

Attachment 1: Three-Year Work Plan Summary (2024-2026)

The Three-Year Work Plan Summary (2024-2026) is built on the foundations of the City’s three core public art programs – the City of Toronto Public Art and Monuments Collection, the Percent for Public Art Program, and StreetARToronto (StART), as well as the recent success of ArtworxTO: Toronto’s Year of Public Art 2021-2022.

Action	Recommendation(s)	Key Outputs
<p>1. Enhance existing and develop new career-building resources and mentorship programs for emerging public artists.</p>	<p><u>Public Art Strategy:</u> 1.4. Champion career-launching platforms for the next generation of public artists;</p>	<p>EDC to update Toronto Sculpture Garden (TSG) mandate to be a dedicated learning and mentorship space. EDC to create a TSG Public Art Intensive program for studio artists to experiment at scale; Create online resources / video tutorials for emerging artists.</p> <p>EDC to encourage professional public artists to take on mentees during their commissions.</p> <p>EDC to dedicate smaller-budget projects / calls for artists to more emerging artists, utilizing Design Contracts (as opposed to Design-Build contracts) where artists with less experience would be qualified to complete the work.</p>
	<p><u>ArtworxTO Final Evaluation Report:</u> 1. Access to space, exposure, funding, and the opportunity was highly valued—but there is a need for more;</p> <p>7. Access barriers need to be better addressed for participating artists, cultural producers and the public alike.</p>	<p>Transportation Services, through its StreetARToronto ('StART') program, to continue offering emerging artist development opportunities through their Career Ladder for Artists. This includes: meaningful mentorship opportunities baked into each program; open calls to Small Canvas programs like Outside the Box, Cycle Track Barriers and Garage Door 'canvases;' 'Best Practices' Guides; career development workshops including workshops on health and safety while working in the public realm that prepare artists for a career in public art, and; networking sessions where emerging artists can meet and learn from established artists and expand their networks in an informal and accessible context.</p>
		<p>City Planning to expand on mentorship program requirements through the Percent for Public Art Program update to the guidelines, including providing more detailed guidance to staff, consultants and developers on mentorship options: 1. The artist is mentored by the public art consultant, rather than by a commissioned artist. 2. The artist selects an emerging artist mentee and acts as mentor. 3. A developer partners with a post-secondary/institutional art program.</p>

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<p>2. Establish new public art trail as a signature destination on the waterfront.</p>	<p><u>Public Art Strategy:</u> 1.2. Animate Toronto with temporary public art; 2.8. Pursue new opportunities for destination public art.</p>	<p>EDC and PFR to develop and execute license agreement with Lassonde Art Trail for use of space.</p> <p>EDC to work in collaboration with Lassonde Art Trail on commissioning of landmark permanent art installations (one by a Canadian artist and one international) to anchor trail. EDC to develop and execute donation agreements with Lassonde Art Trail to accept permanent art works as part of City's collection.</p> <p>EDC to support Lassonde Art Trail's efforts to establish new community and curatorial partnerships to maximize impact of new art trail.</p>
<p>3. Create opportunities and partnerships for temporary public art (referring to artworks in public space for an estimated ten years or less, or with a fixed end date).</p>	<p><u>Public Art Strategy:</u> 1.2. Animate Toronto with temporary public art.</p>	<p>EDC to maintain partnership with Osmington for Unionniale public art space in the heart of Union Station, where the art will rotate every two years, with artists chosen through a juried selection process.</p> <p>EDC to create temporary installations to promote Toronto as a UNESCO Creative City for Media Arts, including partnerships with the Creative City Network of Canada and Quartier des Spectacles. EDC to maintain partnership with Nieuport Aviation to create temporary public art installations at Billy Bishop Airport.</p> <p>Transportation Services to continue to provide artists and curators with mentorship and mentee skill and career development opportunities on projects of all scales and workshops to advance capacity-building with a focus on reconciliation, diversity, equity and inclusion.</p> <p>City Planning to work with the private sector and divisional partners to identify new opportunities for temporary public art on private and public areas (outside of the percent for public art program); City Planning to look for opportunities for temporary artworks and continue to work with partnering divisions and the public sector on siting and evaluating the technical feasibility of temporary works.</p> <p>Core divisions to look to City-operated locations for temporary public art, such as PFR community/recreation centres, cultural centres and history museums.</p>

