

Redefining Public Art in Toronto



A collaborative project
by researchers from
OCAD University & the
University of Toronto

2017

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“Redefining Public Art in Toronto” provides a blueprint for the future of public art in Toronto. It makes a number of recommendations:

1

A renewed vision for public art in Toronto

Redefine public art

2

3

Public art everywhere

Simplify process

4

5

Robust funding for public art

Build new collaborations

6

7

Promote public art

Integrate public art into all future planning

8

Executive summary and major recommendations

Toronto is poised to become a leader in public art after four decades of significant investment. At the same time, Toronto is at an inflection point; our investment and overall initiative has lagged vis-à-vis peer cities like Chicago, San Francisco, and Ottawa. Toronto will thrive if we renew our commitment to a powerful public art presence for our city and support that commitment with appropriate private and public sector institutional capacity, funding, and collaboration.

Given the cultural diversity of Toronto, its Indigenous population, ongoing development, population growth, and the strength of its public institutions, Toronto should be known for the reach, diversity, and transformational power of public art in its downtown core and across its neighbourhoods and communities. Toronto is Canada's largest city and a dynamic hub of economic activity and immigration. It is increasingly a vertical city where the public realm plays a critical role in its social and recreational life. Public art can educate and engage youth, spark tourism, help us to understand ourselves better, and enhance our day-to-day experience of the urban environment. Public art can be a powerful force that serves many constituencies and can unify and challenge us across our cultural identities and neighbourhoods.

While at a turning point, Toronto has benefited from decades of significant investment in public art. City policy has harnessed the unprecedented development boom to make public art a compelling presence in the downtown core and other areas of intense growth. Development is now moving into other neighbourhoods, heralding opportunities for continued developer-driven public art investment outside of the downtown core. The number of public art works within the city borders is at an all-time high (700 public artworks in Toronto from 1967–2015), and various programs co-exist to deliver large-scale permanent work, festivals, and temporary and ephemeral installations across multiple media and scales.

Yet there are gaps and challenges. The City of Toronto lacks a public art master plan. Outside of intensive development zones, public art is scarce; and in the urban core there are few sites where it is aggregated into larger or interconnected projects. In comparison with other cities' public art policies and bylaws, Toronto lacks strong policy tools to bring public art to underserved areas. The City of Toronto does not mandate a significant place in its own infrastructure plans and budgets for public art. Moreover, Toronto's formal public art guidelines have not kept up with emergent global public art practices, which increasingly encourage more open and diverse ideas of what public art is and can be, emphasizing the power of public art for audience and viewer engagement. Even within the limits of its current policy framework, there is much that the City of Toronto could do to expand the scope and vision of public art. For example, public art created through the City's own capital projects offer opportunities to

realize projects beyond sculptural work, thereby redefining the notion of permanence when it comes to public art.

Over the last four decades public art has galvanized neighborhoods around the world, yet in Toronto it is a relatively untapped tool for engaging with and promoting vibrant and inclusive communities. Inspired by the potential of art in public space, a vigorous dialogue has sprung up from many sources with the goal of making Toronto a leader in global public art practice. Participants seek to evaluate current practice and explore future opportunities to expand the definition, practice, and support for public art in this city. Though this conversation transcends policy, policy is a key part of the puzzle. Spurred by this dialogue and by the relevance of public art to universities, researchers from OCAD University and the University of Toronto joined together to produce this report, *Redefining Public Art in Toronto*.

While the final chapter provides an in-depth discussion of our conclusions and recommendations, major recommendations are summarized below and structured into immediate actions and midterm actions.

1. A renewed vision for public art in Toronto

Immediate

- The City of Toronto must renew its commitment to public art.
- Establish the goal of international leadership in public art.
- Establish the goal of public art everywhere and end “public art deserts” outside the downtown core.
- Launch a one-year public art working group to develop a public art master plan (called for in the 2003 *Culture Plan for the Creative City* but never implemented). In the short term, establish a timeline and oversee implementation of immediately actionable proposals in this report. Include City of Toronto staff, public art experts, artists, developers, planners, and architects.
- Augment the public art master plan with an implementation plan and integrate public art planning into other key City planning documents and core values.

