

**Examining the Governance of Public Art Using the Governance Analytical Framework:
An Analysis of Public Art Governance in Greater Vernon**

By

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Executive Summary

Introduction

Greater Vernon is a sub-region of the Regional District of North Okanagan (RDNO) made up of the City of Vernon, District of Coldstream, and Electoral Areas 'B' and 'C. in British Columbia (BC). Greater Vernon has experienced challenges in securing new instances of public art, largely thought to be due to a lack of coordinated public art governance.

The purpose of this project was to analyze the existing governance framework that affected opportunities for new instances of public art in Greater Vernon in an effort to identify areas of impediment. The research data was then used to inform the development of recommendations for favourable changes to improve the public art governance processes.

Methodology and Methods

With the lack of a coordinated public art governance process in Greater Vernon, the research problem required a methodology that could analyze non-normative governance to determine the location(s) of impediments in the process. The primary methodology used for this analysis was the operationalization of the Governance Analytical Framework (GAF) developed by Marc Hufty (2009, 2011a, 2011b), which analyzed the confluence points of four variables: actors, norms, stakes, and processes during the decision-making process.

The examination of governance was done by exploring factors influencing and affecting public art decisions. This was completed through a jurisdictional scan of five BC communities with established public art policies or programs and through a stakeholder analysis of the Greater Vernon public art stakeholders. The data for this research was collected through semi-structured interviews and was supplemented, confirmed, and grounded through a policy document review.

Key Findings

The following are the key findings in the research study:

- **Literature Review:** The literature review explored the historical context of governance, governance analysis, governance of public art, and governance and decision-making. The literature informed the development of the conceptual framework used for the

research, which is centred around Marc Hufty's Governance Analytical Framework (GAF) (2009, 2011a, 2011b). As shown in the conceptual framework developed for the project (Figure 1), public art decisions are catalyzed by interest in public art objectives, considerations regarding public art selection, and the need for and levels of public art resourcing. These decisions take place at points of confluence (nodal points) between actors, norms, stakes, and processes, which make up the GAF.

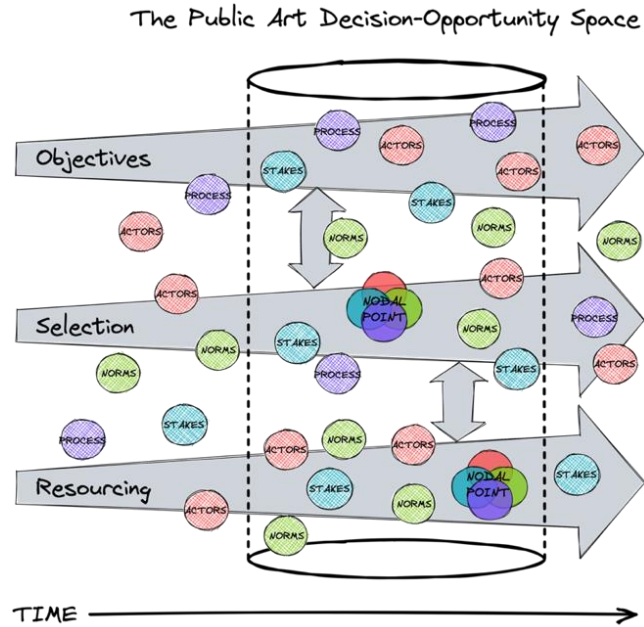


Figure 1 - The Public Art Decision-Opportunity Space, adapted from Bolton, D., & Landells, T. (2017). *Decision making as sustainable leadership: the garbage can revisited*, and Hufty, M. (2011b). *Investigating Policy Processes: The Governance Analytical Framework (GAF)*.

Based on the literature reviewed, the framework applied an adaptation of a decision-making model based on Cohen, March, and Olsen's garbage can (1972) by Bolton and Landells (2017, p. 84). Due to the lack of formal process and multiple levels of local government, this fluid model was deemed to be the most appropriate way to contemplate public art decision-making opportunities in Greater Vernon.

- **Jurisdiction Scan:** The jurisdiction scan examined five BC communities that had public art programs and explored the processes guiding decisions on public art objectives, selection, and resources. Key findings of the scan included: a strong link between public art programs and formalized connections to community planning goals; the correlation between artworks and location selection and the public art objectives; and the importance of civic-based funding to ensure public art program success.
- **Stakeholder Analysis:** The stakeholder analysis evaluated seven public art stakeholders in Greater Vernon to determine their role in public art as one of strategic, relevant, or secondary. The analysis considered for each stakeholder was: interests and resources (stakes), values and guidelines (norms) that may impact their decision-making around

public art, and their opportunity to participate in the decision-making (process). This data helped understand each stakeholder's level of influence in the public art process and determine whether they were strategic, relevant, or secondary actors within the public art governance process.

- **Interview Results and Governance of Public Art:** To better understand influence in public art decision-processes and help to inform the development of recommendations, data was also collected from the participants on their perception of factors affecting influence in public art decision-making. The resulting data concluded that there are two main categories in which these key public art decision influence factors fall: advocacy and design. Through the first main category, advocacy, the norms of the participating actors in the public art decision-making process can be affected. Through design, the risk of decision-making can be mitigated. It is also through design that the strategic actors, having compatible stakes and the necessary authority and resources, can be engaged in the public art decision-making processes.

Recommendations

The civic partners of Greater Vernon have indicated interest in public art in their guiding documents, yet there continues to be a lack of formalized public art governance process to realize this interest.

Based on the identification of strategic and relevant stakeholders and an understanding of the factors influencing public art decision-making, the research allowed for the development of the following recommendations to improve upon the public art governance process in Greater Vernon through a combination of advocacy and design strategies:

1. Conduct a Public Art Audit and Maintain and Market the Public Art Inventory

Advocacy of public art begins with understanding its objectives and the impact that it may already be playing in the life of the community. Through an audit and marketing of the existing public art inventory, the profile of public art will be increased and furthermore, rationalizing its current impact will be easier than if this work is not conducted.

2. Create Public Art Policy for Publicly Owned and Managed Park Properties

Public art policy should be developed by each Greater Vernon partner that is flexible but helps to align objectives for public art with roles and responsibilities for costs, and site and artwork selection.

3. Encourage Integration of Public Art into Policy and Planning Documents

Through integration of public art objectives into the civic municipal and regional planning documents, thoughtful and strategic consideration of planning and resourcing of public art is more likely to take place. Public art should continue to be considered as a potential tool for achieving municipal or regional objectives during the development and future updates of policy, plans, and other guiding documents of all stakeholders, and incorporated with adequate resourcing where appropriate.

4. Create a Public Art Grant Program at the Regional District of North Okanagan

A key requirement for a successful civic public art program is resourcing. Where public art has economic objectives, such as beautification or revitalization, it may be funded through capital projects or development. Yet where public art has the objective of artist support or cultural development, funding must come from sources that are appropriately designed to meet that objective.

The Regional District of North Okanagan has the mandate for arts and culture development through a service that could provide financial resources for public art. It is recommended that a new grant program be created to meet this resource gap where other resources alignment, such as capital project integration, may not exist.

5. Create Regular Opportunities for Meeting and Sharing between Local Elected Officials and Arts Organizations and Artists

Social and symbolic capital made up 70% of the interview responses regarding the identification of key influence characteristics of public art decision-making. The trust between local elected officials and artists and arts organizations in Greater Vernon was identified as a key threat to the current, ad hoc public art governance processes.

To build trust between these two groups it is recommended that regular opportunities for meeting and sharing be created. While this process has not been prescribed within this recommendation, it may be appropriate for the Regional District of North Okanagan to take a leadership role given their mandate of cultural capacity building and development.

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1.0 Introduction

The Regional District of the North Okanagan (RDNO) is a local government comprised of six municipal partners and five electoral areas. The RDNO provides an administrative and funding mechanism for its partners to deliver a variety of services to their residents. One of the services offered by the RDNO is the Greater Vernon Cultural Service. This service is funded by four participants of the RDNO, including the City of Vernon, the District of Coldstream, and RDNO Electoral Areas ‘B’ and ‘C.’ The geographic area covered by these collective partners is referred to as Greater Vernon.

Greater Vernon has experienced challenges in securing new instances of public art. Currently, oversight for arts and culture involves three separate local governments and several not-for-profit organizations. A lack of adequate, coordinated governance of public art in the region is a crucial limiting factor impeding new instances of public art in the area (G. Woodhouse, personal communication, November 25, 2020).

The purpose of this project was to analyze existing governance processes related to public art in Greater Vernon. The Governance Analytical Framework, developed by Marc Hufty (2009, 2011a, 2011b), was used to identify variables or combinations of variables in existing governance processes that may be inhibiting effective governance. The examination of variables in public art decision-making informed the development of recommended interventions that was ultimately intended to improve the public art governance processes and increase opportunity for new instances of public art in Greater Vernon. There was no client for this project; a decision that was made intentionally to reduce any real or perceived stakeholder bias within the recommendations.

1.1 The Role of Local Government in Public Art

The provision of public art can provide many benefits to a community, such as increasing attractiveness, stabilizing property values, increasing tourism, and contributing to the local economy (DeShazo & Smith, 2014; Knight & Senie, 2016).

Throughout Canada public art is generally governed at a local level, although not every local government has a governance process for the administration of public art. Local governments are well-positioned to administer the governance of public art. For example, municipalities and regional districts have suitable funding streams for public art (Knight, 2008,

p. 8). As outlined in the Public Art Toolkit developed by Creative City Network of Canada (Creative City Network of Canada, 2010), local government levies, such as Development Cost Charges or Community Amenity Charges, can provide consistent revenue for the funding of public art development and ongoing maintenance. Additionally, local governments can allocate a fixed amount of a city or project capital budget to public art projects (Creative City Network of Canada, 2010, p. 26), in some cases helping to beautify or mitigate the visual impact of essential infrastructure. Local governments can also provide the policy instruments to regulate, permit, support, and control public art in a community (Pierre & Peters, 2020, p. 31).

In addition to having access to funding streams and regulatory tools, most local governments own parks, trails, and civic complexes that are centrally located, receive high visitation, and have well-funded maintenance and security; all of which are qualities that make these spaces well-suited for siting public art. Knight notes that including art in these spaces helps local governments achieve the criteria and objectives for public art: being designated for larger audiences; located so as to attract the public's attention; and providing aesthetic experiences that "edify, commemorate, or entertain" (2008, p. 22). The considerable suitability of publicly owned properties for the siting of public art makes local government ideal governance participants. These public spaces are also the primary locations for creative placemaking efforts.

There is a growing trend in cultural policy and planning that seeks to expand governance of public art to consider its place in "creative placemaking," which is a form of urban planning practice that considers arts and culture as valuable tools for revitalization (Courage & McKeown, 2018; Markusen & Gadwa, 2010) and generating social capital (Florida, 2005). In advocating for creative placemaking, Markusen and Gadwa (2010, p. 3) state that it "animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired." Markusen & Gadwa, in several case studies of US-based communities, identified public art as a primary strategy for creative placemaking (2010, p. 6). Richard Florida, in his book, *Rise of the Creative Class*, found similar results in both his Canadian and Australian research, discovering a strong connection between a creative environment and a resulting economic advantage stemming from the ability to attract and grow the tech and creative sectors (2005). This surge in interest in creative placemaking is resulting in public art being incorporated into policy and planning by an increasing number of local governments. Placemaking strategies, including public art, are being

incorporated to diversify the local economy, increase community livability, and inspire innovative products and services for the cultural industries (Courage & McKeown, 2018; Markusen & Gadwa, 2010). Increasingly, these endeavours have led to increased recognition of the importance of participation and engagement of artists and civil society in the public art process, and the potential for service through partnership.

1.2 Defining the Problem and Background

The governance of public art varies widely throughout the local governments of British Columbia. In several of the larger communities (e.g., Victoria, North Vancouver, and Vancouver), the municipality has employed staff to oversee programming related to public art and to support public art's governance processes (City of Vancouver, 2020; City of Victoria, 2018). In most small and medium-sized cities (<150,000 population), local government plays a modest role in public art governance yet lacks a designated position of municipal staff liaison for public art. In these instances, work related to public art becomes the responsibility of non-dedicated positions, such as operations or parks staff (Smith, 2014, p. 13), and occurs through ad hoc decisions.

At a regional local government level, public art governance is even less common. While the Capital Regional District (CRD) plays a coordinating role in supporting public art mapping and marketing (CRD, 2021), it is not involved in funding or selecting public art. This limited involvement by regional government in public art is consistent across the province and changing this may be challenged at the administrative level. While there is a good deal of research on processes for supporting a public art program (Hall & Robertson, 2001; Markusen & Gadwa, 2010; McCarthy, 2006; Miles, 1997, 2011; Zitcer, 2018) and on the rationale for having one (Arandelovic, 2018; Creative City Network of Canada, 2010; Knight, 2008; Knight & Senie, 2016; Phillips, 1988; Pollock & Paddison, 2010; Smith, 2017), local government administrators tend not to be well-versed in the benefits of public art or the supports it requires and, in absence of dedicated public art staff, their influence on local policy decisions related to public art can have a significant impact on the outcome (Smith, 2017).

Despite the absence of a formalized public art governance process in Greater Vernon, public art has been commissioned through ad hoc processes over the past couple of decades. For example, there were two instances of public art commissioned in 2000 as part of the construction

of the Vernon and District Performing Arts Centre: the local community theatre. There are also twenty-nine murals in the City of Vernon's downtown business development area, and several mosaic-style installations on civic properties in the Vernon's downtown core, commissioned as part of social engagement projects. Periodically, the Vernon Public Art Gallery also displays art on the exterior of the building they currently occupy. These public art instances largely materialized through ad hoc opportunities and existing network connections between individuals in the community that allowed for the successful navigation of undefined processes required for resource mobilization and implementation.

As an exception to the lack of public art governance process in Greater Vernon, the DVA has drafted an Art in Open Spaces Plan in 2021 with the intention of formalizing the roles and responsibilities of the DVA and the City of Vernon in relation to public art in the downtown business development area. This plan focuses on but is not limited to the downtown murals (Downtown Vernon Association, 2021a). At the time of this research, this document had been submitted by the DVA to the City of Vernon for consideration. An acknowledged limitation of this plan is the persistent gaps that would still exist in those areas of Greater Vernon beyond the downtown business improvement area. The limited scope may also result in missed partnership opportunities.

Despite the draft DVA Art in Open Spaces Plan (2021a), governance of public art in Greater Vernon remains undefined with no formalized processes. Neither the City of Vernon nor the District of Coldstream (the two municipalities that fall within Greater Vernon) have a formal program or specific policy for public art. The governing body for the two electoral areas of the Greater Vernon region, the RDNO, has confirmed its role in advocacy and coordination for public art in Greater Vernon through the Cultural Plan (RDNO, 2016). It has not, however, defined resource support for undertaking this work and has limited ability to establish processes on behalf of its municipal partners.

The governance of public art in Greater Vernon is complex and there is no strategy in place to help decision-makers make choices that are strategic, community-based, and inclusive. While this is not inconsistent with other communities in BC, it is further complicated by an additional layer of arts and culture governance at the regional district level that may or may not affect decision processes. While instances of public art in Greater Vernon do exist, they are limited, and new instances of public art must overcome the multiple layers of governance and

navigate required decisions through an undefined process. Therefore, expanding the profile of public art in Greater Vernon from its limited state to one that supports a strong presence of public art will require the combined efforts of, and effective governance amongst, “the arts community, central business leader and, most importantly, the local government administration” (Smith, 2014, p. 12).

1.3 Project Objectives and Research Questions

This project analyzed the existing governance framework that affects the opportunity for new instances of public art in Greater Vernon, with the aim to identify areas of impediment. With the research completed, the findings were used to inform the development of recommendations for feasible changes to improve the governance processes.

The project sought to understand what factors within the governance are impeding the commissioning of new instances of public art in Greater Vernon. This primary research question was informed by answering secondary questions, including:

- a. What governance processes are supporting new instances of public art in Greater Vernon?
- b. Who are the strategic, relevant, and secondary actors in the governance processes currently affecting new instances of public art in Greater Vernon?
- c. Who are the strategic, relevant, and secondary actors in the governance processes that are currently affecting new instances of public art in other communities with established and active public art policies and programs?
- d. What are the norms (values, regulations, etc.) of each actor?
 - Are there commonalities or conflicts between these actors, and if so, what are they?
- e. What are the problems/interests (or stakes) of each actor related to public art (i.e., drivers, competing interests)?
 - Are there commonalities or conflicts between actors and if so, what are they?
- f. What is the level and source of influence of actors within governance process that result in new instances of public art or that do not result in new instances of public art?
- g. What resources does each actor have that would be relevant to supporting new instances of public art?

1.4 Key Terms and Research Approach

Public art has been defined in many ways, from the narrow definition of “art installed by public agencies in public places and at public expense” (Mitchell, 1990) to the definition of public art as a means to social activism and awareness building (Lacy, 1995). For the purposes of this research, public art is defined as a temporary or permanent artistic product (object or process-oriented) that aims to have beneficial outcomes in the public realm (Sharp et al., 2005).

This research applies the Governance Analytical Framework (GAF) developed by Marc Hufty (2009, 2011a, 2011b). GAF, which is illustrated in Figure 2 and further described in Chapter 3.0 Methodology, Methods & Analysis was used to examine the actors, norms, stakes (problems or interests) and processes, and their point of confluence (nodal point) that are affecting public art in Greater Vernon. Hufty defines governance broadly as being the “...social interactions in which actors make decisions regarding collective problems and issues” (2011c, p. 405).

This approach to governance analysis is a departure from the more common approaches whereby the governance structure is reviewed, rejected, and replaced or augmented with new structures, or outcomes are measured against a predetermined set of conditions (Pierre & Peters, 2020). In his research, Hufty acknowledged the fluid nature of governance, diverging from the conventional presumption that governance limitations or shortfalls were the result of a particular process or lack of achievement of a particular outcome. Instead, Hufty argued that governance was an expression of the intersection of the various elements of decision-making (actors, norms, processes, and stakes) (Hufty, 2011b, p. 407) and that it is the interplay among these elements of governance that acts as a catalyst or driving force behind decision-making. This approach resonated with what the author had observed and experienced in their years of immersion in

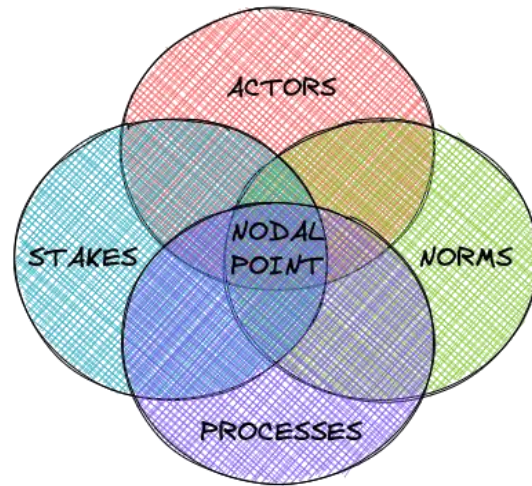


Figure 2 – Governance Analytical Framework, in Hufty, M. (2011b). *Investigating Policy Processes: The Governance Analytical Framework (GAF)*. In U. Weismann & H. Hurni (Eds.), *Research for Sustainable Development: Foundations, Experiences, and Perspectives* (Vol. 6, pp. 403–424). Geographica Bernensia. <http://ssrn.com/abstract=2019005>

Greater Vernon public art issues, which led to the use of Hufty's Governance Analytical Framework (GAF) (2009, 2011a, 2011b) as the foundation in the development of the methodology used for this research. Improvements to the governance process needed to be strategic, community-based, and inclusive. In order to be strategic, the analysis approach needed to be able to consider the resources available to each actor, the ability of each to mobilize the resources, and the possible strategic interaction between the actors. The GAF Framework provided this through the evaluation of stakes (interests and resources). The strategic interactions include the subjective perspective of abilities of each actor; in other words, "the capacity of appearing more powerful than in reality is a significant resource in a strategic interaction" (Hufty, 2009). An evaluation of this potential was enabled through the assessment of actors and their influence related to public art. The commitment to governance improvements that are community-based ensures that they are created with consideration to community ethics, an aim to build on the capacity and education of the community and focus on authentic engagement and collaborative solutions. Community-based opportunities and considerations were confirmed through the assessment of stakeholder norms, including organizational policies, resources, values, and traditions. Finally, inclusive improvements to the governance process in this research applied Young's (2002) definition of inclusive decision-making, where a democratic decision can be considered inclusive only when all those affected by it are included in the process of discussion and decision-making (I. M. Young, 2002, p. 22). Understanding that those impacted by public art would vary from one instance to another led to the decision to apply Cohen, March, and Olson's garbage can model of decision-making (1972) to contemplate Greater Vernon public art governance, providing the opportunity for inclusive participation by relevant and impacted stakeholders. The development of this conceptual framework provided the researcher with the ability to consider governance improvements that were strategic, community-based, and inclusive.

1.5 Project Scope and Deliverables

The deliverables for this project include the following:

- a literature review;
- a jurisdictional scan;
- a stakeholder analysis of each key public art actor within Greater Vernon;

- options and recommendations for points of intervention with potential for improvement of governance processes that support the development of public art policy and programs.

This project did not develop any public art policy documents, nor did it attempt to rationalize the argument for developing public art. The emphasis instead was on understanding what the existing driving forces or obstacles for public art were for each of the actors and how the interaction between the various stakeholders (actors) was affecting their role in the public art governance process.

Through this analysis, the research focused on identifying and helping to resolve points of impediment within public art governance. To clarify, increasing public art was not the objective of this research project; instead, identifying and recommending resolutions to obstacles in governance that prevented or limited the ability of stakeholders to fully consider and act upon (or not) public art decisions was the focus.

1.6 Positionality Statement

At the time of this research, the researcher was employed by the RDNO as the Assistant Manager, Parks, Recreation and Culture. The researcher had been employed by the RDNO for approximately 13 years. Initially employed as a Community Development Coordinator, they soon moved into management and have held a management position in the organization for nearly a decade. The researcher's job involved working alongside the arts and culture sector in Greater Vernon, including municipal partners in planning and policy departments and all the primary cultural service providers in the region. This experience has enabled the researcher to develop a high level of understanding of the existing governance processes and actors affecting public art in Greater Vernon. It has also provided them with a significant depth of insight into the issues. This experience enables the researcher to contribute personal inferences to the research. The researcher's knowledge of, and professional relationship with, the actors was particularly informative in several areas, including the identification of points of interaction; the confirmation of research results regarding the influence between actors at their points of interaction; and the values and traditions (meta-norms) of those actors. Overall, the depth of experience and insight of the researcher into the governance processes and actors provided a foundational understanding of the context, which significantly supported the undertaking of the research.

1.7 Organization of Report

This report begins with a traditional narrative literature review (Chapter 2). The literature review consists of a scan of the literature related to governance theory and analysis, with a focus on cultural not-for-profits and local government, and public art governance. Chapter 3 details the GAF methodology and methods of data collection used to conduct the research, as well as the process for analysing the data. The findings of the research are coded and summarized in Chapters 5 to 7. Chapter 8 provides an analysis of the research and identifies points of constraint or impedances in the governance processes that could serve as locations for intervention for improvement. Finally, recommended interventions for governance process improvements and suggested future research areas are outlined in Chapter 9.

2.0 Literature Review

The literature review for this project focused on research related to the historical context of governance, governance analysis, and governance of public art, and decision-making in governance. The review began with typing the keyword search terms “governance” and “governance analysis.” The exploration of governance analysis resulted in the researcher’s examination of the role of decision-making in governance, with the literature reviewed primarily informed by the works of Hufty (Hufty, 2009, 2011a, 2011b) and Peters and Pierre (2016). “Public art” was then added to each of these search terms. Google Scholar, the primary database used, often directed the researcher to the University of Victoria Library or JSTOR where the literature could be accessed.

Results from the search using the keyword “governance” showed that there is a substantial body of literature related to governance. In general, it was found that research in this field has focused primarily on theory and the design and examination of various governance models (Emerson et al., 2011; Hood, 2000; Kooiman & Jentoft, 2009; B Guy Peters & Pierre, 2001; Pierre & Peters, 2005, 2020; Rhodes, 1997; Sorensen & Torfing, 2016).

