

What We Heard Report Verbatim

Civic Arts Policy

Verbatim comments presented here include all feedback, suggestions, comments and messages that were collected online through the engagement described in this report. Responses from surveys filled out at Fair Entry and through Action Dignity have also been included. All input has been reviewed and provided to Project Teams to be considered in decision making for the project.

Any personal identifying information has been removed from the verbatim comments presented here. Comments or portions of comments that contain profanity, or that are not in compliance with the City's Respectful Workplace Policy or Online Tool Moderation Practice, have also been removed from participant submissions.

Note on Responses Outside the Targeted Engagement

A few responses were received from individuals who self-identified as not being eligible to provide feedback due to the targeted nature of the engagement. While their responses were excluded from the analysis of this *What We Heard Report*, they have been included in the verbatim document for transparency.

1. Are there any other ways arts organizations can better support artists that should be considered alongside these objectives?

"I value mentorship, but I also think it doesn't play an important role in where they live or where they've been. *If advocating means allocating funds, then ideally to me, it would be a bonus, after other criteria."

"Having a centralized list of all resources available for yyc artists, including other organizations. Focusing on education about business/admin side of music/art"

Finding ways to bridge potential person, funder or patrons to fund the artistic practices

"mentorship programs, studio support - equipment purchase, etc."

Local open mic events/platforms, outsourcing artists for shows

In this list, the principle that needs the most support is changing attitudes about national and international artists. The city as a destination, the arts landscape, and the culture of Calgary are much poorer for the loss of them.

Well established arts organizations should offer opportunities to new emerging artists of all ages. This could be done under a mentorship or apprenticeship program that enables emerging artists to work with experienced artists.

I am concerned about the framing of these principles, as they seem to not support the idea that an artist (or group of artists) might have a very specific practise, and that's vital. "Valuing a range of art practises"...does that mean that the CPO has to support painters? Does "supporting creators at all levels of their careers" mean an arts org must at all times engage artists who are both 20 years old and 70 years old? There is something in these questions that I am concerned about being interpretable in such a way as to cause harm if an org doesn't tick every single box on offer

40 Different arts organizations support artists in different ways. We should not be asking all organizations to
 41 achieve all of these goals, even though they are collectively important. In a balanced arts ecosystem, a range of
 42 specialized organizations would help achieve these aims.

43 Provide accessible and affordable opportunities to exhibit their work, as well as support on the business side of
 44 being a successful artist.

45 Promote connections between different art communities (e.g. disability, Indigenous, cultural)

46 Offer financial support to a variety of artists.

47 "As a visual artist I believe that it is vital for individual artist to have to support of Art curators who can guide, the
 48 artist, organize and showcase their Art. Important to have experimental venue, exhibition space for all local
 49 artists."

50 Provide more residency opportunities and use their value in the community to create partnership opportunities
 51 in the private sector.

52 By employing artists

53 Yes, arts organizations need to offer better working conditions and liveable wages to artists. Also, marginalized
 54 artists, especially disabled and racialized artists need more support.

55 Working with universities, conservatories, and others to support health and wellbeing. [redacted] is in the midst
 56 of establishing a Centre for Arts Care focused on health and wellbeing for individuals, professionals, artists, and
 57 consumers. Research shows arts is an important intervention and preventative.

58 Funding opportunities and workshops for application for all levels. Especially at emerging levels.

59 Everything comes down to access and money.

60 tenders and transparent policies for which artists are supported by the funding and what are the selection
 61 criteria. Open applications for different calls.

62 Organizations can do a better job when it comes to providing feedback. For instance, as an immigrant artist, its
 63 important for me to know the details when my work doesnt get selected when applied for a grant or an
 64 exhibition etc. Please dont just provide generic feedback saying sorry there were a lot of deserving applicants,
 65 but you didnt make the cut this time. Its difficult to understand how we were able to accomplish so much in our
 66 home country but struggle to get a footing here in Canada.

