

Thus in contrast to Toronto, public art in Montreal is a core municipal and provincial service. Dedicated budgets, a compulsory per cent for art program, and ample staff provide resources for the city to integrate public art into the texture and fabric of urban experience and to experiment with both traditional and novel approaches to doing so.



Figure 29. BGL, *La vitesse des lieux*, 2015. Crédit photo/photo credit: Guy L'Heureux, 2015.

In 2017, Montreal is celebrating Canada 150 (as is Toronto), the 375th anniversary of the founding of Montreal, and the 50th anniversary of Expo 67. While Canada 150 is generating a good amount of programming in both cities, it is not resulting in many public art projects in Toronto. In Montreal, however, Canada 150 and that city's 375th anniversary celebrations have generated a good number of public art projects, such as *La Balade pour la Paix*, among others. There is a conscious effort by the City of Montreal to use the 375th anniversary as a platform for public art to generate international prestige.

## Key findings

This section summarizes some of the main findings of our research.

### I. Collaboration between stakeholders

While BAP and MCC are the two major public art stakeholders in Montreal, they operate alongside and in collaboration with other public institutions. These strong collaborative relationships are a crucial part of Montreal's successful public art initiatives. Currently, there are two important clusters of collaboration between museums, universities, and the City.

- Zone Éducation-Culture is a forthcoming public art hub on Bishop Street, a zone shared by the Quartier du Musée and the Quartier Concordia in the Ville-Marie borough. An initiative of the City of Montreal, the Montreal Museum of Fine Arts (MMFA) and Concordia University, the Zone "stems from a common vision to enhance Montreal's role as a city of culture and knowledge. It will showcase works of public art that will demonstrate the commitment of those partners to the democratization of the art in the public sphere," ([Introducing Zone Éducation-Culture](#), 2016).
- Although not identified as an official zone, the Université du Québec à Montréal (UQAM) has a similar agreement with the Quartier des Spectacles Partnership (QDSP). The *Mur brun: paroi Aquin* is an interactive digital screen-like wall developed in collaboration with students enrolled in the UQAM Design of Events program (DESS). Like Concordia University, UQAM has designed special courses where students are engaged in more hands-on public art projects.

### II. Promotional tools and strategies

Education and promotion are essential components of the City of Montreal's public art initiatives and programs. The City produces rich promotional material, such as online registries, printed brochures, printed and online maps, walking

and cycling tours, mobile applications, and more, often in partnership with other public and private partners (see below).

For its part, BAP has organized workshops seeking to highlight the City's public art collection at various public events, such as Montreal's Culture Days. It has also held public exhibitions to show the creation processes of commissioned works, or maquettes (e.g., in 2016, Stephen Schofield exhibited the maquettes used to model the permanent installation *Où boivent les loups (Where the Wolves Drink)*, in the Place des Arts. BAP also runs an online registry, which provides valuable information and visual material about each of the 325 or so public artworks owned by the City ([artpublicmontreal.ca](http://artpublicmontreal.ca), 2017). BAP's registry and website were revamped between 2011 and 2014 in collaboration with professional art historians.

BAP has also pursued playful and creative ways to engage the public. As part of its 25th anniversary in 2014, it organized a public art treasure hunt, consisting of five free public art circuits tours. This initiative was also highly collaborative, resulting from a partnership with Tourism Montreal, the non-profit organization L'Autre Montréal, and other public art owners such as the Société de Transport de Montréal (STM), the Montreal Museum of Fine Arts, the Musée d'Art Contemporain, the McCord Museum, and the Montreal History Centre.

Other agencies also help to promote public art in Montreal. Art Public Montreal (APM) is a public art partnership, an initiative of the City of Montreal in collaboration with Tourism Montreal. The [website Art Public Montreal](http://artpublicmontreal.ca) ([artpublicmontreal.ca](http://artpublicmontreal.ca)) is the first tool developed by this partnership. The platform brings together all public artworks in the city, whatever their origin, and broadcasts public art-related news. This collection will eventually include more than 1,000 artworks.

The APM partnership has also recently launched a new public art brochure. The brochure outlines five public art tours featuring more than 100 works. This art map, available in French and English, has been widely distributed throughout the city.