A literature search using the keywords “governance analysis” was relatively less plentiful compared to “governance.” Generally, it was found that this research field focused on the efficacy of applying a known theory or model to a particular set of conditions, issues, or challenges (Goodwin & Jasper, 1999; Hufty, 2009, 2010, 2011a, 2011b; Pierre & Peters, 2020). The review showed that most research is designed to determine the effectiveness of a model through either an examination of structure (Kaufmann et al., 1999; Peters & Pierre, 2005; Rhodes, 1994, 1997; Sandström & Carlsson, 2008; Stoker, 1998; R. Young, 2012) or the determination of a successful outcome (OECD, 1995; Turnbull, 1997; World Bank, 1992).

Hufty described governance as being “...the processes of interaction and decision-making among the actors involved in a collective problem that led to the creation, reinforcement, or reproduction of social norms and institutions” (Hufty, 2011b, p. 405). Hufty further postulated that the analysis of governance must be nimble enough to examine governance as the dynamic process that it is, breaking it down into small pieces and examining each part. Through the review of literature, it was found that the GAF has been applied primarily to the field of sustainability and less frequently to social science problems (Alves et al., 2020; Kita, 2017; Xiong et al., 2020).

The search for literature using “governance” and “governance analysis” combined with “public art” came up with few results apart from the work of one author: Zachary A. Smith, a professor in the Department of Politics and International Affairs at Northern Arizona University. In Smith’s three publications related to public art in the municipal sphere, the author asserts that public art management has not been well examined in public administration research (DeShazo & Smith, 2014; Smith, 2014, 2017). Because of this, the researcher considered Hufty’s definition of governance (i.e., the process of decision-making), which led to searches in the literature using the terms “public art” combined with topics commonly related to decision-making of public art such as “objective,” “selection,” “funding,” “maintenance,” “acquisition and removal,” and “placement or site.” The use of these search terms resulted in greater success in returning relevant research. The resulting research provided information on theories, tools, and best practices related to decision-making as it relates to public art (Arandelovic, 2018; Baldini, 2019; Creative City Network of Canada, 2010; DeShazo & Smith, 2014; Hein, 1996; Knight, 2008; Miles, 1997; Pollock & Paddison, 2010; Wu & Chen, 2017). It also highlighted the need for a better understanding of the decision-making models.

Literature on decision-making models was led by a review of the research included in the work of Peters and Pierre (2016). This source led to the researcher expanding the search into the five models that has been discussed: rationality, bounded rationality, garbage can, multi-stream, and the Advocacy Coalition Framework (P. Sabatier & Mazmanian, 1980).

The following sections provide a more detailed analysis of the literature pertaining to governance, decision-making in governance, governance analysis, and the governance of public art.

2.1 Historical Context of Governance

The literature examined found that governance was an “essentially contested concept” (Gallie, 1956; Peters & Pierre, 2020, p. 177). A nebulous and encompassing term, ‘governance’ was used interchangeably as a synonym for government; to describe the processes, tools, and strategies that guided and restrained the collective activities of a group; or as the iterative self-organization of actors involved in the definition and pursuit of collective interests (Peters & Pierre, 2016). The governance literature reviewed found governance theories fell into one of

three categories: hierarchies, markets, or networks. The focus of the discussion of each focused largely on the role in which the state played (or didn't play).

Much of the current literature is critical of hierarchy as an effective governance structure. Rational choice theory posits that it is the policy instruments (incentives or penalties) rather than the institutional structure that provides the functionality of a hierarchy (Peters & Pierre, 2020). Rather than responding to the hierarchical arrangements, actors weigh the costs and benefits of any action before acting and steering by government through policy instruments such as regulatory instruments or market-like instruments, or the establishment of norms (March & Olsen, 1989 in Peters & Pierre, 2016, p. 34). Furthermore, seen as government-centric, where the state is the primary actor (Hood, 2000; D. Osborne & Gaebler, 1993), the hierarchical view of governance was seen as inconsistent with contemporary issues and the increasing interest by the state in sharing power. Putnam (1993) argued that civil society is critical for successful state operations and provided the ability to develop partnerships and establish infrastructure for the state to successfully operate (p. 86).

Since the 1980s, it was found in the literature that a greater focus had been placed on the role and importance of partnership between civil society and state, viewing markets as a governance mechanism. In this structure, economic actors cooperated to resolve common problems (Peters & Pierre, 2020, p. 10). This shift toward New Public Management persisted through later research and continued to be integrated into the public sector (Hood, 2000); in fact, markets were viewed as playing an increasing role in empowering citizens, particularly with the rise of populism (Katz, 2018).

Some theories diverged even further from state-centric governance, asserting that civil society and markets had the capacity for self-organization (Sorensen & Torfing, 2007). It is within this context of governance as networks that governance theories such as modern governance (Kooiman & Jentoft, 2009), new governance (Rhodes, 1997), collaborative governance (Emerson et al., 2011), and global governance (Rosenau, 1992; Sandström & Carlsson, 2008) were found. Advocates of network governance saw this connection between state and society as providing a more effective form of democracy than other systems (Sorensen & Torfing, 2007), but with the potential for catering to the interests of actors external to the network (Sorensen & Torfing, 2007), or even challenging the state power entirely with decision-

making shaped around preferences of the actors in the network rather than the collective interest (Peters & Pierre, 2016, p. 12).

2.2 Governance Analysis

Governance analysis took one of three main approaches in the literature reviewed: it was assessed by the actors involved (Emerson et al., 2011; Sorensen & Torfing, 2007), the types of processes through which the governance evolved (Kaufmann et al., 1999; Peters & Pierre, 2005; Rhodes, 1994, 1997; Sandström & Carlsson, 2008; Stoker, 1998; R. Young, 2012), or the outcomes it yielded (OECD, 1995; Turnbull, 1997; World Bank, 1992). A fourth, less common approach to governance analysis assessed governance through an evaluation of variables within the decision-making (governance) process (Hufty, 2009, 2011a, 2011b; Hupe & Hill, 2006; Peters & Pierre, 2020).

According to the literature, social science has to date had difficulty in empirically assessing the governance process, whether it was assessed by the actors it involved (Kooiman, 1993; Rhodes, 1997; Sorensen & Torfing, 2007) or the structure is applied (Goodwin & Jasper, 1999; Hood, 2000; March & Olsen, 1989). While there is a good deal of literature in this area, the focus of the literature reviewed was on identifying the stages of the process and analysing the stages, such as measuring the performance of organizing functions (Sandström & Carlsson, 2008, p. 42) or measuring using established indicators (Kaufmann et al., 1999; Wholey et al., n.d.). Governance analysis research was more limited when it came to measuring the effectiveness of governance based on the variables, characteristics of those variables, and the interplay between them.

Assessing governance based on outcomes requires clarity on the definition of success, or at least how success would be measured. Within corporate governance theory indicators of success were defined based on broad input with the hope that a consensus of stakeholders can be reached to the greatest extent possible (World Bank et al., 2002). In the case of governance that takes place in absence of a formal inter-agency governance process, this approach had challenges. With a lack of a formalized governance process, goal setting may be mutually exclusive to each actor; and thus, required the coincidence of mutual goals between actors or harmonious negotiation to achieve all ends (Peters & Pierre, 2005, p. 94).

Marc Hufty defined governance as “...the processes of interaction and decision-making among the actors involved in a collective problem that led to the creation, reinforcement, or reproduction of social norms and institutions” (2011b, p. 405). This was consistent with the assertion of Peters and Pierre that decision-making is central to governance (2016). This definition considered governance as a process in which no one person or organization is in charge; but rather, is the interaction around decision-making that would include negotiation, signals, communication, and hegemonic influence (Chhotray & Stoker, 2008, p. 4) of key elements of governance including goal-setting, resource mobilization, implementation, and feedback, evaluation, and learning (Peters & Pierre, 2016). This view of governance analysis was compatible with a lack of formal structure; it asserted that governance should be examined using Elinor Ostrom’s broadly applied “rules-in-use” (1999) approach, where there has been a mutually shared and agreed to set of objectives and processes (Ostrom, 1999).

The Governance Analytical Framework (GAF) assessed non-normative (informal) governance processes by their ability to modify and adapt over time and achieve compromise-based outcomes. Using Hufty defined governance as being the “...social interactions in which actors make decisions regarding collective problems and issues” (Hufty, 2011b, p. 405), analysis of governance can be moved from measuring a specific structure based on its suitability to a particular issue (Kooiman, 1993; Rhodes, 1997; Sorensen & Torfing, 2016) or on successful achievement of pre-defined goals (acknowledging compromised adjustment of goals may be reasonable based on context). This process of adaptation involved the identification and surmounting of roadblocks along the decision-making process, where “actors or stakeholders are individuals or groups ... collective action leads to the formation of the social norm that guide, prescribe, and sanction collective interactions,” and subsequently decisions and actions (Hufty, 2011b, p. 407). In the literature, GAF was used in the examination of governance processes in a variety of fields, including sustainability (Xiong et al., 2020), public health (Hufty, 2010), disaster risk management (Kita, 2017), and blockchain technology (Alves et al., 2020).

Peters and Pierre described a similar view of governance analysis, where governance had a primarily functionalist approach, but where the role of state was variable, and decision-making was emphasized as the core function and defining factor of governance (2016). A key element of this approach was the recognition that governance systems must have the capacity to make and act on decisions and this ability is highly dependent on the agency and resources at the disposal

of the actors involved in the governance process (Peters & Pierre, 2016, p. 218), which would include decisions around goal-setting, resource mobilization, implementation, and evaluation and feedback.

2.3 Governance of Public Art

Three main themes were identified in the research regarding governance of public art: objectives, selection, and resourcing. Within each theme, key elements emerged included the wide variety of objectives for public art (Hall & Robertson, 2001; Markusen & Gadwa, 2010; Mccarthy, 2006; Miles, 1997, 2011; Zitcer, 2018); the selection of both artworks and site (Baldini, 2019; Pollock & Sharp, 2011; Sharp et al., 2005); and the need for adequate and appropriately aligned resourcing (Arandelovic, 2018; Creative City Network of Canada, 2010; Knight, 2008; Knight & Senie, 2016; Phillips, 1988; Pollock & Paddison, 2010; Smith, 2017).

The objectives discussed in the literature fell into four categories: economic objectives, cultural objectives, social objectives, and political objectives. The objectives were not necessarily described as being discrete from each other, but each was identified as having a distinct and notable purpose.

Economic objectives of public art focused on the financial benefits. Beautification using public art was aimed at improving the look of a dilapidated space or mitigating the visual impact of necessary infrastructure such as bridges, berms, or manhole covers. In examples found, this type of public art had the goal of making the community a more desirable place to live and visit, encouraging visitors or in-migration (Sharp et al., 2005). Other examples had economic objectives that were focused on cultural economic development including support for local artists (Hall & Robertson, 2001).

A familiar example of a cultural objective of public art is the commissioning of monuments to commemorate notable individuals or events. Contemporary research showed an increasing level of criticism of monuments where the celebration of colonial figures through erected statues in public spaces was being challenged by the community, reflecting a change in the cultural landscape. When done without the appropriate care, even present-day monument-like public art can result in resentment or polarization within a community, as was the case in the City of Calgary with the Bowfort Towers installation. Designed to align with Blackfoot cultural symbolism: four seasons, four directions, four elements and four human stages, the artists were

not from the Blackfoot community, nor did they follow the proper protocol for consultation with the Siksika Nation (Croteau, 2017). With the resulting installation having a significant visual connection to traditional burials, there were members of the Siksika Nation community who were offended and called the piece a “theft of culture” (Pike, 2018). This example highlights the need to ensure this approach to public art is done with great care (Sharp et al., 2005). Cultural objectives also extended to the desire to make art accessible to of society, regardless of socio-economic status (Sharp et al., 2005), or the use of public art to profile a community’s unique identity or local economy; an example of this is the agriculture-inspired art in the Central Okanagan (City of Kelowna, 2021b).

This objective is not without peril; community branding processes that aim to define a community’s image have had difficulty being inclusive (Lacy, 1995; Sharp et al., 2005). Public art that aims to propagate a defined image often results in segments of the community feeling marginalized when the image does not seem to include them (Lacy, 1995; Miles, 1997; Sharp et al., 2005). McCarthy argued that the difficulty with this aim is that a community’s identity is amorphous and dynamic by nature, and the process of developing a place identity can end up being a process of appropriation and reappropriation (2006, p. 245) or even ‘artwashing’, where an artist is seen as being complicit in processes that disregard local communities and histories in the pursuit of gentrification.

An increasing role for public art was found to be in pursuit of social objectives, such as placemaking. The use of public art in placemaking focused on animating community spaces to generate creativity and build social capital (Courage & McKeown, 2018; Florida, 2003; Markusen & Gadwa, 2010; Zitcer, 2018). The role of public art in placemaking focused on bringing people together through the process of creating art or through the attraction to the artworks. Public art had also been used to raise the profile of social issues or injustices (“New Lake Country Sculptures Tell the Stories of Syilx, Okanagan Peoples – Lake Country Calendar,” 2020); not aiming to define a community, but to identify, highlight, and building understanding around a particular social issue at a specific point in time (Sharp et al., 2005). While public art has become a panacea for a range of social issues in some communities, in some instances this use of public art has provoked a backlash.

The political objectives of public art found within in the literature were more inferred. Examples of projects that received funding due to the inclusion of public art in the project, or the

use of public art under the guise of social or cultural objectives were numerous (Pollock & Sharp, 2011). The potential for public backlash and polarization within a community can be a political objective that not conducive to public art. The literature revealed that the political risks inherent to public art were often managed through the selection processes.

Public art selection issues ranged in the literature from the design of an artwork selection committee to the selection of suitable location for the art. Often, the selection processes were connected to the objectives.

Site selection can be based on an interest in place-making (Markusen & Gadwa, 2010), location of creative or subject context (Hunting, 2005), or to achieve maximum viewership (Baldini, 2019). It can also consider political objectives including risk management; for example, “plop art,” where art is designed and placed in a public space but may not bear a relationship to that space, has received criticism for lacking relevance (Brown, 2017) and can be viewed to be an easier target for public backlash against public art funding.

The selection process for the artwork itself also varied but often used some type of committee structure (Creative City Network of Canada, 2010). Committee structures and compositions included political committees, community committees, subject matter / art expert committees, or any combination thereof (Creative City Network of Canada, 2010, p. 55). Patricia Phillips describes the production of public art as being an overly bureaucratic process of “briefs, budgets, multi-stage competition and selection procedures, health, safety and insurance constraints, and selection committees comprising commissioners, curators, other artists, public art agencies, administrators and community representatives.” Phillips asserts that these bureaucracies are rooted in political fears of the hostile public and media reaction of any public art placed in a public space (1988 cited in Hall & Robertson, 2001;). Through this acknowledgement, Phillips highlights their concern for the creative process being enveloped or compromised by these bureaucratic processes.

Alternatively, a community-guided selection process is not without its perils. Sharp et al (2005) argue that it is imperative that artists find a way to engage the community in the art, without compromising the creative process: “the artist [must] find a position between ingenious creator and creative facilitator” (2005, p. 1014). To enable this balance, several authors note that there must be a robust framework for funding, policy, and processes that create a space for the

unpredictability of the creative process (Miles, 1997, 2011; Pollock & Sharp, 2011; Sharp et al., 2005).

Another common theme within the literature is the need for adequate and appropriate resourcing. Pollock and Paddison (2010), seminal authors in this field, have asserted that public art must be integrated into the planning systems within a community to access funding (2010, p. 343). They identified that, while there were specific funding tools that may be effective such as percent-for-art programs where a percentage of a development or capital project is allocated to public art (Creative City Network of Canada, 2010), these programs may be untenable in rural areas where development is less common or done on a smaller scale (Pollock & Paddison, 2010, p. 345). The authors further argued that the case for art must be made “strongly and strategically,” consider the community context, and be supported by continual public art advocacy to ensure ongoing investment of funding (Pollock & Paddison, 2010).

2.4 Governance and Decision-making

With decision-making central to governance and governance analysis, including that of public art, the processes through which decisions can be made and linked were explored in the literature. Most literature that was reviewed on decision-making focused on the formal process of making decisions (Peters & Pierre, 2016). Five key models were examined: rationality (Hindmoor & Taylor, 2015), bounded rationality (Jones, 2001), multiple-streams (Kingdon, 2003), garbage can (Cohen et al., 1972), and the Advocacy Coalition Framework (P. A. Sabatier & Jenkins-Smith, 1993).

The rationality model viewed decision-making as a rational process, where actors acted with the aim of personal gain, rationally weighing costs against benefit. Rationality becomes diluted when applied to governance, since governance is a series of decisions and the actors may be willing to cede potential gains in anticipation of gains at a future decision in the governance process (Peters & Pierre, 2016). It is also complicated by the consideration of the payoffs of making choices under risk, and the potential for the formation of coalitions to win the decision. “The world of governance tends to involve multiple actors with some competing and some compatible goals engaged in long-term interactions with one another over programmatic choices” (Peters & Pierre, 2016, p. 68).

Bounded rationality viewed rationality through the lens of more complex contexts. It promoted smaller decision-making opportunities that were good enough, so that those decisions could be revised as new information became available. This model often built-in administrative processes to revisit these decisions. Bounded rationality considered the fact that decision-making often involves multiple actors who “may or may not have the same set of intellectual bounds, and who may well not conceptualize the decision situation in the same way as the other actors”(Peters & Pierre, 2016, p. 74). This approach posed a problem for decision-making in governance, as the actors may not be able to come to arrive at a common frame in which decisions can be made; in other words, “what is ‘good enough’ for some actors may clearly not be good enough for others” (Peters & Pierre, 2016, p. 75).

The multiple-streams model shared assumptions and had similar implications to the garbage can model of decision-making. Both assumed that decisions were made, not by decision makers seeking them out, but by having the requirement to make a decision imposed upon them. In the case of a multiple-streams model, decisions rely on having the required elements (streams) come together to provide the window of opportunity for the decision. In a garbage can model there is less intention, and these elements are viewed as swimming around within a defined area, a “garbage can,” until they converge at an opportunity and trigger the requirement for a decision. Decision-making in either of these models requires four elements: problems, solutions, participating actors, and a point of confluence (Peters & Pierre, 2016). In the garbage can model, the point of confluence is seen as a key point of intervention to the decision-making process, where the influence, stakes and norms of each actor can affect the outcome.

The fourth model of decision-making in governance is the Advocacy Coalition Framework developed by Paul Sabatier and Hank Jenkins-Smith (1993). This model assumes that there are a core set of ideas that define the governance of a particular set of society, and these sets of systems can be shifted by the interplay or challenges between adjacent sets of systems (Peters & Pierre, 2016). These shifts tend to be subtle and limited to the periphery of the bounds of their status quo. Governance in this model is more intentional and often more formal than that of the multiple-streams or garbage models. While it can provide the opportunity for the sets of systems to adapt through negotiation and learning, the interaction can be subject to dominant systems or coalitions imposing their will.

2.5 Summary and Building the Conceptual Framework

The bulk of the literature related to the general concept of governance analysis focused on the assessment of governance by participants involved, by the process, or by the outcomes (or a combination thereof). Hufty's GAF approach (2009, 2011a, 2011b) differed in that it acknowledged the fluid and dynamic nature of governance, asserting that governance is an expression of the confluence of these key variables in a decision-making process, where a decision is made (or not made). GAF was used as a flexible approach in this research to analyze the multi-layered and informal public art governance in Greater Vernon and enable the development of recommendations for improvements. This approach was particularly suitable for analyzing public art since "too stringent a procedural process could result in stagnation rather than innovation" (Pollock & Paddison, 2010, p. 354).

*The literature on public art governance revealed the complexities related to decision-making in this field. Key decision issues of public art fell into three categories: objectives, selection, and resourcing. The areas of decision-making that fell within these categories were not necessarily linear, where decisions within one category had the potential to affect future decisions within the other two categories. Contemplation of public art opportunities resulting from decision points within any of the three potential categories were affected by whether stakeholders (actors) had consistent or complimentary objectives for public art, influence, and access to available resources (stakes), supportive values, policy, and regulations (norms), and processes for both the public art opportunity to occur (processes) and create the confluence of these variables (nodal point). The examination of the literature is summarized in Table 1 and has informed the development of the conceptual framework (Figure 3). **Error! Not a valid bookmark self-reference.** Table 1- Main Literature Themes Informing Research Development*

Main Literature Themes	Key Learnings for Research Development
Historical Context of Governance	<ul style="list-style-type: none"> • Understanding of governance models • Strengths and weaknesses of governance models
Governance Analysis	<ul style="list-style-type: none"> • Approaches used to assess governance • Pros and cons of various approaches
Governance of Public Art	<ul style="list-style-type: none"> • Key issues of public art decision-making • Pros and cons of common public art governance processes
Governance & Decision-making	<ul style="list-style-type: none"> • Models of decision-making • Factors affecting decision-making processes

Hufty's governance analysis model (2009, 2011a, 2011b), in which this process of variable confluence (nodal points) of actors, norms, stakes, and processes occurs, is shown taking place within an adaptation of Cohen, March, and Olsen's garbage can model of organizational choice (1972) by Bolton and Landells (2017, p. 84) and is illustrated in the conceptual framework (Figure 3) that guided the development of research for this project

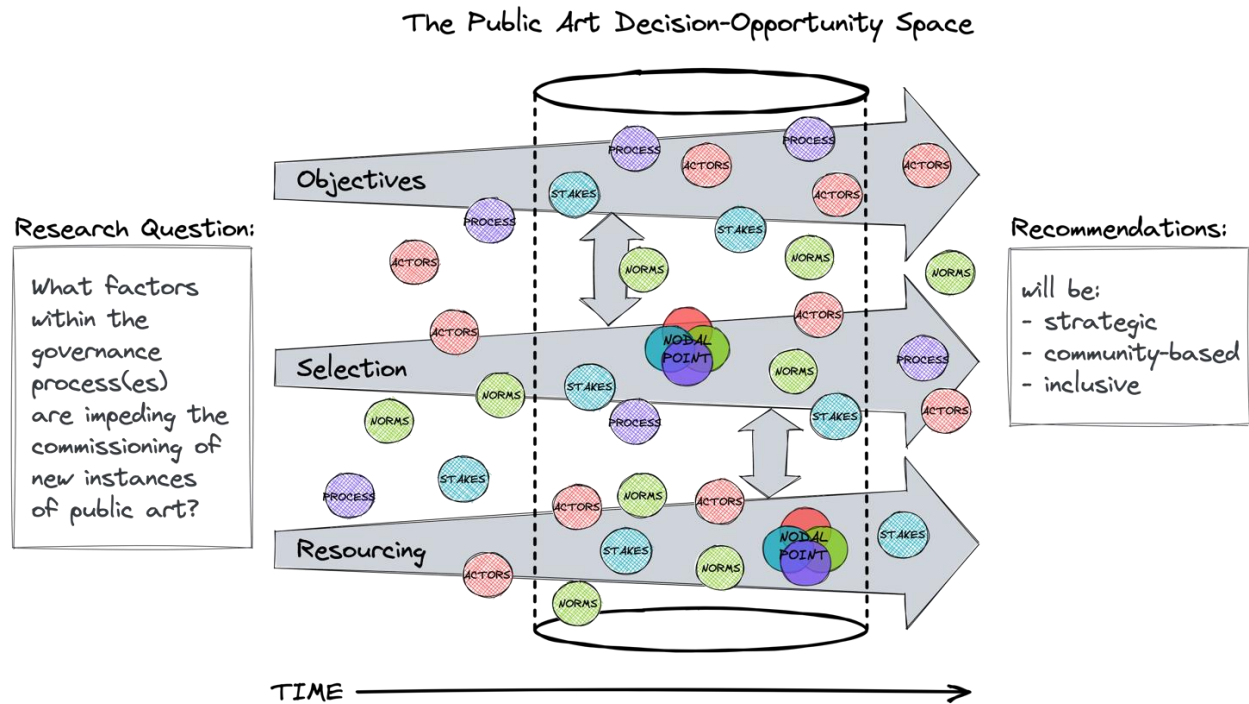


Figure 3 – The Public Art Decision-Opportunity Space, adapted from Bolton, D., & Landells, T. (2017). *Decision making as sustainable leadership: the garbage can revisited*. In *CSR, Sustainability, and Leadership* (pp. 75–99). Routledge. and Hufty, M. (2011b). *Investigating Policy Processes: The Governance Analytical Framework (GAF)*. In U. Weismann & H. Hurni (Eds.), *Research for Sustainable Development: Foundations, Experiences, and Perspectives* (Vol. 6, pp. 403–424).

