

Public Art Master Plan

Acknowledgements:

The City of Mississauga Public Art Master Plan document was prepared jointly by City of Mississauga Culture Division and Andrew Davies Public Art Consulting. The maps in Section 2.2 were created by DTAH.

The following is based on the outcome of the hard work, creative visioning and consultation with a variety of stakeholders over a period of 3 years.

Thank you to former and current City of Mississauga staff for their contributions, and in particular the Steering Committee and Core Working Team representing the following departments: City Manager's, Community Services, Corporate Services, Planning & Building and Transportation & Works. Your thoughtfulness, time and energy is very much appreciated.

Cover Page: the cover image represents the first commissioned public artwork by the City of Mississauga. *Great Bear and the Seven Hunters* by Sharon McCann, City of Mississauga Public Art Collection. Can be seen in Council Chambers (Civic Centre). Photo credit: Light Monkey Photography



Mississauga Public Art Master Plan (PAMP)

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EXECUTIVE SUMMARY

“Mississauga will promote a strong civic identity and a city of experiences that celebrate the attractive and vibrant waterfront, the Downtown and communities, the rich history and cultural diversity, high architectural standards and quality public art.”
(Section 4.5 Mississauga Official Plan)

The City of Mississauga Public Art Program has experienced tremendous success since its inception in 2010. Since this time it has almost doubled in size and currently includes over 20 permanent installations on publicly owned lands. In order to effectively grow the Public Art Program, the Culture Division, which manages the program, undertook the development of a Public Art Master Plan to support the planning, development and conservation of public art across the city.

Mississauga’s first ever Public Art Master Plan (PAMP) is an extension of the Framework for a Public Art Program (2010) and Corporate Policy and Procedure 05-02-07-City Acquired Art. The ultimate goal of the PAMP is to establish a unique artistic identity for the city through the formation of a design and curatorial outline. The PAMP provides specific recommendations designed to direct the development and implementation of a successful public art program over the next five (5) years from 2016 - 2020.

The PAMP’s vision is that *Mississauga’s Public Art Program will be progressive and thought provoking: playing on the community’s distinct assets.*

The PAMP builds upon existing planning, development, and revitalization initiatives and strategies and will commence in consultation with City staff, key stakeholders, as well as the public. The focus is on the following five (5) priority zones which have been identified for future public art projects:

1. Existing Infrastructure Projects
2. Heritage Sites
3. Pedestrian Zones within Intensification Areas
4. Waterfront
5. Major Transit Hubs and Corridors

In order to successfully implement the PAMP, the City of Mississauga Culture Division will need to continue to initiate partnerships with institutions and the private sector, engage the public and key stakeholders, and sufficiently staff public art initiatives.

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BACKGROUND

2.1 INTRODUCTION

The City of Mississauga is committed to supporting and investing in the arts community. Established and formally approved by City Council in 2010, the Public Art Program aims to characterize Mississauga as a vibrant and creative community where people want to live, work and play. Mississauga's Public Art Program demonstrates the City's economic and cultural relevance in attracting the development industry, the arts sector, as well as new residents and visitors. Public art has the ability to boost local industry and tourism and can lead to a sense of ownership and pride within the community. A variety of permanent and temporary public art installations enhance the quality of life for Mississauga's residents and create great experiences for visitors.

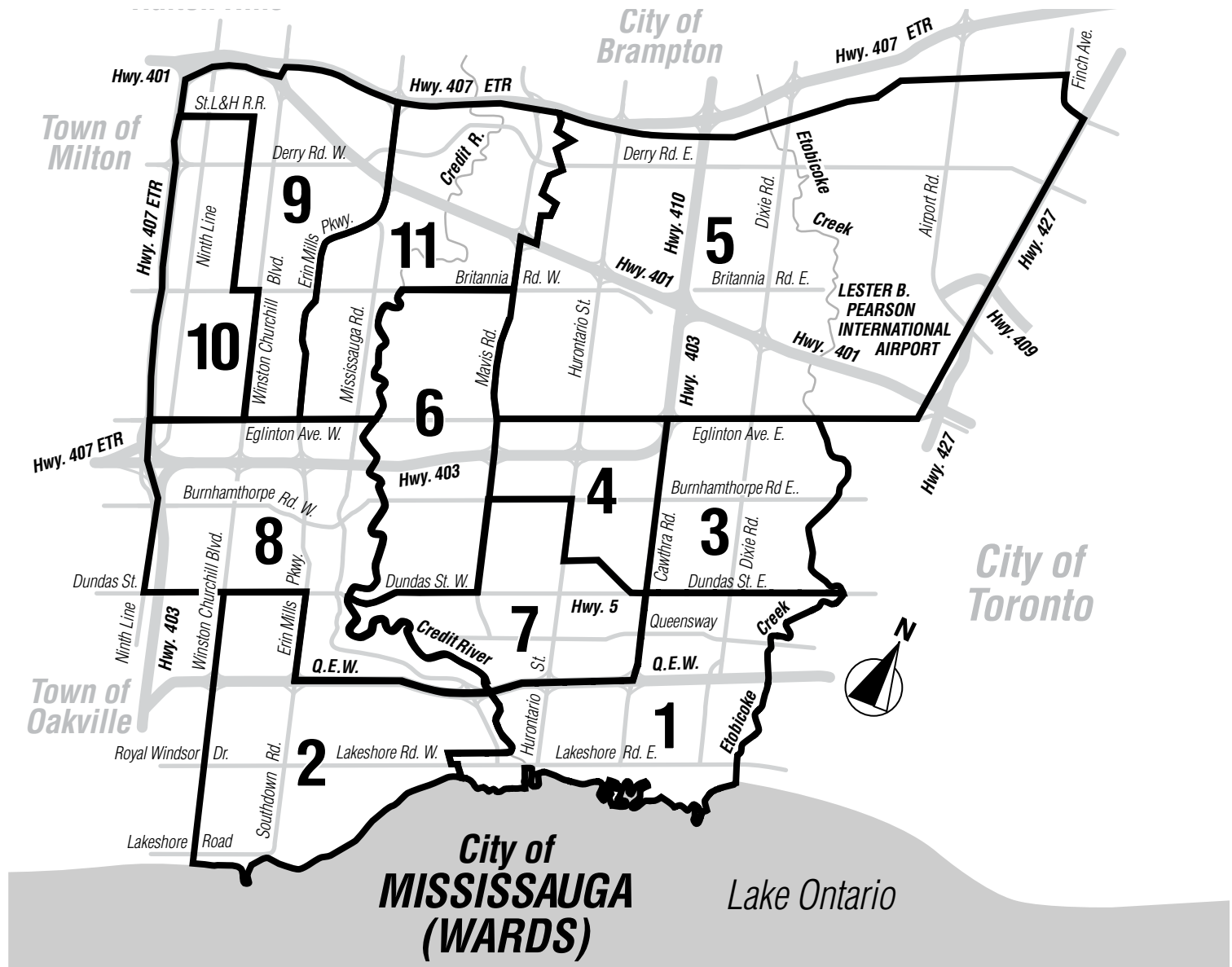
The City of Mississauga was incorporated in 1974 and in just over forty years it has grown to become Canada's sixth-largest city. The green-fields that once dominated the city's landscape have nearly disappeared and the existing community seeks a greater level of sophistication in civic expression, representation and celebration. Mississauga has immense potential to develop a unique character and identity by creating a compelling and enriched environment through public art.

The role of art in the public realm is as old as civilization itself. Historically, it consisted of 'monuments to power' being an imperial, mythical, religious, or military nature. This is evident throughout the urban landscape of cities around the world. Today, the medium finds itself under the jurisdiction and close scrutiny of a new order: the public itself. Public art has evolved and continues to move closer to becoming an integral component in the design of civic spaces.

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BACKGROUND

MISSISSAUGA WARD MAP



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BACKGROUND

Permanent public art examples in Mississauga:



“Possibilities”
Michel de Broin, 2012

Renowned artist Michel de Broin created “Possibilities”, an aluminum sculpture of eight colourful arrows. The arrows are inspired by the colours and shapes of oversized 1950s roadside signs – a reference to Mississauga’s development during the golden age of the automobile, while pointing to endless future possibilities.



“Titled Spheres”
Richard Serra, 2003-2004

Serra is an internationally recognized American sculptor and artist. This work, located in Pearson International Airport’s International Departures Lounge, is one of his finest. Carefully placed curving steel plates produce their own echo in this interactive environment.



“Contemplating Child”
Ferruccio Sardella, 2014

The large-scale Cor-Ten steel sculpture can be found in Mississauga’s Community Common Park. The artwork speaks to stewardship of family, community and home, and has become a seamless fit for the site and its surroundings. Utilizing a primitive, childlike approach, the sculpture presents a gesture of a seated child in repose.

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BACKGROUND

Temporary public art examples in Mississauga:



“Art of Sport: Fitness Follies”
RAW Design, 2015

Commissioned by the City of Mississauga and funded by the Community Celebrations Fund for the TORONTO 2015 Pan Am / Parapan Am Games through Canada Heritage, Art of Sport: Fitness Follies was an abstract collection of sculptural objects that paid homage to outdoor fitness trails.



“Tree Quilts”
Fugitive Glue, 2014 - 2015

The City of Mississauga Culture Division and Parks and Forestry Division jointly commissioned arts collective Fugitive Glue to develop a temporary public art installation intended to animate one of Mississauga’s busiest downtown corridors for the 2014 winter season.



“Crossing Pedestrians”
Roadsworth, 2011

This work by Roadsworth sends the message that Mississauga’s downtown is entering into a phase of development that supports a pedestrian friendly environment. Painted figures replace the usual rectangular bars of the pedestrian crosswalk.

