

Toronto Public Art Strategy (2020-2030)

Date: November 26, 2019

To: Executive Committee

From: General Manager, Economic Development and Culture; Chief Planner and Executive Director, City Planning; General Manager, Transportation Services

Wards: All

SUMMARY

The Toronto Public Art Strategy (2020-2030) sets out a ten-year plan to enhance the City's commitment to public art. The strategy includes 21 actions to advance public art across the city, and heighten the impact of the City's public art programs for the benefit of all residents and visitors.

Following decades of commitment and leadership by the City, private developers, and community partners, Toronto is enriched by more than 1,500 works of public art that engage residents and visitors with the history, diversity, creativity and aspirations of our city. Public art has been leveraged as a tool for community development, civic engagement, and urban design, and has created significant opportunities for artists to advance their professional practice through high-profile public commissions.

The growth of public art in Toronto has been driven by the policies of the City of Toronto's Official Plan (section 3.1.4), and the strategic objectives of Council-endorsed plans such as the Graffiti Management Plan and the Culture Plan for the Creative City. To achieve the goals of these policies and plans, the City delivers three core public art programs – the City of Toronto Public Art and Monuments Collection, the Percent for Public Art Program, and StreetARToronto (StART).

Together, these programs have had a major impact on the city's urban fabric, assembling a collection of public art that, in the number of works alone, is of international significance. At the same time, there is more to be done to ensure that the benefits of public art are felt city-wide, and to harness the potential of public art to advance broader city-building priorities, such as equity and inclusion, environmental resiliency, reconciliation with Indigenous communities, and place-making, among others. With a deliberate, ambitious vision, facilitated by greater and ongoing interdivisional collaboration, Toronto can be a global leader in public art.

Looking ahead, the City can build on its strong foundations to enhance the impact of public art for the benefit of all of Toronto. The Toronto Public Art Strategy seizes this opportunity by putting forward a vision to empower **creativity and community, everywhere**. This is a vision for a city committed to public art, accessible to all, that reinforces neighbourhood character, embraces excellence in design, and advances the careers of local artists.

The strategy is underpinned by a commitment to embed truth and reconciliation with Indigenous communities as foundational principles for public art. Not only is this commitment fundamental to addressing the deficit of Indigenous cultural representation in the public realm, but it also positions Toronto to build a collection of public art unlike any other in the world – one that is deeply connected to the cultural expression of Indigenous communities, and reflective of an aesthetic that is unique to our city.

The City will turn vision into action beginning with the Year of Public Art in 2021, a year-long celebration of art and community, and the first Toronto-wide programming initiative related to the new strategy. Planned highlights include a major expansion of Nuit Blanche to North York and Etobicoke, building on the success of the recent expansion to Scarborough; new funding for artists and community arts organizations to produce public art works city-wide in 2021, to be delivered by the Toronto Arts Council; and special programming partnerships with leading cultural institutions. The Year of Public Art will leave an enduring legacy through significant new commissions, increased support to artists working in the public realm, and by greatly diversifying the opportunities for meaningful engagement and interaction between artists, art and the public.

Lastly, this report recommends a one-year moratorium on accepting new donation proposals for permanent installations through the City's Public Art and Monuments Donations Policy, effective as of Council's approval of said recommendation. Staff are currently working with community partners to facilitate a wide range of public art and monuments donations. This includes identifying appropriate public land for donated works, and providing support throughout the competition, design and construction process. A temporary pause on accepting new proposals is needed in order to complete a backlog of current donation projects ahead of the Year of Public Art.

RECOMMENDATIONS

The General Manager, Economic Development and Culture; the Chief Planner and Executive Director, City Planning; and the General Manager, Transportation Services, recommend that:

1. City Council adopt the Toronto Public Art Strategy (2020-2030), included as Attachment 1 to this report.
2. City Council direct the General Manager, Economic Development and Culture, the Chief Planner and Executive Director, City Planning, and the General Manager, Transportation Services, in consultation with other impacted City divisions, to report to

the Executive Committee in Q3 2020 with a detailed implementation plan for the Toronto Public Art Strategy (2020-2030).