### III. Temporary public art

Montreal uses its public art resources and staff to support not only permanent but also temporary work. A number of municipal and community initiatives, non-profit organizations, events, and programs work to make temporary public art a regular feature of the city's rhythms. We have identified two main temporary public art sources.

- The Quartier des Spectacles Partnership (QDSP) The Quartier des Spectacles Partnership (QDSP) is a non-profit organization. It operates an

urban area known as the Quartier des Spectacles, which has become a nationally and internationally known cultural and entertainment hub, hosting over 40 cultural events throughout the year. The Quartier des Spectacles area covers one square kilometre in downtown Montreal, and comprises eight public squares and nine projection façades. The City of Montreal owns the area's facilities and public spaces, and together with the Province of Quebec, it funds the Partnership's activities. The QDSP's annual budget comes close to C\$7 million.

Since 2009, as part of its mandate, the QDSP has commissioned temporary cutting-edge lighting designs, immersive environments, and interactive digital installations, mainly for the Luminothérapie festival. Supported by the Urban Digital Laboratory (UDL), the QDSP encourages "urban media art," one of the most exciting forms of contemporary public art. Its permanent video projection system is exclusively devoted to the broadcasting of innovative and original artistic content. The Partnership is a member of the Connecting Cities Network (CCN). CCN is an international project founded in 2012 by the Berlin-based platform Public Art Lab, which is dedicated to replacing advertisements with media artwork.

- Public art-related events and festivals - There are many festivals and art events that produce or display temporary works of art. These invite the public to experience or imagine the city in new ways: The Montréal en Lumière Festival was the first festival (in the early 2000s) to introduce giant projections and video mapping effects on Montreal's buildings; the international public art event ILLUMINART began in 2017 and featured 25 works that used light as a form of artistic expression; Luminothérapie offers an urban design and interactive-based winter experience through high-tech temporary installations; the Aires Libres public art manifestation is an annual public art event which occupies St. Catherine Street East, between St. Hubert and Papineau Streets; the Art Souterrain Festival presents artworks across Montreal's underground city; the Mural Festival has taken over St. Laurent Boulevard every summer since 2013. The 2017 edition will simultaneously unfold in the Old Montreal area.

#### **IV. Anniversaries: Montreal's 375th anniversary**

Beyond its regular programming, Montreal's public art community seizes the opportunities presented by major anniversaries. The City's 375th anniversary celebration in 2017 is a case in point. It has involved an unprecedented number and variety of public art patrons, who have commissioned high-calibre, expensive projects relying on a vast range of expertise, techniques, and mediums. Consider some of the major projects:

- Temporary public art is a major part of the celebration. Several public art projects aim to “activate iconic sites,” whether architectural or natural. Marc Séguin and the multimedia company 4U2C are transforming the Mont Royal with the video projection *Aurores Montréal (Aurora Montreal)*. This project features artificial northern lights, poetry, and lyrics by Marie Uguay and Leonard Cohen, among other images of daily life.

Another example is *Cité Mémoire (City Memory)*, a series of 20 large-scale video projections inspired by the history of Montreal and supported by the *Montréal en Histoires* free mobile application (available in French, English, Spanish, and Mandarin). Throughout Old Montreal, projections featuring characters and events that shaped and influenced the city since its foundation appear on walls, trees, and the ground every evening from dusk to midnight.

*La Balade pour la Paix* is another initiative that reactivates one of Montreal’s major arteries, Sherbrooke Street. This linear “open-air museum” is an initiative of the Montreal Museum of Fine Arts in collaboration with McCord Museum and Concordia and McGill universities. It showcases 72 existing artworks that reflect the universal values and humanism of Expo 67.

- The 375th anniversary will also leave behind a series of “legacy projects.” Especially notable is the *Promenade Fleuve-Montagne (River-Mountain Walk)*. The pathway is a 3.8 km walking trail that connects the St. Lawrence River to Mount Royal Park. This City redevelopment project highlights the city’s history, heritage, landscape, and unique culture. The revitalized route brings attention to existing public artworks and includes three works specifically commissioned for the sites, including the interactive media-based piece *Cortège (Projet EVA)*, only accessible through a mobile application. One of these three public artworks is sponsored by the Brigade Arts-Affaires de Montréal (BAAM), a non-profit organization formed by young business professionals.<sup>3</sup>
- Other key stakeholders are utilizing the 375th anniversary celebration to enhance their public art portfolio. For example, the QDSP has planned a major public art event, *KM<sup>3</sup>* (cubic kilometre). This event features 20 original temporary works and installations and two commissioned permanent public artworks by Quebec-based artists working in the visual arts, digital art, design, and architecture. The Partnership foresees transforming *KM<sup>3</sup>* into a biennial event that highlights and promotes Quebec temporary public art practices and support local artists. *KM<sup>3</sup>* is a key example of bringing a curatorial vision to bear on the public art across