2. Redefine public art

Immediate

- Change Toronto’s definition of public art to encompass artworks of different typologies, durations, and media, from the temporary and ephemeral to semi-permanent and permanent installations and sculpture, media art, and performances, reflecting best practices in leading cities.

- Define inclusive eligibility for professional artists, interdisciplinary artists, and teams that include (for instance) artists, designers, architects, landscape artists, and new media artists-engineers.
- Support local, international, and emerging artists' projects.
- Create opportunities for Indigenous and culturally diverse voices.

3. Public art everywhere

Immediate

- Build a district-oriented approach into a new Public Art Master Plan while simultaneously fast-tracking new local-area public art plans.
- Deploy public art as a means to create community hubs and districts and to humanize and aestheticize much-needed infrastructure.
- Commission public art as a means of social engagement, dialogue, and social interaction, including all City of Toronto neighbourhoods.

Midterm

- Integrate public art into specific plans, including those of TOCore, Parks and Recreation, and other Toronto agencies.
- Aggressively deploy existing policy tools to pool public art contributions collected through Section 37 and City capital projects, hence creating dialogue across projects and spaces.
- Strengthen policy mechanisms that permit pooling existing and future funds from private and public sources.
- Establish a centralized and consolidated Public Art Trust Fund from City of Toronto capital projects and new funding sources, capable of targeting any part of the city.
- Partner with Toronto's existing Local Arts Services Organizations (LASOs) to build a strong public art presence in all parts of the city.
- Support purchases of existing works and loans as an economically viable means to expand public art works.

4. Simplify process

Immediate

- Create a single Public Art Office that spans Culture and Planning.
- Ensure that artists are engaged in site and project planning to better guarantee quality, integration, and cost.
- Create clear policies regarding process to acquire existing works: sustainability and stewardship for loans (lending practices), rentals, and purchases.

Midterm

- Create and more proactively implement flexible methods to acquire public art through open calls, invitational competitions (RFQ and RFP), commissions of new works, rentals, loans, and purchases of completed works.

5. Robust funding for public art

Immediate

- Implement Toronto City Council recommendation (2003) that the City of Toronto and its agencies apply a “per cent for art” program to all major capital projects, both for new buildings and infrastructure.
- Create a set-aside to service conservation of City of Toronto art works over the next five years to bring works up to appropriate standards, including conservation and annual reviews by conservators who will issue reports and updates.
- Mandate that the set-aside from developer-supported projects for maintenance (10 per cent or another agreed-upon amount) support an arms-length fund for conservation and annual reviews by conservators, who will issue reports and updates.

Midterm

- Create policy mechanisms that require developers to make public art projects a component of all new building projects in the City of Toronto, according to a clear set of guidelines. We acknowledge that the Ontario Planning Act does not currently enable this approach through Section 37. However, this practice is common in many Canadian, North American, and international cities. Possibilities include recognizing public art as an eligible development charge.
- Require that all City of Toronto agencies contribute a fixed percentage of their capital budgets towards public art.
- Develop new tools for funding public art. Possibilities include setting aside a portion of current billboard taxes for billboard public art, setting aside any new City hotel or vacant property tax, and provincial recognition of public art as an eligible development charge.
- Create a central Public Art Trust Fund to support significant public art projects. This fund would pool City of Toronto funds with other potential funding sources.
- Create specific project funds for Indigenous works, screen-based and media works, and works of shorter duration.
- Create opportunities for artist-run centres and post-secondary institutions to commission public art works that are temporary, created by emerging artists, and/or community-based.

- After the task force completes its work, create a “Friends of Public Art” group to foster collaboration and dialogue regarding public art in the City of Toronto and to build the Public Art Trust Fund.

6. Build new collaborations

Immediate

- Collaborate with the Ministry of Canadian Heritage to ensure that there is a public art set-aside for investments in cultural spaces funding in Toronto.

Midterm

- Strengthen collaborative programs between professionals, public institutions, the City of Toronto, the Toronto Arts Council, Business Improvement Areas (BIAs), neighbourhood and civic associations, developers, and universities.
- Promote public art exhibitions in public facilities, such as libraries, police and fire stations, community and civic centres, and municipal and provincial service centres, as well as cultural institutions and universities.
- Embed public artists in many city agencies, on the model of Edmonton’s “Art of Living” plan, Seattle’s Artist in-Residence program, or Vancouver’s Artist-Made Building Parts program.

