

CREATIVE CITY IMPACT AWARDS 2026



**CREATIVE CITY
IMPACT AWARDS**

Image Credit: Creative City Impact Award Legacy, 2025 Winner. *A Mischief of Could-be(s) and UGO, (2023)*, Erin Pankratz and Christian Pérès Gibaut, Edmonton Arts Council & City of Edmonton, AB

CREATIVE CITY IMPACT AWARDS NOMINEE GALLERY, 2026

When it comes to culture, identity, and artistic expression, we often look to municipalities for leadership and support. Behind the scenes, municipal culture teams build systems, champion initiatives, and create the conditions that allow communities to thrive.

Cities themselves become microcosms of the country, enabling experimentation and launching pilot projects that influence cultural practice far beyond local borders. Many of the markers of national cultural success are rooted in this work.

The Creative City Impact Awards shine a light on these efforts, recognizing the people, programs, and municipalities shaping cultural life across Canada.



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CULTURAL PLANNING AWARD

The Cultural Planning Award recognizes Canadian municipalities that have developed, adopted, and implemented a culture plan, or reviewed, revitalized, and implemented a previously adopted culture plan.

The award recognizes cultural planning processes that demonstrate visionary leadership and best practices in cultural planning. Nominations are considered through a broad municipal lens, including how communities engage the public, integrate cultural assets and resources into municipal priorities, advance IDEA and Truth and Reconciliation, and put their plans into practice.

Submissions were evaluated across six areas:

- Public Engagement & Integration
- Inclusion, Diversity, Equity & Accessibility & Truth and Reconciliation
- Cultural Assets, Resources & Strategic Integration
- Implementation, Monitoring & Evaluation
- Sustainability & Community Vitality
- Innovation, Vision & Best Practices

Cultural Planning Nominee

City of Barrie

Shaping Barrie's Cultural Future (2025 - 2035)

The City of Barrie's Culture Plan Update and Public Art Strategy outlines a transformative 10-year vision (2025–2035) designed to strengthen and build resilience in the city's cultural sector while integrating arts and culture into various aspects of city-building.

Building on Barrie's first culture plan, it addresses challenges in the sector while responding to shifts in population, culture, tourism, and reconciliation to support the cultural landscape. Developed with extensive community engagement and research, the plan reaffirms the City's commitment to inclusivity, creativity, and sustainability, ensuring Barrie remains a vibrant cultural hub as it continues to grow and diversify. With insights gathered from over 725 participants, community engagement highlighted the need for more cultural venues, financial stability for creatives, enhanced public awareness of cultural opportunities, and public art opportunities across the city. Background research and benchmarking identified key trends and opportunities to leverage, including capitalizing on unique cultural offerings to support tourism and economic development, building resilience within the sector through creative collaborations, advancing reconciliation with Indigenous communities, and reflecting shifting demographics and digital innovation.

To address community feedback and align the City of Barrie with current best practices and cultural trends, the plan consists of two interconnected parts: a new Culture Plan which provides a framework for sustainable cultural development over the next 10 years, and a Public Art Strategy, which builds on this foundation to advance public art across the city.



Image courtesy of City of Barrie



Cultural Planning Nominee

Cowichan Valley Regional District (CVRD) Arts & Culture Division

Creative Cowichan: Arts & Culture Master Plan (2025)

The Cowichan Valley Regional District (CVRD) crafted its first cultural plan to champion and uplift arts and culture over the next five years. Six strategies and 16 actions shape Creative Cowichan: 'Information & Resources' aim for the creative community to access information and practical tools to realize its goals; 'Programming' aims to provide regular activities and events to inspire and meet community needs; 'Spaces & Facilities' strategies offer inclusive and equitable ways to access creative spaces; 'Partnerships & Collaborations' guide the CVRD to best support the creative sector; 'Funding Opportunities' aim to support the community to access support; and 'Public Art' offers ways to celebrate and incentivize art as an asset. Seven additional goals were noted for future planning.

Creative Cowichan fulfills a recommendation from the 2019 Regional Recreation Strategic Plan to explore arts and culture community needs. CVRD's cultural plan was developed through extensive community input to provide a practical guide on how to strengthen the impact of the cultural sector across the region.

The plan also defines the CVRD Arts & Culture Division's role in supporting and dedicating resources to the vibrant cultural scene across the region. It aligns with several priorities from the CVRD Strategic Plan and other regional initiatives.

Image courtesy of Cowichan Valley Regional District.

Cultural Planning Nominee

Town of Coalhurst

Vibrant Spaces, Vibrant Lives: A Community Plan for Recreation, Parks & Culture (2025-2045)

This is the Town of Coalhurst's first integrated Recreation, Parks and Culture Master Plan. It establishes a long-term vision for building a healthy, connected, inclusive and vibrant community. Developed through extensive community engagement and evidence-based research, the Plan recognizes that culture is not limited to traditional cultural institutions; it is reflected in the places, programs, events, heritage, relationships, and shared experiences that shape everyday life in Coalhurst.

The Plan provides strategic direction for recreation, parks, culture, public spaces, programming, events, partnerships, and future infrastructure investment over the next decade. Grounded in the Town's values of equity, innovation, sustainability, public service, and intentional decision-making, it positions recreation, parks, and culture as essential contributors to community well-being, social connection, economic resilience, environmental stewardship, and civic pride.

The Plan's purpose is to create opportunities that promote physical activity, mental wellness, social engagement, lifelong learning, and meaningful cultural experiences for residents of all ages and backgrounds. Strategic priorities focus on accessibility and equity, community connection, youth and family development, volunteerism, heritage appreciation, partnerships, placemaking, and sustainable service delivery.

Importantly, the Plan moves beyond infrastructure planning. It establishes culture as a foundational component of community development and provides a practical roadmap for implementation.



Image courtesy of Town of Coalhurst



Image courtesy of Corporation of Loyalist Township

Cultural Planning Nominee

The Corporation of Loyalist Township

Loyalist Township Arts, Culture and Heritage Master Plan (2027-2037)

The Loyalist Township Arts, Culture and Heritage Master Plan (ACHMP) is a 10-year strategy to strengthen the Township's cultural ecosystem as essential civic infrastructure. Built through extensive engagement with more than 400 participants, and shaped in collaboration with staff, council, residents, Indigenous partners, and community organizations, the ACHMP reflects a shared commitment to cultural vitality, identity, and connection.

The ACHMP positions arts, culture, and heritage as core contributors to community well-being, economic resilience, and social cohesion. Guided by five strategic drivers—Build the Foundation, Activate the Ecosystem, Tell the Story, Connect the Community, and Strengthen the System—the Plan shifts the Township toward proactive coordination and long-term sustainability. Cross-cutting strategies in Institutional Integration, Indigenous Partnership, and Volunteer Sustainability address structural gaps and support a more resilient cultural system.

Spanning the arts, events, and museums and heritage sectors, the ACHMP strengthens existing assets, expands opportunities for participation, and enhances cultural spaces and programming. A phased implementation and investment framework ensures realistic, scalable growth aligned with municipal capacity.

By 2037, the Plan aims to deliver a coordinated cultural system, activated heritage assets, strengthened partnerships, inclusive programming, and a vibrant cultural identity that supports community pride and regional positioning.

Cultural Planning Nominee

City of Lacombe

City of Lacombe Art Collection 10-Year Management Plan

Lacombe's Art Collection 10-Year Management Plan transforms public spaces through murals, sculptures, exhibitions, and cultural partnerships. By supporting artists, youth, tourism, and reconciliation, we are building a vibrant, inclusive, and creative community.

Our Committee's Vision is:

To acquire, curate and exhibit a diverse collection of artworks that celebrate creativity, showcase innovation, and capture the imagination of our community to cultivate a lifelong appreciation for the arts.

In 2024, this desired outcome was added:

The collection will be expanded to include works of art from different cultures.

Goal #1: Commission at least one artwork per year, pursuing different mediums, such as sculptures, tapestries, fiber art, metal works, etc.

Goal #2: Sculptures Installed Throughout the Community

Goal #3: Placement of Art in the Community

Goal #4: Work with the Lacombe Performing Arts Centre

Goal #5: Artist Exhibitions or Alberta Foundation of the Arts Travelling Exhibits (Trex) are on Display in the Lacombe Memorial Centre

Goal #5: Artist Exhibitions or Alberta Foundation of the Arts Travelling Exhibits (Trex) are on Display in the Lacombe Memorial Centre

Goal #7: Establish and Maintain Active Partnerships

Goal #8: Market the Art Collection

Goal #9: Committee Education



Image courtesy of City of Lacombe



Cultural Planning Nominee

City of Mississauga

Mississauga's Public Art Plan (2025-2029)

Mississauga's Public Art Plan (2025) is the first update to the Public Art Master Plan (2016) and provides specific recommendations designed to guide the public art program for the next five years (2025-2029).

Mississauga's Public Art Plan presents a community-informed vision for free and equal access to high quality art. Shaped by resident input, artist collaboration, and an equity-driven eco-social approach, it guides inclusive public art over the next five years.

Endorsed by Mississauga City Council, it is a community, equity and artist-informed plan. The Public Art Plan envisions a municipal public art program that provides free and equal access to high quality arts experiences that are progressive, thought provoking, and reflective of the city's distinct assets and diverse population. It focuses on three areas to achieve the vision: Guiding principles, which are ongoing processes that center the needs and values of the public; Priority zones, which are identified locations for future public art projects, incorporating themes and ideas selected by local residents; and Key recommendations, which are specific project, policy and funding opportunities that can be realized in the next five years.

Image courtesy of City of Mississauga. Photo by Tylor Key-Carr capturing Ray Vidal, Ebb and Flow (2021) at Sculpture Court Skate Park.

Cultural Planning Nominee

City of Richmond

ArtWorks: Richmond Arts Strategy (2026–2031)

Richmonds: ArtWorks Arts Strategy 2026-2031 builds on the 2019-2024 Arts Strategy. Richmond chose not to replace but to review and refresh its planning approach in response to major changes since 2019, including post-pandemic participation shifts, affordability pressures, accessibility expectations, climate concerns, and more.

ArtWorks positions arts and culture as essential to community wellbeing, belonging, placemaking, tourism, economic vitality and civic identity. It is organized around five strategic directions: increasing awareness and participation; providing affordable and accessible arts for all; investing in arts and culture; building arts and cultural leadership; and activating public spaces through and for the arts.

Its scope extends beyond arts programming; the document aligns with Richmond’s Official Community Plan, Council Strategic Plan, Accessibility Plan, Youth Strategy, Social Development Strategy, Affordable Housing Strategy and Community Wellness Strategy, among others, embedding culture into broader municipal priorities. Moreover, following years shaping and advancing municipal cultural development, the Strategy represents a new phase for Arts Services, seeking a balance between a more integrated, strategic role in building a “culture for culture” across the organization, while assessing how best to build capacity in the community.

ArtWorks will strengthen Richmond’s existing arts ecosystem through a living implementation framework at the staff level with phased actions and partner roles, in addition to regular reporting to Council through the comprehensive annual Arts Services Year in Review.



Image courtesy of the City of Richmond

FESTIVAL & EVENTS AWARD

The Festivals & Events Award recognizes Canadian municipalities that have demonstrated leadership by initiating, creating, and producing a festival or event, or by partnering with a community organization to produce a festival or event.

The award celebrates festivals and events that contribute to municipal cultural development by activating public space, strengthening community connections, and supporting cultural expression and local identity. Eligible initiatives may include celebrations, parades, visual and performing arts, food and drink festivals, exhibitions, performances, programs, and other cultural events.

Submissions are evaluated across five areas:

- Event Experience & Audience Impact
- Community & Cultural Impact
- Inclusion, Diversity, Equity & Accessibility (IDEA) and Truth & Reconciliation
- Public Engagement & Promotion
- Partnerships & Collaborative Practice

Festival & Events Nominee

Town of Ajax

Ajax 70th Anniversary Celebrations

In 2025, the Town of Ajax marked 70 years since incorporation with a year-long celebration designed to honour the community's past, showcase its present, and inspire pride in its future. The Ajax 70th Anniversary celebrations brought residents together through events, activities, storytelling, recreation, cultural programming, environmental stewardship, and digital engagement.

The celebrations included a dedicated anniversary website, interactive history timeline, community video series, Ajax history-themed trivia, Silver Screen Sundays featuring film screenings of classic films from 1955, free swims and skates, the 70th Anniversary Ride/Tour d'Ajx, the Ajax Spirit Walk, a community tree planting event, and the official opening of the Ajax Fairgrounds featuring the Town's first-ever drone show which showcased drone images of historical moments in the Town's history and aspects of Ajax culture.