67 Fostering non-formal (ie. not 4 year art school, etc.) education about the practical / cultural / financial ecosystems
 68 of arts disciplines including knowledge about geographic centres of arts disciplines and how art is created,
 69 circulated, and cultural / financial value is created within these ecosystems. Particularly relevant to practicing in
 70 Calgary vs. the centres.

71 Particularly in supporting in early stages or those who have been working many years with limited success.

72 There has been such a focus on blood/Indigenous or races for inclusion, yet disability is often left behind and this
 73 is true equity based on need thinking about the most vulnerable first (because even the Indigenous have more
 74 disabilities than other groups and also disability is linked with being a victim of abuse because Indigenous also
 75 have higher addiction rates, which can correspond with higher domestic violence rates). I find that also disability
 76 is mixed because a ramp or special equipment can make it that many people can then do full time work and
 77 travel and more, but complex disabilities that are trauma based like PTSD or complex like a mixture of CP and
 78 Autism and much more all result in people statistically being much more likely to be in poverty, not included to
 79 voice things or join in leadership, and also not included for funding that is really needed (please correct equity

and make it about needs and including those who are continually left out with complex disabilities). I taught and raised kids and students with complex needs and also have been overcoming PTSD and I see endless school and art opportunities for Indigenous (not thinking about needs) and nothing for disability, so please address this and give more this way to CADA and others to help now. Even notice the [redacted] who was a politician in Australia on a video that showed her yelling about how [redacted]. That is a mixed up approach and this is not helping with good solutions, again, which I hope to share based on science and more! Thanks if there can be more awareness about better inclusion moving ahead :)

I think Indigenous art forms should also be 'very important' even if they might not be considered conventional art forms. For example, tattooing or quillwork.

Please consider artists who are learning actual skills. The art world is often seen as a farce because of what is touted as "art" so that people who don't know about art dismiss it and those who are skilled are frustrated and tired of seeing conceptual art and ridiculous pieces getting funding.

There should be better systems in place to help artists pursue opportunities. For example, with public art asking the artist to take on the insurance is a huge issue. Only artists that have money or collateral could take on those jobs and it's a huge barrier. As well I believe there should be a system the city could implement with indigenous elder consultation for projects. It's usually left up to the artist to pay and find and it's quite a challenge to navigate. If the city had a pre selected jury they pay for it could really help some artists work through proper procedures. I would also like to see more alternative art styles supported by the city. So far the art has been quite sterile, very corporate. Even the murals being painted are super "safe." Public art can be used to question the people's lives not just be decoration. (For example works like cleon Peterson mural in Edmonton) Perhaps more free public education towards art and allowing different voices and styles to be showcased.

"Provide funding to subsidize rental costs for performance space artists or encourage venues to lower rental costs. Often venues ask for rental amounts that are too high for artists to pay and make a profit or pay other artists what they deserve. Have Artist Networking events. Have events matching possible Mentors with extensive experience or education to mentees."

Providing mentor opportunities for established artists would benefit mentors and mentees.

No.

Municipal taxpayer dollars should not be going to support artists

Programs in high school as well to encourage students to learn different ways to use art to express themselves.

Remove [redacted].

The city should not even consider spending money here until they demonstrate competence in running day to day operations.

Understand the art projects are an option under a prosperous and affordable economic environment; and being optional, may have funding vary more with fluctuating economic environment than funding does for essential services.

Not promoting [Redacted].

How about VARIETY in who gets grants? What I've seen, it's a SMALL group of people that keep on getting grants over and over and over. It seems to be a insiders game and if you are not an insider, you are SHUT OUT.

Cost of living, and infrastructure maintenance are the priority. Calgary is a beautiful city and has a lot of art already. If any new installations are made, first question should be if it can be cut from budget or delayed.

120 Recruiting established to emerging artists - all level of schools - elementary, middle, high and post secondary.

121 *2. Are there any additional ways that arts organizations should collaborate to better support the local arts*
 122 *community?*

123 Awareness to the naive or (non-artists) the importance of creative expression, and how valuable industry
 124 support is, even as an investment

125 "tapping into key artists in the city that stay tapped into the art scene in different sectors. eg. [redacted] and is
 126 tapped into the scene constantly, so he could give you artists to reach out to."

