

City of Toronto  
**ArtworxTO Program**  
**Evaluation**  
Final Report

April 1, 2023



# Table of Contents

<b>1.0 Introduction</b>	<b>3</b>
1.1 About this Report	3
1.2 About the ArtworxTO Program Evaluation	3
1.3 Terminology	4
1.4 Objectives of ArtworxTO	7
<b>2.0 Evaluation Process</b>	<b>8</b>
2.1 Methodology	8
2.2 Key Stakeholder Mapping	9
2.2 Evaluation Framework	13
2.3 Internal City data	13
2.4 Evaluation activities: Public Survey	14
2.5 Evaluation activities: Stakeholder Interviews	15
2.6 Evaluation activities: Focus Groups	16
2.7 Evaluation Activities: Site Visits & Digital Programming	17
<b>3.0 Key Findings</b>	<b>21</b>
<b>Appendix A: Logic Model and Evaluation Framework of ArtworxTO and Toronto Public Art Strategy 2020/2030</b>	<b>37</b>
<b>Appendix B: ArtworxTO Performance Indicators</b>	<b>53</b>
<b>Appendix C: Schedule of Data Collection Activities</b>	<b>76</b>
<b>Appendix D: Survey Questions</b>	<b>80</b>
<b>Appendix E: Survey Results</b>	<b>94</b>
<b>Appendix F: Focus Group and Interview Questions</b>	<b>134</b>

# 1.0 Introduction

## 1.1 About this Report

This report is a summary of research and program evaluation of the current state of “ArtworxTO: Toronto’s Year of Public Art 2021-2022”. This report and the framework it establishes, reflects on user experiences and outcomes and provides an understanding of the impact of public art and the City’s return on public art investments. With ArtworxTO as the official launch of the City’s new 10-year Public Art Strategy, the program evaluation formalizes a Public Art Evaluation Process and a centralized baseline dataset, and initiates the ongoing data collection of the City’s Interdivisional public art investments. This report will inform future evaluations of ArtworxTO and subsequent City of Toronto Public Art evaluations.

## 1.2 About the ArtworxTO Program Evaluation

The program evaluation for ArtworxTO is an opportunity to create the City’s public art data baseline, as well as a centralized data collection system for public art investments over the next 10 years.

Who is impacted:

- City Planning, Urban Design, Civic Design, Public Art
- Economic Development & Culture, Cultural Partnerships, Public Art
- Transportation Services, Project Design and Management, Neighbourhood Projects, StreetARToronto

The City of Toronto retained PROCESS to lead the Program Evaluation. PROCESS established a comprehensive stakeholder engagement program to identify ArtworxTO and the 10-Year Public Art Strategy’s key measures of success and impact, based on the various stakeholders’ interests. Engagement has included meetings with the Mayor’s External Advisory Committee, with the External Working Group and with an Interdivisional Working Group of City staff, and dozens of one-on-one conversations with ArtworxTO stakeholders.

The Program Evaluation team has also met with select financial institutions, the Federal government and others, to better understand the myriad of perspectives on success indicators and impacts of ArtworxTO and public art, as well as economic impacts and changes as a result of COVID-19. Combining this research and feedback from over 75 key stakeholders and the objectives of the City’s new 10-year Public Art Strategy, resulted in the Evaluation Framework (see [Appendix A](#)).

Understanding the impact of public art and the City’s return on public art investments has been identified as a key legacy outcome of ArtworxTO. With this commitment in mind, as well as ArtworxTO as the official launch of the City’s new 10-year Public Art Strategy, the program evaluation formalizes a Public Art Evaluation Process and a centralized baseline dataset, and initiates the ongoing data collection of the City’s Interdivisional public art investments.

PROCESS launched the ArtworxTO Program Evaluation in late May 2020. There were disruptions to the Year of Public Art due to COVID-19 restrictions, in December 2021, January 2022 and March 2022. As a result, some evaluation activities were paused.

## 1.3 Terminology

The ArtworxTO Program Evaluation team is using the following Council approved definition of public art, which can be found in the City of Toronto’s [10-year Public Art Strategy](#).

### Public Art

**Public art is work in any medium that has been produced by an artist, installed in a publicly-accessible space.**

The City’s definition of public art recognizes the need for a broad framework that is inclusive of a range of artistic practices and goals, while capturing several fundamental elements:

**Public art can take on many forms.** It encompasses a broad range of artistic practices rooted in the tradition of visual arts, including but not limited to sculpture, murals, street and graffiti art, video, and digital media. It can also include aspects of performance, theatre, music, culturally-significant ceremony, or other more ephemeral artistic experiences. The artistic medium will depend on the nature and objectives of a particular program or commission.

**Public art can be permanent or temporary.** Public art can be produced as a long-term or “permanent” installation, built to last for the foreseeable future, or as a shorter-term, “temporary” work, designed to be experienced over a period of days, weeks, months, or several years.

**Public art is a platform for artists.** Through its public art programs, the City strives to create valuable opportunities for both emerging and established professional artists. As such, artists should play a leading role in the creative process for public art, whether they are working independently or as part of a team that could include curators, public art consultants, designers, architects, landscape architects, community members, or others.

**Public art is designed for publicly-accessible spaces, and is intended to engage the public.** Public art is created for and installed in inclusive, barrier-free sites that are publicly-accessible, such as parks, community centres, bridges, underpasses, laneways, or privately-owned public spaces (POPs). It is intended to be site-specific, integrated into its environment and enhancing its surroundings, making it distinct from art exhibited in public places, or one-time performances. Public art creates and shapes a sense of place — a function that takes on particular significance in Toronto by advancing Indigenous placemaking, reflecting the ancient continuity of Indigenous peoples on the lands where Toronto now sits.

## ArtworxTO Stakeholders

**ArtworxTO's External Working Group** was an advisory group of professionals in the arts and culture industry in Toronto. They provided guidance and feedback on the evaluation metrics, and implementation of programs. They also played the role of champions for the program.

**Curators** are those who recruited and collaborated with artists and designed exhibitions and/or programming for grant projects, events, or the ArtworxTO Hubs. For some curators, the gallery with which they are employed were grant recipients.

**Cultural partners** are Local Service Arts Organizations, arts and cultural institutions, galleries, post-secondary institutions, festivals and venues that provided space to host participating artists and their Partnership Projects.

**Grant recipients** had applied and won funding for their projects, which fall into the labels of Partnership Projects, ArtworxTO Partnership Grant Projects, BIA Grant Projects, or Toronto Arts Council Grant Projects. Grant recipients can be **curators** or **participating artists and/or cultural producers**.

**Hub attendants** are part-time employees, hired by the City of Toronto, who are stationed at ArtworxTO events and Hubs. Through interviews, we heard that they explained artwork, answered questions from the general public, promoted ArtworxTO as a whole, counted attendance, and supported events. Some of the Hub attendants are also aspiring or emerging artists.

**Jurors** were responsible for selecting emerging artists for the Spotlight program or grant recipients for Partnership Projects, ArtworxTO Partnership Grant Projects, BIA Grant Projects, or Toronto Arts Council Grant Projects. ArtworxTO made it a priority to invite jurors who are industry professionals from equity-seeking groups.

**Participating artists and/or cultural producers** refers to artists, curators, and/or art collectives who exhibited, performed, hosted an event or workshop, or created new work for ArtworxTO. They created the exhibition or event content for the Year of Public Art.

**Professional artists** are defined by the Toronto Arts Council as an artist who has developed their skills through training and/or practice; is recognized as such by artists working in the same artistic tradition; actively practices their art; seeks payment for their work; and has a history of public presentation.

**Sponsors** and **Funders** provided financial support, in-kind contributions, or property to host public art for ArtworxTO. These include corporate donors, media partners, charitable foundations and private donors.

**Spotlight emerging artists** are Toronto-based youth or artists with a maximum of five years of professional experience. As part of the inaugural ArtworxTO Spotlight Emerging Artists Program, a burgeoning artist was promoted every week for the Year of Public Art, on ArtworxTO's social media channels. Spotlight artists received a \$250 honorarium and a one-on-one mentorship meeting.

**Spotlight mentors** are senior arts professionals who volunteered to mentor emerging artists in a related field or practice. These mentors offered career advice, provided links to resources and in some cases, the mentorship continued and outlasted ArtworxTO.

**Talk panelists and moderators** were participants in the Live @ 5 Talks. On the second Wednesday of every month, a themed panel discussion was hosted with different professional artists or curators and moderators. Because of the COVID-19 pandemic, most of the Live @ 5 Talks were streamed live on YouTube, where they continue to be available.

## 1.4 Objectives of ArtworxTO

City of Toronto's aspirations were represented in these eleven objectives for The Year of Public Art.

1. Support the City of Toronto's new [10-year Public Art Strategy](#), created through extensive public consultation, and approved by Toronto City Council.
2. Work with the Mayor's External Advisory Committee to champion the initiative and ensure it has relevance and reach for public and private partners.
3. Provide real opportunities to Toronto artists to produce new artwork for 2021–2022, through new funding opportunities with the Toronto Arts Council and the City of Toronto.
4. Collaborate with key partner arts institutions on significant new initiatives for 2021-2022, including legacy commissions and public engagement activities.
5. Advance Indigenous place-making to support the City of Toronto's efforts towards Indigenous reconciliation and create new opportunities for Indigenous artists.
6. Strengthen the link between public art and civic engagement through investment in art that engages the public while addressing major issues facing Toronto today.
7. Expand the City of Toronto's cultural events to celebrate public art, including city-wide expansion of [Nuit Blanche](#) Toronto in 2021–2022 and public art focus for [Doors Open](#).
8. Reflect all Toronto communities in public art, by supporting diversity in both City and partner-led projects and ensuring efforts reach across the city, including multigenerational engagement with a focus on youth.
9. Invest in access to public art, improve the City of Toronto's digital presence for public art as well as invest in public and private partner-led projects that help people navigate, access, and engage with the art.
10. Support innovation in public art design, delivery and engagement, through partnerships with artists and institutions that are pushing boundaries in the field.
11. Strengthen existing and cultivate new partnerships between the private sector, the arts community and the City of Toronto.

# 2.0 Evaluation Process

## 2.1 Methodology

In collaboration with the City, PROCESS developed a stakeholder-informed approach to collect both qualitative and quantitative data, and provide a benchmark against which to evaluate success of the ArtworxTO program. Together, the City and PROCESS designed the evaluation framework which can be reviewed in [Appendix A](#). Below we outline each phase of research and consultation activities that took place.

### Phase 1: Background Review and Analysis

Phase 1 of the ArtworxTO Program Evaluation has focused on establishing a foundational evaluation base through background research and intersectional/diverse stakeholder consultation to develop a logic model and an Evaluation Framework. Activities were conducted from June 2020 to September 2021.

#### Goals of Phase 1:

- Build interest and support for ArtworxTO evaluation.
- Engage the City's public art leadership and staff.
- Develop a thorough understanding of ArtworxTO.
- Obtain input on Evaluation Framework and Plan.
- Refine the Evaluation Framework and Plan.

#### Phase 1 Activities:

- Launched an online survey for the Mayor's Year of Public Art External Advisory Committee (EAC) members to help identify success metrics for ArtworxTO, impact metrics of Toronto's Year of Public Art on the City's arts and culture landscape in 2022, and impact metrics of Toronto's new 10-Year Public Art Strategy (up to 2030).
- Established an ArtworxTO External Working Group (EWG) through the identification of a group of external stakeholders with lived public art experience to advise on the implementation of ArtworxTO and to shape the Program Evaluation.
- Established an ArtworxTO Interdivisional Working Group (IWG) through the identification of a group of internal stakeholders to help guide the implementation of ArtworxTO and its Program Evaluation.
- Developed an online survey to gather stakeholder feedback on the first draft Evaluation Framework. Survey distributed to the EAC, EWG and IWG.

### Phase 2: Consultation and Data Collection

A variety of evaluation tactics were executed to gauge reactions, learn about experiences and solicit suggestions from members of the public and participating artists, curators, partners, sponsors and other key stakeholders. Data collection and stakeholder consultation activities were conducted from September 2021 to October 2022. A detailed schedule of data collection activities can be found in [Appendix C](#).



## Goals of Phase 2:

- Gather ArtworxTO data to inform the program evaluation.

## Phase 2 Activities:

- Use the Evaluation Framework as the basis for data collection.
  - Launched a public, city-wide survey to collect data from Toronto residents, ArtworxTO participants, artists and cultural producers and partners.
  - Conducted two rounds of focus groups with stakeholders who embodied a variety of perspectives.
  - Gathered input from individual stakeholders through two rounds of one-on-one interviews.
  - Observed and attended digital programming to develop an understanding of the ArtworxTO components.
  - Observed and obtained feedback from event participants through site visits.
  - ArtworxTO team to collect data for the Evaluation Framework.

## Phase 3: Analysis and Reporting

PROCESS reviewed data collected and stakeholder consultation conducted to analyze the experience of ArtworxTO from a variety of perspectives. The ArtworxTO team also worked on compiling data for the performance indicators. Phase 3 spanned from October 2022 to January 2023.

## Goals of Phase 3:

- Analyze the data gathered in Phase 2 and assess ArtworxTO as a program, based on the Evaluation Framework.

## Phase 3 Activities:

- Use the Evaluation framework (criteria and performance indicators) to assess ArtworxTO activities from September 2021 to October 2022.
- Provide analysis of feedback received and data collected on the onwards implementation of the 10-year Public Art Strategy.

## 2.2 Key Stakeholder Mapping

Over the course of the Year of Public Art, stakeholders were engaged to share their personal and professional experience, opinions and additional feedback about ArtworxTO.

### Priority Groups

One of the pillars of Toronto's Public Art Strategy (and subsequently ArtworxTO) is Community. ArtworxTO aimed to involve and reflect priority groups that are historically underrepresented in Toronto's public art program. Priority groups were determined with direction from the City of Toronto's ArtworxTO team.

**Table 1:** Sample of respondents and their affinity to priority groups.

Priority groups	Stakeholder interviews	Focus group	Event attendees from Site Visits
Indigenous	6%	-	8%
Black	23%	6%	25%
People of Colour	26%	33%	4%
Youth and Emerging Artists	29%	22%	-
2SLGBTQIAP+	26%	44%	8%
Deaf persons	-	22%	-
Persons living with disabilities	3%	44%	8%
Persons living with mental illness	10%	-	-

## Location

Another key pillar is Everywhere, which means that public art should be city-wide. ArtworxTO endeavoured to engage residents and to showcase artists from communities outside of Toronto’s downtown core.

ArtworxTO established four Hubs<sup>1</sup> for The Year of Public Art:

- Hub NORTH at Downsview Park
- Hub EAST at Scarborough Town Centre
- Hub SOUTH at Union Station
- Hub WEST at Cloverdale Common

The following table shows the respondents and their regional or Hub affiliation, which is based on the Hub that they engaged with, or where they are active as a practicing arts professional.

**Table 2:** Sample of respondents and their regional affiliation.

Regional Affiliation	Stakeholder interviews	Focus group	Event attendees from Site Visits
North (Hub NORTH, York, North York)	23%	-	71%
East (Hub EAST, Scarborough)	16%	-	-
South (Hub SOUTH, Downtown Toronto, East York)	55%	33%	17%
West (Hub WEST, Etobicoke)	16%	22%	13%

<sup>1</sup> ArtworxTO also established three pop-up hubs: Bayview Village, Collision Gallery and Carnival Portal at Yorkdale Shopping Centre.

## Stakeholder Perspectives

A variety of folks participated and contributed to ArtworxTO. The following stakeholder types were represented in the program evaluation:

**Stakeholders engaged:**

- ArtworxTO's External Working Group
- Curators
- Cultural partners
- Grant recipients
- Hub attendants
- Jurors
- Participating artists and/or cultural producers
- Sponsors/Funders
- Spotlight emerging artists
- Spotlight mentor
- Talks panelists/moderators
- Event attendees
- General public

**Organizations engaged:**

- AccessArt
- Arts Etobicoke
- Canada Council Art Bank
- Gallery TPW
- Gardiner Museum
- Goethe-Institut Toronto
- MOCA
- OddSide Arts Collective
- Ontario Cultural Attractions Fund
- RBC
- Scarborough Arts
- Spoken Soul Collective
- Tangled Art + Disability
- TD Bank
- The Bentway
- The Remix Project
- VIBE Arts

## 2.2 Evaluation Framework

The Program Evaluation is focused on understanding ArtworxTO overall, looking at the combined processes, initiatives and impact of investing in public art. The evaluation is not a deep dive on each of the individual ArtworxTO or the 10-year Public Art Strategy's initiatives. In looking across the program initiatives, the evaluation framework is designed to balance strategic learning with measuring impact. It addresses the big picture questions raised by the Mayor's External Advisory Committee, the External Working Group, the Interdivisional Working Group, many ArtworxTO key stakeholders, as well as focuses on common outcomes. The final logic model and Evaluation Framework can be found in [Appendix A](#). The ArtworxTO performance indicators can be found in [Appendix B](#).

## 2.3 Internal City data

As part of the program evaluation, a portion of the data was to be provided by the ArtworxTO team. Data sources include the grant funding information, Hubs evaluation, Hub attendance reports, reports provided by Driftscape, reports provided by A&C, and other internal City data.

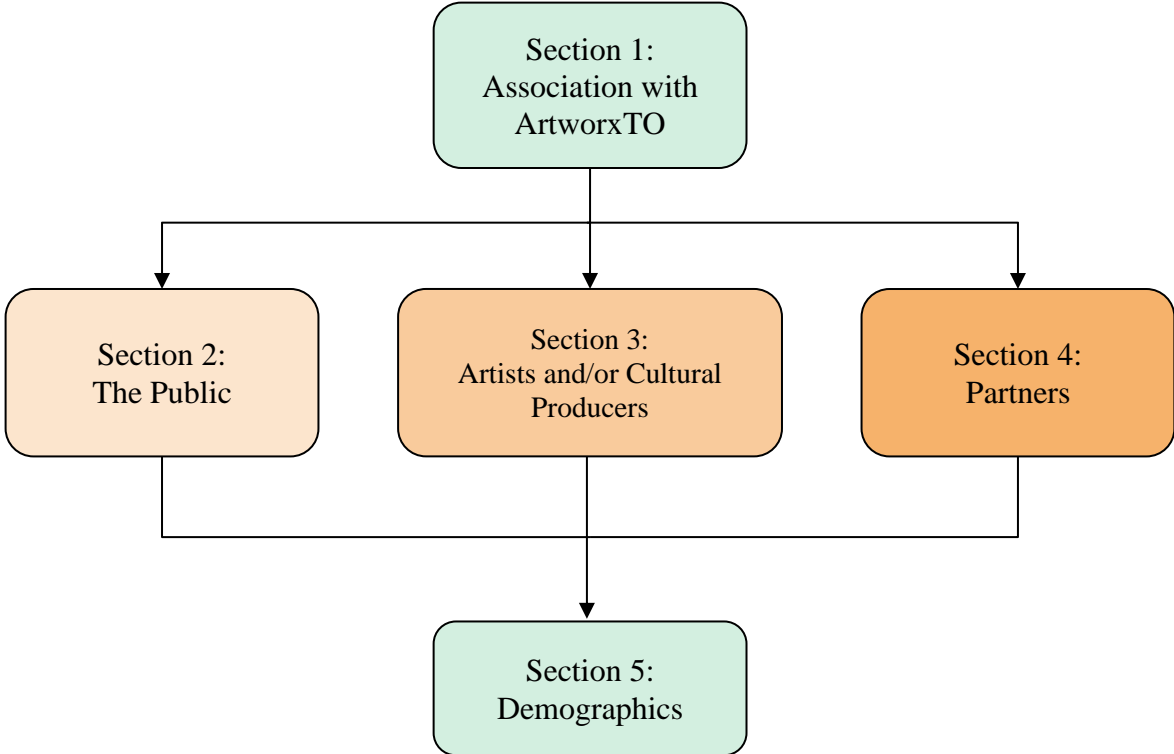
# 2.4 Evaluation Activities: Public Survey

## Survey Overview

<b>Dates:</b>	February to October, 2022
<b>Survey Duration:</b>	Approximately 5 minutes
<b>Respondents:</b>	311 completed the survey 187 started but did not complete the survey
<b>Platform:</b>	CheckMarket
<b>Description:</b>	The public survey invited feedback and input from the general public, artists and cultural, curators, partners, sponsors and others regarding their experience and participation in ArtworxTO and their thoughts on the future of public art in Toronto.

## Survey Logic Flow

The survey branches out into three different stakeholder segments (the public, artists and/or cultural producers, and partners). All branches ended with socio demographic questions. All questions (other than the first question) were voluntary.



## 2.5 Evaluation Activities: Stakeholder Interviews

<b>Dates:</b>	Round 1 – June 2022 Round 2 – October 2022
<b>Duration:</b>	30 minutes
<b>Respondents:</b>	31 stakeholders interviewed in total
<b>Channel:</b>	Zoom Phone
<b>Description:</b>	Individual interview conducted with key stakeholders who represent an intersection of roles and experiences. The one-on-one setting and anonymized reporting allowed stakeholders to openly share their opinions. The participants were selected based on their association with ArtworxTO, with a focus on people who are part of the defined priority groups.

**Table 3:** Sample of stakeholder types represented in individual interviews.

Stakeholder Types	% of stakeholder interviewees
Participating Artist and/or Cultural Producer	13%
Emerging Artist from the Spotlight Program	16%
Employed with an Organization that is a Grant Recipient	23%
Curator	13%
Hub Attendant	13%
Cultural Partner	19%
Sponsor/Funder	13%
Talks Panelist/Moderator	10%
Spotlight Program Mentor	6%
ArtworxTO's External Working Group	13%
Juror	16%

## 2.6 Evaluation Activities: Focus Groups

<b>Dates:</b>	First focus group – June 28, 2022 Second focus group – October 4, 2022
<b>Duration:</b>	2 hours
<b>Respondents:</b>	9 stakeholders engaged in total
<b>Channel:</b>	Zoom
<b>Description:</b>	Focus group provided a group discussion environment for sharing different experiences and perspectives of the ArtworxTO program. As with the interviews, we aimed to recruit stakeholders who were involved in ArtworxTO in different capacities and who have a variety of lived experiences.

**Table 4:** Sample of stakeholder types represented in focus groups.

Stakeholder Types	% of focus group participants
Participating Artist and/or Cultural Producer	56%
Emerging Artist from the Spotlight Program	11%
Employed with an Organization that is a Grant Recipient	22%
Curator	22%
Hub Attendant	-
Cultural Partner	33%
Sponsor/Funder	(unsuitable to share their views in focus groups)
Talks Panelist/Moderator	44%
Spotlight Program Mentor	-
ArtworxTO's External Working Group	11%
Juror	22%



## 2.7 Evaluation Activities: Site Visits & Digital Programming

**Dates:** September 2021 – October 2022

**Number of site visits:** 12 in-person events attended  
5 digital programming observed

**Respondents:** 22 stakeholders engaged in total

**Channel:** Zoom

**Description:** Site visits consisted of attending in-person events, noting observations and engaging participants, artists, partners and members of the public in eliciting their feedback on the event and ArtworxTO as a whole.

PROCESS team members participated in digital programming for observational learning and to provide context to the breadth of programming available through ArtworxTO.

**Table 5:** Summary of site visits attended and digital programming observed. [Programming in blue](#) indicate virtual programming.

	Date	Site/Event	Type
1	Oct 22, 2021	<i>HOME(LAND): Bodies of Water</i> at Cloverdale Common	Hub exhibition
2	Oct 25, 2021	<i>Untitled</i> by Jorian Charlton at 330 Bay St.	Photography installation
3	Nov 3, 2021	<i>A Monument For The Inquisitive and Critical</i> at Mel Lastman Square	Mobile exhibition and open engagement process, by Monument Lab
4	July 13, 2022	<i>Live @ 5: Setting the Table</i>	Virtual talk (YouTube Live)
5	July 18, 2022	<i>Virtual tour of Scarborough: The Backbone</i>	Interactive digital tour of the Hub exhibition at Scarborough Town Centre
6	July 23, 2022	<i>Toronto Carnival Make-up Tutorial with Asha</i> at Yorkdale Shopping Centre	In-person workshop at a Pop Up Hub
7	July 23, 2022	Carnival Portal at Yorkdale Shopping Centre	Pop Up Hub exhibition
8	July 23, 2022	<i>Sites of Significance</i> Launch Event at Arts Etobicoke Storefront	Launch event – interactive AR experience; button-making activity for kids; three music/dance performances by Indigenous, Latin and South Asian artists.

9	Aug 2, 2022	<i>Digital Curator Tour at ArtworxTO Hub WEST: HOME(LAND): Lighting Souls Exhibition</i>	Digital tour (YouTube video)
10	Aug 8, 2022	<i>Local Discoveries Interactive Public Art Tours: Tour #1 – Danforth Love</i>	Virtual Driftscape tour (Partnership Grant Recipient)
11	Sept 10, 2022	<i>ALLSTYLE Mural Unveiling</i>	Launch event at Downsview Park
12	Sept 14, 2022	<i>Intangible Adorations Caravan</i>	In-person interactive performance, at Evergreen Brickworks
13	Sept 16, 2022	<i>Virtual tour of Scarborough: The Backbone</i>	Interactive digital tour of the Hub exhibition at Scarborough Town Centre
14	Sept 17, 2022	<i>XOXO Downsview Walk</i>	In-person guided walk at Downsview Park
15	Sept 17, 2022	<i>In My Element: Wind &amp; Fire / Vento &amp; Fajro</i>	In-person guided tour and Indigenous cultural exchange, at Humber Bay Park West
16	Oct 1, 2022	<i>I am land that speaks</i>	Hub exhibition, at Union Station



**Figure 1:** ALLSTYLE Mural Unveiling event at Downsview Park. It was an opportunity to hear the artists talk about their art process and explain their pieces. There was an intergenerational mix of community members at the event. It could have had more signage to direct drivers to the event and a permanent plaque that continues to share the artists’ compelling stories behind their artwork.



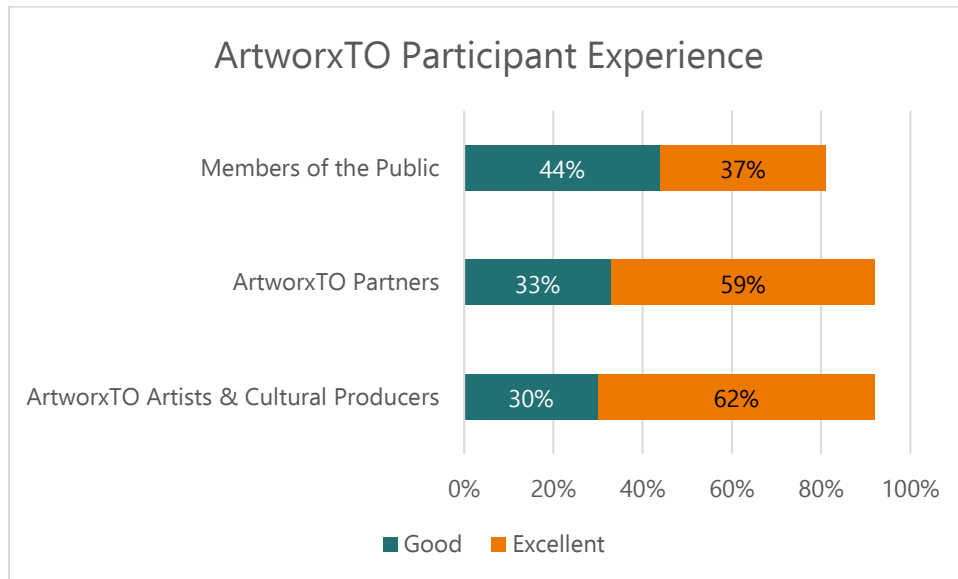
**Figure 2:** *Intangible Adorations Caravan*, a travelling immersive and interactive performance with accessibility support at every show. The event was listed as starting at 7:30pm, but it did not begin until 8:00pm and lost some audience members before it began.