---

<sup>3</sup> These young philanthropists have raised \$100,000 to commission a public artwork.

an urban area. In its first year, it will be curated by Melissa Mongiat and Mounia Andraos (the founders of Montreal-based design studio Daily tous les jours), in collaboration with the Musée d'Art Contemporain's curatorial team.



Figure 30. Jonathan Villeneuve, *Lux Obscura*, 2017.<sup>4</sup> Image gracieuseté de/Image courtesy of Jonathan Villeneuve.

## V. Seasonal public art

Montreal is also experimenting with new forms of public art, beyond or between the typical categories of “permanent” and “temporary.” We may call this type of work “seasonal.” Seasonal public art includes, for example, annual commissions of temporary public artworks and the highly anticipated return of works that have previously engaged the public.

---

<sup>4</sup> Modélisation: Jonathan Villeneuve, 2016.

An emblematic example is *21 Balançoires (21 Swings)*, an interactive work that has become a public art event on its own. Every spring since 2011, people of all ages line up to play on the swings installed in the vicinity of the Place des Arts. Once the swings are in motion, they set up notes that, combined, create collective melodies.

Another major example is the installation *Boules Roses (Pink Balls)*, designed by landscape architect Claude Cormier. Displayed every summer in the Montreal Gay Village since 2011, the installation is made up of 180,000 resin balls suspended over one kilometre of St. Catherine Street East. For the first time since 2011, the balls' distinctive pink colour will change: in its 2017 edition, they will follow a rainbow-like display (18 colour variations), as part of the Aires Libres event's 10th edition.

## **VI. Public art rental program**

A major benefit of having such a strong public art program is that Montreal's various stakeholders have by now built up a substantial collection. Since many of these are temporary or seasonal, they may be rented to other cities around the world.

The QDSP has been a leader in this regard. The Partnership has given a contract to an independent firm that is in charge of finding venues to rent out its artworks. This rental program not only increases the visibility of the City of Montreal, but it also increases local artists' reputations.

This is a key example of how a strong policy leads to multiplier effects: more public art leads to more opportunities.

## **VII. Loan initiatives**

In addition to renting out its own collections, Montreal reciprocates by accepting works on loan. This is a way to commission major works at a lower cost without being required to maintain the work permanently.

A prime example is the elevated Bonaventure highway; Montreal is creating a new signature entranceway to its downtown. The Bonaventure will be replaced by a boulevard with a green median. Its entrance will be enhanced with a monumental sculpture. The long-time philanthropist couple France Chrétien-Desmarais and André Desmarais have commissioned the Catalan artist Jaume Plensa to create a ten-metre sculpture which will be on loan to the City of Montreal for at least 25 years.

## VIII. Support for artists and communities

A key to sustaining a successful public art program is to support artists and communities. Although we cannot confirm that this is a systematic practice, some of the Montreal interviewees referred to the “*processus d’accompagnement*” (accompanying process) in which artists, in consultation with the experts, have a chance to refine their work.

Another form of support occurs when groups of citizens ask the City to commemorate their cultural heritage through publicly placed art. In some cases, the City (i.e., BAP) has positively answered these requests and commissioned commemorative public art pieces, in collaboration with ethnocultural communities (e.g. Armenian, Lebanese, and Chilean). Before the creation of the BAP, works of public art celebrating immigrant heritages were almost exclusively the result of grassroots initiatives and efforts.

## IX. Public and artist involvement in public art processes

The participation of artists, residents, and users in public art processes varies depending on the project and the rules of each organization. For instance, at the BAP, juries are normally composed of seven voting members. Recently, artists have been included as jury members. The composition of the selection committees reflects one of the BAP’s priorities: to bring a diversity of experts and voices into their public art commissions.<sup>5</sup> In the case of the MCC, the president of the selection committee has to be a professional artist. As for the QDSP, the composition of the juries varies with each project.