127 I believe arts organizations can play a great roll in that, they have so much data and about what people want to
 128 see and develop in our city, also they can connect with wide range of artists and bring them together to make
 129 some effective decisions

130 Partnering with each other

131 A healthy and vibrant arts sector draws more people and economic benefit to local industries and businesses.
 132 The relationship should be two-way, though, so that arts organizations aren't just beneficiaries, they are actually
 133 supporting the local industries and businesses as well.

134 "Define ""Partnering"" as in...what does it mean to say an arts org needs to partner with private sector,
 135 government and others? Does that mean that if an arts org does not receive any private donations from the
 136 private sector it is failing? Who are the others? Re the advocacy question - is it the job of arts orgs to make art or
 137 to be service orgs? Pick one, because our plates are already really full with making art. If you need us to start
 138 doing significant advocacy as well, we need more money to hire more people (as an example, I was invited to
 139 attend 5 separate fact-finding or info-sharing sessions this week alone, so that I could provide feedback. I work at
 140 a very small org that does not have the resources to support me providing significant advocacy hours on behalf
 141 of orgs like the City of Calgary) Promoting local industries etc - soooo, what's the punishment if an arts org
 142 doesn't do that sufficiently, and who gets to decide if it's sufficient?"

143 Arts organizations should work together when the opportunities arise in order to grow audiences and support a
 144 diverse arts sector.

145 Share ideas with the private sector to promote economic benefits through art.

146 "I believe that the Art organizations should create a bridge between the artists and businesses and
 147 industries. The individual Artists and Art they create should be presented to private sector by Art organizations.
 148 Just to clarify, the Artists don't know what is the ""Art market"" most of the time. That is why artists are hoping to
 149 connect with Private galleries, which is a difficult task."

150 Speak directly with artists about what they need and reach out to the communities about the types of art they
 151 want to see

152 Provide marketing incentives for private sector businesses to acknowledge the parts of their org charts that rely
 153 on applied arts.

154 Public visibility by engaging in the public spaces through projects and festivals

155 Universities and healthcare! We all need to be advocating or a strong arts sector because the arts support
 156 health. Some studies show that participating in one session of art (e.g., attending a concert/show, a paint class)
 157 has equivalent impacts as using the gym, for example. This is one datum out of many.

158 support artists business license applications and legal regulations depending on the art media being used

159 When it comes to choosing between putting food on the table or attending a networking event (this is the only
 160 way it seems to get your work around here), a lot of struggling artists would go for the first option. Is it possible to
 161 create a citywide/provincial/national level database for artists? Not just a pretty directory, but a forum through
 162 which private and public entities can directly reachout to the artist for paid work?

163 Partnering with each other.

164 Inclusion and opportunities for those with disabilities to get funding and help for arts and more would make a
 165 difference to help the most vulnerable and create true equity.

166 I would like to see more transparency with jury selections.

167 Not sure

168 No.

169 How about artist being [redacted]

170 Provide opportunities, not funding

171 Encourage art projects to enhance use, gathering & safety & accessibility of public spaces. Eg. Creative Lighting,
 172 Unique benches & shelters.

173 No public taxpayer funding - organisations can fundraise

174 Aligning expectations with reality.

175 Not sure - cross advertise? At every arts event, people should learn about the other events?

176 Calgary already has an Arts scene - studio bell, ACAD, etc. Focus should be on maintenance, not new additions.

177 Having more open studios available and switched out per month for access for students and emerging artists.

178 *3. Do you feel these objectives are the right areas to focus on for championing equity in the arts? If not, what*
 179 *would you add or change?*

180 Yes, I agree. But one step further would be ensuring research is done to ensure resources are going to these
 181 equity-deserving groups, not someone who is not part of a diverse group running an organization for diverse
 182 people.