**Figure 3:** At *Around Art and Land: We CAN Do It: Growing Healthy relations with the land*, listed as [an event](#) (with a set date and time) on the ArtworxTO but it was an ongoing interactive art piece that was up until October 2022. The website information was misleading.

## 3.0 Key Findings

Generally, participants and audience members alike agree that ArtworxTO was a success, and shared feedback to improve and enhance the initiatives and experience. 92% of artists and cultural producers, 92% of ArtworxTO partners and 81% of members of the public indicated that the experience was good or excellent, and they would participate, or consider participating again.



Throughout focus groups and interviews with artists, jurors, curators and partners, representing diverse intersections and identities (including Indigenous, POC, disabilities, Black, youth and 2SLGBTQ2+), several insights and themes repeated across qualitative and quantitative research. They have been captured below as key findings, supported by what we heard and learned throughout the research and review process. The key findings, elaborated on further below, include:

1. Access to space, exposure, funding, and the opportunity was highly valued—but there is a need for more.
2. Prioritizing opportunities for historically marginalized groups and ensuring diverse representation was recognized and appreciated.
3. A lack of early awareness and clarity around the application process imposed a barrier to entry.
4. Participants found the Marketing and Communications strategy lacking and had difficulty navigating the website.
5. Centering artists builds trust and leads to meaningful outcomes.
6. Bringing the arts community out of the downtown core leads to more equitable access to creative opportunities.
7. Access barriers need to be better addressed for participating artists, cultural producers and the public alike.

8. COVID-19 posed unexpected challenges relating to the restrictions of the pandemic.
9. Public art is a successful and inclusive city-building initiative.
10. Toronto's culture sector lacks a broader vision.

## **1. Access to space, exposure, funding, and the opportunity was highly valued—but there is need for more.**

ArtworxTO provided \$4,436,223.00 in grant funding, employed 140 artists and curators for the seven Hubs locations, and provided permits and access to City-permitted public property, including parks and Right of Way (ROW) construction permits. Generally, artists, cultural producers, and art collectives reported an increased access to materials, space, resources and opportunities as a result of ArtworxTO.

### **As a result of ArtworxTO programs, participating artists and cultural producers now have:**

- 82% indicated an increase in access to public art opportunities
- 57% indicated an increase in financial stability

Through participation in ArtworxTO programs, artists, cultural producers or arts organizations received or earned money through artist fees (57%), public grants (29%), programming partnerships, (20%), honoraria (18%) and sponsorships (7%).

After material costs and other expenses, 33% of artists and organizations earned \$5,000-\$10,000, 18% earned \$3,000-\$5,000, 44% earned \$3,000 or less, and 5% of artists and organizations reported losing money on their project. For context, grant budgets varied from \$7,000.00 to over \$10,000.00 CAD.

### **As a result of ArtworxTO programs, participating partners now have:**

- 82% indicated an increase in access to public art opportunities
- 57% indicated an increase in financial stability

Through participation in ArtworxTO programs, 59% of ArtworxTO partners received or earned money. This occurred primarily through public grants (45%), programming partnerships (41%), artist fees (24%), honoraria (14%) and sponsorships (14%).

After material costs and other expenses, 29% (8) of ArtworxTO partners earned over \$10,000. 7% (2) earned \$5,000-\$10,000 and the remaining earned \$3,000 or less. 18% (5) lost money on this project, which may have included funders or donors who anticipated the cost of supporting ArtworxTO (survey respondents were not asked how or why they lost money).

Throughout interviews, participants repeatedly indicated that their criticism came from a desire to improve ArtworxTO, seeing it as a crucial initiative to preserve and elevate.

*“I'm really happy that ArtworxTO happened, that it gave opportunities and shed a light on the spaces that it did and I'm grateful. I'm only critical because I see so much potential for growth.” —Curator*

*“On a broad scale, it’s always about having people on your side to fight for the project, so that it can be the best it can be. Public art is always about compromise, is rarely what it is originally pitched. ArtworxTO is doing an amazing job already, but artists need moral and logistical support on the back end.” —Juror*

Participants also expressed a need for more support depending on their role, program, or location. For instance, the need for more resources for younger artists was highlighted by 100% of emerging artists interviewed, across various locations in the Greater Toronto Area. When asked directly about how artists/cultural producers/partners could be better supported, there was a repeated call for increased access to space, funding, mentorship, or support throughout the process.

*“Provide studio space prizes, mentor partnerships that give them an 'in' and access to new spaces.” —Emerging Artist*

*“Create the energy of GTA and put it into Scarborough instead of focusing on downtown and we get the scraps.” —Emerging Artist*

When it came to funding, curators, participating artists and cultural partners shared frustration over late or sudden changes to payments, which caused participants to cover upfront costs or modify their project.

*“We were unpaid for some time and then told funding will be hold because of the pandemic, paying out of pocket for things. Funding should be more transparent and the City should communicate and be more responsive.” —Curator, Grant Recipient & Panelist*

*“We faced a budget cut of 20%, it was challenging and we were forced to change plans midway through, even though it was already clarified in the proposal. That was definitely not ideal. It was more work to redesign and to try to make things work.” —Curator*

A third of artists interviewed credited ArtworxTO as a career builder, lifting them up and providing them with an opportunity to be seen, as well as the validation within the arts world of a City-led program on their CV. Participating artists valued opportunities to make connections, network, and gain recognition for their work were highly valued amongst participating artists. However, the level to which this was successful varied drastically across those engaged, often depending on the type of project. Those who reported successful networking and mentorship experiences appreciated the inherent resource sharing and desired to see these opportunities extend beyond ArtworxTO.

*“The program helped me a lot, it gave me opportunities to speak with professionals in the arts industry and gave me guidance.” —Emerging Artist*

*“It's nice to have a platform to build viewership and to connect you with other artists.” —Emerging Artist*

*“These Mentorship programs are the most important because you can provide resources to gain access, to even know where certain resources are. The art world can be very difficult to navigate when you don't know it.” —Spotlight Mentor*

Some artists, particularly a sample from the Spotlight program, reported disappointment that they did not have an opportunity to meet with other participants and the program or City staff. While it was not within scope of the Spotlight program, these participants expressed a desire to build more relationships, to participate in more collaborative opportunities, and to be provided the option of getting to know others involved in ArtworxTO. When asked how they might define success for ArtworxTO, many pointed to mentorship and industry connections as valuable takeaways that the initiative could have provided.

*“Opportunities to establish more external relationships were missing.” —Emerging Artist*

*“Building career opportunities and relevant experience, and establishing mentorship relationships. Of the people curated for the Spotlight program, maybe develop a show alongside it, e.g., performance night.” —Emerging Artist*

*“I would love to get together with the other artists to talk about their experience, doing mentorships between similar producing artists in that group would be interesting. It would be cool to have that support and have opportunities to connect with them.” —Emerging Artist*

Artists and cultural producers who completed the survey indicated having developed new relationships with:

- 67% - City of Toronto
- 67% - Other artists
- 54% - Arts organizations
- 49% - Individual community members
- 44% - Community organizations/non-profits
- 25% - Private sector
- 17% - Business Improvement Areas (BIAs)
- 11% - Other funders
- 10% - Other

Meanwhile, ArtworxTO partners reported a slightly higher success rate in developing new relationships and selected the following:

- 74% - City of Toronto
- 72% - Other artists
- 48% - Arts organizations
- 46% - Community organizations/non-profits
- 43% - Individual community members
- 28% - Other funders
- 26% - Private sector
- 24% - Business Improvement Areas (BIAs)
- 7% - Other



## 2. Prioritizing opportunities for historically marginalized groups and ensuring diverse representation was recognized and appreciated.

ArtworxTO provided \$3,790,648.00 towards equity-seeking-led or themed grant projects, meaning that 85% of ArtworxTO grant funding went towards equity-seeking-led or themed art projects. Participants repeatedly commented on the positive impacts of prioritizing historically marginalized and underrepresented individuals throughout ArtworxTO. By actively working to create a more inclusive and equitable environment, ArtworxTO can help break down the systemic barriers that have prevented marginalized communities from fully participating in the arts. Additionally, having a diverse range of voices and perspectives within the organization will lead to a more dynamic and innovative arts community that is truly reflective of the diversity of Toronto.

*“What I did like about ArtworxTO, there was a lot of support for multiple-marginalized artists and those from historically excluded groups. There was a lot of flexibility at times. The direction is really great.” — Focus Group Participant*

*“As a person of colour who works in community and understands systematic racism, you know those applications is purposely made inaccessible, I like that I was part of something that felt inclusive.” — Juror*

*“Diversity and inclusion is really popular and it's usually more performative than real. But ArtworxTO tried to change that.” —Curator & External Working Group Member*

*“One of the most exciting parts of ArtworxTO is young, emerging, POC not raised in Toronto being able to have a platform, the way they rose to occasion. Everything about it was fantastic, there should be way more of this.” —Funding Partner*

In addition to compensation, the exposure and experience was hugely impactful for many of the artists that participated – a comment that was repeated particularly amongst young, emerging artists and creative producers of colour. Jurors, curators and program partners recognized this impact, praising ArtworxTO for offering more than passive viewership or participation, and instead extending an invitation. A third of participants mentioned that feeling included in an initiative of this scale can have a big impact on early career artists.

*“Locally, at a grassroots level ArtworxTO has had an incredible impact on artists of colour, Indigenous, newcomers and young families. It has left a huge mark on my CV. The selection of curators and artists was very transparent. The process included listening to folks from different backgrounds. It did reflect in each and every project, what makes Toronto home. It didn't feel like they were just checking off a list. I think they tried to make it work for individual projects.” —Emerging Artist*

*“As a curator, I have been focusing on uplifting and showcasing and bringing visibility to artists such as myself, who have come to Canada relatively recently and who have been struggling with finding*

*opportunities. The artists I've been working with, they're not emerging artists, they have a career and international recognition, and I am very happy about the support and recognition we have received.” — Curator*

The importance of representing and reflecting the communities in which the art and programming was located was repeatedly raised, with participants pointing to ArtworxTO's thoughtful approach and local inclusion. Creative professionals recognized the power that representation can have, and pointed to the importance for audiences and community members to feel considered in the works.

*“It's nice to know that something is of you, from you and with you in mind. I think it's just powerful that we have it right [in Scarborough].” —Curator & External Working Group Member*

*“ArtworxTO is doing a great job at being seen and allowing people to be seen. There are so many locations, it seems to have managed to engage a pretty broad group of culturally interested people across the city, which is no small feat.” —Juror & Program Partner*

*“Success is measured by the next generation of curators, artists, and art enthusiasts. There's youth in the community that can now say there's someone who looks like me doing this work and it's possible. Representation matters.” —Curator & External Working Group Member*

### **3. A lack of early awareness and clarity around the application process imposed a barrier to entry.**

Some participants reported challenges with the ArtworxTO application, from confusion about what was expected in the submission process, to a lack of clarity about what would make for a successful application. Some participants suggested more outreach in the early stages to ensure awareness of the project and to source applications from disability and other underserved groups. Tight deadlines were also raised as a barrier. One interview participant, a cultural partner and arts administrator, indicated that “It's unattainable, folks need at least two to three months to respond to grant applications.” Additionally, some participants indicated confusion around the various opportunities, pointing to the complexity of offerings within the ArtworxTO program, and the lack of cohesion and clarity.

*“Video application itself was completely new to me and could be a lot for some people to pull together. As much as it was a challenge, but in a good way. I've never seen [an] application requirement like that before.” —Spotlight Artist*

*“My first point of contention was to pre-make a video to send for consideration [for the Spotlight program]. This is for an honorarium, so it's not a whole lot of money and it's not guaranteed. You're asking an emerging artist to put in a lot of time, effort, and money for potentially no gain. That's already frustrating.” —Spotlight Artist*

#### 4. Participants found the Marketing and Communications strategy lacking and had difficulty navigating the website.

Gaps in communication were experienced by participants internally, online and on-site at various programs. Many participants shared that they had little to no understanding of the full scope or scale of ArtworxTO beyond the portion they were directly involved with, pointing to missed opportunities for promotions and cross-promotions. Many pointed to the sprawling and disconnected nature of the programming, lamenting having missed the opportunity to take in much of the events and exhibitions, while others struggled to understand the timing of other events to avoid conflicting events.

*“I didn’t know about the other opportunities and events that were happening and that the Spotlight program was part of a much larger program. It would have been more useful to know about.” — Emerging Artist*

*“The program is so big, there are so many things happening at the same time. Sometimes things get lost and are not going to the right audience. We try to schedule things so they don’t compete.” —Curator*

*“I don’t feel integrated with the rest of the ArtworxTO program or City of Toronto programming, not that I necessarily need to, but it was implied or expected that these programs were all connected and coordinated. To be accepted and on the website is great, but there was nothing more.” —Emerging Artist*

Communication challenges were consistently raised with participants expressing frustration and disappointment around marketing and promotions. Generally, participants felt the marketing and promotions were disjointed and were not robust enough and, in some cases, promotions were left up to participants themselves.

*“We had challenges with communications and promotions. It was hard to keep a consistent message that went out to the public and this caused some delays and cost us extra money, for example, in printing promotional materials.” —Artist & Grant Recipient*

*“There could always be more marketing and building hype and excitement around ArtworxTO.” — Program Partner*

Participants shared some criticism regarding the website and social channels. While the website made ArtworxTO programming accessible to a wide audience beyond the GTA, participants expressed that the website felt “unintuitive” while others suggested that the website was difficult to navigate and a challenge to find what they were looking for. Others stated that it wasn’t always updated in a timely manner and the media shared was disjointed. For example, one Spotlight artist voiced frustration that the videos were not properly promoted and were not included on Instagram, nor were they published in a strategic cadence, instead publishing large batches of content at one time. Others had to ask ArtworxTO to include their projects on the website, which had been overlooked. Several Hubs projects were also missing from virtual tours or were not well documented enough to be viewed or accessed virtually. This included Mark Stoddart’s photography series *Next Kids on the Block*, *Home on Native Land* a project by Jennifer Alicia, Glemma, Anthony Gugliotta, Mo Thunder and Kaya Joan and *Checking In*, a photography series by

Ashley Regnier and Dwayne Morgan—which, while it was an interactive work—was not documented or made accessible online.

*“They told us we can post things, tag ArtworxTO and they will repost it. That's not really a marketing strategy.” —Curator*

*“All of the thumbnail for the Instagram posts were the same, ArtworxTO with black background. So you're not actually highlighting the work.” —Artist*

The large scope and scale of the programming only added to these communication challenges, leading to a feeling of disconnection across the events. 62% of stakeholders interviewed felt that more marketing and promotion was required. Some expressed that as a result of the various hubs, there was a lack of cohesion. Others suggested that “less is more” and that ArtworxTO was “spread too thin”.

*“There were too many programs, too much clutter and it's hard to comb through.” —Spotlight Mentor & Event Partner*

This general feeling of being lost in the mix was felt on the ground, too. We heard that there were missing connections between the hubs and other programming in the neighbourhood. The hubs, many suggested, could have acted as promotional spots for other public artwork in the area, such as partnership projects and partnership grant projects, Toronto Arts Council (TAC) grant projects and Toronto's Business Improvement Areas (BIA) grant projects. In addition to efficient and effective marketing and promotion, this would have deepened the connection between programming and better positioned ArtworxTO as one cohesive event.

For many events and programs, there was a lack of awareness amongst members of the public. 48% of members of the public who responded to the survey participated in ArtworxTO, while 40% had heard of it but not participated, and 13% had not heard of it at all. The Hub SOUTH (Union Station), Public Art of Tomorrow Symposium and Hub EAST (Scarborough Town Centre) saw the most participation from survey respondents, with 28%, 22% and 18% respectively. ArtworxTO Pop-Ups had the lowest reported participation through the survey.

## **5. Centering artists builds trust and leads to meaningful outcomes.**

We consistently heard that artists and creative producers largely felt trusted, as they were given few boundaries or rules and were given space to lead projects and programming. This approach fostered responsive and community-led approaches, with works and projects that could offer something meaningful to their local communities. Creative professionals, artists and participants shared positive feedback for this “artist-forward program” as one Gallery and Grant Recipient shared. There was an appreciation that art for each local community was made by people from that same community, resulting in works that resonated with audiences.

*“One thing that was really great was that there was a lot of trust - the City didn’t ask us to make the kind of work that they wanted us to make. They did not push us in certain directions and were hands off - that was a real positive. They trusted our vision which I know can be really hard in a municipal context that was very commendable.” —Panelist and Grant Recipient*

*“The work that we did resonated a lot with the people about what it means to be from Scarborough. Curators should be of the community and should have a grasp of who the community is.” —Juror & Program Partner*

*“ArtworxTO enabled us to commission what we feel contributes to the cultural life of Toronto.” — Program Partner*

*“The City left us a lot of room to maneuver, which is good because we are seasoned professionals.” — Spotlight Mentor & Event Partner*

Some participants expressed a desire to see more of this approach within ArtworxTO and other City arts initiatives, stating that it is artists and creative producers who should be developing arts programming and initiatives. Artists, they suggested, can avoid the bureaucracy and better reflect the community. Additionally, the lack of diverse leadership at the City and within ArtworxTO was raised, and there is a need and a desire for more equitable, inclusive and transparent practices and processes.

*“The City should not be proprietors of public art, it should funnel funding to artists.” —Cultural Partner*

*“Take programs away from the City and give it to artists to run with because they know more, can do it faster and are not entrapped in bureaucracy.” —Cultural Partner*

*“The people doing the talking, being in leadership positions, the administrators, were not LGBTQ+, IBPOC people.” —External Working Group*

*“Empower institutions to work with artists because the City isn’t really equipped to work with emerging artists who have never done public art before and need mentorship. That’s not what the City should be doing. Those institutions that are very practiced should be empowered to support emerging artists, especially those who already do this.” —Panelist & Grant Recipient*

## **6. Bringing the arts community out of the downtown core leads to more equitable access to creative opportunities.**

Participants spoke to the positive impacts and necessity for continued arts and culture programming outside of the downtown core, and pointed to ArtworxTO as a success on this front. Many also appreciated that partnerships were extended to a number of smaller and grassroots organizations, not only large institutions. This sharing of resources, funding and opportunities across the City was hugely important to participants and audience members. Increasingly, there is a desire—especially amongst

artists who live and work outside of the downtown core—to see more of the arts community drawn to other areas of the city, in an attempt to create a more equitable and inclusive community.

*“It felt like they were expanding opportunities. They did not just partner with just large institutions - they partnered with organizations that were smaller, served different audience purposes, supporting the art ecology.” —Panelist & Grant Recipient*

*“The only reason people from the downtown core went [to other Hubs] is because they're affiliated with ArtworxTO. Most people, I heard, who came to our exhibitions were from the community.” —Curator*

*“Nuit Blanche came to Scarborough in 2018 and it was beautiful. The City should continue engagement in these communities beyond the downtown core and beyond the one-off large events would be great” —Curator*

*“It’s amazing that it’s happening in the first place. I’m from Scarborough and to have an opportunity to see art in our largest gathering space (Scarborough Town Centre). The partners and people involved had a really good experience overall, how it elevated, promoted and profiled different artists from the community. I feel more inspired and IN love with ArtworxTO because of what we are able to do for the community. I view art as something for the community and how for us as members and enthusiasts, it connects us back to humanity.” —Curator & External Working Group*

*“ArtworxTO should continue happening. Keep focusing outside of the downtown core. It's great way of engaging with communities, that where they're from and their stories matter. I think there's a conversation to be had about the value of art in particular neighbourhoods.” —Curator & External Working Group*

*“Toronto should continue with the idea of expanding public art outside the downtown core.” —Curator*

*“Toronto should continue animating other areas of the city to the public. Not everyone can go to galleries and museums downtown. Bringing art to the public in a non-traditional manner, e.g. curating an exhibition inside a mall.” —Curator*

*“I didn’t seek out any programming but I found it amazing how much public art I came across just in the day-to-day!” —Survey Respondent*

## **7. Access barriers need to be better addressed for participating artists, cultural producers and the public alike.**

Feedback regarding the accessibility of ArtworxTO was mixed, with some participants expressing appreciation of the inclusive nature of the event, while others shared challenges they encountered and expressed the need for more accessibility support.

*“There isn't a place to consider access within budgets. If your project doesn't involve any kind of access, there's nothing to pull from. We want to prioritize [accessibility], but artists have to scale it or apply for other funding.” —Juror & Panel Moderator*

*“We hired our own publicist who had worked in community before, and were constantly fighting other ArtworxTO projects that were getting a lot more airtime and publicity, which was so disappointing both in terms of the piece itself, the presentation, but also the process.” —Artist & Panelist*

Online programming made ArtworxTO more accessible to the public, breaking the geographic limitations of public art and allowing people from outside the GTA to engage with artwork and programming virtually. From interviews and focus groups, 60% of deaf or disabled participating artists and cultural producers shared that the light-touch and flexible approach of the ArtworxTO team was suitable to their accessibility needs.

*“A lot of participants in our project have compromised immune systems. Any time we said anything about not being able to do anything, [the ArtworxTO team] were more than accommodating.” —Panelist & External Working Group*

*“Because we were experimenting in a lot of ways that most funders micromanage, having complete absence gave us the space to experiment and do multiple things. We changed our timelines multiple times; different things came up on our team and we needed to adjust and shift.” —Artist & Panelist*

Despite this support and accommodation, some participants shared that accessibility was not always considered amongst all projects. Examples that were provided include video works without subtitles, spaces that were not physically accessible, and other physical barriers that could have been better addressed.

*“Some installations were not friendly for people with disabilities, for example, there were no subtitles on some videos.” —Hub Attendant*

*“Accessibility [at exhibitions] could have been better, with larger text, colour considerations and contrast for those who are visually impaired.” —Sponsor & External Working Group*

Evaluating spaces from an accessibility perspective would greatly improve the artists' and public's experience and ability to participate in future iterations of ArtworxTO. One participant suggested that a role be created with the City with the mission of prioritizing inclusive access for those with disabilities.

*“The City should hire a Creative Access Officer, whose specific job is to make sure the programs at the City are accessible. So the most money doesn't go to people who need it the least. They would work across the departments, there's one at Toronto Arts.” —Artist*

## 8. COVID-19 posed unexpected challenges relating to the restrictions of the pandemic.

COVID-19 required ArtworxTO to adopt a flexible and fluid approach to the delivery of resources, programming and support to participants.

When COVID-19 restrictions presented a barrier to participation, ArtworxTO's self-directed public art tours with digital content were especially appropriate. People could either explore the outdoor tours in person, or they could participate online from the safety and comfort of their homes.

Regardless, several artists shared the need to better understand how ArtworxTO venues and physical spaces were reducing the risk of COVID-19, requesting clarity on outdoor venues, indoor spaces that offer HEPA air filtration, and venues that have mask and vaccination policies.

Some participants shared the challenges of COVID-19 delays and the need, they felt, to rush their project out under these new circumstances. On the other hand, participants expressed flexibility as to how their project shifted to meet the new demands.

*“Due to COVID delays, our projects were impacted. What could've been better controlled was the push out to the public, we don't have to get everything out right now. Everyone going through impacts of COVID, there's no need to rush everything now.” —Cultural Partner*

*“It was hard to [execute our project] in a pandemic situation, everything had to be shifted and delayed. There was flexibility and understanding about how we roll things out. That positively impacted us.” — Panelist & External Working Group*

On the ArtworxTO survey, 49% of artists and cultural producers and 53% of ArtworxTO partners reported that as a result of ArtworxTO, they now have increased support to manage shifting public health requirements to produce public art.

Staffing challenges was another result of COVID-19. There was a repeated need across participants for more staff, better trained staff, and consistent staff within the ArtworxTO program and City division. 12% pointed to the temporary nature of positions internally at the City, which created confusion and frustration, as well as the high turnover of staff, who often took knowledge of programs and artists' relationships with them upon their departure. While most participants offered praise for their ArtworxTO program contacts, they did indicate that staffing changes created confusion and caused more administrative work for them, which decreased the overall value of the funding or opportunities they may have been receiving.

*“There needed to be more staff. At a couple points where you can tell the City staff were working way too hard. Everyone pushes themselves way too hard. There's a culture of not spending money on hiring more people. Understaffed for so many years, it becomes more work for people. There's a certain point where you need more people to do things.” —Panelist & External Working Group Member*



*“The turnover of internal positions was a challenge. The permit person switched and we were not informed about it. They should hire more staff for ArtworxTO team.” —Curator, Grant Recipient & Panelist*

*“It would be good to have introductions and meetings with City staff so we would get to know them as well, to feel more like a partnership.” —Curator, Grant Recipient & Panelist*

*“Partnerships was a challenge. There were things that were agreed upon but it changed, due to Covid or staff turnover. Some plans didn't pan out and some of it isn't on the City. But what the City can do is set out concrete and clear expectations.” —Curator & External Working Group*

Lack of in-person networking events, poor event turnout, feelings of disconnection, and lack of promotions were also listed as challenges experienced by ArtworxTO participants. These issues, while unfortunate, were largely due to the pandemic and related restrictions, and out of the control of ArtworxTO staff.

## **9. Public art is a successful and inclusive city-building initiative.**

When asked how to define success, 52% of stakeholders interviewed pointed to the audience experience, highlighting ArtworxTO as a meaningful opportunity to engage with the public. Some pointed to passersby being exposed to works they may not otherwise have witnessed. This widespread cultural impact was positioned by some as a chance to develop a deeper understanding and appreciation of public art. There was hope that the public would value public art and its ability to create commentary and social change. Access to public art across the city was touted as one of ArtworxTO's markers of success, providing diverse audiences multiple opportunities to take in the works.

*“There are people who've told me they've never seen contemporary art before in their life.” —Curator*

*“It was a meaningful way to engage with audiences in a public manner. For the performances that we did, passersby would just go and would be exposed to a lot of access elements for the first time, from logistics and aesthetic perspectives.” —Artist*

*“Success looks like the artwork becoming a focus point, destination or taking up citizenship.” —Program Partner*

*“The impact should be more citizens and residents of Toronto discovering art, being affected by and compelled by it.” —Funding Partner*

*“ArtworxTO broke the barrier between artists and the public, and allowed me to interact with other artists. It felt like being more part of the artist community.” —Hub Attendant*

Inspired by ArtworxTO, 10% of stakeholders interviewed expressed a desire for public art to be more deeply ingrained into public spaces and City planning processes and for investment in long-term,

permanent works. For many, ArtworxTO was a first step forward in creating a city that reflected, represented and included citizens' presence in public spaces.

