

APPENDICES

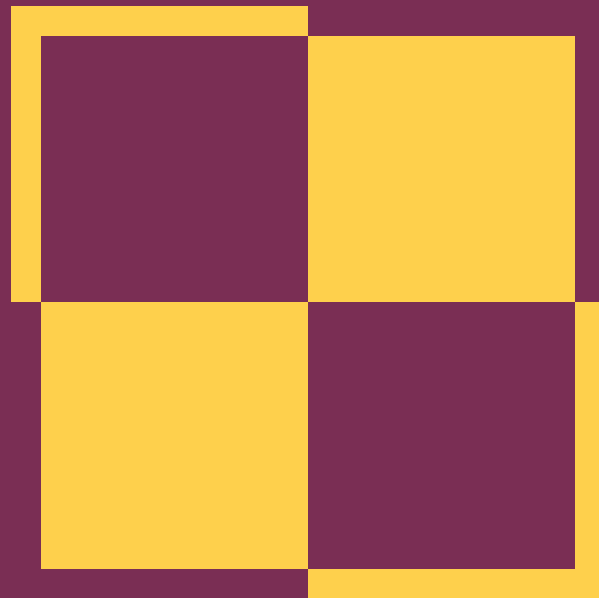


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- Bombardier takes flight: from Downsview Park to Pearson Airport zone, *The Globe and Mail*, Wallace Immen, August 2023
- Canada Lands Company
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- City of Toronto 10 Year Public Art Strategy (2020-2030)
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- Framework Plan: Proposed Redevelopment of the the Downsview Lands/OPA Lands, City of Toronto (September 2021)
- Id8 Downsview
- Parc Downsview Park
- Public Art Map – City of Toronto Downsview Park and surrounding area, in order to identify public art in the surrounding neighbourhoods
- StreetARToronto Map
- The Landowners Map
- The Public Art Toolkit (Creative City Network of Canada, 2010)
- Toronto Neighbourhood Guide: Downsview History
- Update Downsview, Engagement Report Summary: Engagement Activities for the Update
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- Northcrest Developments
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A.2 Public Art Strategy for the Downsview Lands

Engagement Report



Detail image of the 'Turtle & The Traveler', an interactive structure created by Born in the North's Chris & Greg Mitchell. The flags are designed to represent the North and West directions of the medicine wheel with an image of a traveler; since it was a common route for trade and travel and the Turtle representing the land. The installation is in Downsview Park and was produced in collaboration with Future Simple Studio and the Department of Words & Deeds as part of XOXO Downsview and the City of Toronto's Year of Public Art.

We acknowledge that Downsview is situated on the Treaty Lands and Traditional Territory of the Mississaugas of the Credit First Nation. Downsview is also the traditional territory of the Huron-Wendat and Haudenosaunee peoples, and is now home to many First Nations, Métis, and Inuit Peoples.

Prepared for:

Northcrest Developments and Canada Lands Company

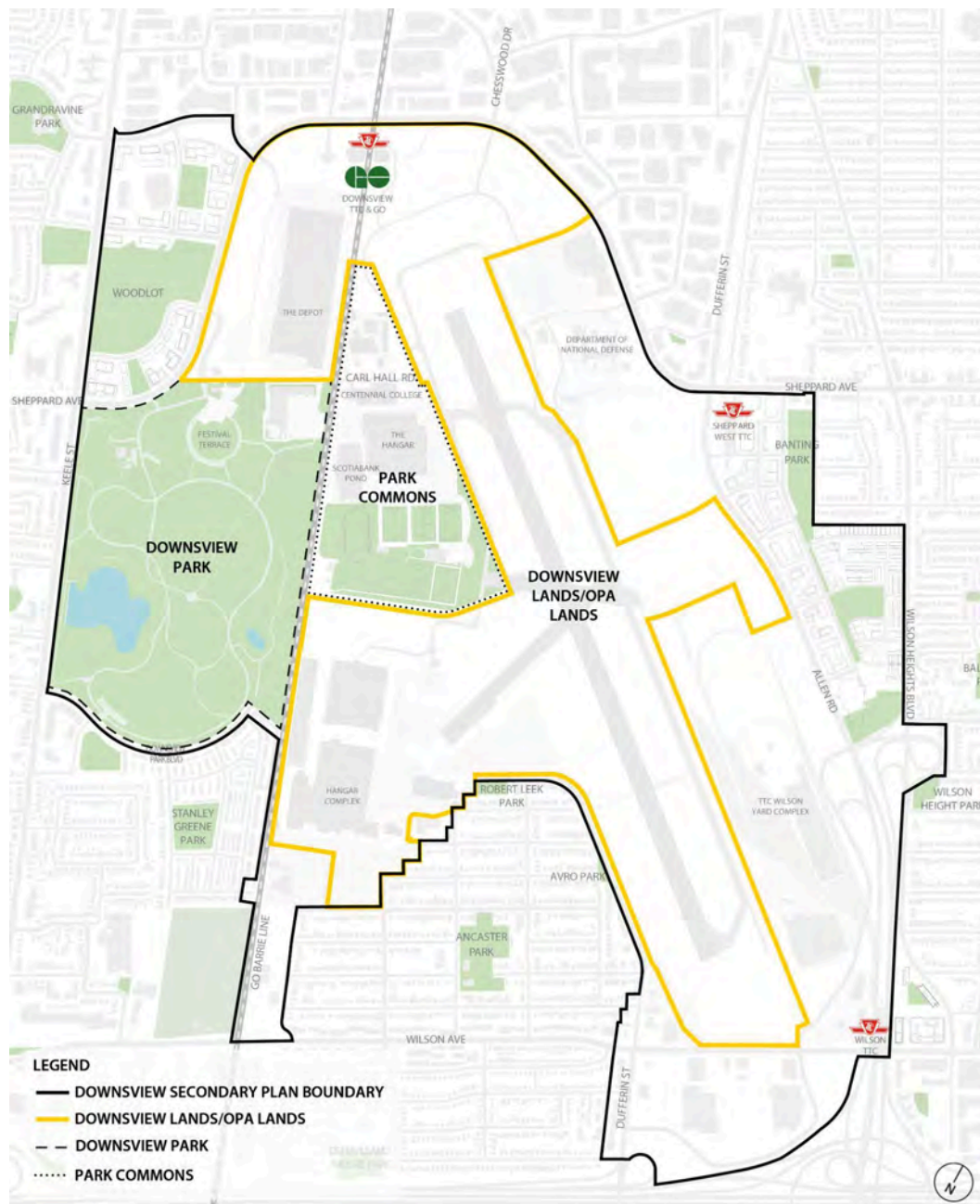
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Introduction