183 Questioning the leaders of the arts organizations and undertaking reforms and board changes to reflect the
 184 diversity they are seeking at the higher levels.

185 Authenticity, quality, tastemakers, curators

186 Prioritizing investments in underserved communities is important, but because they are underserved, they tend
 187 to be more emerging kinds of practices. If we prioritize all investment there, you don't get a balance of serving
 188 artists at all stages in their career. (We have three programs right now all addressing underserved communities
 189 and all the artists are emerging or have never made an artwork. What happens to existing artists in this
 190 scenario?) Might be better to "prioritize emerging artist investments in underserved communities."

191 I would add a focus on supporting intergenerational collaboration as well.

192 "My concern with all of these questions is - DOES EVERY ARTS ORG NEED TO DO ALL OF THESE AT ALL TIMES?
 193 And who is going to teach my small org, of 1 full time admin and 3 part time artists, how to encourage
 194 understanding of Indigenous Peoples, equity seeking groups or diverse racialised groups? Our job as an arts org
 195 is to make art. Why is the ability to do that being predicated on our ability to also act as a de facto service
 196 organization. (and this is coming from someone who works for an arts org who actively endeavours to support

197 and promote all of these ideas, and who personally is active as a community member and ally to all of these
 198 groups...but I don't think that's the job of my arts org and to make that be the case is a terrifying thing)"

199 While investing in underserved communities is important, it's equally as important that the infrastructure
 200 required for this investment is in place, e.g. a theatre or exhibition can be easily reached via transit.

201 The words/phrases "disability" and "disabilities" are clear and important in the main messages. We can use other
 202 indirect terms in the detailed description.

203 "Calgary is a city of diversity. However, this diversity is not reflected in the Art sector. As an immigrant artist I
 204 would be glad to see this treasure (diversity) in Arts to prosper in our City. This why we need organization which
 205 will serve as a connector between the Artists and the diverse society we live in."

206 Equity for all artists as having value in the private sector is necessary to create a society in which all artists can
 207 thrive. We need to de-shame being a creative to the people the have money.

208 CADA has a practice of including Accessibility in all of their equity work, as in DEIA, and I think that's a very
 209 positive practice to incorporate.

210 Accessibility is key. Yet, the cost of participation is outrageous in many instances. Add in things like equity and
 211 inclusion, where spaces are often in accessible for those with assistive devices the problem becomes huge!

212 a lot of current initiatives are very performative and apart from stating the missions and visions do not do much
 213 for inclusivity of invisible minorities. open resource access and transparent funding policies are crucial.

214 Sometimes it feels that I would have done better if I were a theatre/performance artist in Calgary, but I'm a visual
 215 artist. Most funding and venues seem to lean towards theatre/music/performance. Is this true? or just my
 216 perception because the number of times I failed to make it is very high. I wonder if it to do with me not being
 217 born here or completely to do with my skills and talents.

218 I think arts organizations should champion artists who encourage understanding of Indigenous peoples, equity-
 219 deserving groups etc. vs. having it be the stated purview of arts orgs themselves (Unless that is their explicit
 220 mission). As well, the biggest thing which would help all artists (equity-seeking and not) is ensuring basic needs
 221 are met, so I think the addressing barriers that limit participation objective is the most important one.

222 There is very little done at all levels of gov to support inclusion for those with complex disabilities and help them.

223 Already answered in first section

224 "Yes. Also cultural associations and organizations should be approached to collaborate in promoting or
 225 participating in the arts."

226 Not sure

227 Too often the use of equity and racialization is to create racist and sexist policies which are actually exclusive
 228 rather than inclusive. Perhaps this is ethically suspect and harmful to the public and to award recipients.

229 No.

230 I do not support [redacted] in any way. It is [redacted].

231 No. All groups should be [redacted]. [redacted]. Equity ideals [redacted]. Simply invest in artists that are
 232 working hard. Don't [redacted].