7. Promote public art

Immediate

- Create online interactive tools to promote Toronto’s rich public art holdings by building on Ilana Altman’s *The Artful City*.
- Develop ongoing support for expert-led engagement with artworks in partnership with universities, existing public art agencies, public art leaders, and other groups, in collaboration with Tourism Toronto.
- Community consultations and community involvement in the function, site, and conceptual approach of a given public art project should be woven into both the process of choosing artists and finalizing commissions.

8. Integrate public art into all future planning

Midterm

- Integrate public art into all aspects of urban planning such as urban design guidelines. Use public art to enhance the meaning and impact of policy priorities, such as affordable housing, infrastructure developments, or environmental awareness.
- Review policy every ten years in recognition of the dynamic environment of Toronto.

Approach to research

The interdisciplinary OCAD University and University of Toronto team consisted of public art practitioners, curators, art and architectural historians, design thinkers, urban planners, and cultural sociologists. We deployed a mixed-method approach, beginning with a literature review. We then examined Toronto's own history through an overview of policy documents, interviews, and a quantitative analysis of the number of public art works produced in Toronto over time to understand where public art is produced and who is producing it. We considered the Canadian and international field of municipal public art policy and practice through a rigorous evaluation of policy documents in order to identify trends and future directions in the field. We undertook a deep comparative case study with Montreal, again using documents and 40 interviews from both cities as part of our qualitative approach.¹

Public art bylaws, zoning, and funding models vary from province to state and from city to town, as delineated in this document. But a common theme across policy and legal environments is that cities with a strong commitment to public art find a way to realize that commitment, whatever their distinctive policy challenges may be. Measured against the international trends in the field, Toronto has not kept up in the ways that we document.

We are suggesting new elements of programs and strategy as well as the implementation of previously proposed but unrealized ideas. But we are also supportive of much that exists in Toronto, seeing ways to update its currency for now and the future. Although not focused beyond Toronto, our recommendations may bear relevance for other cities in Ontario and beyond.

The report is structured as follows: **Chapter 1** provides a synthesis of our methods, while **Chapter 2** is a literature review. **Chapter 3** examines Toronto's history and practice through its policy documents and patterns of public art development over time. **Chapter 4** develops the international comparison, while **Chapter 5** discusses the results of our qualitative research, interviews with key public art stakeholders in Toronto. **Chapter 6** briefly reviews ideas from two public forums, the result of collaboration between the Art Gallery of Ontario and OCAD University. **Chapter 7** articulates the results of a close comparative case study with Montreal.

Chapter 8 reiterates our recommendations. It was clear that Toronto could adopt best practices from other Canadian cities, such as Ottawa and Montreal, as well as from international leaders such as San Francisco, while continuing to lead in

¹We did not undertake a comparative analysis of which artists and media are currently installed in Toronto and Montreal but did consider policy and practice as related to the temporality of art works in each city.

this city's considerable commitment to public art — not only through ongoing investments by the developer community, but also by expanding the City's own investment while pursuing other new funding tools.

Readers are encouraged to review the entire report, but may also wish to pick and choose particular chapters of interest. The table of contents contains hyperlinks to each chapter to make this easier.

Funding for this project was graciously provided by the Fondation Emmanuelle Gattuso, Leslie Gales, Metropia Developments/Howard Sokolowski, David Moos Art Advisory, Bill Morneau & Nancy McCain Foundation, the University of Toronto, and OnSite Gallery and the Office of the President, OCAD University. We acknowledge the important contribution of Ilana Altman's research to our conclusions. We thank David Moos for inspiring us to undertake this project.

We also extend a sincere thank you to our informal Advisory Group:

Mitchell Cohen
Elsa M. Fancello
Leslie Gales
Emmanuelle Gattuso
Claire Hopkinson
Peter Kingstone
Nancy McCain
David Moos
Anthony Sargeant
Carol Weinbaum

We thank our readers who gave helpful feedback to our draft: James Booty, Rebecca Carbin, Stuart Keeler, Bruce Kawabara, Ciara McKeown, Terry Nicholson, and Catherine Dean and her City of Toronto colleagues.

Table of Contents

Chapter 1: Principles and Methods for Evaluating Public Art Policy in Toronto **12**Error! Bookmark not defined.

