring and evaluation approaches, and the Implementation Work Plan used to support long-term coordination, accountability, and implementation tracking.

The appendices contain supporting materials intended to function as operational reference tools alongside the main body of the Plan. These include the Glossary of Terms, detailed Implementation Work Plan, and collection management and stewardship tools.

While the Plan is organized sequentially, different audiences may engage with different sections depending on their role. City Council and senior leadership may focus primarily on the Vision, Strategic Outcomes, governance direction, and implementation priorities. Cultural Services staff, the Interdepartmental Working Group (IWG), the Intercultural Community Forum (ICF), and implementation partners may rely more heavily on the phased implementation framework, governance structure, Service Level Framework, and Implementation Matrix to support ongoing coordination and delivery. Community organizations, artists, and residents may engage most directly with the participation, public realm, stewardship, and neighbourhood activation components of the Plan.

Together, these sections establish a coordinated and adaptable framework intended to support both strategic decision-making and long-term implementation as Lethbridge continues to evolve its public art, public realm, and civic cultural systems over time.

"The coulees are already beautiful — art helps us see them differently."

~ Survey Respondent





2. COMMUNITY ENGAGEMENT SUMMARY

Engagement Approach and Methodology

The Public Art Master Plan Update was developed through a comprehensive, multi-phased engagement and research process undertaken between April and October 2025. The process was intentionally designed to move beyond traditional consultation methods by combining community engagement, artist-led dialogue, technical analysis, systems review, and interdepartmental collaboration into a single integrated planning framework.

Grounded in the principles of placemaking and placekeeping, the engagement approach recognized that public art is experienced through everyday interactions with parks, streets, trails, gathering spaces, neighbourhoods, cultural corridors, and civic infrastructure. Rather than limiting engagement to formal meetings or centralized venues, the process prioritized place-based participation that met people where they live, gather, move, and experience the city in their daily lives.

The methodology emphasized accessibility, relationship-building, lived experience, and co-creation. Local artists, Indigenous community members, cultural practitioners, City staff, interest holders, and residents were engaged not only as participants, but as contributors to shaping the future direction of public art in Lethbridge.

As one participant reflected during a City as Canvas activation, “You came to us. That made a difference.”

A defining component of the process was the integration of artist-led and relational engagement methods designed to

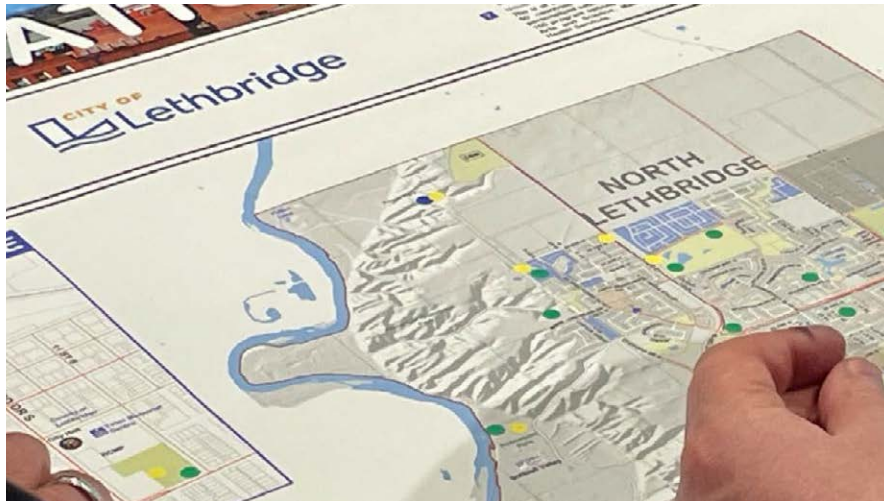
create more inclusive and community-responsive forms of participation. Artists facilitated conversations and creative activities within festivals, neighbourhood hubs, parks, public spaces, transit-adjacent areas, and community gathering places, helping reach participants who may not typically engage in formal civic planning processes. One participant noted during a family-focused activation, “I came because my kids were doing the activity, then I stayed to talk.”

The process also prioritized Indigenous perspectives, relationships to land, and culturally grounded approaches to public art and public space. Conversations with Indigenous Elders, Knowledge Keepers, artists, and community members reinforced the importance of ensuring that public art processes begin with relationships, respect for place, and meaningful Indigenous involvement. As shared during an Indigenous-led dialogue session, “If you’re doing art on the land, it has to start with the people of the land.”

Alongside public engagement, the planning process included systems analysis, operational review, policy analysis, and exploratory service-level research intended to better understand the opportunities and constraints shaping public art delivery within Lethbridge. This work examined governance structures, funding approaches, operational coordination, lifecycle management, partnerships, and integration with broader municipal planning and infrastructure systems.

To support the integrity and reliability of the findings, engagement data — including surveys, mapping exercises, interviews, workshop notes, artist observations, and dialogue sessions — was reviewed through a structured qualitative analysis and thematic coding process. Themes were validated through repeated alignment across multiple independent engagement streams rather than relying on a single source or activity. During the artist synthesis session, one artist reflected on this consistency, stating, “People said the same things in different ways — land, safety, belonging came up everywhere.”

Together, this methodology created a broad and layered understanding of how public art is currently experienced within Lethbridge and how it can evolve to support community wellbeing, civic identity, reconciliation, public space experience, and long-term city-building objectives.



City as Canvas Mapping Session 2025, Photo by EVOKE Culture 2.0

Engagement Activities and Participation

The Public Art Master Plan Update engaged a broad cross-section of residents, artists, Indigenous communities, interest holders, and City staff through multiple interconnected engagement streams. The engagement process was designed to ensure that the Plan reflects diverse lived experiences, operational perspectives, place-based knowledge, and community priorities from across Lethbridge.

Engagement activities included:

- A city-wide Community and Interest Holder Survey with more than 600 respondents;
- The City as Canvas mapping initiative, combining public idea labs, interactive mapping exercises, festival booths, pop-up conversations, and on-site activations across neighbourhoods, parks, trails, and community spaces;
- Artist-led engagement initiatives, including performances, drumming circles, storytelling activities, temporary interventions, roving conversations, and family-focused creative activities;
- Facilitated artist synthesis sessions to identify cross-cutting themes, emotional responses, and recurring community insights;
- Workshops with the Public Art Committee focused on governance, delivery models, implementation challenges, and future directions for the program;

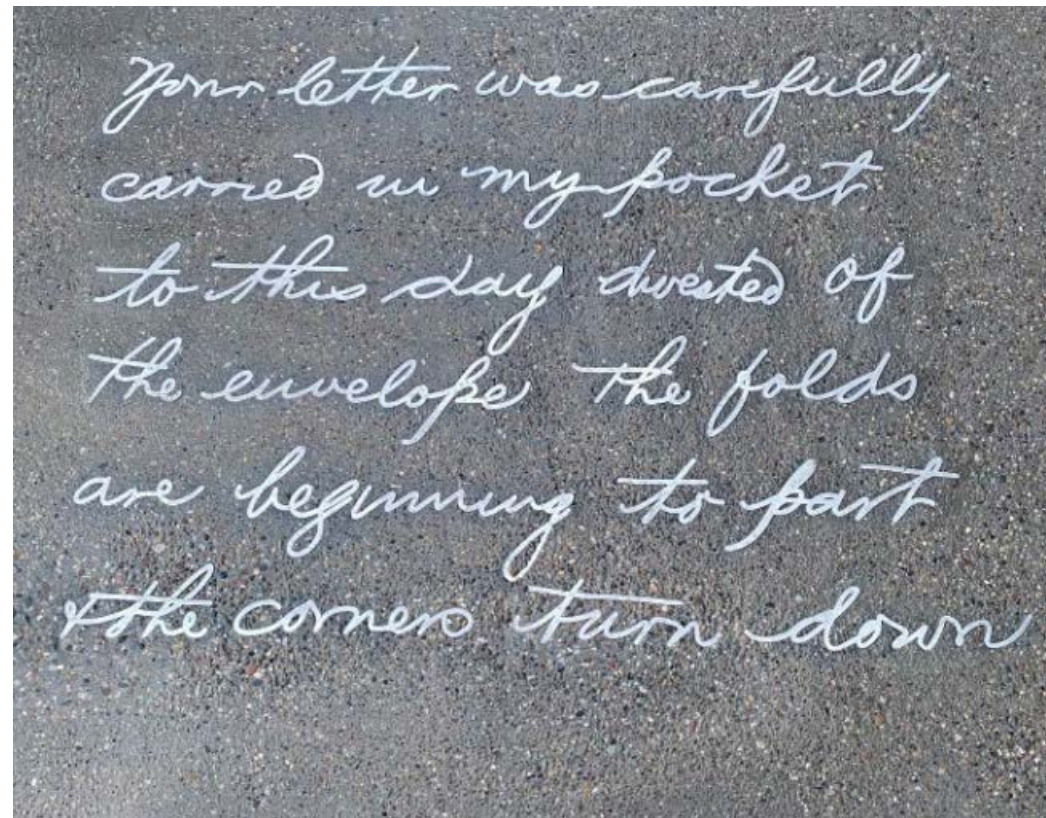
- Interviews and dialogue sessions with Indigenous Elders, Knowledge Keepers, artists, architects, cultural leaders, tourism representatives, developers, and community organizations;
- Internal interviews and discussions across multiple City departments to explore operational alignment, infrastructure coordination, planning integration, and long-term implementation considerations; and
- A review of municipal policies, technical documents, cultural planning frameworks, and relevant public art practices to ground the Plan within both municipal and sector context.

The City as Canvas engagement stream generated a significant volume of spatial and place-based insight. Participants identified locations where public art contributes positively to civic life, as well as spaces where additional investment, activation, storytelling, or design attention could improve comfort, identity, accessibility, and safety.

One participant mapping a frequently used trail corridor shared, “More art could make this trail feel safer at night,” while another reflected, “This is where I walk every day — but it feels forgotten.”

Artist-led methods produced some of the richest qualitative insights within the project by creating informal and relational opportunities for dialogue. These approaches successfully engaged youth, families, newcomers, seniors, and residents who may not typically participate in traditional municipal engagement processes.

Importantly, the engagement process was designed not only to collect input, but also to identify patterns and alignment across multiple forms of data and lived experience. The combination of surveys, mapping exercises, artist observations, staff interviews, Indigenous dialogue, interest holder discussions, and operational review created a robust evidence base that informed both the strategic directions and implementation considerations within the Plan.



Send Receive All, Jill Anholt (2023). Photo by Angeline Simon, courtesy of AAC

Key Insights and Emerging Directions

The engagement and research process revealed a strong and consistent desire to rethink how public art contributes to the civic life of Lethbridge. Across engagement streams, participants identified both community aspirations and structural challenges related to how public art is planned, delivered, experienced, and sustained throughout the city.

Several major insights emerged consistently throughout the process and informed the strategic directions contained within this Plan.

Community Insights

Participants consistently described public art as an important contributor to identity, belonging, storytelling, and everyday public life. Public art was understood not only as aesthetic enhancement, but as a visible expression of community values, local histories, cultural diversity, and relationships to place. Residents emphasized the importance of seeing local stories, experiences, cultures, and landscapes reflected throughout the public realm.

A significant theme throughout the engagement process was the importance of Indigenous leadership, land-based knowledge, and culturally respectful approaches to public art and storytelling. Participants emphasized that reconciliation within public space requires more than symbolic representation

and must include meaningful relationships, collaboration, stewardship, and Indigenous influence in shaping how spaces evolve over time.

Community members also expressed strong support for expanding the definition of public art beyond permanent commissions and standalone installations. Participants identified temporary projects, participatory initiatives, seasonal activations, community-led projects, ecological interpretation, and integrated public space design as important directions for the future of the program. These approaches were viewed as creating more accessible, flexible, and community-responsive opportunities for participation.

There was also a clear desire for more equitable distribution of public art throughout Lethbridge. Residents consistently identified the importance of investing in neighbourhoods, parks, trails, mobility corridors, gathering spaces, and underused public areas across all parts of the city rather than concentrating activity within limited civic or downtown locations.

Public art was frequently associated with feelings of comfort, safety, animation, and social connection within the public realm. Participants described opportunities for public art to contribute to wayfinding, gathering, seasonal use, youth engagement, ecological awareness, and the revitalization of overlooked spaces.

Systems and Operational Insights

Alongside community engagement, the planning process identified several structural and operational challenges within the current public art system. While the existing program has supported a growing public art collection, successful artist partnerships, and visible public-facing projects, the current model remains largely project-based in its delivery.

Public art opportunities are often tied to individual capital projects or isolated initiatives rather than embedded consistently within broader planning, infrastructure, and public realm systems. As a result, opportunities for artistic integration are frequently identified later in project development, limiting the ability of public art to influence the design, experience, and function of public spaces from the outset.

The review also identified challenges related to governance, operational coordination, and long-term stewardship. Responsibility for public art currently spans multiple departments and external partnerships, often relying on informal coordination processes rather than clearly defined governance structures or integrated implementation systems. While this reflects strong commitment across the organization, it can create inconsistencies in delivery, decision-making, accountability, and long-term coordination.

Funding structures currently support the delivery of individual projects but provide limited operating capacity for ongoing program coordination, partnership management, grant administration, lifecycle planning, and asset stewardship. As the public art collection continues to grow, the absence of fully integrated lifecycle management systems, inventory processes, and long-term maintenance planning creates increasing operational pressure and long-term risk.

Taken together, these findings indicate that while public art in Lethbridge is highly valued and actively supported, however, the current model is no longer able to sustain the scale, coordination, and integration required for long-term civic impact. The Public Art Master Plan Update responds to these conditions by establishing a more coordinated framework that positions public art as an integrated component of the development of shared civic spaces.

CURRENT APPROACH	FUTURE DIRECTION
Public art delivered primarily through individual projects and isolated opportunities	Creative and cultural practice integrated into a coordinated placemaking and placekeeping framework
Creative opportunities considered separately from broader planning and infrastructure systems	Creative and cultural practice embedded early within planning, infrastructure, parks, mobility, and public realm design
Investment focused primarily on capital project delivery	Balanced operational and capital investment supporting long-term activation, stewardship, and sustainability
Coordination and stewardship occurring through decentralized or project-specific processes	Integrated governance, lifecycle stewardship, and cross-departmental implementation systems
Creative activity concentrated within select civic and downtown locations	More equitable city-wide distribution across neighbourhoods, parks, trails, gathering spaces, and community hubs
Public art focused primarily on permanent installations and standalone commissions	Expanded approaches including temporary, participatory, ecological, Indigenous-led, and community-based cultural activation
Community participation occurring primarily through project consultation	Ongoing community participation and Indigenous leadership embedded throughout planning, activation, and stewardship
Public art functioning primarily as a standalone cultural program	Creative and cultural practice functioning as part of broader city-building, public realm, and community wellbeing systems



*"Art makes
familiar places feel
special again."*

~ Survey Respondent

3. POSITIONING PUBLIC ART

A photograph of a modern interior space, likely a museum or gallery. The ceiling is made of exposed wooden beams. A glass railing with a wooden handrail runs along a walkway. To the right, a large window is covered with a white, geometric, lattice-like screen. Sunlight filters through the screen, casting a pattern of shadows on the floor. In the background, there are more glass walls and a red exit sign.

Geometry of the Sky, Andrew Rabyniuk (2019). Photo by Angeline Simon, courtesy of AAC

The engagement process and systems review demonstrated that expectations for public art in Lethbridge have evolved significantly. Public art is increasingly understood as contributing not only to cultural expression, but also to broader civic outcomes related to public space experience, belonging, reconciliation, neighbourhood identity, environmental awareness, and community wellbeing.

A Civic Placemaking and Placekeeping Framework

At the same time, the current delivery model remains primarily structured around individual projects, capital initiatives, and standalone implementation processes. While this approach has supported important public-facing outcomes over time, it is not designed to support the level of long-term integration, coordination, stewardship, and cross-departmental collaboration now required to meet broader civic objectives.

The Public Art Master Plan Update establishes a transition toward an integrated placemaking and placekeeping framework that supports the long-term planning, activation, stewardship, and experience of public spaces across Lethbridge.

“Art that brings people together — festivals, lights, events — is what makes the city feel alive.”