*“Success means the integration of public art, with relationships of physical manifestation, for example, installation or park structures, music gardens. Make public art an integral part of the urban planning process of the City and valued as such.” —Spotlight Mentor & Event Partner*

*“There's the potential for how we organize and how the City combines funds to make better and more engaging work for the long term - even if it's temporary public sculpture or long term, permanent sculpture.” —Program Partner & Juror*

*“There is still a long way to go to be even one of the better cities in the country for public art, and how that is funded and placed on the community engagement side of things. [Public art] is still in the realm of connection to development. There isn't necessarily an overarching goal to make public art at a high level.” —Program Partner & Juror*

As a result of ArtworxTO, 75% of artists and cultural producers and 81% of ArtworxTO partners indicated that they had expanded audiences, while 74% of artists and cultural producers and 71% of ArtworxTO partners say they enhanced their brand recognition, according to the survey. 62% of the members of the public who responded to the survey identified that they participated in ArtworxTO to learn more about public art.

78% of artists and cultural producers and 78% of ArtworxTO partners reported that as a result of ArtworxTO they have a greater sense of connection and belonging to Toronto. At the local level, 74% of artists and cultural producers and 81% of partners felt a greater sense of connection and belonging to their local community.

*“I do think that it changed the definition of public art for a lot of people, which I think is really necessary.” —Spotlight Mentor*

*“Success with the program means helping promote cultural shifts towards a more arts-friendly society.” —Hub Attendant*

## **10. Toronto's culture sector lacks a broader vision.**

Many of the key findings and insights from participants point to the opportunity for Toronto to better align its creative and cultural initiatives and set out a clearer vision for the arts sector at large. We heard disappointment in the current state, as well as optimism and appreciation for the possibilities of what ArtworxTO represented.

One participant expressed that ArtworxTO was able to transcend the differences in the six boroughs and expressed hope that this kind of collaboration would continue. Meanwhile, we heard many calls for improved leadership and greater vision to ensure Toronto remains an artistic and creative city. Some

shared that the goals and priorities of the 10-year Public Art Strategy and ArtworxTO remain unclear, as well as the need to better define success.

*“Long term visioning and strategic piece that is missing from the City. I'm always apprehensive with large projects like this because of elections, budget changes, etc. and can easily be swept to the wayside.”*  
—Program Partner & Juror

*“City leaders need to self-reflect on their own perception of what the priorities of the City are and what is public art.”* —Cultural Partner

*“Public art needs to be considered alongside Urban Planning and a talent acquisition strategy and an Economic Development and Culture strategy, which are not included in the current strategy. It needs to be much more clear for the public.”* —Cultural Partner

Many participants raised challenges working within the City processes, suggesting that the siloed nature and internal disconnection resulted in additional work and frustration. 100% of curators interviewed suggested there was a lack of support in acquiring a permit. 52% of participating artists experienced interactions with some City divisions that indicated they were unaware of ArtworxTO, adding further complications to the permitting process. We also heard comments of how stressful and difficult it was to navigate City systems, with some participants receiving pushback from internal divisions. Similarly, some participants experienced difficulty obtaining funding and program information. Many pointed to the lack of transparency throughout the process as they often felt uninformed and struggled to get the support or information they required. Some participants shared with us that the permit delays were also, at times, costly to them.

*“Dysfunction of the City’s own internal process artistically tends to be translated to all of its community partners in terms of the pressure of things that need to be happening. It was really intense for partners.”*  
—Cultural Partner

*“Negotiating with Parks supervisors who did not know anything about ArtworxTO and the Year of Public Art. The internal communication was not there. There’s a real missed opportunity to get other City departments excited and to have ownership over the project.”* —Panelist & Grant Recipient

Participating artists and curators pointed to the need for one clear touch point to streamline communications. Several suggested the need for a Public Art Office to oversee internal processes, including permitting and marketing needs.

We also heard the desire for improved alignment and cohesion across existing art and culture initiatives. Some participants felt other large-scale events—like Nuit Blanche and the Toronto Biennial of Art—competed for attention and resources. Instead, there were suggestions for these initiatives to collaboratively elevate Toronto and the opportunities for artists and the public to engage with contemporary art. Funders and sponsors echoed this concern, suggesting that a united calendar would allow large institutions to better allocate sponsorships with clarity and strategy, rather than based on timing.

Participants also suggested that the City and large-scale art initiatives should include more artists and creative professionals as leaders, resulting in bolder projects. Some suggested that City-led initiatives would always steer clear of controversy, and this approach would lead to the tempering of creative potential.

*“If Toronto wants to be an ‘art’ city, we need to trust the vision of the creatives. Right now the model is that everyone has to agree. The public loves the controversy, it opens up dialogue. The City can't be afraid of the dialogue. There won't be any dialogue if we stick with these ‘happy go lucky’ projects.” — Sponsor & External Working Group*

*“The City should be more proactive in seeing what artists are doing, stay in tune with the direction that art and culture is in the city, and how the City is perceiving art compared to what is actually happening with art.” —Hub Attendant*

*“On a global scale, Toronto used to be a safe haven for queer, racialized and disabled folks, as a progressive arts-focused community. In recent conversations with other artists, there's a shift in that, with a refocus on profits and competing with New York. We're losing what makes Toronto a special place to make art. We need to go back to that root of making Toronto be this place where amazing, progressive, community-building art is coming from.” —Emerging Artist*

Additionally, some participants lamented that ArtworxTO was not brought to a more global audience and highlighted opportunities to elevate Toronto's status as a cultural centre, connecting creative initiatives to tourism opportunities. It is noted that the pandemic significantly reduced these opportunities, as artists from South America and India had originally planned to participate in person but were forced to direct from abroad.

*“For the amount of work that went into producing such large-scale projects in an incredibly diverse city, I think they had a missed opportunity to put it on the global media front. That would, in turn, bring more opportunities to artists that are showcasing.” —Emerging Artist*

*“The 10 year Toronto Public Art Strategy is not clear, it needs more concrete examples of how they will engage with artists to deliver work and thinking strategically that Toronto is not one monolithic area, but also outside of the downtown core and integrate them with network of tourism in Toronto.” —Cultural Partner*

# Appendix A: Logic Model and Evaluation Framework

## Logic Model of ArtworxTO and Toronto Public Art Strategy 2020/2030

ArtworxTO: Toronto’s Year of Public Art 2021-2022 and the City of Toronto’s new 10-year Public Art Strategy’s vision is to see Toronto celebrate and reflect on its rich and complex character, through the work of artists.

### ARTWORXTO AND 10-YEAR PUBLIC ART STRATEGY ACTIVITIES

**Provide leadership, funding and support to artists, arts organizations and arts institutions through:**

- Artist-led Projects
- Partnership Grants
- Engagement Projects

**Provide funding and support to activities that increase public engagement with public art.**

**Make granting decisions using peer assessment, staff expertise, evidence and evaluation outcomes.**

### SHORT-TERM OUTCOMES (2021-2022)

#### CREATIVITY

**Public art and artists play an essential role in Toronto and are imperative for / direct contributors to Toronto’s social and economic well-being (i.e., mitigating COVID-19 impacts).**

#### COMMUNITY

**All Toronto residents and artists see themselves reflected in Toronto’s public art and have increased access and participation.**

#### EVERYWHERE

**City of Toronto Council, municipal staff and partners are invested in expanding an environment open to a myriad of public art possibilities.**

### MID-TERM OUTCOMES (2022-2026)

**Toronto’s public art sector is more diverse** (reflective of the diversity of the arts sector, and the population of Toronto, with a focus on IBPOC artists, youth and emerging artists, 2SLGBTQ+ community, the deaf community and artists with disabilities), **skilled and resilient.**

**Public participation with artists and public art precipitates:**

- Strong recovery from COVID-19 impacts by attracting investment, visitors and employment.
- More engaged, connected and skilled Torontonians.
- More healthy, safe and livable Toronto neighbourhoods.

**Increased alignment between the needs of City of Toronto, the public art sector and Torontonians.**

**Greater support for the City’s new 10-year Public Art Strategy.**

### LONG-TERM IMPACTS (2026-2030)

#### ARTS SECTOR IMPACT:

**Vital, resilient and healthy arts sector in Toronto**

A strong and healthy arts sector is an essential public good for Toronto.

#### SOCIAL + CULTURAL IMPACT:

**Strong and flourishing individuals and city-wide neighbourhoods**

- Increased public participation in art.
- Increased community well-being, greater quality of life and enhanced sense of belonging.
- Healthier places, populations and improved public safety and security.
- More skills and capacity among Torontonians, particularly youth.

#### ECONOMIC IMPACT:

**Thriving Toronto economy**

- Strong rebuild from impacts of COVID-19 through creation of good local jobs, increased investment and greater tourism and visitor spending.
- Augmented Toronto identity and competitiveness in Canada and abroad.

#### OPERATIONAL IMPACT:

**Quality and accountability in equitably serving Torontonians**

- The City works with artists, arts organizations and institutions and partners to better serve Torontonians.
- The City provides leadership for a more equitable Toronto through effective and accountable government and inclusive processes that contribute to a more creative, vibrant City.

## Performance Measures

ArtworxTO's measure for key short-term outcomes from the logic model are:

### CREATIVITY

#### **A. Public art and artists play an essential role in Toronto and are imperative for / direct contributors to Toronto's social and economic well-being (i.e., mitigating COVID-19 impacts).**

*MEASURES:*

1. Development, funding, support (i.e., promotion and marketing, letters of support, triage City systems, etc.) and production of public art throughout Toronto.
2. Increased diverse types of public art with a strong relationship to site; choice of artists; artistic excellence; and increase the mix of permanent works, performance, participatory works, temporary works, experiential public artwork, and balance with permanent sculptural public artwork.
3. Immediate support for Toronto artists, cultural producers, collectives, curators, arts organizations, and art institutions to make work, earn income, remain in Toronto and contribute to Toronto's culture sector.
4. Improved understanding as to how public art, artists and associated activities can benefit Toronto (i.e., confront racism, bring joy/happiness, social cohesion, economic inclusion, and economic development).

### COMMUNITY

#### **B. All Toronto residents and artists see themselves reflected in Toronto's public art and have increased access and participation.**

*MEASURES:*

5. Increased applications and funding for the following priority groups historically underrepresented in Toronto's public art: IBPOC, youth and emerging artists, 2SLGBTQIAP, Deaf persons, persons with disabilities and persons living with mental illness.
6. Public art juries, panels and advisory committees are reflective of the diversity of the arts sector, and the population of Toronto, with a focus on IBPOC, youth and emerging artists, 2SLGBTQIAP, deaf persons, persons with disabilities and persons living with mental illness.
7. More opportunities for Torontonians, from diverse and historically underserved neighbourhoods, to participate in public art within their own neighbourhoods.

8. Increased connections and collaborations amongst artists and curators in partnerships with arts institutions and local cultural community hubs to experience art and knowledge in local contexts.
9. More public art projects that advance civic dialogue on systemic inequities and advance Indigenous placekeeping (i.e., anti-Black/anti-Indigenous racism, poverty, housing crisis, climate change, connection to place/ land/history, etc.).
10. Increased awareness and understanding of what public art is through accessible communication and increased access to ArtworxTO events, City of Toronto public art collections, programs and processes (i.e., jury processes, benefits, artist fees, etc.).
11. Opportunities for people outside Toronto to experience Toronto and Canadian artists, cultural producers, collectives, curators, arts organizations, and art institutions.

## **EVERYWHERE**

### **C. City of Toronto Council, municipal staff and partners are invested in expanding an environment open to a myriad of public art possibilities.**

#### *MEASURES:*

12. City as convener to improve relationships between the City Divisions, City partners, artists, youth, the public (i.e., transformative action with communities), Toronto's Local Arts Service Organizations (LASOs,) Toronto's Business Improvement Areas (BIAs) and the private sector.
13. Simplified processes for artists and neighbourhood organizations to produce public art in Toronto (i.e., reduce 'red tape' such as permitting challenges, increased flexibility to respond to uncertain contexts for the foreseeable future).
14. Improved City of Toronto investment, expenditures, procurement and maintenance of public art.

## Evaluation Framework of ArtworxTO and Toronto Public Art Strategy 2020/2030

SHORT-TERM OUTCOMES	MEASURES	INDICATORS	2021 - 2022	2021 - onwards (legacy)
<b>CREATIVITY</b>				
<p><b>A.</b> Public art and artists play an essential role in Toronto and are imperative for / direct contributors to Toronto's social and economic well-being (i.e., mitigating COVID-19 impacts).</p>	<p>1. Development, funding, support (i.e., promotion and marketing, letters of support, triage City systems, etc.) and production of public art throughout Toronto.</p>	<p><b>A1.1</b> # and value of public art grants and funding provided by ArtworxTO</p>	X	
		<p><b>A1.2</b> # and value of public art grants and funding provided by City of Toronto</p>		X
		<p><b>A1.3</b> # and value of external funds (private sector) provided to City of Toronto for public art</p>		X
		<p><b>A1.4</b> value and % increase of public art funding to Toronto art institutions</p>		X
		<p><b>A1.5</b> # of participating artists (includes cultural producers, collectives, curators, arts organizations) supported by ArtworxTO: Toronto's Year of Public Art 2021-2022 / 10-year Public Art Strategy, overall and by demographics and location</p>		X



SHORT-TERM OUTCOMES	MEASURES	INDICATORS	2021 - 2022	2021 - onwards (legacy)
		<p><b>A1.6</b></p> <p># of participating artists (includes cultural producers, collectives, curators, arts organizations) supported by City of Toronto (Economic Development &amp; Culture, Planning and Transportation Services) overall and by demographics and location</p>		X
		<p><b>A1.7</b></p> <p>% of artists (includes cultural producers, collectives, curators, arts organizations) to report increased access to materials, space, resources and opportunities (i.e., more space allotments and flexibility for organizations to access space)</p>	X	X
		<p><b>A1.8</b></p> <p>Artists (includes cultural producers, collectives, curators, arts organizations) experiences with ArtworxTO: Toronto's Year of Public Art 2021-2022 / 10-year Public Art Strategy activities, overall and by demographics and location</p>	X	X
	<p><b>2.</b> Increased diverse types of public art with a strong relationship to site; choice of artists; artistic excellence; and increase the mix of permanent works, performance, participatory works, temporary works, experiential public artwork, and balance with permanent sculptural public artwork.</p>	<p><b>A2.1</b></p> <p># of public art works in a variety of media, overall and by location</p>	X	
		<p><b>A2.2</b></p> <p>% increase of public art works in a variety of media, overall and by location</p>		X

SHORT-TERM OUTCOMES	MEASURES	INDICATORS	2021 - 2022	2021 - onwards (legacy)
	<p><b>3.</b> Immediate support for Toronto artists, cultural producers, collectives, curators, arts organizations, and art institutions to make work, earn income, remain in Toronto and contribute to Toronto's culture sector.</p>	<p><b>A3.1</b> Artists (includes cultural producers, collectives, curators, arts organizations) experiences with ArtworxTO's support system to manage shifting public health requirements and deliver funded projects</p>	X	
		<p><b>A3.2</b> Artists (includes cultural producers, collectives, curators, arts organizations) experiences with City's collaborative / responsive processes (i.e., reduction of permitting challenges) to support the creation of alternative spaces to experience art (e.g., performance outside the theatre)</p>	X	
		<p><b>A3.3</b> Artists and fabricators/producers (include cultural producers, collectives, curators, arts organizations) to report economic benefits resulting from ArtworxTO: Toronto's Year of Public Art 2021-2022 / 10-year Public Art Strategy activities</p>	X	
		<p><b>A3.4</b> # of City-owned spaces leveraged to support Toronto artists, cultural producers, collectives, curators, arts organizations and art institutions to make work, deliver programming, earn income, remain in Toronto and contribute to Toronto's culture sector</p>	X	

SHORT-TERM OUTCOMES	MEASURES	INDICATORS	2021 - 2022	2021 - onwards (legacy)
		<p><b>A3.5</b></p> <p>\$ value of income paid to artists / arts professionals (includes cultural producers, collectives, curators, arts organizations) through ArtworxTO-funded activities</p>	X	
	<p>4. Improved understanding as to how public art, artists and associated activities can benefit Toronto (i.e., aid in COVID-19 recovery / rebuild, bring joy/happiness, social cohesion, economic inclusion, and economic development).</p>	<p><b>A4.1</b></p> <p>Artists and residents / audiences' experiences with public art and ArtworxTO: Toronto's Year of Public Art 2021-2022 / 10-year Public Art Strategy activities, art works and legacy projects, overall and by demographics and location (i.e., expand their awareness of public art in Toronto)</p>	X	X
		<p><b>A4.2</b></p> <p>Artists and residents / audiences report greater sense of connection and belonging, overall and by location</p>	X	X
		<p><b>A4.3</b></p> <p>% of users / audiences to express positive response including engagement and enjoyment</p>	X	X
		<p><b>A4.4</b></p> <p>% of users / audiences to express that public art as a valuable part of their daily lives, overall and by demographics and location</p>		X
		<p><b>A4.5</b></p>	X	X

		Local residents, artists and businesses to report ArtworxTO experiences support economic development.		
<b>COMMUNITY</b>				
<p><b>B.</b>  <b>All Toronto residents and artists see themselves reflected in Toronto's public art and have increased access and participation.</b></p>	<p>5. Increased applications and funding for the following priority groups historically underrepresented in Toronto's public art: IBPOC, youth and emerging artists, 2SLGBTQIAP, Deaf persons, persons with disabilities and persons living with mental illness.</p>	<p><b>B5.1</b>  % of applications to ArtworxTO from artists (includes cultural producers, collectives, curators, arts organizations and arts institutions) who identify as a member of ArtworxTO priority group(s): IBPOC, youth and emerging artists, 2SLGBTQIAP, Deaf persons, persons with disabilities and persons living with mental illness</p>	X	
		<p><b>B5.2</b>  % of ArtworxTO grants to artists (includes cultural producers, collectives, curators, arts organizations and arts institutions) who identify as a member of ArtworxTO priority group(s): IBPOC, youth and emerging artists, 2SLGBTQIAP, Deaf persons, persons with disabilities and persons living with mental illness</p>	X	
		<p><b>B5.3</b>  Experience of artists who identify as a member of ArtworxTO's priority group artists: IBPOC, youth and emerging artists, 2SLGBTQIAP, Deaf persons, persons with disabilities and persons living with mental illness</p>	X	

SHORT-TERM OUTCOMES	MEASURES	INDICATORS	2021 - 2022	2021 - onwards (legacy)
	<p>6. Public art juries, panels and advisory committees are reflective of the diversity of the arts sector, and the population of Toronto, with a focus on IBPOC, youth and emerging artists, 2SLGBTQIAP, Deaf persons, persons with disabilities and persons living with mental illness.</p>	<p><b>B6.1</b> # and % increase of ArtworxTO juries, panels and advisory committees are reflective of the diversity of the arts sector, and the population of Toronto, with a focus on IBPOC, youth, 2SLGBTQIAP, Deaf persons, persons with disabilities and persons living with mental illness</p>		X
		<p><b>B6.2</b> Experience of public art juries, panels and advisory committees who identify as a member of ArtworxTO's priority group artists</p>	X	X
	<p>7. More opportunities for Torontonians, from diverse and historically underserved neighbourhoods, to participate in public art within their own neighbourhoods.</p>	<p><b>B7.1</b> # of public activities (+% of total) and events produced by ArtworxTO-funded artists (includes cultural producers, collectives, curators, arts organizations), overall and by location (Neighbourhood and Ward levels)</p>	X	
		<p><b>B7.2</b> # and % of total audience / public participants for ArtworxTO events, overall and by location (Neighbourhood and Ward levels)</p>	X	
		<p><b>B7.3</b> # and % of total audience / public participants to report a sense of belonging, neighbourhood pride, greater opportunities to observe, participate or engage in public art in their local communities</p>	X	X

SHORT-TERM OUTCOMES	MEASURES	INDICATORS	2021 - 2022	2021 - onwards (legacy)
		<p><b>B7.4</b></p> <p># of Toronto art and artistic institutions (e.g., AGO, Powerplant, Luminato, MOCA, Soulpepper Theatre, Corporate Collections, etc.) made accessible to communities, overall and by location (Neighbourhood and Ward levels)</p>	X	
		<p><b>B7.5</b></p> <p># and % of users / participants / audiences to report ArtworxTO experiences reflected who they are</p>	X	
	<p><b>8.</b> Increased connections and collaborations amongst artists and curators in partnerships with arts institutions and local cultural community hubs to experience art and knowledge in local contexts.</p>	<p><b>B8.1</b></p> <p># of Artists and arts institutions to report new and enhanced relationships and partnerships</p>	X	X
		<p><b>B8.2</b></p> <p># of City partnerships with Toronto art and artistic institutions (e.g., AGO, Powerplant, Luminato, MOCA, Soulpepper Theatre, Corporate Collections, etc.)</p>		X
		<p><b>B8.3</b></p> <p># of legacy public art works, overall and by location</p>	X	
	<p><b>9.</b> More public art projects that advance civic dialogue on systemic inequities and advance Indigenous placekeeping (i.e., anti-Black/anti-</p>	<p><b>B9.1</b></p> <p>% of total # of grants provided by ArtworxTO whose artworks address major issues facing</p>	X	

SHORT-TERM OUTCOMES	MEASURES	INDICATORS	2021 - 2022	2021 - onwards (legacy)
	Indigenous racism, poverty, housing crisis, climate change, connection to place/land/history, etc.).	Toronto (i.e., equity, anti-racism, poverty, housing, climate change).		
		<p align="center"><b>B9.2</b></p> Residents / audiences' to report ArtworxTO experiences expand their awareness of current discourses, overall and by demographics and location	X	
	<b>10.</b> Increased awareness and understanding of what public art is through accessible communication and increased access to ArtworxTO events, City of Toronto public art collections, programs and processes (i.e., jury processes, benefits, artist fees, etc.).	<p align="center"><b>B10.1</b></p> # of residents / the public / audiences' engaging with Toronto public art, overall and by demographics and location		X
		<p align="center"><b>B10.2</b></p> Residents, public participants, and artists (including cultural producers, collectives, curators, arts organizations, and arts institutions) to report on how ArtworxTO experiences expand their awareness of public art in Toronto, overall and by demographics and location	X	
		<p align="center"><b>B10.3</b></p> Analytics of ArtworxTO: Toronto's Year of Public Art 2021-2022 internal digital resources, overall and by demographics and location	X	X

SHORT-TERM OUTCOMES	MEASURES	INDICATORS	2021 - 2022	2021 - onwards (legacy)
		<p><b>B10.4</b> # of residents / the public / audiences' at ArtworxTO: Toronto's Year of Public Art 2021-2022 events and usage of digital resources, overall and by demographics and location (both inside and outside of Toronto)</p>	X	X
		<p><b>B10.5</b> # and % of total number of residents / the public / audiences and artists (includes cultural producers, collectives, curators, arts organizations) to report an accessible ArtworxTO brand and digital infrastructure (i.e., identity, comprehensive program website, interactive public art mapping, translation)</p>	X	
		<p><b>B10.6</b> # and % of total number of targeted outreaches by demographics (i.e., languages) and location</p>	X	X
		<p><b>B10.7</b> Change in active media and social media interest</p>	X	
		<p><b>B10.8</b> # of earned media and social media (i.e., local, national, global)</p>	X	X
		<p><b>B10.9</b> # of critical reviews of the ArtworxTO, published in local, national and international journals and magazines</p>	X	X



SHORT-TERM OUTCOMES	MEASURES	INDICATORS	2021 - 2022	2021 - onwards (legacy)
	11. Opportunities for people outside Toronto to experience Toronto and Canadian artists, cultural producers, collectives, curators, arts organizations, and art institutions.	<b>B11.1</b> # of total audience / public participants for ArtworxTO events, overall and by location (based on postal codes outside Toronto)	X	
		<b>B11.2</b> Analytics of ArtworxTO: Toronto's Year of Public Art 2021-2022 digital resources	X	
		<b>B11.3</b> # of users / participants / attendees at ArtworxTO: Toronto's Year of Public Art 2021-2022 events and usage of digital resources, overall and by demographics and location (outside of Toronto)	X	
<b>EVERYWHERE</b>				
<b>C.</b> <b>City of Toronto Council, municipal staff and partners are invested in expanding an environment open to a myriad of public art possibilities.</b>	12. City as a convener to improve relationships between the City Divisions, City partners, and artists, youth, the public (i.e., transformative action with communities), LASOs, BIAs and the private sector.	<b>C12.1</b> # of new and enhanced relationships and partnerships		X
		<b>C12.2</b> # of City partnerships with Toronto art and artistic institutions (e.g., AGO, Powerplant, Luminato, MOCA, Soulpepper Theatre, Corporate Collections, etc.) and % increase		X
		<b>C12.3</b> # of City partnerships with youth organizations and % increase		X

SHORT-TERM OUTCOMES	MEASURES	INDICATORS	2021 - 2022	2021 - onwards (legacy)
		<p><b>C12.4</b> # of City partnerships with BIAs and the private sector and % increase</p>		X
		<p><b>C12.5</b> Improved / new relationships with private property owners and property management firms for creative use of space</p>		X
		<p><b>C12.6</b> % of legacy projects that engage artists (includes cultural producers, collectives, curators, arts organizations) and users / audiences in working relationships connected to site and public artwork</p>		X
		<p><b>C12.7</b> Public participants and artists (including cultural producers, collectives, curators, arts organizations) to report engagement with public art decision-making through equitable consultation processes.</p>		X
		<p><b>C12.8</b> Ongoing tracking of the impact of public art in Toronto</p>		X
	<p><b>13.</b> Simplified processes for artists and neighbourhood organizations to produce public art in Toronto (i.e.,</p>	<p><b>C13.1</b> % increase of City of Toronto staff engaging with Toronto public art</p>		X

SHORT-TERM OUTCOMES	MEASURES	INDICATORS	2021 - 2022	2021 - onwards (legacy)
	reduce 'red tape' such as permitting challenges, increased flexibility to respond to uncertain contexts for the foreseeable future).	<b>C13.2</b> Change in processes and policies, including funding		X
		<b>C13.3</b> Artists (includes cultural producers, collectives, curators, arts organizations) experiences with ArtworxTO: Toronto's Year of Public Art 2021-2022 / 10-year Public Art Strategy activities, overall and by demographics and location		X
		<b>C13.4</b> Artists (includes cultural producers, collectives, curators, arts organizations) experiences with ArtworxTO application and project implementation process	X	
		<b>C13.5</b> Ongoing tracking of the impact of public art in Toronto		X
14. Improved City of Toronto investment, expenditures, procurement, and maintenance of public art.		<b>C14.1</b> Change in processes and policies, including funding		X
		<b>C14.2</b> New City investment in public art and public art infrastructure by ArtworxTO: Toronto's Year of Public Art 2021-2022 (i.e., power, concrete pads, artwork hanging systems, etc.)	X	
		<b>C14.3</b>		X