Together, these initiatives created an accessible, multi-generational celebration that activated public spaces, encouraged residents to explore Ajax's history and neighbourhoods, and strengthened community identity. The anniversary also highlighted the Town's unique origin story, including its Indigenous context, wartime roots, connection to the HMS Ajax, diverse population, local economy, trail and waterfront systems, recreation spaces, sustainability goals, and commitment to inclusion.

By embedding anniversary programming across multiple departments, facilities, public spaces, and digital channels, the Town of Ajax created a community-wide celebration that reflected the depth of Ajax's story, and the pride residents share in calling Ajax home.



Image courtesy of the Town of Ajax



Festival & Events Nominee

Town of Ajax

Age-Friendly Ajax Living Library

The Age-Friendly Ajax Living Library is a community engagement initiative inspired by the international Human Library movement, which originated in Denmark. The concept uses structured, one-on-one conversations with “Living Books” to challenge stereotypes, encourage dialogue, and build understanding through the sharing of lived experiences. Recognizing its relevance to local priorities, the Town of Ajax Age-Friendly Steering Committee adapted this model to strengthen intergenerational connection, social inclusion, and community belonging. Building on this vision, the Living Library was developed as a locally curated event that brings residents together in a safe, welcoming, and conversational setting.

Community members volunteer as “Living Books,” offering personal stories, perspectives, and experiences that reflect the diversity of Ajax. Participants are invited to “borrow” a Living Book for one-on-one dialogue, creating opportunities for open conversation, mutual learning, and respectful curiosity.

The Living Library highlights a wide range of lived experiences, including themes such as aging, resilience, immigration, culture, disability, identity, and personal growth. These conversations foster empathy, reduce social isolation, and strengthen understanding between residents of different ages and backgrounds.

By adapting a globally recognized model to meet local needs, the Age-Friendly Ajax Living Library demonstrates a thoughtful, community-driven approach to engagement.

Festival & Events Nominee

The City of Calgary

Chinook Blast

Chinook Blast is a project managed by The City of Calgary's Arts & Culture division, in collaboration with civic partners. It serves as a key implementation of Calgary's Winter City Strategy, demonstrating how cultural programming can animate public space and support year-round city building.

Chinook Blast brings together partners from the arts, nonprofit, neighbourhood, tourism, and sports communities to create an inclusive event that showcases the best of our city.

The festival's vision is to create a heart-warming, must-visit, annual winter festival celebration in Calgary that advances existing cultural and sports offerings and fosters new winter experiences.

Just as a chinook transforms a cold winter day, Chinook Blast has transformed the way Calgarians experience the season. With the unwavering support of the festival's incredible partners and community, the festival has grown, welcoming over 100,000 attendees annually since 2020. We're bringing people outside to celebrate art, culture, sport, and the unique warmth of a Calgary winter.

Image courtesy of City of Calgary.





Festival & Events Nominee

City of Flin Flon

The Flin Flon Snow Lodge - Out of the Ashes: A Winter Wonderland

The Flin Flon Snow Lodge—Out of the Ashes: A Winter Wonderland is a bold municipality-led initiative demonstrating leadership in delivering an exceptional cultural event during a time of profound community challenge. Emerging after devastating wildfires and economic uncertainty, the project reflects a proactive shift toward resilience through culture. Led by the City of Flin Flon's Department of Culture and Community Initiatives, it was conceived as a proof of concept—an act of confidence in the North and in community strength.

Open over two months, from the Grand Opening on January 30 to the Final Frost Festival on March 30, the Snow Lodge hosted two major festival experiences, encouraging sustained engagement and repeat visitation. It transformed a dormant winter campground into a vibrant destination, with enhancements including pond development for ice harvesting, skating, hockey, and curling, while the forest setting welcomed snowmobilers and snowshoers.

The architecturally striking space attracted thousands of visitors locally, provincially, and internationally. Central to its success was a commitment to inclusion and Truth and Reconciliation. In partnership with First Nations collaborators, Elders' Teachings in the Tipi fostered intergenerational learning and authentic cultural exchange.

Built through collaboration among the municipality, community groups, artists, volunteers, and funders, the Snow Lodge demonstrates how culture can activate space, strengthen identity, and lead communities forward in times of challenge.

Festival & Events Nominee

City of Kamloops

Kamloops Christmas Market

The inaugural Kamloops Christmas Market was a large-scale, European inspired holiday festival that transformed Riverside Park parking lot, located in the heart of downtown Kamloops, into a vibrant winter village from November 21–30, 2025. Designed as a ten day, immersive experience, the market featured chalet style vendor booths, festive lighting, fire pits, holiday décor and structures (include a walk through Christmas Tree), and a warming tent with daily live entertainment.

The event brought together local artisans, food and beverage vendors, performers, and community organizations to create an inclusive celebration of the holiday season. Programming included live music, cultural performances, creative workshops, roaming characters, themed days (PRIDE Night, Krampus Night and Indigenous Day), and a mix of free and ticketed experiences. Developed through a collaborative partnership between the City of Kamloops, Tourism Kamloops, the Kamloops Sports Council, T'kém'lúps te Secwépemc, Scwé'hnwen Economic Development Corporation, and the Kamloops Central Business Improvement Association, the market reflected a shared commitment to community connection, cultural expression, and economic development.

As the first event of its kind in the region, the Kamloops Christmas Market responded to an identified gap in winter cultural programming and welcomed more than 23,000 visitors, significantly exceeding expectations and establishing itself as a new signature seasonal event for the community. Beyond attendance, it supported local businesses and vendors, and created meaningful opportunities for social connection, inclusion, and celebration.



Image courtesy of the City of Kamloops

Image courtesy of the City of Leduc



Festival & Events Nominee

City of Leduc

VolunteerFest

VolunteerFest is an annual community celebration in the City of Leduc that recognizes, mobilizes, and strengthens volunteerism as a cornerstone of community life. Distinguished by its collaborative approach, the event brings together residents, community organizations, businesses, and municipal partners in an engaging environment designed to showcase opportunities, celebrate contributions, and build meaningful cross-sector relationships.

At its core, VolunteerFest reimagines traditional volunteer recruitment by transforming it into a festival-style experience centered on connection and shared purpose. Attendees engage directly with organizations, participate in interactive, partner-led activities, and discover ways to contribute to their community. The event also creates space for organizations to collaborate, exchange ideas, and strengthen collective capacity within Leduc's volunteer ecosystem.

VolunteerFest is a key initiative within the City's broader strategy to position volunteerism as essential social infrastructure. By fostering partnerships between the municipality, non-profit sector, and business community, it advances a shared responsibility for community well-being and supports Leduc's vision of a connected, inclusive, and vibrant city.

Through its emphasis on collaboration, VolunteerFest generates impact beyond a single event. It strengthens networks, encourages ongoing engagement, and supports a sustainable volunteer base. By combining celebration, education, and engagement, it enhances social cohesion, reinforces community identity, and positions Leduc as a welcoming and connected community.

Festival & Events Nominee

City of Markham & Varley Art Gallery

One Love Festival

The One Love Festival was launched August 9–10, 2025, at the Varley Art Gallery of Markham. Inspired by Bob Marley's iconic song promoting harmony and understanding, One Love was a celebration of Caribbean culture, creativity, and community. The festival activated the outdoor courtyard and indoor spaces, transforming the gallery into a vibrant cultural gathering place.

The festival was developed through extensive community engagement and relationship-building. It presented an inclusive program of live music, dance, cultural activities, and local entrepreneurship, creating opportunities for intercultural exchange and community connection.

Programming highlights included two performances by Peruvian dancers, performances by a local ukulele ensemble, and three performances by the One Love OMG Band. Visitors also enjoyed steel pan music, dancehall and reggae DJ sets, hands-on activities, and a marketplace featuring local cultural vendors.

The Varley Art Gallery is located in the City of Markham, one of the most diverse municipalities in Canada. The festival celebrated this diversity and demonstrated a commitment to creating events that speak to and engage with all members of the community. The festival further offset challenges to the local visitor economy created by a major Main Street Unionville Revitalization Project by attracting 728 visitors over two days. This strong attendance demonstrated both community interest and the effectiveness of the festival's grassroots outreach strategy.

Image courtesy of the City of Markham and Varley Art Gallery





Festival & Events Nominee

Town of Oakville

The Sleeper by Shary Boyle

The Town of Oakville's Museum at Erchless Estate, in partnership with Ontario Culture Days, presented *The Sleeper*, a participatory installation by acclaimed Canadian artist Shary Boyle. Created for the Oakville community, the project opened September 19 as part of Culture Days and remained on view through November 2025. Developed through the Ontario Culture Days Creatives in Residence program, it offered a shared reflective experience, inviting visitors to transform private anxieties into a collective act of renewal. Boyle created the work in Sackville, New Brunswick, and transported it to Oakville in a sleeper VIA Rail car, extending its themes of rest, travel, and reflection.

Installed in the historic master bedroom, the work centred on a life-sized cardboard figure that invited visitors to respond to the question, "What keeps you up at night?" by contributing written reflections placed inside the hollow form. Boyle documented the process—from fabrication to public interaction—for a film to be released in Fall 2026. At the project's close, the figure was ceremonially buried in the museum gardens, replaced by a Moon Garden of white spring flowers symbolizing renewal. Participation extended through satellite drop-off locations across Oakville and at the Mississaugas of the Credit First Nation.

Complementary Culture Days programming included free workshops, tours, and hands-on activities, positioning *The Sleeper* as both artwork and shared civic ritual.

Festival & Events Nominee

Town of Pelham

Summer Chill Series

The Summer Chill Series unites three distinct weekly cultural events: the Pelham Farmers' Market, Fonthill Bandshell Concerts, and the Pelham Supper Market. Every Thursday night, Pelham becomes a hub of activity, attracting food, farmers, and retail vendors, as well as professional and amateur entertainers, for residents from across the Niagara Region.

Established in 2003, the Pelham Farmers' Market proudly celebrated its 22nd anniversary this season during the 2025 season. This market emerged when local farmers sought a community space to sell their produce. The market featured 20+ local vendors including farmers, non-profit groups, and artisans.

The Fonthill Bandshell Concerts began in 2006 as part of Fonthill's 150th Anniversary celebrations, coinciding with the construction of the bandshell in Peace Park. It was decided to host concerts on Thursday evenings to complement the Farmers' Market. The bandshell remains a major attraction on Thursday nights, with some evenings drawing over 5,000 attendees. As attendance at the Fonthill Bandshell Concerts and Farmers' Market grew, parking challenges in the downtown area emerged. After discussion with stakeholders, the Supper Market in 2014, providing local culinary and beverage establishments, as well as service clubs and volunteers, an opportunity to showcase their offerings and expertise to serve the many attendees.

Together, these three elements create a dynamic cultural landscape in Pelham, fostering community engagement and supporting local businesses.

Image courtesy of the Town of Pelham





Festival & Events Nominee

City of St Catharines and the FirstOntario Performing Arts Centre

Art in Action: Climate

Art in Action: Climate was a 10-day interdisciplinary festival exploring the global issue of climate change at a hyper-local level. From Jan. 30 - Feb. 8, 2026, the inaugural festival brought together artists, scientists, Indigenous leaders, academics, industry, cultural organizations, local residents and students to explore climate change.

The festival featured 30 events, including 20 events in downtown St. Catharines and 10 partner events at cultural venues throughout the region. Programming included Edward Burtynsky's *In The Wake of Progress*, Kaha:wi Dance Theatre's *SKÉN:NEN*, a Film Festival, Climate Symposium, exhibitions, workshops, panel discussions, and partner-led programming. Art in Action created multiple entry points for audiences to engage with one of the defining issues of our time. The festival moved beyond traditional presentation by illuminating the issue of climate change through a balance of artistic experiences enlightened with Indigenous knowledge, Western science, environmental research and local demonstration. It encouraged audiences to engage in the topic at various cultural spaces, as well as to experience real sustainability in action at culinary and wine destinations. More than 5,000 people attended events in the city, walk-in traffic rose 649 per-cent over the same period the year prior, first-time visitors increased by 138 per-cent, and attendance from outside Niagara increased by 155 per-cent. The 10-day festival generated more than \$303,000 in visitor spending, \$230,000 in regional GDP and 53 earned media features, including national coverage. The festival created a unique new model for civic engagement.