~ Survey Respondent

Applying the Framework in Lethbridge

The systems analysis undertaken through the Public Art Master Plan Update suggests that Lethbridge currently demonstrates many characteristics associated with a developing and increasingly integrated civic placemaking and placekeeping approach.

Key strengths identified through the planning process include:

- strong community participation and public interest;
- active partnership networks;
- growing alignment between culture and broader city-building objectives;
- increasing recognition of Indigenous cultural visibility and participation; and
- growing interest in integrated public realm approaches across departments and partners.

The implementation directions established throughout this Plan are intended to strengthen these conditions over time through coordinated governance, operational alignment, stewardship systems, infrastructure integration, sustainable investment, and expanded participation pathways.

Governance

Successful implementation of the Public Art Master Plan Update requires coordinated governance structures that align municipal departments, advisory bodies, Indigenous partnerships, external organizations, and community participation within a shared public realm and cultural development approach.

The governance structure establishes leadership roles, coordination responsibilities, and decision-making relationships intended to support the consistent integration of creative and cultural practice across planning, infrastructure, public realm projects, neighbourhood initiatives, and long-term stewardship activities.

Cultural Services functions as the primary coordinating body for implementation, supported by interdepartmental collaboration, advisory structures, Indigenous partnerships, and community participation mechanisms. Together, these relationships support coordinated decision-making, operational alignment, and long-term implementation across the organization.

The City's Role

Within the updated approach established through this Plan, public art is positioned as part of the city's broader civic placemaking and placekeeping infrastructure, contributing to how public spaces are planned, experienced, interpreted, activated, and sustained over time.

This approach recognizes creative and cultural practice as an integrated component of public realm development rather than a standalone program area. Public art contributes to broader civic objectives related to cultural expression, neighbourhood identity, Indigenous cultural presence, community participation, public space experience, and long-term community wellbeing across Lethbridge.

Under this model, the City's role extends beyond the commissioning and management of individual public art projects. The City is responsible for establishing the governance structures, operational coordination, policy alignment, investment approaches, stewardship practices, and participation pathways required to support the long-term integration of creative and cultural practice across municipal systems and public spaces.

This role requires coordinated collaboration across departments, infrastructure systems, planning processes, community partnerships, and public realm initiatives to ensure that placemaking and placekeeping objectives are consistently supported throughout implementation.

Plan Implementation Lead

Implementation of the Public Art Master Plan Update requires a clearly defined municipal lead responsible for coordinating delivery, advancing interdepartmental collaboration, and supporting long-term implementation of the Plan.

This role should be situated within a Cultural Services function and serve as the primary civic lead for public art, placemaking, and placekeeping coordination across the organization. Responsibilities include overseeing implementation of the Public Art Master Plan, aligning annual priorities and workplans, supporting governance and reporting processes, coordinating artist and community participation systems, and ensuring alignment with related municipal plans, policies, and capital initiatives.

The role also functions as an internal connector across departments, projects, and external partnerships to support integrated implementation within public realm, infrastructure, parks, mobility, and community development initiatives. This includes coordination with internal service areas such as Finance, Procurement, Legal, Asset Management, Indigenous Relations, Urban Revitalization, and other operational partners as required.

Additional responsibilities include monitoring implementation progress, supporting evaluation and reporting processes, tracking advancement toward organizational development priorities, and coordinating periodic strategic reviews of the Public Art Master Plan over time.

As implementation responsibilities expand, this function should ultimately be supported through a dedicated Coordinator position as organizational capacity and program integration continue to evolve.

Interdepartmental Coordination

Implementation of the Public Art Master Plan Update requires ongoing coordination across departments, operational areas, public realm initiatives, and civic planning processes. To support this work, the governance structure established through the Plan includes a coordinated interdepartmental approach intended to strengthen alignment, communication, and long-term implementation across the organization.

A central component of this structure is the Interdepartmental Working Group (IWG), which functions as the City's primary internal coordination mechanism for implementing the Public Art Master Plan and advancing placemaking and placekeeping as a shared civic function.

The IWG is not intended to replace departmental authority, nor does it function solely as an advisory body. Rather, it operates as a practical coordination and decision-support structure that enables departments to align projects, identify opportunities for integration, and support more consistent public realm outcomes across municipal systems and initiatives.

The IWG supports integration across policy, planning, infrastructure, and public realm processes by identifying where creative and cultural considerations can be embedded within municipal plans, capital projects, neighbourhood development initiatives, and civic investment priorities. It also supports coordination between capital planning cycles, operational workplans, funding opportunities, and implementation priorities.

A key function of the IWG is to provide a regular forum for departments to review projects, identify intersections, address operational considerations, and support coordinated implementation. Participation may include representatives from Cultural Services, Planning and Design, Parks and Cemeteries, Infrastructure Services, Urban Revitalization, Asset Management, Finance, Legal Services, Procurement, Indigenous Relations, Economic Development, Strategic Initiatives, and other service areas as required.

Public Art Committee Transition

The existing Public Art Committee will continue to function during the early phases of implementation as an advisory body supporting public art program delivery, project review, and strategic implementation guidance.

As the City advances toward a broader civic placemaking and placekeeping approach, the role and structure of the Committee may continue to evolve in alignment with emerging governance structures, operational priorities, and community participation models established through the Public Art Master Plan Update.

During the transition period, the Committee will continue to provide advisory input related to public art initiatives, artist selection processes, implementation considerations, and program development while supporting continuity throughout organizational and governance changes.

Over time, relationships between the Public Art Committee, the Interdepartmental Working Group (IWG), the Intercultural Community Forum (ICF), and other advisory or participation structures may continue to evolve to support a more coordinated and integrated governance approach.

Intercultural Community Forum (ICF)

The Intercultural Community Forum (ICF), identified through the Civic Culture Plan, can support ongoing community dialogue, cultural participation, relationship-building, and civic inclusion throughout implementation of the Public Art Master Plan Update.

The ICF is intended to function as a community-based engagement and participation mechanism that strengthens connections between the City, cultural communities, artists, neighbourhoods, organizations, and residents involved in civic and cultural life across Lethbridge.

Unlike project-specific consultation processes, the ICF supports ongoing relationship-building and long-term community participation within the evolution of public spaces, cultural initiatives, and neighbourhood-based activation over time. The Forum provides opportunities to identify emerging community priorities, support inclusive participation, strengthen cultural visibility, and encourage dialogue. Participation within the Forum may evolve over time depending on implementation priorities and community interest, but should seek to include representation from cultural communities, artists, youth, neighbourhood organizations, accessibility advocates, community partners, and other groups connected to civic life in Lethbridge.

The ICF also functions as an important mechanism for supporting transparency, collaboration, knowledge-sharing, and ongoing community participation within the City's broader placemaking and placekeeping approach.

Indigenous Leadership

Indigenous leadership, relationship-building, cultural protocols, and knowledge systems are foundational to the implementation of the Public Art Master Plan Update and the broader civic placemaking and placekeeping approach established through this Plan.

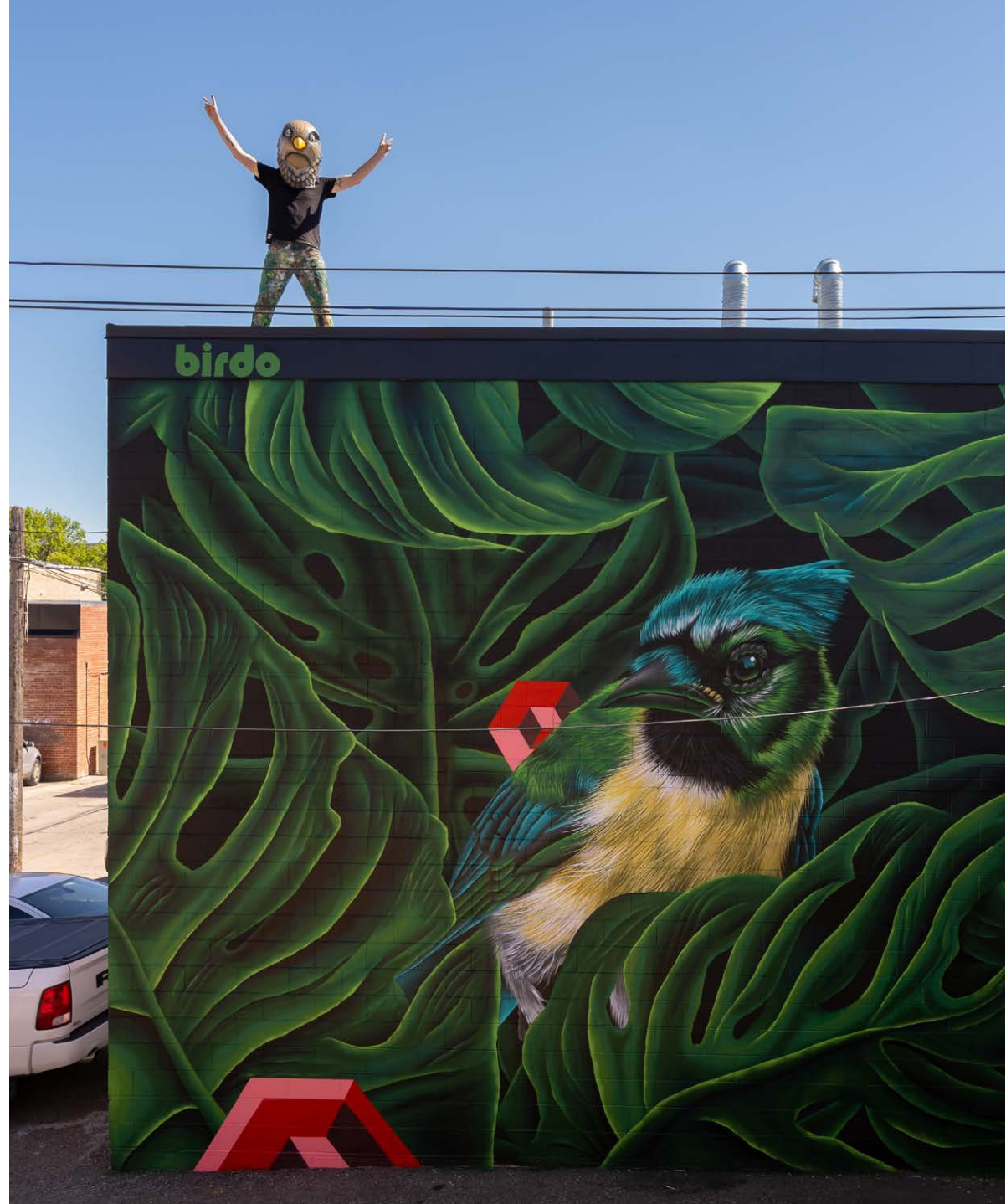
Implementation should support ongoing collaboration with Indigenous leaders, Knowledge Keepers, artists, and community partners to ensure that Indigenous cultural presence, storywork, land relationships, and cultural perspectives are meaningfully reflected within public spaces and civic processes over time.

This approach recognizes that Indigenous participation extends beyond project consultation or symbolic inclusion. Indigenous partnership should be embedded within governance discussions, cultural planning, stewardship conversations, public space interpretation, and long-term relationship development throughout implementation of the Plan.

The governance structure therefore supports ongoing Indigenous participation across advisory, planning, implementation, and stewardship processes while respecting the need for flexibility, relationship-based engagement, and culturally appropriate approaches that may evolve over time.

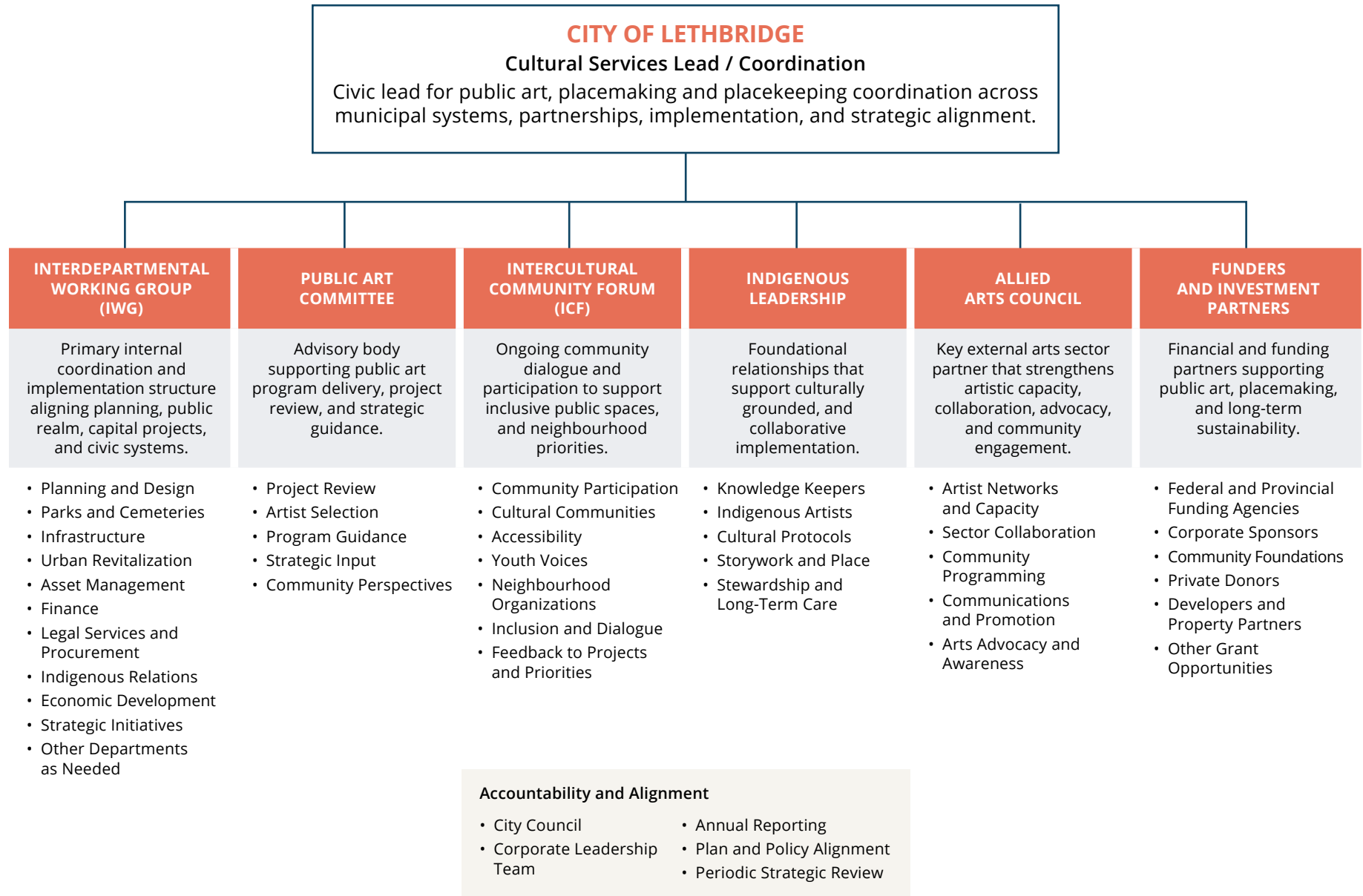
Allied Arts Council

The Allied Arts Council plays a collaborative leadership and stewardship role within the governance of the Public Art Master Plan Update by supporting artist engagement, community cultural development, creative sector capacity-building, and public participation in cultural initiatives. As a key cultural partner, the organization contributes sector knowledge, facilitates relationships between artists and the municipality, supports community-led creative activation, and helps strengthen ongoing cultural animation and stewardship within public spaces across the city. Through advocacy, collaboration, and program support, the Allied Arts Council helps ensure that public art and placemaking initiatives remain responsive to local cultural identities, community needs, and evolving creative practices over time.



Green Jay, Jerry Rugg (2024). Photo by Angeline Simon, courtesy of AAC

Public Art Governance



4. VISION AND GUIDING PRINCIPLES



Migratory Gift, Marc Dulude (2018).
Photo by Angeline Simon, courtesy of AAC

The preceding sections of this Plan established the community priorities, systems insights, operational considerations, and civic opportunities shaping the future of public art and public space in Lethbridge.

The Vision and Guiding Principles that follow establish the foundational direction for the Public Art Master Plan Update. They articulate the long-term civic outcomes the Plan seeks to support and provide a shared framework for decision-making, governance, partnerships, investment, program development, public realm integration, and ongoing stewardship over the next decade.