		Total value and % increase of public art funding		
		<b>C14.4</b> External funds leveraged by City of Toronto investments in ArtworxTO: Toronto's Year of Public Art 2021-2022	X	
		<b>C14.5</b> Change in access to city-owned (i.e., City Parks) and privately-owned space for public art		X
		<b>C14.6</b> # of capital projects that integrate public art		X
		<b>C14.7</b> Ongoing tracking of the impact of public art in Toronto		X

# Appendix B: ArtworxTO Performance Indicators


INDICATORS	DATA
<b>CREATIVITY</b>	
<p><b>A1.1</b> # and value of public art grants and funding provided by ArtworxTO</p>	<p>93 grants \$4,436,223</p>
<p><b>A1.2</b> # and value of public art grants and funding provided by City of Toronto</p>	<p><b>93 in total</b></p> <p>45 ArtworxTO Partnership Grant \$2,987,823</p> <p>17 Toronto Arts Council - Animating Toronto Streets Grants \$638,800</p> <p>18 BIA Grants \$178,000</p> <p>13 MOU Partnerships &amp; Signature Projects \$620,000</p>
<p><b>A1.3</b> # and value of external funds (private sector) provided to City of Toronto for public art</p>	<p>Approx. \$6.25 million</p>
<p><b>A1.4</b> value and % increase of public art funding to Toronto art institutions</p>	<p>-</p>

 Legacy indicators


INDICATORS	DATA
<p><b>A1.5</b></p> <p># of participating artists (includes cultural producers, collectives, curators, arts organizations) supported by ArtworxTO: Toronto's Year of Public Art 2021-2022 / 10-year Public Art Strategy, overall and by demographics and location</p>	<p>1,400 artists</p>
<p><b>A1.6</b></p> <p># of participating artists (includes cultural producers, collectives, curators, arts organizations) supported by City of Toronto (Economic Development &amp; Culture, Planning and Transportation Services) overall and by demographics and location</p>	<p>-</p>
<p><b>A1.7</b></p> <p>% of artists (includes cultural producers, collectives, curators, arts organizations) to report increased access to materials, space, resources and opportunities (i.e., more space allotments and flexibility for organizations to access space)</p>	<p><b>Artists/Cultural Producers:</b> As a result of this/these program(s), artists, cultural producers and arts organizations now have:</p> <p>Access to space</p> <ul style="list-style-type: none"> <li>● 42% - increased access to new physical spaces (City of Toronto parks) (22%/20%)</li> <li>● 42% - increased access to new physical spaces (privately owned spaces) (20%/22%)</li> <li>● 39% - increased access to new physical spaces (City of Toronto buildings) (20%/19%)</li> </ul> <p>Access to opportunities</p> <ul style="list-style-type: none"> <li>● 82% - increased access to public art opportunities (40% very much/42% somewhat)</li> </ul> <p>Access to support</p> <ul style="list-style-type: none"> <li>● 57% - increased financial stability (22%/35%)</li> <li>● 44% - increased support to manage civic process (i.e., permitting) (21%/23%)</li> <li>● 46% - increased support to manage access alternative spaces to produce your work (20%/26%)</li> </ul> <p>Access to materials</p> <ul style="list-style-type: none"> <li>● 36% - increased access to materials (15%/21%)</li> </ul> <p><b>ArtworxTO Partners:</b> As a result of this/these program(s), partners now have:</p> <p>Access to space</p>

 Legacy indicators

INDICATORS	DATA
	<ul style="list-style-type: none"> <li>● 58% - increased access to new physical spaces (City of Toronto parks) (31%/27%)</li> <li>● 44% - increased access to new physical spaces (privately owned spaces) (14%/30%)</li> <li>● 39% - increased access to new physical spaces (City of Toronto buildings) (16%/23%)</li> </ul> <p style="text-align: center;">Access to opportunities</p> <ul style="list-style-type: none"> <li>● 82% - increased access to public art opportunities (44% very much/38% somewhat)</li> </ul> <p style="text-align: center;">Access to support</p> <ul style="list-style-type: none"> <li>● 43% - increased financial stability (18%/25%)</li> <li>● 50% - increased support to manage civic process (i.e., permitting) (27%/23%)</li> <li>● 43% - increased support to manage access alternative spaces to produce your work (20%/23%)</li> </ul> <p style="text-align: center;">Access to materials</p> <ul style="list-style-type: none"> <li>● 32% - increased access to materials (12%/20%)</li> </ul>
<p style="text-align: center;"><b>A1.8</b></p> <p style="text-align: center;">Artists (includes cultural producers, collectives, curators, arts organizations) experiences with ArtworxTO: Toronto’s Year of Public Art 2021-2022 / 10-year Public Art Strategy activities, overall and by demographics and location</p>	<p style="text-align: center;"><b>Artists/Cultural Producers:</b></p> <ul style="list-style-type: none"> <li>● 62% - ArtworxTO experience was excellent and they would definitely participate again.</li> <li>● 30% - ArtworxTO experience was good and they would consider participating again.</li> <li>● 6% - ArtworxTO experience was fair. It was fine, but they would likely not participate again.</li> <li>● 3% - ArtworxTO experience was poor. There were issues, and they would not participate again.</li> </ul> <p style="text-align: center;">Feedback from participating artists and cultural producers who identify as a member of ArtworxTO’s priority groups:</p> <ul style="list-style-type: none"> <li>● More relevant Spotlight mentorship pairings (2)</li> <li>● Appreciated the institutional recognition (3)</li> <li>● Spotlight program led to other opportunities or more exposure (3)</li> <li>● Spotlight program did not lead to extra exposure or more work opportunities (3) <ul style="list-style-type: none"> <li>● Spotlight mentorship was helpful and beneficial (2)</li> <li>● Spotlight program had a straightforward application process (1)</li> </ul> </li> <li>● Video requirement of the Spotlight program application is a barrier (4)</li> </ul>

 Legacy indicators

INDICATORS	DATA
	<ul style="list-style-type: none"> <li>• Spotlight program should include an exhibition or performance opportunity (3)</li> <li>• ArtworxTO needs more networking and career-building opportunities for emerging artists (3) <ul style="list-style-type: none"> <li>• More community engagement to build capacity and promote projects (1) <ul style="list-style-type: none"> <li>• Continued support for emerging artists (1) <ul style="list-style-type: none"> <li>• Website was unintuitive (4)</li> </ul> </li> </ul> </li> </ul> </li> <li>• Support for multiply-marginalized artists and those from historically excluded groups (1)</li> <li>• Equity-deserving artists want recognition for their talent, not just their identity (5) <ul style="list-style-type: none"> <li>• ArtworxTO team was understaffed (1) <ul style="list-style-type: none"> <li>• Wants ArtworxTO to continue (5) <ul style="list-style-type: none"> <li>• Curators were helpful (4)</li> </ul> </li> </ul> </li> <li>• More outreach to commission artists with disabilities (5)</li> <li>• City should establish one touchpoint for public art (1)</li> </ul> </li> <li>• More transparency regarding the implementation process (3)</li> </ul> <p style="text-align: center;"><b>ArtworxTO Partners:</b></p> <ul style="list-style-type: none"> <li>• 59% - ArtworxTO experience was excellent and they would definitely participate again.</li> <li>• 33% - ArtworxTO experience was good and they would consider participating again.</li> <li>• 6% - ArtworxTO experience was fair. It was fine, but they would likely not participate again.</li> <li>• 2% - ArtworxTO experience was poor. There were issues, and they would not participate again.</li> </ul>
<p style="text-align: center;"><b>A2.1</b></p> <p># of public art works in a variety of media, overall and by location</p>	<p style="text-align: center;">135 artworks in 25 neighbourhoods</p>
<p style="text-align: center;"><b>A2.2</b></p> <p>% increase of public art works in a variety of media, overall and by location</p>	<p style="text-align: center;">-</p>

 Legacy indicators




INDICATORS	DATA
<p style="text-align: center;"><b>A3.1</b></p> <p>Artists (includes cultural producers, collectives, curators, arts organizations) experiences with ArtworxTO's support system to manage shifting public health requirements and deliver funded projects</p>	<p><b>Artists/Cultural Producers:</b> As a result of ArtworxTO, 49% of artists, cultural producers and arts organizations received increased support to manage shifting public health requirements to produce public art (very much 24%/somewhat 25%).</p> <p><b>ArtworxTO Partners:</b> As a result of ArtworxTO, 53% of partners received increased support to manage shifting public health requirements to produce public art (very much 24%/somewhat 29%).</p>
<p style="text-align: center;"><b>A3.2</b></p> <p>Artists (includes cultural producers, collectives, curators, arts organizations) experiences with City's collaborative / responsive processes (i.e., reduction of permitting challenges) to support the creation of alternative spaces to experience art (e.g., performance outside the theatre)</p>	<p><b>Artists/Cultural Producers:</b> As a result of ArtworxTO, 46% of artists and cultural producers received increased support to manage access alternative spaces to produce your work (very much 20%/somewhat 26%).</p> <p><b>ArtworxTO Partners:</b> As a result of ArtworxTO, 43% of partners received increased support to manage access alternative spaces to produce your work (very much 20%/somewhat 23%).</p>
<p style="text-align: center;"><b>A3.3</b></p> <p>Artists and fabricators/producers (include cultural producers, collectives, curators, arts organizations) to report economic benefits resulting from ArtworxTO: Toronto's Year of Public Art 2021-2022 / 10-year Public Art Strategy activities</p>	<p><b>Artists/Cultural Producers:</b> As a result of ArtworxTO programs, artists cultural producers and arts organizations now have:</p> <ul style="list-style-type: none"> <li>• Increased access to public art opportunities - 82% (40% very much/42% somewhat)</li> <li>• Increased financial stability - 57% (22% very much/35% somewhat)</li> </ul> <p>Through participation in ArtworxTO programs, 80% of artists, cultural producers or organizations received or earned money. This occurred primarily through artist fees (57%), public grants (29%), programming partnerships, (20%), honoraria (18%) and sponsorships (7%).</p> <p>After materials costs and other expenses, 33% of artists and organizations earned \$5,000-\$10,000, 18% earned \$3,000-\$5,000 and the remaining earned less than \$3,000. 5% of artists and organizations lost money on this project.</p> <p><b>ArtworxTO Partners:</b> As a result of ArtworxTO programs, partners now have:</p> <ul style="list-style-type: none"> <li>• Increased access to public art opportunities - 82% (44% very much/38% somewhat)</li> <li>• Increased financial stability - 43% (18% very much/25% somewhat)</li> </ul> <p>Through participation in ArtworxTO programs, 59% of ArtworxTO partners received or earned money. This occurred primarily through public grants (45%), programming partnerships (41%), artist fees (24%), honoraria (14%) and sponsorships (14%).</p>




Legacy indicators


INDICATORS	DATA
	After material costs and other expenses, 29% (8) of ArtworxTO partners earned over \$10,000. 7% (2) earned \$5,000-\$10,000 and the remaining earned less than \$3,000. No ArtworxTO partners earned between \$3,000 and \$5,000. 18% (5) lost money on this project.
<p style="text-align: center;"><b>A3.4</b></p> <p># of City-owned spaces leveraged to support Toronto artists, cultural producers, collectives, curators, arts organizations and art institutions to make work, deliver programming, earn income, remain in Toronto and contribute to Toronto's culture sector</p>	35
<p style="text-align: center;"><b>A3.5</b></p> <p>\$ value of income paid to artists / arts professionals (includes cultural producers, collectives, curators, arts organizations) through ArtworxTO-funded activities</p>	\$4,436,223
<p style="text-align: center;"><b>A4.1</b></p> <p>Artists and residents / audiences' experiences with public art and ArtworxTO: Toronto's Year of Public Art 2021-2022 / 10-year Public Art Strategy activities, art works and legacy projects, overall and by demographics and location (i.e., expand their awareness of public art in Toronto)</p>	<p><b>Artists/Cultural Producers:</b> As a result of this/these program(s), artists, cultural producers and arts organizations now have:</p> <ul style="list-style-type: none"> <li>● 75% - Expanded audiences (very much 37%/somewhat 38%)</li> <li>● 74% - Enhanced brand recognition (very much 32%/somewhat 42%)</li> </ul> <p>Artists, cultural producers and arts organizations heard of, or participated in the following programs or events (I have participated/ I have heard of it but not participated/I have not heard of it):</p> <ul style="list-style-type: none"> <li>● 79% / 16% / 4% - ArtworxTO event</li> <li>● 44% / 38% / 18% - ArtworxTO Hub SOUTH (Union Station) <ul style="list-style-type: none"> <li>● 43% / 31% / 26% - ArtworxTO Grant</li> </ul> </li> <li>● 25% / 56% / 19% ArtworxTO Hub EAST (Scarborough Town Centre) <ul style="list-style-type: none"> <li>● 32% / 40% / 28% - ArtworxTO Talks</li> <li>● 31% / 34% / 35% - Public Art of Tomorrow Symposium</li> </ul> </li> <li>● 17% / 61% / 21% - ArtworxTO Hub NORTH (Downsview) <ul style="list-style-type: none"> <li>● 28% / 37% / 36% - ArtworxTO Blog</li> </ul> </li> <li>● 19% / 51% / 30% - ArtworxTO Hub WEST (Cloverdale Common) <ul style="list-style-type: none"> <li>● 11% / 64% / 25% - Spotlight Emerging Artists Program</li> </ul> </li> </ul>

 Legacy indicators


INDICATORS	DATA
	<ul style="list-style-type: none"> <li>● 11% / 49% / 40% - ArtworxTO Pop-Up – SKETCH</li> <li>● 14% / 41% / 45% - ArtworxTO Pop-Up – Collision Gallery</li> <li>● 10% / 46% / 44% - ArtworxTO Pop-Up – Bayview Village</li> <li>● 6% / 52% / 43% - ArtworxTO Pop-Up – East End Arts</li> <li>● 4% / 55% / 41% - ArtworxTO Pop-Up – UrbanArts</li> <li>● 13% / 31% / 56% - ArtworxTO Tours (Driftscape)</li> </ul> <p><b>ArtworxTO Partners:</b> As a result of this/these program(s), partners now have:</p> <ul style="list-style-type: none"> <li>● 81% - Expanded audiences (very much 35%/somewhat 46%)</li> <li>● 71% - Enhanced brand recognition (very much 30%/somewhat 41%)</li> </ul> <p>ArtworxTO partners heard of, or participated in the following programs or events (I have participated/ I have heard of it but not participated/I have not heard of it):</p> <ul style="list-style-type: none"> <li>● 89% / 11% / 0% - ArtworxTO</li> <li>● 46% / 49% / 5% - ArtworxTO Hub SOUTH (Union Station) <ul style="list-style-type: none"> <li>● 46% / 41% / 13% - ArtworxTO Grant Projects</li> <li>● 24% / 63% / 13% - ArtworxTO Talks</li> </ul> </li> <li>● 34% / 39% / 26% - Public Art of Tomorrow Symposium</li> <li>● 18% / 69% / 13% - ArtworxTO Hub EAST (Scarborough Town Centre) <ul style="list-style-type: none"> <li>● 22% / 58% / 19% - ArtworxTO Blog</li> </ul> </li> <li>● 19% / 62% / 19% - Spotlight Emerging Artists Program</li> <li>● 11% / 68% / 21% - ArtworxTO Hub NORTH (Downsview) <ul style="list-style-type: none"> <li>● 13% / 61% / 26% - ArtworxTO Tours (Driftscape)</li> </ul> </li> <li>● 8% / 67% / 25% - ArtworxTO Hub WEST (Cloverdale Common) <ul style="list-style-type: none"> <li>● 11% / 51% / 38% - ArtworxTO Pop-Up - SKETCH</li> <li>● 6% / 61% / 33% - ArtworxTO Pop-Up - UrbanArts</li> <li>● 6% / 59% / 35% - ArtworxTO Pop-Up - East End Arts</li> <li>● 12% / 44% / 44% - ArtworxTO Pop-Up - Bayview Village</li> <li>● 6% / 56% / 39% - ArtworxTO Pop-Up - Collision Gallery</li> </ul> </li> </ul> <p><b>Members of the public:</b> 62% cited “to learn more about public art” as their reason to participate in ArtworxTO.</p>

 Legacy indicators


INDICATORS	DATA
	<p>Members of the public heard of or participated in the following programs or events (I have participated/ I have heard of it but not participated/I have not heard of it):</p> <ul style="list-style-type: none"> <li>● 48% / 40% / 13% - ArtworxTO</li> <li>● 28% / 43% / 29% - ArtworxTO Hub SOUTH (Union Station)</li> <li>● 18% / 40% / 42% - ArtworxTO Hub EAST (Scarborough Town Centre) <ul style="list-style-type: none"> <li>● 16% / 40% / 45% - ArtworxTO Talks</li> <li>● 22% / 26% / 52% - Public Art of Tomorrow Symposium</li> <li>● 10% / 44% / 46% - ArtworxTO Hub NORTH (Downsview)</li> </ul> </li> <li>● 13% / 35% / 51% - ArtworxTO Hub WEST (Cloverdale Common) <ul style="list-style-type: none"> <li>● 13% / 34% / 52% - ArtworxTO Blog</li> <li>● 5% / 45% / 50% - ArtworxTO Grant Projects</li> <li>● 5% / 44% / 52% - Spotlight Emerging Artists Program</li> <li>● 7% / 35% / 57% - ArtworxTO Pop-Up – East End Arts</li> <li>● 7% / 35% / 58% - ArtworxTO Pop-Up – Bayview Village</li> <li>● 6% / 32% / 62% - ArtworxTO Pop-Up – UrbanArts</li> <li>● 2% / 38% / 60% - ArtworxTO Pop-Up – Collision Gallery</li> <li>● 5% / 30% / 64% - ArtworxTO Pop-Up – SKETCH</li> <li>● 4% / 29% / 67% - ArtworxTO Tours (Driftscape)</li> </ul> </li> </ul>
<p><b>A4.2</b> Artists and residents / audiences report greater sense of connection and belonging, overall and by location</p>	<p><b>Artists/Cultural Producers:</b> As a result of this/these program(s), artists, cultural producers and arts organizations now have:</p> <ul style="list-style-type: none"> <li>● 78% - Greater sense of connection and belonging to Toronto (citywide) (very much 48%/somewhat 30%)</li> <li>● 74% - Greater sense of connection and belonging to my local community (very much 40%/somewhat 34%)</li> <li>● 82% - Increased joy and Increased advocacy (very much 54%/somewhat 28%)</li> </ul> <p><b>ArtworxTO Partners:</b> As a result of this/these program(s), partners now have:</p> <ul style="list-style-type: none"> <li>● 78% - Greater sense of connection and belonging to Toronto (citywide) (very much 43%/somewhat 35%)</li> <li>● 81% - Greater sense of connection and belonging to my local community (very much 43%/somewhat 38%) <ul style="list-style-type: none"> <li>● Not asked - Increased joy and Increased advocacy</li> </ul> </li> </ul>

 Legacy indicators


INDICATORS	DATA
	<p><b>Members of the public:</b> Survey respondents chose to participate in ArtworxTO for the following reasons:</p> <ul style="list-style-type: none"> <li>● 22% - To meet or talk to new people</li> <li>● 36% - To meet or talk to artists</li> <li>● 48% - To share a community experience</li> </ul> <p>While participating in an event, 13.9% of site visit respondents felt a sense of belonging.</p>
<p><b>A4.3</b> % of users / audiences to express positive response including engagement and enjoyment</p>	<p><b>Members of the public:</b></p> <ul style="list-style-type: none"> <li>● 37% - ArtworxTO experience was excellent and they would definitely participate again.</li> <li>● 44% - ArtworxTO experience was good and they would consider participating again.</li> <li>● 10% - ArtworxTO experience was fair. It was fine, but they would likely not participate again.</li> <li>● 9% - ArtworxTO experience was poor. There were issues, and they would not participate again.</li> </ul> <p><b>All respondents:</b> Additional comments about their overall experience with ArtworxTO:</p> <p><b>Excellent: I would definitely participate again.</b></p> <ul style="list-style-type: none"> <li>● Appreciated quality of art and programming (7)</li> <li>● Appreciated representation of culture/diversity (3)</li> <li>● Appreciated events in various locations across city (2) <ul style="list-style-type: none"> <li>● Appreciated ability to connect with artists (2) <ul style="list-style-type: none"> <li>● Good use of public space (2)</li> </ul> </li> <li>● Appreciated community-focused approach (1)</li> </ul> </li> <li>● Appreciated mentorship + professional development opportunities (1) <ul style="list-style-type: none"> <li>● Programming was well organized (1)</li> <li>● Virtual events improved access (1)</li> </ul> </li> </ul> <p><b>Good: I would consider participating again.</b></p> <ul style="list-style-type: none"> <li>● Appreciated events in various locations across city (5)</li> <li>● Appreciated representation of culture/diversity (2)</li> </ul>

 Legacy indicators


INDICATORS	DATA
	<ul style="list-style-type: none"> <li>• Challenges with traveling/not compelled to travel across city to experience programming (2) <ul style="list-style-type: none"> <li>• Good use of public space (1)</li> <li>• Appreciated kid-friendly art (1)</li> </ul> </li> <li>• Difficulty engaging with calls for programming (1) <ul style="list-style-type: none"> <li>• Did not hear result of application (1)</li> </ul> </li> <li>• Did not receive follow-up email to watch recording of events (1) <ul style="list-style-type: none"> <li>• Programming felt disjointed (1)</li> </ul> </li> <li>• Communications/call for participation was good (1) <ul style="list-style-type: none"> <li>• Appreciated ability to connect with artists (1)</li> <li>• Did not feel aware of events happening (1)</li> <li>• Challenges with joining the program (1) <ul style="list-style-type: none"> <li>• Virtual events improved access (1)</li> </ul> </li> </ul> </li> </ul> <p><b>All respondents:</b> Additional comments about their ArtworxTO experience:</p> <ul style="list-style-type: none"> <li>• Would like ArtworxTO to continue (6)</li> <li>• Was unaware of most/all of the programming (4)</li> <li>• Marketing and communications could be more broad/expansive/reach more people (2) <ul style="list-style-type: none"> <li>• Program + selection process did not feel inclusive (2) <ul style="list-style-type: none"> <li>• Program felt “politically motivated” (2)</li> <li>• Would like to see more virtual sessions (2)</li> </ul> </li> <li>• Suggestion to choose program partners “carefully” (1) <ul style="list-style-type: none"> <li>• Appreciated opportunity to network (1)</li> </ul> </li> </ul> </li> <li>• Could have done better to connect the public to local arts organizations (1)</li> <li>• Feel that to involve artists w/o experience leading public art project has not yet been achieved (1) <ul style="list-style-type: none"> <li>• Frustration around lack of diversity on Toronto Public Art Commission (1)</li> <li>• Funding did not feel evenly distributed (1) i.e., downtown was prioritized</li> </ul> </li> <li>• Did not feel that adequate information was provided to participate as an artist (1) <ul style="list-style-type: none"> <li>• Not interested in participating if organized by same people (1)</li> <li>• Did not see any public art in my neighbourhood (1)</li> </ul> </li> <li>• Would like to see more transparency around jury selection, application selection and grants/fees processes (1)</li> </ul>

 Legacy indicators

INDICATORS	DATA
	<ul style="list-style-type: none"> <li>• Felt quality of art/approach was poor (1)</li> <li>• Appreciated when they stumbled upon art in day-to-day (1)</li> <li>• Programming felt overwhelming (1) i.e., too much info to sift through</li> <li>• Appeared to be capacity issues for people administering the program (1) i.e., “<i>some folks were spread too thin</i>” <ul style="list-style-type: none"> <li>• Marketing and communications could be clearer (1)</li> <li>• Suggestion to recruit emerging artists from high schools and OCAD (1)</li> </ul> </li> <li>• Would like to see new artists (1) i.e., “<i>felt like the symposium featured many of the 'usual suspects', aka the people in Toronto and Montreal who are always speaking about public art.</i>”</li> <li>• Suggestion for a big event/celebration to bring everyone together (community celebration) (1) <ul style="list-style-type: none"> <li>• Appreciated representation of culture/diversity (1)</li> </ul> </li> </ul>
<p style="text-align: center;"><b>A4.4</b></p> <p>% of users / audiences to express that public art as a valuable part of their daily lives, overall and by demographics and location</p>	-
<p style="text-align: center;"><b>A4.5</b></p> <p>Local residents, artists and businesses to report ArtworxTO experiences support economic development.</p>	<p><b>Artists/Cultural Producers:</b> As a result of this/these program(s), artists, cultural producers and arts organizations now have:</p> <ul style="list-style-type: none"> <li>• increased access to public art opportunities - 82% (40% very much/42% somewhat) <ul style="list-style-type: none"> <li>• increased financial stability - 57% (22% very much/35% somewhat)</li> </ul> </li> <li>• 24% of artists or organizations received mentorship or support through ArtworxTO programs. <ul style="list-style-type: none"> <li>• 58% did not receive mentorship or support, and 18% were unsure.</li> </ul> </li> </ul> <p>84% of artists, cultural producers and arts organizations accessed the ArtworxTO website, social media and/or other digital infrastructure (15% no/2% unsure).</p> <p>Through participation in ArtworxTO programs, 80% of artists, cultural producers or organizations received or earned money. This occurred primarily through artist fees (57%), public grants (29%), programming partnerships, (20%), honoraria (18%) and sponsorships (7%).</p>


 Legacy indicators

INDICATORS	DATA
	<p>After materials costs and other expenses, 33% of artists and organizations earned \$5,000-\$10,000, 18% earned \$3,000-\$5,000 and the remaining earned less than \$3,000. 5% of artists and organizations lost money on this project.</p> <p><b>ArtworxTO Partners:</b> As a result of ArtworxTO, I/my organization now have:</p> <ul style="list-style-type: none"> <li>• increased access to public art opportunities - 82% (44% very much/38% somewhat) <ul style="list-style-type: none"> <li>• increased financial stability - 43% (18% very much/25% somewhat)</li> </ul> </li> <li>• 27% of ArtworxTO partners received mentorship or support through ArtworxTO programs. <ul style="list-style-type: none"> <li>• 57% did not receive mentorship or support, and 16% were unsure.</li> </ul> </li> </ul> <p>Through participation in ArtworxTO programs, 59% of ArtworxTO partners received or earned money. This occurred primarily through public grants (45%), programming partnerships (41%), artist fees (24%), honouraria (14%) and sponsorships (14%).</p> <p>After material costs and other expenses, 29% (8) of ArtworxTO partners earned over \$10,000. 7% (2) earned \$5,000-\$10,000 and the remaining earned less than \$3,000. No ArtworxTO partners earned between \$3,000 and \$5,000. 18% (5) lost money on this project.</p>
<b>COMMUNITY</b>	
<p><b>B5.1</b></p> <p>% of applications to ArtworxTO from artists (includes cultural producers, collectives, curators, arts organizations and arts institutions) who identify as a member of ArtworxTO priority group(s): IBPOC, youth and emerging artists, 2SLGBTQIAP, Deaf persons, persons with disabilities and persons living with mental illness</p>	<p>? / 250 total applications</p>