Northcrest Developments ("Northcrest") and Canada Lands Company ("CLC") are collaborating to comprehensively Master Plan 520 acres of development lands in Downsview. In order to support the Official Plan Amendment (OPA) application for the lands, a Public Art Strategy is required to ensure that public art is planned for in a comprehensive way across the Northcrest and CLC lands. For the purpose of this engagement summary, the lands will be referred to as the "OPA Lands" and/or "the Downsview Lands". The following map outlines the combined 520 acres. The Downsview Lands/OPA Lands are complemented by the adjacent Downsview Park and Park Commons.



In January 2023 ART+PUBLIC UnLtd was engaged by Northcrest and CLC to develop the Public Art Strategy for the Downsview Lands. The Strategy was tasked with being:

- Resonant and achievable
- Built on extensive knowledge of art practices and emerging trends
- Developed through desk research and reviews of relevant documents and policy
- Aligned and supportive of the Downsview Redevelopment Framework Plan Guiding Principles
- Informed by an engagement process specific to the development of the Public Art Strategy

The following document outlines the engagement process, a summary of findings, alignment with the Downsview Redevelopment Framework Guiding Principles, as well as the next steps in developing the Strategy.

Methodology

The engagement methodology for the Public Art Strategy began with a review of the robust engagement already carried out through the id8 Downsview process, in order to understand and leverage the extensive feedback already contributed by the local community, First Nations Rights-Holders, city-wide participants, and the Downsview Lands project team members.

Following the review, an engagement process that included local residents and artists, the broader arts community, and First Nations Rights-Holders was designed that specifically supports the development of the Public Art Strategy. Consultations included one-to-one interviews and roundtable group discussions with individuals from the Downsview Community Resource Group, the XOXO Downsview Advisory Committee, the Downsview Lands project team, local and adjacent arts organizations, and arts leaders with extensive knowledge of public art across the Greater Toronto Area (GTA). Not all members of the above mentioned groups were able to attend the engagement sessions. For a complete list of engagement participants please see Appendix I.

Recognizing that the Downsview Lands are situated on the Treaty Lands and Traditional Territory of the Mississaugas of the Credit First Nation (MCFN) and are the traditional territory of the Huron-Wendat and Haudenosaunee peoples, Indigenous engagement is foundational to informing the Public Art Strategy. Through the engagement process, conversations were held with the Huron-Wendat First Nation and MCFN about the Downsview Lands as a site for Indigenous public art and the role that Indigenous arts leadership can play in the Strategy. For a summary of engagement feedback based on conversations with MCFN, see Section 6 in the Summary of Findings.

Overview of Engagement

# of one-on-one interviews	# of group roundtable conversations	# of total people engaged
7	15	48

Summary of Findings

Upon conclusion of the engagement process, an assessment of the outcomes that rose to the forefront as core issues, concerns and opportunities was carried out through a mapping exercise in the form of a cluster analysis. The cluster analysis generated key themes which will inform the development of the Public Art Strategy for the Downsview Lands.

This section of the report includes the following findings:

1. Support for Public Art at the Downsview Lands
2. Challenges
3. Opportunities
4. Support for Equitable and Sustainable Public Art Processes
5. Support for Indigenous Relationship Building
6. MCFN Recommends Ongoing Engagement & Alignment of Values
7. Explore Innovative Funding Models
8. Consider Future Governance Models

1. Support for Public Art at the Downsvie Land

Throughout the engagement process interviewees expressed support for the potential of public art at the Downsvie Land, from place-keeping and place-making, to enriching the everyday and sparking joy. The following summary and conversation excerpts encapsulate why engagement participants championed the role of public art in the project.

Excitement About the Power of Public Art to Enrich the Everyday

We heard excitement and enthusiasm from engagement participants about the potential for public art at the Downsvie Land, as well as a desire for public art to celebrate and enrich everyday experiences.

Public Art Can Create Optimism and Joy

Interviewees expressed the desire for public art at the Downsvie Land to bring a sense of optimism, acknowledging the potential for public art to bring joy, wonder and support both local communities and create a world class destination.

Public Art Can Integrate With and Even Inspire the Built Environment

The opportunity for public art to be authentically integrated into the infrastructure of the Downsvie Land rang clear - interviewees suggested that the Strategy should consider embedding artists within project teams to bring new ideas about landscapes, site infrastructure and the development process. Public art at the Downsvie Land could assert itself, prior to and throughout the redevelopment process, similar to the temporary works currently programmed through XOXO Downsvie. Public art could also exist at the scale and function of infrastructure, such as park spaces, bridges, lighting features, etc.

Excerpts from Engagement Conversations:

“(I hope to see) art that is transformative, and impactful over a long period of time... everyday exposure (that) creates a sense of joy”

“Think about making the ordinary - extraordinary. Celebrate the artistry of everyday life!”

“The most important thing is to stay ambitious...”

“Public Art can create more connections to nature, through aspects of delight, joy and beauty”

“Think of (Public Art) as a landscape and integrate into every aspect of the built environment...”

“It's such a huge and long term project, so there is a role for PA to be ahead of the curve of development and speak to some of the aspirations of the project...”

“Public art has a role to play in the vision of the project... public art is not an echo...”

2. Challenges

In addition to sharing their support for public art, engagement participants shared their experiences negotiating the current challenges of implementing public art programming, and how those challenges might impact the Public Art Strategy for the Downsview Lands.