Together, the Vision and Guiding Principles position creative and cultural practice as an essential component of civic life in Lethbridge — shaping how public spaces are experienced, how stories and identities are reflected, how communities participate in city-building, and how places are cared for and sustained over time.

The strategies, actions, and implementation directions contained within this Plan are grounded in these principles and are intended to support a coordinated placemaking and placekeeping framework that is community-centered, culturally responsive, operationally sustainable, and reflective of the evolving needs of Lethbridge.

Vision

PUBLIC ART AS CIVIC PLACEMAKING INFRASTRUCTURE

By 2036, public art in Lethbridge will be embedded in how the City plans, designs, animates, and cares for its public spaces. Artistic practice will contribute to neighbourhood identity, Indigenous cultural visibility, community participation, and a welcoming public realm across the city.

Through coordinated civic leadership, partnerships with artists and communities, and sustained investment, public art will function not as isolated projects, but as an integrated part of how Lethbridge expresses its stories, builds belonging, and shapes meaningful public places.

Guiding Principles

PUBLIC ART AS CIVIC INFRASTRUCTURE

Public art is part of the city-building system. It contributes to the design, meaning, and experience of public space alongside planning, architecture, landscape design, and infrastructure.

ARTIST-LED CIVIC CONTRIBUTION

Artists are essential contributors to the civic imagination of the city. The program should create diverse pathways for artists to shape public spaces through commissions, collaborations, consulting, temporary projects, and neighbourhood initiatives.

PLACE-BASED IDENTITY

Public art should reflect the unique landscapes, histories, and communities of Lethbridge, strengthening neighbourhood identity and a shared sense of place.

EQUITY AND CULTURAL VISIBILITY

Public art investment should broaden who participates in shaping the public realm, supporting cultural diversity, new voices, and equitable access to opportunities.

INDIGENOUS CULTURAL PRESENCE

Public spaces should reflect the living cultures, knowledge systems, and histories of the Blackfoot people and other Indigenous communities through respectful partnership and cultural protocols.

STEWARDSHIP OF CIVIC CULTURAL ASSETS

Public art should be embraced as a long-term civic asset. The City has a responsibility to care for artworks, cultural stories, and public spaces through responsible maintenance, conservation, and renewal.

COMMUNITY BELONGING AND PARTICIPATION

Public art should invite participation, dialogue, and connection. Residents should see their stories, cultures, and experiences reflected in the city's public spaces. Engagement findings consistently emphasized community, inclusion, and identity as core expectations of the plan.

5. OUTCOMES, STRATEGIES, AND ACTIONS



A Departure, Ilan Sandler (2009). Photo by Angeline Simon, courtesy of AAC

The Public Art Master Plan Update establishes a long-term transition from a primarily project-based public art program toward a more coordinated civic placemaking and placekeeping approach integrated across municipal systems, public realm planning, and community life.

This transition does not represent a shift away from public art itself, but rather an expansion of how creative and cultural practice contributes to the planning, experience, activation, stewardship, and long-term development of public spaces across Lethbridge.

Under this approach

- public art is integrated earlier within planning and infrastructure processes;
- governance and operational coordination are strengthened across departments and partners;
- Indigenous leadership and community participation are embedded more consistently throughout implementation;
- artist participation pathways expand beyond standalone commissions;
- stewardship and lifecycle management systems are formalized; and
- placemaking and placekeeping become integrated components of broader city-building processes.

*“Art makes a place
feel like someone’s
looking after it.”*

~ Survey Respondent

10-year Outcome

The Service Level Framework and implementation directions established throughout this Plan are intended to support this transition incrementally over time through phased organizational development, operational alignment, sustainable investment, and coordinated implementation.

By 2036, Lethbridge will have established a more integrated civic approach in which creative and cultural practice contributes consistently to public realm experience, neighbourhood identity, Indigenous cultural presence, community participation, and long-term stewardship across the city.

Together, these components establish the organizational, operational, and civic directions required to support integrated placemaking and placekeeping across Lethbridge.

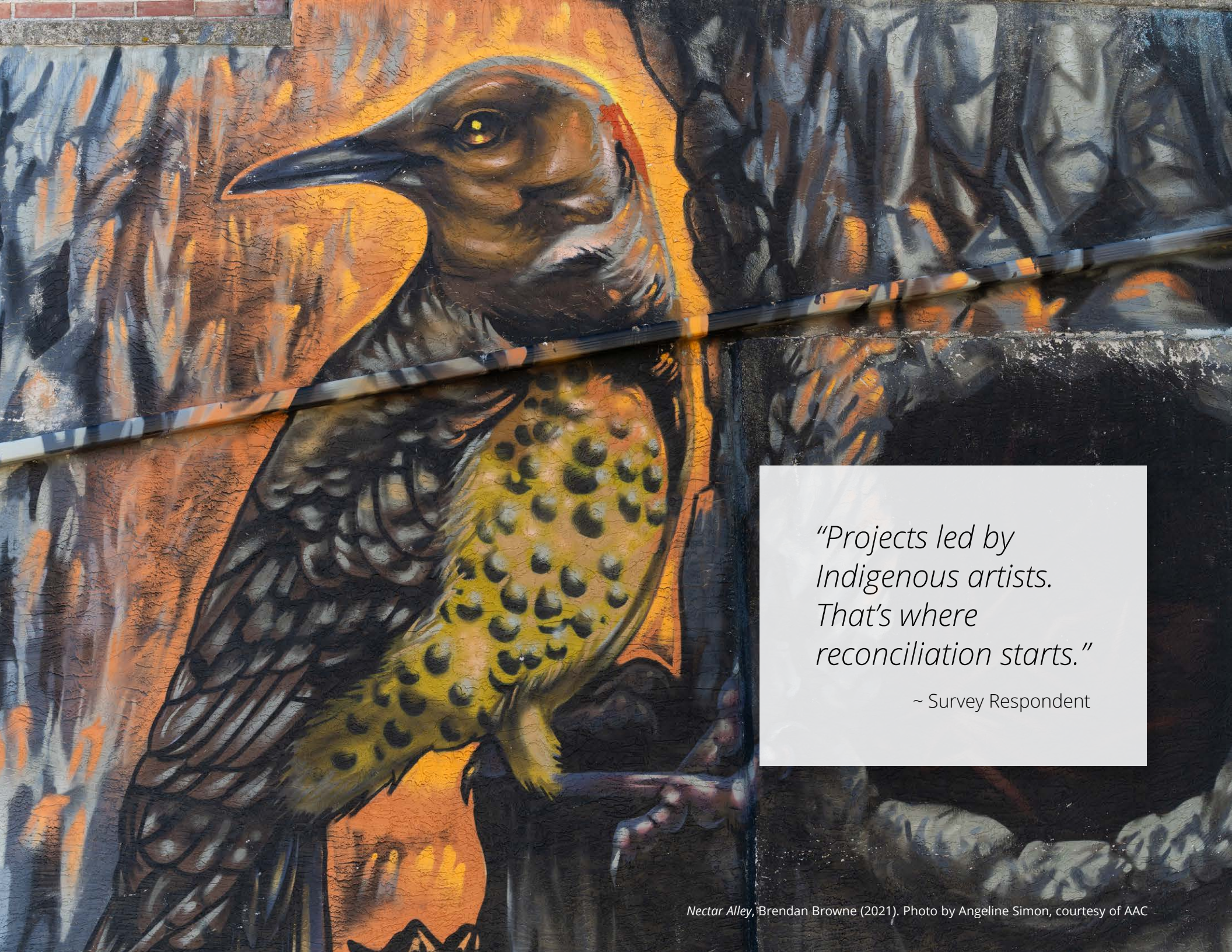
COMPONENT	PURPOSE
Outcomes	Long-term civic and organizational conditions to be achieved through implementation of the Plan.
Strategies	Major areas of organizational, operational, and public realm focus required to achieve each Outcome.
Actions	Specific implementation steps intended to support delivery over time.

Implementation is intended to occur through a phased approach focused on:

- establishing foundational governance and operational systems;
- strengthening integration across municipal planning, infrastructure, and public realm processes;
- expanding participation, partnership, and stewardship practices; and
- supporting long-term organizational alignment and sustainability.

The Outcomes, Strategies, and Actions identified in the following sections are interconnected and intended to function collectively as part of a coordinated civic placemaking and placekeeping approach.

Together, the Outcomes, Strategies, and Actions support coordinated governance, infrastructure integration, community participation, Indigenous partnership, stewardship, and long-term organizational development across Lethbridge.



*"Projects led by
Indigenous artists.
That's where
reconciliation starts."*

~ Survey Respondent

Outcome 1: Coordinated Governance and Civic Alignment

CURRENT CONTEXT

Public art in Lethbridge is supported through collaboration between municipal departments, advisory structures, and external partners, reflecting a broad base of organizational and community commitment. Existing coordination mechanisms contribute to project delivery and partnership development; however, opportunities remain to strengthen alignment across departments and improve integration within planning, infrastructure, and public realm processes.

Governance, decision-making, and accountability processes can be more clearly structured to support long-term implementation and consistent coordination across the organization.

This condition generally aligns with Service Level 2 (Developing) for governance and civic coordination.

OUTCOME (2036)

By 2036, public art, placemaking, and placekeeping in Lethbridge are supported through a coordinated governance and implementation structure that aligns municipal departments, external partners, Indigenous leadership, and community participation within a shared civic approach.

Decision-making, operational coordination, and accountability processes are clearly defined and consistently integrated across planning, infrastructure, public realm, and community development initiatives, enabling creative and cultural practice to function as an embedded component of city-building across Lethbridge.

This outcome establishes the governance and coordination conditions required to support implementation across all outcome areas.

Strategy 1.1 – Establish a Formal Governance and Coordination Model

Primary Phase: Phase 1

Target Service Level: Governance and Civic Coordination – SL2 → SL3

DESCRIPTION

Establish clear governance structures, coordination pathways, and departmental responsibilities to support integrated implementation across planning, infrastructure, public realm, and cultural initiatives. The Interdepartmental Working Group (IWG) will function as the City's primary coordination mechanism, supported by Cultural Services, advisory structures, and external partners.

ACTIONS

1.1.1 Formalize the Interdepartmental Working Group (IWG)

Establish the IWG as the City's formal cross-department coordination body for public art, placemaking, and placekeeping, with representation from departments responsible for planning, infrastructure, finance, asset management, Indigenous relations, and public realm delivery.

1.1.2 Establish a Governance Charter

Define the mandate, authority, membership, reporting relationships, and decision-making processes for the IWG, including project triggers and review points aligned with capital planning and public realm initiatives.

1.1.3 Implement an Annual Public Realm Coordination Process

Introduce an annual cross-department review of upcoming capital and public realm projects to identify opportunities for artistic integration, align timing and resources, and support coordinated delivery.

Strategy 1.2 – Clarify Roles and Responsibilities Across the Governance System

Primary Phase: Phase 1

Target Service Level: Governance and Civic Coordination; Administrative Capacity – SL2 → SL3

DESCRIPTION

Clarify the roles of municipal departments, advisory bodies, and external partners to support coordinated implementation, operational accountability, and long-term alignment across the public art system.

ACTIONS

1.2.1 Define Municipal and Partner Roles

Document and formalize the roles of Cultural Services, internal departments, the Allied Arts Council, and advisory bodies in relation to policy, capital integration, program delivery, and asset stewardship.

1.2.2 Reposition the Public Art Committee

Confirm the Public Art Committee as a focused advisory body within the broader governance structure, providing expertise related to public art and project review without direct operational responsibility.

1.2.3 Update Service Agreements with the Allied Arts Council

Review and align service agreements to reflect the updated governance model, confirming the Council's role in grant administration, temporary programming, artist development, and community-based delivery.

Strategy 1.3 – Integrate Governance Across Civic Planning Systems

Primary Phase: Phase 1 to Phase 2

Target Service Level: Governance and Civic Coordination; Policy and Strategic Alignment – SL2 → SL3

DESCRIPTION

Align public art governance with broader municipal planning, cultural development, public realm, and infrastructure systems to support coordinated city-building and long-term civic integration.

ACTIONS

1.3.1 Align with Municipal Plans and Priorities

Align implementation of the Public Art Master Plan with the Civic Culture Plan, public realm initiatives, parks planning, downtown and urban revitalization strategies, and reconciliation-related priorities.

1.3.2 Introduce a Public Realm Review Lens

Establish a consistent review process for selected civic projects to assess opportunities for artistic integration, Indigenous storywork, placemaking, and placekeeping through the IWG.



Wrangling Willie and the Wind Eater, Alex Pavlenko (2005). Photo by Angeline Simon, courtesy of AAC

Outcome 2: Contemporary Policy and Public Realm Integration

CURRENT CONTEXT

The City maintains a Public Art Policy that has supported a range of projects, partnerships, and public-facing initiatives. Public art is increasingly recognized as contributing to broader cultural development and public realm objectives.

As the role of public art continues to expand, there is an opportunity to strengthen alignment between policy, placemaking and placekeeping approaches, and municipal planning and infrastructure systems. Public art considerations are present within civic processes, but are not yet consistently integrated across all stages of project planning and delivery.

This condition generally aligns with Service Level 2 (Developing), with emerging elements of integration associated with Service Level 3.

OUTCOME (2036)

By 2036, municipal policy and planning frameworks position public art as an integrated component of placemaking, placekeeping, public realm design, reconciliation, and neighbourhood identity across Lethbridge.

Public art considerations are consistently integrated within planning, infrastructure, parks, civic facilities, and public realm initiatives, supporting coordinated and place-responsive city-building processes.

Strategy 2.1 – Update the Public Art Policy Framework

Primary Phase: Phase 1

Target Service Level: Policy and Strategic Alignment – SL2/3 → SL3

DESCRIPTION

Update the Public Art Policy to reflect a broader placemaking and placekeeping approach that positions public art as part of public realm design, cultural development, and city-building.

ACTIONS

2.1.1 Rewrite the Public Art Policy Using a Broader Placemaking and Placekeeping Definition

Update the policy to define public art as part of public realm design and city-building, including permanent, temporary, integrated, community-led, interpretive, and Indigenous storywork approaches.

2.1.2 Embed Policy Principles Drawn from Engagement Findings

Embed principles related to land, ecology, Blackfoot worldviews, reconciliation, safety, city-wide distribution, youth pathways, temporary activation, and shared stewardship.

Strategy 2.2 – Integrate Public Art into Planning and Capital Processes

Primary Phase: Phase 1 to Phase 2

Target Service Level: Integration with Civic Infrastructure – SL2 → SL3

DESCRIPTION

Strengthen integration between public art, planning, infrastructure, and public realm processes to ensure that opportunities for creative and cultural integration are identified early and incorporated consistently within civic projects.

ACTIONS

2.2.1 Create a Planning and Capital Project Trigger for Public Art Review

Introduce a formal trigger requiring review of eligible civic projects for public art, placemaking, and placekeeping opportunities.

2.2.2 Add Public Art Prompts to Project Planning Templates

Incorporate public art, placemaking, placekeeping, and Indigenous storytelling considerations into project initiation templates, park concept planning, and selected public realm design processes.

2.2.3 Normalize Public Art Review in Selected Capital Processes

Ensure artistic integration becomes a routine component of selected project planning and design processes rather than an exceptional consideration.

Strategy 2.3 – Integrate Public Art Within the City’s Cultural Planning Framework

Primary Phase: Phase 1

Target Service Level: Policy and Strategic Alignment – SL3

DESCRIPTION

Align public art policy, governance, and delivery with the Civic Culture Plan and related municipal priorities to ensure that public art contributes to broader cultural development, public realm planning, reconciliation, neighbourhood identity, and community wellbeing objectives across Lethbridge.

This strategy strengthens coordination between the public art program, the Interdepartmental Working Group (IWG), the Intercultural Community Forum (ICF), and broader cultural planning systems, ensuring that public art functions as an integrated component of civic and cultural development rather than a standalone program area.

ACTIONS

2.3.1 Demonstrate Alignment with City Priorities

Develop a clear and accessible alignment summary illustrating how the Public Art Master Plan supports the Civic Culture Plan, reconciliation commitments, public realm initiatives, and community wellbeing objectives.

2.3.2 Align Program Language and Positioning with the Civic Culture Plan

Update program language and communications to reflect placemaking, placekeeping, intercultural development, and public realm integration approaches.