 Legacy indicators




INDICATORS	DATA
<p style="text-align: center;"><b>B5.2</b></p> <p style="text-align: center;">% of ArtworxTO grants to artists (includes cultural producers, collectives, curators, arts organizations and arts institutions) who identify as a member of ArtworxTO priority group(s): IBPOC, youth and emerging artists, 2SLGBTQIAP, Deaf persons, persons with disabilities and persons living with mental illness</p>	<p style="text-align: center;">85% of grant recipients</p> <p style="text-align: center;">\$3,770,789.55</p>
<p style="text-align: center;"><b>B5.3</b></p> <p style="text-align: center;">Experience of artists who identify as a member of ArtworxTO’s priority group artists: IBPOC, youth and emerging artists, 2SLGBTQIAP, Deaf persons, persons with disabilities and persons living with mental illness</p>	<p>Feedback from participating artists and cultural producers who identify as a member of ArtworxTO’s priority groups:</p> <ul style="list-style-type: none"> <li>• More relevant Spotlight mentorship pairings (2) <ul style="list-style-type: none"> <li>• Appreciated the institutional recognition (3)</li> </ul> </li> <li>• Spotlight program led to other opportunities or more exposure (3)</li> <li>• Spotlight program did not lead to extra exposure or more work opportunities (3) <ul style="list-style-type: none"> <li>• Spotlight mentorship was helpful and beneficial (2)</li> <li>• Spotlight program had a straightforward application process (1)</li> </ul> </li> <li>• Video requirement of the Spotlight program application is a barrier (4) <ul style="list-style-type: none"> <li>• Spotlight honorarium was helpful (2)</li> </ul> </li> <li>• Spotlight program should include an exhibition or performance opportunity (3)</li> <li>• ArtworxTO needs more networking and career-building opportunities for emerging artists (3) <ul style="list-style-type: none"> <li>• More community engagement to build capacity and promote projects (1) <ul style="list-style-type: none"> <li>• Continued support for emerging artists (1) <ul style="list-style-type: none"> <li>• Website was unintuitive (4)</li> </ul> </li> </ul> </li> </ul> </li> <li>• Support for multiply-marginalized artists and those from historically excluded groups (1)</li> <li>• Equity-deserving artists want recognition for their talent, not just their identity (5) <ul style="list-style-type: none"> <li>• ArtworxTO team was understaffed (1) <ul style="list-style-type: none"> <li>• Wants ArtworxTO to continue (5) <ul style="list-style-type: none"> <li>• Curators were helpful (4)</li> </ul> </li> </ul> </li> <li>• More outreach to commission artists with disabilities (5)</li> <li>• City should establish one touchpoint for public art (1)</li> </ul> </li> </ul>

 Legacy indicators


INDICATORS	DATA
	<ul style="list-style-type: none"> <li>• More transparency regarding the implementation process (3)</li> </ul>
<p><b>B6.1</b></p> <p># and % increase of ArtworxTO juries, panels and advisory committees are reflective of the diversity of the arts sector, and the population of Toronto, with a focus on IBPOC, youth, 2SLGBTQIAP, Deaf persons, persons with disabilities and persons living with mental illness</p>	-
<p><b>B6.2</b></p> <p>Experience of public art juries, panels and advisory committees who identify as a member of ArtworxTO's priority group artists</p>	<p>Art jurors, review panelists and advisory committee members reported that ArtworxTO had:</p> <ul style="list-style-type: none"> <li>• A diverse group of jurors (1)</li> <li>• Applications from very diverse artists (1)</li> <li>• Confusion about evaluation criteria (1)</li> <li>• Not enough folks from priority groups in leadership positions (2) <ul style="list-style-type: none"> <li>• A lack of consensus on goals (1)</li> </ul> </li> <li>• A prioritization of the identity of artist applicants and less priority on their skills (1) <ul style="list-style-type: none"> <li>• Insufficient marketing (3)</li> </ul> </li> <li>• Good reach, with City-wide programming in under-serviced areas (2) <ul style="list-style-type: none"> <li>• Success, as a first step (4)</li> <li>• Colleagues were committed (1)</li> </ul> </li> <li>• A need for more alignment with other City arts programs to avoid competition (1)</li> <li>• A need for an after-grant info session to help artists design the visitor experience (1)</li> </ul>
<p><b>B7.1</b></p> <p># of public activities (+% of total) and events produced by ArtworxTO-funded artists (includes cultural producers, collectives, curators, arts organizations), overall and by location (Neighbourhood and Ward levels)</p>	215

 Legacy indicators

INDICATORS	DATA
<p><b>B7.2</b></p> <p># and % of total audience / public participants for ArtworxTO events, overall and by location (Neighbourhood and Ward levels)</p>	<p>41,789,213 impressions and visitors passing by transient artworks in public spaces</p> <p>245,123 total engagements for Hubs</p>
<p><b>B7.3</b></p> <p># and % of total audience / public participants to report a sense of belonging, neighbourhood pride, greater opportunities to observe, participate or engage in public art in their local communities</p>	<p><b>Artists/Cultural Producers:</b> As a result of this/these program(s), artists, cultural producers and arts organizations now have:</p> <ul style="list-style-type: none"> <li>● 78% - Greater sense of connection and belonging to Toronto (citywide) (very much 48%/somewhat 30%)</li> <li>● 74% - Greater sense of connection and belonging to my local community (very much 40%/somewhat 34%)</li> <li>● 82% - Increased joy and Increased advocacy (very much 4%/somewhat 28%)</li> </ul> <p><b>ArtworxTO Partners:</b> As a result of this/these program(s), partners now have:</p> <ul style="list-style-type: none"> <li>● 78% - Greater sense of connection and belonging to Toronto (citywide) (43%/35%)</li> <li>● 81% - Greater sense of connection and belonging to my local community (43%/38%) <ul style="list-style-type: none"> <li>● Not asked - Increased joy and Increased advocacy</li> </ul> </li> </ul> <p><b>Members of the public:</b> Survey respondents chose to participate in ArtworxTO for the following reasons:</p> <ul style="list-style-type: none"> <li>● 22% - To meet or talk to new people</li> <li>● 36% - To meet or talk to artists</li> <li>● 48% - To share a community experience</li> </ul> <p>While participating in an event, 13.9% of site visit respondents felt a sense of belonging.</p>
<p><b>B7.4</b></p> <p># of Toronto art and artistic institutions (e.g., AGO, Powerplant, Luminato, MOCA, Soulepper Theatre, Corporate Collections, etc.) made accessible to communities, overall and by location (Neighbourhood and Ward levels)</p>	<p>60</p>

 Legacy indicators


INDICATORS	DATA
<p align="center"><b>B7.5</b></p> <p align="center"># and % users / participants / audiences to report ArtworxTO experiences reflected who they are</p>	<p align="center">Data unavailable</p>
<p align="center"><b>B8.1</b></p> <p align="center"># of Artists and arts institutions to report new and enhanced relationships and partnerships</p>	<p><b>Artists/Cultural Producers:</b> Through the ArtworxTO program, new relationships were developed with:</p> <ul style="list-style-type: none"> <li>● 67% - City of Toronto</li> <li>● 67% - Other artists</li> <li>● 54% - Arts organizations</li> <li>● 49% - Individual community members</li> <li>● 44% - Community organizations/non-profits <ul style="list-style-type: none"> <li>● 25% - Private sector</li> </ul> </li> <li>● 17% - Business Improvement Areas (BIAs) <ul style="list-style-type: none"> <li>● 11% - Other funders</li> <li>● 10% - Other</li> </ul> </li> </ul> <p>24% of artists, cultural producers or arts organizations received mentorship or support through ArtworxTO programs. 58% did not receive mentorship or support, and 18% were unsure.</p> <p><b>ArtworxTO Partners:</b> Through the ArtworxTO program, new relationships were developed with:</p> <ul style="list-style-type: none"> <li>● 74% - City of Toronto</li> <li>● 72% - Other artists</li> <li>● 48% - Arts organizations</li> <li>● 46% - Community organizations/non-profits</li> <li>● 43% - Individual community members <ul style="list-style-type: none"> <li>● 28% - Other funders</li> <li>● 26% - Private sector</li> </ul> </li> <li>● 24% - Business Improvement Areas (BIAs) <ul style="list-style-type: none"> <li>● 7% - Other</li> </ul> </li> </ul> <p>27% of ArtworxTO partners received mentorship or support through ArtworxTO programs. 57% did not receive mentorship or support, and 16% were unsure.</p>

 Legacy indicators


INDICATORS	DATA
<p><b>B8.2</b></p> <p># of City partnerships with Toronto art and artistic institutions (e.g., AGO, Powerplant, Luminato, MOCA, Soulpepper Theatre, Corporate Collections, etc.)</p>	<p><b>58 in total</b></p> <p>28 Cultural Partners</p> <p>30 additional funded partnerships</p>
<p><b>B8.3</b></p> <p># of legacy public art works, overall and by location</p>	<p><b>18 legacy pieces</b></p> <p>42% of the ArtworxTO grant projects</p> <p>Approx. \$1.8 million in funding</p>
<p><b>B9.1</b></p> <p>% of total # of grants provided by ArtworxTO whose artworks address major issues facing Toronto (i.e., equity, anti-racism, poverty, housing, climate change).</p>	<p><b>85% of grants</b></p> <p><b>79 / 93</b> grants awarded</p>
<p><b>B9.2</b></p> <p>Residents / audiences' to report ArtworxTO experiences expand their awareness of current discourses, overall and by demographics and location</p>	<p>Data unavailable</p>
<p><b>B10.1</b></p> <p># of residents / the public / audiences' engaging with Toronto public art, overall and by demographics and location</p>	<p>-</p>

 Legacy indicators


INDICATORS	DATA
<p style="text-align: center;"><b>B10.2</b></p> <p>Residents, public participants, and artists (including cultural producers, collectives, curators, arts organizations, and arts institutions) to report on how ArtworxTO experiences expand their awareness of public art in Toronto, overall and by demographics and location</p>	<p><b>Members of the public:</b> 62% cited “to learn more about public art” as their reason to participate in ArtworxTO.</p> <p>Members of the public heard of, or participated in the following programs or events (I have participated/ I have heard of it but not participated/I have not heard of it):</p> <ul style="list-style-type: none"> <li>● 48% / 40% / 13% - ArtworxTO</li> <li>● 28% / 43% / 29% - ArtworxTO Hub SOUTH (Union Station)</li> <li>● 18% / 40% / 42% - ArtworxTO Hub EAST (Scarborough Town Centre) <ul style="list-style-type: none"> <li>● 16% / 40% / 45% - ArtworxTO Talks</li> <li>● 22% / 26% / 52% - Public Art of Tomorrow Symposium</li> <li>● 10% / 44% / 46% - ArtworxTO Hub NORTH (Downsview)</li> </ul> </li> <li>● 13% / 35% / 51% - ArtworxTO Hub WEST (Cloverdale Common) <ul style="list-style-type: none"> <li>● 13% / 34% / 52% - ArtworxTO Blog</li> <li>● 5% / 45% / 50% - ArtworxTO Grant Projects</li> <li>● 5% / 44% / 52% - Spotlight Emerging Artists Program</li> <li>● 7% / 35% / 57% - ArtworxTO Pop-Up – East End Arts</li> <li>● 7% / 35% / 58% - ArtworxTO Pop-Up – Bayview Village</li> <li>● 6% / 32% / 62% - ArtworxTO Pop-Up – UrbanArts</li> <li>● 2% / 38% / 60% - ArtworxTO Pop-Up – Collision Gallery</li> <li>● 5% / 30% / 64% - ArtworxTO Pop-Up – SKETCH</li> <li>● 4% / 29% / 67% - ArtworxTO Tours (Driftscape)</li> </ul> </li> </ul>
<p style="text-align: center;"><b>B10.3</b></p> <p>Analytics of ArtworxTO: Toronto’s Year of Public Art 2021-2022 internal digital resources, overall and by demographics and location</p>	<p style="text-align: center;">Data unavailable</p>

 Legacy indicators

INDICATORS	DATA
<p><b>B10.4</b> # of residents / the public / audiences' at ArtworxTO: Toronto's Year of Public Art 2021-2022 events and usage of digital resources, overall and by demographics and location (both inside and outside of Toronto)</p>	<p>35,902 views of ArtworxTO x Driftscape tours</p> <p>8,868 region visits to ArtworxTO x Driftscape tours</p>
<p><b>B10.5</b> # and % of total number of residents / the public / audiences and artists (includes cultural producers, collectives, curators, arts organizations) to report an accessible ArtworxTO brand and digital infrastructure (i.e., identity, comprehensive program website, interactive public art mapping, translation)</p>	<p>Data unavailable</p>
<p><b>B10.6</b> # and % of total number of targeted outreaches by demographics (i.e., languages) and location</p>	<p>Data unavailable</p>
<p><b>B10.7</b> Change in active media and social media interest</p>	<p>Data unavailable</p>
<p><b>B10.8</b> # of earned media and social media (i.e., local, national, global)</p>	<p>6 media partners</p> <p>\$1,325,000 in-kind media value secured</p>
<p><b>B10.9</b> # of critical reviews of the ArtworxTO, published in local, national and international journals and magazines</p>	<p>229</p>


 Legacy indicators

INDICATORS	DATA
<p><b>B11.1</b> # of total audience / public participants for ArtworxTO events, overall and by location (based on postal codes outside Toronto)</p>	<p>Data unavailable</p>
<p><b>B11.2</b> Analytics of ArtworxTO: Toronto's Year of Public Art 2021-2022 digital resources</p>	<p>53 ArtworxTO x Driftscape tours 4 ArtworxTO x Driftscape quests with 27 quest stops</p>
<p><b>B11.3</b> # of users / participants / attendees at ArtworxTO: Toronto's Year of Public Art 2021-2022 events and usage of digital resources, overall and by demographics and location (outside of Toronto)</p>	<p>735 region visitors from outside of Toronto to ArtworxTO x Driftscape tours</p>
<b>EVERYWHERE</b>	
<p><b>C12.1</b> # of new and enhanced relationships and partnerships</p>	<p>-</p>
<p><b>C12.2</b> # of City partnerships with Toronto art and artistic institutions (e.g., AGO, Powerplant, Luminato, MOCA, Soulpepper Theatre, Corporate Collections, etc.) and % increase</p>	<p>-</p>
<p><b>C12.3</b> # of City partnerships with youth organizations and % increase</p>	<p>-</p>
<p><b>C12.4</b> # of City partnerships with BIAs and the private sector and % increase</p>	<p>18 BIA Partnership Grants \$178,000.00</p>


 Legacy indicators




INDICATORS	DATA
<p><b>C12.5</b> Improved / new relationships with private property owners and property management firms for creative use of space</p>	-
<p><b>C12.6</b> % of legacy projects that engage artists (includes cultural producers, collectives, curators, arts organizations) and users / audiences in working relationships connected to site and public artwork</p>	-
<p><b>C12.7</b> Public participants and artists (including cultural producers, collectives, curators, arts organizations) to report engagement with public art decisions-making through equitable consultation processes.</p>	-
<p><b>C12.8</b> Ongoing tracking of the impact of public art in Toronto</p>	-
<p><b>C13.1</b> % increase of City of Toronto staff engaging with Toronto public art</p>	-
<p><b>C13.2</b> Change in processes and policies, including funding</p>	-
<p><b>C13.3</b> Artists (includes cultural producers, collectives, curators, arts organizations) experiences with ArtworxTO: Toronto's Year of Public Art 2021-2022 / 10-year Public Art Strategy activities, overall and by demographics and location</p>	-

 Legacy indicators

INDICATORS	DATA
<p><b>C13.4</b></p> <p>Artists (includes cultural producers, collectives, curators, arts organizations) experiences with ArtworxTO application and project implementation process</p>	<p>Participating artists, cultural producers and arts organizations reported:</p> <ul style="list-style-type: none"> <li>• Video requirement of the Spotlight program application is a barrier (4) <ul style="list-style-type: none"> <li>• Unattainable grant application deadline (1)</li> </ul> </li> <li>• Difficult process in terms of timing, planning and resources (4) <ul style="list-style-type: none"> <li>• Freedom to produce work that they desired (2)</li> <li>• Flexibility in the implementation process (4)</li> </ul> </li> <li>• More transparency regarding the implementation process (3) <ul style="list-style-type: none"> <li>• Permitting issues (4)</li> <li>• ArtworxTO assisted with permitting (2) <ul style="list-style-type: none"> <li>• Smooth funding process (1)</li> <li>• Challenging funding process (2)</li> </ul> </li> </ul> </li> </ul>
<p><b>C13.5</b></p> <p>Ongoing tracking of the impact of public art in Toronto</p>	-
<p><b>C14.1</b></p> <p>Change in processes and policies, including funding</p>	-
<p><b>C14.2</b></p> <p>New City investment in public art and public art infrastructure by ArtworxTO: Toronto's Year of Public Art 2021-2022 (i.e., power, concrete pads, artwork hanging systems, etc.)</p>	Data unavailable
<p><b>C14.3</b></p> <p>Total value and % increase of public art funding</p>	Approx. \$6.25 million
<p><b>C14.4</b></p>	Data unavailable

 Legacy indicators

INDICATORS	DATA
External funds leveraged by City of Toronto investments in ArtworxTO: Toronto's Year of Public Art 2021-2022	
<p style="text-align: center;"><b>C14.5</b></p> Change in access to city-owned (i.e., City Parks) and privately-owned space for public art	-
<p style="text-align: center;"><b>C14.6</b></p> # of capital projects that integrate public art	-
<p style="text-align: center;"><b>C14.7</b></p> Ongoing tracking of the impact of public art in Toronto	-

 Legacy indicators

# Appendix C: Schedule of Data Collection Activities

October 2021						
S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

## Site Visits & Digital Programming

Oct 22, 2021 – *HOME(LAND): Bodies of Water* (Hub exhibition) at Cloverdale Common

Oct 25, 2021 – *Untitled* by jorian charlton (photography installation) at 330 Bay St.

November 2021						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

## Site Visits & Digital Programming

Nov 3, 2021 – *A Monument For The Inquisitive and Critical* by Monument Lab (mobile installation and open engagement process) at Mel Lastman Square

<b>December 2021 to January 2022</b>	<b>Delays because of Covid.</b>
--------------------------------------	---------------------------------

<b>February 2022</b>						
S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

**Online Survey**

Feb 1, 2022 – Survey launched

<b>March 2022</b>	<b>Delays because of Covid.</b>
-------------------	---------------------------------

<b>April 2022</b>						
S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

Revising timeline and planning for upcoming phases.

May 2022						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Planning and scheduling stakeholder interviews, focus groups and site visits

June 2022						
S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

### Stakeholder Interviews

June 9 to 29, 2022 – First round of stakeholder interviews

### Focus Groups

June 28, 2022 – First Focus Group

July 2022						
S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

### Site Visits & Digital Programming

July 13, 2022 – Live@5: *Setting the Table* (YouTube Live talk)

July 18, 2022 – Virtual tour of *Scarborough: The Backbone* (interactive Hub tour)

July 23, 2022 – *Toronto Carnival Make-up Tutorial with Asha* (in-person workshop) at Yorkdale Shopping Centre

July 23, 2022 – Carnival Portal (exhibition at pop up hub) at Yorkdale Shopping Centre

July 23, 2022 – *Sites of Significance* Launch Event (performances, activities and interactive AR) at Arts Etobicoke Storefront

August 2022						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

September 2022						
S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	1

October 2022						
S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

### Site Visits & Digital Programming

Aug 2, 2022 – Digital Curator Tour of ArtworxTO Hub WEST: *HOME(LAND): Lighting Souls* Exhibition (YouTube video)

Aug 8, 2022 – Local Discoveries Interactive Public Art Tours: Tour #1 – Danforth Love (Virtual Driftscape tour)

Aug 11, 2022 – *Around Art and Land: We CAN do it: growing healthy relations with the land* (cancelled in-person workshop) at Downsview Park

Sept 10, 2022 – *ALLSTYLE* Mural Unveiling (launch event) at Downsview Park

Sept 14, 2022 – *Intangible Adorations Caravan* (interactive performance) at Evergreen Brickworks

Sept 16, 2022 – Virtual tour of *Scarborough: The Backbone* (interactive Hub tour)

Sept 17, 2022 – *XOXO Downsview Walk* (guided tour) at Downsview Park

Oct 1, 2022 – *I am land that speaks* (Hub exhibition) at Union Station

### Focus Groups

June 28, 2022 – First Focus Group

### Stakeholder Interviews

Oct 5 to 27, 2022 – Second round of stakeholder interviews

### Online Survey

Oct 11, 2022 – Survey closed

# Appendix D: Survey Questions

## Section 1

### DESCRIBE YOUR ASSOCIATION WITH ARTWORXTO:

**\*Please select one of the following:**

- I am a member of the public.
- I participated as an ArtworxTO artist or cultural producer.
- I participated as an ArtworxTO Partner.

## Section 2 - The Public

### HOW WAS YOUR ARTWORXTO EXPERIENCE?

**Have you heard of or participated in any of these programs or events?**

	1 I have participated	2 I have heard of it, but not participated	3 I have not heard of it
ArtworxTO event			
ArtworxTO Hub SOUTH (Union Station)			
ArtworxTO Hub NORTH (Downsview)			
ArtworxTO Hub EAST (Scarborough Town Centre)			
ArtworxTO Hub WEST (Cloverdale Common)			
ArtworxTO Pop-Up – Bayview Village			
ArtworxTO Pop-Up – Collision Gallery			
ArtworxTO Pop-Up – SKETCH			
ArtworxTO Pop-Up – UrbanArts			



ArtworxTO Pop-Up – East End Arts			
Spotlight Emerging Artists Program			
ArtworxTO Grant			
ArtworxTO Tours on Driftscape			
ArtworxTO Talks			
ArtworxTO Blog			
Public Art of Tomorrow Symposium			

**How did you hear about this program? Select all that apply:**

- City of Toronto website
- City of Toronto social media
- Emails from City of Toronto Social media (other)
- Advertisements on transit shelters, buses and subways
- Program flyer, program guide, or general program materials
- Newsletter from an arts organization
- Newsletter from a City Councillor
- Newspaper
- Word of mouth
- Other, please specify and do not provide personal information.

**How was your overall ArtworxTO experience?**

- Excellent: I would definitely participate again.
- Good: I would consider participating again.
- Fair: It was fine, but I would likely not participate again.
- Poor: There were issues, and I would not participate again.

**Please tell us a little bit more about your response to the previous question.**

---

**Why did you participate in ArtworxTO? Select all that apply:**

- To meet or talk to new people
- To meet or talk to artists
- To have fun
- To share a community experience
- To learn more about public art

- It is free It is close to where I live
- Other, please specify and do not provide personal information.

**Did you have any difficulty/barriers participating in ArtworxTO programs?**

- No
  - Yes. If yes, please share details about your experience.
- 

**I wish there were more opportunities to: Select all that apply.**

- Meet or talk to artists
  - Involve people of different ages
  - Create art
  - Learn a new technique or skill
  - Learn about local community organizations and services
  - Experience art from different cultures
  - See a specific art form (e.g., theatre, photography, drumming).
- Please specify: \_\_\_\_\_

**Anything else you would like to tell us about your ArtworxTO experience?**

---

**\*\*\* SKIP TO SECTION 5 \*\*\***

# Section 3 - Artists and/or Cultural Producers

## HOW WAS YOUR EXPERIENCE?

Please select one of the following:

- I am an artist
- I am a cultural producer
- Other, please specify, do not include any personal information.

Have you heard of or participated in any of these programs or events?

	1 I have participated	2 I have heard of it, but not participated	3 I have not heard of it
ArtworxTO event			
ArtworxTO Hub SOUTH (Union Station)			
ArtworxTO Hub NORTH (Downsview)			
ArtworxTO Hub EAST (Scarborough Town Centre)			
ArtworxTO Hub WEST (Cloverdale Common)			
ArtworxTO Pop-Up – Bayview Village			
ArtworxTO Pop-Up – Collision Gallery			
ArtworxTO Pop-Up – SKETCH			
ArtworxTO Pop-Up – UrbanArts			
ArtworxTO Pop-Up – East End Arts			
Spotlight Emerging Artists Program			
ArtworxTO Grant			
ArtworxTO Tours on Driftscape			

ArtworxTO Talks			
ArtworxTO Blog			
Public Art of Tomorrow Symposium			

**How did you hear about this program? Select all that apply:**

- City of Toronto website
- City of Toronto social media
- Emails from City of Toronto Social media (other)
- Advertisements on transit shelters, buses and subways
- Program flyer, program guide, or general program materials
- Newsletter from an arts organization
- Newsletter from a City Councillor
- Newspaper
- Word of mouth
- Other, please specify and do not provide personal information.

**How was your overall ArtworxTO experience?**

- Excellent: I would definitely participate again.
- Good: I would consider participating again.
- Fair: It was fine, but I would likely not participate again.
- Poor: There were issues, and I would not participate again.

**Please tell us a little bit more about your response to the previous question.**

---

**As a result of this/these program(s), I/my organization now have:**

	1 Very Much	2 Somewha t	3 Not Really	N/A
Expanded audiences				
Increased access to new physical spaces (City of Toronto buildings)				
Increased access to new physical spaces (City of Toronto				

parks)				
Increased access to new physical spaces (privately-owned spaces)				
Enhanced brand recognition				
Increased access to materials				
Increased access to public art opportunities				
Increased flexibility to produce public art				
Increased support to manage shifting public health requirements to produce public art				
Increased support to manage civic processes (i.e., permitting)				
Increased support to manage access alternative spaces to produce your work				
Increased financial stability				
Greater sense of connection and belonging to Toronto (citywide)				
Greater sense of connection and belonging to my local community				
Increased joy and Increased advocacy				

**Through this/these ArtworxTO program(s), with whom have you developed new relationships? Select all that apply:**

- City of Toronto Other artists Arts organizations
- Community organizations/non-profits
- Business Improvement Areas (BIAs)
- Other funders
- Private sector
- Individual community members
- Other, please specify and do not provide personal information.

**Through your participation in this/these ArtworxTO program(s), did you/your organization receive/earn any money?**

- Yes
- No
- Unsure

**Did you/your organization receive any mentorship/support through this/these ArtworxTO program(s)?**

- Yes
- No
- Unsure

**Did you/your organization access the ArtworxTO website, social media and/or other digital infrastructure?**

- Yes
- No
- Unsure

**Anything else you would like to tell us about your ArtworxTO experience?  
Please do not provide personal information.**

---

**\*\*\* SKIP TO SECTION 5 \*\*\***

## Section 4 - Partners

### HOW WAS YOUR ARTWORXTO EXPERIENCE?

**Have you heard of or participated in any of these programs or events?**

	<b>1 I have participated</b>	<b>2 I have heard of it, but not participated</b>	<b>3 I have not heard of it</b>
ArtworxTO event			
ArtworxTO Hub SOUTH (Union Station)			
ArtworxTO Hub NORTH (Downsview)			
ArtworxTO Hub EAST (Scarborough Town Centre)			
ArtworxTO Hub WEST (Cloverdale Common)			
ArtworxTO Pop-Up – Bayview Village			
ArtworxTO Pop-Up – Collision Gallery			
ArtworxTO Pop-Up – SKETCH			
ArtworxTO Pop-Up – UrbanArts			
ArtworxTO Pop-Up – East End Arts			
Spotlight Emerging Artists Program			
ArtworxTO Grant			
ArtworxTO Tours on Driftscape			
ArtworxTO Talks			
ArtworxTO Blog			

Public Art of Tomorrow Symposium			
----------------------------------	--	--	--

**How did you hear about this program? Select all that apply:**

- City of Toronto website
- City of Toronto social media
- Emails from City of Toronto Social media (other)
- Advertisements on transit shelters, buses and subways
- Program flyer, program guide, or general program materials
- Newsletter from an arts organization
- Newsletter from a City Councillor
- Newspaper
- Word of mouth
- Other, please specify and do not provide personal information.