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BACKGROUND

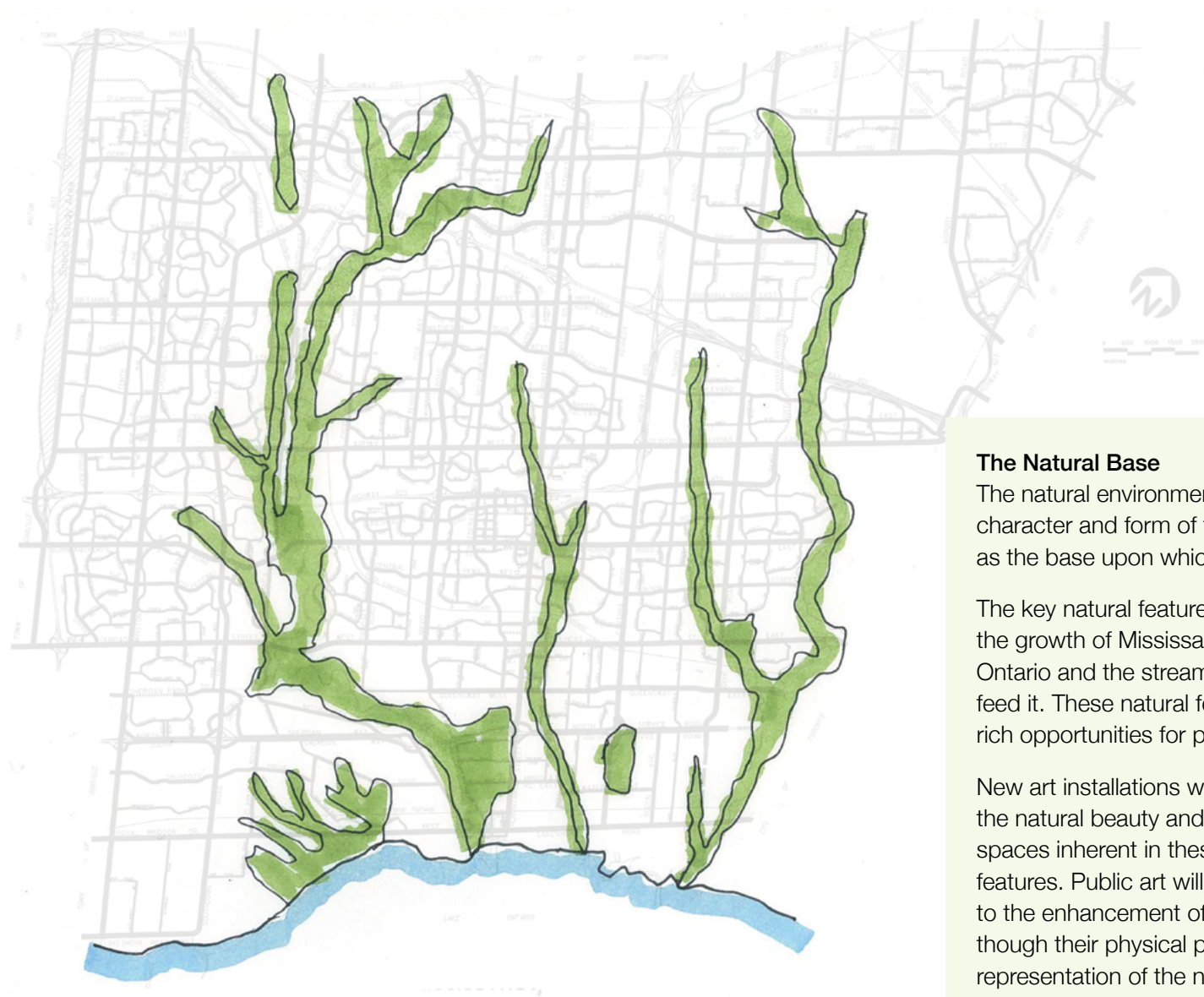
2.2 COMMUNITY PROFILE

The Mississauga PAMP ensures future public art projects consider the uniqueness of each community, its people and their stories. The PAMP also ensures public art reflects the context in which the artwork is located in order to maximize public benefit.

The PAMP focuses public art investment along natural environment features, at transit corridors, at intensification nodes and in the urban core. The following maps provide a general overview of The City of Mississauga and foundation for the recommendations, Public Art Zones, and curatorial themes to follow. The map layers build upon one another through the document and draw upon priorities identified in the Mississauga Official Plan.

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BACKGROUND



The Natural Base

The natural environment influences the character and form of the City, acting as the base upon which it develops.

The key natural features that influenced the growth of Mississauga include Lake Ontario and the streams and rivers that feed it. These natural features provide rich opportunities for public art.

New art installations will benefit from the natural beauty and generous spaces inherent in these natural features. Public art will also contribute to the enhancement of these places through their physical presence and representation of the natural and built environments.

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BACKGROUND



The Prominence of Vehicles

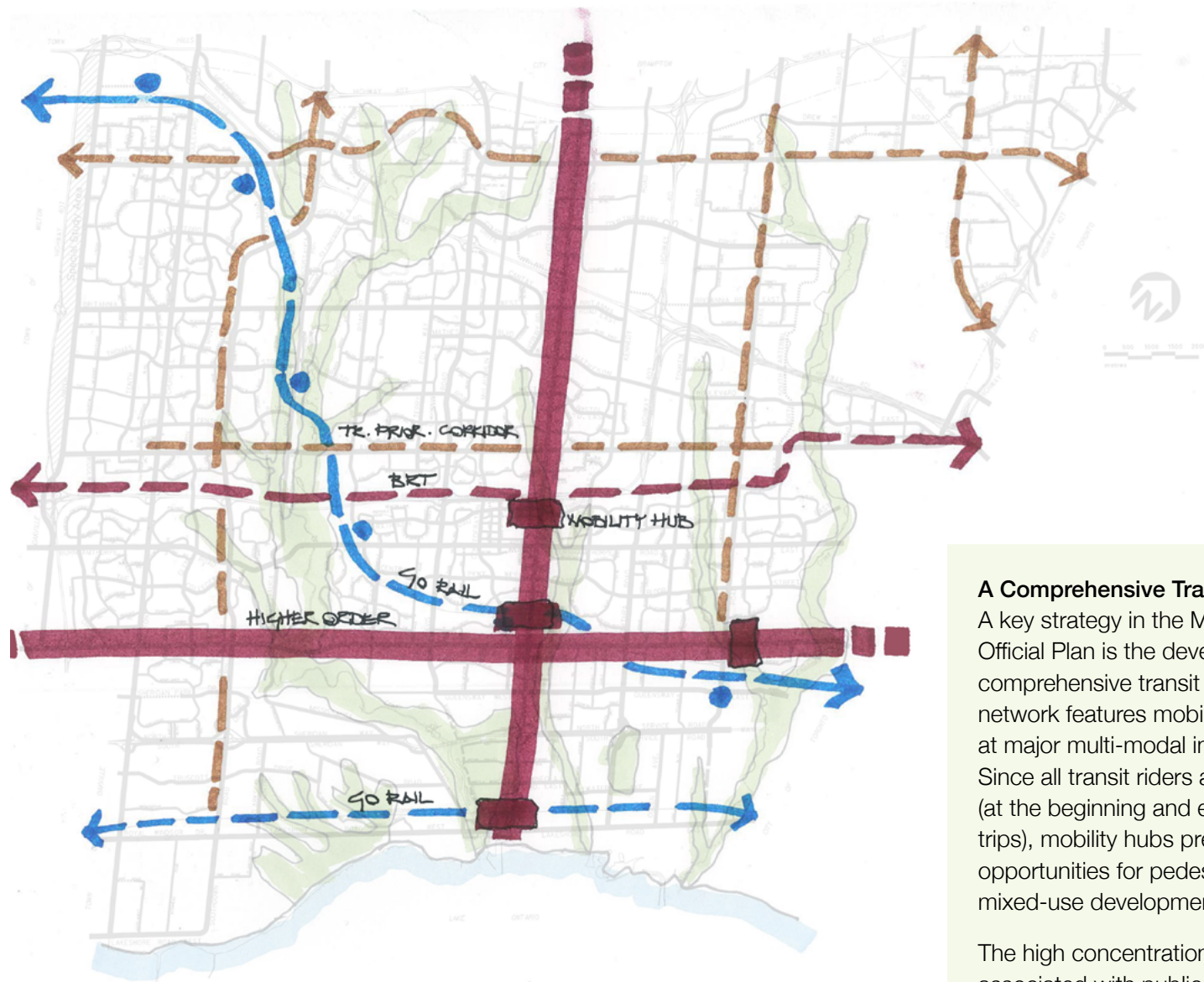
The location and history of Mississauga favoured the development of a vehicle-dominant transportation system.

Opportunities for effective public art in vehicle-dominant city forms can be more limited because of a lower pedestrian population and the prevalence of large scaled spaces and corridors.

The Mississauga Official Plan encourages the development of city forms and systems that are less reliant on the personal automobile. The PAMP zones for public art will target the densest pedestrian zones.