An example of community involvement in public art processes is the interactive video installation *Chorégraphie pour les humains et les étoiles (Choreographies for Humans and Stars)*, on view since 2014 at the Montreal Rio Tinto Alcan Planetarium. Daily tous les jours worked with the local youth during this artwork’s creation process. Previous works commissioned by the BAP have also

---

<sup>5</sup> The president is selected by a jury. The jury composition is as follows: Three art experts. The experts’ selection depends on the commissioned work’s medium. For instance, if it is a photo, there will be at least one specialist in photography on the jury. These experts come from universities, CEGEPs, artist-run organizations, museums, and can also be art critics, curators, and artists.

- One architect or landscape architect
- One representative of the client
- One representative of the citizens (merchant or leisure associations, etc.)
- One representative of the City’s Cultural Service
- One BAP team member, who acts as the jury’s secretary



implemented this “collaborative model”: *L'Étreinte* is an aluminum-based installation unveiled in 2013 in Toussaint-Louverture Park. The artist, Luce Pelletier, created this work in close collaboration with *Les Habitations Jeanne-Mance*'s residents.



Figure 31. Daily tous les jours, *Chorégraphie pour les humains et les étoiles*, 2013. Crédit photo/photo credit: Geoffrey Boulangé, 2014.

## Montreal interviews

Given the vastly different public art infrastructure and policies that exist in Quebec and Montreal, it is perhaps not surprising to note some differences given by Montreal interviewees to much the same set of questions. Developers play a much smaller role, to the extent that there were no interviews with developers in Montreal. Twelve people were interviewed in total, in the categories of artists and curators, art institutions and organizations, and City officers.

In general, the Montreal interviewees expressed a looser definition of public art than Torontonians, or more simply “art in public spaces” that might encompass new and hybrid art forms that blur traditional distinctions between art and design, advertising, public events, and spectacles. Julie Belisle of the Musée d’Art Contemporain described public art as “a practice that brings art to the public.” Other values noted in the interviews were the accessibility of the site; the use of landmarks; a desire that the work should be connected with the site it occupied;

and that it be original, commissioned work. Some saw public art as a means to commemorate diverse communities and their histories. Public art was also valued as a means to attract tourists, provide income for artists and art historians, and attract international prestige. Public art was also seen as a means to reflect back on previous monuments, to think about the past and the urban present in new ways.



Figure 32. Jacques Bilodeau et Claude Cormier + Associés, *Au grand dam*, 2016. Crédit photo/photo credit: Guy L'Heureux, 2016.

To the many roles and benefits of public art listed by Toronto participants, Montreal respondents added the improvement and beautification of neighbourhoods. Michèle Picard, head of section and BAP's director in Montreal, argued for public art's value both in supporting artists and for city building: "It's a reflection on urbanism, on the 'living together.' It brings another perspective on the city. It makes art accessible to the citizens. It is an open-air museum." The notion that public art is an extension of museum practice makes sense in the Montreal context, where galleries and museums are collaborators in the curation and presentation of public art. Others interviewed continued with the theme of urbanism. Pascale Daigle of the Quartier des Spectacles Partnership sees public art as a means to build civic engagement: "It changes the relationships between the people and the city...Successful public art allows for a new appropriation of a site; it permits a fresh look at the city." She also sees it as a tool for neighbourhood improvement, adding, "In underprivileged neighbourhoods, public

art introduces and gives a sense of pride.” Others mentioned the opportunity for public art to create safe spaces and refuge within troubled areas.

The majority of respondents favoured temporary and rotating displays of art in the public realm, as these allowed for more experimentation with technologies and materials and required less consensus around the work’s message than permanent works demand. Respondents were concerned that permanent works become naturalized into their location. However, interviewees also noted that Montreal aspired to be Chicago, and lauded *The Cloud Gate*, Paris’s iconic *Stravinsky Fountain* by Niki de Saint Phalle, and *Les deux plateaux* by Daniel Buren — all permanent works of art.