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<p>4. Amplify communications and public-facing resources regarding public art.</p>	<p><u>Public Art Strategy:</u> 2.1. Enable the public to discover and interact with public art through creative online resources;</p>	<p>Core divisions will promote transparency and clarity around public art commissions, and allow the public to easily find information on artworks; work in partnership with Strategic Communications to broadly disseminate and promote public art opportunities, awards, launches, unveilings, ongoing conservation efforts, and community engagement opportunities. Information should be shared to encourage clarity, openness, community awareness, and public knowledge around Toronto’s public art processes.</p> <p>Core divisions to jointly review Public Art website navigation.</p>
	<p><u>ArtworxTO Final Evaluation Report:</u> 3. A lack of early awareness and clarity around the application process imposed a barrier to entry;</p>	<p>EDC to migrate the ArtworxTO public art map to Toronto.ca (including audio tours and resources).</p> <p>EDC to research options and benchmarks for plaques to have an online component with further, and accessible, information.</p>
	<p>4. Participants found the Marketing and Communications strategy lacking and had difficulty navigating the website;</p>	<p>City Planning will update the Percent for Public Art Guidelines to provide developers with direction on promoting their calls for artists.</p> <p>City Planning will continue to update the on-line public art inventory and add new promotional content i.e. video documentaries of artist work.</p>
	<p>7. Access barriers need to be better addressed for participating artists, cultural producers and the public alike.</p>	<p>City Planning will promote public art works through education awareness, walking tours, events and resources on-line for artist, the design community and developers.</p>
		<p>StART to continue to share art calls widely via social media, Akimbo and community outreach. StART to continue to host Artist Info Sessions to encourage participation and answer questions. StART to continue to host online and in-person Community Engagement Sessions for mural projects.</p>
		<p>StART to continue to expand upon print and online resources including exhibitions showcasing murals and related programming themed on Reconciliation, Emancipation, PRIDE, Diversely Abled persons and exhibits featuring art by emerging artists; as well as continuing to add QR codes in public space.</p> <p>StART to formalize and release its Best Practices Guides.</p>

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<p>5. Increase artist diversity and promote inclusivity in Toronto’s Public Art Collection.</p>	<p><u>Public Art Strategy:</u> 2.3. Create more public art opportunities for artists from equity-seeking communities;</p>	<p>Core divisions to continue dedicated calls for equity-deserving artists (for example: StART's annual calls for Indigenous, Black, and Diversely Able Artists; and the Call to Black Artists & Designers: Public Artwork for 254 King Street).</p>
	<p>2.5. Ensure that juries and advisory committees are reflective of the diversity of the arts sector, and the population of the City of Toronto;</p>	<p>EDC will begin research towards an equity audit of Toronto’s existing Public Art Collection.</p> <p>EDC to ensure all juries are representative of Toronto’s diversity.</p> <p>EDC to promote calls for artists through specialized organizations that are dedicated to specific communities.</p>
	<p><u>ArtworxTO Final Evaluation Report:</u> 2. Prioritizing opportunities for historically marginalized groups and ensuring diverse representation was recognized and appreciated.</p>	<p>StreetARToronto to continue to issue calls for artists from Indigenous, Black, other Peoples of Colour and Diversely Able communities, as well as targeted and intentional art calls and outreach to other communities of identity such as women-identifying, LGBTQ2S+ and diversely able communities.</p> <p>StART to continue its "Just Us" mural program in support of Black Lives Matter and justice for Indigenous Peoples. StART will continue efforts to decolonize and indigenize processes to authenticate our commitment to reconciliation. These efforts include making art calls even more accessible, humanizing procurement, and purchasing processes, placing a dedicated focus on holistic health and wellness for all.</p>
		<p>City Planning to update the Percent for Public Art guidelines to reflect the current practices of inclusiveness and diversity in all aspects of the program, including equity and diversity on selection panels and artist lists.</p>