3. City Council direct the General Manager, Economic Development and Culture, in consultation with the Chief Planner and Executive Director, City Planning, and the General Manager, Transportation Services, to report to the Economic and Community Development Committee in Q3 2020 with a programming and engagement plan for the Year of Public Art.

4. City Council direct the General Manager, Economic Development and Culture, in consultation with the Chief Planner and Executive Director, City Planning, and the General Manager, Transportation Services, to submit costs related to the Year of Public Art for consideration as part of the 2020, 2021 and 2022 budget processes.

5. City Council approve a one-year moratorium on accepting proposals for new donations of permanent works through the City's Public Art and Monuments Donations Policy, effective as of the approval of this recommendation by City Council.

FINANCIAL IMPACT

Implementation of Toronto Public Art Strategy

Costs related to the implementation of the Toronto Public Art Strategy will be incurred over a ten-year period (2020-2030). No new resources are required to begin implementing the strategy in 2020. Resource implications for future years will need to be assessed. It is anticipated that most actions can be implemented within existing budgets, including by re-allocation within Divisional budgets where required, and by using future funding commitments for public art (including municipal capital funding allocated to public art; funding secured from private developments through the Percent for Public Art Program, administered by City Planning; and the annual program budget for StreetARToronto, managed by Transportation Services). Where applicable, any new initiatives requiring additional resources will be submitted for Council's consideration as part of future budget processes.

The strategy includes an action to develop consistent City-wide guidelines to apply the "percent for public art" policy to municipal capital projects, per existing direction in the City's Official Plan (section 3.1.4). It is anticipated that, once fully implemented, this action could result in an increase in the amount of municipal capital funding allocated to public art. The exact financial impact of this action cannot be determined until such time as the guidelines have been developed and approved by City Council. The associated financial impact for new capital public art projects will be considered as part of each annual budget submission in the Capital Budget for the appropriate divisions. Additional operating costs for the maintenance of new public art will be included as part of the future budget submissions in the Operating Budget for the appropriate Divisions.

Year of Public Art

One-time funding is required over three years (2020-22) in order to produce and deliver the Year of Public Art. Funding is required beginning in 2020 for start-up staffing and production costs, with the majority of programming and production costs being incurred in 2021. Wrap-up costs and legacy programming costs are anticipated for 2022.

EDC will submit a one-time funding request of \$4.5 million in its Operating Budget over three years for Council's consideration as part of the 2020, 2021 and 2022 budget processes. Other Divisions may also incur costs related to the Year of Public Art. Such costs would be submitted by the appropriate Divisions for consideration as part of the budget process. EDC's funding request breaks down as follows:

Year	2020	2021	2022	Total
Cost	\$1,500,000	\$2,500,000	\$500,000	\$4,500,000

A commitment of City funding will be used to leverage additional third party support, such as cash and in-kind sponsorships, grants, and donations.

The Chief Financial Officer and Treasurer has been provided with the financial impacts associated with this report for review as part of the 2020 budget process.

DECISION HISTORY

The City of Toronto's Official Plan contains policy directions to encourage the "creation of public art that reflects (Toronto's) cultural diversity and history" (section 3.1.4), approved by City Council in 2002 and the Ontario Municipal Board in 2006. Among the Official Plan policies are directions to dedicate one per cent of the capital budget of all major municipal buildings and structures to public art, and encourage the inclusion of public art in all significant private sector developments across the city.

<https://www.toronto.ca/wp-content/uploads/2017/11/981f-cp-official-plan-chapter-3.pdf>

The Culture Plan for the Creative City, adopted by City Council in 2003, built on the Official Plan's foundation to grow the City's public art programs. The Culture Plan's recommendations included actions to implement the percent for public art policy for both municipal and private projects.