Public art in Montreal is not free from debate. Laurent Vernet, public art commissioner at BAP, believes that “a successful public artwork is one that engages people...If people ask questions, it’s a strong work, it’s a success.” Julie Bélisle notes that “public art requires constant negotiations” between audiences, presenters, and artists.

Like Torontonians, Montrealers had concerns about the promotion and interpretation tools for public art, as well as its maintenance by government, wanting to see more resources focused on these two components of existing programs. Some would like to see the criteria for MCC updated, arguing that public art is an expanded field that should include interventions by designers and landscape architects. Others mentioned the need for careful mediation of the jury process because of the weight that non-experts can have on the jury. Many felt that the system supports artists and communities quite well through the process.



Figure 33. Robert Wilson, *Kate & Nora*, 2013. Crédit photo/photo credit: Guy L'Heureux, 2013.

While Montreal has a strong record of collaboration between different kinds of institutions in public art projects, respondents argued for more collaboration between various levels of public agencies. Some also proposed creating an exchange agreement between Toronto and Montreal for the exchange of temporary public artworks. A number of respondents yearned for the kind of investment into Montreal public art by developers that characterizes Toronto's process.

## Key lessons from Montreal

This close case study of Montreal offers several lessons for public art in Toronto. It highlights the benefits and significance of maintaining a strong annual budget for public art; ensuring strong provincial support for public art; nurturing collaboration between different stakeholders (the City, museums, universities, provincial government, developers, etc.); implementing strong programs and promotional strategies to communicate, educate, and engage with the public; making public art an essential component of cities' anniversaries and public celebrations, and leveraging these events to create legacy projects; supporting artists throughout the creative process; relying on a single division such as the *Bureau d'art public*, which has an entire team devoted to manage public art; establishing public art hubs, such as the *Zone Éducation Culture* (Concordia University & MMFA); multiplying temporary public art commissions as a way to encourage artistic creation and innovation and to financially support local artists; experimenting with seasonal and recurrent public art; bringing a curatorial vision to public art districts or zones; broadcasting artistic content on urban media façades and billboards; drawing upon the Quartier des Spectacles Partnership and other Montreal art events' models and approaches for commissioning and managing temporary artworks; and creating public art rental and loan programs that would allow the City of Toronto to borrow and loan works from individuals or institutions from Canada or abroad.

## Chapter 8: Redefining Public Art in Toronto — Vision and 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 competitor 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.

Toronto should be known for the reach, diversity, and transformational power of public art in its downtown core and across its neighbourhoods and communities. There should be no more “public art deserts.” Toronto’s public art should 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.

To support public art Toronto must create a robust funding regime for public art, effectively deploying both private and public contributions.

Toronto should more actively promote its public art through comprehensive digital promotional tools and events to provide public access to its public art and explore collaborations with post-secondary and arts institutions and digital media companies to undertake this work.

To realize this vision, we recommend that Toronto produce a Public Art Master Plan. This Public Art Master Plan should be reviewed and refreshed every ten years.

This plan should be developed by a Public Art Working Group. The working group should have a limited timeline. It should include public art experts, artists, developers, planners, and architects. It should advise the city in the creation of a master plan and implementation strategy, and work towards an integrated public art planning and implementation office.

### 1. A renewed vision for public art in Toronto

Public art cannot be reduced to a single set of values. A new approach to public art must explicitly recognize its role in building a pluralistic city. Toronto is both an economic powerhouse and a gateway for migration and immigration. It is also increasingly a vertical city where the public realm is crucial for socialization and recreation.

Public art can be a means of engaging varied audiences in exploring their social and cultural context in new ways — including built spaces, the natural environment, waterways, and city infrastructure. Hence, public art can be a vehicle for promoting cultural equity and access to high-quality arts experience for all.

Public art can be a gateway to multiple and new meanings within a city, provide beauty, delight, and provoke intellectual exchange. It can build identity and interpret a city's complex histories.

Public art can be a catalyst for enhancing the economic and cultural value of a city. It adds value to real estate, cultural caché to a city, and attracts cultural tourism. It positions a city in a global context.

Public art is a platform for supporting artists: local, national, and international. Toronto can follow international best practices and ensure that a percentage of public artworks are commissioned from local artists, thereby helping to sustain the city's artistic presence and its recognition.

The best public art programs build community collaboration and partnerships.