2.3.3 Connect Public Art Governance to City-Wide Cultural Planning Structures

Align governance relationships with the IWG and ICF to support coordinated decision-making, advisory input, and community participation across the City's cultural planning system.

"We need more art where kids and families go — parks, schools, places we use every day."

~ Survey Respondent



Outcome 3: Stable and Coordinated Funding, Procurement, and Delivery System

CURRENT CONTEXT

The transition outlined in this Plan requires a shift not only in how public art is delivered, but in how it is resourced. Historically, public art investment in Lethbridge has been tied primarily to capital project funding. While this approach has supported the delivery of individual artworks, it does not provide the long-term coordination and operational capacity required to sustain a more integrated civic system.

Historical capital investment has averaged approximately \$228,942 annually between 2009 and 2026. These investments have primarily supported project implementation costs, including artist fees and fabrication, but have not consistently included the administrative, coordination, stewardship, and lifecycle management capacity required to support broader implementation.

As public art becomes more integrated within planning, infrastructure, Indigenous placemaking, neighbourhood activation, and long-term stewardship systems, the limitations of a capital-only funding model become increasingly evident. Without dedicated operational capacity, coordination remains inconsistent, opportunities for integration are missed, and long-term stewardship risks increase.

This condition generally aligns with Service Level 2 (Developing) for funding and delivery systems.

OUTCOME (2036)

By 2036, Lethbridge has established a stable, coordinated, and diversified funding and delivery system that supports public art as civic placemaking and placekeeping infrastructure.

Investment is structured through a combination of operating and capital funding tools aligned with defined program streams supporting permanent public art, Indigenous placemaking and storywork, neighbourhood initiatives, temporary activation, and integrated civic infrastructure projects.

Funding supports not only project delivery, but also the coordination, administration, stewardship, and lifecycle planning required to sustain the system over time. Procurement and delivery processes are transparent, accessible, and aligned with artistic practice, enabling consistent implementation across departments and partners.

This outcome establishes the financial and operational conditions required to support all other outcome areas and enable long-term system sustainability.

Strategy 3.1 – Establish a Stable Operating Foundation

Primary Phase: Phase 1 to Phase 2

Target Service Level: Funding and Investment Mechanisms; Administrative Capacity – SL2 → SL3

DESCRIPTION

A stable operating foundation is required to support the coordination, administration, and integration of public art within civic systems. This includes aligning resources with the responsibilities required to manage partnerships, support artist participation, coordinate across departments, and sustain long-term stewardship practices.

ACTIONS

3.1.1 Use Existing Funding to Support Transition (2026–2027)

Use existing funding to support implementation during the transition period, including governance development, procurement reform, grant program design, policy updates, and asset inventory work.

3.1.2 Transition to a Stable Annual Operating Budget

Transition the primary source of public art funding from inconsistent capital allocations toward a stable annual operating budget through the municipal budget cycle.

This operating budget should be informed by the historical average annual capital investment of approximately \$228,942 between 2009 and 2026 and adjusted to reflect the full cost of delivering a coordinated system, including administration, grant delivery, coordination, and lifecycle stewardship.

3.1.3 Align Operating Resources with Program Delivery Requirements

Ensure that operating resources are proportionally aligned with the delivery needs of all program streams, including Indigenous placemaking and storywork, integrated civic projects, community grants, temporary activation, and stewardship activities.

3.1.4 Resource Monitoring, Evaluation, and Lifecycle Planning

Establish dedicated capacity for monitoring and evaluation, annual reporting, documentation, lifecycle planning, and stewardship coordination.

3.1.5 Establish or Reallocate a Dedicated Coordination Role

Support the establishment or reallocation of a Public Art Program Coordinator role responsible for implementation coordination, reporting, program delivery, and asset management continuity.

*"More Indigenous
language.
Everywhere."*

~ Survey Respondent



Strategy 3.2 – Align Capital Investment with Public Art Integration

Primary Phase: Phase 1 to Phase 2

Target Service Level: Funding and Investment Mechanisms – SL3

DESCRIPTION

Capital investment in public art should align with broader infrastructure and public realm projects to ensure that opportunities for integration are identified early and coordinated within planning and design processes.

This approach supports more efficient delivery, strengthens public realm outcomes, and reinforces public art as part of how civic spaces are planned and experienced.

ACTIONS

3.2.1 Reorganize Funding into Defined Investment Streams

Structure funding into distinct streams supporting:

- Indigenous placemaking and storywork;
- city infrastructure and integrated public art;
- neighbourhood and community initiatives; and
- temporary and strategic activation.

3.2.2 Confirm Allocation Approaches Across Funding Streams

Refine allocation levels across funding streams in collaboration with Finance and participating departments, ensuring alignment with implementation priorities and maintaining protected Indigenous funding allocations.

3.2.3 Implement Stream-Based Reporting

Introduce annual reporting by funding stream to improve transparency, accountability, and long-term performance tracking.

Strategy 3.3 – Establish Coordinated Funding Tools and Partnerships

Primary Phase: Phase 1 planning / Phase 2 implementation

Target Service Level: Funding and Investment Mechanisms – SL3

DESCRIPTION

A coordinated approach to funding includes the use of complementary tools and partnerships that align with municipal priorities and community context. This may include partnerships with external organizations, contributions through development processes, and alignment with grant opportunities. These tools support flexibility while maintaining a clear and consistent framework for how funding contributes to the overall system.

ACTIONS

3.3.1 Establish a Fixed Annual Operating Budget

Secure a predictable, inflation-adjusted operating budget through the City's multi-year financial planning process.

3.3.2 Retain Strategic Capital Allocations

Continue to apply capital-based funding for integrated public art within eligible civic infrastructure projects, including defined percentage-based approaches where appropriate.

3.3.3 Enable Use of Municipal Reserve Funding Where Appropriate

Use Municipal Reserve funding for projects where public art is directly integrated into the functional purpose of parks and civic spaces, in alignment with legislative requirements.

Strategy 3.4 – Strengthen Procurement and Delivery Processes

Primary Phase: Phase 1 to Phase 2

Target Service Level: Artist Participation Pathways;
Administrative Capacity – SL3

DESCRIPTION

Procurement and delivery processes should support clarity, accessibility, transparency, and consistency across different types of projects and program streams.

A coordinated procurement approach supports effective project delivery while improving access for artists, community organizations, and delivery partners.

ACTIONS

3.4.1 Establish a Community and Temporary Grant Program

Expand the existing Community Event Grant Program into a dedicated placemaking and placekeeping grant stream supporting artist-led, neighbourhood-based, temporary, and community initiatives across the city.

3.4.2 Develop Grant Program Structure and Criteria

Establish eligibility criteria, assessment processes, reporting requirements, accessibility standards, and governance structures supporting consistent grant delivery.

3.4.3 Establish Pre-Qualified Artist Rosters

Develop artist rosters supporting accessible and efficient artist selection processes across recurring project types and program streams.

3.4.4 Enable Alternative Procurement and Granting Approaches

Use granting models and procurement exemptions, where appropriate and compliant with municipal policy, to better support artistic practice and community-led delivery models.

“If you’re doing art on the land, it has to start with the people of the land.”

~ Participant, Indigenous-led Session

Outcome 4: Expanded Artist Pathways and a Diversified Program Model

CURRENT CONTEXT

Artists in Lethbridge currently participate in public art through commissions, murals, installations, and collaborative projects that contribute to an increasingly visible creative presence across the city.

Engagement findings identified strong interest in expanding participation pathways to support more consistent access, progression, and inclusion across different scales and forms of practice. Opportunities currently remain tied primarily to individual projects, with potential to further develop recurring pathways supporting artists at different stages of practice.

This condition generally aligns with Service Level 2 (Developing), with emerging elements of integration associated with Service Level 3.

OUTCOME (2036)

By 2036, artists in Lethbridge participate in shaping public space through coordinated and recurring opportunities that extend beyond traditional commissions.

Participation includes permanent and temporary projects, neighbourhood initiatives, integrated design processes, and strategic public realm activation across the city. These opportunities support artists at different stages of practice while strengthening cultural expression, neighbourhood identity, and community participation across Lethbridge.

Artist participation is integrated within public realm planning and program delivery, contributing to more vibrant, inclusive, and culturally expressive public spaces.

Strategy 4.1 – Diversify Artist Participation Across Program Streams

Primary Phase: Phase 2

Target Service Level: Artist Participation Pathways – SL2 / emerging SL3 → SL3

DESCRIPTION

Expand artist participation across multiple program streams to create recurring and scalable pathways aligned with the broader placemaking and placekeeping system.

ACTIONS

4.1.1 Maintain Permanent Commissioning Pathways

Continue delivering permanent commissions connected to major civic infrastructure and public realm projects.

4.1.2 Establish Recurring Temporary and Seasonal Opportunities

Expand temporary, seasonal, and time-based initiatives as a consistent program function supporting experimentation, activation, and broader participation.

4.1.3 Introduce Artist Participation in Design Processes

Integrate artists within selected civic design and infrastructure teams to contribute to project development, interpretation, and public experience.

Strategy 4.2 – Establish Progression and Activation Pathways for Artists

Primary Phase: Phase 2 to Phase 3

Target Service Level: Artist Participation Pathways; Community Participation; Integration with Civic Infrastructure — strengthen SL3

DESCRIPTION

Structure artist pathways to support progression across different levels of experience while using neighbourhood and temporary projects as opportunities for activation, experimentation, and long-term integration.

ACTIONS

4.2.1 Develop Tiered Opportunities Across Project Scales

Design program streams and calls reflecting a range of project scales and complexities suitable for emerging, mid-career, and established artists.

4.2.2 Link Smaller-Scale Projects to Advancement Opportunities

Use temporary and neighbourhood-based initiatives as pathways toward larger commissions and integrated civic projects.

4.2.3 Use Temporary Activation to Test Sites and Approaches

Use temporary projects to explore sites, themes, and approaches that may inform future permanent works or integrated public realm initiatives.

4.2.4 Establish Recurring City-Wide Activation Opportunities

Support ongoing rotating and temporary opportunities contributing to animation and participation across public spaces throughout the city.



Tranquil Tracks, Jennifer Roberts (2024).
Photo by Angeline Simon, courtesy of AAC

Outcome 5: Indigenous Leadership, Community Participation, and Placekeeping

CURRENT CONTEXT

Indigenous participation and community engagement are increasingly present within public art initiatives across Lethbridge, reflecting growing recognition of cultural visibility, reconciliation, and inclusive public space practices.

There is an opportunity to further strengthen this work through dedicated funding, long-term relationships, governance coordination, and community participation systems supporting Indigenous leadership and neighbourhood-based engagement.

Community participation currently occurs primarily through individual projects, with opportunities to expand toward a more coordinated city-wide approach supporting ongoing placekeeping and community stewardship practices.

This condition generally aligns with Service Level 2 (Developing), with emerging elements of Service Level 3 in Indigenous cultural partnership and community participation.

OUTCOME (2036)

By 2036, Indigenous leadership and community participation are embedded within the planning, design, activation, and stewardship of public spaces across Lethbridge.

Indigenous placemaking, placekeeping, and storywork are supported through dedicated funding, governance structures, cultural protocols, and long-term relationships grounded in reciprocity and respect.

Community participation is supported through accessible pathways enabling neighbourhood-level involvement, ongoing activation, and long-term stewardship of public spaces across the city.

Strategy 5.1 – Establish Indigenous Leadership and a Dedicated Storywork Stream

Primary Phase: Phase 1 to Phase 2

Target Service Level: Indigenous Cultural Partnership – SL2 → SL3

DESCRIPTION

Support Indigenous leadership through a clearly defined and protected program stream grounded in Indigenous placemaking, placekeeping, and storywork practices across civic spaces and public realm systems.

ACTIONS

5.1.1 Establish Indigenous Placemaking and Storywork as a Dedicated Stream

Confirm Indigenous-led work as a foundational component of the funding model with protected allocation structures.

5.1.2 Confirm Governance and Cultural Protocols

Develop governance approaches and cultural protocols supporting Indigenous-led and Indigenous-related initiatives through respectful and relationship-based processes.

5.1.3 Deliver Indigenous-Led Projects Across Civic Sites

Prioritize Indigenous-led initiatives within parks, public spaces, commemorative landscapes, and integrated civic infrastructure projects.

Strategy 5.2 – Build City-Wide Community Participation and Access

Primary Phase: Phase 2

Target Service Level: Community Participation and Access – emerging SL3 → fully realized SL3

DESCRIPTION

Structure community participation as a consistent and accessible component of the program, enabling residents, neighbourhoods, and organizations to contribute actively to public space.

ACTIONS

5.2.1 Support Neighbourhood Participation Through Grant Programs

Use placemaking and placekeeping grant streams to support geographically distributed neighbourhood initiatives across the city.

5.2.2 Develop Culturally Responsive Engagement Approaches

Build on artist-led and community-based engagement approaches that support cultural safety, accessibility, inclusivity, and meaningful participation.

Strategy 5.3 – Integrate Placekeeping as an Ongoing Practice

Primary Phase: Phase 3

Target Service Level: Community Participation; Stewardship and Lifecycle Management – SL3

DESCRIPTION

Integrate placekeeping as an ongoing component of the program, ensuring that public art contributes to the continued activation, interpretation, and stewardship of public spaces beyond initial project delivery.

ACTIONS

5.3.1 Develop Placekeeping Approaches for Selected Sites

Establish placekeeping approaches supporting activation, interpretation, and local stewardship following project installation.

5.3.2 Support Ongoing Activation and Storytelling Through Partnerships

Work with community organizations and partners to support continued engagement, programming, storytelling, and public participation connected to public art and public spaces over time.



A History of Lethbridge Alberta, Cheyenne (Naatoiyiki) McGinnis. Photo by Angeline Simon, courtesy of AAC

Outcome 6: Civic Art Asset Stewardship and Long-Term Accountability

CURRENT CONTEXT

Public art in Lethbridge is increasingly recognized as part of the City's civic asset base, and the collection continues to grow through capital projects, partnerships, and program delivery. Existing practices support the care and maintenance of artworks; however, these approaches are not yet consistently integrated within formal asset management systems.

The City maintains records of public art assets, but a standardized inventory, along with consistent condition assessment and lifecycle planning processes, has not yet been fully established. Maintenance responsibilities are currently shared across departments, which supports delivery but does not yet provide a consistently coordinated approach to long-term stewardship.

As the collection expands, there is an opportunity to strengthen lifecycle coordination, formalize stewardship practices, and align public art more fully within the City's broader asset management framework. This includes establishing consistent standards for classification, maintenance, renewal, and reporting while improving visibility into asset condition, risk, and investment needs.

This condition generally aligns with Service Level 1–2 (Foundational to Developing) for stewardship and lifecycle management.

OUTCOME (2036)

By 2036, public art is fully integrated into the City's asset management framework and managed as a defined municipal asset class.

The City maintains a comprehensive inventory of public art assets supported by clear classification systems, lifecycle standards, maintenance protocols, and coordinated stewardship responsibilities. Asset condition, risk, maintenance requirements, and long-term investment needs are regularly assessed and reported.

Public art is planned, maintained, renewed, and evaluated in alignment with broader municipal asset management practices, supporting long-term sustainability, public safety, accountability, and public realm quality across Lethbridge.

Strategy 6.1 – Establish Public Art as a Formal Municipal Asset Class

Primary Phase: Phase 1

Target Service Level: Stewardship and Lifecycle Management – SL1 → SL3

DESCRIPTION

Establish a consistent structure for recognizing public art as a formal municipal asset class, including standardized classification systems, lifecycle expectations, and stewardship responsibilities aligned with broader municipal asset management practices.

This transition supports a shift from reactive maintenance toward a more proactive and coordinated lifecycle management approach.

ACTIONS

6.1.1 Define Public Art Asset Categories

Develop and adopt a standardized classification system for public art assets, including permanent, temporary, integrated, and community-based works.

This classification system should support consistent tracking, reporting, maintenance planning, and lifecycle management across departments.

6.1.2 Define Lifecycle Expectations and Stewardship Responsibilities

Establish lifecycle assumptions, anticipated lifespans, maintenance standards, and stewardship responsibilities for each asset category, including renewal and decommissioning considerations where appropriate.

Strategy 6.2 – Build Lifecycle Management Systems

Primary Phase: Phase 1 to Phase 2

Target Service Level: Stewardship and Lifecycle Management – SL3

DESCRIPTION

Develop the systems, tools, and data required to manage public art as part of the City's broader asset management framework. This includes establishing inventories, condition assessment processes, appraisal practices, and lifecycle planning systems capable of supporting evidence-based stewardship and long-term investment planning.