Adequate Funding for an Expansive Definition of Public Art

Given the scale and timeline of the development project, as well as the desire for public art to encompass both long-term and temporary works, many participants cautioned that the future Public Art program would require substantive and ongoing funding to be successful. It was also highlighted that funding for temporary art is not currently supported by the City of Toronto's public art funding mechanisms. There was general agreement however, that temporary art will play a key role in animating the Downsview Lands in the interim/long-meanwhile. Strategies for funding temporary public art, and the possibility of piloting new funding models for all public art, that include public/private partnerships, strategic pooling of funds and programming endowments were suggested as potential opportunities.

Living Up to the Inherent Potential

Engagement participants expressed the need for public art at the Downsview Lands to be extraordinary, push boundaries and create new and exciting innovations. With this level of anticipation over the potential however, the project also runs the risk of being overly ambitious.

Achieving a Balance Between Creating an International Destination for Public Art and Providing Opportunities for Emerging and Local Artists

Many interviewees expressed the desire to see

Excerpts from Engagement Conversations:

"It takes a lot of money and goodwill to make this (public art) happen. You always want to set up artists and communities to do their best work..."

"Consider a multiplicity of funding resources - from municipal and provincial policies, federal funding agencies, but also philanthropy and corporate partnerships"

"We run the risk of overpromising on the potential and creating disappointment..."

"We hope the public art will be provocative, but there is a limit to how provocative we can be politically"

"As much as we want these things for community - there is something to be said about creating an international moment"

"(I'm excited by the) ability to create public art that makes Downsview a destination"

"I appreciate public art that is reflective of the local community..."

"...make GTA artists visible over international artists"

the future of the Downsview Lands Public Art program as an international art destination, considered alongside other global art destinations. Yet, for other interviewees, this approach could be seen as ‘a typical approach’ and not unique or serving the potential of the project to serve emerging ‘local’ artists.

“Immigrants and diverse artists don’t have enough opportunities to share their art... I think we should fully dedicate the resources to local artists”

“(Downsview public art) should balance both International and local artists”

3. Opportunities

Engagement participants were quick to point out the many opportunities for public art at the Downsview Lands. The physical potential of the site, the accessibility of the location to many communities, as well as the potential to highlight local neighbourhoods, organisations and cultures across Downsview were all dynamic topics of conversation.

A ‘Central and Accessible’ Location

As the city grows, Downsview is increasingly ‘central’ and connected, not only within the GTA, but to many growing and dynamic communities outside the GTA. It also benefits from being well served by transit (two stations and multiple bus routes) and therefore can be accessed by many audiences. The inherent connectedness of the site is an important opportunity for the Strategy to leverage.

Uniquely Large Scale

Engagement participants pointed out that this will be a unique opportunity to create large-scale, dynamic public art works in the GTA. Participants were excited to consider the possibilities of public art at the scale of landscapes, land art and to integrate these types of art works into communities.

Creating an Art Experience That is ‘Distinctly Downsview’

Public art at the Downsview Lands has the potential to create continuity and strengthen the identity of the entire 520 acre site. At the same time, there is the opportunity to highlight the distinct characteristics and history of each

Excerpts from Engagement Conversations:

“People who live in Downsview see it as central. Think of Downsview as central...”

“Great bones, great vistas of Toronto and surrounding lands. Also creates great winds (which can be a resource)”

“(I’m excited by) the extensions of Downsview park and opportunities to play at that scale”

“... makes me think of the potential of land art... It’s often isolated from where people are, in deserts etc - this could be integrated where people are living”

“There is a unique ‘terroir of Downsview’ that public art should capture...”

“While Downsview won’t be homogenous, public art can create continuity...”

“(there is an opportunity for public art) to distinguish and connect different places... Creating an identity that’s distinctly ‘Downsview’”

neighbourhood so that each individual district feels unique.

Generative and Evolving With the 'Long-Meanwhile'

The 'Long - Meanwhile' refers to the long period of time between the planning, implementation and 'completion' of the Downsview Lands. The timeframe of the redevelopment project therefore provides the opportunity to be generative, to create long term and evolving projects, and prioritise art interventions before, during and after the timeframe of the development. Public art at the Downsview Lands can also evolve alongside and be responsive to the redevelopment, encouraging artists to not work in a silo but rather integrate their work into planning and design processes. The 'long meanwhile' also provides the potential to expand on the ongoing ephemeral and temporary programming that has been ongoing under the XOXO Downsview program. For example, a temporary public art work could be installed in one location and then later moved to another location as a permanent installation.

Engage in Partnerships With Like-Minded Organisations and Institutions to Ensure Long-Term Sustainability and Artist Involvement

Interviewees highlighted the potential of partnerships (local, provincial and federal governments, as well as education institutions and arts organizations) to support the public art program. Reciprocal partnerships could ensure long term sustainability and engagement with evolving artist communities.

"Public art can speak in a way to get people excited about what's coming and be a leader in to what's to come"

"Specific to Downsview - it's such a huge and long term project, so there is a role for public art to be ahead of the curve of development and speak to some of the aspirations of the project"

"Expand the definition of public art to involve performance and temporary works..."

"“(I'm excited by the) ability to create public art that makes Downsview a destination... that visitors can return to again and again...”"

"Can a strategy support the creation of work that is emergent over time and space, as well as responsive in its structure to changing conditions (social, environmental, etc.)?"

"Integrate public art into the design process - if you can integrate an artist, working with architects and landscape architects..."

"The key is finding the right balance between temporary to long term works throughout the site"

"Partnerships are important to long term success (of this project)..."

"Downsview has already partnered with the City, Luminato and others...this increases visibility for the lands and programming is supported by folks who have lots of experience and have a built in audience"

4. Support For Equitable and Sustainable Public Art Processes

Engagement participants encouraged the Public Art Strategy to be a leader in addressing issues of equity, inclusion, resilience and systemic barriers within public art processes. From artist opportunities and selection processes, to the resources dedicated to supporting artists and arts workers, interviewees believe there is an opportunity with this new Strategy to model more equitable and sustainable processes.

More Inclusive Commissioning and Selection Processes

Interviewees challenged the Public Art Strategy to provide future opportunities for more inclusive commissioning and selection processes, to ensure a wide variety of artists are represented at the Downsview Lands. In particular, there was a call for opportunities targeted to Indigenous, Black and racialized artists, who have been historically underrepresented in public art commissions. The Strategy will have to devise ways to create equitable processes that foregrounds artistic practices, but also acknowledges the need for greater representation and the systemic barriers to participation. In addition, the Strategy will need to support long term engagement with artists to be able to respond to evolving gaps, barriers and future needs for representation as community priorities change over time.