<https://www.toronto.ca/legdocs/2003/agendas/council/cc030624/edp5rpt/cl002.pdf>

City Council adopted the Percent for Public Art Program Guidelines in 2010. The Percent for Public Art Program, administered by City Planning, secures funds for public art through the planning and development approval process.

<http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2010.PG40.15>

In 2011, City Council adopted the Graffiti Management Plan, which is a proactive and cooperative approach to managing graffiti vandalism in the public realm, while continuously supporting graffiti and street art that adds artistic vibrancy to Toronto's

streets. StreetARToronto was established as one of the four strategic elements arising from the Graffiti Management Plan.

<http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2011.LS5.1>

City Council adopted the Public Art and Monuments Donations Policy in January 2017. The Policy aims to ensure that all donated artworks accepted and installed in Toronto's public realm demonstrate outstanding aesthetic values, meet technical safety and sustainability criteria, demonstrate clear relationships to the City, Ontario and/or Canada, and are appropriate to the surroundings where the work will be located.

<http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2017.EX21.5>

In March 2018, the Economic Development Committee requested that the General Manager, Economic Development and Culture, in consultation with the Chief Planner and Executive Director, City Planning, conduct a review of the independent report titled "Redefining Public Art in Toronto" prepared by OCAD University and the University of Toronto, and report back on any recommendations and steps required to enhance the City of Toronto's commitment to public art.

<http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2018.ED27.6>

COMMENTS

Public Art in Toronto

Public art shapes our everyday experience of the city. More than 1,500 works of public art can be found in neighbourhoods across Toronto - including works commissioned by the City, its agencies, developers, arts organizations, Business Improvement Areas, and others, along with independent artist-led projects. The City of Toronto's Official Plan recognizes the value of public art in contributing to the city's identity and character, and celebrating the cultural diversity and creativity of our communities.

Supported by the policies of the Official Plan, the City currently delivers three major public art programs that together have had a significant impact on the city's urban landscape. The Toronto Public Art Strategy seeks to build on the strong foundation and successes of these programs by establishing a shared vision to enhance their collective public impact, and improve collaboration between them.

The City's core public art programs include:

- **City of Toronto Public Art and Monuments Collection** (administered by the Economic Development and Culture Division)

The City of Toronto has a legacy of public art that dates from the middle of the 19th century. Today, the City of Toronto's Public Art and Monuments Collection contains close to 300 works that are managed and maintained by the Economic Development and Culture (EDC) Division, ranging from historic and commemorative monuments, to major site-specific installations in parks, community centres, and civic buildings, and much more. The City's collection continues to grow, through both new commissions and works donated by the community.

- **Percent for Public Art Program** (administered by the City Planning Division)

City Planning secures public art opportunities in the public realm as part of the review and approvals of development proposals. The Percent for Public Art Program originated in 1985 and has been reinforced through subsequent Official Plan policies. The name of the program is derived from the principle that one percent of a project's gross construction costs is dedicated to public art - a guiding approach that has been used for decades in hundreds of programs across North America and Europe. The success of this program has led to the proliferation of public art across the city - with approximately 200 projects completed and another 100 underway, private developers have contributed 300 works of public art over the past 30 years.

With recent changes to the legislative environment and the introduction of Bill 108, the Province has replaced development-related revenue and benefit tools with the Community Benefits Charge (CBC). The Province has indicated that the CBC will replace the current growth-based tools by January 1, 2021. While the impact on the City's Percent for Public Art Program is as yet unknown, the City remains committed to maintaining a strong program to encourage private developer contributions to public art.

- **StreetARToronto** (administered by the Transportation Services Division)

StreetARToronto (StART) has its origins in the Graffiti Management Plan adopted by Council in 2011. Today, StART has grown to become a suite of innovative street and graffiti art programs that has produced upwards of 1,000 works of art, ranging from installations on small scale traffic signal controller cabinets and cycle track barriers, to monumental murals on 20+ storey buildings. StART's success is underpinned by a commitment to diversity, equity and inclusion, mentoring emerging talent, and authentic and meaningful community engagement.