ACTIONS

6.2.1 Complete a Civic Art Inventory

Develop a comprehensive and standardized inventory of all public art assets, including information related to:

- location;
- artist;
- materials;
- ownership;
- installation date;
- condition; and
- stewardship responsibilities.

6.2.2 Undertake Appraisal and Condition Reporting for Priority Works

Undertake appraisal and condition assessments for priority public art assets to establish a baseline understanding of condition, value, conservation needs, and long-term risk.

This information should inform maintenance prioritization, lifecycle planning, and future investment decisions.

6.2.3 Integrate Public Art into Departmental Asset Management Plans

Incorporate public art assets within formal departmental asset management and reporting systems to ensure that maintenance, lifecycle, renewal, and stewardship considerations are integrated within broader municipal planning processes.

Strategy 6.3 – Create Accountability Through Staffing, Reporting, and Policy

Primary Phase: Phase 1 to Phase 3

Target Service Level: Administrative Capacity; Stewardship and Lifecycle Management – SL1 → SL3

DESCRIPTION

Establish the staffing, reporting, governance, and policy structures required to support long-term accountability and stewardship across the public art system.

Together, these measures create the administrative foundation required to sustain public art as a coordinated and accountable civic system.

ACTIONS

6.3.1 Establish or Reallocate a Public Art Program Coordinator Role

Establish or reallocate a dedicated Public Art Program Coordinator role responsible for implementation coordination, stewardship oversight, reporting, documentation, and long-term asset management continuity.

6.3.2 Implement Annual Program Reporting

Introduce annual reporting processes tracking:

- public art investments;
- project distribution;
- artist participation;
- Indigenous partnership activity;
- stewardship activities; and
- asset condition and maintenance priorities.

Annual reporting should support transparency, accountability, evaluation, and long-term implementation planning.

6.3.3 Reassess Progress Through the Service Level Framework

Use the Service Level Framework periodically to assess organizational progress across governance, funding, participation, infrastructure integration, and stewardship dimensions.

This reassessment process should support continuous improvement and help identify future operational priorities and investment needs.

6.3.4 Develop and Implement a Public Art Collection Management Policy

Develop and implement a Public Art Collection Management Policy guiding:

- documentation;
- conservation;
- maintenance;
- lifecycle planning;
- deaccessioning;
- condition monitoring;
- risk management; and
- long-term stewardship responsibilities.

The policy should align with broader municipal asset management practices while building on the inventory, classification systems, and condition assessment processes established through Strategy 6.2.



6. IMPLEMENTATION

Buck, Leila Armstrong and Aaron Hagan (2021). Photo by Angeline Simon, courtesy of AAC

Successful implementation of the Public Art, Placemaking, and Placekeeping Framework depends not only on individual projects or visible public art outcomes, but also on the organizational capacity, operational systems, funding resources, stewardship practices, and evaluation processes required to support long-term delivery and civic impact.

As part of the Public Art Master Plan Update process, the City reviewed implementation conditions required to support coordinated delivery across public realm systems. This section introduces the key implementation elements intended to support the long-term delivery and evolution of the Plan, including service levels, funding and resource approaches, and Monitoring, Evaluation, and Learning (MEL) mechanisms to support accountability, adaptive implementation, and continuous improvement over time.

The section also introduces the phased Implementation Work Plan, which functions as the primary operational tool guiding delivery of the Plan over its ten-year lifecycle. The detailed Implementation Work Plan is included in Appendix C. Designed as a flexible and evolving tool, the workplan can be updated over time in response to changing operational priorities, staffing capacity, partnership opportunities, infrastructure planning cycles, and community needs.

Funding and Resourcing Considerations

Implementation of the Public Art Master Plan Update requires long-term operational coordination, sustainable funding structures, and organizational capacity aligned with the scope and complexity of implementation.

Historically, public art activity in Lethbridge has relied primarily on project-based capital funding and partnership-supported initiatives. While these approaches have supported important public-facing outcomes, implementation of the Plan requires broader operational systems capable of supporting governance coordination, stewardship, Indigenous partnership, neighbourhood activation, artist participation pathways, and long-term implementation accountability.

The Plan therefore supports a coordinated funding approach that balances capital investment with operational capacity over time. This may include:

- reserve funding;
- operational budgets;
- partnership opportunities;
- external grants;
- sponsorships; and
- phased staffing development.

Funding approaches should remain adaptable and responsive to changing implementation priorities, infrastructure opportunities, partnership conditions, and long-term civic objectives throughout the life of the Plan.

Monitoring, Evaluation, and Learning

Ongoing monitoring, evaluation, and organizational learning are essential to supporting long-term implementation, accountability, and continuous improvement throughout the life of the Plan.

Evaluation activities should assess not only project delivery, but also broader organizational integration, governance coordination, participation systems, stewardship practices, infrastructure alignment, and public realm outcomes over time.

Monitoring and evaluation activities may include:

- annual implementation reporting;
- Service Level reassessment;
- governance and operational review;
- program evaluation;
- community and partner feedback;
- stewardship and lifecycle review; and
- periodic implementation updates.

Together, these processes support an adaptive implementation approach capable of evolving alongside changing community priorities, operational conditions, infrastructure systems, and civic development objectives over time.

Service Level Framework

The Service Level Framework presented in this Plan was developed by the consulting team as an exploratory organizational development and comparative research tool informed by:

- comparator municipality research
- municipal document review
- governance and operational analysis
- broader public art, public realm, and cultural infrastructure sector review

The framework was developed specifically for the Lethbridge context as an interpretive planning and organizational analysis tool intended to support long-term discussion, implementation planning, and organizational development.

Comparator municipalities were not asked to formally review, validate, or endorse the resulting framework, and the framework should not be interpreted as a standardized municipal ranking system or prescribed sector model.

Instead, the framework is intended to function as a flexible strategic planning tool capable of supporting discussion related to governance coordination, operational capacity, infrastructure integration, stewardship, funding alignment, and long-term implementation over time.

Service

The Service Level Framework identifies four broad organizational conditions describing varying levels of coordination, integration, and operational maturity within civic placemaking and placekeeping systems.

SL1	FOUNDATIONAL Public art activity is primarily project-based, partnership-supported, or opportunistic, with limited formal integration across governance, planning, infrastructure, funding, or operational systems. Coordination typically occurs on a project-by-project basis and long-term stewardship, staffing, and policy alignment remain limited or emerging.	SL2	DEVELOPING Recurring public art and placemaking activity is supported through emerging governance structures, growing operational coordination, early policy alignment, and increasing organizational capacity. Public art begins to integrate more consistently within civic planning, community development, and public realm initiatives, although systems and processes may remain uneven across departments or projects.
SL3	INTEGRATED Creative and cultural practice is coordinated across multiple municipal systems and is more consistently embedded within planning, infrastructure, public realm development, neighbourhood initiatives, and community participation processes. Governance structures, operational coordination, stewardship practices, and funding approaches support broader integration and long-term implementation across the organization.	SL4	MATURE Civic placemaking and placekeeping are broadly embedded within governance, infrastructure planning, stewardship systems, operational decision-making, funding structures, and long-term city-building processes. Creative and cultural practice functions as an integrated component of how public spaces are planned, activated, interpreted, maintained, and sustained across the municipality.

Phased Implementation

Successful implementation of the Public Art Master Plan Update will require coordinated governance, operational alignment, sustainable funding, phased delivery, and ongoing evaluation over the ten-year life of the Plan.

The Implementation Framework establishes the organizational structure, implementation tools, resourcing considerations, and accountability mechanisms required to support long-term delivery across departments, partners, and community stakeholders.

Together, the following sections provide a coordinated approach for guiding phased implementation, tracking progress, supporting continuous improvement, and aligning public art, placemaking, and placekeeping within broader civic systems over time.

Implementation of the Public Art Master Plan Update will occur through a phased approach intended to support gradual organizational development, operational integration, and long-term system maturity over the ten-year life of the Plan.

Phase 1
Foundation
(2026–2027)

Phase 2
Integration
and Expansion
(2028–2031)

Phase 3
Consolidation
and Maturity
(2032–2036)

Phase 1

Foundation

(2026–2027)

The first phase focuses on establishing the governance, policy, operational, and administrative conditions required to support coordinated implementation across the organization. Priority actions during this phase include formalizing governance structures, clarifying roles and responsibilities, aligning policy and planning systems, strengthening operational coordination, and establishing baseline stewardship and inventory systems.

During this phase, the City formalizes the Interdepartmental Working Group (IWG) as the primary cross-department coordination mechanism supporting placemaking and placekeeping integration across planning, infrastructure, parks, transportation, public realm, finance, asset management, and community development systems. Governance relationships between Cultural Services, the Allied Arts Council, the Intercultural Community Forum, the Public Art Committee, Indigenous leadership structures, and relevant City departments are further clarified and aligned within a coordinated implementation structure.

Policy and planning work during Phase 1 focuses on repositioning public art within a broader placemaking and placekeeping framework while strengthening alignment with the Civic Culture Plan, public realm initiatives, parks planning, reconciliation priorities, and civic infrastructure systems. This phase also establishes early integration triggers and review processes within selected capital planning and infrastructure initiatives to support earlier and more coordinated creative and cultural participation within civic projects.

Operationally, Phase 1 focuses on establishing foundational administrative and stewardship systems, including inventory development, lifecycle planning, asset classification structures, reporting processes, procurement review, and baseline implementation tracking systems. Existing funding and operational resources are strategically aligned to support transition activities, governance setup, policy refinement, and organizational development during the early implementation period.

By the conclusion of Phase 1, the City will have established the foundational organizational systems and governance structures necessary to support coordinated long-term implementation across departments and partnerships.

Phase 2

Integration and Expansion

(2028–2031)

The second phase focuses on embedding placemaking and placekeeping more consistently within civic systems, infrastructure planning, neighbourhood development, public realm initiatives, and community participation structures across the city.

During this phase, creative and cultural integration becomes more formally embedded within selected planning, parks, transportation, infrastructure renewal, and civic facility initiatives through established review processes, operational coordination systems, and interdepartmental collaboration mechanisms developed during Phase 1.

Phase 2 also supports the expansion and diversification of artist participation pathways, temporary and seasonal activation programs, Indigenous placemaking and storywork initiatives, neighbourhood-level programming, and community-led placekeeping activities. Funding structures, procurement systems, and partnership models established during the foundational phase are expanded to support broader implementation across multiple program streams and civic contexts.

This phase further emphasizes:

- neighbourhood-based activation;
- broader geographic distribution of initiatives;
- ecological and interpretive placemaking opportunities;
- integrated infrastructure projects;
- and expanded opportunities for artists, cultural practitioners, Indigenous communities, and residents to contribute to the public realm through multiple forms of participation.

Operationally, Phase 2 focuses on strengthening administrative capacity, refining implementation systems, improving lifecycle coordination, expanding stewardship planning, and increasing organizational consistency across departments and implementation partners.

By the conclusion of Phase 2, placemaking and placekeeping practices will be more consistently integrated within civic planning and public realm systems across the organization.

Phase 3

Consolidation and Maturity

(2032–2036)

The final phase focuses on long-term system consolidation, continuous improvement, lifecycle stewardship, and organizational maturity.

By this stage, placemaking and placekeeping practices are expected to function as normalized components of civic planning, infrastructure coordination, public realm development, neighbourhood activation, stewardship systems, and community participation processes throughout the city.

Phase 3 prioritizes:

- long-term stewardship and conservation planning;
- lifecycle replacement and renewal systems;
- ongoing policy refinement;
- Service Level reassessment;
- organizational evaluation;
- and continued adaptation in response to changing community priorities, demographic shifts, environmental conditions, infrastructure needs, and public realm opportunities.

This phase also focuses on strengthening long-term cultural continuity, community ownership, Indigenous relationship-building, and public realm stewardship practices that support the evolving social, ecological, and cultural life of the city over time.

By the conclusion of Phase 3, the City will have established a more mature and integrated civic placemaking and placekeeping system capable of supporting long-term coordination, stewardship, participation, and organizational sustainability across the public realm.

Implementation Work Plan

The Implementation Work Plan functions as the primary operational implementation tool supporting delivery of the Public Art Master Plan Update over the ten-year life of the Plan. The completed Detailed Implementation Work Plan is included in Appendix C.

The matrix translates the Strategic Outcomes, Strategies, and Actions into a coordinated implementation structure capable of supporting:

- annual work planning;
- interdepartmental coordination;
- budgeting and funding alignment;
- partnership development;
- implementation tracking;
- reporting and evaluation; and
- long-term organizational development.

The matrix is intended to function as a flexible implementation management tool that can be updated over time in response to changing operational priorities, staffing capacity, infrastructure planning cycles, partnership opportunities, and community needs.

To support readability and long-term implementation, the Work Plan is organized around key components:

MATRIX COMPONENT	PURPOSE
Phase	Identifies when implementation activity is expected to occur within the phased implementation structure.
Outcome	Connects each action to one of the six Strategic Outcomes established in Section 7.
Strategy	Identifies the broader implementation direction that the action supports.
Action	Describes the specific operational implementation step.
Current Service Level	Identifies the current organizational condition related to the action area.
Target Service Level	Identifies the desired future organizational condition supported through implementation.
Progress Indicator	Identifies measurable indicators demonstrating implementation progress.
Outcome Indicator	Identifies broader organizational or public realm conditions expected to result from implementation.
Service Level Contribution	Explains how the action contributes to broader organizational maturity and system integration over time.



APPENDICES

Appendix A – Glossary of Terms

ACTIVATION – Temporary or ongoing programming, installations, or artistic interventions that animate public space and support community engagement.

ASSET MANAGEMENT (PUBLIC ART) – The systematic planning, tracking, maintenance, and renewal of public art as part of the City's broader infrastructure and asset management systems.

CIVIC PLACEMAKING AND PLACEKEEPING SYSTEM – A coordinated municipal approach that integrates governance, policy, funding, and delivery mechanisms to support public art as part of public realm planning and community development.

INDIGENOUS PLACEMAKING, PLACEKEEPING AND STORYWORK – Approaches to public space that reflect Indigenous knowledge systems, cultural practices, histories, and relationships to land, guided by Indigenous leadership and cultural protocols.

INTERDEPARTMENTAL WORKING GROUP (IWG) – A cross-departmental City body responsible for coordinating public art and placemaking and placekeeping across planning, infrastructure, and public realm initiatives.

PLACEKEEPING – The ongoing activation, stewardship, and care of public spaces to ensure they remain meaningful, inclusive, and responsive to community needs over time.

PLACEMAKING – The intentional planning, design, and development of public spaces to reflect community identity, support social connection, and enhance the quality and function of the built environment.

PUBLIC ART – Artistic practices that contribute to the public realm, including permanent works, temporary installations, integrated design elements, community-led initiatives, and Indigenous placemaking and storywork.

PUBLIC ART COLLECTION MANAGEMENT POLICY – A policy framework that establishes standards for inventory, maintenance, conservation, lifecycle planning, deaccessioning, and decision-making related to public art assets.

SERVICE LEVEL FRAMEWORK – A structured model used to assess and guide the maturity of the public art system, ranging from foundational (project-based) to fully integrated within civic processes.

SERVICE LEVEL 1 : FOUNDATIONAL – Public art occurs through occasional or ad hoc projects with limited coordination or formal structure.

SERVICE LEVEL 2: DEVELOPING – Public art occurs more regularly and is supported by emerging policies and partnerships, but remains partially project-based.

SERVICE LEVEL 3: INTEGRATED – Public art is embedded within planning, infrastructure, and public realm processes, supported by coordinated governance, funding, and delivery systems.

SERVICE LEVEL 4: MATURE – Public art is fully embedded within municipal systems, with strong governance, funding, innovation, and continuous improvement.

Appendix B – Public Art Lifecycle Stewardship Framework

The Public Art Lifecycle Stewardship Framework has been developed as a companion governance and operational framework supporting the long-term implementation of the City of Lethbridge Public Art Master Plan.

While the Public Art Master Plan establishes the strategic vision, guiding principles, and future direction for the Public Art Program, this framework provides foundational guidance for stewarding, managing, documenting, evaluating, and supporting public art over time as part of the City's broader civic, cultural, and operational systems.