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BACKGROUND



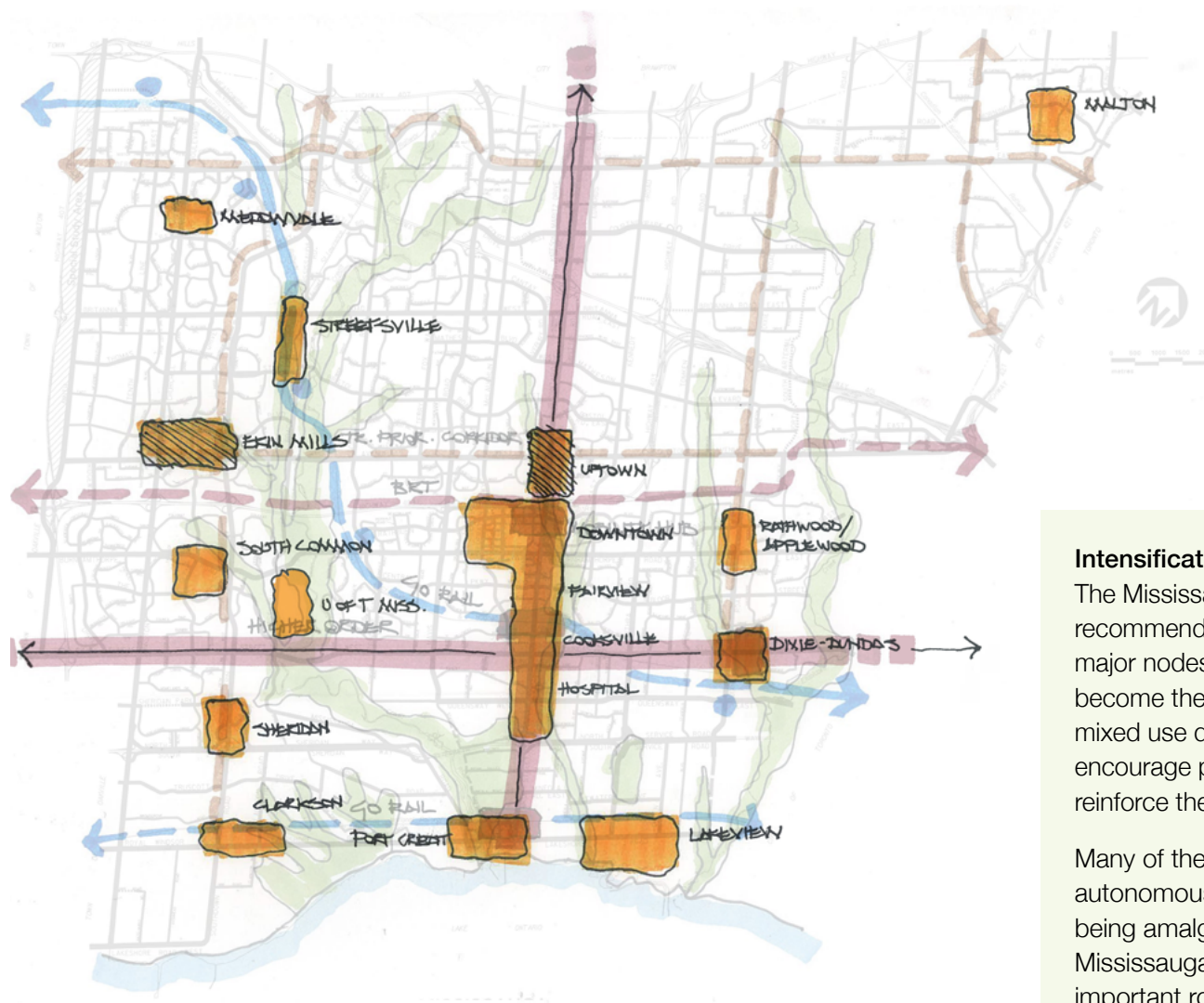
A Comprehensive Transit Network

A key strategy in the Mississauga Official Plan is the development of a comprehensive transit network. The network features mobility hubs located at major multi-modal intersections. Since all transit riders are pedestrians (at the beginning and end of their trips), mobility hubs present major opportunities for pedestrian-friendly, mixed-use developments.

The high concentrations of pedestrians associated with public transit create numerous opportunities for public art.

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BACKGROUND



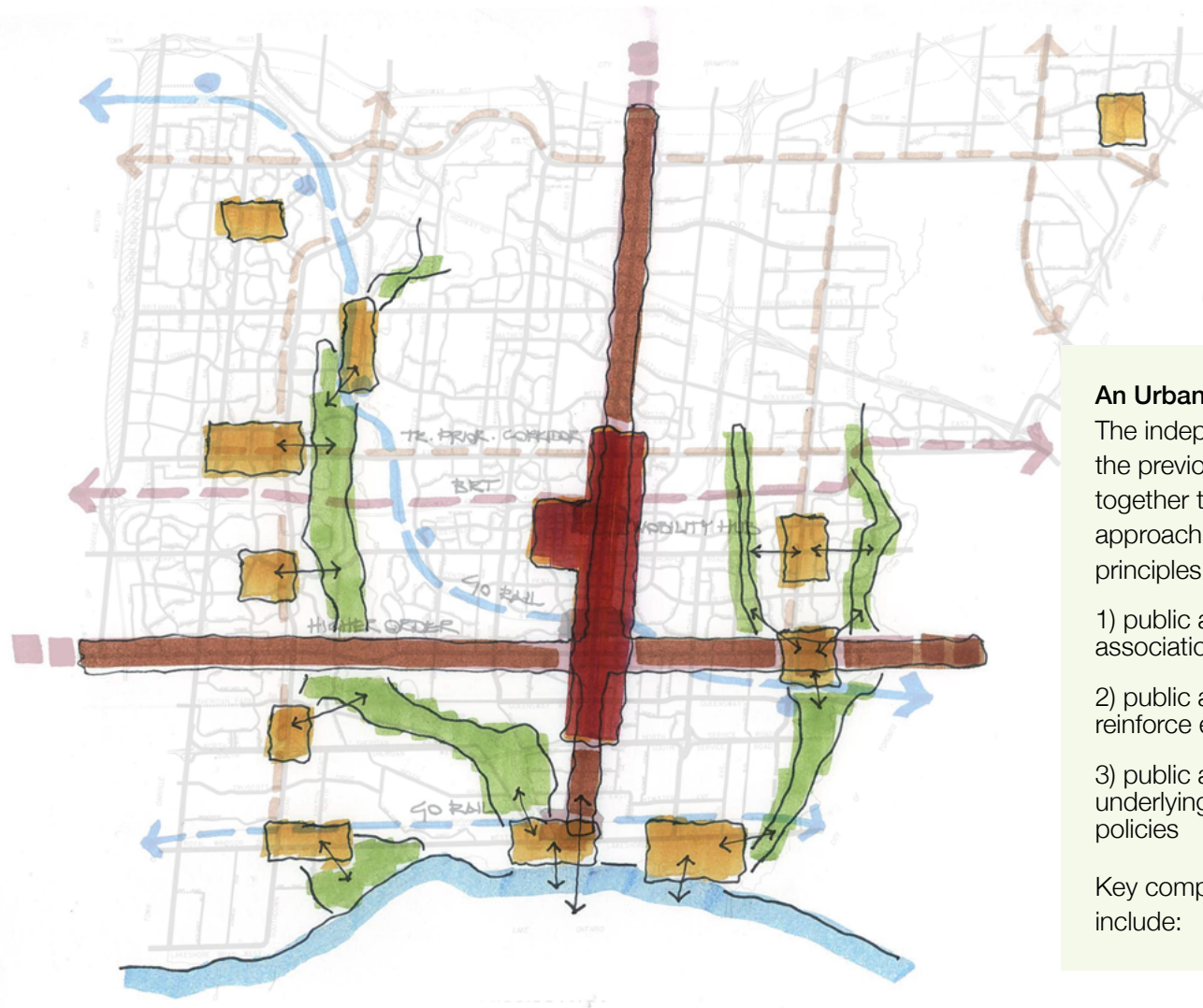
Intensification Nodes

The Mississauga Official Plan recommends that the downtown, major nodes and community nodes become the nuclei of additional mixed use development which will encourage pedestrianization and reinforce the urban character.

Many of these communities were autonomous settlements before being amalgamated into the City of Mississauga. Public art will play an important role in telling the narrative of these settlements and reinforcing their urban structures.

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BACKGROUND



An Urban Structure for Public Art

The independent ideas presented on the previous pages can be brought together to form a consolidated approach to public art. The key principles are:

- 1) public art will benefit from an association with strong urban forms
- 2) public art has a responsibility to reinforce emerging strong urban forms
- 3) public art will support the narrative underlying Mississauga Official Plan policies

Key components of the approach include:

Strategic Direction – Focus public art investment in the following areas:

Urban Core -

Downtown Mississauga is a high priority area for public art.

Primary Transit Corridors -

The primary transit corridors are fertile ground for public art.

Intensification Nodes -

Future mixed-use developments should be accompanied by new public art.

Natural Base -

The waterfront and the natural river corridors should be animated and celebrated through public art.

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BACKGROUND

2.3 DEFINITIONS AND TERMS

Acquisition: obtaining art through commission, purchase, donation, gift or bequest. For more detailed information related to the acquisition of art for the City of Mississauga collections, refer to the City's Corporate Policy and Procedure 05-02-07-City Acquired Art.

Art: cultural objects and artistic items that may be created/ guided by professional/recognized professional/trained artists, such as, but not limited to, prints, fine art posters, sculpture, fine art photography or paintings acquired by the Corporation through commission, purchase, donation, loan or lease.

Beautification Projects: aesthetic projects created and led by community members, although an artist may be hired to assist in the process. These projects are important community-building exercises but may not follow customary public art processes and policies. These projects do not fall under the definition of Public Art or the City of Mississauga's Public Art Program. The City does not have the same legal obligations for the maintenance and protection of the artist's moral rights for Beautification Projects. The City's Beautification Program is managed by Parks and Forestry.

Best Practices: recommended principles based on widely accepted artistic and professional standards for the commissioning of public art.

Business Improvement Area (BIA)¹: the following BIAs currently exist in Mississauga: Streetsville, Port Credit, Malton, and Clarkson. A BIA is a geographic area in a municipality. A BIA board of management is an organization set up to provide certain business promotion and improvement functions within that area.

CARFAC²: Canadian Artists' Representation/Le Front des artistes canadien (CARFAC) is a federal non-profit corporation serving as the national voice for Canada's professional visual artists. As a non-profit association and a National Art Service Organization, their mandate is to promote the visual arts in Canada, to promote a socio-economic climate that is conducive to the production of visual arts in Canada, and to conduct research and engage in public education for these purposes. It is the standard practice of the City of Mississauga to pay artists and arts professionals according to the current CARFAC Minimum Fee Schedule.