Public art is also celebrated during Nuit Blanche, the City of Toronto-produced all-night exploration of contemporary art. Since its inception in 2005, Nuit Blanche has grown to become North America's largest celebration of art in public space, reaching an audience of well over one million each year, and providing a platform for local and international artists to experiment with public art. Nuit Blanche continues to reach new audiences by expanding its geographic reach, with an extension to Scarborough launched in 2018.

Successfully delivering public art projects is a complex undertaking that requires collaboration and partnership across multiple City divisions and agencies. Partner divisions and agencies play an important role by identifying opportunities for public art, supporting the design and construction of new works, maintaining existing assets, funding new commissions, and supporting policy development related to procurement, donations, and planning. Looking ahead, it is important to continue to strengthen collaboration between City divisions and agencies to improve project management, reduce project delivery time, and proactively identify new opportunities for public art.

Why Develop a Public Art Strategy for Toronto?

The City embarked on the strategy development process in 2018, following direction from the Economic Development Committee to consider the recommendations of *Redefining Public Art in Toronto*¹, a collaborative independent study led by OCAD University and the University of Toronto, and report back on steps to enhance the City's commitment to public art.

Redefining Public Art calls for a bold re-visioning of public art in Toronto. Citing extensive research on leading practices from cities around the world, the report challenges the City to position itself as a global capital for public art, and build on its strengths to achieve the best possible impact through its public art programs. Staff considered each of the recommendations contained in *Redefining Public Art*, and note alignment between the report's key themes and the actions recommended by staff as part of the Toronto Public Art Strategy.

Public art in Toronto is at a pivotal moment for future growth - following decades of sustained investment, the City has amassed a collection of public art that is of international significance in its size and diversity. But, to reach Toronto's full potential as a leading global capital for public art, the City needs to take action to address barriers and seize new opportunities:

- **Improve geographic distribution of public art:** Permanent public art in Toronto tends to follow the patterns of development, and as such is most concentrated in the downtown core and other major development hubs. With the introduction of StreetARToronto in 2012, the City successfully extended the reach of its public art programs beyond development-intensive areas - but more action is needed to reach historically underserved areas of the city, and provide access to cultural engagement through public art.
- **Connect the public to public art:** Throughout the consultation process to develop the new strategy, the City consistently heard about the need to better engage residents with public art in Toronto, and celebrate the art that exists across the city. Torontonians are eager to learn more about public art, discover the meaning behind their neighbourhood art, and learn about artists' processes.
- **Advance truth and reconciliation with Indigenous communities:** Public art can be a powerful tool to engage all residents in truth and reconciliation – helping to

¹ Contributors include: OCAD University team: Dr. Sara Diamond (OCADU President), Dr. Marie-Josée Therrien (Associate Professor), Ala Roushan (Assistant Professor), Francisco Alvarez (Executive & Artistic Director, OCAD U Galleries System), Dr. Claire Brunet (Associate Professor), Derek Sullivan (Assistant Professor), Xenia Benivolski (Alumni/Independent Curator), Macy Siu (Graduate Research Assistant), Roman Romanov (Undergraduate Research Assistant), Jade Lee Hoy (Graduate Research Assistant), Robin Buxton-Potts (Coordinator); University of Toronto team: Dr. Daniel Silver (Associate Professor), Noga Keidar (PhD Candidate), Dr. Analays Alvarez Hernandez (Postdoctoral Fellow), Yasmin Koop-Monteiro (Graduate Research Assistant), Dr. Mark Cheetham (Advisor and Associate Professor).

restore visibility to Toronto's Indigenous communities, creating a greater sense of place and belonging, and sparking dialogue about the legacy of colonialism, and a shared path forward. A new strategy should consider how to build on the community, cultural and educational impact of public art, and create opportunities for meaningful collaboration between the City and Indigenous communities, as equal partners.