The framework introduces a lifecycle-based approach to public art stewardship that recognizes public artworks as evolving civic assets situated within changing environmental, social, material, cultural, and operational conditions. It establishes a conceptual and operational foundation intended to guide future development of:

- public art policies
- administrative procedures
- lifecycle management practices
- collection management approaches

- maintenance and conservation standards
- documentation systems
- stewardship protocols
- long-term governance processes associated with the Public Art Program

The framework further supports alignment between public art, placemaking, placekeeping, asset management, operations, and public realm planning by positioning public art not only as cultural expression, but also as part of the City's broader civic infrastructure and stewardship responsibilities.

This framework is provided under separate cover as an administrative and operational resource and is intended to evolve over time alongside future policy development, operational needs, and stewardship practices. Together with the Public Art Documentation and Collection Management Toolkit and related administrative tools, it establishes a foundational structure to support consistent, transparent, and sustainable long-term management of the City's public art collection and program.

Appendix C – Public Art Documentation and Collection Management Toolkit

As part of the Public Art Master Plan Update, the Public Art Documentation and Collection Management Toolkit has been developed to support the long-term stewardship, conservation, maintenance, interpretation, and lifecycle management of the municipal public art collection.

This toolkit establishes a standardized documentation framework that aligns public art administration with contemporary collections management, conservation, and municipal asset management practices. It is designed to ensure that all artworks commissioned, acquired, donated, integrated into civic infrastructure, or temporarily installed within the public realm are consistently documented throughout their full lifecycle - from commissioning and fabrication to maintenance, conservation treatment, relocation, and deaccession.

The toolkit supports the City's broader objectives related to sustainability, accountability, accessibility, risk management, Indigenous cultural protocols, and long-term civic stewardship. Importantly, the toolkit also positions the City to better manage emerging forms of public art, including digital works, temporary installations, integrated infrastructure projects, socially engaged practices, and technologically dependent artworks.

Note: The complete Public Art Documentation and Collection Management Toolkit, including all tools, templates, and implementation resources, is available as a companion document.



Photo by Angeline Simon, courtesy of AAC

Purpose of the Toolkit

The Public Art Documentation Suite functions as both an operational and strategic tool. It enables the City to:

- Maintain accurate and centralized records for all artworks in the civic collection
- Support preventative conservation and long-term maintenance planning
- Improve risk management and public safety tracking
- Strengthen accountability related to warranties, contracts, ownership, and artist rights
- Preserve artist intent, interpretive context, and Indigenous cultural protocols
- Integrate public art into broader municipal asset management systems
- Establish consistent procedures for condition assessments, treatment planning, relocation, and deaccession
- Improve continuity across staff transitions and future program administration
- Support future funding applications, insurance reviews, and capital forecasting
- Enhance public transparency and professional standards in public art management

The toolkit is intended to evolve over time as the City's collection grows and as conservation technologies, digital asset systems, and public art practices continue to develop.

Toolkit Structure

The documentation suite is organized into nine interrelated forms, each corresponding to a distinct phase of the artwork lifecycle. All records are linked through a consistent Artwork ID system to ensure continuity across documentation, photographs, maintenance records, warranties, contracts, and digital files.

Form 1 – Core Artwork Record

This form establishes the permanent master record for each artwork within the collection. It captures foundational information including:

- Artwork title and artist
- Ownership status
- Site location and GPS coordinates
- Artwork classification
- Dimensions and materials
- Artist statement
- Community and cultural context
- Indigenous permissions or protocols
- Copyright and moral rights information
- Insurance valuation

This record functions as the primary accession and inventory document for the collection.

Form 2 – Technical and Fabrication Record

This form captures detailed technical and fabrication information necessary for future maintenance, repair, and conservation decision-making. It documents:

- Fabrication methods
- Structural systems
- Coatings and finishes
- Electrical and digital components
- Software dependencies
- Vulnerabilities and handling requirements
- Utility requirements and engineering details

This documentation is especially important for integrated artworks, media works, and technologically dependent installations.

Form 3 – Installation and As-Built Report

This form documents the final installation conditions and records any deviations from approved designs or construction documents. It includes:

- Installation conditions
- Anchoring and foundation details
- Accessibility and circulation considerations
- Health and safety incidents
- As-built dimensions
- Final sign-off and deficiencies

The form establishes an accurate site record for future maintenance and redevelopment coordination.

Form 4 – Conservation and Maintenance Plan

This form provides the baseline care framework for each artwork and establishes long-term maintenance expectations. It identifies:

- Cleaning protocols
- Approved and prohibited materials
- Seasonal maintenance requirements
- Graffiti and vandalism response procedures
- Component replacement strategies
- Emergency stabilization procedures
- Recommended annual maintenance budgets

This form supports preventative conservation and operational budgeting.

Form 5 – Condition Report

The condition report is designed as a repeatable inspection tool that can be updated throughout the life of the artwork. It records:

- Structural and surface conditions
- Corrosion or coating failures
- Public safety concerns
- Vandalism or impact damage
- Environmental deterioration
- Priority actions and treatment recommendations

Regular condition reporting supports proactive asset management and conservation planning.

Form 6 – Image and Media Documentation Log

This form standardizes image and media tracking for the collection. It includes:

- Photography records
- Digital file tracking
- Media permissions and credits
- Accessibility captions and alt text
- Storage locations and archive references

This supports communications, interpretation, archival continuity, and accessibility compliance.

Form 7 – Artist Intent, Interpretation and Cultural Context Record

This form preserves the conceptual and cultural context of artworks and ensures future decision-making respects artist intent and community protocols. It includes:

- Conceptual themes and interpretive notes
- Community acknowledgements
- Indigenous consultation expectations
- Guidance related to weathering, patina, or change over time
- Cultural and ceremonial considerations

This component is particularly important for Indigenous artworks, socially engaged works, and culturally sensitive installations.

Form 8 – Risk and Asset Management Profile

This form aligns public art with municipal operational systems and asset management frameworks. It records:

- Risk levels
- Inspection cycles
- Maintenance cost estimates
- Insurance review schedules
- Service life projections
- Emergency response pathways

This integration supports cross-departmental coordination between public art, facilities, operations, risk management, and infrastructure planning.

Form 9 – Relocation, Removal and Deaccession Record

This form documents formal decisions related to:

- Temporary removal
- Relocation
- Disposal
- Retirement
- Deaccession

It ensures that all decisions are transparently documented and supported by appropriate consultation, approvals, and policy alignment.



Confluence, Darcy Logan and Aaron Hagan (2024). Photo by Angeline Simon, courtesy of AAC

THAM'24 ((smiley face))

Appendix D – Implementation Work Plan

Phase 1: Foundation (2026–2027)

OUTCOME

By 2036, public art and placemaking | placekeeping in Lethbridge are supported by a clearly defined and consistently applied governance model that aligns municipal departments, external partners, and community input. Decision-making, coordination, and accountability are structured and integrated, enabling public art to function as a core component of public realm planning and city-building.

STRATEGY 1.1 – ESTABLISH A FORMAL GOVERNANCE AND COORDINATION MODEL

ACTION: Establish the Interdepartmental Working Group as the City's formal cross-department coordination body for public art and placemaking | placekeeping, with representation from departments responsible for planning, infrastructure, finance, asset management, Indigenous relations, and public realm delivery.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for governance and civic coordination.	Governance and Civic Coordination — move from Service Level 2 to Service Level 3.	The Interdepartmental Working Group is formally established with defined membership, regular meeting processes, and active departmental participation.	Public art and placemaking placekeeping opportunities are identified through a coordinated internal process rather than through isolated project-by-project decisions.	• coordinated internal system where public art is integrated early in projects instead of added late, reducing redesign, delays, and missed opportunities

ACTION: Define the mandate, authority, membership, reporting relationships, and decision-making processes for the Interdepartmental Working Group, including clear project triggers and review points aligned with capital planning and public realm initiatives.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for governance and civic coordination.	Governance and Civic Coordination — move from Service Level 2 to Service Level 3.	A governance charter is completed, approved, and used to guide coordination, reporting, and decision-making across departments.	Governance responsibilities, review triggers, and escalation pathways are clearly understood and consistently applied.	• clear and accountable governance model that enables faster decisions and reduces internal friction across departments

STRATEGY 1.2 – CLARIFY ROLES AND RESPONSIBILITIES ACROSS THE GOVERNANCE SYSTEM

ACTION: Define the roles of Cultural Services, departments, advisory bodies, and the Allied Arts Council; reposition the Public Art Committee within the broader governance structure; and align service agreements with implementation priorities.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for governance and civic coordination.	Governance and Civic Coordination; Administrative Capacity — move from Service Level 2 to Service Level 3.	A formal roles and responsibilities framework is completed and adopted across the governance and delivery system.	Municipal staff, partners, and advisory bodies operate with clearer understanding of their respective functions and accountabilities.	• defined roles and responsibilities that eliminate duplication and close gaps in policy, delivery, and stewardship

ACTION: Confirm the Public Art Committee as a focused advisory body within the broader governance structure, providing expertise on public art and project review without direct operational or delivery responsibility.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for governance and civic coordination.	Governance and Civic Coordination; Administrative Capacity — move from Service Level 2 to Service Level 3.	The role of the Public Art Committee is clearly documented and reflected in updated governance materials.	Public Art Committee input supports strategic and project review functions without duplicating delivery or administrative roles.	• formalized advisory function that strengthens decision quality while separating governance, expertise, and delivery

STRATEGY 1.3 – ALIGN GOVERNANCE WITH CITY-WIDE PLANNING AND CULTURAL SYSTEMS

ACTION: Align the Public Art Master Plan with the Civic Culture Plan, public realm initiatives, parks planning, downtown and urban revitalization strategies, and reconciliation-related priorities to ensure coordinated implementation.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for governance and civic coordination.	Governance and Civic Coordination; Policy and Strategic Alignment — Service Level 3.	Formal alignment with related municipal plans and priorities is documented and used to guide implementation.	Public art actions contribute more directly to city-wide planning, cultural, reconciliation, and public realm priorities.	• aligned policy environment where public art actively supports cultural planning, city-building, and civic priorities

OUTCOME

Municipal policy and planning frameworks position public art as a core component of placemaking | placekeeping public realm design, reconciliation, and neighbourhood identity.

STRATEGY 2.1 – UPDATE THE PUBLIC ART POLICY TO A PLACEMAKING | PLACEKEEPING POLICY INCLUDING PUBLIC ART TO BETTER REFLECT A PLACE-LED CIVIC INFRASTRUCTURE MODEL

ACTION: Update the policy to define public art as part of public realm design and city-building, including permanent, temporary, integrated, community-led, interpretive, and Indigenous storywork forms.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3.	Policy and Strategic Alignment — move from Service Level 2–3 to Service Level 3.	The Public Art Policy is rewritten and adopted using a broader placemaking placekeeping definition of public art.	Municipal policy positions public art as civic infrastructure and supports multiple forms of public art and storytelling.	• embedded public art requirements within public realm and infrastructure processes, making integration standard practice

ACTION: Embed principles related to land, ecology, Blackfoot worldviews, reconciliation, safety, city-wide distribution, youth pathways, temporary activation, and shared stewardship.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3.	Policy and Strategic Alignment; Indigenous Cultural Partnership; Community Participation – Service Level 3.	Key principles from engagement findings are integrated into policy language and related program guidance.	Public art policy more clearly reflects Indigenous leadership, reconciliation, shared stewardship, equity, and city-wide inclusion.	• policy direction that reflects community priorities, Indigenous leadership, and inclusive city-wide outcomes in a visible and actionable way

STRATEGY 2.2 – INTEGRATE PUBLIC ART INTO PLANNING AND CAPITAL PROCESSES

ACTION: Introduce a formal trigger requiring review of eligible civic projects for public art and placemaking | placekeeping | potential.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3.	Integration with Civic Infrastructure — move from Service Level 2 to Service Level 3.	A formal trigger for public art review is adopted within planning and capital project processes.	Eligible projects are assessed earlier and more consistently for public art and placemaking placekeeping potential.	• public art consistently considered at early stages of capital planning, increasing integration opportunities and project impact

STRATEGY 2.3 – INTEGRATE PUBLIC ART POLICY AND DELIVERY WITH THE CITY’S BROADER CULTURAL PLANNING FRAMEWORK

ACTION: Develop a clear and accessible alignment summary that shows how the Public Art Master Plan supports the Civic Culture Plan, reconciliation commitments, public realm and parks initiatives, and community wellbeing goals.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3.	Policy and Strategic Alignment — Service Level 3.	A clear alignment summary is prepared and used to support internal planning, communication, and decision-making.	Public art is more clearly understood as contributing to the City’s broader cultural, reconciliation, public realm, and community wellbeing objectives.	• clear internal alignment on the purpose and value of public art, strengthening its role in achieving broader City outcomes

ACTION: Update the language and communication of the public art program to reflect the framing and intent of the Civic Culture Plan. This includes consistently using terminology related to placemaking | placekeeping, intercultural development, and public realm planning. Reposition the program so that public art is clearly understood internally and publicly as part of a broader system that shapes public space, supports cultural expression, and contributes to neighbourhood identity and belonging.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3.	Policy and Strategic Alignment — Service Level 3.	Program language, communication materials, and positioning are revised to align with the Civic Culture Plan and the wider civic culture continuum.	The public art program is more consistently understood as part of cultural planning, public realm design, neighbourhood identity work, and community wellbeing.	• shared understanding across departments and the public of public art as a core civic tool, not a discretionary add-on

OUTCOME

By 2036, Lethbridge has a stable, coordinated, and diversified funding and delivery system that supports public art as civic placemaking | placekeeping infrastructure. Investment is structured through a combination of operating and capital funding tools, aligned with defined program streams that support permanent public art, Indigenous placemaking | placekeeping and storywork, neighbourhood-based initiatives, and city-wide activation. Funding supports not only project delivery, but also the coordination, administration, and stewardship required to sustain the system. Procurement processes are aligned with artistic practice, reducing barriers and improving access, while delivery mechanisms enable consistent, transparent, and accountable implementation across departments and partners.

STRATEGY 3.1 – ESTABLISH A STABLE OPERATING FOUNDATION

ACTION: Repurpose existing public art reserve funding to support implementation during the transition period, including policy development, governance setup, procurement reform, grant program design, and asset inventory work. This approach enables early implementation while the long-term operating model is established.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for funding and investment mechanisms.	Funding and Investment Mechanisms; Administrative Capacity — move from Service Level 2 to Service Level 3.	Reserve funding is allocated to defined transition activities during the 2026–2027 implementation period.	Early implementation tasks are completed without delay while the long-term operating model is being established.	• immediate activation of the program with reduced lag between approval and implementation baseline systems in place to support delivery before full operating maturity is reached

OUTCOME

By 2036, public art is fully integrated into the City's asset management framework and is managed as a defined municipal asset class. The City maintains a comprehensive inventory of public art assets, supported by clear classification systems, lifecycle standards, and maintenance protocols. Roles and responsibilities for stewardship are clearly defined and coordinated across departments, and asset condition, risk, and investment needs are regularly assessed and reported. Public art is planned, maintained, and renewed in alignment with broader municipal asset management practices, ensuring long-term sustainability, public safety, and accountability.

STRATEGY 6.1 – ESTABLISH PUBLIC ART AS A FORMAL MUNICIPAL ASSET CLASS

ACTION: Develop standardized asset classification systems, lifecycle expectations, maintenance standards, and stewardship responsibilities aligned with broader municipal asset management practices.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 1–2 (Foundational to Developing) for stewardship and lifecycle management.	Stewardship and Lifecycle Management — move from Service Level 1 to Service Level 3.	Public art asset categories are formally defined and adopted for use within stewardship and reporting processes.	The City manages public art using a clearer classification system that supports planning, maintenance, and accountability.	• baseline systems in place to support delivery before full operating maturity is reached

ACTION: Establish clear lifecycle assumptions, expected lifespans, and maintenance responsibilities for each asset category. This includes identifying which departments are responsible for ongoing care, defining maintenance expectations, and outlining renewal or decommissioning considerations over time.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 1–2 (Foundational to Developing) for stewardship and lifecycle management.	Stewardship and Lifecycle Management — move from Service Level 1 to Service Level 3.	Expected lifespans and maintenance responsibilities are documented for each asset category.	Maintenance and renewal responsibilities are more clearly structured and can be applied consistently across the collection.	• complete and reliable tracking of the public art collection, enabling informed decision-making

OUTCOME

By 2036, public art is fully integrated into the City’s asset management framework and is managed as a defined municipal asset class. The City maintains a comprehensive inventory of public art assets, supported by clear classification systems, lifecycle standards, and maintenance protocols. Roles and responsibilities for stewardship are clearly defined and coordinated across departments, and asset condition, risk, and investment needs are regularly assessed and reported. Public art is planned, maintained, and renewed in alignment with broader municipal asset management practices, ensuring long-term sustainability, public safety, and accountability.