Core analytical principles: Evolution, context, consequences	12
Three contexts: History of Toronto, international public art policy, Montreal	13
Main research methods and data sources	14

Chapter 2: Literature Review — Key Themes from the Interdisciplinary Dialogue about Public Art **20**

The emergence of public art as a municipal policy target	20
Vision and definition: Large public artworks	21
Definition and impacts: Urbanism	23
Infrastructure	24
Outside of the city	24
Impacts: Social change and public art	25
Education and educational institutions	25
Public art selection processes	26
The reception of public art	27

Chapter 3: Public Art Policy in the Context of Toronto’s Evolution as a Global City **28**

Public art policy in Toronto: Historical background	28
A public art trust fund was never established	
Main elements of Toronto public art policy after 2002	33
Consequences of Toronto’s public art policy	40
Public art policy stasis amidst urban dynamism	49

Chapter 4: Toronto Public Art Policy in the Context of the International Municipal Public Art Policy Field **54**

Comparing Toronto’s official public art policy to other cities’	54
Maintenance	60
Expanding public art presence	61
Community engagement	65

Chapter 5: Perspectives on Public Art from Key Toronto Stakeholders **68**

Major theme 1: Definition and value of public art	69
Major theme 2: Challenges	74
Major theme 3: Future directions for public art in Toronto	80

Chapter 6: Public Forums on Public Art in Toronto	82
Session 1	82
Session 2	84
Chapter 7: What Toronto Can Learn from Montreal’s Approach to Public Art	86
Key findings	89
Montreal interviews	96
Key lessons from Montreal	99
Chapter 8: Redefining Public Art in Toronto — Vision and Recommendations	100
Recommendation 1: A renewed vision for public art in Toronto	100
Recommendation 2: Redefine public art	102
Recommendation 3: Public art everywhere	103
Recommendation 4: Simplify process	104
Recommendation 5: Robust funding for public art	106
Recommendation 6: Build new collaborations	109
Recommendation 7: Promote public art	111
Recommendation 8: Integrate public art into all future planning	111
Appendices	113
Appendix A: Qualitative coding used for policy document analysis	113
Appendix B: Toronto interviewees	114
Appendix C: Montreal interviewees	115
Appendix D: Interview guide	116
References	118
Books and journal articles	118
Electronic secondary sources	123
Policy documents	124

Chapter 1: Principles and Methods for Evaluating Public Art Policy in Toronto

This chapter outlines major principles and methods that inform our evaluation of public art policy in Toronto. It describes what we set out to understand, what we did to achieve this goal, and how we arrived at our conclusions. Our approach derives from the years of collective experience in policy analysis our team brings together.

We feature a multi-method approach in the service of understanding public art policy-making as a dynamic process in need of periodic review and renewal. We draw on several data sources and analytical techniques. Through an analysis of nearly 200 public art policy documents from almost 30 cities, we examine how Toronto's policies compare to major trends in the field and find that it lags behind in key areas. Through interviews with approximately 40 key public art stakeholders, we unpack opinions about what is working well and what could be improved. Analyzing a database of over 700 public artworks produced in Toronto from 1967–2015 (compiled by Ilana Altman from *The Artful City*) has allowed us to examine objective trends in the location of public art, who is commissioning it, and who is making it. A wide-ranging literature review places our research in the context of a long-running interdisciplinary conversation about public art and orients our recommendations about how to move forward.

The chapter is structured as follows:

- First, we elaborate the core principles guiding our research: “evolution,” “context,” and “consequences.”
- Second, we introduce the three major policy contexts we examined: the historical context of Toronto's public art policy; the international field of public art policy; and a deep comparative case study of Montreal.
- Third, we provide an overview of the main methods we utilized.

Core analytical principles: Evolution, context, consequences

Three key principles have guided our research: evolution, context, and consequences. This section elaborates each in turn and articulates their importance to our analysis.

Evolution. To study public art policy in Toronto, we have adopted an evolutionary, or developmental, point of view. Central features of this perspective include:

- Public art policies are products of their times. They are adopted at particular moments by particular people, and defined by the assumptions, politics, social climate, and opportunities of a particular situation.
- Cities continue to grow and evolve after a policy framework is adopted.
- Public art itself is a dynamic practice that continuously changes.
- Therefore, public art policy must continuously grow and adapt, to the city and to public art practice.