- **Support emerging and equity-seeking artists:** While equity and inclusion have long been held as core values for the City's public art programs, there is more work to be done to ensure that public art is inclusive of the diverse communities it is intended to serve. There is a need for greater diversity among artists commissioned for public works in Toronto, including artists of different abilities, genders, ethnicities, ages and socio-economic backgrounds. Just 48 of the approximately 300 works in the City of Toronto Public Art and Monuments Collection are by women artists, with another 26 by artist duos or teams including one woman, and only four of the collection's works are by Indigenous artists. Moreover, while exact numbers are not available, there is a gap in representation in the Public Art and Monuments Collection of artists from racialized communities relative to the demographic make-up of the city of Toronto as a whole. To address gaps in representation, there is a need to develop career-launching platforms to tackle barriers to entry into the field of public art for emerging artists and artists from equity-seeking communities
- **Champion artistic creativity and experimentation:** To position Toronto as a global leader in public art, *Redefining Public Art* calls on the City to broaden its definition of public art and support a wider range of works through its programs. This could include media art, temporary and ephemeral art, community-engaged art practices, and performance art, among others.
- **Strengthen commissioning policies and processes:** There is an opportunity for the City to enhance its policies to create an enabling environment for public art, particularly by improving the processes for municipally-led commissions. For instance, the City's Official Plan calls for including public art as part of all major municipal buildings and structures (section 3.1.4) - however, this has not been consistently applied in the past. Developing clear, City-wide guidelines to apply this Official Plan policy will unlock new opportunities for public art in all corners of Toronto.

Strategy Development Process

The strategy's vision and actions were developed through research on best practices in the field, along with a robust community and stakeholder consultation process that reached over 400 Torontonians. An external advisory committee consisting of artistic and community leaders was established to provide informed advice and feedback in the development of the strategy, and met three times in 2019. In addition, an internal working group was formed to offer additional staff expertise for the strategy, with representatives from City Planning, CreateTO, Economic Development and Culture, Environment and Energy, Indigenous Affairs Office, Parks, Forestry and Recreation, Seniors Services and Long-Term Care, Solid Waste Management Services, Toronto

Public Library, Toronto Transit Commission, Toronto Water, Transportation Services, Waterfront Secretariat, and Waterfront Toronto.

Research and Discovery

As part of the initial phase of the project, staff took stock of the strengths, opportunities and challenges facing public art in Toronto. Underpinning this research was a comprehensive literature review of leading public art practices and thorough jurisdictional review of public art programs in Canada and around the world undertaken by OCADU and the University of Toronto as part of the *Redefining Public Art* report. *Redefining Public Art* examined how Toronto's approach to public art has evolved over the last three decades, and highlighted opportunities for Toronto to learn from global leaders in the field of public art. The report's research concluded that Toronto should expand its definition of public art, and the types of works supported through the City's programs; consider alternative funding mechanisms for public art; actively pursue new approaches to improving the geographic distribution of public art; and improve community engagement related to public art.

To supplement the report's findings, City staff conducted additional research on areas of particular interest for developing a new strategy - including best practices on municipal funding structures for public art; successful strategies for advancing Indigenous public art, and improving representation of artists from equity-seeking communities; and innovative new commissioning models. This research reinforced the need to enhance the City's policies and processes for commissioning public art works as part of municipal capital projects; a strong, bold commitment to advancing equity and representation in public art; and opportunities to explore new, creative strategies to enhance the impact of public art in Toronto. Full findings of this additional jurisdictional scan are included as Attachment 2 to this report.

Community and Stakeholder Engagement

The City engaged over 400 Torontonians to share their insights on public art through an inclusive community and stakeholder consultation process. Consultations were designed and led by PROCESS, an independent third-party facilitator. PROCESS' report summarizing the findings of the consultation process is included as Attachment 3 to this report.