FESTIVAL & EVENTS: PROCESS AWARD

The Festivals & Events: Process Award recognizes Canadian municipalities that have demonstrated leadership through the development or implementation of a municipal process, framework, program, or initiative that supports the planning and delivery of festivals and events.

The award celebrates the municipal work that happens behind the scenes to help community organizations, artists, partners, and event organizers deliver festivals and events. Nominated initiatives may include permitting or licensing frameworks, coordination models, grant or support programs, policies, strategies, and other municipal systems designed to improve how festivals and events are planned, managed, or supported.

Submissions were evaluated across five areas:

- Purpose & Municipal Role
- Application of the Process
- Collaboration & Interdepartmental Coordination
- Accessibility, Transparency & Fair Access
- Impact on the Local Festivals & Events Environment



Festival & Events: Process Nominee

City of Burnaby

Special Events Process Improvements

The City of Burnaby identified challenges in how community-led event organizers accessed information and navigated the event planning process. Event information was fragmented across multiple webpages and departments, creating confusion for organizers, many of whom are volunteers with limited event planning experience. Organizers often relied on previous staff contacts rather than a consistent public process, while key safety resources were difficult to find or did not exist. These challenges highlighted the need for a more coordinated approach to event safety planning. In response, the City established the Burnaby Event Safety & Security Team (BESST). Bringing together staff from numerous departments, BESST was created to improve consistency in event safety planning across the City and strengthen support for community-led events.

Through a review of event planning processes, BESST identified service gaps and opportunities to improve access to information. A key outcome was the launch of a centralized Events webpage, providing a single access point for event applications, safety requirements, planning tools, and external resources. A new online intake form was also introduced to direct organizers to the appropriate City department. BESST developed practical resources, including a fillable Community Special Event Health and Safety Plan and a Risk Assessment Template, to help organizers identify risks and understand safety expectations. By centralizing information and improving access to safety resources, the initiative has created a more consistent, transparent, and accessible event planning process that supports safer and more successful community events in Burnaby.

Festival & Events: Process Nominee

The City of Calgary

The City of Calgary – Event Services

Event Services at The City of Calgary support festivals and events through an integrated, end-to-end model that combines planning assistance, regulatory navigation, operational coordination, and financial investment. This approach enables safe, compliant and vibrant events that enhance Calgary's cultural, social and economic vitality. At the core of this model is Event Liaison and planning support, providing organizers with a single point of contact to navigate the City's processes.

Event Services offers guidance on logistics, site planning, and operational requirements, and supports organizers understand and meet regulations.

- **Single-Point Liaison:** Provides organizers with dedicated planning support to navigate complex municipal, provincial, and federal regulations, reducing administrative barriers.
- **Permitting & Approvals:** Streams compliance by managing applications, timelines, and required documentation for land use, road closures, and safety plans.
- **Interdepartmental Coordination:** Unifies city services, including Parks, Mobility, Transit, Police, and Fire to integrate events into daily city operations.
- **Operational Support:** Advises on crowd management, site infrastructure, and safety while facilitating festival equipment delivery.
- **Financial Investment:** Funds events through the Festival and Event Subsidy Program (FESP)
- **Arts & Culture Microgrants** offset costs and foster programming.
- **Digital Tools:** Maximizes transparency via a centralized online portal and a comprehensive event manual.



Image courtesy of The City of Calgary



Festival & Events: Process Nominee

City of Edmonton

Update to Strategic Priority 6 Emergency Preparedness - Deployment of Vehicle Ramming Protection

Following multiple hostile vehicular attacks in 2025, the City of Edmonton's Civic Events and Festivals (CEF) section advanced the City's Emergency Preparedness strategic priority by integrating site-hardening measures into events. This included developing and assessing deployment criteria, and procuring and deploying hostile vehicle mitigation (HVM) tools. In collaboration with multiple civic services and external partners, a briefing note was prepared for leadership for the purchase of mobile Barriers to protect pedestrians and maintain secure perimeters at festivals. Details of the briefing submitted by CEF required the investigation and development of; Background information surrounding two vehicle ramming incidents in (Vancouver and Liverpool) A review of existing festivals that would benefit from deployment of mobile barriers, a funding model to support the purchase, a vehicle barrier system risk assessment tool, a detailed plan for barrier delivery, deployment, storage and maintenance, a strategy for training on the proper set up, use, and take down, and a procurement process for the non-competitive purchase without an approved vendor in place.

On May 28, 2025, just 32 days after the hostile vehicle incident in Vancouver, the recommendation to allocate funding for the purchase of mobile barriers was approved. In June 2025, the CEF team deployed mobile Barriers for Stanley Cup Final Watch Parties in Edmonton to coordinate safe ingress and egress of nearly 30,000 attendees. Since then, the barriers have been deployed to over 50 events citywide and the City continues to evolve deployment strategies to support year-round festivals.

Festival & Events: Process Nominee

City of Maple Ridge

Maple Ridge Tiered Event System & Integrated Event Support Framework

The City of Maple Ridge developed and implemented a Tiered Event System and Integrated Event Support Framework to improve how festivals and community events are planned, supported, and delivered. The initiative establishes clear event classifications: Neighbourhood, Community, and Signature Events with each tier linked to defined support levels, safety requirements, and operational expectations. Standardized tools, including safety plan templates, event procedures, and service packages, provide consistency and clarity for staff and organizers. Through a centralized process, community organizations can access facilities, equipment, in-kind services, and operational support more efficiently. Key municipal venues, including Memorial Peace Park, the Gold Creek Room, and Albion Fairgrounds, have been optimized as event hubs capable of supporting a variety of event types and sizes. The framework also introduced streamlined workflows, shared resource tracking, and digital tools that reduce administrative burden and improve coordination across departments.

By aligning municipal services under one system, the City has strengthened collaboration, improved service delivery, and created a more transparent experience for organizers. As a result, Maple Ridge has built a scalable and sustainable event support model that enhances safety, accessibility, and operational effectiveness while empowering community partners and supporting a growing number of events across the city.

Image courtesy of the City of Maple Ridge





Festival & Events: Process Nominee

City of Quinte West

City of Quinte West Safe Community Committee

The City of Quinte West established the Safe Community Committee (SCC) as a formal Municipal Event Advisory Committee (MEAC/SEAT) to provide coordinated interdepartmental oversight for the planning and delivery of community events on municipal property.

The SCC functions as a centralized governance framework that aligns municipal departments and external partner agencies to support safe, consistent, and efficient event management. The SCC brings together representatives from Fire Services, Police, Public Works, Parks Operations, Bylaw Services, Communications, Economic Development, Facility Management, and Legislative Services, along with external partners such as Emergency Medical Services and Public Health.

Members contribute subject matter expertise and coordinate interdepartmental review of upcoming events. The committee meets monthly and applies a structured planning cycle that reviews events at 30, 60, and 90-day intervals, as well as post-event reviews.

Through this process, the SCC identifies operational requirements, reviews safety and accessibility considerations, coordinates municipal service delivery, and establishes conditions for event approval. The SCC consolidates departmental input into a single coordinated municipal response, reducing duplication and improving clarity for event organizers.

Festival & Events: Process Nominee

City of Quinte West

Quinte West Events Airtable CRM System

The City of Quinte West Events Airtable CRM System is a centralized event management and workflow platform that supports the planning, coordination, delivery, permitting, and evaluation of City-led and third-party festivals and events.

The system serves as the Events Division's single source of truth, centralizing event applications, logistical requirements, approvals, client records, communications, and post-event reporting in one shared environment. Developed internally by the Manager of Events in collaboration with staff, the system was created to replace disconnected spreadsheets, emails, personal files, and informal tracking methods that limited efficiency, consistency, and knowledge sharing. Staff use the platform to manage workloads, assign responsibilities, maintain records, and improve operational oversight across all events.

A key strength of the system is its ability to enhance interdepartmental collaboration. Automated notifications, alerts, and customized reports provide departments and stakeholders with timely information needed to support event delivery, reducing duplication and improving communication. By standardizing processes and creating a consistent operational framework, the Events Airtable CRM System has strengthened accountability, improved business continuity, increased efficiency, and supported better decision-making. The initiative demonstrates Quinte West's commitment to innovative municipal practices and provides a scalable foundation to support the continued growth of the community's festivals and events portfolio.



PUBLIC ART: PROCESS AWARD

The Public Art: Process Award recognizes Canadian municipalities that demonstrate leadership in public art through the depth, integrity, and imagination of the process behind a public artwork or program.

The award celebrates process-driven public art practice grounded in community engagement, collaboration, dialogue, participation, and shared authorship. Nominated projects and programs demonstrate care, transparency, and innovation in the processes used to shape public art and contribute cultural value to the public realm.

Submissions are evaluated across six areas:

- Community Connection & Cultural Impact Through Process
- Process Framework & Lifecycle Best Practices
- Artistic Integrity
- Public Engagement
- Inclusion, Diversity, Equity & Accessibility and Truth & Reconciliation
- Resource Stewardship & Municipal Collaboration

Public Art: Process Nominee

City of Brampton

We All Grow Here, 2024

We All Grow Here is a multi-part public art series designed to animate fences at community gardens in Brampton, Ontario. To involve community members in the co-creation of these artworks, artist Yen Linh Thai created a pop-up art station that offered an easy entry point for participation. Positioned at the entrance to the gardens, she invited gardeners to block-print a leaf or flower from their own garden plot. The activity was a fun way to engage and sparked conversations about what the gardeners were growing and the seeds they had brought from faraway places. Recipes were shared, and stories were shared about the many creatures that make the garden their home. At the end of these sessions, the prints were documented and taken home by their makers. It was so lovely to see how a small activity could be a catalyst for community connection, and the pop-up art botanical print station was so popular that we repeated it three more times: twice at a neighbouring community centre with foraged plants, and once at another city garden.

Over the next few weeks, as fall came and final harvests were collected, Thai used the collected prints to tell stories of the garden. She incorporated the digitized images into a series of playful illustrations. Many of the vegetables, creatures, and even some of the gardeners made cameos in the artwork. The illustrations were printed onto shaped aluminum panels and installed onto the fences at two community gardens and a fenced lunch area at a nearby recreation centre.

Lead Artist: Yen Linh Thai

Assistant Artist: Gigi Losier

Image courtesy of the City of Brampton





Public Art: Process Nominee

Calgary Arts Development Authority (CADA) & City of Calgary

The Bison and The Dragon: Untold Tales, 2024

This public art project in Chinatown represents a history of collaboration and shared adversity between local Chinese and Indigenous communities.

Designed by artist Jarett Sitter, this project comprises three wall-mounted panels, two on 1st St. SE and one at 4th Ave. SE. Each panel represents a fusion of animals important to both cultures: a Chinese dragon with the head of a bison, a phoenix with the head of a golden eagle, and a lion and bear with their cub, which combines traits of both animals.

The intent of the project is to create a vibrant and engaging public artwork that celebrates the diversity of Mohkínsstsis/Calgary to be enjoyed by all motorists, pedestrians, businesses and residents in the area. The Bison and the Dragon: Untold Tales will be collected and maintained as part of the City of Calgary Public Art Collection for its lifespan.

Artist: Jarett Sitter

Public Art: Process Nominee

City of Courtenay

Youth Led Mural Project - The LINC Youth Centre, 2025

The Mural Project is a vibrant three-walled mural envisioned, designed, and painted by five local youth artists, ages 13–19, under the mentorship of professional muralist Emily Thiessen. The Project celebrates inclusion, belonging, and youth culture in Courtenay.

The Project began by asking youth and community members, “What does the LINC mean to you?” Their responses inspired the mural’s themes, and imagery, ensuring the artwork reflected the values and experiences of local youth while also representing diversity and inclusion. The result is a colorful and welcoming public artwork that captures the spirit of The LINC Youth Centre while adding beauty, energy, and vibrancy to the community.

A key goal of the project was to provide meaningful opportunities for youth who may not otherwise have access to professional arts mentorship or public art experiences. Participating youth gained hands-on experience in design development, large-scale mural techniques, collaboration, and community engagement while building confidence, leadership skills, and artistic capacity.

More than a mural, this project demonstrates the power of youth voice, creativity, and community partnership. It transformed a public space and empowered young artists to leave a lasting legacy that reflects the diversity, inclusivity, and vibrancy of Courtenay.