Context. To understand the evolution of a policy framework, placing it in a comparative and historical context is crucial. Context is important for a number of reasons:

- Broadening horizons. We learn more about ourselves through learning about others. Comparison allows us to break out of parochial assumptions and to identify what is distinctive to Toronto, and what it shares with other cities.
- Seeing paths not taken and imagining alternative futures. Every decision comes at a crossroads, and once a path is taken it can seem inevitable. Examining historical and comparative context loosens up this sense of inevitability and reminds us that other options were available and could still be pursued. Policy ideas that may have been considered in the past but not implemented may be “ripe” at a later date.
- Understanding the original motivations, constraints, and opportunities that created Toronto’s public art policies, as well as understanding the ways that these policies have functioned in practice.

Consequences. We evaluate a policy not only by its original aspirations but also by its actual results in practice. Because of the inherent dynamism and complexity of a city, it is impossible to anticipate all the consequences of a policy framework. Hindsight allows us to identify the impact of past decisions and policy interpretations that may not have been evident at the time.

Three contexts: History of Toronto, international public art policy, Montreal

Our research begins from and builds upon a substantive literature review. With this review in mind, we examined Toronto’s public art policies in reference to three contexts:

- Toronto's own history
- The international field of municipal public art policy
- A deep comparative case study with Montreal

Each makes distinct contributions to our evaluation of public art policy in Toronto.

History of Toronto. Toronto's public art policies unfold within the history of Toronto. That history defines what sociologists refer to as the local "opportunity structure." While we might imagine nearly any policy idea in the abstract, the actual implementation of an idea is constrained and channeled in numerous ways. We thus examine how Toronto has changed since it implemented its public art policies in order to unpack emerging new opportunities and obligations for public art.

International public art policy field. Policy-makers often adopt elements of what are considered "best practice" at a given point in time, drawing on definitions developed in the international field. Yet these definitions evolve, and a city that was once at the vanguard can find itself out of step with the international consensus.

Periodically reviewing how the field has developed and comparing local practice to general trends is an effective way to discover where and how Toronto does and does not align with other similar cities around the world.

Close comparative case study with Montreal. Montreal has a long history as a global leader in public art. It has effectively managed controversy over specific artworks and sustained a growing and diversified investment in public art. While Toronto and Montreal operate in fairly distinct policy environments, a close study of an international and Canadian leader in the field brings distinctive value. It can provoke, inspire, and challenge Toronto to keep pace — and to push further. As the two cities have been and continue to be measured against one another, it makes sense to do so deliberately and carefully.

Main research methods and data sources

Building on an extensive literature review, our research employs four main methods: historical analysis of public art in Toronto, document analysis, interviews, and public forums and consultations. This section briefly provides an overview of each method and its associated data sources.



Figure 1. A sample of policy documents used in this report.

Literature review. We conducted a literature review of a wide-ranging academic and professional dialogue about public art. This dialogue has strong precedents in art, architectural, and urban planning histories. The conversation has grown to include fields as diverse as public policy, politics, cultural economics, economic development, architecture, urban studies, sociology, museum studies, curatorial studies, and cultural studies. In undertaking our research, we absorbed a great deal of this literature, looking for trends and recommendations. Our review was sharpened through participating in a major conference on public art held at York University, Toronto, in May 2017: [“Public Art: New Ways of Thinking and Working.”](#)

Document analysis. To understand both the history of public art policy-making in Toronto and the broader international context of public art policy, we gathered numerous policy-related documents. Generally, we gathered material from large, diverse, English-speaking cities. Figure 2 summarizes the resulting database.