Artist-led public engagement activities

PROCESS designed and delivered a public engagement process that put artists and communities at the heart of the conversation, selecting six local artists to facilitate engagement sessions in their own neighbourhoods across the city about public art. Artists were invited to design creative, arts-based engagement sessions that reflected their own artistic practices, and the needs and interests of their communities. The artist-facilitators sought community feedback and perspectives on how Torontonians currently experience public art, and how they would like to in the future.

Collectively, the six artists reached approximately 250 people through a variety arts-based activities:

- Daniel Rotsztein developed and facilitated an activity at an annual Korean Bazaar at the Salvation Army Community Church in North York.
- Hiba Abdallah hosted a workshop and conversation about public art at Lakeshore Arts in Etobicoke.
- Melanie Fernandez-Alvarez worked in partnership with MABELLEarts to explore experiences of public art at an Iftar Night celebration in Mabelle Park, and through two workshops in Etobicoke.
- Sari Zon sought feedback through a creative arts activity station at the Art Starts Street Art Festival, and at the Art Gallery of Ontario's Indigenous Peoples Day Celebration.
- Tamla Matthews, with her organization Roots and Branches, engaged with Scarborough residents at the Berner Trail Community Centre and the Malvern Library.
- Vanessa Dion Fletcher connected with the housing co-operative community that she lives in located at Sherbourne and Carlton Streets in the downtown core.

Stakeholder Focus Groups

To draw on the wealth of experience and talent among those working in the field of public art, PROCESS facilitated in-depth policy conversations with eight stakeholder focus groups, all with specific subject matter expertise in public art. These meetings were intended to explore key policy issues related to public art, and provide an opportunity for critical thinking about the City's existing public art processes.

Focus groups included meetings with: 1) professional artists working within the existing policy frameworks for major capital projects; 2) street and graffiti artists; 3) producers, curators, and institutions in the visual arts community; 4) art writers and thought leaders in the field of public art; 5) property developers; 6) architects, urban designers and landscape architects; 7) public art consultants; and 8) the Indigenous arts community. A total of 56 subject matter experts took part in the focus groups.

Community Conversation (Open House)

In July 2019, over 125 people attended a community conversation about the public art strategy at St. Paul's on Bloor. Participants first took part in a public art walk to consider how public art can and has reimagined the public realm along Bloor Street. Afterwards, guests learned more about the public art strategy through a presentation by City staff, and heard from a panel of artists and art consultants about their experiences working in public art in Toronto. Lastly, participants provided feedback on the strategy and their thoughts on public art in Toronto at facilitated activity stations.

Report on Consultations

In August 2019, the City released a report summarizing feedback received by PROCESS during the consultation process (included as Attachment 3). Members of the public were invited to provide written comments on PROCESS' report and/or respond to a short online survey. City staff have considered PROCESS' findings, along with the comments from members of the public on PROCESS' report, as part of the development of the strategy's vision and actions.

Overview of Strategic Vision and Actions

Building on the foundational policies of the City's Official Plan, and the passion and wisdom expressed by the more than 400 community members engaged through our consultation process, the Toronto Public Art Strategy envisions public art empowering **creativity and community, everywhere**. This is a vision for a city committed to public art, accessible to all, that enlivens our public spaces, reinforces neighbourhood character, and embraces excellence in design.

This vision is underpinned by a commitment to embed truth and reconciliation with Indigenous communities as foundational principles for public art. Not only is this commitment fundamental to addressing the deficit of Indigenous cultural representation in the public realm, but it also positions Toronto to build a collection of public art unlike any other in the world – one that is deeply connected to the cultural expression of our Indigenous communities, and reflective of an aesthetic that is unique to our city.

To deliver on this vision, the strategy sets out 21 actions aligned with the three pillars of the vision - creativity, community, everywhere. The strategy's actions align with the City's new corporate strategic plan and its stated objective to invest in people and neighbourhoods.

Creativity: The Toronto Public Art Strategy will create new platforms for artists and community partners to create and experiment with public art. Toronto is already home to a globally-significant collection of such works by both local and international artists – a continued emphasis on supporting artistic experimentation will reinforce the city's global creative leadership, and empower artists to produce high-quality projects of all sizes and types that reimagine the experience of the public realm.