**How was your overall ArtworxTO experience?**

- Excellent: I would definitely participate again.
- Good: I would consider participating again.
- Fair: It was fine, but I would likely not participate again.
- Poor: There were issues, and I would not participate again.

**Please tell us a little bit more about your response to the previous question.**

---

**As a result of this/these program(s), I/my organization now have:**

	1 Very Much	2 Somewha t	3 Not Really	N/A
Expanded audiences				
Increased access to new physical spaces (City of Toronto buildings)				
Increased access to new physical spaces (City of Toronto parks)				
Increased access to new physical spaces (privately-owned spaces)				
Enhanced brand recognition				



Increased access to materials				
Increased access to public art opportunities				
Increased flexibility to produce public art				
Increased support to manage shifting public health requirements to produce public art				
Increased support to manage civic processes (i.e., permitting)				
Increased support to manage access alternative spaces to produce your work				
Increased financial stability				
Greater sense of connection and belonging to Toronto (citywide)				
Greater sense of connection and belonging to my local community				

**Through this/these ArtworxTO program(s), with whom have you developed new relationships? Select all that apply:**

- City of Toronto Other artists Arts organizations
- Community organizations/non-profits
- Business Improvement Areas (BIAs)
- Other funders
- Private sector
- Individual community members
- Other, please specify and do not provide personal information.

**Through your participation in this/these ArtworxTO program(s), did you/your organization receive/earn any money?**

- Yes
- No
- Unsure

**Did you/your organization receive any mentorship/support through this/these ArtworxTO program(s)?**

- Yes
- No

- Unsure

**Anything else you would like to tell us about your ArtworxTO experience?**

---

**\*\*\* SKIP TO SECTION 5 \*\*\***

## Section 5 - Demographics

### TELL US A BIT ABOUT YOURSELF

In the next section we ask questions about who is filling out this survey. These questions help us understand who this survey reached, and whose feedback we may be missing. Responses to these questions are entirely voluntary. All responses remain anonymous.

**Please indicate the first three digits of your postal code (e.g., M5A).**

---

#### **In what Toronto Ward do you live in?**

(dropdown menu)

- Ward 1 - Etobicoke North
- Ward 2 - Etobicoke Centre
- Ward 3 - Etobicoke-Lakeshore
- Ward 4 - Parkdale-High Park
- Ward 5 - York-South Weston
- Ward 6 - York Centre
- Ward 7 - Humber River-Black Creek
- Ward 8 - Eglinton-Lawrence
- Ward 9 - Davenport
- Ward 10 - Spadina-Fort York
- Ward 11 - University-Rosedale
- Ward 12 - Toronto-St. Paul's
- Ward 13 - Toronto Centre
- Ward 14 - Toronto-Danforth
- Ward 15 - Don Valley West
- Ward 16 - Don Valley East
- Ward 17 - Don Valley North
- Ward 18 - Willowdale
- Ward 19 - Beaches-East York
- Ward 20 - Scarborough Southwest
- Ward 21 - Scarborough Centre
- Ward 22 - Scarborough-Agincourt
- Ward 23 - Scarborough North
- Ward 24 - Scarborough-Guildwood
- Ward 25 - Scarborough-Rouge Park

#### **Indigenous people from Canada are those who self-identify as First Nations (status, non- status, treaty or non-treaty), Inuit, Métis, Aboriginal, Native or Indian. Do you identify as Indigenous to Canada?**

- Yes - First Nations
- Yes - Inuit
- Yes - Métis
- No
- Prefer not to answer
- Yes - Not listed, please describe: \_\_\_\_\_

#### **If you answered yes, do you identify as Two-Spirit? Note: Two-Spirit is a term some Indigenous people use to describe their identity and/or gender and/or sexual orientation.**

- Yes
- No
- Prefer not to answer

**People often describe themselves by their race or racial background. For example, some people consider themselves "Black", "White" or "East Asian".**

**Question: Which race category best describes you? (Select all that apply)**

- Black (examples: African, African Canadian, Caribbean)
- East Asian (examples: Chinese, Japanese, Korean)
- First Nations (status, non-status, treaty or non- treaty) Inuit or Métis
- Latin American (examples: Colombian, Cuban, Mexican, Peruvian)
- Middle Eastern (examples: Afghan, Iranian, Lebanese, Saudi Arabian, Syrian)
- South Asian (examples: Bangladeshi, Indian, Indian- Caribbean such as Guyanese, Pakistani, Sri Lankan)
- Southeast Asian (examples: Filipino, Malaysian, Singaporean, Thai, Vietnamese)
- White (examples: English, Greek, Italian, Portuguese, Russian, Slovakian)
- Not listed, please describe: \_\_\_\_\_
- Prefer not to answer

**Disabilities, both visible and invisible, include physical, hearing, seeing, developmental, learning, or mental health conditions, chronic illnesses, and addictions. Disabilities may be from birth, caused by injury or accident, developed over time, or result from the combination of a person's condition and barriers in society. Question: Do you identify as a person with a disability?**

- Yes - visible
- Yes - invisible
- Yes - both visible and invisible
- No
- Prefer not to answer

### How do you identify your gender? (Select all that apply)

\*Note that being cisgender means your gender identity matches the biological sex you were assigned at birth.

- Cisgender\* Man
- Cisgender\* Woman
- Two-spirit
- Transgender woman
- Transgender man
- Gender expansive (e.g., genderqueer, genderfluid, androgynous, non-binary)
- Not listed
- I don't know
- Prefer not to answer
- Not listed, please specify:\_\_\_\_\_

### Do you speak a first language other than English and/or French?

- No
- Yes, please specify:\_\_\_\_\_

### What was your total household income before taxes last year?

- 0 - \$24,999
- \$25,000 - \$49,999
- \$50,000 - \$74,999
- \$75,000 - \$99,999
- \$100,000 - \$149,999
- \$150,000 or more
- Don't know
- Prefer not to answer

### What is your age?

- 18 to 24 years
- 25 to 44 years
- 45 to 64 years
- 75 years and over
- Prefer not to answer

### How did you find out about this survey? Select all that apply.

- Social Media
- Councillor's Office communications
- Email from ArtworxTO team
- The ArtworxTO website
- Word of mouth
- Other, please specify:\_\_\_\_\_

**\*\*\* END OF SURVEY \*\*\***

# Appendix E: Survey Results

## Overall Survey Demographics

There were a total of 311 respondents who completed the survey on CheckMarket, from February to October 2022. Respondents' socio demographic information has been summarized below.

Location distribution of all survey respondents:

- 14% - Ward 13 - Toronto Centre
- 12% - Ward 10 - Spadina-Fort York
- 11% - Ward 9 - Davenport
- 11% - Ward 4 - Parkdale-High Park
- 7% - Ward 11 - University-Rosedale
- 6% - Ward 14 - Toronto-Danforth
- 6% - Ward 19 - Beaches-East York
- 3% - Ward 3 - Etobicoke-Lakeshore
- 3% - Ward 5 - York-South Weston
- 3% - Ward 2 - Etobicoke Centre
- 3% - Ward 21 - Scarborough Centre
- 3% - Ward 25 - Scarborough-Rouge Park
- 2% - Ward 8 - Eglinton-Lawrence
- 2% - Ward 12 - Toronto-St. Paul's
- 2% - Ward 17 - Don Valley North
- 2% - Ward 16 - Don Valley East
- 2% - Ward 18 - Willowdale
- 2% - Ward 20 - Scarborough Southwest
- 1% - Ward 1 - Etobicoke North
- 1% - Ward 7 - Humber River-Black Creek

While some respondents preferred not to disclose their racial background (9%), other respondents self-identified as white (45%), Black (13%), Latin American (5%), East Asian (7%), South Asian (5%), Southeast Asian (4%), Middle Eastern (4%), First Nations (3%) and Pacific Islander (0.3%).

Half of respondents identify as cisgender women, 20% identify as cisgender men, 5% self-identify as gender expansive, 0.9% identify as a transgender man, 0.3% identify as a transgender woman, 0.3% identify as metagender and 0.3% don't know their gender identity. 23% preferred not to answer the question.

In terms of survey respondents living with disabilities, 16% of respondents reported having an invisible disability, 0.6% of respondents reported having a visible disability, and 2% of respondents have both a visible and an invisible disability.

Nearly a quarter of respondents learned English or French as their first language (23%). The other first languages or survey respondents are:

- Spanish (17%), Cantonese (10%), Farsi (7%), German (7%), Italian (4%), Korean (6%), Mandarin (4%), Marathi (4%), Portuguese (4%), Polish (4%), Arabic (3%), Bengali (3%), Gujarati (3%), Castellano (1%), Danish (1%), Dari (1%), Dutch (1%), Frisian (1%), Greek (1%), Haida (1%), Hindi (1%), Japanese (1%), Latvian (1%), Nêhiyawêwin (1%), Punjabi (1%), Romanian (1%), Slovak (1%), Somali (1%), Tagalog (1%), Twi (1%), Vietnamese (1%) and Yoruba (1%).

Close to half of respondents were aged 25 to 44 (43%). The remaining survey respondents were in the following age groups:

- 35% - aged 45 to 64
- 6% - aged 18 to 24
- 2% - aged 75 and over
- 11% - preferred not to disclose their age




While most respondents preferred not to disclose their total household income before taxes last year (25%), lower income respondents (who earned less than \$24,999 last year) only represented 7% of the sample. The other respondents earned the following total household income last year before taxes:

- 15% - earned \$50,000-\$74,999
- 15% - earned \$100,000-\$149,999
- 14% - earned \$25,000 -\$49,999
- 14% - earned \$75,000-\$99,999
- 11% - earned \$150,000 or more

## Association with ArtworxTO

The following results are from all 498 responses.

**DESCRIBE YOUR ASSOCIATION WITH ARTWORXTO:Please select one of the following:**

	Count	% of responses	%
I am a member of the public.	250		50%
I participated as an ArtworxTO artist or cultural producer.	169		34%
I participated as an ArtworxTO Partner.	79		16%

## Responses from Artists and/or Cultural Producers

There were 169 ArtworxTO artists or cultural producers who completed the survey. This made up 34% of survey respondents.

**Please select one of the following:**

	Count	% of responses	%
I am an artist	74		59%
I am a cultural producer	36		29%
Other, please specify, do not include any personal information.	15		12%












**Have you heard of or participated in any of these programs or events?**

	Average	Count	% of responses
ArtworxTO event	12%	117	
ArtworxTO Hub SOUTH (Union Station)	37%	107	
ArtworxTO Grant	42%	114	
ArtworxTO Hub EAST (Scarborough Town Centre)	47%	110	
ArtworxTO Talks	48%	110	
Public Art of Tomorrow Symposium	52%	112	
ArtworxTO Hub NORTH (Downsview)	52%	109	
ArtworxTO Blog	54%	109	
ArtworxTO Hub WEST (Cloverdale Common)	55%	110	
Spotlight Emerging Artists Program	57%	109	
ArtworxTO Pop-Up – SKETCH	65%	109	
ArtworxTO Pop-Up – Collision Gallery	66%	106	
ArtworxTO Pop-Up – Bayview Village	67%	108	
ArtworxTO Pop-Up – East End Arts	69%	108	
ArtworxTO Pop-Up – UrbanArts	69%	109	
ArtworxTO Tours on Driftscape	72%	108	

I have participated I have heard of it, but not... I have not heard of it



**How did you hear about this program? Select all that apply:**

	Count	% of responses	%
Word of mouth	47		38%
Emails from City of Toronto	37		30%
Social media (other)	36		29%
City of Toronto social media	33		26%
City of Toronto website	31		25%
Newsletter from an arts organization	29		23%
Other, please specify and do not provide personal information.	28		22%
Advertisements on transit shelters, buses and subways	9		7%
Program flyer, program guide, or general program materials	6		5%
Newsletter from a City Councillor	2		2%
Newspaper	2		2%

Other, please specify and do not provide personal information.
I work for a partner organization. Facilitated an activation.
STEPS CreateSpace Public Art Residency
TABIA meeting
I was contacted by someone who had seen my art
Curator
Other, please specify and do not provide personal information.
Invited to participate
Worked alongside curators of Scarborough East Hub
Through Paulina Anthony from Spoken Soul TO
I was invited
Toronto Arts Council
The producer of the event. Spoken Soul
Directly from Art Organization(s)
Akimbo
Curator
Art curator invitation
Fellow colleague recommended my participation in the program.
Calls for proposals. Akimbo, etc.
Was contacted by production personnel.
a local BIA reached out to me

Other, please specify and do not provide personal information.
Did some work with the board
Other, please specify and do not provide personal information.
Invited to participate as speaker
invited to moderate a panel
Colleagues
TABIA meeting
I was invited by the curator to participate
Local BIA

**How was your overall ArtworxTO experience?**

	Count	% of responses	%
Excellent: I would definitely participate again.	77		62%
Good: I would consider participating again.	37		30%
Fair: It was fine, but I would likely not participate again.	7		6%
Poor: There were issues, and I would not participate again.	4		3%

## Please tell us a little bit more about your response to the previous question.

Please tell us a little bit more about your response to the previous question.
After the initial meeting and after the installation was up and running, there was not follow up, communication strategy or feedback. I find it extremely strange.
As a participating artist, there was too much bureaucracy and unpaid labour expected.
This a great initiative that strengthens communities via art.
Presenting my work at the ArtworxTO West Hub and the workshops I have facilitated has been an amazing experience for me. The Team has been communicative, proactive and super helpful, the team includes Claudia Arana, Carole Blackburn, Jenn Goodwin, Alana Mercury-Conter and Jeremy Forsyth.
It felt amazing to prioritize public art for an entire year. I also think this project helped with enhancing my career.
Would have liked to learn more about the full range of ArtworxTO programs and events.
We were able to beautify the area and work with diverse artists.
The curators and all the people I dealt with were professionals and made me feel welcome
Very responsive support staff.
It was great but little follow up
In union station I had trouble finding the spot of the artwork. In terms of other participation, I struggled to attend because of my own schedule and also covid halted so of my travel/ experiences.
The exhibition's production team and the city was very professional and easy to work with.
I would consider participating again but there were issues that have not yet been resolved.
I experienced great work and support within the Toronto arts community
Well supported, excellent staff, well publicized
Did not get the promised supports; found production lead to be dismissive and inattentive; found bureaucratic dealings to be obstructive at best.
everyone was excited and engaged
ArtworxTO staff members were very helpful
I was a part of the inaugural year in different capacities. It was a meaningful experience but one with many stresses and uncertainties. I am confident future years will only grow to be better!
Great programming. I wish I could have seen it all
A pleasure to work with ArtworxTO team designing creatives for all Hubs.
As a participant with Artworx TO, I had an amazing time bringing my vision to life. The support and encouragement from the Artworx TO team was invaluable.
I had to apply twice and pa twice before receiving a confirmation.

Please tell us a little bit more about your response to the previous question.

To this day, I am truly humbled and honoured to be part of the ArtworxTO/Spoken Soul project, Scarborough Heroes, as a representative of Heroes Of The World! We would love to work with the city again!

Artworx team is very responsive and collaborative. Experience has been great. I would love more partnership on communications.

It was a great learning experience that really pushed my understanding of the artists in Toronto.

I worked with a great and supportive team who helped bring my ideas to life and we collectively programmed great work together

I found it difficult to know what was going on, when.. so much info and tough to know how to prioritize

I worked with Joe Sellers and has a great experience

I have been honoured to participate as an artist in ArtworxTO and am very grateful for both the amazing support offered to me by City Staff as well as the wonderful exposure that this great event presented me and my art practice.

Wish there was more media coverage about the art pieces

Developed a public art installation in Scarborough with the Toronto Public Library, it was our first time developing a large scale installation that would be up for close to a year. Received great support from the ArtworxTO office and has solidified our interest to continue developing public art installations

The experience was fine but much was dependent on me securing a location and making connections with people who could possibly assist with this. The schedule for disbursement of funds did not take into account possible financial requests from fabricators. I felt that a cheque for the entire grant should have been mailed out just like grants received from arts councils. This whole process felt long and a bit confusing and I simply concentrated on managing the creation of the piece and hoping for the best. I would possibly only participate again with much smaller projects as, despite the request for artists to basically dream big, the amount of the grant is not enough for that. Perhaps there should be an area to support work that will be displayed for a longer period of time (years) or permanently. In general I felt like I was squeezing it in although I knew it was a solid project and wanted it aligned with a program that seemed to be doing better than the higher funding calls that attract the same people. I think more funding is needed for this call. The request for artists to express their connection with principals and such felt strange as I would suspect that this could be seen in support material. In general it seemed like there was so much asked of artists that is not normally asked of artists applying for public art grants that offer much more money. Saying this, I am hoping to have the work engaged, hoping for a longer install period for opportunities for engagement. I think ArtworxTO should considering these possibilities. The time frame for some projects seem too short.

Incredibly supportive team at ArtworxTO. Wonderful to see the City celebrate arts and culture on such a big scale - and it truly was city wide!

I found conversation to be insightful and harmonic.

Well organized, well thought out, i really enjoyed it










The events were decentralized, which was good for reaching a broader audience, but made it more difficult to attend events that were far from me.

### As a result of this/these program(s), I/my organization now have:

	Average	Count	% of responses
Increased joy and Increased advocacy	30%	120	54% 28% 15%
Greater sense of connection and belonging to Toronto (citywide)	32%	122	48% 30% 15% 7%
Increased access to public art opportunities	34%	122	40% 42% 11% 7%
Greater sense of connection and belonging to my local community	39%	122	40% 34% 20% 7%
Enhanced brand recognition	39%	120	32% 42% 13% 13%
Expanded audiences	40%	123	37% 38% 18% 7%
Increased flexibility to produce public art	42%	121	35% 33% 21% 12%
Increased support to manage shifting public health requirements to produce public art	53%	119	24% 25% 29% 23%
Increased access to new physical spaces (City of Toronto parks)	55%	119	22% 20% 29% 29%
Increased support to manage civic processes (i.e., permitting)	57%	120	21% 23% 31% 26%
Increased financial stability	57%	120	22% 35% 35% 8%
Increased access to new physical spaces (privately-owned spaces)	58%	119	20% 22% 32% 26%
Increased support to manage access alternative spaces to produce your work	58%	119	20% 26% 34% 20%
Increased access to new physical spaces (City of Toronto buildings)	61%	117	20% 19% 36% 26%
Increased access to materials	67%	117	15% 21% 42% 21%

Very Much    Somewhat    Not Really    N/A

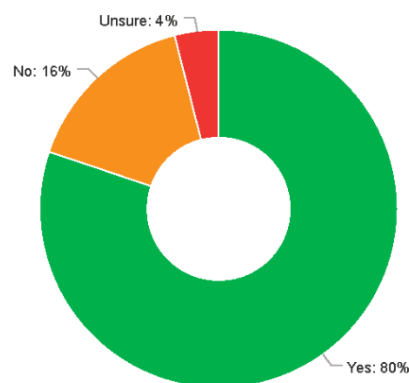
### Through this/these ArtworxTO program(s), with whom have you developed new relationships? Select all that apply:

	Count	% of responses	%
City of Toronto	83		67%
Other artists	82		67%
Arts organizations	66		54%
Individual community members	60		49%
Community organizations/non-profits	54		44%
Private sector	31		25%
Business Improvement Areas (BIAs)	21		17%
Other funders	13		11%
Other, please specify and do not provide personal information.	12		10%

**Through this/these ArtworxTO program(s), with whom have you developed new relationships? Select all that apply - Other, please specify and do not provide personal information.**

Other, please specify and do not provide personal information.
Through the ArtworxTO Hub, I'm about to engage in a relationship with the Jean Augustine Centre's Youth in Action Program by delivering two workshops to young girls aged 7 - 17 years of age.
None
Universities and conferences through presentations
Not really because I am an artist from Québec city
Toronto Public Library
local small businesses who were involved
made new contacts at the conference
n/a
New contractors
I have a developed a professional relationship with the curator.
Fellow Torontonians
Toronto Public Library

**Through your participation in this/these ArtworxTO program(s), did you/your organization receive/earn any money?**



**If yes, how did you/your organization receive/earn money? Select all that apply:**

	Count	% of responses	%
Artist fee	57	<div style="width: 57%;"></div>	57%
Public grant	29	<div style="width: 29%;"></div>	29%
Programming partnership	20	<div style="width: 20%;"></div>	20%
Honorarium	18	<div style="width: 18%;"></div>	18%
Sponsorship	7	<div style="width: 7%;"></div>	7%
Other, please specify and do not provide personal information.	6	<div style="width: 6%;"></div>	6%
Private donation	5	<div style="width: 5%;"></div>	5%
Fundraising	4	<div style="width: 4%;"></div>	4%

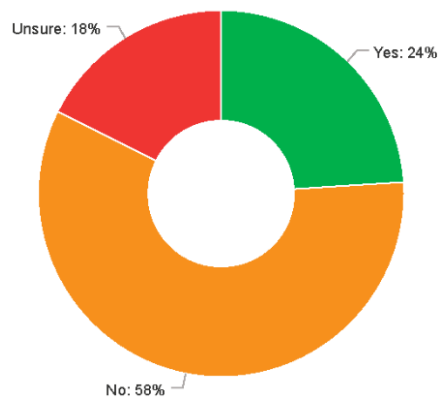
If yes, how did you/your organization receive/earn money? Select all that apply - Other, please specify and do not provide personal information.

Other, please specify and do not provide personal information.
Paid directly for my work writing for the blog
consultant
Payment for services rendered
Contract salary
Contract
ArtworxTO Grant

How much money did you/your organization take home, after materials costs and other expenses?

	Count	% of responses	%
I/my organization lost money on this project	5		5%
\$0 - \$100	10		10%
\$100 - \$500	9		9%
\$500 - \$1500	12		12%
\$1500 - \$3000	12		12%
\$3000 - \$5000	18		18%
\$5000 - \$10,000	32		33%

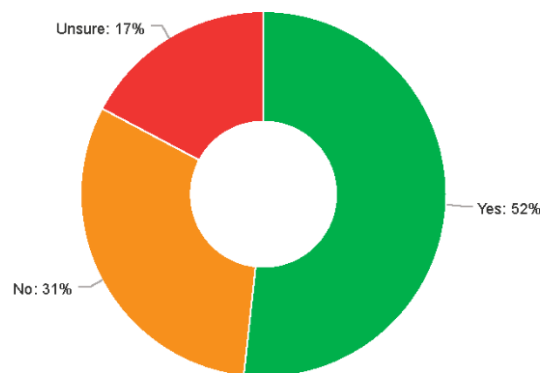
Did you/your organization receive any mentorship/support through this/these ArtworxTO program(s)?



## How has the mentorship/support impacted your arts and culture career/organization?

How has the mentorship/support impacted your arts and culture career/organization?
Given me some new connections though lenous
Increased navigation ease of city departments, permitting etc
Helped to strengthen my ability to fulfill my role as a curator. It was great to have ArtworxTO staff mentoring me throughout the process.
it helped me grow as an entrepreneur and consider how to make art making financially stable
Allowed us flexibility in the timeline through the support of ArtworxTO staff
Use of new technology development.
Increased creative exposure
The mentorship has helped me access resources to continue my development as an artist.
We received mentorship with our presenting partnerships
Great information to know that can be utilized later
Working through permit
It has opened me up to new people in the art space
The mentor provide me the new information and explore my knowledge about the fact that she provided.
more visibility; assess to new contacts and large network of cultural organizations.
It gave me confidence to try new things creatively and learn new technology to allow people to experience the work in spite of lockdowns
Developed new medium.
It has expanded my network and taught me lots about navigating the arts in Toronto
The support was mainly project management in context because of having to work from afar
Broadened my network, increased awareness for the City's vast arts scene

## Did you/your organization provide any mentorship/support through this/these ArtworxTO program(s)?

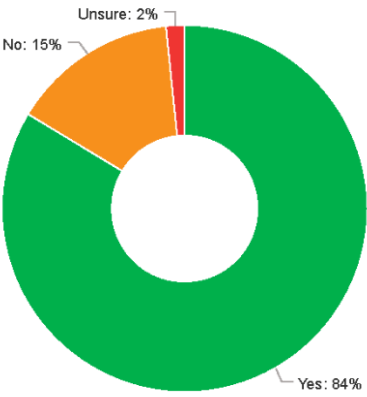


**If yes, how many mentees participated and what was the mentorship focus (e.g., artistic skills, management/administration, etc.)? How did providing mentorship impact your arts and culture career/organization?**

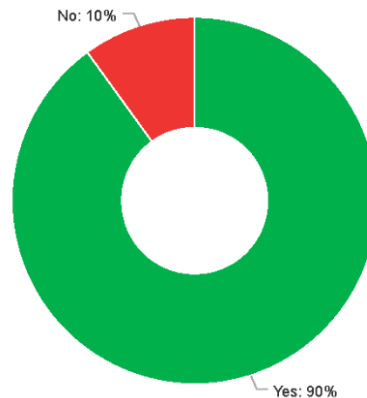


If yes, how many mentees participated and what was the mentorship focus (e.g., artistic skills, management/administration, etc.)? How did providing mentorship impact your arts and culture career/organization?
N/A
One mentee was trained and employed throughout the project duration, providing skills training, and paid work experience for the mentee, and helping to maintain the artwork through exhibition
n/a
One.
There were 10 m'entrez with a focus on artistic voice and production.
over 40 artists , arts and culture workers, the majority of them young creatives, in project planning, budget procurement, tracking and reporting, production planning, promotions and communication, negotiations with cultural partners, documentation and curation.
Teaching graduate seminar
artistic skills
Gave an opportunity to new developer
The exhibition curator partnered with a university level art school programme. Students were asked to be research assistants to an artist of their choosing. We worked closely with the student research assistant on methodology and how to look at archives
Hundreds. Impact through time and care and sharing learnings to grow.
I hired a programmer, AR designer, and sign designer. I can only answer half the impact questions because my project is not installed and completed yet.
management/administration
We were able to hire an emerging arts administrator to help manage the project and provided skills development training to them through this opportunity. Skills that can be applied to future endeavours.

**Did you/your organization access the ArtworxTO website, social media and/or other digital infrastructure?**



## Was the ArtworxTO website, social media and/or other digital infrastructure accessible to you?



### If No, please explain why not?

If No, please explain why not?
Didn't need it
The website was a travesty - you can't search by date - just a map so you think you found an event only to find out it has past.
I found the website difficult to navigate and difficult to find our organizational listing on it (we had to ask for our project to be listed & our second project was never listed) but it wasn't updated enough or the work was not shared beyond our networks
Not sure what you are asking as I wasn't aware that this was a possibility
Very convoluted and difficult to navigate
This was the weak link for me.
lack of clarity around social assets as I had to make my own. I also wasn't aware of when or what would be posted.