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<p>6. Advance Truth and Reconciliation by empowering Indigenous artists and co-creating public art.</p>	<p><u>Public Art Strategy:</u> 1.5. Create new skills development and leadership opportunities for Indigenous artists, curators and art consultants in the field of public art;</p> <p>2.4. Engage Indigenous communities to identify sites of significance across Toronto for Indigenous public art projects;</p> <p>3.4. Advance Indigenous place-making city-wide through public art;</p> <p><u>ArtworxTO Final Evaluation Report:</u> 2. Prioritizing opportunities for historically marginalized groups and ensuring diverse representation was recognized and appreciated.</p>	<p>Core divisions to work with Indigenous Affairs Office and their Placemaking Strategy to determine important sites for recognizing Toronto’s Indigenous histories and communities.</p> <p>Core divisions to ensure that public art is a primary component of the forthcoming Indigenous Arts Action Plan (recommended as part of City’s Reconciliation Action Plan) and to work with Indigenous Affairs Office and local Indigenous artists to lay the groundwork research before co-developing an Indigenous Arts Action Plan.</p> <p>City Planning to include Indigenous representation (artists and/or persons from the design community) on the Toronto Public Art Commission.</p> <p>City Planning to continue to secure and ensure that calls for artists are inclusive to indigenous artists and communities and that focused indigenous public works are created by indigenous public art consultants (for example, the Anishnawbe Health Toronto Indigenous Hub).</p> <p>City Planning to continue to advance truth and reconciliation on large scale public art master plans such as the Villiers Island Public Art Master Plan and the Downsview Public Art Master Plan, in progress.</p> <p>City Panning to update the Percent for Public Art guidelines to include direction on indigenous engagement and inclusion on artists calls.</p> <hr/> <p>EDC to unveil new Indigenous public artworks: Spirit Garden honouring residential school survivors at Nathan Phillips Square developed in partnership with Toronto Council Fire and ‘Campfire’, a large-scale new public artwork at Humber Bay Shores by Michael Belmore and Herman Mejia.</p> <p>EDC to co-create projects with Indigenous curators; Indigenous competition coordinators to lead public art projects and community engagement. EDC to work with Indigenous artists and communities to develop new commissioning models to allow for greater self-determination in commissioning process (for example, the Moss Park Indigenous Public Art Program, artists were determined by an Indigenous Nomination Committee rather than an open call).</p>

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		<p>StART to continue invitational Indigenous mural projects.</p> <p>StART will continue to co-create opportunities to learn from and engage Indigenous Artists, Elders, Knowledge Keepers, Photographers, Videographers, Curators, Caterers, and other Vendors with a focus on placemaking throughout the city at important sites.</p> <p>StART will continue to run art calls open exclusively to artists who identify as Indigenous and evaluated by Indigenous Advisory Panels, and offer workshops lead by Indigenous Elders, Artists, and knowledge keepers for the benefit of Toronto's larger artist community as well as internally for City staff.</p> <p>StART will continue to engage the Indigenous Affairs Office and Indigenous community members for art calls and Advisory Panels.</p> <p>StART will produce and release the second edition of the StreetARToronto book showcasing murals by Indigenous Artists throughout Toronto.</p> <p>StART will continue to produce exhibits showcasing murals and related programming featuring Indigenous Artists.</p>
<p>7. Sustain the momentum of the Artist-In-Residence program.</p>	<p><u>Public Art Strategy:</u> 2.7. Establish an artist-in-residence program in City divisions.</p>	<p>EDC to secure partnership funding for the next iteration of the Artist-in-Residence program, that was launched as part of ArtworxTO.</p> <p>EDC to offer opportunity to City divisions to host the next Artist-in-Residence.</p> <p>EDC to launch a call for Toronto-based public artists to participate.</p>
<p>8. Establish guidelines for integrating public art into municipal capital projects.</p>	<p><u>Public Art Strategy:</u> 3.1. Develop City-wide standards to consistently apply the “Percent for</p>	<p>Core divisions to implement Official Plan policy 3.1.5. A partnership between the public and private sectors is to be nurtured to transform Toronto into a large public art gallery with installations throughout the City. City to “dedicating one per cent of the capital budget of all major municipal buildings and structures to public art”; with a phased approach working with Transportation Services capital program.</p>