Actions related to creativity include:

- Issue open calls to artists and curators for project ideas
- Animate Toronto with temporary public art
- Identify public art opportunities and engage artists as early as possible in all projects
- Champion career-launching platforms for the next generation of public artists
- Create new skills development and leadership opportunities for Indigenous artists, curators and art consultants in the field of public art
- Deliver a range of competition types and opportunities
- Encourage new methods of community-engaged public art works in a variety of media

Community: Through creative, savvy digital tools, and engaging educational and interpretive programming, the strategy charts a course to better connect the public to public art. The actions in this section are guided by a desire to strengthen the everyday experience of public art, and a continued commitment to public art that is inclusive of Toronto's deep diversity, through both the local stories told through public art, and the artists commissioned for public projects.

Actions related to community include:

- Enable the public to discover and interact with public art through creative online resources
- Activate public art through community-focused educational and interpretive programming
- Create more public art opportunities for artists from equity-seeking communities
- Engage Indigenous communities to identify sites of significance across Toronto for Indigenous public art projects
- Ensure that juries and advisory committees are reflective of the diversity of the arts sector, and the population of the City of Toronto
- Engage artists and communities city-wide in decision-making related to public art through meaningful consultation processes
- Establish an artist-in-residence program in City divisions
- Pursue new opportunities for destination public art

Everywhere: Public art can provide opportunities for residents to engage with the city's diversity and creativity on an everyday basis, no matter where they live. Recognizing the need to increase city-wide access to public art, the strategy sets out a path to improve the geographic distribution of public art across the city. There is more that the City can do to ensure that the benefits of public art are felt city-wide, particularly in areas outside of the downtown core and major development hubs.

Actions related to "everywhere" include:

- Develop City-wide standards to consistently apply the "Percent for Public Art" policy to municipal capital projects
- Produce public art master plans on a city-wide basis to provide strategic direction on future project plans
- Pool public art funds to produce new works in underserved areas of the city
- Advance Indigenous place-making city-wide through public art
- Integrate public art in a variety of media into a broader range of public realm improvements
- Protect public art works city-wide through proactive maintenance and conservation

Outcomes and Implementation

This report recommends that staff report back to the Executive Committee in Q3 2020 with a detailed implementation plan for the Toronto Public Art Strategy. The implementation plan will include a work plan and timelines, and will identify resources required to implement the strategy's actions, along with a framework for evaluating the impact of the strategy.

To measure success and monitor progress, staff will develop targeted outcomes for the strategy, using a results-based accountability framework. Examples of such outcomes could include:

Strategic Action Area	Examples of Outcomes
Creativity	<ul style="list-style-type: none"> • Greater range of styles and media among newly-commissioned public art works • More skills development and mentorship opportunities for emerging artists • Increased recognition of international artistic significance of public art in Toronto
Community	<ul style="list-style-type: none"> • Enhanced resident and visitor appreciation of and engagement with public art • Widespread recognition of Indigenous cultural presence in Toronto achieved through new public art commissions • Improved representation of equity-seeking artists within City's collection
Everywhere	<ul style="list-style-type: none"> • Significant increase in the number of public art works commissioned outside of development-intensive areas • Increase in the number of public art projects produced as part of municipal capital works • City of Toronto Public Art and Monuments Collections consistently maintained in state of good repair

Year of Public Art

Led by the Mayor, the Year of Public Art will be a major year-long celebration of art and community taking place in 2021. It will be the first Toronto-wide programming initiative arising from the new strategy, and signal the City's renewed vision for and commitment to public art. The Year of Public Art will animate all corners of Toronto with innovative public art projects throughout the year. Planned highlights include:

- A major further expansion of Nuit Blanche to North York and Etobicoke, building on the success of the recent expansion to Scarborough, and under the curatorial vision of incoming artistic director Dr. Julie Nagam;
- New funding for artists and community arts organizations to produce public art works city-wide in 2021, to be delivered by the Toronto Arts Council; and
- Special programming partnerships with leading cultural institutions and creative hubs, including the Art Gallery of Ontario, Art Toronto, the Bentway, Harbourfront Centre, Local Arts Service Organizations, Luminato, the Museum of Contemporary Art (MOCA) Toronto, OCAD University, Osmington (Union Station), the Power Plant Contemporary Art Gallery, Toronto Arts Council, and the Toronto Biennial of Art, with more to come.