This framework provided the researcher with an approach to explore their primary question of which governance processes were impeding new instances of public art in Greater Vernon. Through an evaluation of the variables of the GAF (actors, norms, stakes, and processes) currently affecting public art governance issues: objectives, selection, and resourcing, and the examination of the interplay of their respective characteristics at confluence points (nodal point) the framework enabled the development of recommendations for public art governance improvement that were strategic, community-based, and inclusive.

3.0 Methodology, Methods & Analysis

The following sections in this chapter outline the methodology used for ascertaining answers to the primary research question, which was what governance processes are impeding the commissioning of new public art in Greater Vernon. The methods used to gather the data are also outlined, which is followed by details on the approach and tools used for data analysis.

3.1 Research Methodology

With a lack of a coordinated governance process for establishing new instances of public art in Greater Vernon, the research problem required a methodology that could analyze non-normative governance to determine the location(s) of impediments in the governance process. The primary methodology is the operationalization of the GAF framework, which has been introduced earlier in the report.

To support the overall analysis, the report also included a jurisdictional scan of five BC communities that have established public art policies or programs, and a stakeholder analysis of the Greater Vernon public art stakeholders. An analysis of the strengths, weaknesses, opportunities, and threats (SWOT analysis) brought the findings together with the literature.

Jurisdictional Scan

While Greater Vernon stakeholders have contemplated public art in planning documents, there are no local governments in Greater Vernon that have guidelines or any documented, formalized process to oversee decision-making related to public art investment, acquisition, selection, etc. GAF classifies these types of guidelines as ‘norms’ (Hufty, 2011b, p. 410). Therefore, to assess the contribution of policy, regulation, and factors that impacted influence of public art governance, the researcher identified communities that had such guidelines or policies in place. An analysis of these communities allowed the researcher to determine the variables that were in play to support their public art program, what characteristics influenced public art decision-making within their current processes, and how that influence was expressed to consider smart practices that could successfully apply to the Greater Vernon context.

To gather a list of such communities, an initial scan was conducted of those communities in BC that had policy or an established program that supported public art. This scan was conducted using google, searching the terms “public art policy” and “BC.” From this initial scan,

five communities were selected (hereon in referred to as “Policy Communities”) based on comparable population size and long-standing public art programs. The communities selected were the District of Lake Country, the City of Port Moody, the City of Victoria, the City of Nanaimo, and the City of Kelowna. The populations of the Policy Communities relative to Greater Vernon are shown in Table 1 and locations within British Columbia illustrated in Figure 4.

Table 1 - Population of Policy Communities relative to Greater Vernon, Statistics Canada, 2016

Policy Community	Population
District of Lake Country	13,000
City of Port Moody	33,500
Greater Vernon	57,800
City of Victoria	85,000
City of Nanaimo	90,000
City of Kelowna	130,000

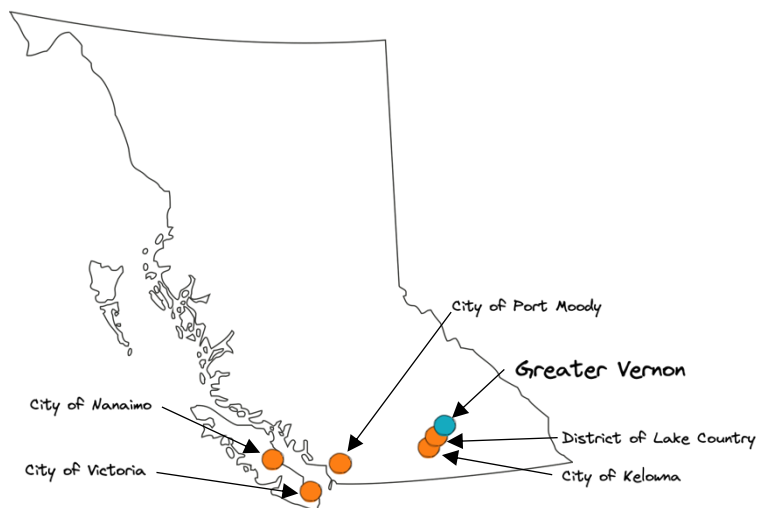


Figure 4 – Locations of Policy Communities within the province of British Columbia and relative to Greater Vernon

A jurisdictional scan of the five Policy Communities was conducted, informed by data from seven semi-structured interviews and a document review of fourteen policy documents. The jurisdictional scan examined and compared public art objectives, public art selection methods, funding levels and mechanisms, and sources of resourcing; this informed the consideration of the smart practices of Policy Communities that could make sense in the Greater Vernon context.

Stakeholder Analysis

Stakeholder identification was based on Hufty’s identification of stakeholders, where all actors are to be considered stakeholders, whether they have formal or informal status in the decision-making process (Hufty, 2011b, p. 411).

A list of Greater Vernon public art stakeholders was compiled through internet research using public sources, which included local governments, not-for-profit organizations, an academic institution, developers in the private sector, and an artist. The City of Vernon, District of Coldstream, and the Regional District of North Okanagan were identified as the local government stakeholders. The three not-for-profit organizations were selected based on alignment of their mandates to public art, and included the Arts Council of the North Okanagan,

the Downtown Vernon Association, and the Vernon Public Art Gallery. The main academic institution within Greater Vernon, Okanagan College, was identified as a stakeholder, having had public art displays on its campus. Finally, local commercial and residential developers were identified as stakeholders, and two companies who had done work within downtown Vernon selected and contacted with an invitation to participate in the research project. A total of eleven potential stakeholder representatives were contacted, of which nine accepted the invitation to participate. The individuals that declined came from the private sector who were developers from two separate firms; therefore, the interviews did not end up including any representative from the private sector.

This research methodology used an adapted stakeholder analysis framework based on one developed by Balane MA, Palafox B, Palileo-Villanuieva LM, et al. (2020) that incorporated the four variables of the Governance Analytical Framework (GAF): actors influence, norms, stakes, and processes (Hufty, 2011b, 2011a) as shown in Figure 5.

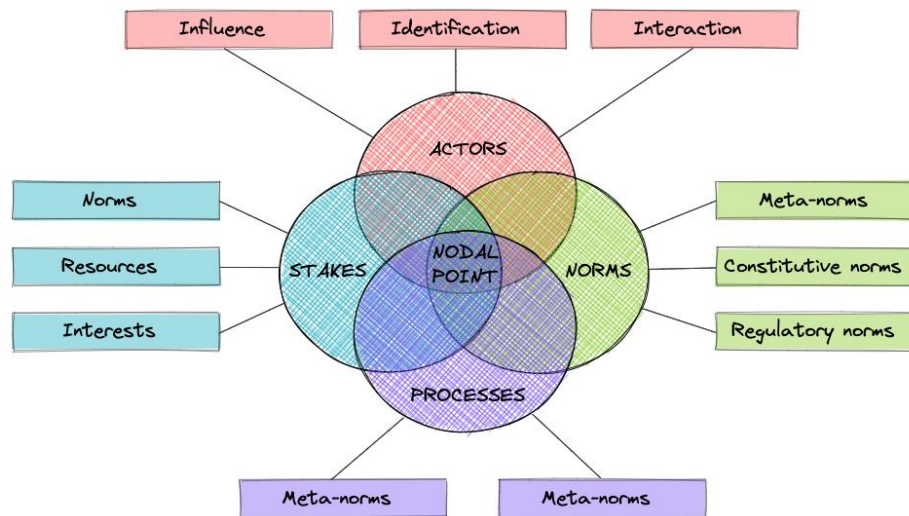


Figure 5 – Adapted Governance Analytical Framework, adapted from Hufty, M. (2011). *Investigating Policy Processes: The Governance Analytical Framework (GAF)*. In U. Weismann & H. Hurni (Eds.), *Research for Sustainable Development: Foundations, Experiences, and Perspectives* (Vol. 6, pp. 403–424). Bern, S

The stakeholder analysis allowed the researcher to empirically analyze the stakeholders of public art in Greater Vernon with respect to their influence, norms and stakes related to public art, and their access to and involvement in the various processes where public art opportunities could arise. The public art policy documents were reviewed for the process, mechanisms, and stakeholders involved in public art support, and were confirmed through the semi-structured interviews.



According to Hufty (2009, 2011b), actors can fall within one of three categories within a governance process: strategic, relevant, and secondary. Strategic actors are those most central to decision-making opportunities, whereas relevant actors are those that play a role but without as much influence. Secondary actors are those connected to, but not directly involved in, the decision point.

All actors were assessed for their influence, stakes, norms, and confluence of process, and the interaction at nodal points examined. Individuals interviewed from the various sectors were asked questions to help determine both their individual level of influence in public art decision-making opportunities and that of their organization measured by symbolic capital, social capital, economic capital, cultural capital based on the actor influence matrix adapted from Bourdeieu (1986) and Pret, Shaw and Dodd (2016). Based on the data gathered, the influence of each actor (stakeholder) was then measured using the stakeholder analysis matrix outlined in Table 2.

Table 2 - Stakeholder Analysis Matrix - INFLUENCE.

INFLUENCE	Value Scales:	
<p>Definition: The ability of a stakeholder to mobilize or draw on the authority and resources at their disposal.</p> <p>Domains:</p> <p>Symbolic capital</p> <ul style="list-style-type: none"> ○ Prestige, reputation ○ Authority <p>Social capital</p> <ul style="list-style-type: none"> ○ Alliances/Memberships/networks ○ Trust, respect <p>Economic capital</p> <ul style="list-style-type: none"> ○ Intellectual property ○ Financial resources <p>Cultural capital</p> <ul style="list-style-type: none"> ○ Qualifications/education ○ Personal disposition ○ Cultural goods 	0 – No influence	Stakeholder possesses and has control over no sources of influence, and little to no potential to affect influence over a public art decision outcome in Greater Vernon.
	1 – Limited influence	Stakeholder possesses and has control over use of one or two sources of influence, and low potential to affect influence over a public art decision outcome in Greater Vernon.
	2 – Moderate influence	Stakeholder possesses and has control over use of two or three sources of influence, has medium potential to affect influence over a public art decision outcome in Greater Vernon.
	3 – High influence	Stakeholder possesses and has control over use of three or more sources of influence, has high potential to affect influence over a public art decision outcome in Greater Vernon.



For the purposes of this research, stakes are defined as issues that act as driving forces for supporting (or not supporting) a public art program. To this end stakes, may include the desire to incite downtown revitalization using public art (Lacy, 2008, p. 20), having access to or limited funding or staff capacity, or having competing resources or development objectives that conflict with an interest in public art investment.

Data on the stakes (interests/resources) of each actor as they may pertain to public art was extracted through a combination of interview questions and the document review. Formalized interests were identified through the document review that primarily included policy documents. Interests or issues that may not have been formally documented, such as traditions or values, were explored and captured through the semi-structured interview process.

Based on the data gathered, the stakes of each actor (stakeholder) were then evaluated using the stakeholder analysis matrix outlined in Table 3.

Table 3 - Stakeholder Analysis Matrix - STAKES.

STAKES	Value Scales:	
Definition: The motivations and interests that drive the action of stakeholders, including mobilization resources or attempting to affect influence over a decision.	0 – No stake	Stakeholder possesses no motivations or interest to mobilize resources or affect influence over a public art decision outcome in Greater Vernon.
Domains: Resources <ul style="list-style-type: none"> ○ Physical resources ○ Financial resources ○ Human resources ○ Intellectual/cultural resources 	1 – Limited stake	Stakeholder possesses one or two motivations or interests to mobilize resources or affect influence over a public art decision outcome in Greater Vernon.
Interests <ul style="list-style-type: none"> ○ Financial interest ○ Reputation or personal gain ○ Goals ○ Norms <ul style="list-style-type: none"> ● (Meta)Values or traditions ● (Constitutive) Formal structures ● (Regulatory) Rules / regulations 	2 – Moderate stake	Stakeholder possesses two or three motivations or interests to mobilize resources or affect influence over a public art decision outcome in Greater Vernon.
	3 – High stake	Stakeholder possesses three or more motivations or interests to mobilize resources or affect influence over a public art decision outcome in Greater Vernon.



Norms play a role in how a particular actor defines itself. They are the social institutions that guide and sanction the actions of the actor (Hufty, 2011b, p. 409), and often lead to the establishment of stakes. The norms of each actor were collected within Hufty’s defined categories: meta-norms, constitutive norms, and regulatory norms. Meta-norms reflect values, principles, or traditions that guided or defined a particular actor, and can often influence constitutive norms that regulate the creation of institutional facts (Searle, 1996). Norms can be social, legal, or customary (Rhodes, 2007, p. 1246) and will often evolve and change over time.

Constitutive norms may include any legal frameworks available for an actor to create formalized partnerships (e.g., participation within a regional district). From constitutive norms, regulatory norms can rise (Hufty, 2011a), where the high-level direction is delimited by rules that outline what is appropriate and what is not and provide associated incentives or sanctions. These incentives and sanctions are then imposed through processes. Data on the norms of each stakeholder was gathered through the document review and the semi-structured interview process and analyzed by meta, constitutive, and regulatory, in a matrix adapted from Balane MA, Palafox B, Palileo-Villanuieva LM, et al. (2020) and shown in Table 4.

Table 4 – Stakeholder Analysis Matrix - NORMS.

NORMS	Value Scales:	
Definition: The social institutions that guide and sanction the actions of stakeholders.	0 – No norm impact	Public art decision opportunities or outcomes are not impacted (or are impacted by) the norms of the stakeholder; no impact.
Domains: Meta-Norms ○ Values ○ Traditions	1 – Limited norm impact	Public art decision opportunities or outcomes are minimally impacted (or are impacted by) the norms of the stakeholder; limited impact.
Constitutive Norms ○ Constitutions ○ Established structures ○ Formal / regular processes	2 – Moderate norm impact	Public art decision opportunities or outcomes impact (or are impacted by) the norms of the stakeholder; moderate impact.
Regulatory Norms ○ Rules and regulations	3 – High norm impact	Public art decision opportunities or outcomes significantly impact (or are impacted by) the norms of the stakeholder; high impact.



Stakeholders were assessed for process by their opportunity to interact with public art decisions through formal processes, such as committees, boards, or councils, or through informal processes, such as coffee meetings or phone conversations, that were enabled through their networks or memberships. These were evaluated using the matrix shown in Table 5, below.

Table 5 - Stakeholder Analysis Matrix - PROCESSES.

PROCESSES	Value Scales:	
Definition: The opportunity for formal and informal process participation of stakeholders. Domains: Formal <ul style="list-style-type: none"> ○ Frequency ○ Participants (number and influence) Informal <ul style="list-style-type: none"> ○ Frequency ○ Participants (number and influence) 	0 – No process impact	Stakeholder has no opportunity for formal or informal decision participation related to public art governance.
	1 – Limited process impact	Stakeholder has limited opportunity for formal and informal decision participation related to public art governance.
	2 – Moderate process impact	Stakeholder has moderate level of opportunity for formal and informal decision participation related to public art governance.
	3 – High process impact	Stakeholder has a high level of opportunity for formal and informal decision participation related to public art governance.

3.2 Methods

The data for this research was gathered through sixteen semi-structured interviews in each of the four variables outlined in Hufty's Governance Analytical Framework and was supplemented, confirmed, and grounded through a policy document review. Data gathered through each research method is shown in Table 6. This project went through the University of Victoria HRBE Ethics process and the ethics certificate number is 20-0558.

Table 6 - Variable Data Gathered by Research Method

	Document Review	Semi-Structured Interview
Actor Influence	- Economic capital	- Social capital - Cultural capital - Symbolic capital
Stakes	- Financial interests - Organizational Goals	- Political interests - Personal interests
Norms	- Values (formalized) - Legal structures / constitutive - Regulations / bylaws / policies	- Values - Traditions
Processes	- Formal vs informal - Frequency - Participants	- Formal vs informal - Frequency - Participants

Document Review

A document review was used as an initial step in compiling a list of potential policy communities, as well as supporting the development of interview questions.

The identification of communities with policy that might include governance processes related to public art was determined using a web search of communities in BC that mentioned public art or public art policy. From this, a list of communities in BC that have public art programs was created. This, in turn, led to additional web searches to accumulate public documents related to policy and guidelines used by local jurisdictions throughout the province. A jurisdictional scan of nine communities, two educational institutions, and three not-for-profit organizations was conducted, through which twenty-six documents were reviewed including current and relevant policy and bylaws.

This document review enabled the researcher to compile a list of potential interviewees (living outside of Greater Vernon) and influenced the development of the interview questions. A total of twelve potential participants from the Policy Communities were contacted to request an interview. Five participants declined to be interviewed.

Greater Vernon does not use guidelines or any documented, formalized process to oversee decision-making related to public art investment, acquisition, selection, etc. Hufty considered regulatory guidelines as a ‘norm’ (Hufty, 2011b, p. 410), which is a key attribute in GAF. Therefore, to understand the potential financial interests, values, or desired objectives for public art and processes for governance (i.e., decision-making) of public art, the researcher wanted to identify communities that had such guidelines or policies in place.

The researcher reviewed policy documents of the Greater Vernon stakeholders for references to ‘public art,’ ‘placemaking,’ and ‘performance’ in land use planning documents, such as official community plans and neighbourhood plans.

A list of strategic and relevant actors in public art governance in Greater Vernon was compiled from the personal knowledge of the researcher (based on their long-time work experience in the public art sector). A total of eleven potential interviewees were contacted, and from this, nine agreed to participate in the research project. The individuals that declined were both developers from two separate firms. Their unwillingness to participate in the research meant that representative from the private sector have been included in the analysis conducted for this research.

Semi-structured Interviews

A total of sixteen semi-structured interviews were conducted, including nine Greater Vernon stakeholder representatives and seven Policy Communities representatives. Once the list of interviewees was confirmed and scheduled, a semi-structured interview approach was developed by compiling a list of questions (see Appendix A). Questions for interviews were developed initially by referencing documents reviewed during the jurisdictional scan and were guided by the GAF (Hufty, 2011b). Questions were developed with the intent to be able to better understand the interest and influence of each organization and individual interviewed (actors). These questions were submitted and accepted in their first draft by the UVIC ethics committee.

The interview questions were designed to lead to an improved understanding of several issues: perceived shared problems; conditions to be improved upon (i.e., collective problems); the perceived institutions or practices required to preserve (social norms) established by the institution; identification of nodal points (i.e. decision points) that each actor participated in or had the opportunity to participate in; and the extraction of position, stakes, and norms for each actor within each of the governance processes identified.

3.3 Analysis

Analysis of the data was facilitated using NVivo, a qualitative research software. Given that the research used multi-methods, several strategies were used to analyze the data gathered through the document review and semi-structured interviews.

Document Review Analysis

The organizational policy documents that were reviewed for both Greater Vernon stakeholders and Policy Communities.

The documents reviewed for Policy Communities included public art plans and policies, official community plans, cultural plans, strategic plans, and public art committee terms of reference. The document review informed a jurisdictional scan of the Policy Communities, which looked at inclusion of and methods for financial support, selection of site and art, roles and responsibilities for installation and ongoing maintenance, and any policy statements on priorities or risk management.

Because Greater Vernon does not have a coordinated policy or guiding document for public art, documents reviewed for Greater Vernon stakeholders included official community plans, park plans, cultural plans, and neighbourhood plans; each of these were examined for inclusion of references to public art, performance or placemaking through a jurisdictional scan. References found were then used to inform the norms (values, legal structures, or regulations) or stakes (financial or organizational goals) related to public art of each stakeholder.

The Downtown Vernon Association has an organizational public art policy, so this document was reviewed in the same way as the Policy Communities, for inclusion of and methods for financial support, selection of site and art, roles and responsibilities for installation and ongoing maintenance, and any policy statements on priorities or risk management.

Interview Data Analysis

Semi-structured interviews were conducted in two groups: Greater Vernon public art stakeholders, and Policy Communities. The data from the sixteen interviews was analyzed using NVivo software, a qualitative research management software that tracks and counted items coded by the researcher.

Interview data from Greater Vernon public art stakeholders was coded for norms, stakes, influence, and interaction. The data collected from the Greater Vernon public art stakeholders using a matrix adapted from Balane MA, Palafox B, Palileo-Villanuieva LM, et al. (2020) that incorporated the GAF variables of norms and stakes to help appraise interest, and the characteristics of the actors (influence, identity, interaction) and process within power. The data from this group was also coded for perceptions of the factors or qualities affecting influence

within a governance process. The researcher hoped to identify common perceptions that could help inform recommendations for tools or interventions to remedy impediments to public art. The full code book has been included in Appendix C: NVivo Code Book of Document Review and Interview Data.

The data of both interview groups was then reviewed and coded using thematic analysis to identify, analyze, and report patterns in opinions and beliefs about what factors would support effective public art governance, and perceptions of personal and organizational characteristics that impacted levels of influence on decision-making with particular focus on public art. No predefined themes were examined, or existing theories tested during the thematic analysis. Rather, the researcher took a grounded theory approach to explore patterns that arose that were grounded in the data. The resulting themes were used to support the development of recommendations for improvements to existing public art governance processes in Greater Vernon.

3.4 Limitations of Analysis

The findings could have benefited from securing interviews with the private sector, specifically development businesses, to capture their perceptions of the public art governance process in Greater Vernon. This seemed to be a gap in the data. While the researcher attempted to connect with private sector representatives, they were unsuccessful in securing interviews.

4.0 Findings – Jurisdictional Scan

4.1 Introduction

Through this research, the researcher sought to answer the question: what governance processes are impeding new instances of public art in Greater Vernon. The objective of this question was to identify and develop recommendations for resolutions to obstacles in governance that prevented or limited the ability of stakeholders to fully consider and act upon (or not) public art decisions.

To gather data on the variables and characteristics of effective public art governance, the researcher undertook a jurisdictional scan of five communities with existing public art policies or programs (Policy Communities). The jurisdictional scan was comprised of interview data and a document review and helped to inform the development of recommendations.

4.2 Research Approach

The jurisdictional scan was conducted of five selected BC communities where the local government had an established public art policy or program.

A total of eighteen documents were reviewed, which included official community plans, strategic plans, parks master plans, cultural plans, and public art focused policy, broken out by Policy Community as shown in Table 7, below. Documents not specific to public art were reviewed for relevant references to public art to understand approaches or opportunities for policy integration of public art.

Table 7 - Available and Reviewed Policy Documents of Policy Communities

Policy Community	Official Community Plan	Strategic Plan	Parks Master Plan	Cultural Plan
District of Lake Country	✓	✓	✓	No Plan
City of Kelowna	✓	✓	No Plan	✓
City of Port Moody	✓	✓	✓	✓
City of Nanaimo	✓	✓	✓	✓
City of Victoria	✓	✓	✓	✓

It was also discovered through the jurisdictional scan that those Policy Communities with public art policies often supported public art in additional ways not listed within their policy documents. For this reason, the jurisdictional scan for the available public art guiding documents

extended to include website references and local government staff reports and was also informed by the data collected from seven semi-structured interviews of the participants listed in Table 8.

Table 8 - Interview Participants: Policy Communities

Policy Community	Interview Participant	Years with Organization
District of Lake Country	Member of Lake Country Public Art Commission	26
District of Lake Country	Director of Parks, Recreation, and Culture	4
District of Lake Country	Cultural Development Coordinator	5
City of Kelowna	Landscape Architect & Public Art Coordinator	-
City of Port Moody	Manager of Cultural Services	13
City of Nanaimo	Manager, Culture & Events	1
City of Victoria	Arts, Culture, & Events Liaison	5

The public art support policies or formalized programs of Policy Communities were reviewed, with a particular focus on understanding the public art objectives, how public artworks and sites were selected, funding models and levels, and who was responsible for various public art management roles such as installation, maintenance, and risk management. These documents were supplemented by interview data from representatives of the Policy Communities.