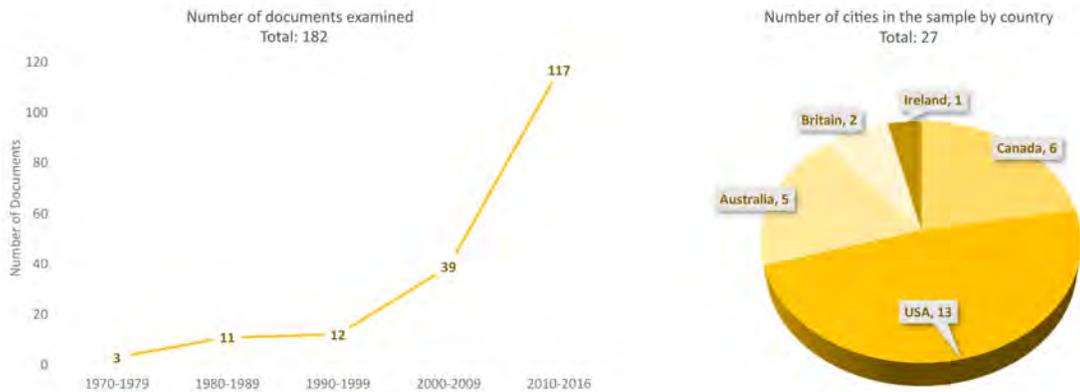


Figure 2. Policy document database. This figure shows the number of documents and cities included in our comparative policy analysis

To analyze these documents, we used two main approaches, qualitative coding and computational text analysis. To qualitatively code the documents, a team of researchers read a subset of the full corpus of documents (N=90) and recursively developed a set of key terms for systematically comparing the texts. In turn, we used qualitative coding software to mark and retrieve passages in documents that exemplify each theme. We additionally produced brief summaries for each city, to facilitate comparison. For a list of the qualitative coding used in our analysis, see **Appendix A**.

We also explored computational text analysis on the corpus of policy documents. Computational text analysis extracts words and phrases from texts and seeks patterns in their frequency and combination. It can provide a synoptic view of an entire corpus and provide a useful external check on conventional close reading. For this research, computational text analysis was primarily a supplement to our qualitative coding.

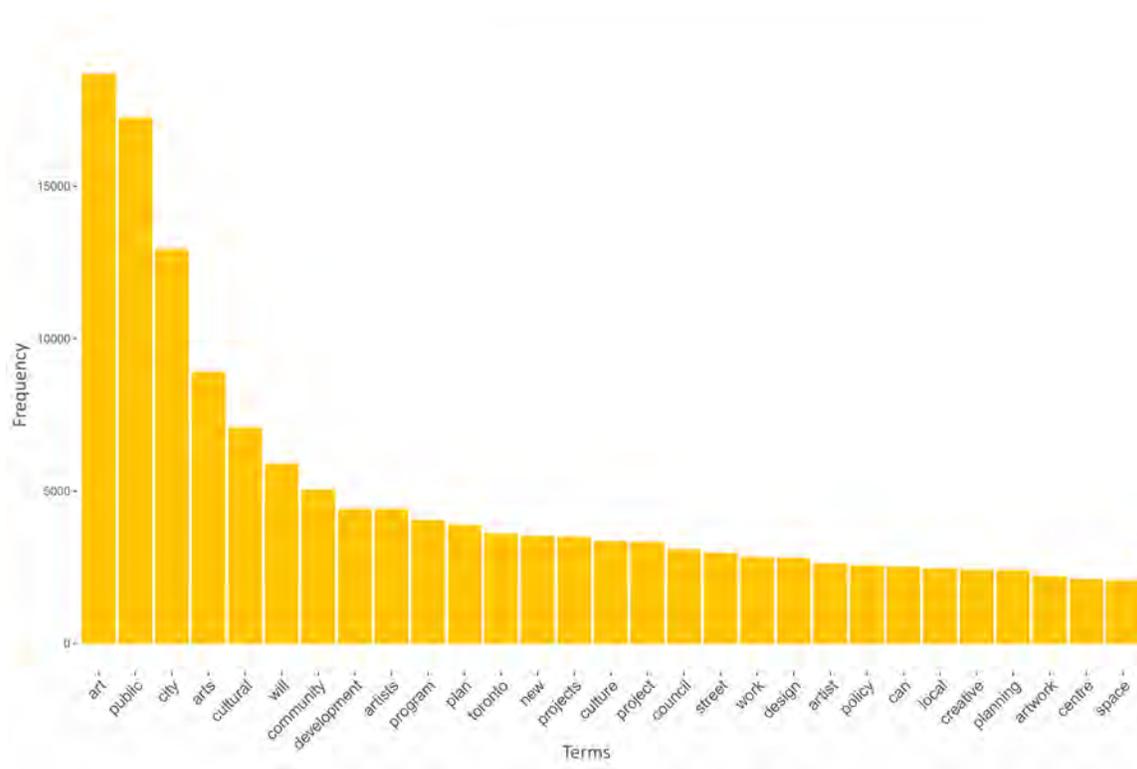


Figure 3. Most frequent words in policy documents corpus. This figure shows the most frequent terms in the set of public art policy documents we examined. It shows some of common themes that arise in many public art policy discussions, internationally, such as a concern with community building, supporting artists, streetscapes, urban space, and creativity.