STRATEGY 6.2 – BUILD LIFECYCLE MANAGEMENT SYSTEMS

ACTION: Develop a comprehensive and standardized inventory of all existing public art assets. This inventory will include key information such as location, artist, materials, installation date, ownership, and current condition, forming the foundation for lifecycle management and reporting.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 1–2 (Foundational to Developing) for stewardship and lifecycle management.	Stewardship and Lifecycle Management — Service Level 3.	A comprehensive civic art inventory is completed and available for planning, stewardship, and reporting purposes.	The City has a more complete and reliable understanding of its public art asset base.	• defined stewardship categories that clarify how assets are managed over time

Phase 1 to Phase 2 (2026–2027)

OUTCOME

By 2036, Lethbridge has a stable, coordinated, and diversified funding and delivery system that supports public art as civic placemaking | placekeeping infrastructure. Investment is structured through a combination of operating and capital funding tools, aligned with defined program streams that support permanent public art, Indigenous placemaking | placekeeping and storywork, neighbourhood-based initiatives, and city-wide activation. Funding supports not only project delivery, but also the coordination, administration, and stewardship required to sustain the system. Procurement processes are aligned with artistic practice, reducing barriers and improving access, while delivery mechanisms enable consistent, transparent, and accountable implementation across departments and partners.

STRATEGY 3.3 – ESTABLISH COMPLEMENTARY OPERATING AND CAPITAL FUNDING TOOLS

ACTION: Secure a predictable, inflation-adjusted operating budget through the City’s multi-year financial planning process.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for funding and investment mechanisms.	Funding and Investment Mechanisms — Service Level 3.	A fixed, inflation-adjusted operating budget is approved through the City’s multi-year financial planning process.	Public art has a more stable financial foundation that supports ongoing administration, delivery, and stewardship.	• proactive maintenance planning that reduces risk, avoids reactive costs, and extends asset life

OUTCOME

By 2036, public art is fully integrated into the City’s asset management framework and is managed as a defined municipal asset class. The City maintains a comprehensive inventory of public art assets, supported by clear classification systems, lifecycle standards, and maintenance protocols. Roles and responsibilities for stewardship are clearly defined and coordinated across departments, and asset condition, risk, and investment needs are regularly assessed and reported. Public art is planned, maintained, and renewed in alignment with broader municipal asset management practices, ensuring long-term sustainability, public safety, and accountability.

STRATEGY 6.3 – CREATE ACCOUNTABILITY THROUGH STAFFING, REPORTING, AND POLICY

ACTION: Establish or reallocate a dedicated Public Art Program Coordinator role to support the implementation, coordination, and ongoing management of the public art system. This role will provide continuity across program delivery, asset stewardship, and reporting, and will serve as a central point of accountability.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 1–2 (Foundational to Developing) for stewardship and lifecycle management.	Administrative Capacity; Stewardship and Lifecycle Management — move from Service Level 1 to Service Level 3.	A dedicated Public Art Program Coordinator role is established through staffing or role reallocation.	The City has dedicated staff capacity to coordinate implementation, stewardship, and reporting across the public art system.	• accurate, accessible data on the collection to support reporting, planning, and investment decisions

OUTCOME

By 2036, public art and placemaking | placekeeping in Lethbridge are supported by a clearly defined and consistently applied governance model that aligns municipal departments, external partners, and community input. Decision-making, coordination, and accountability are structured and integrated, enabling public art to function as a core component of public realm planning and city-building.

STRATEGY 1.3 – ALIGN GOVERNANCE WITH CITY-WIDE PLANNING AND CULTURAL SYSTEMS

ACTION: Establish a consistent review process for selected civic projects to assess opportunities for artistic integration, Indigenous storywork, and placemaking | placekeeping, applied through the Interdepartmental Working Group.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for governance and civic coordination.	Governance and Civic Coordination; Policy and Strategic Alignment — Service Level 3.	A consistent public realm review lens is applied through the Interdepartmental Working Group to selected civic projects.	Selected capital and public realm projects are assessed through a common framework for artistic integration and Indigenous storywork opportunities.	• stable operating foundation that supports long-term planning, continuity, and accountability

OUTCOME

Municipal policy and planning frameworks position public art as a core component of placemaking | placekeeping public realm design, reconciliation, and neighbourhood identity.

STRATEGY 2.3 – ALIGN PUBLIC ART POLICY AND DELIVERY WITH THE CITY’S BROADER CULTURAL PLANNING FRAMEWORK

ACTION: Align public art governance with the Interdepartmental Working Group and the Intercultural Community Forum to ensure that decision-making, advisory input, and community perspectives are coordinated across the City’s cultural planning system. This includes clarifying the evolving role of the Public Art Committee within this broader structure, ensuring it remains a focused advisory body while contributing to a more integrated and inclusive approach to cultural and public realm decision-making.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3.	Governance and Civic Coordination; Policy and Strategic Alignment — Service Level 3.	Connections between public art governance, the Interdepartmental Working Group, the Intercultural Community Forum, and the Public Art Committee are documented and implemented.	Public art governance operates more coherently within the City’s wider cultural planning and engagement structures.	• consistent program delivery across years rather than fragmented or stop-start implementation

OUTCOME

By 2036, Lethbridge has a stable, coordinated, and diversified funding and delivery system that supports public art as civic placemaking | placekeeping infrastructure. Investment is structured through a combination of operating and capital funding tools, aligned with defined program streams that support permanent public art, Indigenous placemaking | placekeeping and storywork, neighbourhood-based initiatives, and city-wide activation. Funding supports not only project delivery, but also the coordination, administration, and stewardship required to sustain the system. Procurement processes are aligned with artistic practice, reducing barriers and improving access, while delivery mechanisms enable consistent, transparent, and accountable implementation across departments and partners.

STRATEGY 3.1 – ESTABLISH A STABLE OPERATING FOUNDATION

ACTION: Transition the primary source of public art funding from inconsistent capital allocations to a stable annual operating budget through the municipal budget cycle. This operating budget should be informed by the historical average annual capital investment and adjusted to reflect the full cost of delivering a coordinated system, including program administration, grant delivery, coordination, and asset stewardship.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for funding and investment mechanisms.	Funding and Investment Mechanisms; Administrative Capacity — move from Service Level 2 to Service Level 3.	A stable annual operating budget is established through the municipal budget process and replaces reliance on inconsistent capital allocations as the primary funding source.	Public art delivery, coordination, and stewardship are supported by predictable operating resources rather than depending primarily on project-by-project capital timing.	• earlier and more strategic identification of opportunities to align public art with civic projects

ACTION: Ensure that operating resources are proportionally aligned with the delivery needs of all program streams, including Indigenous placemaking | placekeeping and storywork, capital-integrated projects, community grant programs, and activation initiatives.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for funding and investment mechanisms.	Funding and Investment Mechanisms; Administrative Capacity — move from Service Level 2 to Service Level 3.	Operating resources are assigned across program streams in a way that reflects delivery requirements and program complexity.	Program streams are resourced more consistently and can be delivered in a coordinated way across different types of public art activity.	• connected governance and planning ecosystem that aligns internal and external partners

ACTION: Establish dedicated capacity for monitoring and evaluation, annual reporting, documentation, and lifecycle planning to support accountability and long-term asset management.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for funding and investment mechanisms.	Funding and Investment Mechanisms; Administrative Capacity — move from Service Level 2 to Service Level 3.	Dedicated monitoring, reporting, documentation, and lifecycle planning functions are resourced and implemented.	Program outcomes, investment performance, and stewardship needs are tracked more consistently and used to guide decision-making.	• predictable and sustainable funding base that supports long-term program delivery

OUTCOME

By 2036, Lethbridge has a stable, coordinated, and diversified funding and delivery system that supports public art as civic placemaking | placekeeping infrastructure. Investment is structured through a combination of operating and capital funding tools, aligned with defined program streams that support permanent public art, Indigenous placemaking | placekeeping and storywork, neighbourhood-based initiatives, and city-wide activation. Funding supports not only project delivery, but also the coordination, administration, and stewardship required to sustain the system. Procurement processes are aligned with artistic practice, reducing barriers and improving access, while delivery mechanisms enable consistent, transparent, and accountable implementation across departments and partners.

STRATEGY 3.2 – TRANSITION TO A STRUCTURED PLACEMAKING | PLACEKEEPING INVESTMENT MODEL

ACTION: Structure funding into distinct streams supporting Indigenous placemaking | placekeeping and storywork, city infrastructure and place-based art, community and temporary initiatives, and strategic activation.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for funding and investment mechanisms.	Funding and Investment Mechanisms — Service Level 3.	Funding is reorganized into clearly defined investment streams aligned with the placemaking placekeeping system.	Investment decisions are more transparent, better coordinated, and aligned with the intended range of program outcomes.	• clear performance data to support accountability, reporting, and future investment decisions

ACTION: Refine allocation levels across funding streams in collaboration with Finance, ensuring alignment with program priorities and maintaining protected Indigenous funding.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for funding and investment mechanisms.	Funding and Investment Mechanisms — Service Level 3.	Allocation levels by funding stream are refined and confirmed through collaboration with Finance.	Funding is distributed in a way that supports program priorities, protects Indigenous-led work, and aligns resources with intended delivery streams.	• coordinated oversight that ensures continuity and alignment across all program areas

STRATEGY 3.4 – EXPAND ACCESS THROUGH GRANTS AND PROCUREMENT REFORM

ACTION: Redesign and expand the existing Community Event Grant Program into a dedicated placemaking | placekeeping grant stream supporting artist-led, community-based, and neighbourhood initiatives. Rather than supporting one-time events alone, the program will be restructured to provide a consistent and accessible funding pathway for residents, artists, and community organizations to participate in shaping public spaces.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for funding and investment mechanisms.	Artist Participation Pathways; Administrative Capacity — Service Level 3.	The existing Community Event Grant Program is redesigned and launched as a dedicated placemaking placekeeping grant stream.	Residents, artists, and community organizations gain more accessible and consistent support for neighbourhood-based and temporary placemaking placekeeping initiatives.	• transparent and strategic investment model that directs funding toward defined placemaking placekeeping outcomes

ACTION: Establish eligibility, assessment processes, governance structures, reporting requirements, and accessibility guidelines to support consistent program delivery.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for funding and investment mechanisms.	Artist Participation Pathways; Administrative Capacity — Service Level 3.	Grant program criteria, governance processes, reporting requirements, and accessibility guidelines are developed and adopted.	The grant program operates with clear, transparent, and accessible delivery standards.	• intentional allocation of resources aligned with priorities rather than ad hoc distribution

ACTION: Develop artist rosters to support accessible and efficient selection processes.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for funding and investment mechanisms.	Artist Participation Pathways; Administrative Capacity — Service Level 3.	Pre-qualified artist rosters are established and used within selection processes where appropriate.	Artist access improves through more efficient and approachable procurement processes.	• expanded access to funding and participation opportunities across communities and neighbourhoods

ACTION: Implement procurement processes that include paid concept development stages, reducing speculative labour and improving fairness.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for funding and investment mechanisms.	Artist Participation Pathways; Administrative Capacity — Service Level 3.	Phased selection processes with paid concept stages are adopted and used in relevant projects.	Artists are able to participate in procurement with improved fairness and reduced unpaid proposal work.	• consistent and accessible program administration that reduces barriers for participants

ACTION: Use appropriate granting models and procurement exemptions where compliant with municipal policy to better support artistic practice.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for funding and investment mechanisms.	Artist Participation Pathways; Administrative Capacity — Service Level 3.	Alternative granting and procurement approaches are approved and applied where compliant with municipal requirements.	The City can deliver public art through more suitable and flexible mechanisms that better match artistic practice.	• streamlined artist selection processes that improve efficiency and access

OUTCOME

By 2036, Indigenous leadership and community participation are embedded within the planning, design, and activation of public spaces across Lethbridge. Indigenous placemaking | placekeeping and storywork are supported through dedicated funding, appropriate governance structures, and long-term relationships grounded in cultural protocols. Community participation is structured through accessible pathways that enable neighbourhood-level involvement and ongoing engagement. Placekeeping is integrated as an ongoing practice, ensuring that public art contributes not only to the creation of spaces, but to their continued activation, interpretation, and care over time.

STRATEGY 5.1 – ESTABLISH INDIGENOUS LEADERSHIP AND A DEDICATED PLACEMAKING | PLACEKEEPING AND STORYWORK STREAM

ACTION: Confirm Indigenous-led work as a foundational component of the funding model, with a defined and protected allocation that is not embedded within other program streams.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3 in Indigenous cultural partnership and community participation.	Indigenous Cultural Partnership — move from Service Level 2 to Service Level 3.	A dedicated and protected funding stream for Indigenous placemaking placekeeping and storywork is established within the program model.	Indigenous-led work is supported through a clearly defined and visible funding stream rather than being absorbed into general program allocations.	protected and prioritized Indigenous-led funding streams that ensure continuity of Indigenous work

ACTION: Develop and implement governance approaches and cultural protocols for Indigenous-led and Indigenous-related projects, ensuring that processes are appropriate, respectful, and relationship-based.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3 in Indigenous cultural partnership and community participation.	Indigenous Cultural Partnership — move from Service Level 2 to Service Level 3.	Governance approaches and cultural protocols for Indigenous-led and Indigenous-related projects are developed and implemented.	Projects involving Indigenous leadership and storywork are delivered through clearer, more respectful, and culturally appropriate processes.	governance structures that support culturally appropriate decision-making and accountability

OUTCOME

By 2036, public art is fully integrated into the City’s asset management framework and is managed as a defined municipal asset class. The City maintains a comprehensive inventory of public art assets, supported by clear classification systems, lifecycle standards, and maintenance protocols. Roles and responsibilities for stewardship are clearly defined and coordinated across departments, and asset condition, risk, and investment needs are regularly assessed and reported. Public art is planned, maintained, and renewed in alignment with broader municipal asset management practices, ensuring long-term sustainability, public safety, and accountability.

STRATEGY 6.2 – BUILD LIFECYCLE MANAGEMENT SYSTEMS

ACTION: Undertake appraisal and condition assessments for priority public art assets to establish a baseline understanding of asset condition, value, and risk. This information will support lifecycle planning, maintenance prioritization, and long-term investment decisions.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 1–2 (Foundational to Developing) for stewardship and lifecycle management.	Stewardship and Lifecycle Management — Service Level 3.	Appraisal and condition reporting is completed for priority public art works.	Asset condition, risk, and investment needs are better understood and can be incorporated into lifecycle planning.	• data-informed maintenance and lifecycle planning that improves long-term asset management

STRATEGY 6.3 – CREATE ACCOUNTABILITY THROUGH STAFFING, REPORTING, AND POLICY

ACTION: Develop and implement a Public Art Collection Management Policy to guide the long-term care, documentation, maintenance, conservation, deaccessioning, and lifecycle management of the City’s public art assets. The policy will establish clear standards and procedures for asset tracking, condition monitoring, maintenance responsibilities, risk management, and decision-making over time, aligned with the City’s broader asset management practices. The Collection Management Policy will build on the asset inventory, classification system, and condition reporting developed through Strategy 6.2, ensuring that these tools are supported by a consistent and enforceable policy framework.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 1–2 (Foundational to Developing) for stewardship and lifecycle management.	Administrative Capacity; Stewardship and Lifecycle Management — Service Level 3.	A Public Art Collection Management Policy is developed, approved, and implemented.	Public art assets are managed through a clearer and more consistent policy framework for care, risk, documentation, and lifecycle decision-making.	• consistent stewardship practices supported by clear policy and standards

Phase 2: Integration and Expansion (2028–2031)

OUTCOME

By 2036, public art and placemaking | placekeeping in Lethbridge are supported by a clearly defined and consistently applied governance model that aligns municipal departments, external partners, and community input. Decision-making, coordination, and accountability are structured and integrated, enabling public art to function as a core component of public realm planning and city-building.