A search was conducted of key policy and planning documents that may have integrated public art into the strategies for each Policy Community. The documents reviewed included official community plans, strategic plans, parks master plans, and cultural plans. Not all communities or organizations reviewed had one of each document, and where documents were not available it is noted in the tables. Public art policies vary in content and detail, but most provide general guidelines for the objective and selection process for public art, and some lay out additional detail such as priority sites and roles and responsibilities (Creative City Network of Canada, 2010).

The listed of documents summarized in Table 7 were searched for references to “public art,” “arts”, or “placemaking.” The researcher noted all strategies or references that were deemed to be relevant as an indication of the Policy Community’s support for public art, which have been summarized in the sections below with the full references available in Appendix D.

4.3 Public Art Objectives

All five of the policy communities included direct references to appropriate types of sites and uses for public art as land use planning guidelines within their official community plans. Many referenced parks and boulevards. The objective of public art in these documents focused on beautification, noise reduction in high traffic areas. Of the four parks master plans that included public art, the plans referenced specific parks that were appropriate for public art or, in the case of Nanaimo, the area of the community where public art would be appropriate to include in parks (downtown cultural district). The reference to public art in Port Moody's parks plan extended to its purpose, which was to highlight first nations and cultural groups within the community. All other park planning documents were vague about public art objectives.

Four out of five Policy Communities had Arts and Culture Master Plans, in which public art was referenced. The District of Lake Country did not have a master plan although has budgeted to develop one in 2021. References to public art in the arts and culture master plans included objectives of animating public spaces and making them more interesting (City of Kelowna, 2020; City of Nanaimo, 2014; City of Port Moody, 2018; City of Victoria, 2017a); both goals of placemaking. In several plans, specific locations were identified, such as SkyTrain stations (City of Port Moody). The art and culture master plans also referenced the extent to which they would provide support for public art; two referencing specific polities with all others including policy directives that were supportive of public art.

The importance of developing connections between policies was also referenced in all four of the arts and culture master plans, such as incorporating public art into developer guidelines (Kelowna), parks planning documents (City of Port Moody), and urban design policy and guidelines including local area plans (City of Nanaimo, City of Victoria).

The planning documents reviewed contained public art objectives that fell into three categories that were consistent with the literature: economic objectives, cultural objectives, and social objectives. The non-arts specific plans referenced public art objectives that fell primarily in the economic category, whereas the arts and culture master plans contained references about the social and cultural objectives, such as placemaking and social justice efforts.

4.4 Public Art Selection

The selection process for public art includes the selection of the site, as well as the selection of the artworks. Public art site selection may consider the site context relative to the art, or it can be driven by site availability. Depending on the involvement of local government, public art may be primarily located in publicly owned spaces, requiring approval by the local government for use of the space for public art, and the terms and conditions of that use. Public art sites can be identified through a master plan process, where consideration is given to the context and appropriateness of the location and mapped out in a document for future planning. Of the Policy Communities, only the City of Victoria and City of Port Moody and the City of Nanaimo has this type of detail in their public art policies.

Site selection can also be guided through land use planning documents, such as official community plans and OCP's, and then approved on a case-by-case basis. If the desire is to integrate public art into a particular site or project, early identification of the opportunity and engagement of the artist allows for more successful project process, and better coordination with the artist and other project professionals, such as architects, planners, or engineers (Creative City Network of Canada, 2010; Pollock & Paddison, 2010). All Policy Communities had some level of integration between planning documents or processes and site selection for public art.

Artwork selection is most often done with the support of a committee, which can be formalized and established with set members, ad hoc, or developed based on the needs of the public art call. All Policy Communities used some form of a selection committee. Selection of public art in the District of Lake Country is administered through Lake Country Public Art Advisory Commission. The commission has authority under the local government act and can decide on municipal art without the requirement for approval from the Council. The Commission has recently started involving municipal staff in setting direction for public art planning to ensure that the technical site and cost considerations are known. While there is not a standing public art selection committee in the City of Kelowna, selection of art is coordinated through an arts and culture public art committee, and the selection jury is developed based on a roster of member experts and municipal staff, if appropriate. Members are selected based on the needs of the public art opportunity. Port Moody uses a project-specific Arts Selection Committee, appointed by the Public Art Working and Advisory Group that is comprised of five people that are appointed by Council (City of Port Moody, 2020); this group can bring in additional representatives to support the selection process if necessary. Nanaimo established a terms of

reference for an Art in Public Spaces Working Group, where the group is responsible for serving on public art selection panels for specific art projects and making recommendations for other panel members when specific expertise is required. Victoria developed selection panels based on the public art project, with staff bringing forward recommendations for panel members and the appointments being approved by council (personal communication, C. Tice, March 24, 2021). The selection committee may also be located completely outside of local government by a private company or not-for-profit organization, depending on the design of the public art program (Creative City Network of Canada, 2010); however, none of the Policy Communities used this model of selection for artworks.

4.5 Public Art Resources

As outlined in the Creative City Network of Canada Public Art Toolkit, local governments can allocate funding for public art for the creation or management of artworks, which may include commissioning, installation, insurance, maintenance, marketing, deaccessioning, or a combination thereof (Creative City Network of Canada, 2010). There are several funding models used by local governments in BC for funding public art, with key models including percent-for-art, civic budget allocation, civic capital project integration, or grants, donations, or partnerships (City of Port Moody, 2019a; Creative City Network of Canada, 2010).

The percent-for-art contribution is often found in larger cities throughout Canada (City of Victoria, 2017a; Creative City Network of Canada, 2010) and applies to private commercial or residential developers. Percent-for-art programs require local government to contribute based on a defined percentage of the total cost of their development project (often 1.0%) be put toward public art. The contribution can either be for public art installed on the development site or on a separate and approved location, or the percentage can be made through a cash-in-lieu contribution to public art that can be used later (Creative City Network of Canada, 2010; Toronto, 2010). Most larger cities in North America have a percent-for-art program that applies to, or can apply to, major development. The City of Port Moody uses a contribution requirement of 0.5% of the total development budget (personal communication, D. Jain, March 25, 2021). The other Policy Communities do not include the requirement for a developer contribution to public art, however the City of Victoria and the City of Nanaimo have a discretionary funding option for developer contributions for public art.

The percent-for-art funding model can also be applied to municipal budgets (often capital and/or project budgets), where a predefined percentage of a capital project budget is (or can be) allocated to public art. The City of Victoria uses this model with the option for department managers to allocated up to 1.0% of their capital budget to public art (City of Victoria, 2018). Since this allocation is optional, not mandatory, not all department managers choose to allocate this funding; however, because of departmental education and advocacy by the arts and culture services staff it is becoming increasingly more common (personal communication, C. Tice, March 24, 2021). The City of Port Moody also has an established civic percent-for-art funding model; however, it is not optional. The annual allocation is calculated by the finance department based on 0.3% of the total municipal capital and operating project budget (not including regular operating) at the time of the annual budget preparation (personal communication, D. Jain, March 25, 2021). The City of Nanaimo Community Plan for Public Art included a recommendation for a civic percent-for-art allocation of 1.0% of all parks, recreation, and culture capital projects over \$250,000 (City of Nanaimo, 2021), however this recommendation has not been implemented; possibly due to the lack of personnel capacity to administer the program at the time (personal communication, J. Bevan, March 24, 2021).

Local governments can also incorporate funding for public art as an independent line-item in the municipal or regional budget. This model may include a pre-defined, annual allocation, or it can be allocated based on budget availability and political interest. This model can require funds to be spent within the budget year, or it can enable a public art reserve fund that may accumulate funding year over year, to allow the generation of a larger budget for public art acquisitions (City of Victoria, 2018; Creative City Network of Canada, 2010).

The District of Lake Country funds public art through general revenue, based on an annual, per-capital contribution of \$2.00 per person (R. Donn, personal communication, March 31, 2021). According to Statistics Canada, Lake Country's population in 2016 was 12,922 (Statistics Canada, 2016). This funding can be supplemented for installation and maintenance through the regular municipal operating budgets (R. Donn, personal communication, March 31, 2021). The City of Kelowna also provides an annual contribution to public art through the operating budget. In 2020 the budget included \$135,000 for public art acquisition and programming and \$7,000 for maintenance (personal communication, D. Jain, March 25, 2021). If funding is not spent within the year, the surplus is put into a public art reserve fund that can be

used for public art projects in the future. In addition to the municipal percent-for-art, the City of Port Moody annually budgets a base amount for public art, funded through general revenue, which is approximately \$10,800 (personal communication, D. Jain, March 25, 2021). The City of Nanaimo has been funding public art through an annual contribution of \$50,000, based on a recommendation within the City of Nanaimo Community Plan for Public Art (City of Nanaimo, 2010). When the funding is not spent, it is contributed to the Strategic Priority Reserve Fund for consideration for future years (City of Nanaimo, 2021).

A third funding model that local governments have available is the inclusion of public art into civic capital projects. This is a more integrated approach where artists are engaged by the project team to incorporate art into the required elements of a civic project: creatively designed bike racks; art infused lamp posts; or mosaic-infused retaining walls. The City of Kelowna and the City of Port Moody have both funded public art in this way, utilizing these types of arrangements for the design of tree grates, lamp standards (Parlane, 2019), and bridge design (City of Port Moody, 2021) such as the one shown in Figure 6. Funding levels for this type of public art project are determined on a project-specific basis.



Figure 6 - Integrated public art on bridge in Port Moody - "Journey" by Fae Logie and Rainer Daniels, 2010

Finally, public art can also be funded through donations or grants from individuals, not-for-profit organizations, or the private sector. This may include donations of pieces of public art, or funding for the acquisition or artworks or associated expenses such as maintenance or promotion. The Lake Country Public Art Advisory Commission has been active and very successful in supplementing the Lake Country municipal public art budget through grants and other fundraising (S. McCoubrey, personal communication, March 22, 2021). Funding of public art through donations has been limited within the City of Kelowna due to a moratorium that was issued by City Council in 2012 on accepting private donations of public art; however, the City will consider exceptions where the pieces have significant artistic merit and are to be brought forward to Council for consideration and approval (City of Kelowna, 2021a).

A summary of the models of public art funding currently used by the Policy Communities is illustrated in Figure 7.

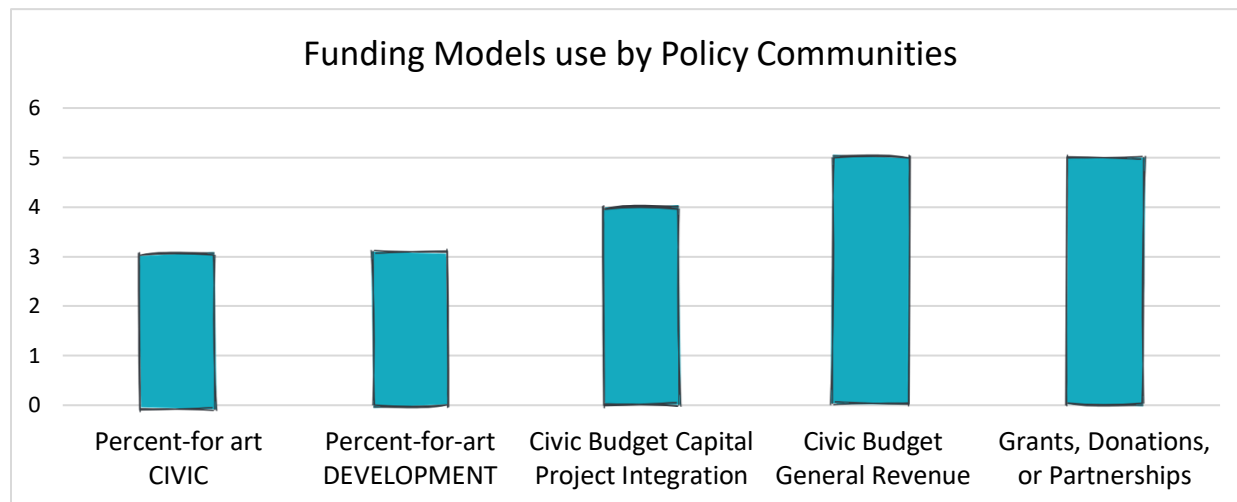


Figure 7 - Current Public Art Funding Models Used by Policy Community

Through the scan it was found that the percent-for-art programs and the capital project integration funding programs were only used for the creation of public art. General revenue and grants, donations, or partnerships were used for both creation and maintenance costs of the artworks.

4.6 Jurisdictional Scan Results

The results of the jurisdictional scan found that there is a connection between public art programs and formalized objectives for public art identified within community planning goals; this connection helped to identify resources, including appropriate funding and locations. The scan also identified a correlation between selection of artworks and location and the public art objectives; the objectives for public art were most effectively met when the selection of both artwork and siting considered the objectives. Finally, the jurisdictional scan contradicted a key concept that an important source of public art funding was through developer contributions. In fact, percent-for-art funding through development was identified as a minor (and unreliable) source of funding, and often did not allow the community's objectives for public art to be as easily met. This highlighted the importance of civic-based funding to ensure public art program success.

5.0 Findings – Stakeholder Analysis

5.1 Introduction

With no coordinated process in place for public art in Greater Vernon, the researcher identified Greater Vernon public art stakeholders and gathered information required for analysis of their interactions within the non-normative governance processes. A stakeholder analysis was used to evaluate each stakeholder’s interests, norms, processes, and influence within public art governance, based on the Governance Analytical Framework (Hufty, 2009, 2011a, 2011b). The data was gathered through a combination of semi-structured interviews and a document review. A total of nine individuals were interviewed, representing six Greater Vernon stakeholders, and thirteen documents were reviewed.

5.2 Research Approach

The stakeholder analysis was completed using a framework adapted from Balane MA, Palafox B, Palileo-Villanuieva LM, et al. (2020) that incorporated the variables from the Governance Analytical Framework: norms, stakes, actors, and processes. Guiding documents of the Greater Vernon stakeholders were reviewed and coded for references to “public art,” “arts,” “culture,” or “placemaking,” indicating the documented and formalized norms of each stakeholder. A total of thirteen documents were reviewed and are shown in Table 9. The full list of references can found in Appendix E: Public Art References in Document Review
STAKEHOLDERS.

Table 9 - Available and Reviewed Policy Documents of Greater Vernon Stakeholders

	OCP / Regional Growth /Land Use Plans	Strategic Plan	Parks Master Plan	Cultural Plan
Regional District North Okanagan	✓ ✓	No Plan	✓	✓
City of Vernon	✓ ✓	✓	✓	No Plan
District of Coldstream	✓	No Plan	✓	No Plan
Downtown Vernon Association	No Plan	✓	No Plan	No Plan
Arts Council of North Okanagan	No Plan	✓	No Plan	No Plan
Vernon Public Art Gallery	No Plan	✓	No Plan	No Plan

The interviews of Greater Vernon public art stakeholders were also coded to distill references to stakeholder norms, stakes, processes, and level of influence that may affect their action, inaction, or interaction within public art governance processes. Some participant comments have been included where confidentiality could be maintained.

A list of the stakeholder interview participants is shown in Table 10.

Table 10 - Interview Participants – Greater Vernon Stakeholders

Stakeholder	Interview Participant	Years with Organization
Regional District North Okanagan	Electoral Area Director	3
Regional District North Okanagan	Chief Administrative Officer	12
Regional District North Okanagan	General Manager, Planning & Building	26
City of Vernon	Director, Community Infrastructure & Development	14
District of Coldstream	Chief Administrative Officer	12
Downtown Vernon Association	Executive Director	3.5
Arts Council North Okanagan	Executive Director	15
Vernon Public Art Gallery	Executive Director	12
Okanagan College	Regional Dean	10

5.3 Stakeholder Stakes

The researcher noted all strategies and references that were deemed to be relevant as an indication of the Greater Vernon stakeholder's stakes (as defined by GAF) that may affect their involvement in public art governance, and motivations or interests that drive stakeholders to actions such as mobilization of resources or attempting to affect influence over a decision process. The stakes of each stakeholder in relation to public art were compiled and measured based on their favourability of public art to understand how they may affect a public art decision process.

The results of the analysis of the stakeholder stakes can be found in the Appendix B and have been illustrated in Figure 8.

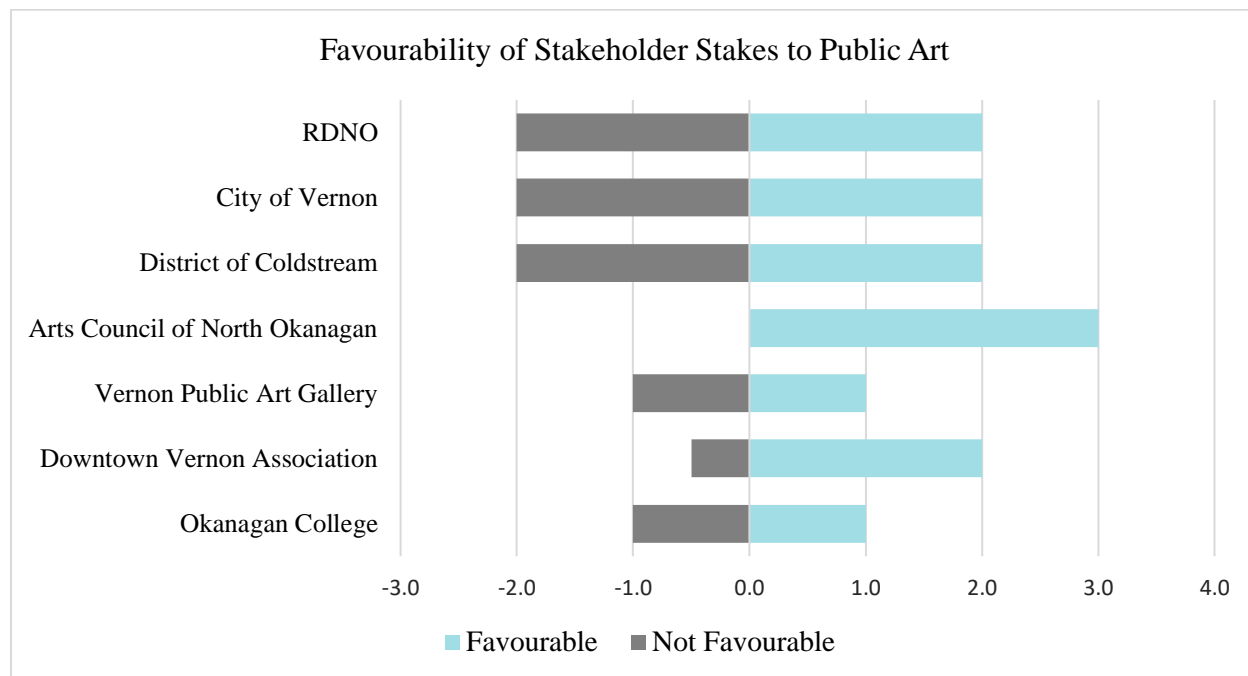


Figure 8 – Favourability of Stakeholder Stakes to Public Art

Some examples of each stakeholder’s stakes have been noted in Table 11 to provide a sense of the various favourable and not favourable interests.

Table 11 - Stakeholder Stakes

Regional District of North Okanagan	<ul style="list-style-type: none"> ○ The Greater Vernon Cultural Service approved \$100,000 in 2021 for public art. ○ Has seven parks in the electoral areas within Greater Vernon, one of which has had a funding allocation of \$11,000 for public art in 2021. ○ Has ownership and management of the North Okanagan portion of the Okanagan Rail Trail, which sees 450,000 visitors per year and has identified public art in the concept plans. ○ Ability to access larger geographic area, and regional tourism economy would benefit from public art.
City of Vernon	<ul style="list-style-type: none"> ○ No specific reference to public art in Council strategic priorities. ○ Allocates \$10,000 per year for maintenance of the current downtown Vernon murals. ○ Has five urban parks or plazas that permit public art in accordance with the parks master plan. ○ Has an interest in downtown revitalization and placemaking.
District of Coldstream	<ul style="list-style-type: none"> ○ Has twelve parks where public art is permitted as per parks master plan. ○ Has consistent and regular reference to the inclusion of public art in land use and planning documents. ○ Has a high number of artists in the community who tend to support investment in public art. ○ Has many parks and greenways, including a new parking area that is being developed for the Okanagan Rail Trail that see 450,000 visitors per year.

Downtown Vernon Association	<ul style="list-style-type: none"> ○ Interested in bringing visitors and increasing spending in businesses in the downtown. ○ Has experienced organizational strain as a result of current public art and wants clear lines of responsibility to minimize liability. ○ Small team without the expertise to install art, but with the project management experience to oversee the project with technical support. ○ Not interested in public art beyond the downtown.
Arts Council North Okanagan	<ul style="list-style-type: none"> ○ Lack of financial resources to allocate to public art. ○ Interest in growing their role in the community by supporting goals and objectives within the Greater Vernon Cultural Plan, including public art.
Vernon Public Art Gallery	<ul style="list-style-type: none"> ○ Lack of financial resources to allocate to public art. ○ Very focused on new facility, with all financial and human resources being put toward that effort.
Okanagan College	<ul style="list-style-type: none"> ○ Limited

5.4 Stakeholder Norms

Norms include values, traditions, constitutions, established structures, formal or regular process, and rules and regulations. The stakeholder norms gathered through the document review and interviews were compiled and noted as being either favourable or not favourable to an outcome of an instance of public art.

The full analysis has been included in Appendix B with a summary shown in Figure 9.

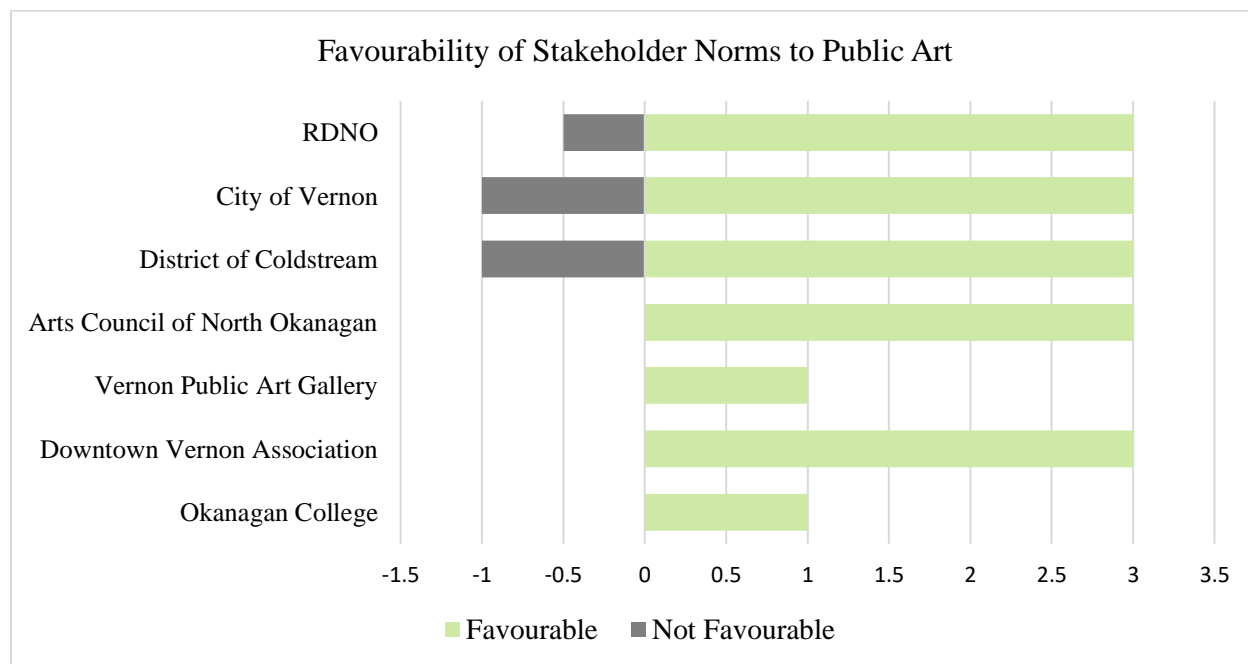


Figure 9 – Favourability of Stakeholder Norms to Public Art

A sample of the stakeholder norms is provided in Table 12, helping provide examples of favourable and not favourable norms that may affect public art decision-making.