A renewed commitment to public art in Toronto would serve many purposes and many audiences. It would enable public art to realize its potential to act as:

- A means of place-making, punctuating urban space, community-building and engagement.
- A framework for understanding history and site specificity, of engaging with Toronto's Indigenous history and present, its cultural diversity, its complex and specific neighbourhoods and districts and its global reach, as well as promoting the public realm and the city's livability.
- A means to activate communities, evoking social, economic, Indigenous, and diverse visions of our city and communities.
- A strong draw for cultural tourists.
- An instrument for youth education and engagement. It would assist young people in interpreting their city and communities and in building a more sustainable urban environment. It would be integrated into schools, university programs, the Toronto Public Library, and arts organization outreach programs.

To realize this vision, a number of initiatives can be taken.

### ***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 — end public art deserts outside the downtown core.
- Launch a one-year Public Art Working Group to develop a Public Art Master Plan, which was 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 Master Plan with an implementation plan and integrate public art planning into other key City planning documents and core values.

## 2. Redefine public art

To realize its potential as a public art leader, Toronto must **expand the scope and vision of public art in Toronto**. Concepts of appropriate durations and forms of public artworks have changed over time. Toronto can support public artworks that are durable long-term works of art in all media; interventions into infrastructure such as bridges, transit, and all manner of City of Toronto facilities; and works of shorter durations, such as installations with defined durations, rotating screen-based and virtual digital works, and seasonal artworks.

Public art in Toronto includes and should continue to include temporary activities such as PATCH (Steps Initiative), the StreetARToronto Program, creative graffiti programs, and events such as Nuit Blanche.

### ***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, as well as sculpture, media art, and performances.

There is debate regarding whether artists should be the sole creators of public art projects. Some artists make public art their entire practice. At the same time, new media artists, landscape architects, architects, and other design professionals often cross over to work both as and with public artists, creating powerful public experiences. In the 21st century, these categories are increasingly fungible.

To help clarify the process of which creators to commission, Toronto can adapt a number of definitions from cities such as Ottawa or from programs such as Metrolinx. In principle, public art work creators must be creative professionals who provide original content. They must have a history as a working creator, evidenced through (for instance) sales, commissions, salaries, royalties, residuals, grants, and awards. Creating diversity in definitions of practice can also encourage community-based artists or artists with diverse practices to apply.

### **Midterm**

- Support local, international, and emerging artists' projects.
- Create opportunities for Indigenous and culturally diverse voices.
- Define inclusive eligibility for professional artists, interdisciplinary artists, and teams that include artists, designers, architects, landscape artists, and new media artists-engineers.<sup>6</sup>

### **3. Public art everywhere**

Public art in Toronto should be present throughout the city. Toronto should create ambitious art parks, districts, or hubs, on the model of cities like Chicago and Montreal. It should build on the foundations laid by Waterfront Toronto, the Greenway Brickworks Don River Valley Park Project, and the Bentway. Public art should form a celebratory component of Toronto's many festivals and exhibitions, with the possibilities of acquisition to retain quality works.

### **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.

---

<sup>6</sup> Metrolinx provides the following guidance:

- While favoring professional artists, there should also be opportunities for other creative disciplines and collaborative teams to make works, reflecting contemporary practice. They could meet three of the following criteria adapted from Metrolinx and other calls:
- The individual or group or group members have received public or peer recognition: a) in the form of honours, awards, professional prizes, scholarships, honourable mentions, or invitations to participate in a group exhibition or performance, or b) by publicly disseminated critical appraisal
- The individual or group or group members' artistic or related creative activity has been presented to the public by means of exhibitions, publications, performances, readings, screenings, or other means
- The individual or group, or group members, promotes or markets their work a) by means including attending auditions, seeking sponsorship, agents, engagements or exhibitions and similar activities appropriate to the nature of her/his work, or b) by being represented by a dealer, publisher, agent, or similar representative appropriate to the nature of his/her artistic activity
- The individual has received specialized training in an educational institution or from a practitioner or teacher recognized within their artistic/creative profession. The individual has membership in an organization representing their artistic activity whose membership or categories of membership is limited under standards established by the organization.



### **Midterm**

- Integrate public art into specific plans, be these 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 of expanding public art works.