### Anything else you would like to tell us about your ArtworxTO experience? Please do not provide personal information.

Anything else you would like to tell us about your ArtworxTO experience? Please do not provide personal information.
To create a communication program, to highlight the artwork been displayed would be highly necessary.
The staff I worked with were overworked and the process was very inefficient/bureaucratic. I was asked to contribute much more time and labour than expected.
Keep up the great work.
A very exciting program for the city that we hope will increase opportunities for public art in Toronto in the future
Very disappointing. Would love to talk more but fear the city will just suppress all negative feedback. Basically in short the city should not be in charge of producing large events.
N/A
Participating in ArtworxTO has been a wonderful experience for me as an artist and I feel much gratitude to the city and the curator, Claudia Arana for giving me the opportunity to share my community-engaged installation with the public.

Anything else you would like to tell us about your ArtworxTO experience? Please do not provide personal information.
Thank you for the opportunity to produce this project and for your flexibility during the pandemic. It is appreciated.
Wonderful experience. Thank you to the City of Toronto Artworx team.
There is not enough publicity to let the community know that the exhibition is on and is free.
My experience working at ArtworxTO was not very pleasant. 1. I had communication problems with the curator of the project to clarify the decisions of my proposal. 2. Despite requesting help from the exhibition manager to improve the written information of my work, this was not resolved before the exhibition opening. 3. Even today the work continues with wrong written information (caption) and the digital information is not correctly linked to my website. 4. I requested specific information to access a visa and travel to Toronto to the exhibition manager and this information was incorrect to the needs of the embassy. I have a visa denied due to lousy management and that affects me irreversibly.
loved working with Miya wilson sanchez and Jeremy
Artworx needs to better equip itself to work with artists. The money was great but the hoops through which we had to jump to have the funds released at every step were onerous and counter to the creative process. Did not receive the support we had understood was part of the program and in fact opted to distance ourselves to get things done as it was simpler that way. Would not reapply to this program and would not recommend.
excellent work overall
Thank you for supporting public art in Toronto. We had a great experience!
I'm proud of what we accomplished together!
As mentioned before, this was amazing experience. I hope to working with the city, again!
We're grateful and have really grown. We do feel it's important to say that we saw other Artworx projects getting communication and promotion through the city, including mayoral visits, etc. but we did not get that, if that support was available, we missed how to access it. We also will be documenting some of the challenges of our projects in the public sphere as some were vandalized and some sites meant the world of artists, (on the margins) was easy to dismiss, potentially due to content or due to our approach. We're learning about that. And we encountered some challenges with partners, few, but they are worth documenting for future planning. Overall, this has been an amazing experience and young artists have had their work amplified. We're super grateful.
It was a good experience and the organizer were really great to work with.
Thank you to the ArtworxTO team for the endless support of my project.
I would like to see Toronto continue developing more public art opportunities and support artists in making Toronto a world-class destination for the arts.
I am grateful for the support I received through ArtworxTO. I am so happy that this particular project has finally been realized through the support of this program. Thank you.
I wish there was better promotion for ArtworxTO and all Toronto public artists and projects.
More artist run projects need to had. Sometimes the corporate producers who procure and manage budgets will keep the artist as a second thought which at time can make the artist feel used.
N/A
ArtworxTO is the most rewarding experience since immigrated.
Thank you so much for this opportunity. It was truly amazing support from the city and a great team.
Invite more Deaf and disabled artists to participant. Pay all of them fair as any artists. Don't treat Deaf and disabled artist as special. Treat all of us as normal, listen to our stories, learn and be properly aware of who we are not what society labels us.
I would like to see this program continue.
Really good overall - wish that there could be more appreciation of the arts like this every year!
I think if it's going to survive it needs to do less and do it better.
It's a great initiative, it engages the community to learn about art and artists. It gives the artists an opportunity to showcase their work and deliver their message.
It was frustrating

Anything else you would like to tell us about your ArtworxTO experience? Please do not provide personal information.
Great experience. Paperwork could have a checklist for permits and could be streamlined.
This year was a good start. I hope to see ArtworxTO continue. It was an ambitious inaugural program launched during a pandemic, and it deserves a few more years of programming/funding to see it grow and mature.
I think it was a GREAT initiative. Thanks TO!
Fantastic experience!
Focus on bringing more and more Canadian public arts to the city of Toronto!
Red Pepper Spectacle Arts and the Kensington Market BIA will continue to resolve our issue for the incomplete installation, with the City of Toronto, specifically Councillor Mike Layton's office, Parks, Forestry and Recreation and Bellevue Square Park Supervisory. Thank You.
Too many reports and rules and red tape. Appreciate the effort but the process is very prohibitive to artists. The labour to complete all the reports really digs into the amount of money received. Would much rather the artworx grants were treated like arts council grants, with more artist autonomy and one report at the end.
Other than listing a past public art project on the ArtworxTO Public Art Listing/Map, I have applied for several public art projects but have not been allowed to participate.
I would like to learn more about how I can participate in ArtworxTO as an independent artist (documentary filmmaker). Thank you!
I honestly have never experienced such a disorganized program. My expectations were very high about the management of this initiative but I have been disappointed about the way ArtworxTO has been managed. The labour and money invested in programs is not invested towards outreach, marketing and communication. The promo material lacks of clarity for people from the general public to 'get' what ArtworxTO is.
thank you!
We learned a lot about artist relations and flexibility. We are proud of how it looks and how it turned out. One of the artists that we worked with was very problematic. We learned to set boundaries and be flexible and move forward with patience.
All staff were fantastic. We were extremely happy with our partnership but wish it could have been expanded to more sites, instead of a small presence at one site. Programming should have been linked from exhibition to exhibition. Was really hard to find time and dates of exhibitions. Marketing was more focused on 'Year of public art' instead of specific events or exhibitions, making it very difficult to know what to actually check out. Artwork copy was terrible and hard to read.
Thank you ArtworxTO and the City of Toronto!! You've changed my life!!!
Would love to see programming and funding continue through ArtworxTO. Public Art can help further establish Toronto as a world-class city.
N/A
Thanks again for including me in the worthy event.

# Responses from Partners












There were 79 ArtworxTO partners who completed the survey. This made up 16% of survey respondents.

## Have you heard of or participated in any of these programs or events?

	Average	Count	% of responses
ArtworxTO	5%	47	
ArtworxTO Hub SOUTH (Union Station)	29%	41	
ArtworxTO Grant Projects	33%	39	
ArtworxTO Talks	45%	38	
Public Art of Tomorrow Symposium	46%	38	
ArtworxTO Hub EAST (Scarborough Town Centre)	47%	39	
ArtworxTO Blog	49%	36	
Spotlight Emerging Artists Program	50%	37	
ArtworxTO Hub NORTH (Downsview)	55%	38	
ArtworxTO Tours (Driftscape)	57%	38	
ArtworxTO Hub WEST (Cloverdale Common)	58%	36	
ArtworxTO Pop-Up – SKETCH	64%	37	
ArtworxTO Pop-Up – UrbanArts	64%	36	
ArtworxTO Pop-Up – East End Arts	65%	34	
ArtworxTO Pop-Up – Bayview Village	66%	34	
ArtworxTO Pop-Up – Collision Gallery	67%	36	

■ I have participated
 ■ I have heard of it, but not...
 ■ I have not heard of it

## How did you hear about this/these ArtworxTO program? Select all that apply:

	Count	% of responses	%
Emails from City of Toronto	29		59%
City of Toronto website	23		47%
Social media (other)	19		39%
Word of mouth	17		35%
City of Toronto social media	15		31%
Newsletter from an arts organization	13		27%
Other, please specify and do not provide personal information.	11		22%
Advertisements on transit shelters, buses and subways	6		12%
Program flyer, program guide, or general program materials	5		10%
Newsletter from a City Councillor	2		4%
Newspaper	2		4%

Other, please specify and do not provide personal information.

Hired by a community partner

Partners In Art

I am City staff

Akimbo announcements

TABIA

i'm staff at Arts Etobicoke so heard about everything through the projects we worked on

City's BIA Office





I work for the agency responsible for managing the Artworx website analytics

We are a long-term City of Toronto partner and arts and cultural organization; we heard from our contacts directly at City of Toronto who encouraged us to engage / apply / partner on the program.

I participated in ArtworxTO as a cultural organization

Katriina Campitelli

## How was your overall ArtworxTO experience?

	Count	% of responses	%
Excellent: I would definitely participate again.	29		59%
Good: I would consider participating again.	16		33%
Fair: It was fine, but I would likely not participate again.	3		6%
Poor: There were issues, and I would not participate again.	1		2%

## Please tell us a little bit more about your response to the previous question.

Please tell us a little bit more about your response to the previous question.
Smooth execution and great support
As a co-presenter of two of the works we had an excellent experience. The ArtworxTO team was very helpful.
The staff was welcoming and programming was great
As an active volunteer of PIA, I am aware that some of the public art projects that we've supported are part of ArtworxTO.
Very happy with the financial support and promotion
Needs more
The marketing, website and general overarching approach were not strategic enough.
ArtworxTO is a fantastic program to support emerging artists - this should be ongoing
This program had tremendous reach and really took over the city. Spectacular. As a partner this program allowed us to increase our programming substantially and support local artists. It also increased our audience numbers and engagement.
No thank you
It opened up great opportunities to collaborate with different artists and organizations, while not being too restrictive in terms of programming, partnerships, or timelines.
some disorganization or lack of resources in some situations.
I was a storyteller and ocadu partner educating viewers about public art installations and found the experience very enjoyable because I connected with new people, learned about unique mediums, and appreciate the opportunity to engage with artworxTO projects in the future. good to create art opportunities all over the city
As a partner, everything ran smoothly, our project received the support needed and the staff were extremely helpful and knowledgeable..
In my previous role, my unit was successful in applying for the artist in residence program
While I haven't personally participated in the programs above, I have assisted in developing a marketing strategy for Artworx and my colleague built the interactive map that the public utilized.
False expectations from City of Toronto and Partner Organizations, making programming exceedingly difficult; impacted usual programming conducted for 1.5 years, due to delays unforeseen due to COVID-19, but also a greater sense of the City's influence on local property developers and businesses than is actually present; difficulty working with vendors that the City assured us would be easy to work with; not written into HUBS contracts with vendors and, thus, not included as discussed upon start of program; lack of support from HUBS and ArtworxTO teams; constantly changing dates and expectations; high stress levels throughout on team.
I found the project disorganized and problematic. Ultimately it felt like art washing. Projects were rushed. Communication with city staff was poor. Locations felt tied directly to current and future gentrification projects. More is sometimes just more.
Amazing work. There have been so many impressive initiatives. I hope this important work continues.
I was a partner of the #BigArtTO program, helping create large scale public art projections in all wards of the city. It was an incredible experience to collaborate with so many artists and helping them adapt their work for projection media.
I work for an organisation that would have liked to participate more but has very limited programme funds.
The City was very helpful in enabling our ArtworxTO program.
Through all the challenges of the year, the Artworx team has been a great support to our work. It's been a great showcase for young people's artistry and a chance to put hidden voices and cultural leadership onto TO's map.
Good initiative set by the city
As an artist, I felt incredibly supported by ArtWorxTO. The combination of support and openness offered were unprecedented and exceptional, enabling us to create a truly accessible and inclusive process and art piece, with a scope that reached hundreds of people and provided connections that will live far beyond this project.
In preparing for The Bentway's Playing in Public program. City staff were generous with their time and support. We received significant profile in ArtworxTO materials and were so thrilled to be a part of this amazing year.

**As a result of this/these program(s), I/my organization now have:**

	Average	Count	% of responses
Increased access to public art opportunities	29%	45	44% 38% 7% 11%
Increased flexibility to produce public art	32%	45	40% 29% 11% 20%
Greater sense of connection and belonging to my local community	33%	47	43% 38% 11% 9%
Greater sense of connection and belonging to Toronto (citywide)	33%	46	43% 35% 13% 9%
Expanded audiences	37%	46	35% 46% 11% 9%
Increased access to new physical spaces (City of Toronto parks)	41%	45	31% 27% 18% 24%
Enhanced brand recognition	43%	46	30% 41% 17% 11%
Increased support to manage civic processes (i.e., permitting)	43%	44	27% 23% 18% 32%
Increased support to manage shifting public health requirements to produce public art	45%	45	24% 29% 18% 29%
Increased support to manage access alternative spaces to produce your work	55%	44	20% 23% 27% 30%
Increased access to new physical spaces (City of Toronto buildings)	57%	43	16% 23% 26% 35%
Increased financial stability	59%	44	18% 25% 32% 25%
Increased access to new physical spaces (privately-owned spaces)	62%	44	14% 30% 32% 25%
Increased access to materials	69%	41	12% 20% 39% 29%

Very Much    Somewhat    Not Really    N/A

**Through this/these ArtworxTO program(s), with whom have you developed new relationships?  
Select all that apply:**

	Count	% of responses	%
City of Toronto	34		74%
Other artists	33		72%
Arts organizations	22		48%
Community organizations/non-profits	21		46%
Individual community members	20		43%
Other funders	13		28%
Private sector	12		26%
Business Improvement Areas (BIAs)	11		24%
Other, please specify and do not provide personal information.	3		7%



**Through this/these ArtworxTO program(s), with whom have you developed new relationships? Select all that apply - Other, please specify and do not provide personal information.**

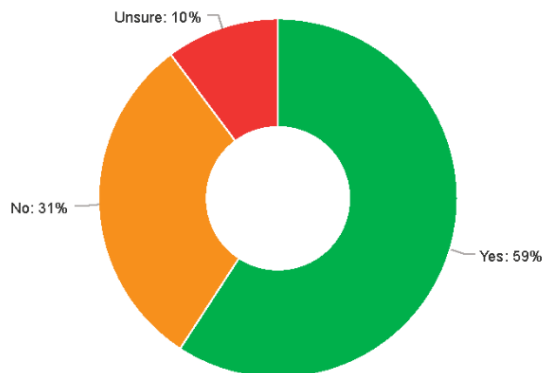
Other, please specify and do not provide personal information.

Parks and Rec

Art professionals (curators)

local property/business owners

**Through your participation in this/these ArtworxTO program(s), did you/your organization receive/earn any money?**



**How did you/your organization receive/earn money? Select all that apply:**

	Count	% of responses	%
Public grant	13		45%
Programming partnership	12		41%
Artist fee	7		24%
Honorarium	4		14%
Sponsorship	4		14%
Other, please specify and do not provide personal information.	4		14%
Private donation	3		10%
Fundraising	1		3%

**How did you/your organization receive/earn money? Select all that apply - Other, please specify and do not provide personal information.**

Other, please specify and do not provide personal information.








funds to offset costs that we would have otherwise had to pay.

We were paid by Artworx/City of Toronto to assist in their marketing/website initiatives.

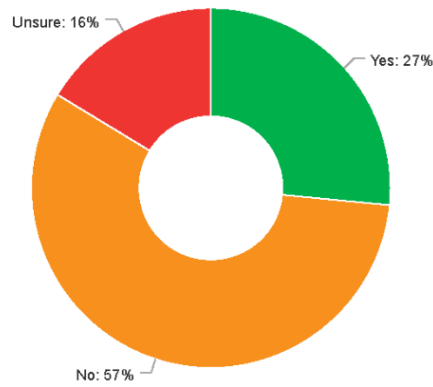
We are contracted by the City of Toronto

This question is unclear and misleading. Are you asking whether the city of Toronto provided funds or if the org fundraised pursued sponsorship external to the ArtworxTO initiative. Participating in ArtworxTO did not open doors to external funding/sponsorship opportunities outside of the few grant/sponsorship opps the city provided.

**How much money did you/your organization take home, after materials costs and other expenses?**

	Count	% of responses	%
I/my organization lost money on this project	5		18%
\$0 - \$100	3		11%
\$100 - \$500	2		7%
\$500 - \$1500	6		21%
\$1500 - \$3000	2		7%
\$3000 - \$5000	0		
\$5000 - \$10,000	2		7%
\$10,000+	8		29%

**Did you/your organization receive any mentorship/support through this/these ArtworxTO program(s)?**



## How has the mentorship/support impacted your arts and culture career/organization?

How has the mentorship/support impacted your arts and culture career/organization?
I expect so.
We hired five Indigenous assistants to help install the work.
Increased knowledge of artistic projects in the city and the networks to produce programs.
I learned how to coordinate meetings and interact with colleagues virtually.
The support allowed us to produce the project, our first large scale public art project (we have done a few much smaller ones).
use an empty storefront on the Danforth as a hub for community arts activities to animate an under-utilized space and show off the neighbourhood and space to potential renters
Broadened access to community artistic partnerships
ArtWorx TO expanded our organizational capacity to produce public art and to support cultural producers.
It helped us navigate the collaborations with artist and cultural associations
The City of Toronto gave us the experience of running a larger scale activation. This partnership lends credibility to our brand when we engage with potential partners.
no
It provided visibility and networking opportunities
The support we received from ArtWorxTO had a profound impact on my personal arts and culture career. This project was a hugely ambitious endeavour for me -- I had no experience navigating city permits or producing outdoors, and I learned so much through this process, with support from the ArtWorxTO team. I feel confident in expanding my public arts practice, and I really value the relationships and connections that were built through this process.













## Anything else you would like to tell us about your ArtworxTO experience?


Anything else you would like to tell us about your ArtworxTO experience?
It was very positive. We are happy to have the affiliation.
It was great to financially support this important in the City of Toronto. We were extremely pleased to focus in an area outside of the downtown core
Need more funding into accessible public art, into the creation of more public art and art programs and workshops, and the promotion of public art
While it was described as a year of public art the project was also talked about as a platform and motivation to support public art in a more sustainable way into the future - it does not seem like that is happening. The website, maps etc were disappointing - very basic, with no innovation. We were not even listed on the map until we chased the City down.
On behalf of everyone at our organization and all the artists we support we send our biggest thanks. With your support we were able to execute our biggest project in history!
There would have been better uses of the money had EDC (Culture Division) been in charge instead of a costly and largely disorganized group of paid consultants. The profile for the program for me was through seeing the logo on Akimbo ads.
Greatly appreciated the financial support received through this grant; as a BIA, it motivated us to reinvent ourselves, especially during covid years, and reimagine some of our programs/events, which we are now successfully continuing to offer to our members - thank you! We would have appreciated any mentorship support.
I am an art conservator, and I was part of one of the HUBS. My experience with the artists and some art professionals was great. From the city, too many changes and a lack of resources that made my job complicated and unstable.
The project also enriched artistic and art presentation careers. Thank you!
Our participation in the program is on-going so difficult to answer at this point in time
We hope to continue to work with Artworx as we believe it is a valuable contributor to public art access and awareness!
The City of Toronto needs to evaluate why it does arts and cultural programming, as there are so many organizations across the City who are experts in this. The correlation between the City's bureaucracy / false expectation setting / and, siloed communication makes partnering extremely difficult, and does not lend it self to effective arts and cultural program management. It also leaves partners, who continually do work to make the City look good, struggling with coordination, logistics, and partnership connection, as well as fundraising. Since ArtworxTO began, we have worked on over 5 different ArtworxTO projects, all of which were coordinated and developed by CoT internal staff / contracted artists / HUBS curators - the communication and community connection promised did not occur, despite our efforts to reach out and coordinate with program partners. Program partners are under the pressure of meeting the City's unrealistic deadlines and therefore were unable to truly break the communication silos to conduct real, on the ground community arts and cultural work, which I think was part of the objective of this program. While the work created by most partners was of high quality, deadlines were unrealistic, false promises were made constantly making external partnerships hard to manage, especially at the HUBS, and the HUBS partner corporations and businesses had other objectives / agendas that did not prioritize this project whatsoever for CoT partners.
It was very confusing at the beginning of the program with what kind of materials and information was actually needed from us (and in what format). There could have been clearer communication.
Red tape. Poor communication. Mediocrity. Welcome to Toronto.
Hats off to the City for this unprecedented and impressive engagement in supporting and generating public art and culture in Toronto. The programs generated will have a lasting impact on cultural producers and the communities engaged.
Thank you for the opportunity to experience, learn from and support the ArtworxTO program.
It was an honor for us, both as a women led company and recent immigrants, to partner with the city of Toronto to create a Covid response Public Arts program #BigArtTO. This outdoor large scale projections program one was of the few art initiatives worldwide that ran during the pandemic, providing safe spaces to enjoy art in the city and paid opportunities for local artists.
I hope that the City either continues with the programme or creates a new one along the same lines.
Being able display public art in places in the GTA outside of Toronto, like Scarborough, is very meaningful to local communities. Also being able to run a large-scale activation and gathering with music and art in the financial district really exemplified the potential Toronto has for public art initiatives.
deep thanks and let's keep going!
I hope this continues pass the Year of Public Art
Our experience was nothing short of excellent. Through this I personally, along with my organization, had the opportunity to work with and pay over 50 artists that we had never worked with before. We were able to build a community at a time when we were physically isolated, and partner with new organizations, bringing art to spaces that had never hosted a public arts project before. The biggest thing we'd like to say is thank you. Thank you so much for this incredible opportunity.

# Responses from Members of the Public











There were 250 members of the public who completed the survey. This made up 50% of survey respondents.

## Have you heard of or participated in any of these programs or events?

	Average	Count	% of responses
ArtworxTO	32%	144	
ArtworxTO Hub SOUTH (Union Station)	50%	142	
ArtworxTO Hub EAST (Scarborough Town Centre)	62%	136	
ArtworxTO Talks	64%	139	
Public Art of Tomorrow Symposium	65%	137	
ArtworxTO Hub NORTH (Downsview)	68%	136	
ArtworxTO Hub WEST (Cloverdale Common)	69%	134	
ArtworxTO Blog	69%	134	
ArtworxTO Grant Projects	72%	133	
Spotlight Emerging Artists Program	74%	133	
ArtworxTO Pop-Up – East End Arts	75%	134	
ArtworxTO Pop-Up – Bayview Village	76%	136	
ArtworxTO Pop-Up – UrbanArts	78%	137	
ArtworxTO Pop-Up – Collision Gallery	79%	134	
ArtworxTO Pop-Up – SKETCH	80%	135	
ArtworxTO Tours (Driftscape)	82%	133	

 I have participated  I have heard of it, but not...  I have not heard of it

## How did you hear about this/these ArtworxTO program? Select all that apply:

	Count	% of responses	%
City of Toronto website	12		8%
City of Toronto social media	9		6%
Emails from City of Toronto	19		13%
Social media (other)	29		19%
Advertisements on transit shelters, buses and subways	4		3%
Program flyer, program guide, or general program materials	3		2%
Newsletter from an arts organization	12		8%
Newsletter from a City Councillor	0		
Newspaper	2		1%
Word of mouth	27		18%
Other, please specify.	32		21%

Other, please specify.

Vicky

We found

Other, please specify.

Pop up shop at yorkdale

Walked past at yorkdale

in the area

It won't let me select more than one: Social media, emails from City of Toronto, newsletter from an arts organization

Akimbo, transit ads, social media, word of mouth

Saw it at the mall

Carnival art display at Yorkdale mall

Physical ArtworxTO exhibits

DownsviewXOXO

all the above

For some reason I can't select all that apply but they are: City website, City Soc. Med, Soc Med, Word of Mouth

In yorkdale

All of the above. (Not able to select multiple options.)

Participant in a HUB project

It would only allow me to select one thing so here are the multiple ways I heard about ArtworxTO: ads on bus shelters, enewsletter, City website, at Union Station

BlogTO, Union social media account

Happened upon ...

Other, please specify.
Many, but won't let me choose more than 1
eventbrite
It won't let me select more than one but ads on public transit & word of mouth
Toronto Arts Council
LinkedIn
Through a friend Miriam who was working with ArtworxTO
I am aware now
Most of these. I can't select more than 1
I was at the exhibit!
this only lets me choose one option
Going to cloverdale mall
this question only allows one selection. we cant select all that apply

## How was your overall ArtworxTO experience?

	Count	% of responses	%
Excellent: I would definitely participate again.	52		37%
Good: I would consider participating again.	62		44%
Fair: It was fine, but I would likely not participate again.	14		10%
Poor: There were issues, and I would not participate again.	13		9%

<b>Please tell us a little bit more about your response to the previous question.</b>
Incredible experience
The themes of the exhibits seem decided by a curator which limits the artists who can participate by dictating the themes.
City of Toronto completely missed the boat on Public Art (history) within High Park. Historical tours, and spending a bit of money fixing up the pieces from 1967
Because its beautiful and educational.
It was very new experience for me. I would love to participate again
I did not know of these events
It was interesting to see local artists and meet them in person.
as an info-caribbean female it was interesting to see part of my culture
Good experience; interested how you partnered with artist, Vince Fraser?
The symposium was really fascinating AI with excellent speakers
I love murals and artwork and would like to participate more with my own artwork or contributing to others work
I loved the range of activities from mentorship/professional development to public art installations to curated exhibits in free spaces. The geographic spread and mix of virtual events made it easy to attend.

Please tell us a little bit more about your response to the previous question.
I loved the range of activities from mentorship/professional development to public art installations to curated exhibits in free spaces. The geographic spread and mix of virtual events made it easy to attend.
The displays were very pretty and nice
So much fun! Great art. And beautiful representation of culture
I really enjoyed the carnival experience at Yorkdale!
Not living/working in TO impacted my ability to get the full ArtworxTO experience.
Participated on the online events remotely. Talks were interesting and engaging. Would like to see panels expanded.
As an emerging artist, I have found it not easy to connect or join
We need more public art!
My friend had an installation and if more of my friends participate then yes I would attend
Someone like me should have seen more of the art presented
I look forward to seeing more examples of the art in different locations.
The SugaCayne Carnival experience was excellent at Yorkdale mall.
I'd love to receive more information about this program please.
I liked stumbling upon projects in neighbourhoods I frequent
Loved the community-focused approach to the project
I never really figured out how to engage with it. IT just seemed like a bunch of random events that popped up here and there. I had no idea what the real schedule was, or how to make plans to attend, or if the art being shown was of interest. Most of the art seemed to be conceptual, with huge emphasis on marginalized communities. I didn't recognize any of the artists names. The whole thing seemed very remote, honestly, and probably more accessible if you lived in one of the neighborhoods. I live in Midtown, and there was nothing nearby.
Next time I'd really like to submit a proposal for it! Really enjoyed all of the programming I participated in
As someone who was hired to do some work for one of the hubs, I would say overall my experience wasn't enjoyable. There were delays on the part of the city/partners/contracts which as a result caused delays on my end yet quick turnaround was still expected of me. In addition, I was interviewed for another job and didn't hear back about whether or not I was going to be hired or not. Had to hear about their decision from a friend and not from those who did the interview.
It was an engaging program on public art
Please note that the information was received through the City website and Arts Etobicoke newsletters(the select all that applies does not work, only one option). I enjoyed the opportunity to learn more about the art in the city.
didn't participate so can't evaluate
There was a high volume of programming and the email marketing could have been more clear.
We need to do more to encourage art in our city. This is an excellent program to do that.



**Please tell us a little bit more about your response to the previous question.**

I would have gone to more if it were not for COVID and me not knowing about events.

the quality of the art and the installations was excellent

It is very busy at Union Station. Ut good

I was part of an art project with the west end and it was an excellent experience .

looking at the artworx t.o. map, there is basically a few public sculptures and a lot of electrical boxes that have been wrapped in vinyl. kinda weak.