Table 12 - Stakeholder Norms

Regional District of North Okanagan	<ul style="list-style-type: none"> ○ Has an established Greater Vernon Cultural Service that can fund public art. ○ Does not have a public art policy. ○ Includes support for public art in the Greater Vernon Cultural Plan. ○ Has existing and healthy partnerships with arts and culture organizations.
City of Vernon	<ul style="list-style-type: none"> ○ Does not have a public art policy ○ Promotes the acquisition of public art and its display in public spaces, especially at key intersections, parks, and gateways (City of Vernon, 2011). ○ Parks Master Plan and City Centre neighbourhood plans have recommended the development of a public art strategy. ○ OCP and development guidelines have some support for the inclusion of public art.
District of Coldstream	<ul style="list-style-type: none"> ○ Frequent and regular mentions of public art as being desirable in land use and planning documents, in locations such as parks and streetscapes. ○ Limited public art in Coldstream. ○ Council is more risk averse than some of the other Greater Vernon participants.
Downtown Vernon Association	<ul style="list-style-type: none"> ○ The Board is motivated to beautification of the downtown and placemaking activities that helps discourage undesirable activity that affects businesses. ○ Continues with routine maintenance and repair of murals; assess those that are nearing end-stage to determine suitability for repair while maintaining integrity of character (p. 2). (Downtown Vernon Association, 2021b) ○ Has developed a draft downtown public art policy (Downtown Vernon Association, 2021b).
Arts Council North Okanagan	<ul style="list-style-type: none"> ○ Provides leadership and encourage collaboration and partnership opportunities among local businesses, artists, and arts organizations. ○ Good relationship and partnership opportunities with the business sector and other not-for-profit organizations (Arts Council of the North Okanagan, 2016) ○ Guiding documents are broad and flexible, allowing for a good amount of exploration of projects and opportunities.
Vernon Public Art Gallery	<ul style="list-style-type: none"> ○ The Board makes decisions that are in line with guiding documents most of the time. ○ Strategic plan references community engagement and audience development inspired by exhibitions.
Okanagan College	<ul style="list-style-type: none"> ○ Guiding documents reference high-level principles of building equity, diversity and inclusion, and calls to Truth and Reconciliation, which may include public art.

5.5 Stakeholder Process

The stakeholders were evaluated to measure their access to and participation in formal and informal process where public art decisions were made or influenced. The results of this evaluation are included in the detailed implementation in Appendix B and have been illustrated in Figure 10.

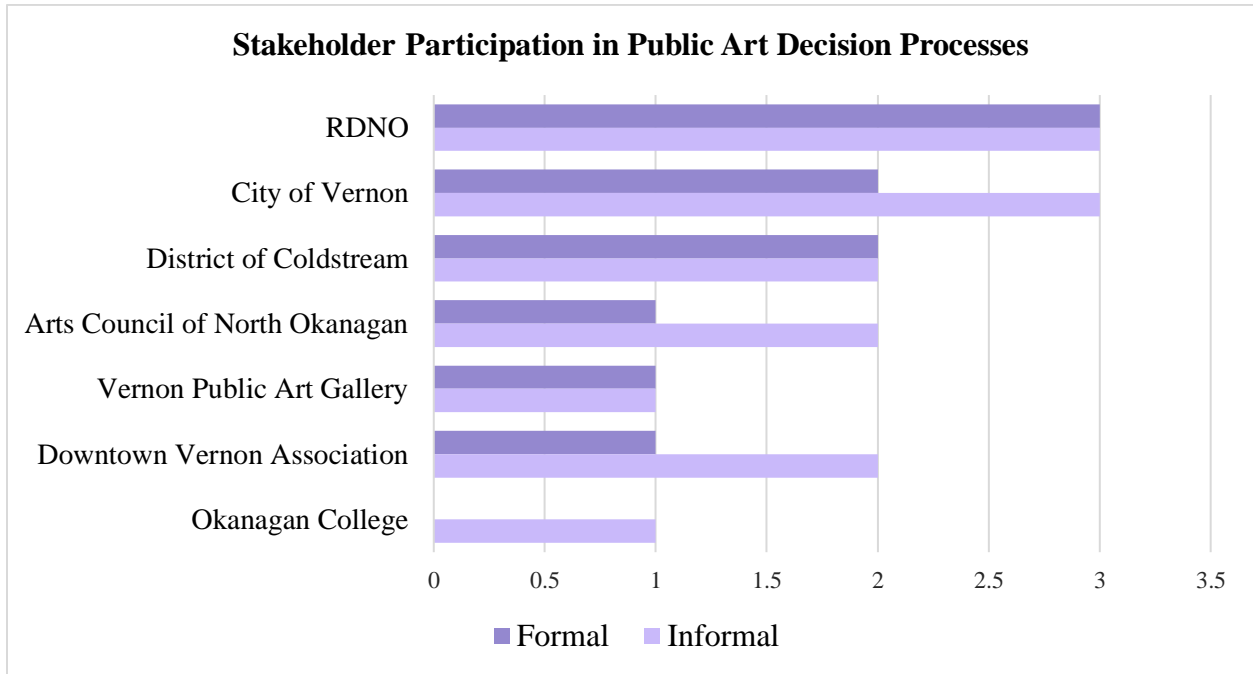


Figure 10 – Stakeholder Participation in Public Art Decision Processes

5.6 Stakeholder Influence

To evaluate stakeholder influence, each stakeholder was examined for their capital forms as having more or less social, economic, symbolic, or cultural capital than the other, and the stakeholder’s stakes, norms, and processes that may motivate action were evaluated using the Stakeholder Analysis Matrices introduced in Chapter 3.0 Methodology, Methods & Analysis.

The data to measure influence was calculated informed by data from the stakes, norms, and processes, and using the following scale:

- **No Influence (0):** a stakeholder with no influence possesses and has control over no sources of influence, and little to no potential to affect influence over public art decision outcomes in Greater Vernon.
- **Limited influence (1):** a stakeholder possesses and has control over use of one or two sources of influence and has low potential to affect influence over public art decision outcomes in Greater Vernon.
- **Moderate Influence (2):** a stakeholder possesses and has control over use of two or three sources of influence and has moderate potential to affect influence over public art decision outcomes in Greater Vernon.
- **High Influence (3):** a stakeholder possesses and has control over use of three or more sources of influence and has high potential to affect influence over public art decision outcomes in Greater Vernon.

The results of this evaluation are included in the detailed implementation in Appendix B and have been illustrated in Figure 11.

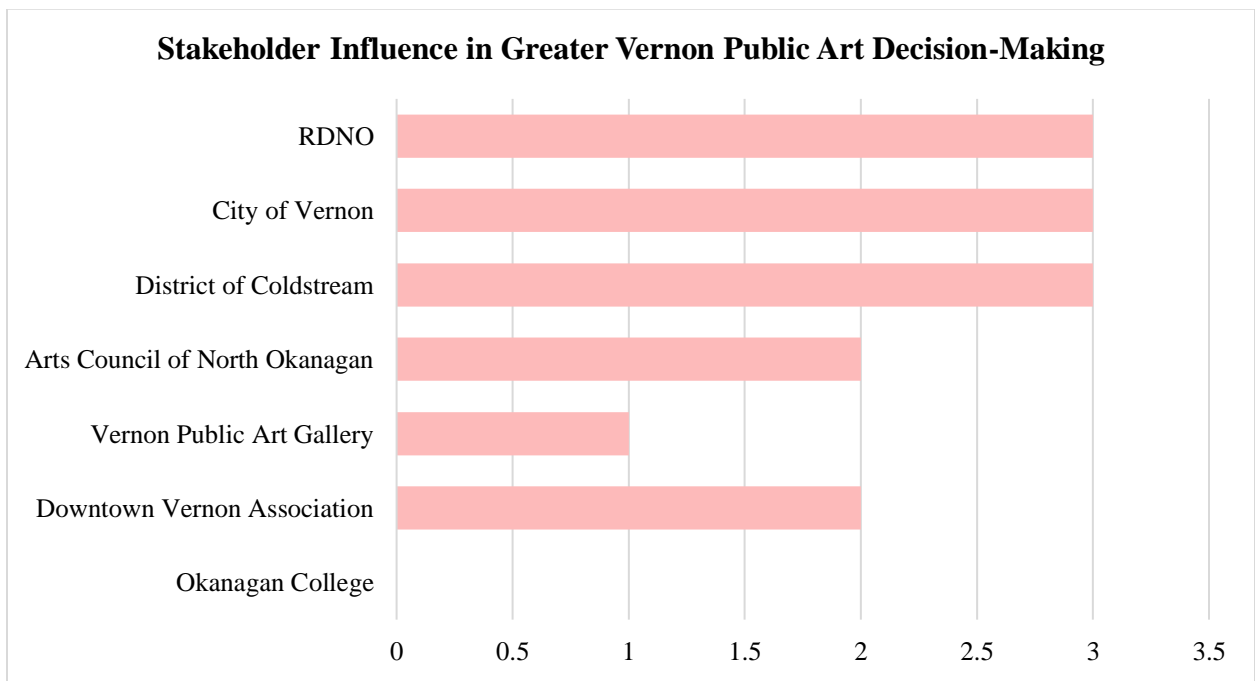


Figure 11 – Stakeholder Influence potential in Greater Vernon Public Art Decision-Making

5.7 Stakeholder Analysis Results

Measurement of public art stakeholders was completed through an evaluation of their GAF variables. The sum of all totals determined the category each stakeholder fell within: strategic, relevant, or secondary.

Using Hufty’s definition, strategic stakeholders are seen as having sufficient interest, resources, and resources “to hinder or disturb the functioning of the rules or procedures for decision-making and resolution of collective conflicts” (Hufty, 2011b, p. 12).

There are varied levels interests by the stakeholders in public art, however all local governments have public spaces that could accommodate and permit public art. The strategic actors were found to a lower level of interest in public art than the relevant actors.

There are available and interested strategic actors with expertise and experience for the selection and some collection management responsibilities.

Relevant actors are those who form part of the strategic landscape of public art, however they do not have the necessary resources to be considered as strategic, or those resources are dominated by others in the process. Secondary actors do not have sufficient interest or motivation to mobilize resources or attempt to influence outcomes and, as a results, remain passive. The analysis results are shown in Figure 12.

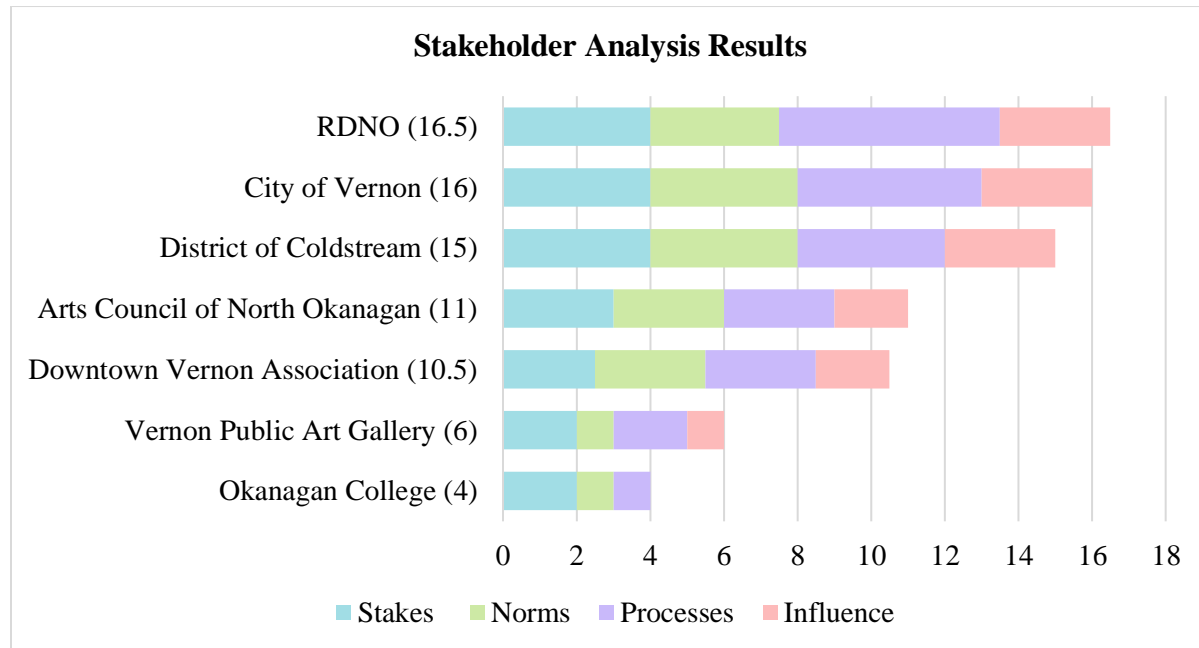


Figure 12 - Stakeholder Analysis Results

Based on the results, the RDNO, City of Vernon, and District of Coldstream were determined to be strategic actors (≥ 15). The Downtown Vernon Association and the Arts Council of the North Okanagan received scores of relevant actors (≥ 10), and the Vernon Public Art Gallery and Okanagan College were secondary actors (< 10).

6.0 Findings: Interview Results and Governance of Public Art

A thematic analysis was conducted of the interview data from all participants: Greater Vernon stakeholders and Policy Communities, to determine the perceptions of those interviewed of the conditions or elements required for successful governance of public art. The data was also reviewed for themes indicating the qualities that participants believed to be most effective at influencing a public art governance process.

6.1 Conditions or Elements Required for Successful Public Art Governance

Of all individuals interviewed, seven key conditions or elements emerged as being required for successful public art governance. These elements fell into two categories: ‘advocacy’ and ‘design.’

Advocacy

Advocacy was identified as being a key element for successful public art governance. The importance of this element was attributed to its role in building support for public art objectives and creating processes to align those objectives with the required public art resourcing. One participant talked about their success with an interdepartmental working group, where departments meet quarterly to talk about upcoming capital opportunities to integrate public art in civic projects right from the start. The importance of political advocacy was also discussed; participants emphasized the importance of having political representation on public art selection committees to help develop understanding and buy-in with other politicians for the value of public art. Advocacy was also noted as being an effective tool for ensuring there is continued support for public art by the community. The role and importance of champions within this category included discussion around the requirement of leadership abilities and sustainability of champions. Table 13 shows the number of participants who indicated each condition (shown in brackets) and shares some participant comments that further illustrate these themes.

Table 13 - Condition for Successful Governance – Theme: Advocacy

Advocacy (9/16)	<ul style="list-style-type: none"> • I think it's just the legwork of getting art in front of those other departments and building a good track record. • It's phenomenal to have advocates on Council. We benefit so much from having folks around the table who understand our public art policy, and who are informed and better able to advocate.
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- Champions** (11/16)
- Good leadership is critical. Several examples stand out in my mind. They were tenacious, they kept at it. They were respectful. They talked to everybody and got them to be involved. They refused to give up until they got what they wanted.
 - On the surface policy development and encouraging public art through land use development or community planning is a good thing, but there needs to be a champion.
 - Losing our community champion for public art is one of our biggest risks.
-
- Education** (10/16)
- Often you could have people coming to a table to make a collective decision on a topic who don't have expertise or experience. I think that's where education could really help.
 - We had a counselor who despised planning. We brought them in on a planning process and they saw the incredible systematic work and consultation efforts and data that went into developing the plan. That education completely changed their attitude about planning forevermore. That was one of the more profound learning moments for me: sometimes you need to bring your strongest objectors close to you.

Design

Policy design is about choosing the most appropriate instrument to deal with the defined policy problem in order to achieve a policy goal (Pal, 2014). According to Les Pal, policy instruments typically refer to the technical means to achieving a goal; policy implementation is the structure or process in which that instrument is used. Lester Salamon defines a policy instrument as an “identifiable method through which collective action is structured to address a public problem” (Salamon, 2002, p. 19 in Pal, 2014, p. 148). In other words, “it is the resources and techniques that governments have at their disposal to achieve certain outcomes through affecting human behaviours” (Pal, 2014). A full list of policy instruments can be extensive but has been summarized into instrument families: either acting indirectly through information, expenditure, or regulation instruments; acting directly through inter-governmental or other third-party partnerships; or not acting at all (status quo) (Pal, 2014).

Interview participants identified three main considerations for design as a condition for successful public art governance: flexibility, risk management, and a policy with a strong foundation. One of the challenges approaching policy as a solution to the problem of public art governance, is the requirement for problem definition. While a public art opportunity may arrive through ad hoc processes, without alignment or coalignment of objectives, policy cannot be a solution in and of itself. One participant framed the issue in this way: “when there isn't a policy in place, the question is whether there is a structural problem (legislative), or whether the

political capital is insufficient relative to the risk-reward – in other words, the political risk is too high relative to the political reward. I'm going to suggest it's the latter that is largely the case when it comes to public art.” Another participant, who also identified risk as being a key element to the design of a successful public art governance process, saw it slightly differently, asserting that “policy helps reduce liability (risk) by providing clarity around terms and conditions, and roles and responsibilities.”

In addition to risk and the need for policy with a strong foundation, flexibility was identified as being paramount to a successful public art governance process; as described by one participant: “if you're too rigid in any decision process, rigid is not that dissimilar to brittle in that it has no flexibility - it either stays solid or breaks completely.” Instead, participants endorsed flexibility in the approach, where “plans and policies provide a roadmap and the rules of engagement,” but there can be room for flexibility within that process.

Table 14 includes some of the participant comments to provide insight on their thoughts around importance of flexibility, solid foundation, and risk management for successful public art governance.

Table 14 - Condition for Successful Governance – Theme: Design

<p>Flexibility (7/16)</p>	<ul style="list-style-type: none"> • If you're too rigid in any decision process, rigid is not that entire dissimilar to brittle in that it has no flexibility - it either stays solid or breaks completely. • I think if anything this last year has taught us, it is that we have to we have to build in room for adaptation and flexibility. • Our public art policy document is quite prescriptive. The public art guidelines are more a living document and are much more flexible.
<p>Policy with solid foundation (6/16)</p>	<ul style="list-style-type: none"> • What objectives are you trying to achieve through public art? Are you trying to foster an artistic community? Are you trying to educate? • Good policy should be resilient to the whims. If you want to change it, that's fine, but you need to go through the proper public, transparent process.
<p>Risk Management (12/16)</p>	<ul style="list-style-type: none"> • Government is very risk averse; they're afraid to take on new things so they want to see a track record. • It's probably easier to get a temporary space approved for public art than it is to get something permanent approved.

Summary

The participants interviewed indicated that there are two themes critical for successful public art governance within decision-opportunity spaces: design and advocacy. Advocacy was seen as being critical for consensus-building, goal setting, and process development. From the advocacy elements, participants asserted that the design of governance for public art requires thoughtful contemplation of flexibility, a solid foundation (objective-setting and process development), and risk management. The allocation of each element has been illustrated in Figure 13. The participants also indicated the importance of having characteristics that support influence for effective advocacy. Influence is further explored through the interview results in the next section.

Conditions for Successful Public Art Decision-Opportunity Spaces

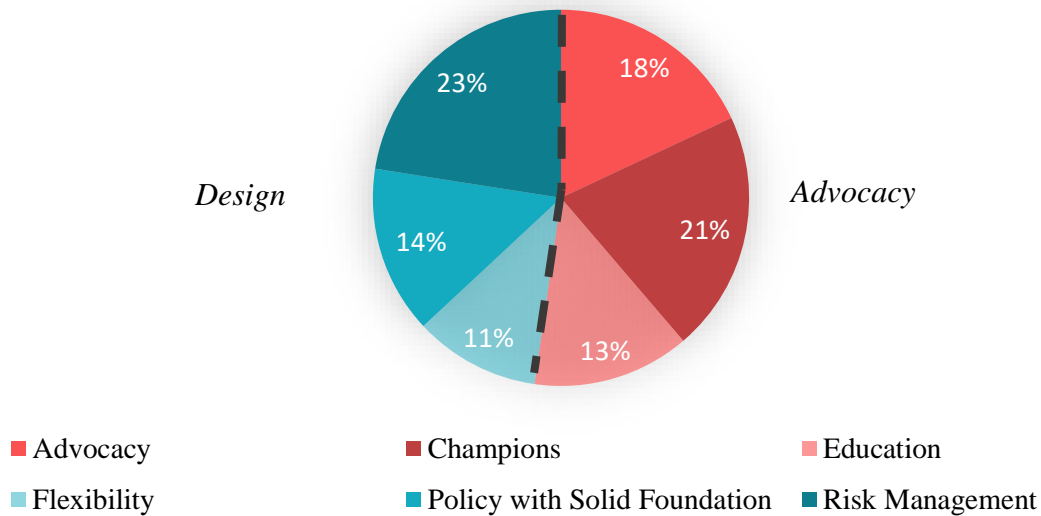


Figure 13 – Conditions for Successful Public Art Decision-Opportunity Spaces as indicated by Research Interview Participants

6.2 Perceptions of Characteristics Most Effective at Influencing Governance Processes

Of all individuals interviewed, six qualities emerged as being most effective when trying to influence governance processes: authority, trust, network, experience, personality, and expertise. The results were examined within their respective forms of capital as defined by Bourdieu (1986) and Pret et al (2016): social, symbolic, cultural, and economic capital.



Social Capital

Bourdieu has argued that social capital is the total of all actual and potential resources that can be accessed through one's network of relationships (1986). According to Pret, Shaw, and Dodd this can include membership, relations, networks, and alliances (Pret et al., 2016, p. 1007). Two main characteristics were identified through the interviews as being key to influence of public art from social capital: trust and network.

Trust was identified as being a critical component of building social capital in relation to public art, as network connections and relationships were only as strong as the trust between the stakeholders. It was noted that often public art can be advocated for by artists who are seen as being self-interested; this can breed a lack of trust. Trust building strategies were recommended and included engaging politicians in public art planning and selection exercises and creating opportunities for stakeholders to come together and communicate regularly; be it around public art or not. The second important element of social capital of public art that participants identified was networks. According to Pret, Shaw, and Dodd, networks may provide an extension to a stakeholder's capital, allowing a sharing of the sum of all capital within their networks (Pret et al., 2016). Several participant comments related to trust and network have been shared in Table 15.

Table 15 - Key Influence Characteristics – Social Capital

Trust (12/16)	<ul style="list-style-type: none"> • In order to get buy-in for public art you must spend the time building the relationships internally within the organization and its departments. • Invite government representatives to participate and be a guest at arts and culture events. They can learn more about the arts and culture industry, but at the same time you are creating an opportunity for the personalities to get to know each other and to start to build trust. • Authority can be given provided there is trust by Councils and Boards, but there also must be openness and communication so that they can continue to feel confident in giving that trust and authority.
Network (11/16)	<ul style="list-style-type: none"> • You must build the importance of a good network into your guiding documents. Formalize it and then build it into your structure. • I would say, in Greater Vernon, almost everything runs on who you know. And everything comes to you from other people that you know. • It is important to build interdepartmental networks by being approachable, being a person.



Symbolic Capital

Symbolic capital is typically associated with having prestige, status, and a positive reputation (Pret et al., 2016). Interview participants identified authority and experience as being the top two characteristics creating influence through symbolic capital related to public art.

Authority was acknowledged due to the nature of approvals that are often required from government for public art. One interview participant shared: “because it is a public space, more often than not you need approval of government. I think government holds 90% of influence because they regulate and control the public spaces” (interview participant). Some participants identified the opportunity for governments to share authority related to public art, particularly to benefit from public art experience that government may not have, but that regular communication was paramount for this to be successful: “(in some cases) the authority to select the artworks has been entrusted to those with the credibility and expertise, and not the Council, but they must communicate regularly. If dissension happens, it means that there hasn’t been enough involvement and communication in the process.”

A sample of comments from interview participants regarding authority and experience and their role in public art decision influence have been shared in Table 16, below.