Lead Artist & Mentor: Emily Thiessen

Youth Artists: Nico, Emma, Saumya, Olivia and Aurora



Image courtesy of the City of Courtenay



Public Art: Process Nominee

City of Coquitlam

Together Up the Current, 2025

This mural features a large Coho Salmon, one of the most common types of salmon found in the nearby Coquitlam River. Flowing behind the salmon are nine different streams, which represent the nine different SD43 secondary schools. Students from each school participated in the painting of this mural by painting the overall design as well as their own little fish behind the salmon. The background flowers gradually develop from sprouts to blooms, representing growth in the youth community.

Artists: School District 43 Student Arts Council

Public Art: Process Nominee

Regional Municipality of Durham

Good morning, Courtice, 2025

The Courtice Mural is a Durham Region public art project, delivered through the Region's Council-approved Public Art and Creative Placemaking Program and Policy. Installed on a retaining wall along Highway 2, it transformed graffiti-prone infrastructure into a vibrant landmark shaped by community input.

A fall 2024 survey drew more than 200 responses and showed strong support for a Courtice-focused mural rooted in local nature, identity, and pride. This was especially meaningful in a community adjacent to Oshawa and within the amalgamated Municipality of Clarington, where local identity can feel blurred. Survey findings informed a community advisory committee of residents and staff partners, who worked with artist Meaghan Claire Kehoe to refine the design. The final mural celebrates flora and fauna deeply connected to Courtice and includes the word "Courtice" to affirm the place name. Through this process, community knowledge was translated into an artwork grounded in local identity and civic pride.

Artist: Meaghan Claire Kehoe

Image courtesy of Regional Municipality of Durham





Image courtesy of Town of Lincoln

Public Art: Process Nominee

Town of Lincoln

Two Row Helix, 2025

Located within Sho'arishon Park: A Neutral Nation Legacy Site in the Town of Lincoln, *Two Row Helix* is a permanent public artwork by David Beyer and Lilly Otasevic. Installed in 2025, the sculpture rises from the earth in a spiral helix form, inviting visitors to move around and through the work. Its warm amber tones evoke fire, energy, and the life-sustaining force of the earth. The helix also recalls DNA, suggesting shared origins, interconnection, and the relationships that link people, land, and responsibility.

The artwork reimagines the Two Row Wampum, commonly dated to 1613, which represents an agreement between the Haudenosaunee and Dutch representatives. Its two parallel rows are often understood as a Haudenosaunee canoe and a Dutch ship travelling side by side on the same river. Each follows its own path, neither steering the other. The agreement represents peace, friendship, respect, non-interference, and the responsibilities of living together while remaining distinct.

Two Row Helix was selected through a juried public art process administered in partnership with Plenty Canada. Because the work draws on the Two Row Wampum, the Town approached the process with care. Indigenous partners, Elders, Knowledge Keepers, advisors, the selection committee, and the artists considered how and whether the Two Row Wampum could be respectfully interpreted through contemporary public art. The result is a site-specific artwork within a broader Indigenous placemaking initiative that includes public art, signage, archaeology, ceremony, landscape design, and learning.

Artists: David Beyer (Fisher River Cree Nation, Manitoba) and Lilly Otasevic (Belgrade, Serbia)

Public Art: Process Nominee

Bureau d'art public, Ville de Montréal

LES DIAMANTS IRRÉGULIERS, 2024

Les diamants irréguliers by Yann Pocreau is a public artwork composed of three bronze sculptures arranged along a linear axis on a site of the Université du Québec à Montréal, in the Quartier Latin of the Ville-Marie borough. Installed in 2024, it is part of a partnership between the City of Montreal and the university to redevelop and open campus outdoor spaces to public use.

The artwork is embedded in a shared initiative promoting public access, site enhancement, and community appropriation. Each sculpture acts as a surface of collective memory. Engraved, carved, and sandblasted, their skins feature dates, drawings, quotes, tattoo-inspired motifs, and graphic traces drawn from local social history and community contributions. This language—both intimate and collective—references key events, social struggles, and often overlooked narratives. At the core of the project is a collaborative process with CACTUS Montréal's PLAISIIRS program, a community-based harm reduction organization helping vulnerable people, including drug users, sex workers, and other marginalized groups. Participants contributed to content and inscriptions, aiming to inscribe multiple voices in public space, valuing presence, lived experience, and memory.

Designed as an evolving work, the sculptures transform over time and through use, revealing themselves up close and from a distance. Through the metaphor of the irregular diamond, the artist celebrates singularity, resilience, and human richness, anchoring the work in its urban and social context.

Artist: Yann Pocreau



Image courtesy of Ville de Montreal

Public Art: Process Nominee

City of Nanaimo

Temporary Public Art Program, 2026

The Temporary Public Art Program offers artists of diverse backgrounds and skillsets the opportunity to create artwork for public spaces in Nanaimo.

Forest Flowers is installed in Nanaimo's Kinette Evergreen Park and features a cluster of three colourful sculptural blooms rising between six and nine feet tall. Constructed from powder-coated steel and translucent molded acrylic, the flowers are inspired by the violet-purple blossoms native to the Harewood Plains area. Sunlight passing through the petals creates shifting reflections and tinted light across the surrounding greenspace, adding moments of wonder and playfulness to the natural landscape. The installation reflects the artists' shared interest in community connection, accessibility and the relationship between art and place.

Arists: Eliza Gardiner and Isaiah Kingdon

Encrustation: Barnacles of Belonging (to be installed later in 2026)

Drawing on Nanaimo's waterfront identity, this project invited community members to take part in hands-on workshops to sculpt their own barnacle forms, which will later be cast in durable materials and collectively affixed in a location along the city's waterfront. The resulting installation will form a dense cluster of larger-than-life barnacles, each carrying the unique imprint of its maker while contributing to a shared visual ecosystem. The work explores themes of belonging, attachment to place, and the ways individuals leave traces on their surroundings. This living archive of community participation will be playful, tactile, and deeply connected to Nanaimo's coastal character.

Arist: Twyla Exner

Public Art: Process Nominee

Town of Oakville

Reflections in Time: Iroquois Ridge Community Centre Youth Mural Project, 2026

Oakville through youth perspectives. A collaborative mural led by artist Ray Vidal and a team of youth artists celebrating local stories, diversity, and place—designed in 2025, painted in 2026, and unveiled during National Youth Week. A hand painted wall-based mural painted directly on a corridor wall at ground level, with an approximate size of 160 square feet.

The mural reflects how the youth artists see Oakville. They described the town as more than well known landmarks. To them, Oakville is natural beauty, cultural diversity, local history and the everyday places that shape their lives. Their collaborative process brought together individual ideas to create one shared story that stretches from north to south Oakville. The mural was designed in 2025, painted in 2026, and unveiled during National Youth Week in May.

Artist: Ray Vidal

Youth artists: Annie Ma, Arwen Wang, Bonnie Luo, Dylan Huang, Indiri Parmeshwar, Jessica Lee, Madelief Kramer Reynolds, Mairah Amir, Riley Liang, Vihaan Dev Chandra, and Ziona Devadoss.





Public Art: Process Nominee

City of Ottawa

REFLECTION/INFLECTION CIVIC ARTS PROJECT, 2024

The Reflection / Inflection Civic Arts Project explores creative practice as a method of systems learning inside municipal structures. It allows the Ottawa Public Art Program to examine its processes, community engagement (artistic and otherwise) and evaluate outcomes for future work. This complex public art initiative has evolved over several years, bringing together more than 13 internal and external partners. Rooted in community engagement, feedback, animation, legacy, and evaluation, the project reflects a collaborative approach to civic placemaking and systems change. To illustrate its scope and interconnected processes, we have developed a Canva Whiteboard that maps the project's many components, partners, and participants.

The Reflection/Inflection Civic Arts Project is funded through the Percent for Art program as part of the Stage 2 LRT Byron/Richmond Linear Park capital project. Launched during the pandemic and continuing today, Reflection/Inflection encompasses four interconnected public art initiatives that respond directly to community input gathered before and after Third Way Creative was selected as the lead artist team through a jury process.

The four initiatives are:

1. Welcome Back artist mats (Phase 1 Accelerator – complete)
2. Ottawa Miniature Gallery (Phase 1 Accelerator – ongoing)
3. Indigenous art benches (Phase 2 – installation Summer 2026)
4. Artist in Residence in Government (AIRG) pilot (Phase 2 – three placements beginning in 2024, concluding in 2027)

Lead Artists: THIRD WAY CREATIVE

Public Art: Process Nominee

Town of Stony Plain

Art Park (Hall Park/Animals), 2025

Animals is a permanent public art installation by Canadian artist Brandon Vickerd located in Hall Park, Stony Plain, Alberta. Unveiled in September 2025, the installation consists of two larger-than-life sculptures, a rabbit and a fox, constructed from layered Corten weathering steel and strategically positioned at separate locations throughout the park. Commissioned as the first installation in the Town's planned Hall Park Art Park, the project establishes a new cultural destination while integrating contemporary public art into a natural landscape.

The sculptures explore the relationship between people, wildlife, and the environments they share. Depicting two familiar species commonly found in Alberta's urban and suburban landscapes, the installation encourages visitors to reflect on the often-overlooked presence of nature within everyday public spaces.

Each sculpture is constructed from stacked horizontal steel plates that allow light, vegetation, and surrounding views to pass through the forms. As visitors move through the park, the sculptures alternately dissolve into abstract layers and resolve into recognizable animal figures, making movement and changing perspectives essential to experiencing the artwork.

Conceived specifically for Hall Park, *Animals* transforms a walk through the park into a series of moments of discovery. The separated placement of the sculptures encourages exploration and repeat visits while establishing the foundation for a long-term vision of Hall Park as an evolving public art destination where landscape, recreation, and contemporary art are experienced together.



Artist: Brandon Vickerd
Image courtesy of Town of Stony Plain



Artists: Brigitte Potter-Mael; Carmen Rosen; Cheryl Hamilton; Christos Dikeakos; Dana Claxton; Deborah Edmeades; Germaine Koh; Gu Xiong; Hank Bull; Ian Wallace; Jin-me Yoon; Ken Lum; Lois Klassen; Marian Penner Bancroft; Marina Roy; Paul Wong; Richard Campbell Sr.; Sandra Semchuk; SD Holman; Xwalacktun (Rick Harry)

Public Art: Process Nominee

City of Vancouver

Platforms: The Teachers Among Us, 2025

Platforms: The Teachers Among Us is a citywide public art initiative that celebrates senior artists who have shaped Vancouver's cultural landscape through teaching, mentorship, advocacy, and artistic leadership. The project honours the lasting contributions of practitioners whose influence extends far beyond their own artistic production. Rather than using a traditional artist call, the project invited emerging and mid-career artists to nominate senior artists who had significantly influenced their creative development. Through nomination and adjudication, twenty artists were selected to create new works for presentation across Vancouver's civic public art platforms. The project recognizes mentorship as a vital but often unseen contribution to cultural life. By highlighting artistic relationships across generations, *Platforms* reveals the exchange of knowledge, care, experimentation, and community-building that sustains artistic practice over time. Participating artists reflect the diversity of Vancouver's arts communities, including Indigenous artists, educators, cultural organizers, and artists from equity-denied communities.

Presented through billboards, transit shelters, civic banners, light boxes, digital screens, and Canada Line stations, the exhibition brings contemporary art into everyday public spaces across the city. By pairing artworks with nomination statements from former students, colleagues, and mentees, *Platforms* transforms public space into an expression of gratitude, cultural memory, and intergenerational connection.

More than an exhibition, *Platforms: The Teachers Among Us* makes visible the cultural labour of mentorship and demonstrates how public art can honour artistic legacies while fostering new creative work.