Community Art: temporary or permanent art that is based in a community setting, often publically accessible and involving the community in its creation through collaboration, production, and/or dialogue. Community Art can be created by community members or by engaging a professional artist(s) in the process.

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Community Node: the Mississauga Official Plan identifies ten Community Nodes in Mississauga, namely: Clarkson Village, Dixie-Dundas, Lakeview, Malton, Meadowvale, Port Credit, Rathwood-Applewood, Sheridan, South Common, and Streetsville.

Copyright: the exclusive right to produce or reproduce a work of art in any form. In accordance with the Canadian Copyright Act, copyright privileges shall remain with the artist unless assigned or licensed by the artist to another party. Copyright in Canada is automatic upon creation of a work and usually lasts for the artist's lifetime plus fifty years.

Corporate Art: for the purposes of this document, Corporate Art refers to all art that is owned by the Corporation of the City of Mississauga.

CPTED³: Crime Prevention Through Environmental Design (CPTED) is a proactive design philosophy built around a core set of principles that is based on the belief that the proper design and effective use of the built environment can lead to a reduction in the fear and incidence of crime as well as an improvement in the quality of life.

Cultural Landscape: settings that enhance community vibrancy, aesthetic quality, distinctiveness, sense of history and/or sense of place. The City of Mississauga adopted a Cultural

Landscape Inventory in 2005 and was the first municipality in Ontario to do so. All cultural landscapes are listed on the City's Heritage Register. Cultural landscapes and features include historic settlements; agricultural, industrial, urban, residential, civic and natural areas; parks; scenic views; scenic roadways; bridges; and wall formations.

Digital Art: temporary or permanent art that uses digital technology as an essential part of the creation, process and/or presentation.

Donation: a gift of Art, which has been given voluntarily and without compensation or non-monetary consideration (e.g. advertising, promotion, services, etc.). Donations may be classified as Corporate Art, Memorial Art or Public Art.

Heritage Conservation District: a defined area of buildings and properties designated under the Ontario Heritage Act. The City of Mississauga has designated two heritage conservation districts: Meadowvale Village and Old Port Credit Village. Heritage Conservation Districts enable the City to manage and guide change through the adoption of a plan and guideline for the conservation, protection and enhancement of each area's special character.

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BACKGROUND

Hoarding Art: temporary artwork installed on, around or near a development or construction site, commissioned or approved prior to its creation by the property owner or developer. The primary purpose of hoarding art is to aesthetically enhance the public realm.

Installation Art: three dimensional works of art that are site-specific and often intended to transform the public's perception of a space.

Intellectual Property Rights: the legal rights that pertain to ideas and creations in the artistic field. IP Rights are defined by federal statute in Canada and include copyright and moral rights.

Light-based Art: site-specific light installations that often use the natural and built environment and can be temporary or permanent. May be either indoor or outdoor and can include sculpture, multi-media, projections, video art and photography.

Living Heritage: the recognition of people as connected to their heritage, defined more broadly than physical components but to include cultural expressions and practices. Living heritage honours the unique importance of each human life of the past, present and future, and is an inclusive concept that recognizes the desire to connect with others and share our stories.

Memorial Art: art that is designed to honour a particular individual or to commemorate a particular event and is created by a professional artist and acquired by a process administered by the City.

Moral Rights: personal rights which connect artists to their work. These rights cannot be assigned or licensed, however they can be contractually waived by the artist. Moral rights include the artist's right to be associated with the work and the artist's right to the integrity of the work.

Mural Art: commissioned public art or approved prior to its creation by a property owner or occupant, where the primary purpose is to aesthetically enhance the general surrounds as well as the surface it covers.

Museums of Mississauga: a collection of heritage buildings that have been restored to visually narrate the early settler experience and life in the nineteenth century through to the modern era. The three Museums of Mississauga include: Benares House, Bradley Museum and Leslie Log House.

Public Art Working Group (PAWG): a proposed inter-departmental working group. The PAWG should have representation from all relevant City departments that undertake work which might include or align with public art.

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BACKGROUND

Percent for Public Art: a way for a municipality to secure funds for public art through the planning and development approval process. The City of Mississauga encourages a contribution equal to 0.5% (at a minimum) of the gross construction costs of the development.

Placemaking: a collaborative and multi-faceted process to the planning, design and animation of public spaces. Placemaking has the ability to inspire a community to reimagine and reinvent familiar public spaces and builds character and quality of place.

Professional Artist⁵:

Emerging artist: an artist in the early years of their professional career who may have had previous professional exhibitions, commissions, presentations and/or installations.

Mid-career artist: an artist who has received basic training in their artistic field, has practiced their art for at least 4 full years in a professional context.

Established artist: an artist who has an extensive body of work, a history of national and/or international presentation and who has achieved wide recognition.

Public Art: for the purposes of the PAMP, public art refers to art found in the public realm that has undergone a formal art selection process administered by Public Art Program staff. Public art is publicly accessible to all citizens and can be in any medium/media, take on any shape, form or scale. Public art can be permanent or temporary. Public art can include, but is not limited to, community art, mural art, installation, digital, hoarding, sculpture and street art. These works can be stand-alone site-specific works or they can be integrated or semi-integrated into other functioning design elements such as street furniture, architecture or landscape architecture.

Temporary Public Art: can exist as an installation or festival, and is not intended to last forever. Temporary public art can last for a few months to up to 15 years, and will only be maintained if damages occur within the given time period.

Permanent Public Art: most commonly existing as a sculpture, permanent public art has also been integrated into playgrounds, and public squares. Permanent public art will require a maintenance plan and maintenance budget, and its conception often integrates a certain level of community consultation, as it will become a feature of the community.

2

BACKGROUND

Public Art Program: formally established in 2010, the City of Mississauga's Public Art Program aims to contribute to the unique identity of Mississauga. The program is managed by the City's Culture Division and helps to create vibrant public spaces and streetscapes, making Mississauga a place people want to live in, work in and visit.

Public Space: a place to which the public has access, as of right or by expressed or implied invitation.

Sculpture: three-dimensional art that is created by carving, casting or other shaping techniques.

Street Art: art developed in public spaces that encompasses different media, techniques and subject matter. Street art can include, but is not limited to, traditional graffiti, stencil graffiti, sticker art, wheatpasting, video projection, art intervention, flash mobbing, street installations, poster art, LED art, mosaic tiling, yarn-bombing, and tactical urbanism.

Tactical Urbanism: represents low-cost, temporary changes to public spaces and the built environment to address immediate needs to provide temporary alternatives to urban problems. Tactical urbanism can take on many forms such as street art, performance, digital art, mapping and wayfinding, streetscape improvements, intersection repair, community gardening and pop-up urban interventions.

**Please reference the Mississauga Official Plan, Cultural Policy and other City documents for any further definitions.*

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BACKGROUND

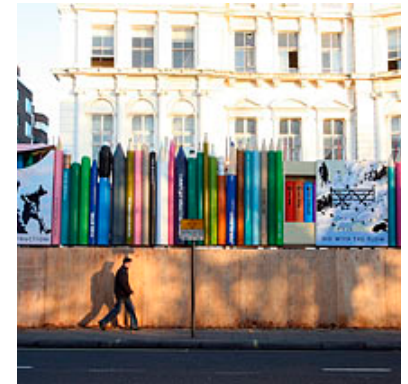
2.4 PUBLIC ART EXAMPLES

Temporary and / or permanent public art can come in many different forms, type, medium/media, duration, etc. Public art may exist as a revolving exhibition, a permanent sculpture, or a special event in the form of an outdoor exhibition or festival. Public art has the opportunity to address current issues or a specific theme, and can be used to promote the use of public space. The following are examples of the many types of temporary and permanent public art to draw on as inspiration for the PAMP's vision and guiding principles.



From Left to Right: Hense, 700 Delaware, Photo by Andy Butler; Konstantin Dimopoulos, Blue Trees, Photo by Konstantin Dimopoulos; Mehmet Ali Uysal, Skin, Photo by Mehmet Ali Uysal

From Left to Right: Aram Bartholl, MAP, Photo by Anne Foures; Fra.Biancoshock, Street Hunger, Photo by Fra. Biancoshock; GKR Scaffolding at Lancaster Gate, Photo by GKR Scaffolding



2

BACKGROUND



Left to Right: Kurt Perschke, The RedBall Public Art Project, Photo by Martin and Martin; Filthy Lurker, Paint the Town Red, Photo by Filthy Lurker; Sexta-Feira, The Umbrella Sky, Photo by Patricia Almelda;

Left to Right: Jaume Plensa, Crown Fountain, Photo by City of Chicago; Lawrence Argent, I See What You Mean, Photo by Denver Convention Center; Claudia Ravaschiere and Michael Moss, Street Cathedral, Photo by Gabrielle Schaffner



3

STRATEGIC FRAMEWORK

3.1 MISSION

The overall goal of the PAMP is to establish a curatorial and design outline which will guide the City's Public Art Program for the next five (5) years, 2016-2020, for both permanent and temporary public art installations. This work will be done in consultation with City staff, key stakeholders, and the public. The PAMP includes the following:

- Public art opportunities and ideas that can be realized in the next 5 years
- Public art ideas that can facilitate the creation of a cultural corridor
- Prioritization of potential sites within Mississauga that reflect the public art guiding principles
- Types of public art to be considered for each site
- Areas for temporary public art opportunities as well as those that might be appropriate for future permanent works
- Recommendations of how to select works of art
- Education and public engagement opportunities on the PAMP

It is important that moving forward the PAMP continues to build on these assets, as this will set the framework for a unified cultural experience that will provide the identity of an innovative and progressive community. This approach will align the PAMP with the work currently being planned and developed in other Departments across the Corporation.