233 No taxpayer dollars should go to any artist outside of Calgary

234 No more [redacted] - it didn't work in the US - it doesn't work anywhere - everyone can be a [redacted]

235 Again, no money here until there is a complete revamp of city hall. Specifically, city halls purpose is to support
 236 operations. Operations should drive all actions, not guidelines from politicians.

237 These objectives; already dominating the socio-political arenas, should not [redacted].

238 This is [redacted] policies very [redacted].

239 As I said above, how about equity in distributing grants? The same people get grants over and over and over. I
 240 know one person that has been awarded somewhere around TEN GRANTS! How about spreading it around a
 241 bit?

242 Please don't [redacted]. You'll ruin it. Is it art if it's regulated and constrained by bureaucrats? The [redacted]...

243 Encouraging understanding of indigenous peoples are important and also include the ones who are
 244 underserved in the conversation. Talking about the underserved in the city does not help the ones who are
 245 starving on reserves..

246 *4. Are there any additional ways you think arts organizations could better promote the arts and its*
 247 *contributions to Calgary?*

248 Funding programs/artists/facilitators that share the common vision, ensuring awareness and creativity in future
 249 generations.

250 no :)

251 "Youth development should not be a requirement because not all organizations are set up to do this. (We are
 252 currently doing our first project with youth and it requires more money, more training, police checks etc.)
 253 Promotion does not foster a sense of belonging with audiences. Real meaningful programming does this.
 254 Education, though, is key."

255 Perhaps more community outreach, reaching out to the people where they are, instead of always expecting
 256 people to come to them.

257 Again - it's not our job as arts orgs to do the heavy lifting on mental and physical health and youth deveopment.
 258 All of these come into play, but they are not our focus, and nowhere in this questionnaire am I seeing questions
 259 like "Calgary arts organisations should make world class art" so I think we need to go back to basics and decide
 260 what matters to a Civiv Arts Policy. Is it art? because it sure doesn't seem so from this form.

261 While artists from Calgary are talented, important, and worthy of recognition, organizations should be free to
 262 feature the artists that best support their mandates, regardless of where they are from.

263 Include more arts in the school curriculum.

264 "I believe that in order to promote Art we should promote local Artists. As famous art critic E.H. Gombrich
 265 mentioned in his work ""The story of Art"" there is no Art there are Artist. How many local artists do we know?
 266 The working artists should be introduced at the schools, institutions,local papers,tv programs."

267 Find a presence in a wide range of neighborhoods and, again, reach out directly to audiences that DON"T attend
 268 arts offerings to find out why and what they would like to see

269 Encourage private sector organizations to spotlight how creatives they've hired fir applied arts have helped their
 270 business thrive and evolve and connect with their community.

271 More cross over engagement and cross pollination with like minded non-arts community organizations

272 Research supports the second and third bullet above. Yet there is a disconnect between what the public
 273 perceives, what many artists know, and what the research is demonstrating. Ask most artists and they will tell

274 you arts creative positive individual and group experiences for health and mental health
 275 (<https://neuroartsblueprint.org/> and <https://soundhealth.ucsf.edu/>) and foster civic engagement including crime
 276 reduction (<https://www.project-jericho.com/>). The MRU initiative does not yet have a website but we would be
 277 pleased to talk with someone if you contact us [Personal Information Removed]

278 is there a way to get more early career and diverse artists represented and independent events promoted
 279 instead of picking a few faces and showcasing them everywhere?

280 Please have avenues, resources, people, and funding so that you can reachout to the artists directly, Right now,
 281 you have systems where there is a hundred page document should be filled out for a remote chance of getting a
 282 grant. In most cases, it seems like the actual impact of the work isnt that important as long as you have grant
 283 writing excellence to keep going.