Recognizing the Importance of ‘Local’ Communities and ‘Local’ Artists, as well as Indigenous Peoples, to the Success of Public Art at the Downsview Lands.

We heard that adjacent communities are strongly invested in the future of the area and would like to impart their knowledge and lived experience to the redevelopment project. We also appreciate that the definition of ‘local’ is bound by social and cultural constructions that differ between settlers, Indigenous Peoples, New Canadians and other communities. This

Excerpts from Engagement Conversations:

“Move away from open calls and give people an opportunity to put together a full proposal and pay them for it...”

“Dissemination of the calls should be shared more widely than the usual channels...”

“It should be both Indigenous and settler art integrated into the site. Could be three or more categories: Indigenous, settlers, new Canadians, others...”

“Prioritise the presence of Indigenous artists, black artists and artists of colour...”

“The process is as important as the product...”

“Consider equity around the distribution of public art when developing the strategy...”

“The approach of this project should be grounded in EDIA and showcase the diversity of Downsview and its culture...”

“Bring power back to ‘community’ - in terms of decision making around what the community needs...”

provocation necessitates that multiple ‘local’ communities, First Nations Rights-Holders, Indigenous Peoples, organisations and artists have a role to play in the future success of public art at the Downsview Lands. In addition, dialogue and collaboration will need to be embedded in the future planning of public art on the site.

**Embed Inherent Sustainability
(Environmental, Social, Human and
Economic) throughout the Strategy**

The redevelopment plans for the Downsview Lands have already embedded the ethos of ‘city-nature’ and environmental sustainability into the DNA of the project. Engagement participants pointed out that in addition to environmental sustainability, social, economic and human sustainability are important considerations for the Public Art Strategy. In fact, public art has an important role to play in this overarching ethos to make visible and tangible the potential of holistic and inherent sustainable processes.

“Social resilience - engage communities as they work and live there in art making, find and create spaces where art can be made and performed...”

“Think of Public Art as a place to protect the environment...”

“Don’t underestimate the social aspect of nature”

“Inherent sustainability - it needs to be baked in - and make it visible, obvious and part of the character of this place...”

“There are great precedents for making public art part of infrastructure, especially integrating environmental infrastructure with public art”

5. Support For Indigenous Relationship Building

Recognizing that the Downsview Lands/OPA Lands is situated on the Treaty Lands and Traditional Territory of the Mississaugas of the Credit First Nation (MCFN) and are the traditional territory of the Huron-Wendat and Haudenosaunee peoples, was a central topic in many engagement conversations.

Recognizing the Downsview Lands as Indigenous Territory Through Public Art

Almost universally, engagement participants expressed the desire to see Indigenous artists, leaders and processes as integral to the Public Art Strategy for the Downsview Lands. This aligns with the calls to action in the City of Toronto Public Art Strategy that states, *“Everyone has a role to play in advancing truth and reconciliation. Public art can be an evocative entry point into this conversation – helping to restore visibility to Toronto’s Indigenous communities, creating a greater sense of place and belonging, and sparking dialogue about the legacy of colonialism, and a shared path forward.”*¹

Excerpts from Engagement Conversations:

“Start all your work with the Indigenous context of the land”

“Representation on jury system and processes - indigenous voices around the table and leading role in assessing the works that are being considered”

“Ensuring the Indigenous story that is being told is truthful and reflects our history and the present”

“Have a specific role that will support the Indigenous context of the the Downsview Lands/OPA Lands as the starting point and the foundation, then layer that context with other histories ...”

“Indigenous Folks need to lead the process, not to be involved, but lead the process”

“Work with Indigenous communities, to figure out the challenges and recreate systems and processes”

“Bring Indigenous leaders and artists to take the lead... listen and be an ally”

“I want to see Indigenous stories...”

¹ See the *Toronto Public Art Strategy 2020/2030*, pg. 3

6. MCFN Recommends Ongoing Engagement & Alignment of Values

The following six points summarise ‘what we heard’ in conversations with the Mississaugas of the Credit First Nation (MCFN) about the development of the Public Art Strategy for the Downsview Lands. Additional excerpts from our conversations with MCFN are also included below.

- 1. MCFN expressed that they would like to be engaged early in the visioning and strategy development stages of the public art process, with regular check-ins and an opportunity for final input before decisions are made and projects commissioned.**
- 2. MCFN would like to be made aware of key strategic milestones and general project timelines in advance and that provisions be made in those timelines, if possible, for adequate engagement with their community generally and their Culture & Design Committee specifically.**
- 3. The Public Art Strategy should align with the MCFN values of inherent sustainability, respect for Mother Earth and protection of the environment for future generations.**
- 4. The Public Art Strategy should support Indigenous reconciliation, respect Anishinaabe traditions and highlight Michi Saagiig culture by engaging with MCFN elders, storytellers, artists, and residents.**
- 5. MCFN suggested an inclusive and equitable process that would help address systemic barriers to participation for**

Excerpts from MCFN Engagement Conversations:

“We describe our involvement as ‘first and last touch’..”

“We would like to ensure the flow of information is always there...We need to be aware of decision making points, and aware of when and what is being decided on”

“We would like to work through the strategy in an interactive process to make sure we are kept up-to-date, understand milestones and decision making points”

“We can advise on the engagement with our community members, Elders, and engage with our Culture and Design Committees”

“It should be inherent to include the Michi Saagiig way of approaching sustainability”

“Our way is honouring and working with nature, finding a balance”

“Downstream, we want the artistic community to thrive. Think outside of the box - creative ideas for how we support building capacity”

“It’s important that we bring the artists to the table to understand the barriers they have had”

“[Some artists] haven’t had the ability or capacity to teach other artists”

Indigenous artists in the development and selection of public art opportunities. They specifically recommended capacity funding support to encourage Indigenous participation.