The Year of Public Art will leave an enduring, sustainable legacy through significant new commissions, increased support to artists working in the public realm, and by greatly

diversifying the opportunities for meaningful engagement and interaction between artists, art and the public.

Underpinning all of this is a commitment to promoting Toronto's existing talent and activity in the field of public art. The City will be extensively promoting the Year of Public Art through online public art tools, and partnerships with media to raise awareness of and engagement with programming initiatives. In addition, working with partners such as the Art Gallery of Ontario and the Bentway, the Year of Public Art will feature public talks, workshops and other engagement opportunities.

A Mayor's External Advisory Committee for the Year of Public Art has been established to ensure that the project is communicated and implemented in ways that resonate with Torontonians. Each member of the Committee brings an essential and critical perspective to the development of the project and becomes a champion of the Year of Public Art within their respective communities.

One-time project funding will be required to deliver the Year of Public Art, estimated at \$4.5 million over three years (2020-22). Funding is required beginning in 2020 for start-up staffing and production costs, with the majority of programming and production costs being incurred in 2021. Wrap-up costs and legacy programming costs are anticipated for 2022. This report recommends that costs related to the Year of Public Art be submitted for consideration by City Council as part of the 2020, 2021 and 2022 budget processes.

Donations of Permanent Public Art and Monuments

Many pieces in the City's Public Art and Monuments Collection were acquired by the efforts and generous contributions of community organizations and individuals. In 2017, City Council adopted a Public Art and Monuments Donations Policy, in response to increasing public interest and a sharp increase in donation proposals, and to formalize the process for accepting donated works.

Since that time, City staff across various divisions have worked on numerous donation projects including the Holodomor memorial, the Afghanistan memorial, the William Barker memorial, the anchor of Captain John's restaurant on the waterfront, as well as smaller projects directed by Council, and many others that have not yet been realized. The staff resources required to work with community groups to identify appropriate public lands for donated works, as well as provide support throughout the competition, design and construction process, is considerable. The volume of donations has outstripped the City's ability to assess and advance such projects in a predictable and timely way, leading to a significant backlog of such projects.

In addition to these permanent donations, staff are also working with community proponents to support a range of temporary public art installations, including a recent proposal by the Friends of University Avenue. As temporary works, these projects fall outside the scope of the Public Art and Monuments Donations Policy, which was designed to respond to permanent proposals. In the case of the proposal by Friends of University Avenue, the proponent will assume responsibility for both installation and any

necessary maintenance of the work, whereas permanent proposals accepted through the Policy become the responsibility of the City. The pause proposed here will free up staff resources to determine how best to work with the growing number of significant, third-party led temporary works.

To advance work on current donations ahead of the Year of Public Art, this report recommends an immediate one-year moratorium on new proposals for permanent public art and monuments, effective as of Council's approval of this recommendation. This will not impact proposals that have already been received by the City, donations that have been negotiated as part of Section 37 agreements, and temporary projects. The moratorium will allow City staff to complete a backlog of current donation projects, as well as advance projects directed by Council such as the memorial to former Deputy Mayor Pam McConnell, the memorial to the victims of the North York van attack, and the memorial to Indian Residential School Survivors on Nathan Phillips Square.

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ATTACHMENTS

Attachment 1 - Toronto Public Art Strategy (2020-2030)

Attachment 2 - Supplemental Jurisdictional Scan

Attachment 3 - "What We Heard": Report on Community and Stakeholder Consultations