Image courtesy of the City of Vancouver

Public Art: Process Nominee

City of Vancouver

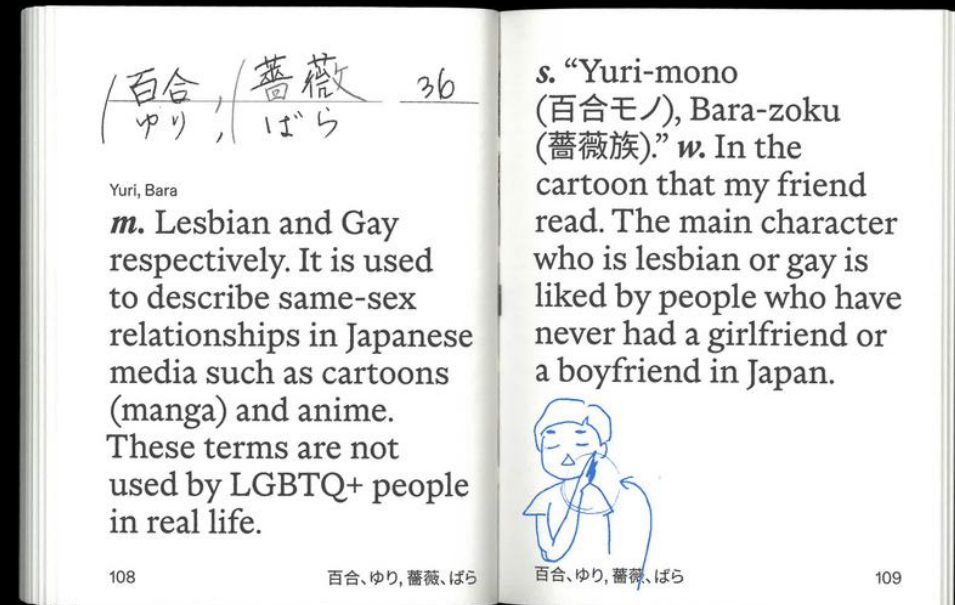
Queers' Vernacular (Slanguage), 2026

Queers' Vernacular (Slanguage) is a community-based public artwork that explores language as a creative and cultural practice within 2SLGBTQIA+ communities. Developed between 2020 and 2023, and culminating in a book published in 2025, the project brought together artists and participants from partner organizations including Rainbow Refugee, Rainbow Roundtable, and grunt gallery.

Through a series of facilitated sessions, participants shared slang, personal stories, and expressions rooted in lived experience. These exchanges took place within structured, safer community spaces where privacy, consent, and trust were prioritized. Rather than assuming full visibility, the project cultivated a “private public,” where participation and authorship were negotiated by participants themselves.

Contributions were gathered from individuals aged 18 to 81 and include entries in fifteen languages, reflecting a wide range of queer cultural perspectives and diasporic experiences. The project resulted in a multilingual, intergenerational publication that reimagines a travel dictionary. Its non-linear format presents a collection of linguistic and emotional fragments, documenting shifting verbal and visual signifiers across communities. In addition to printed text, the book contains a hidden layer of handwritten words, marks, and drawings revealed under sunlight and blacklight.

The pocket-sized book functions not only as a final artwork, but as a material trace of this process, allowing for intimate engagement and controlled circulation, expanding how “public” can be understood in practice.



Artist: Paige Gratland

Image courtesy of City of Vancouver

Public Art: Process Nominee

City of Victoria

Workshop to Walls: A Lekwungen Artist Pathway, 2026

Commercial Alley is a rotating public art site in downtown Victoria where artists create panel-based works installed in a highly visible laneway. Traditionally, artists are selected through an open call to create a four-panel installation displayed for one year.

This iteration was developed through a process led by Brianna Bear's digital art workshops delivered on reserve in Songhees and Xwsepsum communities. Instead of inviting artists through an open call, participants created the artwork for the panels through these workshops. These classes focused on learning Coast Salish formline design, building familiarity with digital tools, and creating original art. For many participants, this was their first experience engaging with formline practice and digital artmaking.

After teaching the basics of formline and the drawing software, Brianna shared a traditional story about a flood. The story speaks to transformation, survival, and the relationship between land and sea. Participants created their own designs in response to the story, which were then digitally brought together by Brianna into collaborative compositions. Each Nation developed artwork for two panel sets, with approximately 20 artists contributing across the project. The designs will be printed on vinyl and mounted to aluminum panels.

The panels will be installed in Commercial Alley, shifting the site from individual commissions to shared authorship. Through this process, artists move through a public art experience, built relationships with the City, are compensated for their contributions, and are more likely to participate in future public art calls.



Artwork created through the digital workshops by Xwsepsum Nation artists

Lead Artist & Facilitator: Brianna Bear

Participating Artists: Millie Modeste, Julie Natrall, Linnya Thomas, Maria Thomas, Catherine M., Harmony Lecoy, and Addison Lecoy.
(from Songhees Nation and Xwsepsum Nation)

PUBLIC ART: PROJECT AWARD

The Public Art: Project Award recognizes Canadian municipalities that demonstrate leadership through completed public artworks and public art programs that bring artistic vision, creativity, and imagination into public space.

The award celebrates projects that demonstrate strong artistic quality, contribute to the built environment and cultural landscape, and enhance shared spaces through a memorable visual and cultural presence. Eligible projects may include stand-alone or site-specific works such as sculptures, murals, kinetic works, digital artworks, and other forms of public art.

Submissions are evaluated across five areas:

- Community Connection & Cultural Impact
- Artistic Quality & Innovation
- Site Responsiveness & Use of Space
- Public Art Process & Best Practices
- Public Experience & Community Engagement



Public Art: Project Nominee

City of Airdrie

Public Art at Inspire (Airdrie Public Library & Multi-Use Facility), 2025

The public art commissioned for Inspire (Airdrie's new Public Library and Multi-Use Facility) forms a cohesive, site-wide vision that creates a unified cultural experience across indoor and outdoor spaces.

From Earth to Sky by Adrian Stimson and Pierre Poussin is a landmark outdoor sculpture inspired by the form and symbolism of a tipi. Composed of seven red poles representing the seven Nations of southern Alberta and the principle of thinking seven generations ahead, the work honours Indigenous knowledge, cultural continuity, and connection to land. Positioned at a key entrance, it establishes a powerful gateway and gathering place.

Artists: Adrian Stimson and Pierre Poussin

Inside the facility, *Landscapes of the Imagination* by Caitlind r.c. Brown and Wayne Garrett is a suspended installation of 50 sculptural spheres rising through the atrium. Each sphere contains a miniature world inspired by stories shared by Airdrie residents alongside local landmarks, reflecting the diversity, imagination, and lived experiences of the community. Together, these complementary works create a narrative journey from land and history to story and imagination, transforming the facility into a dynamic cultural destination and reinforcing its role as a space for learning, gathering, and creative exploration.

Artists: Caitlind r.c. Brown and Wayne Garrett

Public Art: Project Nominee

Town of Banff

ask the water, 2024

In July 2024, artist Tiffany Shaw's sculpture titled *ask the water* was installed on Bear Street in the Town of Banff, Alberta.

ask the water references the glacial processes that have shaped the mountain landscape surrounding the Town of Banff and the cycles of life created by glaciation. The Bow River was carved into the Bow Valley by glaciers during the Holocene approximately 10,000 years ago and is currently fed from the Bow Glacier which is part of the Wapta Icefield. The artist cast impressions of the surface of the Athabasca Glacier in glass to capture the character of glacial ice on a microscale. This glass and Kootenay stone sculpture on Bear Street visualizes a moment in the Athabasca Glacier's evolving geological lifespan.

Artist: Tiffany Shaw



Public Art: Project Nominee

Calgary Arts Development Authority (CADA) & City of Calgary

Art Bus, 2026

The Art Bus program continues to bring public art into the everyday lives of Calgarians as it enters its third year this spring. A new series of 14 artist-designed buses launch in May, travelling through neighbourhoods along Calgary Transit routes. Seven artists were selected for 2026, and each has their artwork featured on two buses. In addition to the large-scale exterior artwork, each bus has printed interior panels that share more of the artist's work and story, offering riders a deeper connection to the artwork as they move through the city. The buses will remain on streets at least through November 2026, but often run longer.

Artists: Collins Amegah, Grant Little Mustache, Jae Sterling, Jillian Fleck, Kara Mains, Phoenix Kefei Ning, Sikapinakii Low Horn
Kristy North Peigan (Elder Support)



Public Art: Project Nominee

City of Coquitlam

Streetscape Enhancement Program, 2025

The Streetscape Enhancement Program began in 2023 with an initial investment from the City of \$900,000, along with a grant from the B.C. Destination Development Fund of \$435,000. Over the course of 2023, 2024 and 2025, these initial funds have supported the creation of ten murals throughout the City, tree lighting in commercial zones in City Centre and Maillardville, and the installation of artful street furniture at five different sites. Community feedback about these enhancements has been overwhelmingly positive, especially from the business community, who appreciate how this program encourages people to shop and dine locally in the commercial zones.

This program has facilitated the creation of public art in areas of the City that have been consistently under represented. Some of these projects were created with significant community involvement, while others resulted from the input of local commercial engagement, but each work brings significant impact to the surrounding neighborhood. The diversity of artists and the art fosters a sense of belonging and community pride in viewers, who may see themselves represented in the work, or whose days are brightened by a daily glimpse.

40% of the projects developed through this program are on City property, but the other 60% are on private property, enabling the latter works to have a much broader reach in the community. In each case, the City brokered agreements with private property owners, covered the costs of the entire project, and worked out a long term maintenance plan, committing to keeping the work in good repair for a minimum of five years.



Artists: Raven Tacuara Collective, Carolyn Wong, Studio Huizenga, Laura Kwok, Sarah Delaney, Diversified Brush Collective

Image courtesy of the City of Coquitlamff



Public Art: Project Nominee

Edmonton Arts Council & City of Edmonton

Piney's Playground, 2025

Edmonton's first artist-designed playground in Balwin Park, created by artist AJA Loudon, is inspired by nature and science fiction. It is a place to play, to grow together, and to imagine the future. Inspired by the question "What if playgrounds grew from seeds?", the design introduces Piney P, a playful pineapple character who grew from a mysterious seed and now protects the playground.

After exploring several concepts, AJA Loudon was drawn to the idea of a strange seed landing from another place and time to make its home here on the prairies and ultimately growing into a fun playground for kids. Along with nature, AJA took inspiration from his Jamaican-Canadian roots and the many other cultures, including Indigenous cultures, that place importance on drumming. To create a social experience, AJA integrated a drumming circle into the design of the playground to encourage kids to drum together.

Of Piney P, the artist wrote, "He was inside the seed at the centre of the park when it landed and has made his home here on the Prairies. He may look a little tough on the outside, but he's full of love (and mischief...he's hiding all over this playground!)."

Artist: AJA Loudon

Image courtesy of Edmonton Arts Council

Public Art: Project Nominee

City of Hamilton

Wood Gate, 2024

Wood Gate is an 8.73-metre-tall mass timber public artwork at the intersection of King William Street and James Street North in downtown Hamilton. Commissioned by the City of Hamilton, the work serves as both a landmark and functional civic infrastructure: its manually operated gate arm allows King William Street to be closed to vehicles and transformed into a pedestrian corridor for events, gatherings and everyday public life.

Designed by Dina Sarhane with collaborators Tom Svilans and Mani Mani of Team Make, Wood Gate merges sculptural presence with practical urban function. Crafted from locally sourced Douglas fir glulam and set on a steel and concrete foundation, the work introduces warmth and human scale into a hard urban streetscape.

Integrated seating and low-voltage LED lighting support comfort, safety and the nighttime economy, while the passive mechanical gate system operates without electricity. Completed in Fall 2024, Wood Gate demonstrates how public art can animate shared space in memorable, functional and sustainable ways.

Artists: Dina Sarhane, Tom Svilans, and Mani Mani of Team Make





Public Art: Project Nominee

Town of Milton

Colours of Change: Building a Safer Tomorrow, 2025

Funded by the Building Safer Communities Grant, this mural was created by 11 young artists under the guidance of a professional artist. Together, they explored the theme of belonging: what it means to feel seen, supported, and connected. The design features a honeycomb pattern inspired by the chemical structure of dopamine, a symbol of joy and connection. Bees weave through the mural, referencing the African proverb “It takes a village” and highlighting the power of collective care and unity. The artwork celebrates the diverse identities and experiences of its creators. It invites viewers to reflect on the importance of inclusion, empathy, and shared responsibility in building a stronger, more connected community.

Mentor Artist: Monica Wickeler

Youth Artists: Saadia Ahmed, Megan Centeno, Isabel Drakes, Erin Francisco, Ayaan Khan, Aarji Muhammad, Luvena Theodora Rhosa, Yusuf Sheik, Mariah Siddidqui, Olivia Tavares, Hailey Thomas, Sasha Zajac

Public Art: Project Nominee

City of Markham

The Underground Sun, 2025

The Underground Sun is a living public artwork by Xiaojing Yan at Milliken Mills Park in Markham. Commissioned in 2025 through Markham Public Art's Our Park initiative—which brings artist-led programming to areas with limited public art investment—the work translates the branching pattern of lingzhi mycelium cultivated in the artist's studio into a living drawing set into an existing civic lawn.