“We want to support knowledge sharing and cultural learning and skill building (ie. stories, woodworking, Anishinaabe and woodland art programs and knowledge transfer)”

“Create a capacity building pipeline that will support the Public Art Strategy”

6. The Public Art Strategy should embrace a full spectrum of Indigenous artists and art practices, representing a variety of creative disciplines throughout the strategy development and implementation.

“We are interested in how to remove barriers to participation for First Nation artists”

“We want to be involved in setting selection criteria to ensure it supports Indigenous artists and avoids biases”

“We want to ensure opportunities for Indigenous artists across all opportunities”

Additional Excerpts from MCFN Engagement Conversations:

“The opportunity [for public art] is there, and there aren’t enough artists or they have no time to take up the opportunities”

“... any art that is created by an Indigenous artists is Indigenous art”...“We don’t want a narrow view of what Indigenous art is”

“We can help to identify artists...we’ve also helped to draft RFP language”

“We have participated in open processes that allowed flexibility for our artists. We have also worked with more constrained processes that we found difficult...”

“We think the (public art) strategy could identify opportunities to engage with Elders to contribute histories and stories, for example:

The Creation Story; Connections to Creation; Migration Stories; Signing of the 1805 Treaty; Defense of Michi Saagiig territory during the Beaver Wars; History of the Credit River Mission; Rev. Peter Jones; Connection to Michi Saagiig; Mouths of the River; The Big ‘5’ Rivers (Credit, Humber, Don, Rouge, Trent); Wild Rice; Whitefish and other First Nation Foodways, Three Fires Confederacy, 13 moons/seasonal calendar/harvesting; Anishinaabe aadiziwin (ways of knowing and being); Mnidoo Inakinigewin (sacred law); etc.”

“For us capacity is rooted in strengthening identity, and strengthening cultural revitalization. Because culture is related to cultural identity, we are thinking about strengthening our core beliefs and supporting knowledge sharing.”

7. Explore Innovative Funding Models

Engagement participants highlighted the evolving landscape for Public Art funding in Toronto. This includes new government funding opportunities, as well as emerging opportunities in philanthropy, corporate partnerships and revenue generation that all have a role to play in ensuring the the Downsview Lands Public Art Strategy is economically viable.

Leverage the New Community Benefits Charge (CBC) Strategy to Support Public Art at the Downsview Lands

The Public Art Strategy will be challenged to navigate the new Community Benefits Charge (CBC) at the municipal level to support public art at the Downsview Lands. Under the CBC strategy, opportunities have been identified to fund certain public art projects (i.e. those tied to public realm improvement) that are not eligible for funding through development charges.

Consider the Role that Philanthropy and Corporate Sponsorship Have to Play in Funding Public Art

As Toronto develops a reputation for, and greater literacy around public art, there is an opportunity to engage philanthropy and corporate sponsorship at a new scale and on new timelines.

Innovate Ways to Fund Non-Permanent Public Art Works

Once the domain of ‘permanent’ works, public art is now understood as any artist's creation housed in a publicly accessible space. And while the majority of arts organizations have embraced non-permanent, durational, and temporary works in the category of public art, there still exists a funding gap for these works.

Excerpts from Engagement Conversations:

“Consider a multiplicity of funding resources - from municipal and provincial policies, federal funding agencies, but also philanthropy and corporate partnerships”

“(The) City is interested in temporary works, but they cannot be funded by ‘the percent for public art’ program”

“I think the need for governance, curation, and continuity needs funding, and the community benefits will need to be combined with an aggressive program of philanthropy and corporate sponsorship”

“Integrate public art into the design process - if you can integrate an artist, working with architects and landscape architects, into the design for a bridge, or piece of infrastructure, it becomes part of the capital project”

“It would be great if the strategy identified sites that would benefit from joint public art / community infrastructure opportunities, ie. the subway stations”

8. Consider Future Governance Models

While the Public Art Strategy is not intended to develop the future governance model for the Public Art program at the Downsview Lands, all of the processes in the Strategy are dependent on a viable governance structure. Engagement participants cautioned that the future governance model is foundational to the long-term success of public art.

Anticipate a Future Governance Model That Supports Long Term Continuity and Oversight

While outside the scope of the Public Art Strategy, many interviewees suggested that it was “never too early” to consider future governance models that would ensure the long term support and implementation of the vision for public art as laid out by the Strategy.

Consider a Future Governance Model That Supports and Intersects With the Ambitions and Vision of the Public Art Strategy

The topic of governance was positioned as foundational to supporting the other ambitions that the Strategy would enable in the future, namely equitable processes, Indigenous leadership, the creation of holistic communities in harmony with art and nature.

Excerpts from Engagement Conversations:

“It is never too early to think about governance...”

“... there should be an organisational way of creating oversight and continuity over the time frame of the development and beyond”

“The key is the curation. I would suggest strongly that there be an overarching curatorial organisation with rotating staff, oversight body, for continuity over time and a way to steward the pooling of resources”

“There is an end point to a developer-driven project and who will be around to provide oversight over a long time... It may come down to governance and an evolving governance model that can provide long term oversight and care for the works”

“The Strategy can also support the future governance structure and whoever is managing the public art program beyond a single entity or the developers”

Alignment with the Downsview Redevelopment Framework Plan Guiding Principles

One of the activities during the synthesis of the engagement findings was to verify the degree of alignment between participant feedback and the guiding principles of the Downsview Redevelopment Framework Plan. The Summary of Findings demonstrates that a Public Art Strategy could potentially support each of the following guiding principles, namely

- **Establishing Complete Connected Communities** through facilitating the activation and enrichment of shared public spaces through public art programming.
- **Achieving Inherent Sustainability & Resilience** through all public art processes (e.g. curatorial visioning, programming, procurement and implementation processes). The Strategy could support environmentally responsible and innovative artworks that build public awareness of sustainability, support responsible stewardship of the public art collection, require inclusive, sustainable and equitable measures as part of procurement and the implementation of artworks. In addition, the Strategy could embed environmental, economic and social sustainability at the core of all proposed governance and operational structures so as to ensure the longevity and resiliency of arts programming at the Downsview Lands/OPA Lands.
- **Cultivating City-Nature** by supporting land based and other ecological responsive art practices.
- **Connecting People & Places** by creating opportunities for place knowing, place keeping and place making initiatives, as well as shared creative experiences.
- **Embedding Equity & Accessibility**, in the case of public art through commissioning and supporting diverse artists, as well as enabling capacity building initiatives for underrepresented and underserved artists communities.
- **Honouring the Uniqueness of the Place** through enabling artists to celebrate and make visible the specifics of site, history and community through art practices.