3

STRATEGIC FRAMEWORK

The PAMP is a guiding document designed to prioritize sites and opportunities for public art and inform capital budget requests. The PAMP is set out to address the next (5) years and should complement existing plans. In identifying and prioritizing key public art opportunities, the PAMP builds upon ongoing planning, development and revitalization initiatives within the City.

The PAMP also outlines a consistent direction for the selection of sites and themes that will be addressed over the next (5) years. It is recommended that temporary and permanent works selected be of a progressive nature in keeping with the City's desire to attract new citizens and provide the cultural elements that support a place to live and work. Progressive work should refer to a sense of forward thinking and an interest in innovation, setting a cultural direction that is conducive for attracting highly skilled young professionals.

Engaging with the community to participate and facilitate the PAMP is key to its success. Community stakeholders should be provided with the opportunity to review proposals and provide feedback as part of the selection process. It is important that art selection committees be made up of a majority of educated contemporary art professionals to align with best practices related to public art selection.

Mississauga already has many works of public art that support the direction of progressive works and exemplify the highest quality standards of contemporary art. There are examples city wide of both permanent and temporary works that meet the criteria of being innovative and progressive in their exploration of mediums and concepts.

3.2 VISION

Mississauga's Public Art Program will be progressive and thought provoking: playing on the community's distinct assets.

3

STRATEGIC FRAMEWORK

3.3 GUIDING PRINCIPLES

The Guiding Principles of the PAMP speak to the following:

Location

- Public art is encouraged to be site specific, connecting to the location of the proposed artwork, drawing on natural and living heritage, culture and the local environment
- Public art will be encouraged throughout the city, particularly within Intensification Areas (*Intensification Corridors, Downtown, Major Nodes, Community Nodes and Corporate Centres*), and within gateways, special purpose areas, parks and open spaces, along the Lake Ontario shoreline, and along multi-modal streets, such as bike lanes, pedestrian sidewalks and walkways
- Public art will be associated with public transit and incorporated into Major Transit Station Areas as identified in the Mississauga Official Plan and as amended by future City Building and Transportation initiatives

Integration

- Public art will be encouraged as an integral component of public works, public facilities, land development (architecture, landscape architecture, site and urban design) and open space planning
- Public art will draw on local, national and international artists, which in turn will support new cultural, economic development and tourism opportunities

- The Public Art Program will support diverse approaches including permanent and temporary works, integrated art and design collaborations, and new media practices
- Public art will be considered an essential part of the urban fabric and supported through the City of Mississauga's corporate policies, procedures and processes

Outcomes

- Public art will promote creativity and innovation, reflecting a variety of artistic contemporary expressions that represent excellence in creativity and design
- Public art will act as a connector between people and places throughout Mississauga
- Public art will promote community identity, involvement and participation in art making
- Public art will reflect the diversity of communities, and respond to the natural, social and built environment on public and private lands
- Public art will celebrate heritage sites
- Public art will be accessible via pedestrian and cycling routes, connecting neighbourhoods
- Public art should celebrate and enhance transportation hubs and corridors

3

STRATEGIC FRAMEWORK

3.4 PRIORITY PUBLIC ART ZONES AND CURATORIAL THEMES

The following public art zones and accompanying curatorial themes have been established as a result of the feedback received through a public art survey used to gather input from local residents, artists and stakeholders. City of Mississauga planning documents and strategic plans were also used to form the basis of the 5 distinct categories below:

PUBLIC ART ZONES	CURATORIAL THEMES
1. Existing Infrastructure Projects	<ul style="list-style-type: none"> • First Nations • Environment • Natural Habitat and Features • Contemporary Art • Community
2. Heritage Sites	<ul style="list-style-type: none"> • Contemporary Art • Classical Art • Living Heritage • Water and the Environment
3. Pedestrian Zones within Intensification Areas	<ul style="list-style-type: none"> • Pedestrian • Contemporary Art • Agricultural Heritage • Aviation, Industry and Commercialism
4. Waterfront	<ul style="list-style-type: none"> • First Nations • Aviation, Industrial, Naval, and Military Heritage • Contemporary Explorations • Water and the Environment
5. Major Transit Hubs and Corridors	<ul style="list-style-type: none"> • Sustainable Mobility and Lifestyle • Higher Order Transit Routes and Corridors • Diversity • Local Characteristics and Industry • Transformation and Movement

3

STRATEGIC FRAMEWORK

3.5 CRITERIA FOR DEFINING PRIORITY PUBLIC ART ZONES

The City's Culture Division receives numerous ideas and requests for public art on an annual basis. In order to address these needs, the PAMP gives precedence to a variety of public art priority zones which make a clear rationale for prioritizing budgets and allocating resources. The identified zones have been selected as a result of a lengthy process which included the review of existing planning policies and documents, stakeholder consultation, and weighing each zone against the selection criteria identified in Section 3.6. Consideration was given to existing public art, upcoming infrastructure projects, waterfront assets, pedestrian and cycling routes, and to a vision for the future of the city as one that celebrates nature, history, culture, connectivity, and an outdoor lifestyle. Refer to Appendix A for a list of stakeholders and background documents included in this process.

In the event that a public art opportunity arises outside of the identified priority zones, Culture Division staff may wish to undertake the project, provided there is available funding and the project proposal meets the Public Art Program goals and site selection criteria.

3.6 CRITERIA FOR SELECTION

The following site selection criteria should be used to determine the appropriateness of a site for the installation of public art. These criteria are specifically for City-owned sites, but may also be used as a test for sites proposed for

developer provision of public art through site plan development and Section 37 planning processes. In many cases, further consultation with relevant City departments and stakeholders will still be required. Consideration is given to the following criteria in identifying locations for public art:

- Locations that afford high public use or public exposure
- Locations that offer unique sight lines, viewpoints, and vistas
- Locations that afford the opportunity to celebrate the connection between the Downtown and the Waterfront
- Locations that coincide with existing plans for construction or redevelopment in a public space
- Locations that exist within Mississauga's natural, pedestrian, and bicycle-friendly corridors
- Locations that will become connected through future City of Mississauga development plans
- Locations where public art will reinforce urban design initiatives that contribute to creating a strong sense of place and community identity
- Locations that may be integrated within existing annual festivals and public events in Mississauga
- Locations that will draw pedestrians to cultural and historical sites to reinforce and celebrate Mississauga's past
- Locations that celebrate arrival into the City, community or special place

4

OPERATING AND IMPLEMENTATION FRAMEWORK

4.1 KEY RECOMMENDATIONS AND PHASED IMPLEMENTATION PLAN

Mississauga's PAMP will be a key resource in identifying new public art projects, and will build upon the Public Art Program. The following recommendations will provide a guide for the City of Mississauga to implement and expand a successful Public Art Program over the next five (5) years, 2016 - 2020. A number of recommendations identify that there may be some human resource and budget implications. It is suggested that these implications be detailed by staff as part of the Public Art Working Group (PAWG) so that interdepartmental priorities align and will be clearly identified early on in the budget planning process.

The recommendations are organized in two parts, the first part is a series of recommendations to be incorporated as policy for the review of the Corporate Policy and Procedure 05-02-07- City Acquired Art. The revised policy will provide direction for projects and acquisitions. The second set of recommendations (see Section 4.2) are organized based on the five Public Art Zones as identified in the PAMP.

An implementation plan has been provided to support the development of the PAMP. The implementation plan is to be phased and will correspond to the following anticipated timelines:

- Phase 1: recommendation to be initiated by City of Mississauga within 1 year of Council endorsement.
- Phase 2: recommendation to be initiated by City of Mississauga within 2 to 3 years of Council endorsement.
- Phase 3: recommendation to be initiated by City of Mississauga within 4 to 5+ years of Council endorsement

4

OPERATING AND IMPLEMENTATION FRAMEWORK

Policy Recommendations:

It is recommended that:

1. Recommendations 1 through 26 (under Section 4.1 of the PAMP) be incorporated in the review and refresh of Corporate Policy and Procedure 05-02-07-City Acquired Art.
[Phase 1: Culture Division to draft a Corporate Report for Council endorsement in 2016. Corporate Report will summarize the PAMP document and its recommendations. Review and refresh of the Policy will be initiated once Council endorsement is obtained.](#)
2. Five identified Public Art Zones (Existing Infrastructure, Heritage Sites, Pedestrian Zones, Major Transit Hubs and Corridors, and Waterfront) should be adopted in the Corporate Policy and Procedure 05-02-07-City Acquired Art and other relevant documents and guidelines, as priority public art areas.
[Phase 1: Culture Division to work alongside the Corporate Policy Analyst staff to incorporate the zones as part of the review and refresh of the existing policy.](#)
3. Policies across the Corporation encouraging and/or requiring public art should be kept current, relevant and revisited at the next opportunity of a Mississauga Official Plan review. These policies should be referenced and

considered in all other planning documents and urban design guidelines that concern the public realm.

[Phase 1: The PAMP to be noted and referenced in all relevant documents and guidelines City-wide on an ongoing basis.](#)

4. Future public art projects should be considered as opportunities for animating the public realm, in particular through the incorporation of colour and scale.
[Phase 1: immediate and ongoing implementation.](#)

Public art is an avenue for connecting communities together and should be enjoyed by local residents and visitors. Public art has the ability to bring more colour, beauty, pride and enjoyment to local communities. Furthermore, Mississauga's Public Art Program has the opportunity to put the city 'on the map' through promoting public art projects, initiatives and strategies that link the community to art and act as an avenue for meaningful community engagement.

5. City of Mississauga should continue to increase and build the cultural consciousness of Mississauga residents by exploring partnerships with the arts community, through art and community festivals, education, public engagement and community-based public art, and/or other relevant and appropriate opportunities.