Table 16 – Key Influence Characteristics – Symbolic Capital

<p>Authority (14/16)</p>	<ul style="list-style-type: none"> • Just having a prestigious title gives you a voice around tables that you otherwise would not have. • Communities have not been tremendously successful with public art projects without the support of their Council. • Staff have a lot of latitude to show how the work we're doing aligns with council's plan.
<p>Experience (7/16)</p>	<ul style="list-style-type: none"> • We were able to successfully advocate for an increase to the public art budget because they recognized that we had experience in this work so they trusted us. • You need to get people with experience, so you have the right skills at the table. • Those who have some specialized experiences are often just automatically deferred to in the decision-making process. • Influence comes from credibility and experience with similar work and the ability to speak to something very clearly.



Cultural Capital

Bourdieu has posited that cultural capital can take three forms: personal disposition (embodied form), cultural goods (objectified form), and educational qualifications (institutionalized form) (Bourdieu, 1986). Interview participants identified personal disposition as being the most critical form related to public art influence. While it could be assumed that artists or other public art advocates would wield influence around public art based on their access to cultural goods or relevant educational qualifications, the key point related to influence was seen as being the disposition of the person delivering the message. With public art advocates often having cultural capital in the form of objectified or institutionalized form, one participant shared that it is only “when people genuinely care about something, and they are well spoken can they be a great champion.”

A sample of comments from interview participants regarding the important role of personal disposition in public art influence have been shared in Table 17, below.

Table 17 - Key Influence Characteristics – Cultural Capital

Personality / Disposition (8/16)	<ul style="list-style-type: none"> • When an idea or request comes across as self-serving there is often little support for it. • A collaborative team is necessary for success in absence of a formalized process. • It's totally about personality. We often say, when things are going wrong it's not the message that's poor, it is the way it's delivered. • There's always a concern that one voice speaks louder than the others. It is important to structure things to make sure that everybody's voice is heard equally.
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Economic Capital

Economic capital, according to Bourdieu, includes financial assets and tangible and intangible business assets that can include intellectual property (Bourdieu, 1986). One of the issues identified in influence related to public art was the misalignment of these two areas of economic capital. One participant stated: “who should tell the story of public art? Should it be a bunch of elected politicians or staff, or should it be the artists. I would say, if you go to the community and ask that question it’s going to be an easy answer most of the time - well, obviously, it should be artists.” While participants agreed that expertise was an essential component of influence related to public art decision-making, the financial resources for public art are often held by government.

Some opportunities to bring this dichotomy of economic capital and stakeholders together were shared by the interview participants; they included the creation of processes for stakeholders to come together and contribute to the total sum of economic capital, or knowledge sharing, to build the intellectual property of government related to public art.

A sample of comments from interview participants regarding the important role of personal disposition in public art influence have been shared in Table 18, below.

Table 18 - Key Influence Characteristics – Economic Capital

Expertise (6/16)	<ul style="list-style-type: none"> • We have a council liaison on our public art committee, and that provides them with some public art expertise at the council table. The fact that they are seen to have this expertise can increase their influence in the public art decision process. • We incorporate municipal staff onto our public art committee depending on the expertise needed for the project. • As a long-serving public art committee member with public art expertise, I hold a lot of influence. I balance that by trying to be the last one to speak.
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6.3 Summary of Key Findings

All interview participant data was explored for themes within the conditions or elements believed to be key for successful public art governance. The analysis found two key themes in the data: advocacy and design.

Advocacy and education are important for developing a public art policy, but also supporting it over time. This is consistent with the finding of the literature review as well as the research, where the theme of education and advocacy emerged from the data. There is a continual need for advocacy to ensure funding. “To become embedded, public art needs to continually reassert itself, to local politicians, to other parts of the local policy-making process and to the public it addresses” (Pollock & Paddison, 2010, p. 354). This advocacy is more effective in communities that have established permanent visual works as public art is then viewed as “integral to the built environment” (Pollock & Paddison, 2010, p. 346). An effective champion, having the key characteristics of trust, expertise, and network, can be very effective for helping build support at a policy development level as well as at smaller decision points in a governance process.

Design was equally important, with the primary elements being flexibility, rooted in policy, and manages risk. According to Osborne and Flemig (2015) the government’s fear of reputational risk and public accountability can be a hinderance for accepting risk; however, it can also be a catalyst for innovation through the shift of risk to other stakeholders within their policy networks (S. P. Osborne & Flemig, 2015, p. 176). A strong public policy should be developed based on a sound foundation, comprised of several well-thought-out and considered decisions. Public art policy should incorporate flexibility to avoid being too rigid that it should break.

To ensure successful implementation of governance there must be an actor with the required authority, at the table and engaged early in the process. Interview data from the Greater Vernon stakeholders revealed that the strategic actors (local governments) were not connected to the decision to pursue public art where instances of public art were there had been unsuccessful public art instances. Authority was not the only requirement identified. Effectiveness of advocacy was described as directly correlated to influence.

The thematic results of the interview data revealed the importance of not only authority and experience in level of influence, but also expertise, personal disposition, network, and trust.

Social and symbolic capital was found to be the largest contributor to influence of public art decision-making, as illustrated in Figure 14.

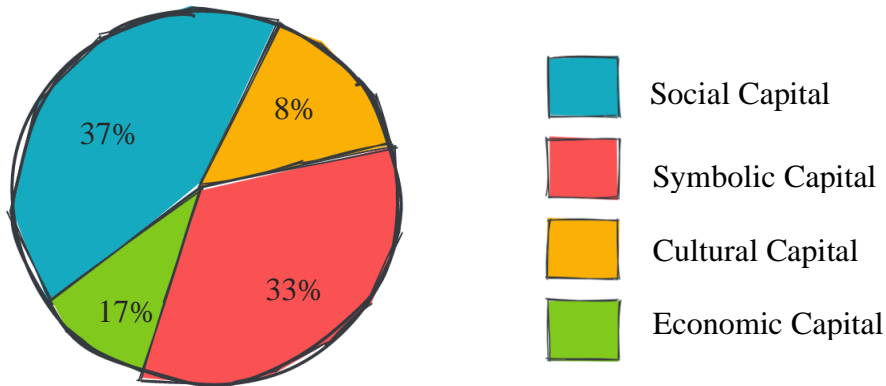


Figure 14 - Key Influence Characteristics of Public Art Governance by Influence Type

This was a significant finding, as there has historically been a moderate to weak level of trust between Greater Vernon strategic stakeholders and those identified as relevant stakeholders.

7.0 Discussion and Analysis

The project was guided by the primary research question: what governance processes are impeding new instances of public art in Greater Vernon? It was informed by additional research questions that included:

- a. What governance processes are supporting new instances of public art in Greater Vernon?
- b. Who are the strategic, relevant, and secondary actors in the governance processes currently affecting new instances of public art in Greater Vernon?
- c. Who are the strategic, relevant, and secondary actors in the governance processes that are currently affecting new instances of public art in other communities with established and active public art policies and programs?
- d. What are the norms (values, regulations, etc.) of each actor; are there commonalities or conflicts between these actors, and if so, what are they?
- e. What are the problems/interests (or stakes) of each actor related to public art (i.e., drivers, competing interests); are there commonalities or conflicts between actors and if so, what are they?
- f. What is the level and source of influence of actors within governance process that result in new instances of public art or that do not result in new instances of public art?
- g. What resources does each actor have that would be relevant to supporting new instances of public art?

This section answers the research questions using a SWOT analysis that was informed by the preferred conditions for effective public art decision-making (governance) found through the jurisdictional scan and stakes, norms, influence, and processes from the stakeholder analysis results.

7.1 Answering the Research Questions: a SWOT Analysis

Through the stakeholder interviews, it was identified that the primary issues impacting effective public art decision-making were lack of processes and undefined roles and responsibilities for public art.

Without a public art policy or program, public art in Greater Vernon has been primarily ad hoc. Funded primarily through grants where the project is seen by the applicant as a community benefit, the funding arrives with an obligation for implementation; often with a lack

of confirmed site or funding (personal correspondence, G. Woodhouse, March 23, 2021, and S. Lehman, March 23, 2021).

Through the stakeholder analysis, the Regional District of North Okanagan, City of Vernon, and District of Coldstream were identified as strategic actors in the governance process (Figure 15). Strategic actors are those most central to decision-making opportunities. This was largely a result of their participation in the Greater Vernon Cultural Service, and subsequent ability to mobilize resources or utilize other policy instruments, and access to publicly owned spaces where public art was permitted and would be appropriate.

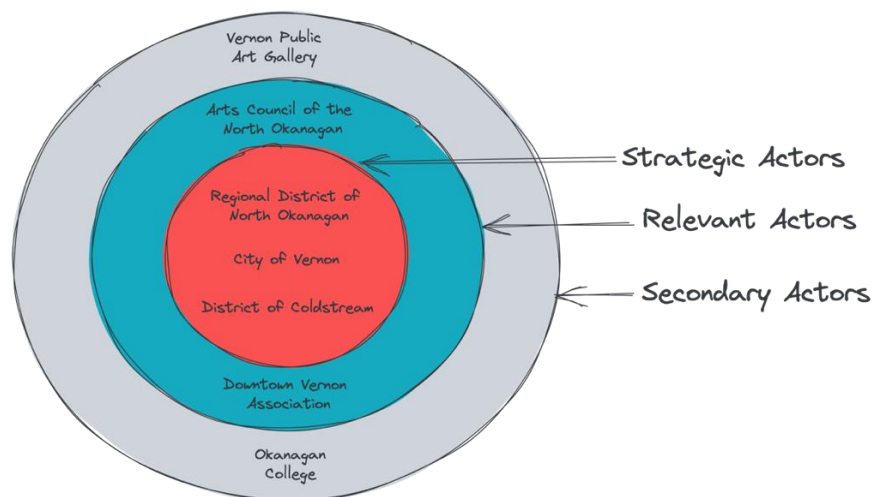


Figure 15 – Actor Classification Framework, (Hufty, 2009)

The Arts Council of the North Okanagan and the Downtown Vernon Association were identified as being relevant actors, playing a role within public art decision-making, but without as much influence. The Okanagan College and Vernon Public Art Gallery were identified as secondary actors, where they may be peripherally connected to, but not directly involved in, public art governance, and not have public art within their core mandate.

In the case of the Downtown Vernon Association, the combination of having stewardship responsibility for one of the more significant public art collections (the Vernon Historical Murals), and a mandate to plan and program key downtown open spaces (Downtown Vernon Association, 2021b) contributed to them being identified as relevant to governance of public art in Greater Vernon. The Arts Council of the North Okanagan has a significant membership of both artists and arts organizations within the community (Arts Council of the North Okanagan, 2016), and influence through networks. These findings were consistent with the jurisdictional

scan and analysis of the Policy Communities, where the local governments were identified as strategic actors in each of the communities and neighbourhood associations or arts organizations held a relevant role based on their responsibilities for programming or role in supporting the selection process.

When considering the norms of each actor there were some potential conflicts identified. For example, the District of Coldstream has community values rooted in small town feel and rural values, whereas the City of Vernon has identified objectives within the City Centre Neighbourhood plan that seek to accommodate more growth and development, thereby providing housing and employment options that support public transit and reduce pressure on greenfield areas to absorb the City's growth (City of Vernon, 2011, p. 1). Some shared values between each of the three local government participants was found within the Greater Vernon Cultural Service, through a consistent culture of sustainability, in goals of protecting agricultural land (North Okanagan Regional Growth Strategy, 2011), and in efforts to preserve green spaces and sensitive areas (District of Coldstream, 2015; Regional District of North Okanagan, 2014; Vernon, 2014).

Currently the District of Coldstream is focused on several municipal projects including the construction of a childcare centre and a community hall. Their interest in public art would primarily reside in their investment (both financial and political) in the Okanagan Rail Trail, which falls with their community boundaries. In contrast, the City of Vernon has a growing stake in economic development, reflected by the growth in their economic development and tourism department (City of Vernon, 2018), and their interest in downtown revitalization and densification (City of Vernon, 2011; Vernon, 2014) would support public art in the downtown core. Neither of the two municipalities has confirmed their interest in public art through policy, indicating only a modest interest.

While the Regional District of North Okanagan includes participation of all Greater Vernon Stakeholder municipalities and electoral areas, each participant has their own set of community-specific goals and finite resources. As a partnership, however, the participants have agreed to collaborate to provide cultural services. Herein lies the opportunity. The Regional District of North Okanagan, through its Greater Vernon Cultural Service, has the mandate for arts and culture development and has identified their role in supporting public art. Confirmed in 2021 through the commitment of \$100,000 for public art in their annual budget, the Regional District has extended their support to include funding. The relevant stakeholders, being the Arts

Council of the North Okanagan and the Downtown Vernon Association have a high level of interest in seeing an increase in public art. To embed public art at a society level through policy can be challenging, “fraught with difficulties of understanding, communication, timescales, working processes and the potentials and problems posed by ‘the public’” (Pollock & Paddison, 2010, p. 354), and must be done thoughtfully. To support this process a SWOT analysis of the Greater Vernon Public Art Decision-Opportunity Process was completed and shown in Table 19.

Table 19 – SWOT Analysis of Greater Vernon Public Art Decision-Opportunity Process

Strengths	Weaknesses
<ul style="list-style-type: none"> • RDNO has funding for public art, and cultural development objectives in its scope of service. • Vernon & Coldstream have many supportive references to and objectives for public art in their existing policies and planning documents. • There are many public spaces identified as being appropriate for public art in Coldstream, Vernon, and RDNO. • Arts Council is invested in the success of the cultural plan goals, which includes public art. 	<ul style="list-style-type: none"> • Developer funding can result in “plop art”, which is often criticized and may not meet local objectives for public art. • Greater Vernon is missing a space for public art decision-opportunities to occur. • Trust has been historically weak between strategic and relevant stakeholders. • Vernon and Coldstream have indicated a lack of support for municipally tax-funded public art.
Opportunity	Threat
<ul style="list-style-type: none"> • Relevant actors can help manage political risk. • Relevant actors may have access to grants to fund public art. • Strategic actors have available resources for public art. • Strategic actors have favourable stakes (objectives/interests) for public art. • Increasing objectives of equity, diversity, and inclusion, and action toward truth and reconciliation may provide new interest in / objectives for public art. • There is an increasing interest in placemaking, particularly outdoor opportunities in response to COVID-19. • Arts Council is a mature organization with a strong mandate for supporting public art and moderate level of influence. • There is growing advocacy for public art by Relevant stakeholders. 	<ul style="list-style-type: none"> • Public art is seen to have a high level of political risk. • Funding for public art at the RDNO is ad hoc and can be threatened by competing objectives. • Limited funding for public art at the municipal level. • Ownership of parks, trails, and streetscapes/boulevards have distributed ownership by Vernon, Coldstream, RDNO. • No process for considering public art results in the potential for not meeting public art objectives within municipal plans. • Lack of governance process could result in public art project failure, further increasing the concern regarding risk around public art.

7.2 Public Art Decision-Opportunity Interventions at Nodal Points

This research set out to understand what was impeding governance processes at public art decision-opportunities at the confluence (nodal point) of actors, norms, stakes, and processes.

The interview data revealed two conditions for effective public art decision-making: advocacy and design. Influence was identified as being critical for effective advocacy, and subsequently the objective identification, goal-setting, and other processes that lead to design. The characteristics of influence were explored through the perceptions of interviews participants. Primary characteristics of influence affecting public art governance fell in all four of Bourdieu's capital themes: social, symbolic, cultural and, economic; but social and symbolic capital made up 70% of the coded results. Key to public art influence from the perspective of the stakeholders, and listed in descending order of frequency, were authority, trust, network, experience, personal disposition, and expertise.

Relevant stakeholders, which include the Arts Council of the North Okanagan and the Downtown Vernon Association, have high levels of favourable interest in the outcome of public art opportunities, but fewer resources and less influence and access to processes. Strategic stakeholders included all governments: Regional District of North Okanagan, City of Vernon, and the District of Coldstream. The strategic stakeholders each had moderate levels of interest in public art, with the favourable interest being offset by the non-favourable interests, which were primarily risk and competing financial objectives. Previous attempts at public art had failed or had to overcome significant hurdles, largely due to the strategic stakeholders not being engaged early in the governance process.

The stakeholder analysis informed an adapted implementation strategy development grid (Bryson et al., 2011) to develop a list of options and recommendations that could be used to develop an action plan to improve public art governance process in a way that would tap into the stakeholders' stakes (interests/resources) and norms (authority/alignment). The completed grid is shown in Appendix B and has informed the development of recommendations and options to consider included in Chapter 8.0 Recommendations.

The grid informed to the selection of appropriate instruments for intervention, as described in Figure 16.

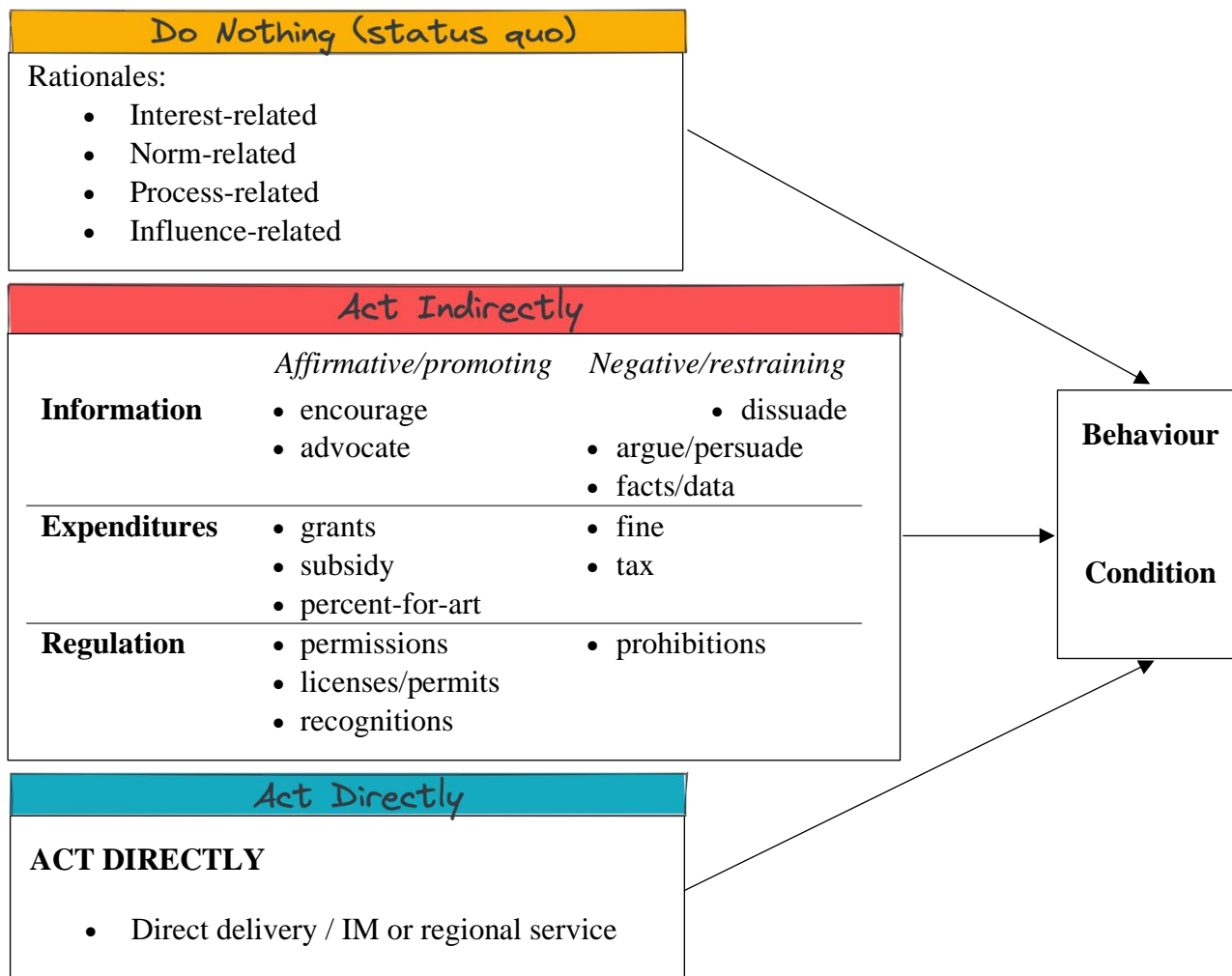


Figure 16 – Families of Policy Instrument Options for Greater Vernon Public Art, adapted from (Pal, 2014)

This diagram has been adapted from developed by Les Pal (2014) in that it doesn't assume the instruments will only be used by government; rather it outlines a set of tools that can be used by any stakeholders having the required resources to exercise those tools.

7.3 Limitations

The evaluation process relied on a finite number of interviews and the absence of developer and artist participation. The gap in this data may have resulted in an opportunity missed or risk unidentified.

8.0 Recommendations

8.1 Introduction

The recommendations presented have considered the smart practices provided through the jurisdictional scan, the potential levers that were identified through the stakeholder analysis, the resources and capacity of the stakeholders, and consideration of the SWOT analysis conducted for Greater Vernon Public art governance processes. The recommendations also looked to policy instrument options in Figure 16, and focused on ensuring that recommendations met the identified objectives of being strategic, community-based, and inclusive.

8.2 Recommendations

These recommendations are aimed at implementation within two years of the completion of this report and have been developed with the intention that implementation be completed by strategic or relevant stakeholders, or in some cases a combination of both. Each recommendation has outlined the recommended participant(s) for implementation and any timeline considerations.

1. Conduct a Public Art Audit and Maintain and Market the Inventory

Through the research process it was discovered that the profile of existing public art in Greater Vernon is poor. Outside of the downtown murals, there are limited materials online or otherwise that can help a resident or visitor find the public art that currently exists in Greater Vernon. It is recommended that the Regional District of North Okanagan (RDNO) undertake an inventory of the current artworks in the community, gather the information on the artists and relevance of artworks, and maintain an available inventory as a resource for the community. This would also include marketing of this inventory and could include additional animation. There is support for this direction included within the RDNO Greater Vernon Cultural Plan.

Pros

- **This would be a relatively easy way to increase the profile of public art in the community.**
- **This would achieve the RDNO objective of cultural development and artist celebration.**

Cons

- **This would require RDNO staff time, that has not been contemplated**

2. Create Public Art Policy for Publicly Owned and Managed Properties

Each Greater Vernon civic partner owns parks, natural spaces, trails, streetscapes, or boulevards that are suitable for considering the installation or placement of public art. Each Greater Vernon civic partner also has identified some objectives for public art within policy documents. To be prepared for possible ad hoc opportunities, each Greater Vernon local government should develop a public art policy that would provide flexibility to consider public art opportunities on their property that would meet their identified objectives, but will also: ensure public art resourcing and selection is strategically aligned with objectives; confirm that the selection process(es) are inclusive; and maintenance, insurance, deaccessioning, and damage standards are confirmed in order to resource public art appropriately.

Pros

- **A policy will provide guidance for considering ad hoc public art opportunities.**
- **A policy will help reduce political risk or liability and ensure inclusivity.**

Cons

- **The development of a public art policy may set expectation of the community or artists that there will be regular funding for public art.**
- **The development of a public art policy requires staff time, and public art may require additional resourcing.**

Since this recommendation is coming within eighteen months of an election it should be postponed to the latter part of the two-year window to ensure buy-in by the next term's elected officials.

3. Encourage Integration of Public Art into Policy and Planning Documents

Stakeholder objectives identified with policy and guiding documents define resources and set the roadmap for actions. Public art should be considered in the development of civic municipal and regional planning documents where the objectives for the public art can be included and strategically aligned with resourcing for creation, installation, or animation. For example, the use of public art to beautify noise barriers in roadways nearby new development can incorporate a public art call that would be triggered through a development process.

Pros

- **Integration of public art in the policy documents will help encourage strategic alignment of public art with other municipal works, and clarify potential objectives, sites, and resourcing.**

Cons

- **There are many planning documents that currently include public art, but that have not resulted in any instances. Without resources or implementation plans, the inclusion of public art in policy documents may not be effective.**

4. Create a Public Art Grant Program

Through the stakeholder analysis it was identified that the Regional District of North Okanagan (RDNO) has the financial resources and scope of service to fund public art.