Next Steps

Informed by the findings from this engagement process and desk research on emerging practices in public art, as well as a review of relevant project documents, ART+PUBLIC UnLtd will develop a draft Public Art Strategy for the Downsview Lands/OPA Lands. The Strategy will inform, and be informed by, the emerging Update Downsview Secondary Plan policies, Urban Guidelines and Community Development plan.

The engagement findings will support the Strategy in:

- Establishing a vision and principles for public art that feel distinct to the Downsview Lands/OPA Lands
- Generating an expanded definition of what public art could be at the Downsview Lands/OPA Lands
- Aligning public art selection methodologies with emerging best practices
- Making recommendations for ongoing engagement and consultation processes

Conversations with First Nations Rights-Holders will further contribute to the Strategy's approaches to the facilitation of Indigenous place-knowing and place-keeping initiatives.

The draft Strategy will be presented to The Toronto Public Art Commission (TPAC) for feedback in the fall of 2023.

The Strategy will then be submitted to the City of Toronto by Northcrest and Canada Lands in the late fall of 2023, as part of the Official Plan Amendment Application (OPA) resubmission package.

The finalised Public Art Strategy will provide a framework for the development of subsequent the Downsview Lands/OPA Lands Public Art plans at the district level.

Acknowledgements

The ART+PUBLIC UnLtd would like to thank the Northcrest and Canada Lands Company teams with whom we worked closely throughout this process. We'd also like to thank the project leaders, First Nations Rights-Holders and other community members, all of whom generously contributed to this document through interviews, conversations and meetings.

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Appendices

Appendix I: List of Engagement Participants

Appendix II: Relevant Precedents from Engagement Conversations and Desk Research

Appendix I: List of Engagement Participants

Group Interviews/Focus Groups		
Participant Group	Name	Affiliation and/or Position
Downsview Leadership Team	David Anselmi	Regional Director, CLC
	Derek Goring	CEO, Northcrest Development
	Kristy Shortall	SVP, Planning & Development, Northcrest Developments
XOXO Downsview Advisory Committee	Adriana Salazar	Project Manager - Promoting Diversity and Inclusion in Rural Workplaces Owen Sound & District Chamber of Commerce
	Patrizia Libralato	Founder of the Toronto Biennial of Art
	Tracey Prehay	Artscape
	Ashley Beerdat	Artist and Arts Educator
	Cecilia Garcia	Senior Program Manager, North York Arts
	Feliipe Noriega	Photographer
	Jessica Maurice	Major Projects Assistant, Mississaugas of the Credit First Nation
	Lydia Hernandez	Sketch
	Paola Gomez	MUSE Arts
	Santiago Orbea	Senior Associate, Henning Larsen
Master Planning Team	Rasmus Astrup	Partner and Design Principal, SLA
	Emily Reisman	Partner, Urban Strategies Inc.

Engagement Team	Jane Farrow	Principal, Department of Words and Deeds
	Nicole Swerhun	Principal, Third Party Public
Community Resource Group	Joe Pantalone	Special Advisor to the DUKE Heights BIA
	Rina Camerra	Board member of the Wilson Village BIA
	Rina Tadei	Local Resident of Downsview-Roding
	Rosanna Laboni	Board Member of the the Downsview Lands/OPA Lands Community Voice Association
	Alex Grenzebach	Chair of the North York Community Preservation Panel
	Israt Ahmed	Senior Community Planner at Social Planning Toronto
Project Team Members	David Anselmi	Regional Director, CLC
	Jacob Larson	Development Manager, CLC
	Elizabeth Whelan Marcolini	Development Manager, CLC
	Mitchell Marcus	Executive Director, Site Activation and Programming, Northcrest Developments
	Marina Sheehan	Senior Development Manager, Northcrest Developments
	Jinny Tran	Senior Development Manager, Northcrest Developments
	Annie Yang	Development Coordinator, Northcrest Development
City Representatives	Jessica Krushinsky	Planner
	Alicia Ronaldi	Assistant Planner
	Lara Tarlo	Project Manager Urban Design, Programs and Strategies
	PC Wasserman	Senior Planner, Urban Design
Huron Wendat	Naomi Leduc	Land Management Assistant to the Huron Wendat First Nation
	Dominic Ste-Marie	Land Management Advisor to the Huron Wendat First Nation

Mississaugas of the Credit First Nation	Casey Jonathan	Major Projects Coordinator
	Jessica Maurice	Major Projects Assistant
Public Art Leaders Group	Anjuli Solanki	Program Director, STEPS Public Art
	Chloe Catan	Public Art Program Manager, Waterfront Toronto
	Joe Sellors	A/Director, Arts & Culture Services Economic Development and Culture
	Ilana Altman	Co-Executive Director, The Bentway

Appendix II: Relevant Precedents from Engagement Conversations and Desk Research

Precedent References From Engagement Conversations:

WATERSHED+, Calgary, Alberta



WATERSHED+ is a public art project that embedded the artist/artist team's creative process within the core activities of a City of Calgary department (Utilities & Environmental Protection) which is responsible for the well-being and care of Calgary's water resource. The program creates space for long-term, cross-disciplinary relationships and for

collaborations to grow, fostering a curiosity about the city while sharing interests and multiple perspectives to explore how people connect to their environment. Engineers, artists, architects, and City staff work together to increase Calgarians' understanding, appreciation and enjoyment of the Bow River and its watershed. *Image: East Bowmont Park, July 2017. Wilco Contractors.*

Crown Fountain, Millennium Park, Chicago, Illinois



Designed by Spanish artist Jaume Plensa, the Crown Fountain in Millennium Park consists of two 50-foot glass block towers at each end of a shallow reflecting pool.