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	Public Art” policy to municipal capital projects.	<p>Transportation Services, will initiate in collaboration with other City divisions, agencies and Corporations, to establish clear guidelines for identifying public art opportunities through capital projects led by the division. These guidelines will be shared with other capital divisions, encouraging them to use and adapt them for their own capital programs.</p> <p>City Planning to encourage developers to integrate public art on infrastructure that they are delivering, i.e., bridges and parks.</p> <p>City Planning to expand the role of Toronto Public Art Commission (TPAC), to be a resource for other divisions’ delivering capital infrastructure projects with public art, for example: bridges, parks etc.</p>
<p>9. Produce additional public art master plans for more neighbourhoods across Toronto.</p>	<p><u>Public Art Strategy:</u> 3.2. Produce public art master plans on a city-wide basis to provide strategic direction on future project plans.</p>	<p>City Planning to produce a work program that includes a current inventory in map form of public art identified in Secondary Plans, District Plans, Public realm plans, Master plans and Urban Design guidelines.</p> <p>City Planning, while partnering with other divisions, will do a gap analysis and outcome of the inventory above of where public art opportunities can be looked at through new master plans with a view of short-, medium- and long-term planning recognizing that this is a 10 year Strategy, the focus will be in the short term to prioritize resources and identify where planning will start in collaboration with partnering divisions.</p> <p>City Planning to work with the other divisions to look for opportunities for destination public art through the planning studies and the city's capital program.</p> <p>City Planning will inform developers of the requirements for public art at the pre-application stage. City Planning to encourage developers to engage public art consultants for the commissioning of public art as early as possible in the planning review process – public art is secured through the rezoning process with approval triggers embedded in the legal agreements, between the City and the developers.</p> <p>City Planning to continue work on Downsview Public Art Strategy, where public art can be used to enhance the quality of the public realm and other spaces that are visible from the public realm. Public art may be used to facilitate the expression of the Plan Area’s cultural and natural heritage, including Indigenous place-keeping and cultural expression, interpretation of cultural heritage resources related to the historic</p>

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		aerospace industry, and other themes that contribute to community identity and a sense of place.

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<p>10. Strengthen the management of the City’s Public Art Collection.</p>	<p><u>Public Art Strategy:</u> 3.6. Protect public art works city-wide through proactive maintenance and conservation;</p> <p><u>ArtworxTO Final Evaluation Report:</u> 7. Access barriers need to be better addressed for participating artists, cultural producers and the public alike.</p>	<p>Core Divisions to collaborate with Purchasing and Materials Management to update and formalize simplify the administration of artist procurement processes.</p> <p>EDC to review staffing structure of Public Art Office (within Economic Development & Culture) to ensure that sufficient resources are in place to accommodate growth of new capital projects and donations.</p> <p>EDC to strengthen collections management by developing and/or updating collections policies for City of Toronto’s Public Art and Monuments Collection, including a new Deaccession Policy with clear instruction and parameters around removing artworks that may have deteriorated beyond repair, or that may thematically no longer serve nor represent Toronto’s communities.</p> <p>EDC to integrate Capital Asset Management Strategy: Work in collaboration with Financial Planning to integrate the key principals of the COT Asset Management Plan (AMP) into Public Art collections management strategies. The AMP is a long-term plan developed for the management of the City's physical assets. The plan will detail the characteristics and conditions of the assets and inform planned actions to maintain a specified level of service in the most cost-effective manner. The effort to enhance best practices is in accordance with Ontario Regulation 588/17I and will ensure the continued improvement of informed and integrated decision-making around the maintenance and preservation of the Toronto Public Art and Monuments Collection.</p>
<p>11. Incorporate recent legislative changes into the Percent for Public Art Program.</p>	<p>Added based the recent adoption of the Community Benefits Charge Strategy by City Council in August 2022.</p>	<p>City Planning to update the Percent for Public Art guidelines to reflect changes to the legislative framework to include the Community Benefits Charge Strategy (2022).</p> <p>City Planning to update the Percent for Public Art legal agreement template to reflect the new Community Benefits Charge Strategy (2022).</p>