More than 700 perennial plants extend through the grass as paths, nodes, forks, and open patches. The palette is built around mostly native Ontario species that flower in yellow from early spring through late fall, selected for succession, pollinator value, drought tolerance, height, and coexistence with the lawn. The work does not reproduce mushroom as symbol or image. It learns from mycelial growth as a spatial and ecological logic: hidden connection, distributed growth, adaptation, and response to conditions. The Underground Sun continues Markham Public Art's shift from monuments to moments, while moving beyond the opposition between permanent and temporary public art. It is temporal: a work whose visibility appears, recedes, changes, and returns through growth, drought, mowing, maintenance, and public attention.

The work has also become a curatorial platform. Learning from Mushroom, co-presented with the Varley Art Gallery of Markham through its Community Artist in Residence program, extended the artwork's questions into ink-making, kite-making, and a kite-flying gathering. In this way, the artwork generates not only an image in the landscape, but a framework for ecological learning, community formation, public programming, and place-based material culture in Markham.



Artist: Xiaojing Yan

Image courtesy of City of Markham



Public Art: Project Nominee

City of Mississauga

Come Together, 2025

Come Together is a large-scale mural at Mississauga Celebration Square made from spray paint. It celebrates generations of Indigenous leadership and contributions from diverse peoples and species who have made Mississauga the thriving hub it is today.

Based on a portion from one of the Anishinaabe creation stories, the mural speaks of a time when there were only five great nations of Turtle Island. Each nation is represented in the design by a different animal of profound significance.

The heron, known as a water bird, represents the Mississaugas' identity as people connected to water. The coyote, with its glass-like sheen, gazes into the future of the land, symbolizing the present and future of Mississauga, with its towering glass buildings. The fish evoke the earth tones of the natural world and the Thirteen Moons of the Anishinaabe calendar circle the amphitheatre's seating. Facing Duke of York Blvd, the word "MISSISSAUGA", a human creation, intricately woven and intertwined in geometric patterns, merges the past with the future.

This mural calls on all of us, regardless of our differences, to Come Together. The artists hope to inspire conversations about change, the strength that comes from diversity, and the perpetual growth that can come when we invest in relationships and celebrate our interconnectedness.

The mural features an Augmented Reality component, in which viewers can see elements of the mural come to life on their phones.

Artists: Que Rock, Alex Bacon,
& PERU143

Image courtesy of City of Mississauga

Public Art: Project Nominee

Ville de Montréal

*Ce que nous avons laissé derrière nous aide à avancer /
We Have Left Behind Helps Us Move, 2024*

The artwork is composed of five photographs printed on glass of a young person's hand interacting with plants often considered weeds (such as bindweed, sow thistle, and ragweed). The images are the result of Wang's observations of and reflections about these plants, which he found in his garden. The artwork offers a contemplative space in which transparency, democracy, and temporality can be rethought and relearned.

The images are:

- A sprig of bindweed within a softly closed fist; the young hand suggests the idea of offered possibilities and points to a future yet to be shaped.
- Bits of sow thistle; the roots, leaves, stems, and flower, disconnected from each other, become individual parts of the plant, but they also form a collective whole.
- A young hand joyously shaking a mass of bindweed roots, stems, leaves, and flowers; the plant and the hand's gestures suggest movement, as if a flag were floating in the wind or a long-tailed kite were flying in the sky, with a child holding its string.
- Bits of ragweed; its roots, leaves, stems, and flowers seem to be different units that are distanced from the plant, even as they form a collective whole.
- A bindweed that slipped between the fingers of a closed fist; together, the hand and the plant form a posture of uprising.

By presenting and interacting with plants, the work encourages us to rethink who we are both as individuals and as human beings in society.



Artist: Chih-Chien Wang

Image courtesy of Ville de Montréal



Public Art: Project Nominee

Town of Oakville

The Object of the Game, 2026

The Object of the Game is a site-specific, wall-scaled public artwork created for the Sixteen Mile Sports Complex in Oakville. Designed in direct response to its recreational setting, the work translates the language of sport into a precise abstract composition. It consists of 48 circles of varying diameters, each corresponding to the size of a different piece of sports equipment, creating a conceptual link to the activities and users of the facility.

Installed on a grid of baked porcelain enamel panels, the work combines durability with a crisp, graphic clarity suited to a high-traffic public environment. At close range, the circles read as a structured system governed by measurement and scale; from a distance, they coalesce into a constellation-like field, suggesting movement, play, and collective energy.

The work reflects an ongoing exploration of measurement, repetition, and the transformation of everyday systems into visual form. By linking abstract geometry with the physical and social experience of sport, *The Object of the Game* establishes a dialogue between body, object, and space, while serving as a visual anchor within a vibrant community hub.

Artist: Micah Lexier

Public Art: Project Nominee

City of Oshawa

Kaleidoscope, 2026

Kaleidoscope is a monumental sculptural arch composed of monarch butterflies, fabricated in corten and stainless steel. The work shifts between realism and abstraction: some butterflies are fully articulated, while others dissolve into fragmented wing forms, creating a sense of motion and transformation. Through this interplay, the sculpture evokes the dynamic energy of a kaleidoscope of butterflies - a gathering in flux.

The concept of a “*kaleidoscope*” speaks to the role of a civic square as a place of convergence, where people come together for shared experiences. The work reflects this sense of collective energy, suggesting movement not only through space, but through time. As Oshawa continues to grow and transform, the sculpture mirrors this momentum, offering a visual metaphor for change, resilience, and the interconnected rhythms of community life.

Materially, the contrast between the warm, weathering corten steel and the cool, matte stainless steel creates a layered visual effect. Intricate cut patterns allow light to pass through, casting shifting shadows that animate the sculpture throughout the day. *Kaleidoscope* offers a reflective experience, bridging nature and the built environment.

Artist: Nicholas Crombach





Public Art: Project Nominee

City of Oshawa

Joseph Kolodzie Oshawa Creek Bike Path – Temporary Public Art, 2025

The TeachingCity Temporary Public Art Installation on the Joseph Kolodzie Oshawa Creek Bike Path demonstrates the power of creative placemaking to connect people, nature, and community. Developed through a partnership between the City of Oshawa's TeachingCity program and Durham College's Faculty of Media, Art and Design, the project transformed wayfinding signs on one of the City's recreational trails and celebrates Oshawa's trails and green spaces.

Five artworks created by students in Durham College's Community Collaboration course were installed on existing wayfinding signs along the trail. The project invited all students within the course to submit proposals that responded to the unique character of Oshawa's parks, trails, and green spaces. The selected works were integrated into the trail's wayfinding system, creating opportunities for discovery and engagement along one of the city's most valued active transportation corridors. Residents and visitors encounter original artwork while walking, cycling, and exploring the trail, fostering deeper connections to the environment and enhancing appreciation for Oshawa's natural heritage.

The project provided students with real-world experience applying for public art projects and gave them the opportunity to contribute to the cultural vitality of the city. This temporary public art installation demonstrates how public art can enrich everyday experiences and strengthen a sense of place. The project stands as an example of public art that celebrates local identity, supports emerging artists, and transforms public infrastructure into a cultural destination.

Artists: Bryn Baker, Geneviève Pitt, Owen Macmillan, Regan Haina & Sean Barton

Oshawa
DURHAM COLLEGE
Image courtesy of City of Oshawa

Public Art: Project Nominee

City of Ottawa

Ternary Motion, 2024

A triptych media artwork, *Ternary Motion* exists in three unique iterations across the Trillium Line's Corso Italia, South Keys, and Limebank stations. The artwork uses sculptural LED arcs to visualize eddies and currents of air, reigniting the wonder of train travel. At quiet times, the artwork displays tranquil pulses of white light. Once the space becomes busier, the arcs animate with colour. Cameras throughout capture the flow of passengers and trains which elicits injections of blue, orange and red. Propulsive lights manifest a lively reimagining of steam rail breathing life into the everyday commuter experience.

The Trillium Line in Ottawa is built on existing railway corridors, utilising segments of tracks used for various railways since 1854, when Ottawa's first railway, Bytown – Preston, opened. In the 1850s, passengers would wait for the thick billowing cloud to dispel before the carriage could be seen. The tumbling, cartwheeling atmosphere meets the excitement of the travel. In the days of steam railways, the invigorating energy of propulsion was visible in the undulating, rolling clouds that accompanied incoming and outgoing trains.

With the introduction of electric trains, some of this drama has been lost. JBS have reintroduced the vital energy and excitement of train travel through a series of sculptural installations that represent the disrupted airflow associated with the movement of passing trains and people.

Artist: Jason Bruges Studio

Image courtesy of City of Ottawa





Public Art: Project Nominee

City of Port Coquitlam

Gateway of Giants: Terry Fox Sculptures, 2025

Gateway of Giants is a permanent public art installation at the Port Coquitlam Community Centre (PCCC) that honours hometown hero Terry Fox through two distinct sculptures placed along the main pedestrian walkway to the building entrance. Together, the works capture Terry's journey from a regular kid growing up in Port Coquitlam to an enduring national icon. The first work is a life-sized bronze sculpture of Terry as a young teenager, shown carrying a baseball and school book. Its approachable scale encourages children and youth to see themselves reflected in Terry's early years. The second sculpture is an 18-foot weathered steel cut-out of Terry in a starting pose, based on a photograph of him training outdoors during his university years after amputation. The perforated steel allows light to pass through the form, casting changing shadows across the plaza and inviting viewers to look through the silhouette to the sky. The sculptures are placed in a thoughtfully and accessibly-designed landscape including a pathway, engraved circular benches and lighting.

Together, these elements encourage visitors to gather and contemplate Terry's legacy. A bronze plaque offers added context, and the installation serves as a symbolic entry point to the adjacent Terry Fox: Inspiring Local Champions exhibit inside the community centre. Together, the sculptures and exhibit create a welcoming place for reflection, learning, gathering and photography while celebrating Terry's legacy where his story began. Artist, Casto Solano, said "if this is a gateway of giants, it refers not just to Terry but the giant within each of us."

Artist: Casto Solano

Image courtesy of City of Port Coquitlam

Public Art: Project Nominee

City of Regina

The Last Spike, 2025

The Last Spike is a site-specific public artwork by Lionel Peyachew installed at Horizon Station Park in Regina, Saskatchewan. The work reinterprets the completion of the Canadian Pacific Railway through an Indigenous lens, inviting reflection on the lasting impacts of railway expansion on Indigenous Peoples, communities, and lands.

Drawing on one of Canada's most recognizable historical symbols, Peyachew challenges conventional narratives of nation-building by exploring the complex realities that accompanied settlement and development. The artwork encourages viewers to consider histories of displacement, environmental change, and cultural resilience, creating space for dialogue about memory, place, and the ongoing relationship between Indigenous Peoples and the land.

Located within a civic park, Last Spike reaches a broad public audience through everyday encounters, extending its impact beyond traditional gallery settings. Its accessible setting transforms a shared public space into a site for reflection, learning, and conversation, while foregrounding Indigenous perspectives within Regina's public realm.

The project was realized through the City of Regina's public art program and a collaborative municipal process involving artist selection, technical review, fabrication, and installation. Consideration was given to accessibility, safety, durability, and long-term stewardship to ensure the work remains a lasting public asset. Through artistic excellence and meaningful placemaking, Last Spike contributes to Regina's Cultural Plan by supporting Indigenous-led storytelling, enriching public space, and fostering community understanding.



Artist: Lionel Peyachew

Image courtesy of the City of Regina



Public Art: Project Nominee

City of Saskatoon

Modern Erratics, 2026

For over 2M years ice sheets covered North America, shaping our prairie landscape. As they receded they deposited enormous rocks across Saskatchewan. In geological terms these rocks are called “erratic” because they were transported hundreds or thousands of kms from their original bedrock and are mineralogically different from the place that now surrounds them. For millennia the Indigenous Peoples of Turtle Island have looked upon these rocks with reverence, as places of gathering and cultural and spiritual significance. People intuitively gravitate towards erratics as destinations on the horizon, for what they signify and for their otherness. They speak of time and stillness, of enormous environmental forces difficult to contemplate.

Plastics made from fossil fuels are just over a century old, yet half of all plastics have been produced in the past 15 years. In Canada, 87% of plastic waste ends up in landfills or the environment. Once there, plastic does not disappear, with estimates suggesting it could take at least 400 years for it to break down.

Modern Erratics is a recreation of erratic rocks crafted from discarded plastics recovered from prairie region waste. Based on 3D scans of existing Saskatchewan erratics, these modern erratics are geometric versions of the originals. The sculptures are built from different plastic waste material related to their site: grain bags, bottles tops, and broken waste carts. These mineralogically odd “rocks” in the Saskatoon landscape invite reflection on the history and character of our environment, the disposability and value of materials, recycling policies and processes, and the forces that shape how we live as a society.