Strategy 1.1 – Establish a Formal Governance and Coordination Model

ACTION: Introduce an annual cross-department review of upcoming capital and public realm projects to identify opportunities for artistic integration, align timing and resources, and support coordinated delivery.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for governance and civic coordination.	Governance and Civic Coordination; Integration with Civic Infrastructure — Service Level 3.	An annual public realm coordination review is implemented and documented through the Interdepartmental Working Group.	Upcoming civic projects are consistently screened for artistic integration and placemaking placekeeping opportunities before project delivery decisions are finalized.	• coordinated review processes that align timing, resources, and integration opportunities across departments

Strategy 1.2 – Clarify Roles and Responsibilities Across the Governance System

ACTION: Review and align service agreements to reflect the updated governance model, confirming the Council's role in grant administration, temporary programming, artist development, and community-based delivery.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for governance and civic coordination.	Governance and Civic Coordination; Administrative Capacity — move from Service Level 2 to Service Level 3.	Service agreements with the Allied Arts Council are updated to reflect revised grant, programming, and artist development responsibilities.	The City and the Allied Arts Council operate through a more clearly defined and complementary delivery relationship.	• clearer division of responsibilities between municipal leadership and partner-led program delivery

OUTCOME

Municipal policy and planning frameworks position public art as a core component of placemaking | placekeeping public realm design, reconciliation, and neighbourhood identity.

Strategy 2.2 – Integrate public art into planning and capital processes

ACTION: Incorporate public art, placemaking | placekeeping and Indigenous storytelling considerations into project initiation templates, park concept planning, and selected public realm design processes.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3.	Integration with Civic Infrastructure; Policy and Strategic Alignment — Service Level 3.	Public art prompts and considerations are built into project initiation, park planning, and selected public realm design templates.	Public art and Indigenous storytelling are considered more consistently across multiple planning and design processes.	• coordinated review processes that align timing, resources, and integration opportunities across departments

OUTCOME

By 2036, Lethbridge has a stable, coordinated, and diversified funding and delivery system that supports public art as civic placemaking | placekeeping infrastructure. Investment is structured through a combination of operating and capital funding tools, aligned with defined program streams that support permanent public art, Indigenous placemaking | placekeeping and storywork, neighbourhood-based initiatives, and city-wide activation. Funding supports not only project delivery, but also the coordination, administration, and stewardship required to sustain the system. Procurement processes are aligned with artistic practice, reducing barriers and improving access, while delivery mechanisms enable consistent, transparent, and accountable implementation across departments and partners.

Strategy 3.2 – Transition to a Structured Placemaking | Placekeeping Investment Model

ACTION: Introduce annual reporting by funding stream to track investment, outputs, and outcomes, improving transparency and performance tracking.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for funding and investment mechanisms.	Funding and Investment Mechanisms — Service Level 3.	Annual reporting is implemented by funding stream and used to track financial allocation, outputs, and outcomes.	The City gains clearer evidence of how investment is distributed and what results are being produced across program streams.	• clear separation between City leadership roles and partner delivery responsibilities

Strategy 3.3 – Establish Complementary Operating and Capital Funding Tools

ACTION: Continue to apply capital-based funding for integrated public art within eligible civic infrastructure projects, including defined percentage-based approaches where appropriate.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for funding and investment mechanisms.	Funding and Investment Mechanisms — Service Level 3.	Strategic capital allocations continue to be applied to eligible integrated public art projects within civic infrastructure.	Capital tools remain available to support integrated public art within larger infrastructure investments.	public art embedded at the front end of planning and design processes rather than introduced later

ACTION: Use Municipal Reserve funding for projects where public art is directly integrated into the functional purpose of parks and civic spaces, in alignment with legislative requirements.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing) for funding and investment mechanisms.	Funding and Investment Mechanisms — Service Level 3.	Municipal Reserve funding is used in eligible projects where public art is functionally integrated into parks and civic spaces and complies with legislative requirements.	The City is able to support place-based public art within eligible parks and civic space projects through an additional lawful funding tool.	robust performance tracking that strengthens transparency and supports future funding decisions

OUTCOME

By 2036, artists in Lethbridge participate in shaping public space through a range of structured and recurring pathways that extend beyond traditional commissions. Opportunities include permanent and temporary projects, neighbourhood-based initiatives, participation in design processes, and strategic activation across the public realm. These pathways are coordinated, accessible, and scalable, supporting artists at different stages of practice and enabling broader participation across the community. Artist participation is embedded within public realm planning and program delivery, contributing to neighbourhood identity, cultural expression, and the overall quality of public space.

STRATEGY 4.1 – DIVERSIFY ARTIST PARTICIPATION ACROSS PROGRAM STREAMS

ACTION: Continue to deliver formal commissions tied to major civic and infrastructure projects, ensuring that permanent works remain a core component of the program.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3 in artist participation.	Artist Participation Pathways — move from Service Level 2 / emerging Service Level 3 to Service Level 3.	Permanent commissioning continues through major civic and infrastructure projects as an established delivery pathway.	Permanent works remain a consistent part of the program while artist participation expands through additional streams.	• capital and operating funding working together to support integrated, deliverable projects

ACTION: Expand temporary, seasonal, and time-based opportunities as a consistent program function, supporting activation, experimentation, and broader access.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3 in artist participation.	Artist Participation Pathways — move from Service Level 2 / emerging Service Level 3 to Service Level 3.	Recurring temporary and seasonal public art opportunities are delivered as an ongoing part of the program.	Artists have more regular access to temporary, seasonal, and activation-based opportunities across the public realm.	• use of a wider range of eligible funding tools to support public realm outcomes

ACTION: Embed artists within selected civic design and infrastructure teams to contribute to project development, interpretation, and public experience.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3 in artist participation.	Artist Participation Pathways — move from Service Level 2 / emerging Service Level 3 to Service Level 3.	Artists are included in selected civic design and infrastructure teams and contribute to project development.	Artistic practice is integrated earlier within civic project design and contributes more directly to public experience and interpretation.	• balanced program model that maintains permanent works while expanding participation opportunities

OUTCOME

By 2036, Indigenous leadership and community participation are embedded within the planning, design, and activation of public spaces across Lethbridge. Indigenous placemaking | placekeeping and storywork are supported through dedicated funding, appropriate governance structures, and long-term relationships grounded in cultural protocols. Community participation is structured through accessible pathways that enable neighbourhood-level involvement and ongoing engagement. Placekeeping is integrated as an ongoing practice, ensuring that public art contributes not only to the creation of spaces, but to their continued activation, interpretation, and care over time.

Strategy 5.1 – Establish Indigenous Leadership and a Dedicated Placemaking | Placekeeping and Storywork Stream

ACTION: Prioritize Indigenous-led placemaking | placekeeping projects within parks, public spaces, commemorative landscapes, and integrated civic infrastructure.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3 in Indigenous cultural partnership and community participation.	Indigenous Cultural Partnership — move from Service Level 2 to Service Level 3.	Indigenous-led projects are identified and advanced across strategic civic sites and public realm initiatives.	Indigenous leadership and storywork become more visible within parks, public spaces, commemorative landscapes, and civic infrastructure.	• stronger visible Indigenous presence in the public realm and more consistent delivery of Indigenous-led projects

Strategy 5.2 – Build City-Wide Community Participation and Access

ACTION: Use placemaking and placekeeping grant streams to support neighbourhood initiatives and develop culturally responsive engagement approaches grounded in accessibility, inclusivity, and meaningful participation.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3 in Indigenous cultural partnership and community participation.	Community Participation and Access — move from emerging Service Level 3 to fully realized Service Level 3.	Grant-supported neighbourhood initiatives are delivered across multiple geographic areas of the city.	Residents and neighbourhoods have more consistent and equitable access to public art and placemaking placekeeping participation opportunities.	• increased frequency of public art activity across the city

ACTION: Build on artist-led and community-based engagement approaches to establish processes that reflect cultural safety, inclusivity, and broader participation in decision-making.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3 in Indigenous cultural partnership and community participation.	Community Participation and Access – move from emerging Service Level 3 to fully realized Service Level 3.	Culturally responsive engagement approaches are developed and used in public art processes.	Participation processes become more inclusive, culturally safe, and responsive to a wider range of community voices.	• stronger participation quality, more inclusive decision-making, and more culturally responsive engagement

OUTCOME

By 2036, public art is fully integrated into the City’s asset management framework and is managed as a defined municipal asset class. The City maintains a comprehensive inventory of public art assets, supported by clear classification systems, lifecycle standards, and maintenance protocols. Roles and responsibilities for stewardship are clearly defined and coordinated across departments, and asset condition, risk, and investment needs are regularly assessed and reported. Public art is planned, maintained, and renewed in alignment with broader municipal asset management practices, ensuring long-term sustainability, public safety, and accountability.

Strategy 6.2 – Build Lifecycle Management Systems

ACTION: Incorporate public art assets into the City’s formal asset management and reporting systems. This includes aligning public art with departmental asset plans, ensuring that lifecycle, maintenance, and renewal considerations are integrated into broader municipal processes.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 1–2 (Foundational to Developing) for stewardship and lifecycle management.	Stewardship and Lifecycle Management — Service Level 3.	Public art assets are incorporated into departmental asset management plans and reporting systems.	Public art becomes more fully integrated into the City’s formal asset management framework.	• stronger alignment between public art stewardship and broader municipal asset management practices

Strategy 6.3 – Create Accountability Through Staffing, Reporting, and Policy

ACTION: Implement an annual reporting process that tracks public art investments, project distribution, artist participation, Indigenous partnership activity, and asset condition. This reporting will support transparency, inform decision-making, and provide a basis for evaluating program performance over time.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 1–2 (Foundational to Developing) for stewardship and lifecycle management.	Administrative Capacity; Stewardship — Service Level 3.	Annual program reporting is implemented and includes investment, program, partnership, and asset condition data.	Decision-makers and the public have more consistent information about how the program is performing and where investment is going.	• stronger transparency, better performance insight, and more informed decision-making

Phase 2 to Phase 3 (2032–2036)

OUTCOME

By 2036, artists in Lethbridge participate in shaping public space through a range of structured and recurring pathways that extend beyond traditional commissions. Opportunities include permanent and temporary projects, neighbourhood-based initiatives, participation in design processes, and strategic activation across the public realm. These pathways are coordinated, accessible, and scalable, supporting artists at different stages of practice and enabling broader participation across the community. Artist participation is embedded within public realm planning and program delivery, contributing to neighbourhood identity, cultural expression, and the overall quality of public space.

Strategy 4.2 – Establish Progression and Activation Pathways for Artists

ACTION: Design calls and program streams that reflect a range of project scales and complexities, enabling participation by emerging, mid-career, and established artists.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3 in artist participation.	Artist Participation Pathways; Community Participation; Integration with Civic Infrastructure — strengthen Service Level 3.	Tiered calls and opportunities are developed across a range of scales and complexity levels.	Artists at different stages of practice have clearer and more appropriate entry points into the public art system.	• higher-quality participation processes that reflect diverse communities and perspectives

ACTION: Use neighbourhood-based and temporary projects as entry points that can lead to larger-scale commissions or integrated civic work.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3 in artist participation.	Artist Participation Pathways; Community Participation; Integration with Civic Infrastructure — strengthen Service Level 3.	Neighbourhood and temporary projects are intentionally linked to advancement pathways within the program.	Smaller-scale opportunities contribute to artist development and support progression into larger and more integrated civic projects.	• clear pathways for artists to enter, grow, and advance within the program

ACTION: Use temporary projects to explore sites, themes, and approaches that may inform future permanent works or integrated infrastructure projects.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3 in artist participation.	Artist Participation Pathways; Community Participation; Integration with Civic Infrastructure — strengthen Service Level 3.	Temporary projects are used strategically to test sites, concepts, and approaches before future capital integration.	Temporary programming generates learning that informs future permanent and infrastructure-based public art decisions.	• lower-risk testing of ideas and better-informed long-term public art decisions.connected development pipeline linking small-scale opportunities to major commissions

ACTION: Support ongoing opportunities for temporary and rotating public art across the city, enabling broad participation and contributing to the animation of public spaces.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3 in artist participation.	Artist Participation Pathways; Community Participation; Integration with Civic Infrastructure — strengthen Service Level 3.	Recurring city-wide activation opportunities are established and delivered over time.	Temporary and rotating public art becomes a regular part of how public spaces are animated across the city.	• consistent city-wide activation and broader opportunities for public engagement with art

Phase 3: Consolidation and Maturity (2032–2036)

OUTCOME

Municipal policy and planning frameworks position public art as a core component of placemaking | placekeeping public realm design, reconciliation, and neighbourhood identity.

STRATEGY 2.2 – INTEGRATE PUBLIC ART INTO PLANNING AND CAPITAL PROCESSES

ACTION: Ensure artistic integration becomes routine rather than exceptional across selected project types.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3.	Integration with Civic Infrastructure — strengthen and sustain Service Level 3.	Selected capital processes routinely include public art and placemaking placekeeping review as part of standard practice.	Artistic integration is normalized within selected public realm and infrastructure projects over time.	• public art becomes a standard consideration within project development rather than an occasional add-on

OUTCOME

By 2036, Indigenous leadership and community participation are embedded within the planning, design, and activation of public spaces across Lethbridge. Indigenous placemaking | placekeeping and storywork are supported through dedicated funding, appropriate governance structures, and long-term relationships grounded in cultural protocols. Community participation is structured through accessible pathways that enable neighbourhood-level involvement and ongoing engagement. Placekeeping is integrated as an ongoing practice, ensuring that public art contributes not only to the creation of spaces, but to their continued activation, interpretation, and care over time.

STRATEGY 5.3 – INTEGRATE PLACEKEEPING AS AN ONGOING PRACTICE

ACTION: Establish placekeeping approaches for selected projects and neighbourhoods that include activation, interpretation, and local stewardship roles following installation.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3 in Indigenous cultural partnership and community participation.	Community Participation; Stewardship and Lifecycle Management — Service Level 3.	Placekeeping approaches are developed and applied to selected projects and neighbourhoods after installation.	Public art contributes to ongoing activation, interpretation, and local stewardship rather than ending at project completion.	• ability to test ideas at low risk before making long-term investments

ACTION: Work with community organizations and delivery partners to support continued engagement, programming, and storytelling connected to public art and public spaces over time.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 2 (Developing), with emerging elements of Service Level 3 in Indigenous cultural partnership and community participation.	Community Participation; Stewardship and Lifecycle Management — Service Level 3.	Partnerships are in place to support ongoing activation, engagement, and storytelling connected to completed public art projects.	Completed works continue to generate community use, cultural interpretation, and place-based engagement over time.	• sustained cultural activity and relationships built around public art over time; stronger local stewardship and community connection to projects

OUTCOME

By 2036, public art is fully integrated into the City’s asset management framework and is managed as a defined municipal asset class. The City maintains a comprehensive inventory of public art assets, supported by clear classification systems, lifecycle standards, and maintenance protocols. Roles and responsibilities for stewardship are clearly defined and coordinated across departments, and asset condition, risk, and investment needs are regularly assessed and reported. Public art is planned, maintained, and renewed in alignment with broader municipal asset management practices, ensuring long-term sustainability, public safety, and accountability.

STRATEGY 6.3 – CREATE ACCOUNTABILITY THROUGH STAFFING, REPORTING, AND POLICY

ACTION: Use the Service Level Framework to periodically assess progress toward the integrated target condition. This includes reviewing performance across governance, funding, participation, and stewardship dimensions, and identifying areas for adjustment or continued investment.

Current Service Level	Target Service Level	Progress Indicator	Outcome Indicator	Service Level Contribution
Service Level 1–2 (Foundational to Developing) for stewardship and lifecycle management.	All dimensions — consolidate Service Level 3.	Progress through the Service Level Framework is formally reassessed and documented on a periodic basis.	The City can evaluate whether the public art system is consolidating movement toward the integrated target condition and identify next steps.	• clear evidence of progress and outcomes to support accountability and future investment;continuous improvement model that uses data and evaluation to refine the program



Bit Portal, Marta Timmer (2014). Photo by Angeline Simon, courtesy of AAC



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Evoke – Culture 2.0 is a forward-looking consulting collective that is committed to designing a valuable and future-oriented role for culture in civic life.