It is recommended that the RDNO create a new grant program where artists or organizations can apply to receive funding to create public art that can be aligned with a selection of public art opportunities that are provided by the RDNO or its Greater Vernon municipal partners based on their public art objectives.

Pros

- **Provides funding to achieve the public art objectives of stakeholders.**
- **Minimizes political risk by indirectly funding.**
- **Aligns the selection process and future management of public art with the appropriate landowner.**

Cons

- **Gaps in process would exist without public art policies established for each of the Greater Vernon local governments.**
- **Grant funding is always subject to funding cuts.**
- **The sustainability of the art in the future is uncertain, with no funding provided for maintenance. This could be mitigated through the selection process.**

5. Build Trust between Local Elected Officials and Arts & Culture Organizations Create by Creating Regular Opportunities for Meeting and Sharing

Within the research it was identified that trust was a key element of influence but was also indicated as being a weakness in the relations between the strategic stakeholders (RDNO, Vernon, Coldstream), and relevant and secondary stakeholders (not-for-profits). Creating opportunities for elected officials to meet in an informal and non-threatening environment will help build trust and contribute to more successful decision-making experiences in the future.

Pros

- **Integration of public art in the policy documents will help to clarify potential objectives and sites.**

Cons

- **There are many planning documents that currently include public art, but that have not resulted in any instances. Without resources or implementation plans inclusion in policy documents may not be effective.**

6. Consider Partnering with Not-for-Profit to Deliver a Public Art Program

One of the ways to reduce the political risk of public art is through partnership delivery (S. P. Osborne & Flemig, 2015). The local governments could consider partnering with a suitable not-for-profit organization, such as the Arts Council of the North Okanagan within their public art policy. Such a partnership can help mitigate the political exposure to negative public reaction to artworks, cost overruns, or difficult artist interactions. It would not eliminate all exposure however, and it is recommended that stakeholder trust be built before moving to consider this option.

8.3 Future Research

The researcher identified an opportunity to further explore the use of GAF in governance analysis processes of public art with additional detail at governance process nodal points. As the researcher only had high level information on public art processes in Greater Vernon, and there were so few of them and with limited information available, this level of detailed analysis was not possible.

Future research could explore this further and use process tracing to undertake Bayesian modelling to determine the probability of effective decision-making based on the GAF variables.

9.0 Conclusion

The Regional District of North Okanagan, City of Vernon, and District of Coldstream had remained status quo in relation to their role in public art, which has been ad hoc and minimal. While they each have interests in public art that would help them meet some of their organizational goals, the political risks associated with public art combined with competing financial demands have prevented any action toward a formalized governance process.

Stakeholders in the Greater Vernon community have indicated a growing interest in having a more formalized or clear process for the governance of public art; at minimum to provide for an effective way to act upon a public art opportunity and with the hope that the community will begin to see an increase in public art.

This research project set out to answer the primary question: what governance processes are inhibiting public art in Greater Vernon. To answer this question Marc Hufty's Governance Analytical Framework was used to complete an analysis of governance at the confluence (nodal point) of actors (stakeholders), norms, stakes, and processes, which sought to understand decision-issues related to public art, and how those issues interact with the stakeholders and processes in the governance process.

Through the recommendations the identified public art stakeholders should consider taking action to resolve some of the key governance challenges of public art in Greater Vernon, which include risk aversion, a lack of processes to connect public art opportunities and public art objectives, unclear procedures for public art selection and maintenance, and a lack of regular funding. With a recognition of the stakeholder's interests and authorities, the Greater Vernon stakeholders are now better prepared to work toward processes that will enable effective public art governance over time.

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Appendix A: Semi-Structured Interview Questions

1. Please state your name and the organization for which you work, and your position with the organization?
2. How many years have you been with the organization?
3. Does {your organization} have key guiding documents that lay out its organizational values, goals and objectives and allocation of or priorities for resources? For example, a strategic plan, OCP, or other associated guiding documents?
4. If so, what are the primary documents? If not, is there another framework under which decisions are guided.
5. To your knowledge, do any of these documents reference public art?
6. Does your organization have specific guiding documents associated with public art, such as policies or master plans?
7. If so, does it define the role your organization plays/will play in public art in relation to selection, funding, maintenance, or others? Can you tell me about these roles?
8. Would you say that your organization makes decisions that are guided by its policy documents?
9. Can you provide an estimated frequency for how often decisions are made outside of or in contradiction to their guiding documents? For example, if less than twenty-five is rarely making decisions outside of the direction of guiding documents, or greater than 75%, almost always makes decisions outside of them.
10. Where decisions happen outside of your organization's guiding documents, what do you believe to be the factors influencing this type of decision-making?
11. Within formalized decision processes, do all individuals making the decision have the same level of decision-making power, or would you say that some have more than others? If so, what do you think that influence is based on?
12. Does this level of influence vary by issue? If so, what do you think that influence is based on?
13. Are there other individuals or groups that are active in public art and, if so, what is the role those individuals or organizations play, and the relationship between your organizations and those groups or individuals as it relates to public art?
14. Do you have anything else that you would like to share about your experience with public art?

Appendix B: Adapted Implementation Strategy Development Grid

Stakeholder	Stakes	Norms	Processes	Influence	Policy Instrument / Implementation Considerations
<p>RDNO</p>	<p>Cultural development and access to art through arts and culture service/plan</p> <p>Has financial resources (\$100K in 2021)</p> <p>Ownership and access to a large network of natural spaces and trails, including the Okanagan Rail Trail.</p> <p>Political risk</p>	<p>Can only undertake services with an establishment bylaw, and public art is authorized through cultural service.</p> <p>Part 13 of the Local Government Act provides for the ability to incorporate partnership efforts in the Regional Growth Strategy beyond the prescribed list.</p>	<p>Board of Directors</p> <p>GVAC</p> <p>Greater Vernon Cultural Plan Implementation Committee (IAT)</p> <p>Civic planning meetings</p> <p>Regular informal meetings with arts & culture stakeholders.</p>	<p>High</p>	<p>DO NOTHING - Supports interest in risk management</p> <p>ACT INDIRECTLY</p> <p>Information – advocate and encourage public art.</p> <p>Expenditures – use funding available for public art to fund public art that meets local stakeholder objectives.</p> <p>Regulation – develop process for public art in RDNO owned spaces.</p> <p>ACT DIRECTLY</p> <p>Create partnership with NFP for public art program</p> <ul style="list-style-type: none"> - Supports interest in risk management

Stakeholder	Stakes	Norms	Processes	Influence	Policy Instrument / Implementation Considerations
<p>City of Vernon</p>	<p>Ownership and access to a large network of parks, trails, and boulevards</p> <p>Possibility of developer contributions - modest but increasing development taking place in the downtown. Not a significant public appetite for this.</p> <p>Downtown revitalization interest could be advanced through public art.</p> <p>Cultural economic development could be advanced through public art.</p> <p>Political risk</p> <p>No significant public or political appetite for developer sourced public art funding.</p>	<p>Value placemaking and a creative community in policy</p> <p>Has competing financial resources in recreation and streets/water infrastructure.</p> <p>successive councils have had limited interest in public art programs that require taxpayer or development contribution.</p> <p>Some of the current Bylaws can limit potential public art (sign bylaw) (CON)</p> <p>Participates in funding of arts and culture through the RDNO Cultural services, so not likely to fund public art out of taxation with cultural objectives.</p>	<p>Board of Directors</p> <p>GVAC</p> <p>Greater Vernon Cultural Plan Implementation Committee (IAT)</p> <p>Civic planning meetings</p> <p>Regular informal meetings with arts and culture stakeholders.</p>	<p>High</p>	<p>DO NOTHING</p> <ul style="list-style-type: none"> - Supports the interest of risk management - Is within the current financial commitments <p>ACT INDIRECTLY</p> <p>Expenditure – align public art objectives with appropriate funding sources: i.e., infrastructure beautification through capital project coordination or grant processes.</p> <p>Regulation – develop process for public art in City of Vernon owned spaces.</p> <p>ACT DIRECTLY</p> <ul style="list-style-type: none"> - Could engage with a NFP partners for the public artwork selection process to help manage political risk.

Stakeholder	Stakes	Norms	Processes	Influence	Policy Instrument / Implementation Considerations
<p>District of Coldstream</p>	<p>Ownership and access to a large network of parks, trails, and boulevards</p>	<p>Significant inclusion of public art in City Centre neighbourhood plan.</p> <p>Low level references to public art in OCP.</p> <p>Parks plan recommends a public art policy and encourages public art in urban parks and plazas.</p> <p>Participates in funding of arts and culture through the RDNO Cultural services, so not likely to fund public art out of taxation with cultural objectives.</p>	<p>Board of Directors</p> <p>GVAC</p> <p>Greater Vernon Cultural Plan</p> <p>Implementation Committee (IAT)</p> <p>Civic planning meetings</p>	<p>High</p>	<p>DO NOTHING</p> <ul style="list-style-type: none"> - Supports the interest of risk management - Is within the current financial commitments <p>ACT INDIRECTLY</p> <p>Expenditure – align public art objectives with appropriate funding sources: i.e., infrastructure beautification through capital project coordination or grant processes.</p> <p>Regulation – develop process for public art in District of Coldstream owned spaces.</p> <p>ACT DIRECTLY</p> <p>Could engage with a NFP partners for the public artwork selection process to help manage political risk.</p>

Stakeholder	Stakes	Norms	Processes	Influence	Policy Instrument / Implementation Considerations
<p>Arts Council of the North Okanagan</p>	<p>Artwork selection expertise.</p> <p>Access to artists - good network</p> <p>Confidence from other stakeholders in ability to oversee public art process.</p> <p>Access to grants and donations that could support public art through alignment with mandate.</p> <p>Limited financial resources</p>	<p>Invested in the success of the Greater Vernon Cultural plan outcomes</p> <p>Are champions of arts and culture development initiatives in the North Okanagan</p> <p>Have the mandate to be arts and culture champions in Greater Vernon.</p> <p>No direct reference to public art in strategic plan, however, has indicated that it will be included in the updated plan schedule for this year.</p>	<p>ACNO Board of Directors</p> <p>Greater Vernon Museum and Archives</p> <p>Board of Directors</p> <p>Greater Vernon Cultural Plan Implementation Committee (IAT)</p> <p>Regular informal meetings with arts and culture stakeholders.</p> <p>Tourism Advisory Committee</p>	<p>Moderate</p>	<p>DO NOTHING Is within the financial abilities of the organization but does not meet objectives of cultural development and cultural plan goals.</p> <p>ACT INDIRECTLY</p> <p>Information – advocate for and encourage public art.</p> <p>Expenditure – pursue grant opportunities for public art that support municipal or RDNO objectives.</p> <p>Regulation – participate in selection processes with partners</p> <p>ACT DIRECTLY</p> <ul style="list-style-type: none"> - Consider public art in any appropriate public areas owned and managed by the ACNO.

Stakeholder	Stakes	Norms	Processes	Influence	Policy Instrument / Implementation Considerations
<p>Vernon Public Art Gallery</p>	<p>Artwork selection expertise.</p> <p>Access to artists - good network.</p> <p>Limited financial resources to put into public art</p> <p>Focused on exhibitions within mandate and new building capital campaign</p>	<p>Values educating public about art</p> <p>Strategic plan would support more outdoor exhibitions</p> <p>public art can be supported when aligned with exhibitions (Derek Besant)</p> <p>Board tends to be aligned with the strategic directions</p> <p>Not clearly within mandate of organization</p>	<p>Greater Vernon Cultural Plan Implementation Committee (IAT)</p> <p>Regular informal meetings with arts and culture stakeholders.</p> <p>Vernon Chamber of Commerce.</p>	<p>Low</p>	<p>DO NOTHING</p> <ul style="list-style-type: none"> - In line with current financial realities and capacity <p>ACT INDIRECTLY</p> <p>Information – advocate and encourage public art as part of commitment to developing art appreciation within residents and visitors.</p> <p>Expenditure – NA</p> <p>Regulation – consider incorporating public art into future strategic planning documents to align civic objectives with VPAG capacity/interest.</p> <p>ACT DIRECTLY</p> <ul style="list-style-type: none"> - Consider public art in any appropriate public areas owned and managed by the VPAG.

Stakeholder	Stakes	Norms	Processes	Influence	Policy Instrument / Implementation Considerations
<p>Downtown Vernon Association</p>	<p>Access to downtown locations for public art.</p> <p>Good project management expertise to oversee public art projects.</p> <p>Limited financial resources for new art but can access grants and donations through alignment with mandate and strategic objectives.</p>	<p>Interest in placemaking in business development area.</p> <p>Recently developed an Arts in Public Spaces Plan to clarify the roles of the DVA and outline some of the processes for public art selection etc.</p> <p>Strategic plan includes commitment to mural maintenance and supporting new initiatives.</p> <p>Interested in placemaking objectives for the benefit of the downtown businesses.</p> <p>Does not expand scope of organization beyond the downtown business development area.</p>	<p>DVA Board of Directors</p> <p>Vernon Chamber of Commerce</p> <p>Greater Vernon Cultural Plan Implementation Committee (IAT)</p> <p>Regular informal meetings with arts and culture stakeholders.</p> <p>Economic Development Advisory Committee</p>	<p>Moderate</p>	<p>DO NOTHING</p> <ul style="list-style-type: none"> - NA – have already developed public art policy. <p>ACT INDIRECTLY</p> <p>Information – advocate and encourage public art.</p> <p>Expenditure – consider funding program to encourage downtown public art (membership or grant supported)</p> <p>Regulation – develop process for public art in RDNO owned spaces.</p> <p>ACT DIRECTLY</p> <ul style="list-style-type: none"> - Work with the City of Vernon and other stakeholders to implement plans outlined in the public art strategy for downtown Vernon.

Stakeholder	Stakes	Norms	Processes	Influence	Policy Instrument / Implementation Considerations
<p>Okanagan College</p>	<p>Possible public space for public art.</p> <p>Access to administrative capacity to oversee a public art selection process</p> <p>Does not have a public art program.</p> <p>Public art outside property of OC not within the scope of the mandate of the organization.</p> <p>Limited financial resources for public art</p>	<p>Value truth and reconciliation, which may result in opportunities for public art.</p> <p>Has a number of policies in which public art could be supportive of objectives, with committee's to oversee the process.</p> <p>Public art must be publicly accessible and not all spaces within the college would be considered public.</p> <p>OC would reserve the right to require that public art not be graphic or overly provocative in nature, since people cannot choose to avoid it on campus.</p>	<p>OC Board of Directors</p> <p>Regular informal meetings with arts and culture stakeholders.</p> <p>No program or strong programming connection to public art.</p>	<p>Very Low</p>	<p>DO NOTHING</p> <ul style="list-style-type: none"> - In line with current financial realities and capacity <p>ACT INDIRECTLY</p> <p>Information – communicate to partners on possible locations for public art on OC campus</p> <p>Expenditure – Watch for grant opportunities that could fund public art that meets OC’s objectives</p> <p>Regulation – incorporate policy related to public art in OC owned and managed spaces.</p> <p>ACT DIRECTLY</p> <p>Develop funding program and plan for public art on OC campus</p>

Appendix C: NVivo Code Book of Document Review and Interview Data

Name	Description	Participants	References
INFLUENCE		16	187
Accountability		1	1
Alliances		7	9
Authenticity		1	2
<i>Authority</i>		14	31
Bullying		2	4
Cultural Goods		3	3
Designation		1	2
Education		5	5
<i>Experience</i>		7	16
<i>Expertise</i>		6	11
Financial Resources		4	9
Gender		1	2
Intellectual Property		1	1
Leadership		6	8
<i>Network</i>		11	23
<i>Personality</i>		8	16
Prestige-Awards		1	4
Reputation		6	9
Timing		1	1
<i>Trust</i>		12	28

Name	Description	Participants	References
INTERACTION		6	15
Power equal (negotiation)		1	1
Power unequal (directive)		3	4
Reciprocity		5	7
NORMS			124
Org-Culture		5	7
Org-Guiding Docs			
Funding		5	9
Partnership		7	14
Performance		10	19
Placemaking		11	23
Public art		17	68
Org-Political Structure		5	9
Org-Regulations		11	27
Performance		3	9
Public Art Reference		2	7
Org-Traditions		1	1
Org-Values		12	17
Personal-Traditions		1	1
Personal-Values		7	17
PROCESSES			72
Formal		11	54
Informal		7	16
Public Art Instances			

Name	Description	Participants	References
\$100,000 for art		1	4
Art Gallery Banner		1	3
Lake Country		2	2
OC - clothes exhibition		1	1
OC-Vertigo Exhibition		1	4
VPAG Triennial		1	3
Riot on Roof Mural		1	1
Vernon Mosaic		3	7
Vernon Murals		3	11
STAKES			102
Bias		5	6
Creative Interest		2	2
Financial Interests		10	16
Goals			
Artistic Richness		7	7
Beautification		2	2
Community Engagement		2	2
Cultural Development		3	3
Economic		1	1
Encourage Development		1	1
Integration of Public Art		5	7
Liveability		2	2
Placemaking		4	6

Name	Description	Participants	References
Social Justice		2	3
Supporting Artists		1	1
Political Agenda		11	19
THEMES			296
<i>Advocacy</i>		9	20
Artist Integration		1	1
Artist Involvement		2	3
Artistic Merit		1	1
Capacity		1	1
<i>Champions</i>		11	23
Checks and balances		2	2
Collaboration		2	2
Communication		4	6
Community Involvement		1	1
Connections		4	7
Creative Expression		5	8
<i>Education</i>		10	15
<i>Flexibility</i>		7	12
Hiding Behind Policy		2	4
Opportunity		2	3
Ownership of policy		1	1
Partnership		3	4
<i>Policy with Solid Foundation</i>		10	16

Name	Description	Participants	References
Preparation		1	2
Private Sector		2	5
Public Engagement		2	3
Rationale for public art		2	5
Relationship Building		4	7
<i>Risk</i>		<i>12</i>	<i>25</i>
Social Dialogue		4	5
Temp - ephemeral Public Art		3	4

Appendix D: References to Public Art in Document Review POLICY COMMUNITIES

POLICY COMMUNITIES	Public Art in Official Community Plans of Policy Communities
District of Lake Country	<p><i>Bylaw No. 1065, 2018 - Lake Country Official Community Plan – 2018-2038</i> (District of Lake Country, 2018a)</p> <ul style="list-style-type: none"> ○ Encourage developers to make space available for public art. ○ Provide space for public art within District parks and civic facilities. ○ Promote arts and culture by supporting the efforts of the Public Art Advisory Commission (p. 10-11)
City of Kelowna	<p><i>Bylaw No. 10500, 2013 – City of Kelowna Official Community Plan</i> (City of Kelowna, 2013)</p> <ul style="list-style-type: none"> ○ Incorporate quality public art that: <ul style="list-style-type: none"> ● is located strategically to enhance the visual environment and provide interactive and interpretive experiences; and, ● is complimentary and architecturally enhancing when related to a specific building (p. 14-20)
City of Port Moody	<p><i>Bylaw No. 2955, 2014 – City of Port Moody Official Community Plan</i> (City of Port Moody, 2014)</p> <ul style="list-style-type: none"> ○ Minimize visual impact of noise barriers by incorporating public art (p. 43) ○ OCP reference the goals of the public art policy (p. 42) ○ continue to provide a variety of public art projects through the <i>Public Art Policy</i> and the 0.3% funding formula from capital projects. ○ encourage developers to provide public art in publicly accessible or publicly owned spaces as part of major developments and will develop guidelines to facilitate this process (p. 61). ○ Consider including public art in cultural plaza (p. 84), Westport (p. 86), Spring Street Promenade (p. 87), Murray Street Boulevard (p. 89), Oceanfront District (p. 92), and Moody Centre Station (p. 93). ○ The public realm shall include opportunities for public art (p. 94) ○ Public art shall be considered within development agreements and development permit area guidelines (p. 92).
City of Nanaimo	<p><i>Bylaw No. 6500, 2008 – Plan Nanaimo Official Community Plan</i> (City of Nanaimo, 2008)</p> <ul style="list-style-type: none"> ○ Where possible, integrate public art into city infrastructure, public spaces, plazas, and private development, and consult the Cultural Committee regarding all projects where it would be appropriate to include art in public places (p. 73).

- Follow the City of Nanaimo’s Art in Public Places Guidelines and Procedures document and review at least every three years (p. 78).

City of Victoria

Bylaw No. 12-013, 2012 - City of Victoria Official Community Plan (City of Victoria, 2012)

- Public art should be considered and prominently placed in Core/Inner Harbour and the Town Centre.
- Integrate public art in greenways to reflect and identify its unique neighbourhood character (p. 81).
- Secure and maintain art in public places through:
 - Civic funding;
 - Voluntary provision by private sector; and,
 - Community initiatives.
- Encourage and enable community-led public art programs with support from City staff and professional artists (p. 118).
- Establish and maintain partnerships with professional artists and arts and cultural organizations to program the use of public space (p. 118).

POLICY
COMMUNITIES

Public Art in Strategic Plans of Policy Communities

District of Lake Country

Lake Country Corporate Business Plan – 2020-2024 (District of Lake Country, 2020)

- Lake Country is renowned for its thriving art community and very successful Art Walk every year which attracts more than 30,000 visitors to the two-day event (p. 4)

City of Kelowna

Imagine Kelowna: The Vision to 2040 – Strategic Plan (City of Kelowna, 2018)

- Goal: Create great public spaces that bring people together.
 - Public spaces like parks, plazas, community centre’s and urban centre’s are catalysts to community cohesion and vibrancy.
 - The City continues working with businesses and other stakeholders on placemaking initiatives that reclaim unused or underutilized public spaces, like the Bernard Avenue Laneway project where people can walk, socialize, or buy food and drink from an on-site concession.

City of Port Moody

City of Port Moody Council Strategic Plan, 2019-2022 (City of Port Moody, 2019b)

- Encourage and promote community opportunities for the public to experience arts, culture, and heritage activities (p. 6).
- Create engaging public spaces by incorporating or highlighting arts and culture, innovative urban design, events, recreation, natural assets.

- Engage Port Moody’s creative community in beautifying the city (p. 7).

City of Nanaimo

City of Nanaimo Strategic Plan, 2019-2022 (City of Nanaimo, 2020)

- Support arts, culture, and recreation as an integral part of everyday life (pp. 8, 12)

City of Victoria

City of Victoria Strategic Plan, 2019-2022

- Nurture and support arts, culture, and creativity (p. 11)
- Support arts, culture and innovation venues and spaces (p. 27)
- Ensure ethno-cultural diversity in municipal festivals, arts, and cultural funding supports (p. 32)

POLICY COMMUNITIES

Public Art in Parks Master Plans of Policy Communities

District of Lake Country

District of Lake Country - Park and Recreation Master Plan (District of Lake Country, 2018b)

- Staff workshop (Nov. 17, 2015) – public art identified as an opportunity for parks.
- Appendix C – Okanagan Rail Trail Concept Park Plan includes public art at the entry plaza at Greenhow Road

City of Kelowna

- *No current parks master plan*

City of Port Moody

City of Port Moody - Parks and Recreation Master Plan (City of Port Moody, 2015)

- Kyle Park: protect and promote awareness of the creek, improve play area, consider art features and programs due to proximity to the Arts and Cultural Centre
- Incorporate more public art in parks and along major trails, including art that is integrated with built features such as signs, garbage cans or benches, and including opportunities to highlight First Nations and cultural groups within the city (p. 58).

City of Nanaimo

City of Nanaimo - Parks, Recreation and Culture Master Plan (City of Nanaimo, 2005)

- Review options for supporting and increasing public art (p. 47).
- Support a program of temporary and permanent public art in Nanaimo’s parks and public areas, with a focus on the downtown cultural district (p. 67).