Artists: Sans façon (Charles Blanc & Tristan Surtees)

Image courtesy of the City of Saskatoon

Public Art: Project Nominee

Town of Stony Plain

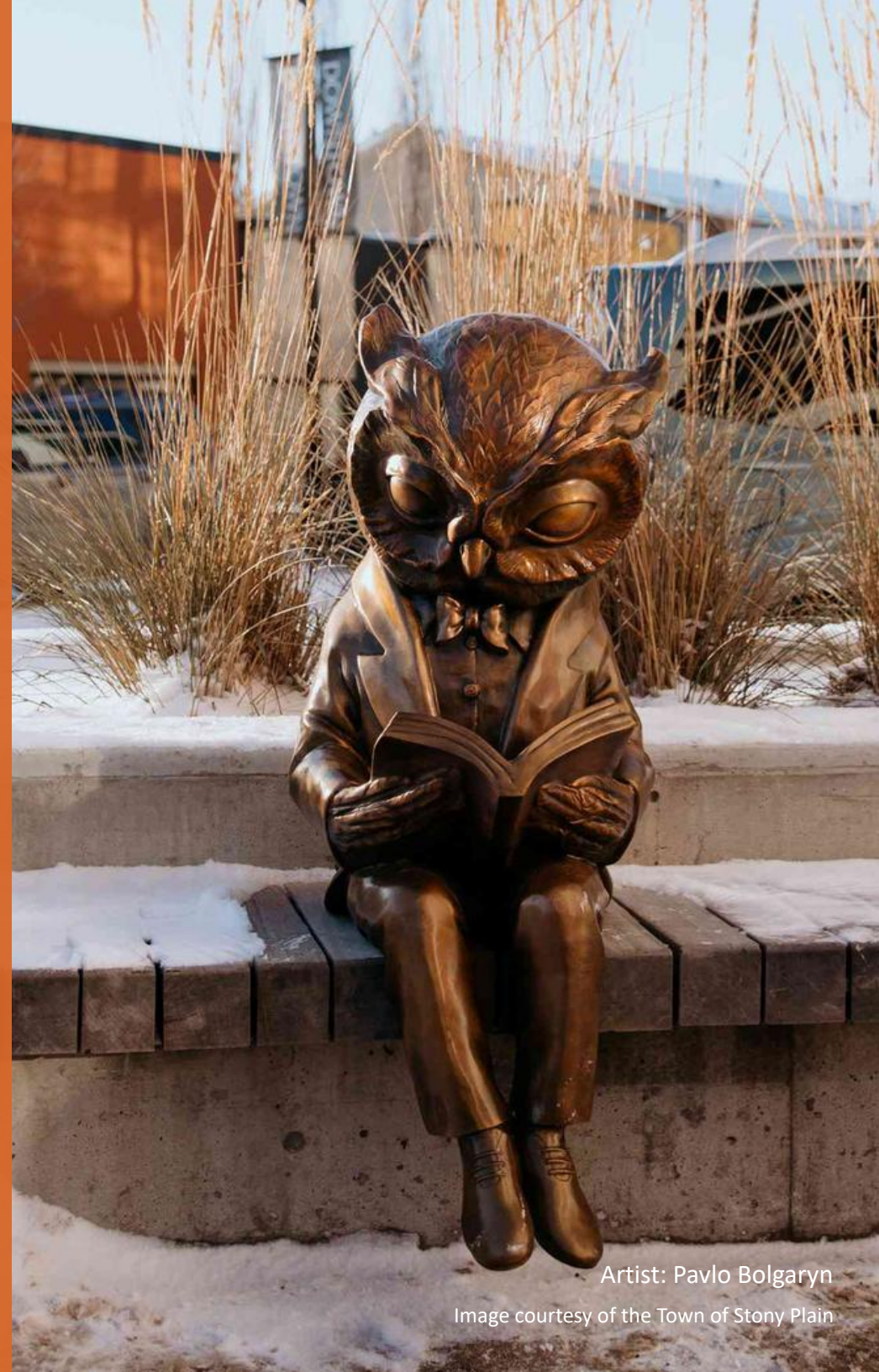
The Wisdom Comes, 2024

The Wisdom Comes is a bronze sculpture that celebrates lifelong learning, curiosity, and the power of public libraries. Unveiled on December 17, 2024, the sculpture depicts an anthropomorphized owl engrossed in a book while seated on a public bench outside the Stony Plain Public Library. Designed to encourage interaction, it creates an inviting space where art, community, and imagination intersect.

Commissioned through the Town of Stony Plain's Art in Public Places Program as the signature public art component of the new library, the sculpture was designed to be experienced rather than simply observed. Visitors are encouraged to sit beside the owl, read, reflect, gather, and photograph the experience, making the artwork part of daily life. By removing traditional barriers between artwork and audience, *The Wisdom Comes* transforms the space into a welcoming destination.

The owl, a universal symbol of wisdom, reinforces the library's role as a place of discovery, creativity, and lifelong learning. Positioned at the library entrance, the sculpture strengthens the connection between the library and the community it serves, creating a memorable arrival experience and an enduring civic landmark.

As the final public art project associated with the construction of the library, *The Wisdom Comes* enriches Stony Plain's growing public art collection while advancing the Town's commitment to placemaking, cultural development, and accessible public spaces. The project demonstrates how integrated public art can animate infrastructure, strengthen community identity, and create meaningful experiences for residents and visitors.



Artist: Pavlo Bolgaryn

Image courtesy of the Town of Stony Plain



Artist: Jon Sasaki
Image courtesy of the City of Vancouver

Public Art: Project Nominee

City of Vancouver

The Hollow Man, 2026

The Hollow Man (2026) is a temporary public sculpture at Hastings Park in Vancouver. Commissioned through the City’s Artist-Initiated Program, the work reimagines the role of civic monuments by presenting an “anti-monument” that challenges traditional forms of commemoration.

The sculpture depicts Ian Alistair Mackenzie, a federal politician whose actions contributed to the forced displacement and incarceration of over 22,000 Japanese Canadians during the Second World War. Rather than honouring its subject, the work confronts the legacy of these decisions by rendering Mackenzie as a hollow, roughly cast aluminum figure assembled from visibly bolted components. Installed adjacent to the Hastings Park Livestock Building, where over 8,000 Japanese Canadians were temporarily detained in 1942, the work directly engages with a site of deep historical significance. Visitors often encounter the sculpture from behind, first experiencing an empty shell, before moving around to face a recognizable likeness, prompting reflection on absence, accountability, and historical memory.

Materially and conceptually, the work rejects permanence. The sculpture is installed for 2,593 days - the same duration Japanese Canadians were prohibited from returning to the coast - and will ultimately be dismantled and melted down for reuse, making disappearance a core element of the artwork.

By questioning who is remembered, how histories are constructed, and what remains unacknowledged, *The Hollow Man* creates a powerful space for dialogue, reckoning, and collective reflection in the public realm.

PUBLIC ART: ENDURING IMPACT AWARD

The Public Art: Enduring Impact Award recognizes municipality-supported public artworks that have been installed for five or more years and continue to shape the cultural, social, or physical landscape of their communities.

The award celebrates public artworks that demonstrate lasting influence and cultural value beyond their original unveiling. Enduring impact may be reflected through sustained public interaction, continued relevance, evolving interpretation, long-term community engagement, and the stories people attach to the work. Nominated artworks also demonstrate ongoing municipal leadership, support, or stewardship.

Submissions are evaluated across four areas:

- Community Impact, Interaction & Evolving Meaning
- Continued Artistic & Conceptual Relevance
- Municipal Stewardship & Long-Term Care
- Evidence of Sustained Impact

Public Art: Enduring Impact Nominee

City of Charlottetown

City of Charlottetown Lightbox Program, 2021

The City of Charlottetown's Lightbox Program demonstrates how a temporary public art project can evolve into a lasting community asset. Originally intended as a temporary installation in 2021, the project expanded in meaning and impact through continual reimagination. They have been reinstalled several times by arts organizations over the past five years, making it a strong candidate for the Public Art Enduring Impact Award.

In Spring 2021, as part of Canada Day celebrations, the City commissioned local artist and builder Pat Brunet to create a temporary project celebrating local artists. Working with the City's Public Works Department and a local sign company, Brunet designed and fabricated lightboxes engineered for Charlottetown's historic downtown lampposts. The result was 20 boxes, each designed to hold an illuminated plexiglass panel with vinyl-printed artwork. The inaugural display, "*Common Things*", 2021 curated by PEI artist Kelly Caseley, featured 20 local artists.

While initially intended as a temporary installation, the lightboxes have been embraced by the local arts community over the past 5 years. The lightbox design allows artwork panels to be easily changed with minimal cost, enabling reuse and reinterpretation. Since 2021, the lightboxes have been featured in two city-run exhibitions in downtown Charlottetown and have been loaned to several PEI arts and culture organizations, creating paid display opportunities for more than 60 diverse local artists. What began as a temporary celebration has become a community-driven platform for temporary public art, continuing to animate arts spaces and amplify diverse voices.



Artist: Patricia Bourque
Fancy Shawl Dancer, 2021

Image courtesy of the City of Charlottetown

Public Art: Enduring Impact Nominee

The District of Oak Bay

Arts Alive, 2014

Founded in 2014 by Arts Laureate Barbara Adams and Mayor Nils Jensen, the program grew from a small pilot sculpture walk and three painted pianos into a beloved community tradition and the footing for the Oak Bay public art collection. At the time, Oak Bay had only one public artwork in the collection. The 2014 pilot project featuring 3 sculptures and 3 painted pianos, created what Barbara called an “artsy amble.” By placing art in parks and village centres, the project showed that public art could thrive where people naturally gather. Its success led to the creation of the annual exhibition.

As Arts Alive grew, Barbara formed an arts committee of Oak Bay residents with arts experience. The committee developed a call for artists, established selection criteria, and juried submissions. Artists from across Canada, and as far away as India, submitted work for consideration. Each year, community voted for its favourite sculpture, the District considered purchasing the winning work for its permanent collection. Local businesses and residents sponsored sculptures and sometimes purchased and donated works to the municipality.

The Painted Pianos project also began in 2014. Each summer, donated pianos are transformed by artists, students, and seniors, then placed in public spaces for anyone to play. During winter, volunteer hosts store and care for them until the next season. Arts Alive exists because of the vision and dedication of Barbara Adams, the late Mayor Nils Jensen, Oak Bay Council, municipal staff, sponsors, donors, and volunteers. Ten years later, it remains a valued part of Oak Bay’s identity, bringing art, music, and community together in public spaces.



Original Artist: Barbara Adams - Arts Laureate

Image courtesy of the District of Oak Bay



Public Art: Enduring Impact Nominee

City of Ottawa

Kinetic Clock, 1989

Kinetic Clock, by artist Andrew Stonyer, is a conceptual sculpture that explores the relationship between mechanical and natural time through elements of both a clock and a sundial. Mechanical time is expressed through a sequence of movements marking each hour and its quarter divisions, while natural time is revealed through shifting shadow patterns cast by the sculpture.

Commissioned in 1989, the artwork was installed on Sparks Street in downtown Ottawa, where it remained for many years until its unauthorized removal in 2013. City staff later discovered it abandoned in a field outside the city.

When recovered, the sculpture had sustained significant damage from mishandling and improper disposal. Its mechanical and robotic systems were compromised, and it was unclear whether its functionality could be restored. Extensive conservation work was required.

The restoration took several years and involved specialized expertise, including volunteer support from individuals with robotics knowledge. Finding a suitable new site also contributed to the project timeline.

Led by the City of Ottawa Public Art Program, with support from Facilities staff, *Kinetic Clock* was fully restored and reinstalled in a riverside park in 2025. Its new setting provides the space needed for the sculpture to operate as intended, while the natural environment complements and reinterprets its distinctive design.

Artist: Andrew Stonyer

Image courtesy of the City of Ottawa

Public Art: Enduring Impact Nominee

City of Vancouver

Monument for East Van, 2010

Monument for East Vancouver (2010) by Ken Lum is a large-scale illuminated public sculpture located at Clark Drive and East 6th Avenue. Installed as part of the City of Vancouver's Olympic and Paralympic Public Art Program, the work transforms the widely recognized "East Van Cross" graffiti symbol into a permanent civic monument.