284 "The Survey questions above were replicated from the equity question. The arts could be better promoted in
 285 Calgary by the support of independent journalism, arts reporting, and arts coverage. The lack of press for local
 286 artists is the biggest thing that an arts centre like Toronto or New York has over Calgary, and it's part and parcel
 287 of the death of traditional journalism and corporate consolidation in the press. We have to find ways to nurture
 288 local arts tastemakers somehow, and perhaps it means turning to new forms (podcasts, websites, social media
 289 accounts, whatever)."
 290 Not at this time.
 291 Not sure

292 Too often, equity means adopting [redacted] which are [redacted] themselves. It suggests in a patronizing way
 293 that [redacted].
 294 No.

295 If this council or bureaucracy had any sense of fiscal responsibility, this policy would be the first place to cut the
 296 fat. Adding in all this [redacted]

297 Use art to enhance our park spaces, the outside walls (murals) & inside foyers of public buildings to give our city
 298 color, interest and creative expression to create pride, energy & excitement for our city that people enjoy looking
 299 at and sharing by taking photos and posting on social media.

300 Inclusion [redacted]

301 Try not to push political agendas through art categorization. Balance new thoughts and expressions with
 302 Calgary's rich past of oil & gas and cattle industries.

303 Promote events through corporations? I.e, discounts to events for employees of organizations that are willing to
 304 promote through access to emailing their employees?

305 I don't think we have money for an art marketing department... CUT CUT CUT.

306 alot of programs are geared toward the youth, I would like to see more support for 30 plus and 40 plus
 307 indigenous peoples who have went through residential schools and their traditional art forms.

308 *5. Are there any additional measures arts organizations should take to ensure resiliency and accountability?*

309 Daunting, confusing, and sometimes apparently non-existent, a lot of creatives would value from clear direction
 310 of where to ask, how to approach business strategies/funding.

311 no :)

312 Send servay to people and artist before any project

313 "More needs to be more support for mental health to foster resiliency. The accountability should come from the
 314 audience piece rather than the sole accountability to the funders only. It is okay to fail initially and reporting on
 315 success [is] for to prove that you are worthy of receiving funding makes the artist precarious."

316 "We don't have the time to do reporting as it is required now and there is a huge push to do more. It takes me 1
 317 hour to report on a \$60,000 Canada Council grant. They want a final budget and two questions answered. It took
 318 me a whole day to do my report for a >\$5000 grant for Alberta Culture Days. This does not include all the time
 319 tracking, and the development of surveys. I'm also concerned that our audiences will tire of our constant
 320 pestering for data. Data, data, data...

321 1) reporting requirements should be in direct relation to the grant amount
 322 2) qualitative data (stories) should be valued higher than quantitative data
 323 3) train arts organizations in the collection of meaningful data (as opposed to vanity metrics)."

324 Create a barter/exchange system for arts organizations to use for needed resources so that we are not so reliant
 325 on getting funding from external agencies.

326 Wait - for the purposes of this document, is the definition of Arts Organisations "Calgary Arts Development"?
 327 Because then maybe these questions make sense, but if the definition is "organisations who make arts and
 328 receive funding from the City of Calgary, through Calgary Arts Development"...well then I don't even know how
 329 to answer these questions. It's not our job as an arts org to help funding recipients plan strategically. It's not our
 330 job as an arts org to help artists build business skills. What are these questions implying, because it seems like
 331 maybe the new Civic Arts Policy isn't about art at all.

332 These principles are important for Arts Service Organizations. Other organizations, such as presenting
 333 organizations, may not have the capacity to carry out these aims.

334 Well-balanced committee members are important for making fair, equitable, inclusive decisions.

335 "I believe all the mentioned points will be achieved by knowing the artists and communicating with them, since,
 336 each art discipline will require specific approach."