- City of Victoria *City of Victoria – Parks and Open Spaces Master Plan (City of Victoria, 2017b)*
- Incorporate a variety of spaces for socializing and group gatherings into park spaces. Informal spaces for picnics and socializing was identified as the second most important community value in the Parks and Open Spaces survey. Outdoor social spaces are particularly important amenities for new Canadians and youth. By incorporating more of these spaces, the parks system will become more inclusive and enlivened. Social spaces can also be great locations to incorporate public art and features that celebrate the city (p. 42).

**POLICY
COMMUNITIES**

Public Art in Arts & Cultural Master Plans of Policy Communities

- District of Lake Country ○ *No plan*
- City of Kelowna *City of Kelowna Cultural Plan, 2020-2025 (City of Kelowna, 2020)*
- Animate community spaces with quality and accessible public art to enhance the appeal of public spaces utilizing public art. This strategy includes developing new pieces, maintaining existing pieces and promoting audiences to visit the collection.
 - Install a temporary public art exhibition in a unique community space.
 - Encourage developers to include quality public art installations within new construction.
 - Kelowna currently has more than 70 pieces of public art displayed around the city, from Kelowna International Airport to the waterfront. Pieces include murals, sculptures and cultural elements integrated into our infrastructure. These pieces enrich our public spaces while fostering a sense of place and emotional attachment to Kelowna’s urban environment.
- City of Port Moody *City of Port Moody Arts and Culture Master Plan, 2018-2027 (City of Port Moody, 2018)*
- Enhance public spaces through arts and culture by expanding public art, raising the profile of arts and culture, and utilizing public spaces as venues for arts and culture activities (p. 9)
 - embrace a vision of making art a part of people’s everyday lives through things such as public art, arts and culture programs, opportunities in neighbourhoods and community centres, and performances/exhibitions in prominent shopping areas (among others);
 - develop a Public Art Master Plan to define a strategic approach to the way public art is implemented in the city;
 - establish signature works of public art at entry points to the city (alongside City of the Arts signs) to mark the entrances to a city where art is valued and promoted (p. 25);

- build on the City’s current efforts to work with developers to enhance the aesthetic appeal of the city through quality in built form, urban design, and the incorporation of public art;
- strengthen connections between parks planning and arts and culture planning, and address opportunities for public art and expanded cultural activities in park spaces (ensuring there is programming in parks beyond Rocky Point Park);
- connect with universities in the region (e.g., invite professors to assist in assessing or adjudicating public art) to draw attention to the city (p. 26);
- create a city that is both more walkable and a more interesting place in which to walk, and support this with public gathering areas where people can congregate to people watch, play music, view public art, engage with buskers or other artists, etc.;
- install public art in strategically chosen locations (e.g., in neighbourhoods, not just the city centre) that communicate the message of City of the Arts, and create “discovery pieces” that catch people off guard (p. 27);
- Seek to honour the history and culture of Indigenous communities in the area through programming, including representation in public art (p. 36).
- Consider the feasibility and tourism potential of commissioning a destination public art piece that could draw visitors to the community (p. 39).
- Continue to enhance the City parks and trails systems with public art.
- Develop programming that encourages artists to create art in public spaces, such as expanding the busking program or other forms of performance to include SkyTrain stations, if possible (p. 40).

City of Nanaimo

- A Cultural Plan for a Creative Nanaimo, 2014-2020 (City of Nanaimo, 2014)
- Use art, heritage, and culture to enhance links along pathways, nature trails, wheelchair accessible pathways, etc. Public art can connect a city (p. 42).
- Fully support and continue to implement the 2008 Community Plan for Public Art in order to create public spaces that are interesting, aesthetically pleasing, and memorable.
- Implement the existing Community Plan for Public Art and update the plan to incorporate committing one percent of the project’s budget for public art for all civic buildings projects (above ground).
- Improve waterfront enhancement through additional heritage interpretation and public art along our waterfront walkways and parks (p. 44).
- Set up a new public art reserve fund with an annual municipal contribution of \$100,000 in order to fund permanent public art (in support of the Community Plan for Public Art).

- Continue to improve existing urban design policy / guidelines in order to encourage bolder, creative architectural design for all public and private sector buildings; encourage all major building projects undertaken by the city to undergo a cultural assessment to determine opportunities to incorporate creative or artistic features or public art into the project at the design stage.
- Develop a set of criteria and rationale for how cultural facilities and public art are distributed into each area (neighbourhood) of the city (p. 45).

City of Victoria

Create Victoria - Arts and Culture Master Plan (City of Victoria, 2017a)

- Ensure a distributed model of community art, creative place-making and public art experiences.
- Facilitate public art and placemaking requests.
- Support continuation of artist opportunities on City capital projects and Artist in Residence program.
- Work with Planning Department to implement Visual Victoria and related public art objectives in local area plans.
- Encourage temporary public art interventions and pop-up opportunities.
- Enable the animation of Victoria's parks and open spaces by developing a permitting process for temporary arts and culture installations and activities (Parks Master Plan) (p. 25).
- Connecting artists with wall/ mural spaces on private buildings.
- Create and manage a civic interior art collection and provide exhibition opportunities.
- Improve public art maintenance by creating a reserve fund or increase funding.
- Develop a memorial and commemorations policy and guidelines.
- Develop a mural toolkit to assist with facilitating requests and projects.
- Animate public art collection and intangible cultural assets through tours, workshops, storytelling, and other engagement activities.
- Explore community art funding stream as part of My Great Neighbourhood Grant program (p. 26).
- Creat(e) simplified arts, culture events processes and streamlined approaches for One-Stop shop responses for items such as murals, festivals, public art, film and other permitting processes (p. 30).

Appendix E: Public Art References in Document Review STAKEHOLDERS

Public Art in Regional Growth Strategies or other Relevant Civic Planning Documents in Greater Vernon

Regional District of North Okanagan	<p>Bylaw No. 2500 – Regional District of North Okanagan Regional Growth Strategy, 2011 (Regional District of North Okanagan, 2011)</p> <ul style="list-style-type: none"> ○ Livable communities are healthy, safe, and walkable. Livable communities offer transportation choices providing timely access to schools, jobs, services, health care, and basic needs. They offer their residents opportunities for recreation, participation in the arts, and involvement in the governance of their communities. Livable communities are imbued with strength and vitality, features which emerge from preserving the unique characteristics that give our diverse communities “a sense of place” (pg. 7).
City of Vernon	<p><i>City of Vernon City Centre Neighbourhood Plan, 2011</i> (City of Vernon, 2011)</p> <ul style="list-style-type: none"> ○ Public art should be considered and encouraged at a variety of scales and locations. ○ Murals, sculptures, architecture, and landscapes help create a visually inviting City Centre. New opportunities to include art in both public and private spaces should be explored. ○ Promote the acquisition of public art and its display in public spaces, especially at key intersections, parks, and gateways. ○ Encourage the use of public art as a way to improve public spaces through design and use as street furniture, play areas and/or other interactive uses. ○ Explore opportunities for interactive public arts and science projects with an emphasis on engaging youth. ○ Continue to support the wall mural and art program and identify new sites where murals could be used to help promote the unique character of each of the City Centre areas (p. 43). ○ Continue private/public sector partnerships to promote festivals, arts, cultural and community events. ○ Develop a public art strategy that outlines the acquisition and placement of public art pieces, the integration of public art into the streetscape (such as gateway features, blank walls, and facades or on electrical boxes to improve screening efforts) and parks and open spaces and the integration of public participation in public art projects (p. 55).
District of Coldstream	<ul style="list-style-type: none"> ○ <i>Partner in RDNO RGS</i>
Downtown Vernon Association	<ul style="list-style-type: none"> ○ <i>NA</i>
Arts Council of the North Okanagan	<ul style="list-style-type: none"> ○ <i>NA</i>
Vernon Public Art Gallery	<ul style="list-style-type: none"> ○ <i>NA</i>

Public Art in Official Community Plans in Greater Vernon

Regional District of North Okanagan	<p><i>Bylaw No. 2626 – RDNO Electoral Area ‘B’ and ‘C’ Official Community Plan</i> (Regional District of North Okanagan, 2014)</p> <ul style="list-style-type: none"> ○ Preserve arts and cultural resources as they are integral to a vibrant community (p. 65). ○ Encourage and support local art and cultural organizations and foster new opportunities for learning, participation in and appreciation of arts, culture, and heritage for all residents of Areas “B” and “C” (p. 65). ○ Encourage the development and promotion of cultural activities that generate valuable economic and social benefits through the employment of cultural workers, fostering new culturally based business, and tourism (P. 65). ○ Encourage the development and promotion of cultural activities and facilities which contribute to the social, emotional, and physical well-being of residents of all ages and income levels (p. 65). ○ Encourage and support cultural activities that promote the growth and development of community spirit and identity (e.g., BX Days) (p. 65). ○ The Regional District Zoning Bylaw No.1888, 2003 should be reviewed in regard to the scope and scale of Home Occupation Use in Electoral Areas “B” and “C” and to ensure the Zoning Bylaw supports the arts; including studios and galleries (p. 102).
City of Vernon	<p><i>Bylaw No 5470 – City of Vernon Official Community Plan, 2014</i> (Vernon, 2014)</p> <ul style="list-style-type: none"> ○ Where commercial, industrial and institutional development greater than 500 m2, or multi-family residential development including twenty (20) or more units is occurring on sites related to the founding industries of ranching, mining, farming, tree fruits, railway and transportation (pre incorporation travel corridors, railway, paddle wheeler), one of the following features per 500 m2 or per twenty (20) residential units (to a maximum requirement of four (4) different forms of features per property) is to be provided: <ul style="list-style-type: none"> ● Display items in the form of public art that include a display plaque describing the item, its historical significance, and its connection to the founding industry. ● Indian Band or First Nations display items or art items that include a display plaque describing the item, its cultural or historical significance and its connection to local Indian Bands and First Nations Groups. These features must be approved by the Okanagan Indian Band or other Indian Band or First Nation, as appropriate (p. 112-113). ○ Support increased access for all residents to participate in cultural activities such as drama, dance, art, music, and religion, as well as increased access to cultural performances, displays and presentations. Accommodating requests for festivals and events and partnering with non-profit groups and agencies to facilitate programs that are financially

accessible are examples of support that could be provided by the City (p. 106).

District of Coldstream

Bylaw No. 1673 – District of Coldstream Official Community Plan (District of Coldstream, 2015)

Within the Kalamalka Road Commercial Development Permit Area and the Coldstream Town Centre:

- The pedestrian streetscape should:
 - Include design elements in the pedestrian street scape such as street furniture, decorative paving materials, pedestrian-scale lighting, traffic-calming measures, and public art (p. 83, 95).
 - Provide a diversity of experience in terms of type and amenity, such as seating areas, viewing areas, areas for performances and public art, landscaped focal points, or other special features, and should include both the sunny and shaded spaces (pp. 83, 89)
- Building design should:
 - Where applicable, incorporate exterior spaces that encourage use by both businesses and the public, such as outdoor cafes, gathering places and public art displays (pg. 87, 94).

Pedestrian linkages should:

- Include design elements such as street furniture, decorative paving materials, pedestrian-scale lighting, traffic-calming measures, and public art (pg. 88).

Downtown Vernon Association	NA
Arts Council of the North Okanagan	NA
Vernon Public Art Gallery	NA

Public Art in Strategic Plans in Greater Vernon

Regional District of North Okanagan

No plan

City of Vernon

City of Vernon Council Strategic Plan, 2019-2022 (City of Vernon, 2019)

- No relevant references

District of Coldstream

No plan

Downtown Vernon Association	<p><i>Downtown Vernon Association Strategic Plan, 2021</i> (Downtown Vernon Association, 2021b)</p> <ul style="list-style-type: none"> ○ Public Art: Historic Murals – Continue with routine maintenance and repair of murals; assess those that are nearing end-stage to determine suitability for repair while maintaining integrity of character (p. 2).
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	<ul style="list-style-type: none"> ○ Public Art: New Initiatives – Develop downtown public art policy; Explore interest in and complete feasibility assessment of undertaking a new mural program. ○ Develop a Downtown Public Art Policy (p. 3).
Arts Council of the North Okanagan	<p>Arts Council of the North Okanagan Strategic Plan, 2016-2021 (Arts Council of the North Okanagan, 2016)</p> <ul style="list-style-type: none"> ○ Provide leadership and encourage collaboration and partnership opportunities among local businesses, artists, and arts organizations. ○ Coordinate an annual public arts festival or event. ○ Increase relationship and partnership opportunities with the business sector and other not-for-profit organizations (pg. 6). ○ Encourage and support a variety of arts and cultural activities that broaden public awareness and appreciation for the arts ○ Support arts programs and activities for youth and adults that enhance participants’ creative experiences and increase their knowledge and appreciation for the arts (p. 7).
Vernon Public Art Gallery	<p><i>Vernon Public Art Gallery Strategic Plan, 2020</i></p> <ul style="list-style-type: none"> ○ No relevant references

Public Art in Parks Master Plans in Greater Vernon

Regional District of North Okanagan	<p><i>RDNO Electoral Area ‘B’ and ‘C’ Parks Master Plan, 2019</i></p> <ul style="list-style-type: none"> ○ No relevant references
City of Vernon	<p><i>City of Vernon Parks Master Plan, 2015 (City of Vernon, 2015)</i></p> <ul style="list-style-type: none"> ○ Implement a public art policy, as per the City Centre Neighbourhood Plan, and encourage public art installations in Urban Parks and Plazas (p. 37).
District of Coldstream	<p><i>It Starts in your Parks – District of Coldstream Parks Plan, 2016 (District of Coldstream, 2016)</i></p> <ul style="list-style-type: none"> ○ Urban Centred, Community, and Neighbourhood Park design amenities may include public art (p. 15).

Downtown Vernon Association	NA
Arts Council of the North Okanagan	NA
Vernon Public Art Gallery	NA

Public Art in Cultural Plans in Greater Vernon

Regional District of North Okanagan	<ul style="list-style-type: none"> ○ Working with appropriate expertise, incorporate local cultural heritage stories in appropriate sources, such as parks and trail brochures, interpretive signage, public art, and Tourism publications (p. 30).
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- Profile local cultural icons or stories through signage, public art and at local festivals or events (p. 35).
- Support local community associations or neighbourhood groups in the implementation of neighbourhood cultural initiatives, such as the installation of public art, or recognition of heritage locations or stories (p. 36).
- Work with local government wherever possible, design and equip public outdoor spaces (parks, sidewalks, boulevard areas, public gathering spaces) for cultural activity such as festivals and special events, presentations, street performances or public art. This could include the provision of power in parks, wider affordances on sidewalks, or the provision of space for public art (p. 47).
- Encourage the promotion of existing public art, such as the Downtown Vernon Association murals, the multi-cultural mosaic at City Hall, and the sculptures and masks at the Vernon and District Performing Arts Centre.
- Advocate for the maintenance and support of existing public art, and have existing public art considered in future public art programs (p. 48).
- Advocate for the maintenance and support of existing public art, and have existing public art considered in future public art programs.
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- Advocate for the maintenance and support of existing public art, and have existing public art considered in future public art programs.
- Advocate for the maintenance and support of existing public art, and have existing public art considered in future public art programs (p. 49).

City of Vernon *No plan*

District of Coldstream *No plan*

Downtown Vernon Association	<i>NA</i>
Arts Council of the North Okanagan	<i>NA</i>
Vernon Public Art Gallery	<i>NA</i>

Appendix F: Interview References to Conditions for Successful Governance

Advocacy

Condition for Successful Governance – Theme: Advocacy

Advocacy

- I think it's just the legwork of, of getting art in front of those other departments and building a good track record.
- One of the things that I added is an interdepartmental working group. I meet with and talk to the directors or staff from different departments quarterly to talk about upcoming capital opportunities to integrate public art. We are trying to get them thinking about public art from the very beginning, when it's just an idea.
- It's phenomenal to have advocates on Council. We benefit so much from having folks around the table who understand our public art policy, and who are informed and better able to advocate.
- Make a request to do a presentation at a strategic planning Council meeting. It's informal, and there won't be a final decision right there. It is a place where people can feel comfortable to discuss.

Champions

- First of all, you have a leader that that buys in to the vision. Right?
- Good leadership is critical. Several examples stand out in my mind. They were tenacious, they kept at it. They were respectful. They talked to everybody and got them to be involved. They refused to give up until they got what they wanted.
- A great champion is someone with influence. Someone who is intelligent and well spoken. Any yes, passionate about what they are championing.
- On the surface policy development and encouraging public art through land use development or community planning is a good thing, but there needs to be a champion.
- Losing our community champion for public art is one of our biggest risks.

Education

- Education would be a really an essential tool for improving decision making toward collective objectives.
- you could have people coming to a table to make a collective decision on a topic who don't have experience. I think that's where education could really help.
- We had a counselor who despised planning. We brought them in on a planning process and they saw the incredible systematic work and consultation efforts and data that went into developing the plan. That education completely changed their attitude about planning forevermore. That was one of the more profound learning moments for me: sometimes you need to bring your strongest objectors close to you.
- I think that there is an opportunity at a senior staff level when you get a new term of politicians to sit down and have a workshop about where things are today, how the legislation is, and you give them the opportunity to empower themselves to gain the knowledge. This way they know where the policies can change, to meet their values, and what direction they go, and process they need to go through to get there.
- We will always do an annual presentation to council, profiling the public art projects that we are working on and goals for the future, etc. It helps keep it top of mind the value of adding art to their community.

Design

Condition for Successful Governance – Theme: Design

Flexibility

- If you're too rigid in any decision process, rigid is not that entire dissimilar to brittle, which is has no flexibility - it either stays solid or breaks completely.
- Our strategic plan has flexibility - if an initiative supports the overall mandate that we have, we try things on. This allows us to be a bit more adventurous in selecting projects.
- We put a lot of words in some of these strategic objectives, so that we can pull them out, we can be flexible. I think if anything this last year has taught us, is that we have to we have to build in room for adaptation and flexibility.
- We want our public art policy document quite prescriptive. It's a high-level document. The public art guidelines are more a living document and is much more flexible.

Policy with solid foundation

- What are you trying to achieve through public art? Are you trying to foster an artistic community? Are you trying to educate?
- we have lots of different plans and lots of different plan linkages that we consider in the day-to-day operational work that we do.
- Good policy should be resilient to the whims. If you want to change it, that's fine, but you need to go through the proper public, transparent process.
- Ownership of the policy is important. I think a lot of it just has to do with that sense of being engaged in that policy direction, whatever that direction is.
- Having the background information that the policy was built upon helps to ensure its longevity through change in councils or leadership.
- I think that that comes back to leadership and making people feel like they are building a framework that's truly inclusive, and that's reflective of the values of the people that you serve. And so even when people don't always agree or seem to be wanting different things, there's still a sense that they're reflected and listened to and can see the benefits of wherever that organization is heading.
- You hope that the systems we provide are strong enough to inherently grow over time, and not just be based on individuals.
- there is a reason government creates, adopts, and endorses plans. It is to provide a roadmap and the rules of engagement, if you will, that are supposed to transcend any given election cycle.
- Policy is just a formalized political will, so when you say you don't have a policy that means you don't have the political will you know to do that.
- Strong policy is a culmination of a number of foundational, inter-related and well-thought-out decisions; it's a logical outcome. This then becomes the process for changing it. I've got to start unpacking: if there were five decisions that went into this policy, I'm going to need to revisit all five of those decisions to change it, and the process needs to be equally informed and well thought out.

Risk Management

- Government is very risk averse; they're afraid to take on new things so they want to see a track record.
- Policy helps reduce liability by providing clarity around terms and conditions, and roles and responsibilities.
- It's probably easier to get a temporary space approved for public art than it is to get something permanent approved.

- When there isn't a policy in place, the question is whether there is a structural problem (legislative), or whether the political capital is insufficient relative to the risk-reward – in other words, the political risk is too high relative to the political reward. I'm going to suggest it's the latter that is largely the case when it comes to public art.

Appendix G: Key Public Art Influence Characteristics

Key Influence Characteristics – Social Capital

Trust

- In order to get buy-in for public art you must spend the time building the relationships internally within the organization and its departments.
- Invite government representatives to participate and be a guest at arts and culture events. They can learn more about the arts and culture industry, but at the same time you are creating an opportunity for the personalities to get to know each other and to start to build trust.
- We had a successful project happen because of the trust that the organization had in a local government staff person.
- Authority can be given provided there is trust by Councils and Boards, but there also has to be openness and communication so that they can continue to feel confident in giving that trust and authority.
- You can get more buy in from your board when they have been part of the process. They can trust the decisions that have been made because they have borne witness to their development.
- Influence can come from having people trust that you are not in it for yourself.
- Trust is the stuff you earn. It comes from people believing the stuff that comes out of your mouth.
- For local government, the first year is the year that staff builds trust with a council or board. If you are successful in building that trust, they will typically take your recommendations in subsequent years. If you don't have that trust it makes it exceptionally difficult.
- It is essential that local government staff provide the best professional advice to their boards or councils, and never allow that professional advice to be diluted by political machinations or political leanings. Because once you do that, nobody can ever trust your recommendations again.
- It does come back to the element of trust that people have working with each other I think, which acts as an accountability system.

Network

- When advocating for policy change we were able to get a policy paper into the right hands through connections, it was all through network.
- For one of our special events, if had to follow a formalized structure it never happened. We had a network and trust and said, ok we are going to sidestep the rules, and we're going to make something special happen.
- You must build the importance of a good network into your guiding documents. Formalize it and then build it into your structure.
- I would say, in Greater Vernon, almost everything runs on who you know. And everything comes to you from other people that you know.
- It is important to build interdepartmental networks by being approachable, being a person.
- The establishment of our public art policy was influenced by the networks of the council.

Symbolic Capital

Key Influence Characteristics – Symbolic Capital

- Authority**
- Because it is a public space, more often not you need approval of government. I think government hold 90% of influence because they regulate and control the public spaces.
 - A culture of fear is not always a bad thing. Like fight or flight, it's a very powerful tool, you just can't live with it forever.
 - Just having a prestigious title gives you a voice around tables that you otherwise would not have.
 - Communities have not been tremendously successful with public art projects without the support of their Council.
 - Staff have a lot of latitude to show how the work we're doing aligns with council's plan.
 - The authority to select the artworks has been entrusted to those with the credibility and expertise, and not the Council, but we communicate regularly. If dissension happens, there hasn't been enough involvement and communication in the process.
- Experience
- We were able to successfully advocate for an increase to the public art budget because they recognized that we had experience in this work so they trusted us.
 - You need to get people with experience, so you have the right skills at the table.
 - Those who have some specialized experiences are often just automatically deferred to in the decision-making process.
 - Influence comes from credibility and experience with similar work and the ability to speak to something very clearly.

Key Influence Characteristics – Cultural Capital

- Personality / Disposition**
- During a public art selection process, we had one selection committee member, an elderly lady who was very soft spoken, very quiet. She was an artist but, you know, a very low-key kind of one. She made a statement at the selection meeting; she said, "you know, sometimes you only one chance to do it, right". And then she talked a little bit about how you can choose to go simple or create this beautiful aesthetic place with a sculpture. And that did it.
 - When an idea or request comes across as self-serving there is often little support for it.
 - A collaborative team is necessary for success in absence of a formalized process.
 - It's totally about personality. We often say, when things are going wrong it's not the message that's poor, it is the way it's delivered.
 - It is how you approach things. You don't have to embarrass people publicly at a public meeting - you can have a quiet chat about your concerns. Understanding what people need in terms of communication is key.
 - When people genuinely care about something, and they are well spoken they can be a great champion.
 - There's always a concern that one voice speaks louder than the others. It is important to structure things to make sure that everybody's voice is heard equally.

Key Influence Characteristics – Economic Capital

- Expertise**
- We have a council liaison on our public art committee, and that provides them with some public art expertise at the council table. The fact that they have this expertise can influence the decision process.
 - Who should tell the story of public art? Should it be a bunch of elected politicians or staff, or should it be the artists and I would say, if you go to the community and ask that question it's going to be an easy answer most of the time - well, obviously, it should be artists.
 - We have incorporated municipal staff onto our public art committee, depending on the expertise needed for the project.
 - As a long-serving public art committee member with public art expertise, I hold a lot of influence. I balance that by trying to be the last one to speak.