[Phase 1: immediate and ongoing implementation.](#)

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6. City of Mississauga should support a public art program that seeks to embrace audience engagement as well as interaction, and is diverse and accessible to all ages, abilities, ethnic groups and socio-economic backgrounds.
[Phase 1: immediate and ongoing implementation.](#)
7. Culture Division should maintain an artist registry for those who are qualified to respond to permanent and temporary public art calls. This registry should ensure public art opportunities for local, international, emerging, and established artists.
[Phase 1: immediate and ongoing implementation.](#)
8. Culture Division should continue to align public art programming with industry best practices.
[Phase 1: immediate and ongoing implementation.](#)
9. Culture Division should continue to commission local, national and internationally renowned artists as part of the Public Art Program.
[Phase 1: immediate and ongoing implementation.](#)
10. Culture Division should consider public art mentorship opportunities for emerging artists and collaborate with other City programs, educational and art-based institutions, community organizations and other private initiatives.
[Phase 2: to be further explored as part of the scheduled review of the Culture Master Plan.](#)
11. Culture Division should continue to work with relevant City Departments in implementing formal processes and procedures that ensure public art is considered at the beginning of the planning and capital improvement process.
[Phase 1: immediate and ongoing implementation.](#)
12. Culture Division should explore public art opportunities within all Community Nodes and public spaces as identified in the City of Mississauga Official Plan.
[Phase 1: immediate and ongoing implementation.](#)
13. Public Art Working Group (PAWG) should be formed and investigate human resources available to carry out or assist in carrying out the PAMP recommendations.
[Phase 2: planning for this should occur immediately, however implementation will be carried out as part of the City's annual budgeting process.](#)
14. City of Mississauga should develop a strategy for the acquisition of new Corporate Art, including donations, and find a suitable permanent location for artwork currently in storage. Until this strategy is developed, it is recommended that a moratorium be placed on the purchase of art and the acceptance of donations intended for the City of Mississauga's Corporate Art Collection. This moratorium will exclude City initiated and/or City managed projects through the Public Art Program, as well as donations for the City's Corporate Art

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Collection that are deemed in the best interest of the City of Mississauga by the Director, Culture Division.

Phase 1: staff from Space Planning to identify a suitable location for Corporate Art that is currently in temporary storage.

Phase 2: once a suitable location is found, Culture Division to manage the removal and relocation of the artwork from its current location into the new space. All Corporate Art will need to be properly stored, catalogued, appraised and maintained, in accordance with industry standards.

15. Culture Division should archive and catalogue existing and future public art projects and initiatives for the continual public consumption, via a digital platform such as but not limited to online web, digital screens or digital applications.

Phase 1: immediate and ongoing implementation.

16. Culture Division should continue to explore the use of and support for pop-up, temporary, functional and integrated public art, including but not limited to tactical urbanism, street art, hoarding art, streetscaping, street banners, light posts, benches, and digital platforms.

Phase 1: immediate and ongoing implementation.

Temporary installations have the ability to generate considerable excitement, energy and interest in the city, with obvious spin-offs for local businesses and tourism.

Funding Recommendations:

It is recommended that the:

17. City of Mississauga should investigate the feasibility of a dedicated budget to fund temporary and functional public art projects in parks and open spaces; both of which make ideal settings for creating an outdoor gallery and showcasing artworks for a limited period of time.

Phase 2: Culture Division to work closely with staff from Parks and Forestry Division on the feasibility and implementation of a dedicated budget and process.

The City of Mississauga should draw attention to one of its most valuable assets: parkland and open space, through meaningful art based programming. Culture Division should work to establish a program aimed at developing functional art projects for public parks as well as art educational workshops and activities. These activities and educational opportunities could be developed in partnership with the Parks and Forestry Division and other cultural organizations. Public art projects could be temporary in nature and/or integrated as functional elements such as benches, playgrounds, interpretive signage, drinking fountains and viewing platforms. The City of Mississauga should dedicate a budget to fund public art projects that enhance Mississauga's parks. This fund could be matched by the private sector in an effort to improve the parks for all residents.

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18. City of Mississauga should research, benchmark and analyze viable options for alternate sources of public art funding. As well as work with Planning and Building Department staff to regularly encourage the percentage for public art program as part of its planning approval process.
[Phase 2: the Public Art Working Group \(PAWG\) to initiate benchmarking process.](#)
19. City of Mississauga should establish a separate Public Art Reserve Fund in order for the Public Art Program to adequately fund and track the maintenance, preservation and conservation of the corporation's art collection. The annual maintenance budget previously approved by Council for public art should be transferred to and administered via the Public Art Reserve Fund in perpetuity. The Public Art Reserve Fund should also be structured to receive cash contributions from public and private sectors and operated in accordance with City of Mississauga financial policies.
[Phase 1: immediate and ongoing implementation.](#)
20. All City-owned art acquired by the Corporation through purchase, commission, and/or donation should be insured under the City's insurance policy.
[Phase 1: immediate and ongoing implementation.](#)
21. Culture Division should continue to explore opportunities to leverage funds and resources for future public art projects, through funding opportunities available from all

City Departments. The Culture Division should continue to monitor the development of City planning initiatives and formally request that a portion of project budgets be put towards the City's Public Art Program.

[Phase 2: the PAWG to initiate benchmarking process.](#)

22. Culture Division to investigate sponsorship opportunities in partnership with other public and private corporations in order to fund future public art projects.

[Phase 1: immediate and ongoing implementation.](#)

23. Culture Division should explore grant opportunities for public art projects that support not-for-profit and/or charitable community arts organizations, groups and collectives.

[Phase 1: immediate and ongoing implementation.](#)

Partnership Recommendations:

It is recommended that the:

24. Culture Division should continue to collaborate with public and private partners to identify opportunities for joint initiatives, to leverage additional capital funds, and to ensure the technical feasibility of new public art projects. These partnerships could include higher institutions of learning and creative industries.

[Phase 1: immediate and ongoing implementation.](#)

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25. Culture Division should continue to develop relationships with Metrolinx and MiWay to identify opportunities at Major Transit Hubs, including but not limited to, temporary and permanent public art.

Phase 1: immediate and ongoing implementation.

26. City of Mississauga should continue to initiate partnerships with the private sector in the development of public art on privately owned and publicly accessible lands as part of the site plan review process. Temporary and permanent installations should be explored, including but not limited to; functional and integrated public art, sculpture, hoarding art, and interactive installations.

Phase 1: immediate and ongoing implementation. City Public Art staff to continue review of applications through the MAX and E-Plans approval process. Percent for Public Art opportunities should be strongly pursued by City Planning and Building staff through the planning and development approval process.

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4.2 OPPORTUNITIES FOR PERMANENT AND TEMPORARY ART

In order to demonstrate how the inclusion of public art can enhance each of the identified priority zones, the PAMP recommends the following opportunities to be developed by the City of Mississauga over the course of the next five (5) years.

Examples have been provided as precedent and do not limit the potential types and scale of public art and applicable budgets that should be considered as each project or initiative advances. Prior to the initiation of a major public art installation a detailed Public Art Plan should be developed where appropriate, that specifies the exact budget, location, type of work and procurement process for that project to determine the full range of opportunities for public art.

Where Public Art Zones overlap, opportunities for public art and the below recommendations should be considered together. For example, where a pedestrian zone connects to the waterfront, or an infrastructure project connects with historically significant sights and so forth. Recommendations for public art opportunities should not be considered in isolation of their surroundings and the zones should be considered to be working in support of one-another.

Existing Infrastructure Projects:

Existing infrastructure projects can include City-owned facilities and privately owned and developed infrastructure. Opportunities for public art on existing infrastructure include temporary and permanent public art such as, but not limited to, large scale public art sculpture, contemporary art, digital art, interactive art installations, street art, etc. Public art in this zone should also be considered on development sites and to be incorporated temporarily while the development of new infrastructure projects are underway, including but not limited to hoarding art, vinyl wraps, projection art, etc. Integrating the use of digital technology and science is a priority for public art within the Existing Infrastructure Projects Zone, as identified in the PAMP. Digital art projects can promote civic engagement and have the capacity to push boundaries, encouraging audiences to see the public realm in a different way.

It is recommended that the:

27. Culture Division continue to acquire permanent public art for planned infrastructure projects and the built environment.
[Phase 1: immediate and ongoing implementation. PAWG to inform Public Art Program staff of infrastructure projects suitable for the inclusion of public art.](#)

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28. Culture Division should continue and encourage further collaboration with artists, arts organizations and other arts partners in order to grow opportunities for digital based arts programming (i.e. Art on the Big Screens Program intended for the outdoor LED screens at Celebration Square as well as other available digital infrastructure).

*Phase 1: immediate and ongoing implementation.
Celebration Square team to work closely with Public Art Program staff on the continuation and expansion of an artistic digital screens program.*

29. Celebration Square should continue to be a leader in the City of Mississauga with respect to best practices for digital public art. Culture Division staff should explore further opportunities for digital art programming and partnerships.

Phase 1: immediate and ongoing implementation.

30. Culture Division should employ the use of existing and emerging technology to commission interesting digital art projects on existing screens, project art content on built infrastructure and/or commission artists as part of an interactive digital feature. The Culture Division should commission local and internationally significant artists to develop art content for digital real estate available throughout Mississauga.

Phase 1: immediate and ongoing implementation.

Ideal locations for the inclusion of digital art include, and are not limited to: transit stations, public squares and public or privately owned facilities with large surface areas suitable for projections. The Culture Division should collaborate with other City Departments and private partners.

Digital art projects have interactive capabilities that would allow for the potential to create collective social experiences and increase community-building. Culture Division staff should lead a competition for artists and filmmakers to submit digital content for the screens. An independent selection jury, composed of arts professionals from the field, should choose and thoughtfully curate the winning submission. Since the screens are located within a highly visible public space that is accessible to people of all ages and backgrounds, artists will need to follow the established content guidelines for the screens.