## **4. Simplify process**

While there is room for debate about the best technical means to modernize and simplify Toronto's public art systems, there can be no question that doing so is necessary to make Toronto once again an international leader in the field. In the short term, the Public Art Working Group can act as a public art advisory committee spanning both the Planning and Culture departments, as it works to produce a new comprehensive strategic plan for public art. Once recommendations for the new plan are finalized, the public art advisory committee can be revitalized.

### **Clarify how artists engage with the process and project**

The fulsome integration of artists into the design process is crucial. Successful projects are often marked by early engagement of artists in site and project planning. Adopting a team-based approach to planning and integrating artworks ensures the appropriate integration of artworks into the overall vision of the project or site.

To achieve this goal, it is necessary to formulate the public art guidelines so that development projects (whether site-specific or district-focused) include integrated art components, both permanent and temporary (if a facility for presentation is a component) during early scoping. This will ensure that art strategies and requirements are part of the overall plan and the infrastructure or architectural proposal.

## Clarify methods for selecting artists

Create flexible yet clearly articulated approaches to choosing artists:

**Juries.** Juries should be arm's length. Include art professionals with knowledge of Indigenous and diverse public art practices such as curators, artists, and designers. Require the rotation of participants in juries.

**The open call.** Short-listed artists should be asked to develop proposals (with fee payment) with winners to be decided by juries.

**The invitational call.** Establish a City-administered bank of pre-qualified artists or teams (on the model of Montreal's artist bank). This process should allow artists to be registered and then curated by developers or the City, or for developers, institutions, or curators to register artists. Developers and the City of Toronto should have the opportunity to work with established institutional curators to choose artists to commission works.

**Public consultations and engagement.** The primary role of public consultation is to deepen artists' connection with the community — its history, aesthetics, and context — not for communities to be placed on juries as non-professionals. Communities should be engaged in this capacity throughout the process. Some artists may choose to engage with communities in all levels of design. Members of the community where public artworks are planned and commissioning bodies (such as developers) should have access to public art training sessions that will inform them about the history, context, and value of public art. Create active participation during launches.

**Indigenous and diverse artists.** Make proactive calls that include diverse and Indigenous artists. RFPs and artist pools should make a commitment to diversity and equity by actively encouraging proposals from all individuals.

**Politicians.** City politicians can support a mandatory one per cent policy and other mechanisms suggested in this proposal, understanding the value of public art to community enhancement. Politicians should be enablers of public art projects, yet play an arm's-length role in the selection of public art, deferring to expert juries and other proposed processes

### **Immediate**

- Create a single Public Art Office that spans Culture and Planning departments.
- 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 implement existing flexible methods to acquire public art: from open calls, invitational competitions (RFQ and RFP), and commissions of new works to rentals, loans, and purchases of completed works.

## **5. Robust funding for public art**

Toronto should mobilize public, private, and institutional funds, artists' residency opportunities, and educational capacities to realize a renewed vision. We recognize that components of our vision for funding public art require several tools that are not possible within Toronto's current public art policy framework. However, our review of international public art practices has convinced us that this vision is within our reach. While all cities face their own distinct political and policy challenges, those committed to innovative and creative public art find a way to make it a reality.

Here we outline broad suggestions and aspirational goals. Specific details should be worked out by the Public Art Working Group and integrated into the new Public Art Master Plan.

### **Mandate a percentage for public art for all City capital projects.**

All city capital projects should be required to make a public art contribution. The contribution should be fixed according to a clearly delineated schedule. These funds should be gathered in a general public art fund and administered by Cultural Affairs. There should be no restrictions on where or how these funds are used, as long as they support public art in any form.

### **Reinterpret the developer per cent for public art policy.**

Integrate a more open definition into formal planning guidelines to encourage developers to consider a wider range of styles.

Official policy should also be explicitly formulated with a view towards pooling existing and future funding into a consolidated source for public art proposals by private developers.

Toronto should aspire towards the creation of tools that require public art to be a component of all new development.

Additionally, it should be possible to:

- Facilitate district-wide sites and projects that use pooled funds.

- Continue to support site-specific projects.
- Track spending on projects and results.

For off-site contributions, grant the Public Art Office broad discretionary power to utilize these funds according to their judgment. Minimize any restrictions on how these monies are combined, and where they can be spent, as long as they are spent on public art.