Interviews. Documents show the official version of a policy, and reviewing these formal statements is a crucial feature of understanding a policy regime. But they do not capture the full scope of actual practice or the process through which policies were produced.

To better understand this background and application, we conducted interviews with expert informants in Toronto and Montreal. Our interviewees were drawn from a pool of key stakeholders in public art policy. We sought a range of expertise from various domains and perspectives. The main stakeholder categories included:

- architects
- art consultants
- artists and curators
- art institutions and organizations
- city officers

- councillors
- developers
- major public art commission organizations
- philanthropists

While more interviews are always possible, our goal — given the limits of time and resources — was not completeness, but what is sometimes called “saturation.” As interview responses settle into a few recurrent patterns, we approach saturation. Adding more interviews enhances the robustness of findings, but does not alter their overall character.

We conducted a total of 40 semi-structured interviews using a standardized interview guide for consistency and allowing interviews to unfold in spontaneous ways. Each interview was recorded, transcribed, and analyzed by two team members in terms of the themes in the interview guide, and then collaboratively interpreted by the full study team. We sought to understand how various key players understood public art in Toronto from their distinctive vantage points, and we then combined these into a map of the overall field.

For the full list of interviewees and the interview guide, see **Appendices B, C, and D**.

Public forums and consultations. We undertook a series of public forums that were created in collaboration with the Art Gallery of Ontario (AGO), organized by Ala Roushan and Xenia Benivolski with input and organizational support from the AGO’s manager of Studio and Group Learning, Paola Poletto. The forums were held at OCAD University and the AGO. These events included presentations by architects, artists, curators, art consultants, and agencies and institutions, all engaged in public art practice in Toronto and other urban centres and representing a range of opinion, experience, and practices. They provided an analysis of current practices, alternate strategies, and case studies.

The dialogue and recommendations were synthesized to form a component of this report. In addition, we presented our research to an informal reference group made up of experts within the Toronto public art context. We also presented our research at the public art conference at York University in May 2017, and have since incorporated elements of feedback into our recommendations.

Trend analysis. We examined trends in the actual works of public art produced in Toronto. To do this, we used a dataset of over 700 public artworks in Toronto from 1967–2015 that was compiled by Ilana Altman from *The Artful City*. This dataset includes rich metadata about each work, such as the artist, year, location, artist gender, artist country, medium, and commissioning program.

Altman and her collaborators designed an illuminating series of maps with this data and exhibited it at the AGO. We add to their mapping effort by using various graphical and quantitative techniques to show trends over time.



Figure 4. Map of Toronto featuring 716 public art works, 1967 to 2015.¹ Image courtesy of *The Artful City*.

¹ Credits for *The Artful City Map* are as follows:
Project founder and lead: Ilana Altman, *The Artful City*
Project lead: Jeff Biggar, *The Artful City*
Cartography: Kai Salmela
GIS and data support: Taylor Blake and Isabel Ritchie, Martin Prosperity Institute
716 public art works, 1967 to 2015. Data sources: the City of Toronto's Public Art and Monuments Collection, the City of Toronto's Percent for Public Art Program, the City of Toronto's StreetARToronto, the Toronto Transit Commission, Waterfront Toronto, York University, and the University of Toronto.

Chapter 2: Literature Review — Key Themes from the Interdisciplinary Dialogue about Public Art

This chapter summarizes key ideas from a broad interdisciplinary dialogue about public art. The chapter is organized around brief discussions of major themes in this discourse. Key topics include: the emergence of public art as a public policy target; the focus on large-scale urban projects; public art and urbanism; the linkage between public art and infrastructure (such as bridges, power or waste facilities, and airports or transportation systems); public art beyond urban contexts; public art and social change; the public art selection process; the role of public art in relation to education and educational institutions; and the reception of public art.