East Van Cross stands on the high point of Clark Drive at Great Northern Way at approximately 17.5 metres tall. The sculpture consists of the words "EAST" (vertical) and "VAN" (horizontal), intersecting to form a cross illuminated at night through LED lighting. The work faces west overlooking downtown Vancouver, intentionally referencing historic, social, economic, and cultural divisions between the city's east and west sides.

The original graffiti symbol dates back to at least the mid-20th century and emerged as an informal marker of identity within East Vancouver's working-class and immigrant communities. By monumentalizing this symbol, Lum formalized a previously provisional and subcultural expression, acknowledging histories of marginalization, resilience, and community pride. From the outset, the work was intended to function both as a landmark and as a critical gesture. Rather than presenting a singular narrative, it reflects the complex and layered identity of East Vancouver, addressing themes of inequality, belonging, and resistance while elevating a grassroots symbol into the civic realm.

Now installed for over 15 years, *Monument for East Vancouver* has become one of the city's most recognizable public artworks, continuing to serve as a powerful visual marker of place and identity.



Artist: Ken Lum

Image courtesy of the City of Vancouver

CULTURAL IDEA AWARD

The Cultural IDEA Award recognizes people, organizations, and municipalities in the cultural sector that demonstrate leadership in inclusion, diversity, equity & accessibility (IDEA), and Truth & Reconciliation.

The award celebrates cultural programs, services, plans, policies, events, public art projects, and broader sector contributions that help ensure people can participate in arts and culture.

Nominations may recognize a specific initiative or longer-term work advancing IDEA and/or Truth & Reconciliation within the cultural and creative sector.

Submissions are evaluated across four areas:

- IDEA into Action
- Inclusive Process & Community Involvement
- Measurable Community Impact & Long-Term Change
- Innovation & Transferability

Cultural IDEA Nominee

Calgary Arts Development & City of Calgary *Calgary Public Art Guide*

The Calgary Public Art Guide is an interactive digital map showing the different forms of public art that shape our streets, parks and gathering spaces in every neighbourhood of Calgary. From large-scale murals and permanent sculptures to temporary installations and community-led projects, the guide makes it easy for people to explore artworks that bring life to our public spaces, as well as to share their own discoveries.

The project was developed by Calgary Arts Development in collaboration with Built by Field, a local design and technology studio that specializes in interactive mapping. Recognizing that the public art landscape in Calgary is diverse, CADA also partnered with other public art commissioners in the city including BUMP Festival and the Calgary Municipal Land Corporation (CMLC) as well as local community groups to ensure that public art projects from across the city are featured on the map.

The Guide offers a dynamic platform for Calgarians and visitors to discover, learn about and engage with public art in all its forms. Users can browse by location, type of artwork or theme — and even create custom self-guided tours. New artworks will continue to be added, and a key aspect of the Guide is that users are encouraged to add any additional artworks they discover through a contribute artworks function, helping the guide grow as a living record of the city's public art.

Image courtesy of Calgary Arts Development





Cultural IDEA Nominee

Town of Cobourg

Waterfront Wisdom Pathway

Located along the scenic Cobourg Waterfront, the Waterfront Wisdom Pathway is a meaningful outdoor art installation featuring 26 banners created by Indigenous artists Rick Beaver and Koren Smoke of Alderville First Nation.

Designed to celebrate Indigenous culture, storytelling, and our connection to the natural world, the banners line the waterfront as a vibrant reflection of traditions deeply rooted in the importance of land and water. The harbourfront was intentionally chosen as the location due to the significance water holds within Indigenous teachings and culture. Each artist brings a unique perspective to the collection. Koren Smoke's work reflects the teachings of the Seven Grandfathers — Respect, Love, Bravery, Honesty, Wisdom, Humility, and Truth — while Rick Beaver's pieces showcase themes of wildlife, plants, and the interconnected relationship between people and the environment.

Beginning with the piece All My Relations, the pathway invites visitors to reflect on the interconnectedness of all living beings while experiencing art that shares stories passed through generations.

More than a public art installation, the Waterfront Wisdom Pathway offers visitors and residents alike an opportunity to engage with Indigenous voices, celebrate creativity, and deepen their connection to the stories and landscapes that make Cobourg a truly special place to explore.

Artists: Rick Beaver and Koren Smoke

Image courtesy of the Town of Cobourg

Cultural IDEA Nominee

Town of Lincoln

Indigenous Engagement and Cultural Practices Policy

The Town of Lincoln's Indigenous Engagement and Cultural Practices Policy and Procedures create a clear municipal process for respectful Indigenous engagement and the accommodation of Indigenous cultural practices in Town spaces. The policy is supported by the Smudging Procedure and the Sacred Fire Procedure. Together, these documents formalize the Town's approach to consultation with Indigenous partners, affirm the right of Indigenous Peoples to engage in cultural practices on Town property, and give staff consistent guidance for supporting smudging and Sacred Fires safely and respectfully.

A key impact is that the procedures remove barriers to ceremonial fire use. Sacred Fires are not recreational fires and should not be subject to standard open-air fire permits. Instead, the Town created a no-cost notification and coordination process that outlines when and how Sacred Fires can take place while addressing safety, staff roles, Fire Services coordination, and site requirements. The work also informed an amendment to the Town's open-air burning by-law to protect ceremonial fires, including during burn ban periods when the Sacred Fire Procedure is followed.

The policy and procedures are supported by dedicated infrastructure at Sho'arishon Park, including a Sacred Fire space with a fire pit designed and fabricated by an Indigenous artist. Ceremony signage supports privacy and respectful distance when cultural practices are taking place. The policy and procedures were developed with input from the Mississaugas of the Credit First Nation and the Niagara Regional Native Centre, and with coordination from the municipal Culture, Fire Services, and Public Works departments.



Image courtesy of the Town of Lincoln



Cultural IDEA Nominee

City of Oshawa

Diversity, Equity and Inclusion Forum

The City of Oshawa's Diversity, Equity and Inclusion (D.E.I.) Forum is a community forum that brings together residents, community organizations, businesses, and municipal partners to strengthen collaboration and D.E.I. across Oshawa.

Building on the success of the first forum, this event focused on moving from conversation to collective action. The forum created opportunities for participants to share experiences, and identify ways to work together to advance equity in the community. Through interactive discussions and collaborative activities, participants explored common challenges and opportunities related to D.E.I. The event also helped lay the foundation for a local community of practice where organizations and community members can continue learning, sharing resources, and supporting one another.

The forum recognizes that many individuals and organizations are already doing important work to advance inclusion and belonging in Oshawa. By bringing people together, the event helps strengthen partnerships and create a shared vision for a more equitable and inclusive city.

Cultural IDEA Nominee

City of Quinte West

2025 Culture Days

Quinte West Culture Days 2025 was a free, multi-week arts and culture initiative designed to increase access, representation, inclusion, and cultural understanding across the municipality. More than 500 residents participated in eight workshops and cultural experiences connecting artists, cultural facilitators, and community organizations.

Programming celebrated diverse cultural perspectives, artistic traditions, and lived experiences. Residents learned Indigenous beading techniques from Indigenous artist Martha Van Spronsen, explored Truth and Reconciliation through art with Angela Wiggins, participated in a Diwali cooking experience led by an authentic Indian chef with the Quinte West Public Library, attended a storytelling workshop with Lebanese author Azza Tawil, and created inks from natural existing materials through a Painting with Plants workshop delivered by Maker's Dozen. The program also celebrated the 50th anniversary of the Franco-Ontarian flag and included lavender soap-making and a Glow Paddle experience.

All workshops were offered free of charge, with the municipality covering facilitator fees, materials, venues, and program delivery costs to ensure equitable access while fairly compensating artists and knowledge holders. Programming was scheduled across weekdays and weekends in accessible community spaces, including City Hall, the library, and parks, reducing barriers for residents of all ages, and abilities.

By combining arts, culture, food, storytelling, recreation, and community dialogue, the initiative strengthened relationships, increased cultural understanding, and created a replicable model for inclusive municipal cultural programming.



Image courtesy of the City of Quinte West

An abstract artwork composed of various geometric shapes and colors. On the left, there are vertical and diagonal bands of green, blue, orange, and purple. The central part features a large yellow square with a circular pattern of overlapping lines in purple, orange, and blue. Below this, there's a blue horizontal band with a white grid pattern. The bottom section includes a pink band, a green square, and a yellow circle with a blue and red outline. The overall composition is vibrant and layered.

Cultural IDEA Nominee

City of St. Albert

The Downtown Banner project

The Downtown Banner project provided a creative platform to artists living and working within the City of St. Albert who have been historically under-recognized based on ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, or citizenship status to create a series of artworks that envisioned a place where all belong and thrive, aligning with the City of St. Albert's organizational vision.

Three artists were selected through a Call for Artists - Request for Qualifications which allowed the selection committee to review the artists portfolios and letters of interest to determine whose work best-suited the project. Upon selection, the artists were tasked with creating a series of banners that fit within their practice to transform downtown St. Albert, adding vibrancy and representing diverse voices within the community.

Artists: Eunju Park, Jasper June, and Melanie Hsaio

CULTURAL LEADERSHIP AWARD

The Cultural Leadership Award recognizes individuals working in local cultural planning, programs, and services who have made significant contributions to the cultural sector and demonstrated sustained leadership and dedication to the work and vision of the Creative City Network of Canada.

The award celebrates the broad achievements of individual CCNC members working in cultural policy, planning, and practice. Nominees are recognized by their colleagues, peers, or partners for their leadership, impact, mentorship, innovation, and contributions to strengthening the cultural sector and the CCNC network.

Submissions are evaluated across six areas:

- Strategic Vision & Sector Leadership
- Community Impact & Mentorship
- Track Record & Outcomes
- Innovation & Creative Leadership
- IDEA & Truth and Reconciliation Leadership
- Contribution to CCNC



Cultural Leadership Nominee

Kelly Hill

Hill Strategies

For more than 20 years, Kelly Hill has helped Canada's arts and cultural sector better understand itself through data. As founder of Hill Strategies, Kelly has produced more than 400 reports and presentations and developed resources including the Arts Research Monitor and Statistical Insights on the Arts.

Kelly's research spans economic impact, government investment in culture, artists' working conditions, equity and inclusion, reconciliation, environmental impacts, and the effects of the COVID-19 pandemic. Statistical Insights on the Arts now reaches more than 2,000 subscribers, including arts organizations, research bodies, funders, and government agencies that use this research to understand sector needs, inform policy and planning, and advocate for arts and culture. Central to Kelly's approach is an understanding that not everything about arts and culture can or should be reduced to numbers. His work identifies what can be measured while providing the context needed to understand what those numbers mean. Through research on cultural participation, audiences, cultural workers, and equity-denied communities, he has helped organizations and decision-makers better understand the realities of Canada's cultural sector.

Kelly has also contributed his research expertise directly to CCNC. Project Lead for CCNC's Cultural Resiliency Project, he helped document more than 200 innovations developed by cultural organizations in response to the COVID-19 pandemic. Through this work, Kelly has strengthened the evidence and research available to cultural leaders across Canada while helping translate complex data into information that can support practical decision-making.

Cultural Leadership Nominee

Lesley Garlow

Lesley Garlow is an Indigenous multidisciplinary artist, curator, educator, and cultural leader whose background in social work informs how she builds relationships, facilitates dialogue, and supports community. Across her practice, Lesley creates space for Indigenous voices and perspectives while embedding Truth & Reconciliation into her work.

During her time with the Nelson Museum, Archives & Gallery, Lesley contributed to the organization's reconciliation journey through exhibitions, policy development, and organizational practices. She curated the museum's permanent Red Dress Day exhibit addressing the MMIWG2S+ crisis and continues to partner with the museum on an annual cedar ceremony at Cottonwood Falls, creating space for community members to learn, reflect, and honour those affected by the crisis.

Youth mentorship is also central to Lesley's leadership. Through the STOODIS Indigenous Film Festival—which she founded and brought back to Nelson following a hiatus—she created opportunities for Indigenous youth to work alongside mentors, develop new skills, and share their stories. Her approach to partnerships is grounded in reciprocity, bringing organizations and individuals together around what each can contribute and learn.

Lesley also works closely with the City of Nelson's Cultural Committee and has shared her experience with smaller communities across British Columbia developing their own approaches to reconciliation. Through exhibitions, ceremony, policy, youth mentorship, and community partnerships, Lesley demonstrates how cultural leadership can create opportunities for learning, connection, and sustained change.





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