The towers project video images from a broad social spectrum of Chicago citizens, a reference to the traditional use

of gargoyles in fountains, where faces of mythological beings were sculpted with open mouths to allow water, a symbol of life, to flow out. Chicago and this public art work was addressed as a precedent for the the Downsvew Lands/OPA Lands Public Art Strategy as the images are generated from a cross-section of 1,000 residents - bringing joy to local Chicagoans and tourists/visitors alike who appreciate the monumental scale and world-renowned work. *Image courtesy of Cultural Affairs and Special Events, City of Chicago.*

Canary Wharf, London, UK



The Canary Wharf development consists of 128 acres of land in London, spanning more than 30 + years of development. Canary Wharf is now home to London's largest, free, outdoor collection of public art. The collection is made up of over 100 pieces across the Canary Wharf Estate, including a mix of stand-alone

sculptures and integrated architectural works. Each art work has been created by a highly respected national or international artist and highlights in the collection include works by Henry Moore, Helaine Blumenfeld, Lynn Chadwick, Camilla Walala and Yinka Ilori. These works have been purchased, commissioned or loaned by Canary Wharf Group. Keith Watson, Public Art Curator at Canary Wharf Group has said: "At Canary Wharf we've always believed that art and culture should be accessible for everyone... audiences can discover and enjoy all we have to offer at Canary Wharf."

Image: Camille Walala at the Adams Plaza Bridge at Canary Wharf.

Project Row Houses, Houston, Texas



Project Row Houses (PRH), both a public art district and new urban development, was started by seven visionary African-American artists working in Houston in 1993, and is now guided by the celebrated artist Rick Lowe. PRH is a unique experiment occupying the intersections between art, cultural and historic preservation, affordable and innovative housing, community engagement, urban redevelopment, and human empowerment. The founding artists saw potential in a block and a half of

derelict shotgun houses at the corner of Holman and Live Oak for community development and experimental artistic practices outside of the studio. Comprising public murals, installations, sculptures and artist studios. Project Row House has inspired social practice art around the world and highlighted the role of art in neighborhood revitalization. *Image: Andrea Bowers's installation, "Hope in Hindsight," on view at Project Row Houses in 2010. Photo by Eric Hester, courtesy Project Row Houses.*

ᐃᓄᓐ (îNîW) River Lot 11∞ - Edmonton's Indigenous Art Park, Edmonton, Alberta

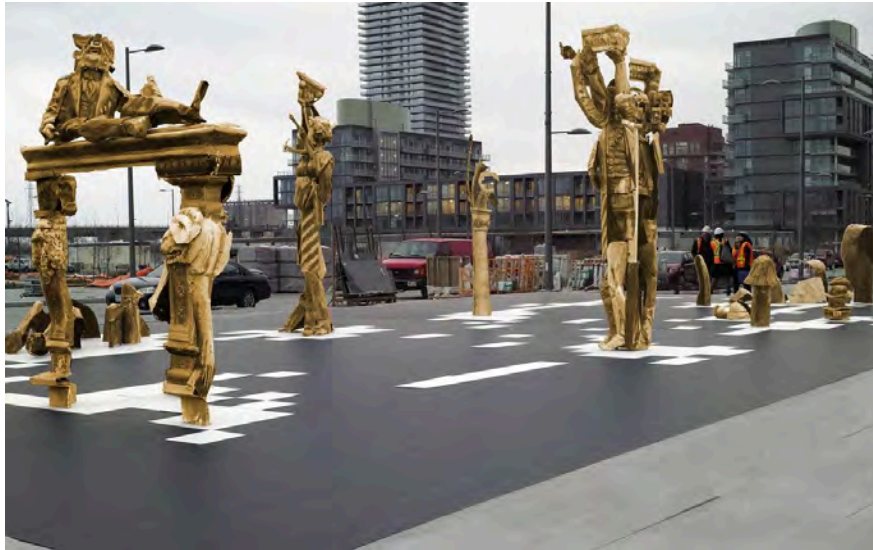


The City of Edmonton, Confederacy of Treaty Six First Nations, Métis Nation of Alberta, Edmonton Arts Council and Indigenous artists and community members have partnered since 2013 to co-develop an Indigenous Art Park that will permanently exhibit Indigenous artworks. A dedicated Indigenous curator was brought on to the project to create an overarching curatorial approach and for relationship

building with Indigenous artists and communities. The Edmonton Arts Council held an open expression of interest specifically for Indigenous Artists residing in Canada. The project Curator worked with a representative Selection Committee to shortlist sixteen artists, who attended an

in-depth facilitated workshop, which included site visits and knowledge sharing before any artworks were created. *Image: Isoktew by Amy Malbeuf.*

West Don Lands - Waterfront Toronto, Toronto, Ontario



The West Don Lands is the first Waterfront Toronto neighbourhood to integrate public art in the early planning phases. Consisting of approximately 80 acres (23 acres is designated parks and public spaces) collaborating with Waterfront Toronto and government partners for overall development. The

first phase of the West Don Lands Public Art Strategy includes: 7 artworks – 6 new commissions and 1 major restoration – at strategic sites across the neighbourhood. The works tell a story of human, natural and industrial history that reaches into the past and looks to the future. The Public Art Strategy for the West Don Lands recommended that 1% of the gross construction costs (GCC) for all developer's projects in the West Don Lands be budgeted using an agreed upon per foot rate. It also specified that budgeted amounts were to be allocated from Waterfront Toronto funding and set aside for public art projects to be implemented in the public rights-of-way and parks of the West Don Lands by Waterfront Toronto. The intention was for Waterfront Toronto to recover the funds for public art through land sale revenues. *Image: Hadley + Maxwell, Garden of Future Follies, Cinefoil, 2016*

The High Line, New York City, New York



The High Line is both a nonprofit organization and a public park on the West Side of Manhattan. Through their work (both on and off the High Line site) the aim of the High Line is to reimagine “the role public spaces have in creating

connected, healthy neighborhoods and cities.”