31. City of Mississauga should explore opportunities for a mural program on public property.

Phase 1: staff from Culture's Public Art Program and Parks' Beautification Program to initiate benchmarking process.

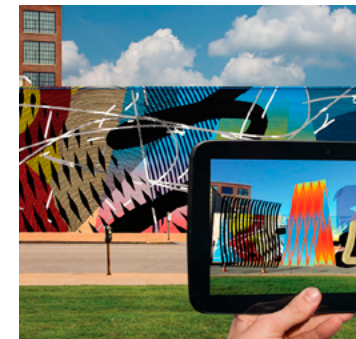
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32. Culture Division should explore and advocate for temporary public art opportunities on existing and proposed infrastructure as well as on transitory, underused and unsightly places (i.e. construction sites, underpasses, underused/unused buildings), as deemed safe and appropriate.

Phase 1: immediate and ongoing implementation.

Examples of public art projects include light projections onto buildings (see image Safari Urbain), vinyl wraps or drops on buildings (see image Long Live the Dead Queen Series), public art murals, hoarding art projects, temporary installations (See image “1.8”), or digital platforms that allow users to experience these spaces and artworks in more creative and engaging ways (see image MOTTO WALL, which allows viewers to move components of a mural and reconfigure the artwork through a digital platform. Using BEACON/3D technology, viewers can use their smart devices to interact with the mural, creating their own interpretations of the art).



Top, left to right: Julien Nonnon, Safari Urbain, Photo by Julien Nonnon; Mary Sibande, Long Live the Dead Queen, Photo by John Hodgkiss/Mary Sibande. Bottom, left to right: Re+Public Collaboration, MOTO WALL, Photo by Heavy; Janet Echelman, 1.8, Photo by Bruce Petschek

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Heritage Sites:

Mississauga's Heritage Sites offer a unique opportunity for public art as there are abundant storytelling and educational components to both. Mississauga has over 35 designated City-owned Heritage Properties, 2 Heritage Conservation Districts, approximately 60 Cultural Landscapes and 3 Museums. All offer large, outdoor spaces that are opportune venues for programming and which engage the community through art, culture, and education-based events on a temporary basis. Mississauga is abundant with living heritage, which provides great cultural value and future opportunities for thematic, site-specific public art.

Heritage and living heritage are defined more broadly than physical components but include natural and cultural landscapes, cultural experiences, expressions and practice. These sites provide cultural value and a rich opportunity for interpretation through public art. Public art themes may include but are not limited to:

- History and evolving transportation corridors and trails, and the people who created, altered and used them
- Water routes, including Lake Ontario and the Credit River
- History of aviation
- Fishing, boating and stonehooking practices in Port Credit
- Land division, settlement patterns, urban planning and city building
- Immigration, migration and the evolving diversity of Mississauga
- Natural landscape, horticulture and environment
- Stories, history and diversity of Mississauga's First Nations and Indigenous communities

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It is recommended that the:

33. Culture Division should explore public art opportunities that connect to the living, natural, environmental and cultural heritage of Mississauga, including the past, present and future of Mississauga's diverse communities.

Phase 1: immediate and ongoing implementation.

34. Culture Division should encourage public art on heritage sites that are thematic, temporary, interactive, immersive and digital. Public art in this Zone should focus on creative and innovative ways to engage the public with the use of museum and heritage sites, that allow for contemporary interactions with and interpretations of heritage.

Phase 2: Public Art Program staff should seek and encourage a variety of partnerships and opportunities for collaboration in order to effectively communicate Mississauga's heritage through public art projects.

For example vinyl wraps that allow for artistic interpretations of heritage buildings (see image Trompe L'Oeil), or light-based projections that give the buildings new life and allow for engagement with the building's past, present and future (see image Dear World...)



Left to right: Northover and Brown, Trompe L'Oeil, Photo by The Think Tank; Miguel Chevalier, Dear World...Love, Cambridge, Photo by Miguel Chevalier

35. Public art opportunities on Heritage sites should align with the Museum and Heritage Planning Strategic Plan, focusing on thematic history to identify ways to re-animate and more effectively use these spaces.

Phase 1: following the adoption of the strategic plan document, Public Art Program staff should explore opportunities for collaboration with staff from Museums of Mississauga.

36. All proposals for public art at heritage sites are required to obtain heritage clearance as well as heritage permits. These public art projects are to be produced in accordance with applicable best practices, relevant City by-laws and provincial legislation. Public Art Program staff should work closely with Heritage Planning and Museums staff, the

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Heritage Advisory Committee, as well as cultural groups and individuals as required, to ensure that public art at heritage sites follows appropriate protocol.

[Phase 1: immediate and ongoing implementation.](#)

37. Culture Division should commission and encourage public art that explores and better represents the diverse history, cultures and stories of past and present Mississauga First Nations and Indigenous communities.

[Phase 1: immediate and ongoing implementation.](#)

Examples include wayfinding signage that demarcates significant locations and stories and The Canoe Project (see images to the right), which is a project in partnership with the David Suzuki Foundation and Mississauga of the New Credit's Cultural Committee. The Canoe Project marks significant transportation path along the Credit River, is marked with a moccasin and used as a community garden.



Left to right: Fort York Ravine Community Canoe, Photo by David Suzuki Foundation; Mungo National Park Heritage and Indigenous Signage, Photo by Nature Tourism Services, Mungo, Australia

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Pedestrian Zones:

Major pedestrian zones identified in the PAMP include Mississauga's Intensification Areas, the Downtown and Business Improvement Areas. Public art in these areas will provide an opportunity to reference the unique history of various sites, provide placemaking opportunities for the public and encourage walkability. The ultimate goal of incorporating art in pedestrian zones is to create inclusive communities where the public feels inspired, connected and supported. Public art should be encouraged as a means of enhancing the identity and unique character of these areas and their communities.

It is recommended that:

38. The provision of public art in Mississauga's major pedestrian zones should continually be considered and encouraged wherever possible during the evaluation of development proposals.

Phase 1: immediate and ongoing implementation.

Integrated or standalone public art can thematically link a developer's project in a way that is meaningful to the residents in the community and provide art in their daily experience.

39. All public art in pedestrian zones should complement the character and streetscape design of the area and be supportive of the City's Urban Design Guidelines and Local Area Plans.

Phase 1: immediate and ongoing implementation.

40. Public art within Pedestrian Zones should provide aesthetic as well as functional and interactive features, including but not limited to, the incorporation of public art in street furniture, lighting, streetscaping, utility boxes, wayfinding etc. Public art within Pedestrian Zones should function to connect communities and cultures together by animating streetscapes and public spaces.

Phase 1: immediate and ongoing implementation. PAWG members will be encouraged to bring forth opportunities of this type to Public Art Program staff.

Public art within communities and along pedestrian zones will not only provide an opportunity to create complete communities and draw in tourism, but will also provide economic and social benefits for residents. For example, functional public art that also provides seating and shade (see image Parklet, a shipping container repurposed into a public art seating area) or that functions as a free community library (see image Monument).

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Left to right: Shipping Container Parklet, Photo via Pop Up City; Brian McCutcheon, Monument, Photo by The Public Collection.

41. The Culture Division should work closely with Communications and Transportation and Works Divisions to implement a Downtown Street Banner Program in accordance with Corporate Policy and Procedure – 06-02-06 – Banners and existing budget.

[Phase 2: Culture Division should issue a Call to Artists to help animate the Civic Centre Area \(as defined in the aforementioned policy\) with a public art street banner campaign. Ongoing implementation thereafter.](#)

42. Corporate Policy and Procedure 06-02-06-Banners, is managed and operated by the Traffic Management Section of the Transportation and Works Department and is to remain as such.

[Phase 1: ongoing implementation.](#)

43. Along with the priority public art zones, a continuous bike route with wayfinding and cultural resting points should be considered in future planning and implementation of the City's Cycling Master Plan. This path should be informed by the PAMP, and presents the opportunity to launch in conjunction with existing biking and pedestrian events.

[Phase 3: Culture Division staff should work closely with the Cycling Office, as well as the Mississauga Cycling Advisory Committee \(MCAC\) to identify opportunities where public art can enhance Mississauga's cycling routes.](#)

44. The Culture Division, working alongside other divisions, should explore the possibility of developing a wayfinding and branding program, which allows for various public art elements.

[Phase 2: to be initiated by Culture Planning staff in collaboration with other divisions.](#)

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For example, Walk[Your City] is an initiative that uses fun, whimsical and simple wayfinding signage that encourages walking and points pedestrians towards interesting locations within their community. RainWorks projects are another example of playful signage, and only become visible when they come into contact with water.



Top to bottom: Matt Tomasulo, Walk[Your City], Photo by Kane Realty Corporation; Peregrine Church, RainWorks, Photo by RainWorks.



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Waterfront:

One of Mississauga's most valuable assets is its parkland across the waterfront. Creating opportunities for public art in parks promotes awareness about important societal issues such as environmental conservation and preservation, as well as artistic expression through storytelling.

The Waterfront Trail is a well-travelled regional asset that is heavily used by residents and visitors to Mississauga and is an ideal location for public art. Mississauga's waterfront shoreline along Lake Ontario measures approximately 22 km. The Waterfront Parks Strategy classifies the City's waterfront parks into gateway, community, historical, recreational and traditional parks as well as natural areas and urban activity centre.

As recommended in the Waterfront Parks Strategy, the urban activity centre, which includes Port Credit Memorial Marina, JC Saddington and JJ Plaus Parks, is a good candidate site for public art. Lakeside and Jack Darling Parks are also suitable locations as they are considered regional destination parks. Public art programming in historic parks needs to consider the adaptive reuse of the site. Community parks, such as Hiawatha Park, are typically not a good candidate site for public art as they do not have the same volume of use and tend to be heavily treed.