337 Offering trainings on grant writing as part of the business skills needed as well as offering guidance on finding
 338 grants would be helpful

339 Create mentorship programs for arts graduates.

340 Diversify their programming beyond performance/presentation/exhibition

341 The most important need is stable year-over-year funding and funding to support new project and ideas. The
 342 future focus initiative by Calgary Foundation, CADA, and Rosza Foundation is a good start. And while the
 343 competition is stiff, the notion that a program has small investment maximum impact is ambiguous and
 344 constraining. Some projects and programs don't seem impactful at first glance or on paper but yield tremendous
 345 result. For example, the Kantorei Choral Festival has impacted more than 800 choral students/volunteers and
 346 over 1200 audience members over 10 days (5 in 2022, 5 in 2023). It is the only festival of its kind in Western
 347 Canada providing in person educational components and performance opportunities in a non-competitive
 348 environment.

349 I understand that organizations need to know the results and success rates of their funds - for an artist/educator
 350 like me, even to be able to freely create art is a success. Having the ability to create art on a daily basis, even for a
 351 couple of hours - that itself is success. How my art created value in the community, how I was able to engage the
 352 community, what people learnt and how they grew because of my art - all these are for artists that are able to
 353 make it in the art community. For somebody who is in the sidelines, doing reports of success is a far fetched
 354 dream.

355 As long as the private sector doesn't apply rules to the funding.

356 I would like to see accountability be focussed more on process than outcome. Outcome is based too much on
 357 business models and less on creative research and process, which is necessary to build a rich and diverse art
 358 community

359 Support all artists

360 I would really love the opportunity to be mentored by others who have made their non-profits successful and
 361 self sufficient.

362 No.

363 Artists should learn to be financially independent. If the can't make a living on their own, figure out how to be an
 364 artist that can take care of themselves.

365 Accountability to the tax payers. Stop wasting our money

366 Where concerns have come from are art projects that seem to be excessive use of funds. Rather than the more
 367 rock metal art at the intersection of [Redacted] use the art funds allowance in the underpass /overpass design.
 368 Side walls, creative lighting etc.

369 Government funding should be minimal - private funding should be the majority of support.

370 Place priority on being self-sufficient, self-funding business. Being independent of tax-payers hard-earned
 371 dollars handed out by small, government committees that often do not represent the tax-payers' views or
 372 wishes.

373 STOP spending money.

374 Making sure that applicants who apply for funding are indigenous and or have a recognized nation or
 375 community reputation.

376 *6. Is there anything else the project team should consider when updating this policy?*

377 defining 'arts organizations.' Maybe even a formal listing, and how one becomes one or gets in touch with them.

378 Y'all are doing great

379 "There should be more abolitionist approaches and the CADA who makes and funding it, should be more
 380 responsive to the below artist who having struggles with the high level policies.

381 There is disconnect between the policymakers and the artists whose lives are affected by the high level policies.

382 CADA had to limit it's resources for artists due to increased demand and it is making the lives of artists harder
 383 and harder everyday."

384 Institute a more "we are all in this together" ideology rather than the competitive spirit for limited dollars that
 385 seems to exist now.

386 All of the principles identified are important and could be supported by a diverse arts ecosystem. As mentioned
 387 above, not all arts organizations will be able to support all of these principles in a meaningful way due to the
 388 limits of their own mandates, capacity, and funding.

389 I believe that one of the important aspects of the new policy should be aimed towards the specificity of our city
 390 and Art that is created and will be created in our city.

391 community, community, community. Artists cannot and should not create art for arts' sake. Who are artists
 392 trying to reach? What are they trying to say? How can the city help widen their impact?

393 "To give you context of the perspective I bring today, I was drawn to the city of Calgary to train as a creative. I
 394 then proceeded to spend the next 25 years working in the corporate sector alongside what had to become my
 395 creative hobbies. These experiences span the entire time the last two versions of the policy we are revising have
 396 been in place.

397 It's rare that I ever applied for a job in the corporate sector. Most of my positions were created for me, because
 398 one visionary or another saw my ability to use both sides of my brain, and the potential for positive growth that
 399 gave their organization. I've struggled, however, because without educating the workforce about what it takes
 400 for a creative to deliver, it is easy for my work to be derailed, and for my creative resources to be exhausted to
 401 the point where I have nothing left for my own projects.

