exhibitions and to streamline the permit process for public arts groups interested in using public facilities for their own independent activities.

Public partners. Create opportunities for developers and the City of Toronto to collaborate with art organizations and post-secondary institutions, to access works in their collections, to site artworks on campuses, and to further strengthen education, curatorial, and conservation activities. Amplify Toronto's role as a source of public art expertise.

Toronto Arts Council and LASOs. The Toronto Arts Council can make calls for proposals to fund neighbourhood-based works that build capacity and broaden the range of artists able to undertake projects, utilizing the local service capacities of the LASOs, and to commission emerging artists and temporary works.

Philanthropy. Encourage philanthropic and foundation public art funding sources and exhibitions. Foundations could create annual prizes or awards for the best public art. Strive to create a competitive culture of excellence in public art.

Community sponsorship. Create mechanisms through which communities, neighbourhood associations, and local BIAs can access maintenance money to adopt temporary artworks for a longer period of time.

Universities. Toronto's universities are living laboratories for experimenting with and expanding public art in Toronto. They are home to strong public galleries. A number of universities have extensive public art collections. Universities provide curatorial and conservation education, as well as art and design history. These programs expand the field of public art and produce the next generation of public artists.

GTA universities should work together to explore public programming and training, and to build a powerful collaboration with the City of Toronto and the developer community to expand Toronto's intellectual leadership in the field of public art.

Cultural institutions. Museums and galleries can play a significant role as partners in the development of public art in their vicinity and in providing expertise. They can also make their collections available to be borrowed by the City, developers, and local neighbourhood and business associations.

"Friends of Public Art." Create a citizen-based entity that can act as informal advocates and advisors regarding public art.

Midterm

- Strengthen collaborative programs between professionals, public institutions, the City of Toronto, Toronto Arts Council, 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, municipal and provincial service centres, and 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 residency program, or Vancouver's Artist Made Building Parts program.

7. Promote public art

Promote Toronto as an international destination for public art. Market expert-led public art tours and use the City's digital assets to create experiences for Toronto's residents and tourists.

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 (including walking tours and scholarship) in partnership with universities, existing public art agencies, public art leaders, and other groups, in collaboration with Tourism Toronto.
- Engage communities in dialogue about, celebration of, and the use of public art. Community consultations and involvement in the function, site, and conceptual approach should be woven into public art process and finalized commissions.

8. Integrate public art into all future planning

The new Public Art Master Plan for Toronto should be fully integrated into the TOCore plan and other planning documents, including the Official Plan. The 2003 Culture Plan for the Creative City called for a comprehensive public art policy, and it is time to finally answer that call.

Rather than fostering zero-sum competition over competing policy priorities, public art policy should be fully integrated into a vision for the public realm in every dimension.

Public art has the distinctive power to enhance the impact of other policy goals, especially when it is deeply embedded within the daily application of those policies. For example, public art could be deeply integrated into the upcoming Parks and Public Spaces Plan with its focus on "connecting and expanding parks

and public space," and "anchoring and improving connections between parks and public spaces; and stitching across the rail corridor, under the Gardiner and across Lake Shore Boulevard."

Even more broadly, public art should be integrated into urban design guidelines at all levels, for tall buildings, streetscapes, neighbourhoods, and more.

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.

Appendices

Appendix A: Qualitative coding used for policy document analysis

Code	Description
History & accomplishments	Description of the policy history and public art accomplishments
Definition	How public art is defined
Acquisitions & funding	Description of procedures related to the funding process and administering the public art programs (selection of artists, community involvement in selection, etc.)
Sites	Types of locations where the city envisions public art (transit, parks, downtown etc.)
Values	Values associated with the contribution of public art (competitiveness, growth, city building, beauty, buzz, character, animation, enjoyment, diversity, equity, ecology, etc.)
Urban models	Reference to an established theory or strategy, i.e., the creative city, the smart city, place-making, or future global events in the city (Olympics, World Expo)
Aesthetic models	Mentioning examples of inspirations of well-known works, artists and existing urban forms
Challenges	Challenges in managing public art (coordination, maintenance, etc.)
Leadership & stakeholders	Mentioning of stakeholders/influential coalitions, mayor's vision, establishing new authority and key professionals
Lessons Toronto can learn	Innovative programs and strategies used by other cities to deal with challenges similar to those of Toronto