### **Pursue new funding tools.**

**Hotel tax.** A percentage of any new mandatory hotel tax should be geared towards public art. These monies can be geared towards public art initiatives to boost tourism, and not be restricted to permanent sculpture. It should be administered by Cultural Affairs.

**Vacant property tax.** A percentage of any new vacant property tax should be geared towards public art. These monies can be geared for public art initiatives in underserved parts of the city, and not restricted to permanent artworks. It should be administered by the Toronto Arts Council/LASOs.

**Development charges.** Make public art an eligible service for development charges. The Toronto City Council voted in the past for cultural spending to be removed from the list of ineligible services. In 2014, the Ontario Professional Planners Institute made a [similar recommendation](#). With the Development Charges Act coming under review in 2018, the time is ripe to include public art as an eligible service.

**Public art trust fund.** Create a central fund that supports significant public art projects. This fund would pool City of Toronto funds with other potential funding sources.

***With more robust funding tools in place, Toronto can develop a variety of new special purpose funds.***

**Undesignated project fund.** Create opportunity for developers of smaller projects and philanthropists to contribute to overall fund for screen-based or other digital works, temporary works, or for aggregated funding for public art sites. Consider bundling these funds into a Public Art Trust Fund.

**Maintenance fund.** At least ten per cent of the budget (or other agreed to amount) is currently put in place for the ongoing maintenance of the artwork. City of Toronto staff should be held responsible for the expenditure of this funding (funds should be guaranteed). Accountability for maintenance should be clearly delineated for every public art project, and accountable parties (including condominium boards or building managers) should be required to obtain annual

reviews by conservators, who will issue reports and updates. Create mechanisms to review expected lifespans of public artworks, as the current expectation of 25 years is too long.

**Screen-based and virtual/interactive works fund.** Create a specific fund for screen-based or other digital works. This fund could support work that shares advertising and commercial space. It could also negotiate with billboard and advertising holdings and with media distribution and technology companies. The fund would be in a position to collaborate with Toronto's many media arts and film festivals, such as TIFF, Images, ImagineNative, and others.

**Indigenous public art fund.** Toronto is home to the largest urban Indigenous population in Canada. Support for Indigenous public artworks would explore the culture, history, and contemporary context of the Indigenous people of Toronto, Canada, and global communities, while also engaging with Canada's Truth and Reconciliation process.

Implement the TOCore proposal to "Support and promote Indigenous storytelling and history through naming, wayfinding, monuments, interpretive features, public art, partnerships, and programming."

**Art rental and loan.** Create an art rental and loan program where works can be borrowed and sited for minimal costs from public collections. The City and developers can work with existing institutional collections from museums, galleries, universities, and private entities to rotate artworks into the public domain.

**Provincial funding contribution.** While recognizing constraints in Ontario's current budget, Ontario also has one of the most competitive economies in Canada. Negotiating an Ontario set-aside for public art in Ontario in upcoming infrastructure projects in the City of Toronto would make infrastructure works accessible and attractive to communities. Existing mechanisms such as the Ontario Arts Council could administer competitions or a similar process to that of the City of Toronto could be used.

**Federal funding contribution.** The federal government is engaged in significant infrastructure investment. Heritage Canada could require that public art be set aside for all future culture spaces investment. It could negotiate a per cent for public art on top of allocation for built space and infrastructure within its own ministry and other federal ministries.

### **Immediate**

- Implement Council recommendation (2003) that the City of Toronto and its agencies require a per cent for art program for all major capital projects, both new buildings and infrastructure.

- 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.
- 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, and include conservation and annual reviews by conservators to issue reports and updates.
- Create mechanisms for developer-supported projects to ensure that art works are maintained by condominium boards or building managers and include conservation and annual reviews by conservators to 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 via Section 37. However, this policy is common practice in many Canadian, North American, and international cities. Possibilities include provincial recognition of 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-specific art commissions and any new City hotel or vacant property tax, as well as provincial recognition of public art as an eligible development charge.
- Create a central Public Art Trust Fund that supports 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**

**Public art exhibitions in public facilities.** Use public facilities as exhibition spaces for temporary and seasonal public art. Utilize the full range of facilities, such as parks, waterways, libraries, police and fire stations, courthouses, community centres, and civic centres. The City can act both to commission