402 Our existing policy states that a thriving arts scene requires working artists, the resources necessary to do great
 403 work, and high profile support. It also states that its vision is achievable by working in partnership with the
 404 private sector. I believe, once traditional direct-hire positions have been filled, it makes sense for the remaining
 405 artists in this city to work in the private sector through applied arts.

406 An observation I've made is that creatives often have to hide that part of themselves if they want to appear
 407 hireable to corporate Calgary. I've seen resumes of qualified creatives get passed over literally because they
 408 looked too artsy. When challenged about this, hiring managers have basically repeated "this is too scary for our
 409 shareholders". The corporate sector is largely scared that these hires will not be impressive enough to the
 410 people who have the money. And that exposes the systemic opinions about art and artists in this city that
 411 prevent them from thriving.

412 If we want to partner with other sectors in this city we have to normalize the need for artists in those sectors.

413 * Our city is full of businesses that need writers: to create and continually improve meaningful governance suites
 414 and engage with their stakeholders productively.

415 * Our city is full of businesses that expect their leaders to speak publicly and inspire their teams, while rarely
 416 acknowledging that this requires presentation skills the arts sector could support.

417 * Our city is full of businesses that need to compete today on digital platforms. Those companies that hire the
 418 best creatives to create content through applied arts are the ones that are going to thrive.

419 My ask today is for the revised policy to include a commitment to provide incentive for businesses in other
 420 sectors, to acknowledge the portion of their org charts that rely on creatives, and to fill and manage those
 421 positions using a creative lens."

422 There should be provisions to support artist through longer term projects to provide financial stability to create.
 423 Say : three year long grants for instance. The present piecemeal/project based grants are something but do not
 424 create stability since an artist never knows if they will receive another grant in six months or in a year's time
 425 again. It would also be helpful to start thinking of ways to support older artists who did not and do not have the
 426 benefit of pensions in their careers. The present cost of living has highlighted the financial vulnerability of artists
 427 as we mostly live on the edge of poverty through most of our careers anyway. We have no safeguards in old age.

428 Yes, art space is a crucial piece to the puzzle, especially the need to address the lack of mid-sized, accessible,
 429 reasonably affordable space. We need to acknowledge that the Arts Commons expansion does have some
 430 negative impacts, particularly the planned loss of the two small/mid-sized theatre's.

431 Please feel free to reach out to us regarding the MRU Centre for Arts Care if we can provide further information.
 432 [Personal Information Removed]

433 Be ambitious and develop policies around creating paid opportunities, full-time jobs for artists in creating arts
 434 and art education.

435 Not that I can think of.

436 Not sure

437 Try to do good and not to do evil. If you ever have a nagging suspicion that you are doing evil things, you are
438 probably correct.

439 Arts should be treated the same way (no more, no less) culture, craft, amateur sports are treated. Very little
440 value is placed on amateur sport and there's little municipal funding for sport clubs. yet arts receive a lot more

441 The project team should [redacted].

442 This is why taxes are raised again and again and again. No more! Cut the fat, cut this policy!

443 Allocating a percentage of large projects may not be the best use of funds if the art could be made for less than
444 the percentage allocated.

445 Art in the city should be created by local artists before looking for artists in the rest of the country or
446 internationally. Money for city art paid for with taxpayer funds through government should be minimal and of a
447 lower priority than infrastructure, education and healthcare. All [redacted] should be removed from the policies
448 entirely.

449 Reduce cost spend requirements on art per infrastructure project.

450 Remove [redacted].

451 The development of art and parks should be slowed down. The fact that the city is planning to spend \$35M on
452 arts in the 2025 budget is a disgrace. This should be cut to what is required to maintain existing, and funds
453 should be directed to infrastructure, homeless shelter issues, police, road and water management, and the
454 other basics that this city is neglecting.

455 "Proper representation from ALL Nations in Treaty 7 should be considered and have a voice when any
456 consultation happens.

457 Proper and respectful research needs to be implemented into self identifying indigenous peoples so that no
458 more false representation happens causing more harm."