Appendix B: Toronto interviewees

Role	Particular interviewee and/or institution	No. of interviewees
Architects	*Ilana Altman* (KPMB Architects, *The Artful City*) *Bruce Kuwabara* (KPMB Architects) *Lola Sheppard* (University of Waterloo School of Architecture)	3
Art consultants	*Brad Golden* (Brad Golden + Co) *Rina Greer* *Reid Shier*	3
Art institutions and organizations	*Naomi Campbell* (Luminato) *Sara Diamond* (OCAD University and Chair, Nuit Blanche Toronto) *Barbara Fischer* (University of Toronto Art Museum) *Tim Jones* (Artscape)	4
Artists and curators	*Barbara Astman* *Dave Dyment* *Luis Jacob*	3
City officers	*Catherine Dean* (Public Art Officer, City of Toronto) *Louise Garfield* (Etobicoke Arts Council) Alka Lukatela (Civic Design Program Manager, City of Toronto) *Terry Nicholson* Independent Consultant *Jane Perdue* (Public Art Coordinator, City Planning, City of Toronto)	5
Councillors	*Adam Vaughan* (MP, Spadina-FortYork; former Ward 20 Trinity-Spadina Councillor) *Joe Cressy* (Ward 20 Trinity-Spadina) *Kristyn Wong Tam* (Ward 27 Toronto Centre-Rosedale)	3
Developers	*Danielle Chin* (Building Industry and Land Development Association BILD) *Steve Diamond* (Diamond Corp) *Mark Mandelbaum* (Lanterra) *Alfredo Romano & Elsa Francello* (CastlePoint Numa)	5
Major public art commission organizations	*Laura Berazadi* (Metrolinx) *Ilana Shamoon* (Waterfront Toronto)	2
Philanthropists	*Emmanuelle Gattuso*	1

29 Toronto interviewees in total

Appendix C: Montreal interviewees

Role	Particular interviewee and/or institution	No. of interviewees
Artists and curators	Paul Maréchal (Power Corporation) Melissa Mongiat (Daily tous les jours)	2
Art institutions and organizations	Pascal Beaudet (Ministry of Culture and Communication) Julie Bélisle (Musée d'art contemporain de Montréal) Louise Déry (Galerie de l'UQAM) Clarence Epstein (Concordia University) Annie Gérin (Galerie de l'UQAM) Sylvie Lacerte (Montreal Museum of Fine Arts)	6
City officers	Pascal Daigle (Partenariat du Quartier des Spectacles) Claude Labossière (City of Montreal, website artpublicmontreal.ca) Michèle Picard (Bureau d'art public Montréal) Laurent Vernet (Bureau d'art public Montréal)	4

12 Montreal interviewees in total

Appendix D: Interview guide

Introduction
1. What is your job and where do you work?
2. Why are you interested in public art?
3. What is your role in relation to public art?

Public art agenda
1. How do you define public art (as broad or narrow a definition as you think is appropriate)?
2. How does your institution (company) define public art?
3. How do you define a successful public art project? Give an example of a work in Toronto (Montreal) that you think is exemplary.
4. How do you define a failed public art project? Give an example in Toronto (Montreal) that is a failure.
5. How would you describe the overall state of public art in Toronto?

Public art value
1. What, if any, value does public art contribute to Toronto (Montreal)?
2. Who are the audiences for public art? Why?
3. What are the main principles for public art in Toronto? Are any of these terms valuable in considering public art (site-specific, city-specific, equity, diversity)?

Public art process
1. What is successful in the public art planning process in Toronto (Montreal)?
2. What does not work in the public art planning process in Toronto (Montreal)?
3. Who do you consider to be the influential players in the public art field in Toronto?
4. Who is accountable for public art in Toronto (Montreal)? For planning, commissioning/decommissioning, maintaining?

Looking forward
1. What other cities/models of public art can Toronto learn from?
2. What would be your vision for public art in Toronto?
3. How should public art be defined in the future?
4. What needs to change to meet your vision and definition?
5. Who should be responsible for public art in Toronto?
6. How should artists be chosen?
7. How should sites be chosen?
8. Who should pay for public art in Toronto?
9. How can public art retain relevance over time?
10. What skills do we need to be successful as a public art leader?

Focus groups of subgroups
1. What role do you and/or your (institution, company, government department) play in public art in Toronto (Montreal)?
2. What role would you like to play?
3. Who are your partners in this process?
4. What challenges do you perceive for public art in Toronto?
5. How can public art be improved?
6. What would a future vision of public art be?

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