The emergence of public art as a municipal policy target

Cultural theorists have argued that “citizens of a place tend to use its culture as an identity marker,” with public art seen as “the punctuation and intonation of public space,” (Ten Eyck & Dona-Reveco, 2016). As such, the public art landscape is “conditioned by both national and local policy, and national and local history, culture, and identity,” (Zebracki, 2011). Research has shown that differentialities in cultural policies can and do affect the production of public art (Zebracki, 2011).

In fact, public art is now a standard element in many cities’ suite of cultural policies, but this was not always the case. Much literature discusses the historical process that led to the integration of public art into urban planning more broadly. It highlights changes coming both from the perspective of art and the perspective of cities, which intertwined to generate contemporary public art practice.

The growth of public art beyond historical monuments emerged dramatically in the last century. This growth was sparked by shifting paradigms in aesthetic sensibility, such as the advent of modernism and the removal of decorative elements from architecture (Finkelpearl, 2000). Policy transformations gave these changes broader impact. Writers chronicle the expansion of public art through the 1980s with the passage of percentage for the arts ordinances in many cities (Finkelpearl, 2000; Bringham-Hall, 2016; Cartiere & Zebracki, 2016). They highlight how “central and local governments embraced public art as a vehicle for urban change and a way for cities to compete for urbanism and business,” (Speight, 2016) in both established metropolises and smaller centres. This is particularly due to a shift towards a focus on economic objectives in cultural strategies, as “culture is more and more the business of cities,” (Zukin, 1995; Grodach & Loukaitou-Sideris, 2007). Today, policy discourse has moved from “supporting culture...towards the terminology of investing in culture,” and with that, the quality of public art has increasingly been measured by

benchmarks of “international appreciation and success,” (Saukkonen, 2013). The literature also discusses how public art maintains a continued, if contested, value in helping cities and their inhabitants live together successfully: “[To] harness a political imagination towards demonstrating and actualizing different ways of being in the world together,” (Cartiere & Zebracki, 2016) which suggests an interventionist and local role for public art. Goldstein’s (2005) *Public Art by the Book* brought together a number of cities’ experiences in building and implementing public art policies, offering a detailed nuts and bolts roadmap for local governments, arts organizations, arts professionals, and artists.

A major concern, however, is that “cultural policy has little standing or interface with city planning departments and their management of land use and visioning of the city’s physical future,” (Markusen & Gadwa, 2010). As such, some argue that it is not the “success” of public art installations that matters, but rather how public art is integrated within city planning processes overall (Pollock & Paddison, 2010). The concept of “embeddedness” marks a turn away from the emphasis on art and culture as economic activities, to a better understanding of the complex system of institutional and societal, as well as economic, factors that frames the network of interactions between actors involved in the public art process (Pollock & Paddison, 2010). Pollock explores this concept within the British context and identifies three main factors that challenge a commitment to public art within local policy practices, namely funding or economic constraints, visibility within local practice, and dialogues surrounding meanings and readings given to public art (Pollock & Paddison, 2010).

Taking the concept of embeddedness one step further, there have also been recent discussions regarding the potential merits of “planner-artists collaborations,” (Metzger, 2011). This shifts the established perspectives on the role of culture in spatial planning from a focus on “planning *for* culture” to “planning *with* culture” — to not ask what planning can do to enhance culture, but to see whether artists “can provide useful help in invigorating common bureaucratic forms of planning,” (Metzger, 2011).

Vision and definition: Large public artworks

Scale has been a central topic in many discussions of public art. A number of writers chronicle the impact and power of large-scale urban projects, both permanent and temporary. Jenny Moussa Spring (2015) presents evidence of the power of urban interventions in reconfiguring and re-approaching public spaces. She highlights Nick Cave’s *HEARD.NYC*, which transformed Grand Central Terminal’s Vanderbilt Hall with a herd of thirty colourful life-size horses that broke into choreographed music twice a day, and Canadian Rafael Lozano-Hemmer’s 2013 *Voice Tunnel*, commissioned by the New York City Department of Transportation (DOT), which transformed the Manhattan Park Avenue Tunnel. Participants controlled the light intensity of 300 lights by speaking into an