I enjoyed exploring works that were highlighted in the ArtworxTO blog.

I enjoyed connecting with other community members and artists locally

The Symposium was very engaging, many ideas were brought forth... however, I can't say that I had been motivated/reminded to actually go out and seek out Artworx TO experiences in the public realm.. Many of my interactions in public spaces were by happenstance, but did resonate with my understanding of what the ArtworxTO program has to offer

Too many things to do in Toronto in the summer. Can it be a part of something else?

Knew about the projects but was unfortunately little inspired to travel fair distances to view the works.

A variety of quality work, spread over the breadth of the city.

It felt diluted, minor. Like a drawn out Nuit Blanche where everything is a bit disappointing.









It's great how important public art is in the city of Toronto and I would like to see initiatives like this in Europe and Germany as well.

Confusing and sprawling, the programming was disjointed and hard to follow

Various locations were great.

I enjoyed my time participating and hope for more interactive art experiences in a post pandemic world.

### Why did you participate in ArtworxTO? Select all that apply:

	Count	% of responses	%
To learn more about public art	91		66%
To share a community experience	66		48%
It is free	64		46%
To have fun	59		43%
To meet or talk to artists	49		36%
It is close to where I live	32		23%
To meet or talk to new people	31		22%
Other, please specify and do not provide personal information.	19		14%

**Why did you participate in ArtworxTO? Select all that apply - Other, please specify and do not provide personal information.**

Other, please specify and do not provide personal information.

I saw it in the mall

I am an artist and public art scholar

I work in public art and am passionate about it

I didn't see any of it. Note that i am a practising artist, and had three shows this year. I attended shows at AGO and the Gardiner this year, but couldn't seem to find my way in to your program.

ALL CITY SHINE - BIPOC Exhibition

I am an arts worker, artist, and engaged citizen and saw very little engagement happening for 'the year of public art'

To experience the artworks

As above..

A more prominent arts presence.

Should say that I wanted to participate

it's soothing, and also thought provoking

To hear about artists experiences- learn of how they gained access to programming/submissions etc- and to hear from specific artists about their work

As an artist looking to enrich Toronto and my work.

To see art



Waiting for train

More gain more information that can be shared to provide more awareness

To enjoy and benefit from encountering art and to understand it better

To look for opportunities to participate/be hired as an artist.

**Did you have any difficulty/barriers participating in ArtworxTO programs?**

	Count	% of responses	%
No	112		81%
Yes.If yes, please share details about your experience.	26		19%

**Did you have any difficulty/barriers participating in ArtworxTO programs? - Yes. If yes, please share details about your experience.**

Yes. If yes, please share details about your experience.








I wish there were more opportunities to apply to create murals

I wanted to attend the programming at Downsview but I don't have a car and it was far from me

Too bad it's so far for most of us in our ther provinces.

Yes. If yes, please share details about your experience.
Finding cheap parking
proximity to the City
I never saw any call for submission for emerging artists to take part in this program in advance , except the Instagram spotlight call.
I live in Montreal
One installation is on top of a hill which pose some barriers to those with disabilities
See above.
It was hard to understand some of the soundscape at the Cloverdale exhibit, the speakers were either not working on some occasions and others they seemed misdirected.
Didn't know what was even happening
Great distances to go to some in outer parts of the GTA
finding out what where and when was always confusing
Learned about events after they had happened.
Some hour/date limitations made it hard to participate .
Distance and sporadic schedule not consistent
Yes the ridiculous organization changed the rules at the last minute.
Wasn't aware it was actually finally happening
the online forum to discuss public art was hampered by technical issues to register and participate
Some of the calls for participation were very confusing, lacked information/clarity, and I wasn't sure how to have my questions answered.
I prefer anything on line due to transportation and mobility issues
I will only go to things near me. No time for special trips.
I do not understand this question. I think a more appropriate question would be did I enjoy any of the ArtworxTO programs. Additionlly, I do not understand what participating in ArtworxTO programs means. Does participation mean that I viewed an artwork?
Yes, because of my background, I was denied access to the programs.
too far from my home in Ward 25
Unsafe environment

**I wish there were more opportunities to:Select all that apply.**

	Count	% of responses	%
Experience art from different cultures	64		50%
Create art	63		49%
Learn about local community organizations and services	53		41%
Meet or talk to artists	52		40%
Learn a new technique or skill	51		40%
See a specific art form (e.g., theatre, photography, drumming). Please specify:	31		24%
Involve people of different ages	30		23%

See a specific art form (e.g., theatre, photography, drumming). Please specify:
more art about human themes rather than art tied to a particular group of people whether categorised by their colonial attachment or detachment or their gender identities. I understand these are important issues of the day but we bypass very urgent issues that concern the future of humanity, of our place in the world versus AI, of climate change affecting migration of peoples. There needs to be more art, performance, creations and less panels, discussions or forums talking about art but not making art.
See a specific art form (e.g., theatre, photography, drumming). Please specify:
See a specific art form (e.g., theatre, photography, drumming). Please specify:
See a specific art form (e.g., theatre, photography, drumming). Please specify:
See a specific art form (e.g., theatre, photography, drumming). Please specify:
Find a connection between curators and galleries with the artists
Public installations using digital creativity and technologies
More theatre
I always love more performance (dance, theatre, circus)
See an actual single program of events for a year that said who the artists were, why I should care about the work, and how to see the works. Did I need tickets, for example? What were the opening hours? The communications all seemed very shouty with no useful details.
See a specific art form (e.g., theatre, photography, drumming). Please specify:
photography
All
See a specific art form (e.g., theatre, photography, drumming). Please specify:
Eco art
See a specific art form (e.g., theatre, photography, drumming). Please specify:
Photography, film
Participate as an artist
See a specific art form (e.g., theatre, photography, drumming). Please specify:
See a specific art form (e.g., theatre, photography, drumming). Please specify:
see and experience quality relevant contemporary public art
I like all sorts of art forms. Each one makes me think.
See a specific art form (e.g., theatre, photography, drumming). Please specify:
Public art installations
it appears city programs funding is driven by select groups and as such those receiving the funding have a connection to the city organizations which means the general public have no access to this funding
Graphic literature, digital art installations
Photography, video graphics, special effects
Projections/projected images/animations.
Theatre
Performance art
Possible photowalks, mentorship from those in music, and photo events

## Anything else you would like to tell us about your ArtworxTO experience?

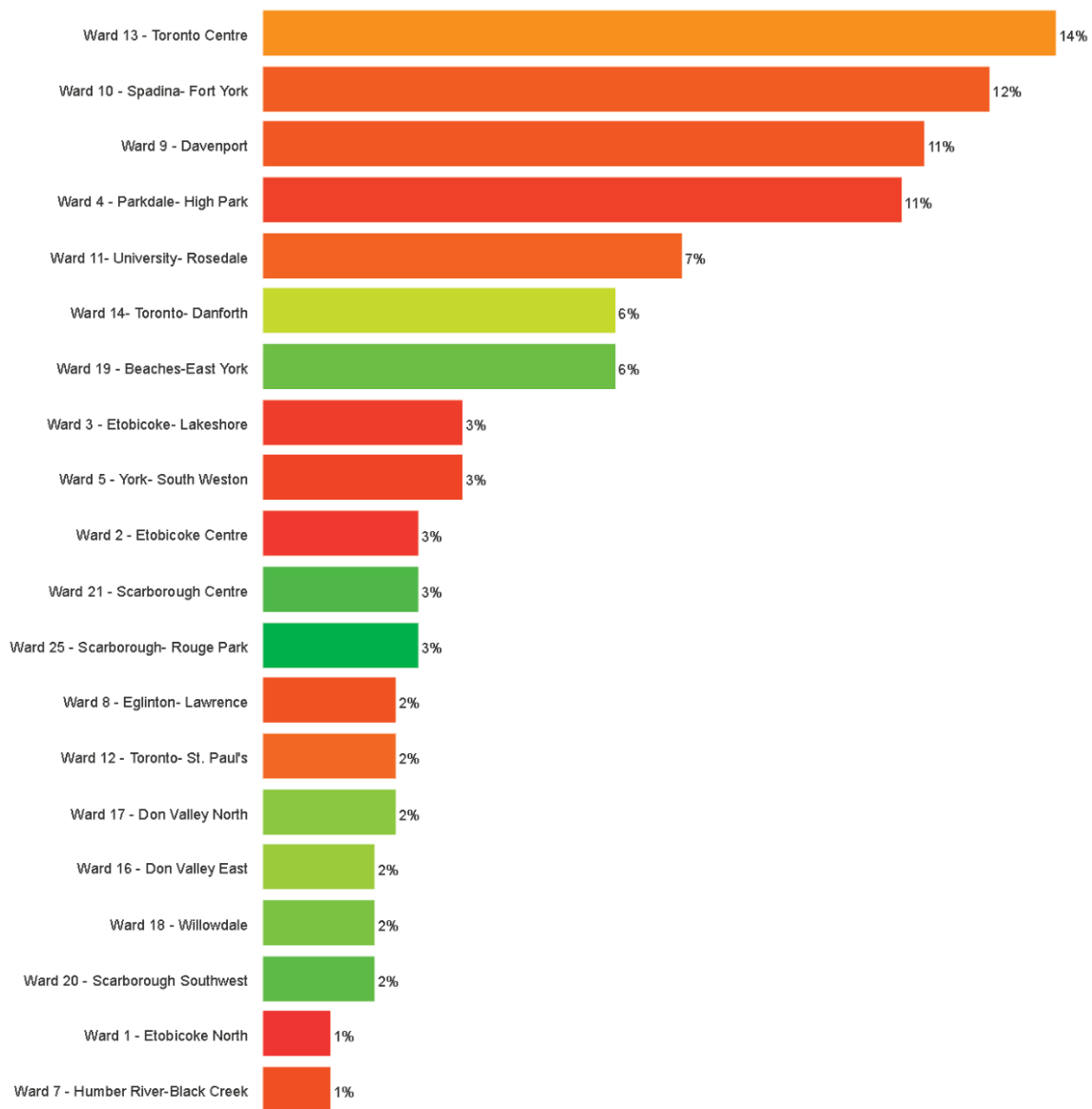
Anything else you would like to tell us about your ArtworxTO experience?
Please go this was really well organized and the planning was very very strong
I really enjoyed seeing different exhibits and learning about the artists behind them. I'd love if it continued!
It was an emotional experience for myself as a Trinidadian. To see our history exhibited in a mall like Yorkdale, is amazing. That is awareness that we need
I have an arts management & arts administration background and interested to be apart of the team
This was my first time I participated and I will continue to participate as much as I can; I really enjoyed it. I will definitely spread the word!
I wish there were more ArtworxTO events/projects that engaged the arts community beyond the people directly participating, where is the community celebration side of it? While it engaged many partners, and worked across the city's geography over a full year, it didn't feel like it had any big catalyzing event/moment/celebration that really stood out or brought people all together.
I thought the Public Art of Tomorrow Symposium was lacking in diverse representation and seemed tokenistic at times - instead of having diversity, inclusion, equity integrated throughout all programming, it was relegated to one session. I also felt like the symposium featured many of the 'usual suspects', aka the people in Toronto and Montreal who are always speaking about public art. It would have been more interesting to be introduced to new speakers.
Great program to take public art and place making to new levels especially city wide across all Neighbourhood. Kudos!
Seemed to be a larger assortment of events taking place, would like to see that momentum extended beyond the year of art and collaborate with a larger community outside of TO as well. ArtworxOntario perhaps?
I had a one person class enhanced by Loretta Faveri and enjoyed it.
Please continue even though the COVID aware audiences have not attended in droves. Keep building it into something people look forward to like TIFF. Generally disappointed about the press coverage garnered.
Staff I spoke to at Union Station were very friendly & helpful. The printed book is very helpful for finding the art & learning about the creations. Thank you!
Congrats on doing this important outreach in order to elevate the arts and artists.
It was great. I loved discovering pieces with my 3 year old in our neighbourhood. Art makes a great conversation starter.
great project
Simplify your communications and be less buzzy and edgy and just talk about the actual art. all i ever saw was your logo. I kept thinking "i must look into this" but the few times i tried, i had trouble figuring out what was on, when and where, and multiple times thought the event was over, only to see more advertising.
Such a fantastic programme honestly! I'd hppe this become a regular city offering every few years or so
I can imagine and understand how this was a large endeavor for those involved to take on. However, I think some folks were spread too thin.
I have no idea how you got my email address. I'm interested in ArtworxTO - please send me some info!
This is an excellent program to promote art across the city!
I hope some artists got some money out of this initiative and that it wasn't an exercise in graphic design and bureaucracy.
Engagement is king. Have immersive experiences similar to Nuit Blanche, that artists help people make based on crowd-sourced input
It was the year of public art but seemed to only have visibility early on in the year then disappeared
There were far too many broadcasts on the project by the City and after a while tired or reading them. Not sure what the aim of ArtworxTO actually was except to fulfill a report that was presented to the City emphasizing community based art exhibits over all.
it would be great if you did broader marketing? i think you ran lots of awesome events that I did not hear about
Waiting for next years programs.

Anything else you would like to tell us about your ArtworxTO experience?
Keep up the good work!
I didn't seek out any programming but I found it amazing how much public art I came across just in the day-to-day even though I wasn't exploring the city as much due to Covid. I think the city looks especially good this summer with all the art and I hope people are responding to it! Also for me it brings more attention to the existing public art works in front of condos and office buildings. And it brightens up parts of the city like the downtown core which tends to look grey due to so many condos.
Felt like I was always chasing information on how to attend or be a part of this year long event. Filling out this survey is the most information and participation I have experienced regarding ArtworxTO. Very disappointed.
Public art has changed drastically over the last 50 years, it doesn't have to be plop objects or sub-par community decoration projects, it would be nice to see it reflected in Toronto.
I would like to see the Open Call process, the jury selection, the artists fees and production fees .
I hope it continues for many years to come. It's so great to have public art spaces. Artists spend much time thinking about things on a deep level and then share with the rest of us who are too busy to go that deep! It's great to experience their knowledge and craft. How lucky we are!
covid anxiety made most programming - unless virtual- not of interest to me
I have no interest in applying to further 'experiences' if they will be organized by the same people in charge of this. I saw no public art in my neighborhood either and the entire experience has soured me on Toronto arts.
Is it over already?! Didn't hear of any exhibits, installations, or events happening.
It appears tax dollars are spent on a select group of artists etc which means the selection process to receive the funding is not open to the general public nor is there any push to make the general public aware of funds available to them . Also funding is not evenly distributed as downtown regions get more funding dedicated to that area.
Good work, team! Thank you.
thank you great initiative
There needs to be consistent activity in the store for people to be more engaged with.
Last time I checked ALL 30 members of Toronto Public Art Commission are White? How can that be. I approached Toronto Waterfront to get involved with Public Art that they are commissions and was met with racist contempt. That need to be addressed.
Congratulations! Keep the programs going!
I really loved the things people captured to showcase. I am always inspired by various themes such as 'creative destruction'. In the future, I would love to collaborate with those with this interest :-)
I'm happy that ArtworxTO is happening and I hope that it'll be extended, but I don't think that the stated plan to involve more artists who don't already have experience leading public art projects has been realized yet.
I hope there is more sessions online for people that cant get to events in person
No
I am confused by ArtworxTO. I thought it was supposed to be about 'public art'. However, I think ArtworxTO instead has tried to redefine 'public art'. And I do not understand why this was necessary. I am glad the term ArtworxTO was introduced because it is vague and non-descript and makes no reference to 'public' art. Why not 'year of art' or 'community art' or 're-elect John Tory'?
ArtworxTO was and is an ideologically-led identity-based, moralist-political program. It is partially about art, but more so overshadowing that are social engineers who are administering the program. This program was flawed from the beginning because administrators did not tell the public that a political motivation was at play in how ArtworxTO was being devised. There is nothing wrong with DEI as one part of society, but when it creates a zero sum situation - it is obviously a flawed perspective to have.
thank you city of Toronto for making art a priority in our city!






Please indicate the first three digits of your postal code (e.g., M5A).



### In what Toronto Ward do you live in?



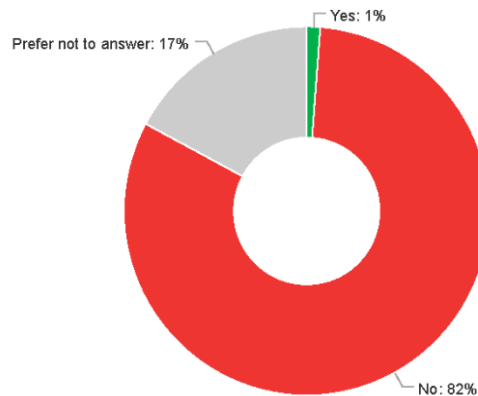
**Indigenous people from Canada are those who self-identify as First Nations (status, non-status, treaty or non-treaty), Inuit, Métis, Aboriginal, Native or Indian. Do you identify as Indigenous to Canada?**

	Count	% of responses	%
Yes - First Nations	11		4%
Yes - Inuit	0		
Yes - Métis	2		1%
No	244		86%
Prefer not to answer	22		8%
Yes - Not listed, please describe:	5		2%

**Indigenous people from Canada are those who self-identify as First Nations (status, non-status, treaty or non-treaty), Inuit, Métis, Aboriginal, Native or Indian. Do you identify as Indigenous to Canada? - Yes - Not listed, please describe:**

Yes - Not listed, please describe:
Any indication of race or culture feeds parochialism. Though I respect and encourage the recognition of a personal recognition of a person's history. It shouldn't be a category in the arts community.
Red Pepper Spectacle Arts works in partnership with the Indigenous Community Leadership. This is our mandate. Our organization is an association of artists cross culturally.
Black South African artist
Curyung tribe, Alaska
It is not relevant to count diversity stats when opinions are being asked.

**If you answered yes, do you identify as Two-Spirit? Note: Two-Spirit is a term some Indigenous people use to describe their identity and/or gender and/or sexual orientation.**










People often describe themselves by their race or racial background. For example, some people consider themselves "Black", "White" or "East Asian". Question: Which race category best describes you? (Select all that apply)

	Count	% of responses	%
White (examples: English, Greek, Italian, Portuguese, Russian, Slovakian)	137		49%
Black (examples: African, African- Canadian, Caribbean)	41		15%
Prefer not to answer	28		10%
East Asian (examples: Chinese, Japanese, Korean)	23		8%
South Asian (examples: Bangladeshi, Indian, Indian- Caribbean such as Guyanese, Pakistani, Sri Lankan)	16		6%
Latin American (examples: Colombian, Cuban, Mexican, Peruvian)	14		5%
Not listed, please describe	14		5%
Middle Eastern (examples: Afghan, Iranian, Lebanese, Saudi Arabian, Syrian)	13		5%
Southeast Asian (examples: Filipino, Malaysian, Singaporean, Thai, Vietnamese)	11		4%
First Nations (status, non-status, treaty or non- treaty) Inuit or Metis	10		4%










People often describe themselves by their race or racial background. For example, some people consider themselves "Black", "White" or "East Asian". Question: Which race category best describes you? (Select all that apply) - Not listed, please describe

Not listed, please describe
Biracial
Mixed race
I find it interesting that Greek and Italian are now considered 'white' we never used to be.
Jewish
Central American
I'm Jewish which is a weird one, ethno-religion so technically kind of different
Canadian for multiple generations. But white adult female, so not really of interest right now
I find this offensive.
First Nation- Mi'kmaq Nation
Red Pepper Spectacle Arts works across all racial backgrounds.
Jewish
Jewish ethnic-racial identities not listed
Pacific Islander
It is not relevant to count diversity stats when opinions are being asked.

**Disabilities, both visible and invisible, include physical, hearing, seeing, developmental, learning, or mental health conditions, chronic illnesses, and addictions. Disabilities may be from birth, caused by injury or accident, developed over time, or result from the combination of a person's condition and barriers in society. Question: Do you identify as a person with a disability?**

	Count	% of responses	%
Yes - visible	2		1%
Yes - invisible	50		17%
Yes - both visible and invisible	7		2%
No	198		69%
Prefer not to answer	32		11%

**How do you identify your gender? (Select all that apply)\*Note that being cisgender means your gender identity matches the biological sex you were assigned at birth.**

	Count	% of responses	%
Cisgender* Woman	150		53%
Cisgender* Man	60		21%
Prefer not to answer	43		15%
Gender expansive (e.g., genderqueer, genderfluid, androgynous, non-binary)	16		6%
Not listed, please specify.	11		4%
Transgender man	3		1%
Not listed	3		1%
Transgender woman	1		0%
I don't know	1		0%
Two-spirit	0		

**Not listed, please specify.**

So sick of your gender religion, and do not identify as cis, and frankly find the term highly offensive. What does what i do or not do in te bedroom matter for my attendance at an art exhibit?.

Male

lesbian

Male

What about heterosexual adult ???

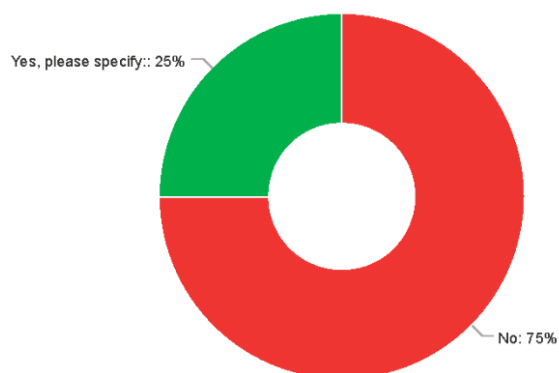
metagender

Red Pepper works across gender specificities.

Hetero

Artist collaborative consisting of a man and a woman

## Do you speak a first language other than English and/or French?



### Yes, please specify:

Spanish (17%)	Bengali (3%)	Latvian (1%)
Cantonese (10%)	Gujarati (3%)	Nēhiyawēwin (1%)
Farsi (7%)	Castellano (1%)	Punjabi (1%)
German (7%)	Danish (1%)	Romanian (1%)
Italian (4%)	Dari (1%)	Slovak (1%)
Korean (6%)	Dutch (1%)	Somali (1%)
Mandarin (4%)	Frisian (1%)	Tagalog (1%)
Marathi (4%)	Greek (1%)	Twi (1%)
Portuguese (4%)	Haida (1%)	Vietnamese (1%)
Polish (4%)	Hindi (1%)	Yoruba (1%)
Arabic (3%)	Japanese (1%)	

## What was your total household income before taxes last year?

	Count	% of responses	%
0 - \$24,999	21		7%
\$25,000 - \$49,999	39		14%
\$50,000-\$74,999	42		15%
\$75,000-\$99,999	39		14%
\$100,000-149,999	42		15%
\$150,000 or more	30		11%
Don't know	2		1%
Prefer not to answer	70		25%

## What is your age?

	Count	% of responses	%
18 to 24 years	18		6%
25 to 44 years	134		46%
45 to 64 years	101		35%
75 years and over	5		2%
Prefer not to answer	32		11%

## How did you find out about this survey? Select all that apply.

	Count	% of responses	%
Email from ArtworxTO team	226		77%
Other, please specify	33		11%
Social Media	23		8%
Word of mouth	15		5%
The ArtworxTO website	11		4%
Councillor's Office communications	3		1%

Other, please specify
Vicky
In the artworx TO.
Pop up at Yorkdale
Sign on wall
Art exhibit
On the location
Poster at art display
At the Yorkdale exhibit
ArtworxTO staff
Email sent into my inbox
Email
You badgered me to complete it over the course of several emails
Other, please specify
Staff member at Union Station.
On the side of the wall at the installation
Email
City

Other, please specify
Emailed
Email was forwarded to me
At the location of the pop up
Right here at Union Station
Won't the people answering this survey mostly be the communities at which the art was made for or by, and the small percentage of people who actively follow the arts, and the even smaller group of people who are artists themselves. Please publish the percentages of demographics of who answered this survey, compared to the actual demographics of the population of Toronto. Smaller groups will likely be overrepresented by population
Sent to me by our project leader
Through my work at STEPS Public Art
at the Union station event
TAC newsletter
Walking by
City of Toronto newsletter
Possibly a city of Toronto email list
City newsletter
Email from the City
Akimbo
Referred by ARTWORKXTO East Hub at Scarborough Town Center by Supervisor Sachel.

# Appendix F: Focus Group and Interview Questions

The following questions were used as a guide for focus groups and stakeholder interviews to ensure that we solicit feedback about ArtworxTO and the future of public art in Toronto.

1. Could you please describe your experience with ArtworxTO?
2. ArtworxTO aims to involve and reflect priority groups that are historically underrepresented in Toronto's public art program. In an effort to understand whether that was realized, we'd like to ask: Do you identify with one (or more) of the following priority groups?
  - IBPOC
  - Youth and emerging artists
  - 2SLGBTQIAP
  - Deaf persons
  - Persons living with disabilities
  - Persons living with mental illness

If you would rather not disclose, we can skip this question.

3. What impact has the ArtworxTO program had on you and/or your organization?

For artists and/or cultural producers:

- Received training, skill development or mentorship?
- Received funding/grant/donation/honorarium/sponsorship (how much)?
- Increased access to materials, space, resources and opportunities?
- New and enhanced relationships/partnerships/collaboration?
- Feel supported by ArtworxTO/City of Toronto (Economic Development & Culture, Planning and Transportation Services)?
- Economic benefits and development (e.g., increased income) resulting from ArtworxTO?
- Greater sense of connection and belonging to the City/local neighbourhood?

For curators:

- Provided training, skill development or mentorship?
- New and enhanced relationships/partnerships/collaboration?
- Feel supported by ArtworxTO/City of Toronto (Economic Development & Culture, Planning and Transportation Services)?
- Used the City's collaborative / responsive processes (i.e., reduction of permitting challenges) to support the creation of alternative spaces to experience art?
- Economic benefits and development (e.g., increased income) resulting from ArtworxTO?
- Reflection of the diversity of the arts sector, and the population of Toronto (esp. groups that are historically underrepresented in public art)?

- Art and artistic institutions were made accessible to communities?

For partners and jurors:

- Received grant/donation/honorarium/sponsorship/fundraising (how much)?
- New and enhanced relationships/partnerships/collaboration?
- Economic benefits and development (e.g., increased income) resulting from ArtworxTO?
- Reflection of the diversity of the arts sector, and the population of Toronto (esp. groups that are historically underrepresented in public art)?
- Art and artistic institutions were made accessible to communities?

4. What is ArtworxTO doing well that you would like to see continue after the Year of Public Art? Why?

5. In your experience, what is missing from the ArtworxTO program? Why?

- What challenges/barriers did you face? What needs are unmet? Who isn't involved and should be?
- Do you have any suggestions for improvements to the City's public art programs?

6. In your opinion, what does success look like? What is the impact that should be felt?

- What do you think the City should be trying to achieve with public art?

7. How can artists/cultural producers/partners be better supported, in future public art initiatives?

- In a broader sense, how can artists be better supported by the City of Toronto?

8. What surprised you about your experience? What did you see that you weren't expecting?

9. Any last comments, suggestions, stories or critique you'd like to share from your experience with the ArtworxTO program?