The High Line (built on a historic rail line) goes beyond being more than just a park - visitors can view public art, stroll through gardens, experience temporal programming/performances, eat and connect with friends/family. Nearly 100% of their annual budget comes through donations from the public. These funds support operation, maintenance, and programming in the park. The High Line is owned by the City of New York and operates under a license agreement with NYC Parks. *Image courtesy of The High Line.*

Desk Research Precedents

The Port Lands, Toronto, Ontario



The Port Lands is an area that extends southeast of Toronto’s downtown core into Lake Ontario and includes over 715 acres of land along the waterfront. Some familiar landmarks include: Cherry Beach, Tommy Thompson Park—one of the best bird watching spots in the city—and of course the Hearn Generating Station, an iconic, decommissioned electrical plant.

Waterfront Toronto is creating an art trail in the Port Lands, which will wrap around the southern edge of Villiers Island. The trail will function as a free, accessible outdoor museum for visitors and residents to the island, showcasing works by local, national and international artists. The trail will feature exhibit infrastructure that will allow for art works to be rotated throughout the year along the route. *Image: Artist impression of the proposed art trail on Villiers Island (photo courtesy: Norm Li AG+I)*

Governor's Island, New York City, New York



The City of New York established The Trust for Governors Island as a nonprofit organization of the City of New York, charged with managing the Island's ongoing operations, planning and development. Governors Island Arts, the public arts and cultural program presented by the Trust for Governors Island, creates opportunities for engagement with general public, invited artists, and researches to engage with current issues, within the context of the Island's histories, environment and architecture. The Trust for Governors Island presents public art projects that: range in scale from monumental to intimate, and directly engage with the Harbour and the waterfront. Governors Island is made up of 150 acres, with 43 acres of new, award-winning park space, created public programs and commissioned artwork. There are both open calls for all programs and art

commissions. Commissions strategies generally function in three main capacities, through public art commissions (long term and temporary works from multidisciplinary artists), [Organizations in Residence](#) (via an open call inviting cultural organizations to present exhibitions, host free public programs, and [artist residencies](#). However in the next 10 years, the Trust for Governors Island will invest in creating a year-round permanent home for cultural organizations on the island. Lastly, public programs, free events and programs, are often in partnership with NYC cultural institutions.

Image: [top] Mark Dion, The Field Station of the Melancholy Marine Biologist, 2017 (Installation in Historic Building 105). [bottom] Charles Gaines, Moving Chains, 2023

Art Prize Project 1, Grand Rapids, Michigan



ArtPrize is an open, independently organized international art competition which takes place in Grand Rapids, Michigan. It celebrates artists working in all mediums from anywhere in the world, and is open to any creative with an artwork to enter and a venue willing to host it. For 18 days, art is exhibited throughout the city in public parks and museums, in galleries and vacant storefronts, in bars and on bridges. ArtPrize awards \$450,000 directly to artists, through grants to support their ambitious work and through prizes which the public decides through the ArtPrize website. Since its inception in 2009, millions have participated in ArtPrize, displaying their work, opening their spaces to international artists and visitors. There are 11 temporary art installations across three areas of Grand Rapids, with 2 installations remaining post-project, based on the years theme. The Art Prize Project 1 is a multi-site public art exhibition transforming the landscape of Grand Rapids

into a space for art and discourse. ArtPrize is a non-profit that relies on both the support of regional and national sponsors, foundations, partners and individual supporters. Image: *Bandaloop, Performance, 2019*

RAIR Philadelphia (Recycled Artist-in-Residence)



Situated inside a construction and demolition waste recycling company in northeast Philadelphia, RAIR's mission is to challenge the perception of waste culture by providing a unique platform for artists at the intersection of art and industry. RAIR offers artists studio space and access to more than 500 tons of materials per day. Since its inception in 2010, RAIR's Residency Program has established itself as a unique opportunity for emerging, mid-career, and established artists. By facilitating artists' direct engagement with the waste stream, RAIR encourages residents to consider their studio practice through the lens of sustainability and to thoughtfully reassess their processes of material sourcing and waste disposal. Collaborating with community groups, art institutions and waste industry partners, RAIR has also extended its reach far beyond its resident artists through Projects including recycling facility tours, class presentations, public events and exhibitions that illuminate the connections between art, industry and sustainability. Artists-in-residence receive support from RAIR's staff who act as liaisons between the artist and the recycling facility.

Art Prospect Festival, Main Site: St.Petersburg, Russia, as well as other other international locations, and online



The Art Prospect Festival showcases innovative art projects that activate public space and promotes international collaboration and community engagement. Art Prospect invites artists from around the world to transform familiar urban landscapes with temporary, site-specific, and participatory art works and performances addressing local concerns, histories, and culture. An annual event in St. Petersburg, Russia since 2012, the Festival has also taken place in Baku, Azerbaijan; Tbilisi, Georgia; Bishkek, Kyrgyzstan; Kyiv, Ukraine, and online. Funding for the Art Prospect Festival is through public and private funding means, including: European Cultural Foundation, EUNIC, Frame Contemporary Art Finland, The Kettering Family Foundation, National Endowment for the Arts, Office for Contemporary Art Norway, Swiss Arts Council, Trust for Mutual understanding, USA Embassy Moscow, Jody and John Arnhold Foundation, Kirby Family Foundation, Milton and Sally Avery Arts Foundation. Image: *BUKHARA DICTIONARY*, Antonina Slobodchikova, Belarus, Art Prospect Network Residency 2017. Installation, Bukhara Photo Gallery, Bukhara, Uzbekistan.

Skulptur Projekte Münster, Münster, Germany



The public sculpture exhibition, takes place once every 10 years, since 1977, in Münster, Germany. The exhibition shows works from invited international artists in various locations throughout Münster, and the 2017 iteration saw an expansion to the neighbouring town of Marl. Since its second iteration in 1987, it also coincides with every other edition of Documenta. The decennial's artistic director since the very first edition, is Kasper König, who works on each iteration with rotating curatorial teams. The exhibition was initiated by König and Klaus Bussmann in reply to a public outcry that broke out in 1970 around a contemporary public artwork that had been installed in the historically reconstructed city. Some of the works are purchased after the exhibition for permanent installation, by the City of Münster, the University of Münster and the LWL-Museum für Kunst und Kultur. *Image: [top] Donald Judd, Ohne Title, 1976-77, Concrete Sculpture, Skulptur Projekte 1977. [bottom] Nicole Eisenman, Sketch for a Fountain, Skulptur Projekte 2017*