It is recommended that:

45. The City of Mississauga should support and encourage experimental and dynamic art in parks that is designed for public interaction and immersion. Public art within the Waterfront area should incorporate functional elements that encourage and promote active living, inviting the audience to interact and play with the public art works.

[Phase 1: priorities to be initiated by PAWG. Ongoing implementation using existing City budgets.](#)

For example Jeppe Hein's Please Touch The Art series reimagines the typical park bench and turns it into a whimsical and evocative work of public art scattered temporarily throughout New York's Brooklyn Bridge Park.



Left: Jeppe Hein, Modified Social Bench NY No.05, Photo by James Ewing

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46. Public art within the Waterfront Zone should build upon the natural and environmental heritage and incorporate a storytelling element that reflects the First Nations and Indigenous communities.

[Phase 1: immediate and ongoing implementation.](#)

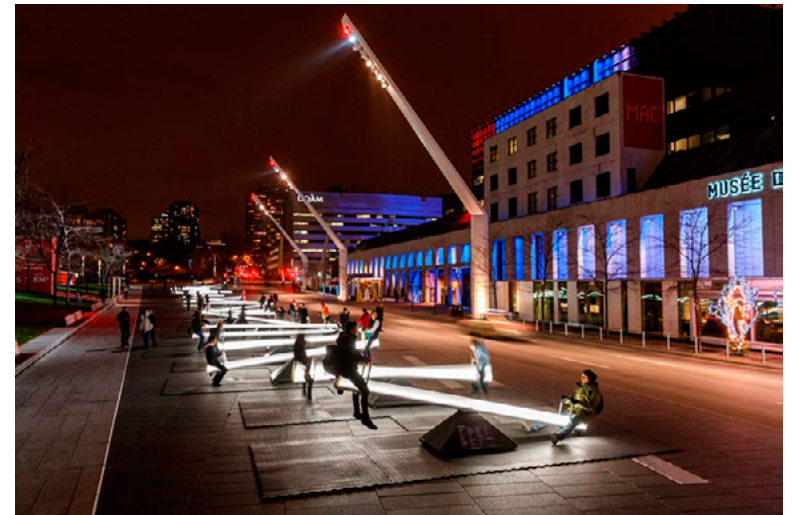
47. The Public Art Program should commission artists to create temporary and permanent artwork to connect residents and visitors with the natural environment. Artists should explore the interrelationship between culture and nature by creating art pieces that foster civic engagement and promote dialogue.

[Phase 1: immediate and ongoing implementation.](#)

48. To help support the Council endorsed Mississauga Celebration Square Strategic Plan, Public Art Program staff should encourage and support opportunities for temporary and digital public art to enhance the Square's winter experience programming.

[Phase 1: funding and development to align with existing Public Art Program budget and future Celebration Square budget requests.](#)

For example, Montreal's Luminotherapie digital festival playfully lights up Montreal's Quartier des spectacles neighbourhood every winter season. Impulse, one of the festival's interactive installations, is made up of a number of seesaws that are activated using sound and light once someone sits down on them.



Above: CS Design and Lateral Office, IMPULSE, Photo by: Ulysse Lemerise

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Major Transit Hubs and Corridors:

Mississauga's Major Transit Hubs and Corridors connect various locations and elements of the city with their communities. Large transit infrastructure projects, like the Mississauga Transitway, have already become important elements of the public realm as the public experiences the city on a day-to-day basis. Mississauga has a total of nine GO Transit Stations which also offer a unique opportunity for public art. These nearly identical stations would benefit from an integrated art approach that would create identity and a sense of pride for members of the surrounding community. Integrated public art can take on a variety of forms and add to the existing design of the facilities and surrounding landscapes or replace certain features such as architectural details, lighting, utility boxes, noise walls, retaining walls and mechanical sheds, to name a few.

Corridors are generally comprised of a road right-of-way and lands on either side of the road. Hurontario Street is a major corridor that future growth has been directed to as a result of the planned multi-modal transportation system; the Hurontario Light Rail Transit (HLRT) project. The HLRT is a priority project for Metrolinx and the City of Mississauga with construction anticipated to start in 2018. The recently completed Transit Project Assessment Process (TPAP) includes an accompanying Streetscape and Urban Design Strategy and System Design Guidelines which defines a high level streetscape vision of the

corridor, including public art components. The TPAP document committed a minimum of \$1.7 million for public art as part of the HLRT project in Mississauga.

It is recommended that:

49. As Major Transit Hubs and Corridors continue to evolve, public art should be integrated along these priority areas. Public art should encourage and assist in the creation of cultural corridors and nodes, elevate the passenger experience and reinforce wayfinding at a civic scale.
[Phase 1: immediate and ongoing implementation.](#)
50. Public art should be incorporated into wayfinding, signage and sound walls in Major Transit Hubs and along Transit Corridors. Wayfinding, signage and branding public art works should be coordinated along different Hubs to create a connected and cohesive aesthetic but not limiting the uniqueness of each individual site.
[Phase 2: to be considered and implemented as part of the HLRT transit project and other suitable transit projects corridors. Ongoing implementation.](#)

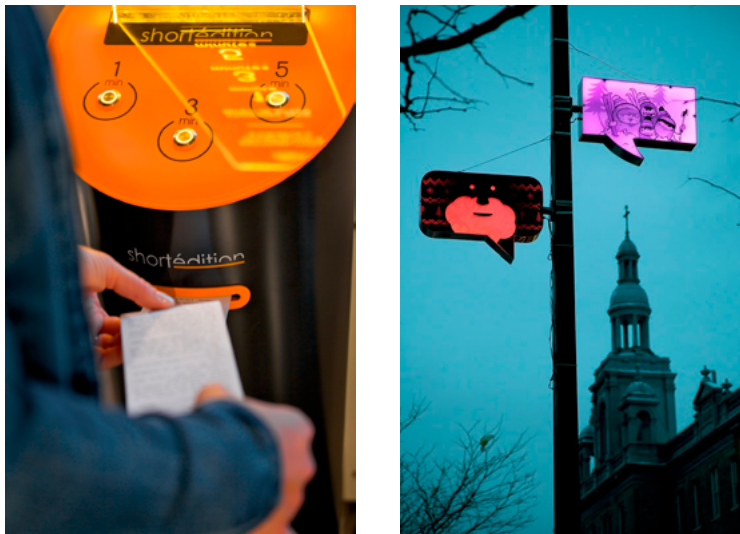
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51. Public art in Transit Hubs and Corridors should be functional, integrated and interactive, including but not limited to temporary installations, vinyl wraps, digital works, streetscape elements and performance art.

[Phase 1: immediate and ongoing implementation.](#)

For example temporary and interactive structures that provide users with short stories while they wait for transit (see image Short Edition), or creative wayfinding or public art on lighting poles (see image Idée-O-rama)



Left to right Short Edition, Photo by Short Edition; Turn Me On Design; illustrations by artists Astro and Jean-François Poliquin, Idée-O-rama, Photo by Bernard Fougères

52. City of Mississauga should continue to collaborate with Metrolinx and encourage the inclusion of integrated public art throughout the existing GO Stations in Mississauga. Each station could be contracted to a different artist, who may work through a process of community consultation and engagement to realize the concepts behind the artwork.

[Phase 2: Public Art Program staff to engage with the Metrolinx Design Excellence team as a partner on these projects.](#)

53. The City of Mississauga's Public Art Program should be closely involved in the HLRT project in order to plan and implement public art opportunities in the public realm that respond to and incorporate local context, community input and historical significance.

[Phase 1: immediate and ongoing implementation.](#)

54. Future higher order transit systems proposed along Dundas Street and Lakeshore Road should also be considered as candidates for permanent and temporary public art components.

[Phase 3: Public Art Program staff to be involved as projects commence.](#)

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4.3 CASE STUDIES

The Hamilton Supercrawl, Hamilton, Ontario

The Hamilton Supercrawl is an example of a successful public art street festival that brings community, culture, and local and international talent together in an effort to promote Hamilton's streets as pedestrian friendly zones. The Supercrawl began as a one-day event, and after 7 years has transformed into a 2-day event, with the closure of 16 city blocks, and over 100,000 visitors. The Hamilton Supercrawl combines art, performance, music, food, and drink, and involves various private-public partnerships.

Public art street festivals like Supercrawl present an opportunity for temporary public art and activation within Intensification Areas, Pedestrian Zones, Heritage Sites and can incorporate existing infrastructure projects. Festivals engage the public in creative and innovative ways, through temporary and thematic public art and allow residents and visitors to experience art and culture in their local communities.

Lumina, Cascais, Portugal:

Lumina is a light festival that is a free international event dedicated to showcasing light-based public art, based in Cascais, Portugal. Lumina was founded and is artistically directed by light artists Nuno Maya and Carole Purnelle from OCUBO.com. The festival consists of coordinated activities on international, regional and national levels, for all ages and

backgrounds. The objective is that activities will support the public in gaining an appreciation for the critical role of light in cultural and science, and “as a cross-cutting scientific discipline that can advance sustainable development”⁶. A light-based art festival engages the public and allows for an interesting use of public space through projections, digital and technology-based art that is driven by innovation.

No.9 Eco-Art-Fest at Todmorden Mills, Toronto, Ontario

No.9: Contemporary Art and the Environment, in collaboration with the City of Toronto launched an inaugural 3-month Eco-Art-Fest during the summer of 2014 at Todmorden Mills, Toronto. This festival included 8 commissioned Eco-Art installations, activities for youth and families, and scheduled art performances. The goal of the project was to bring awareness to environmental issues, and to re-imagine how one learns about a historical site through contemporary art programming and interaction with artists. Eco-Art installations addressed themes of nature, place-making, and sustainability, while performance pieces narrate the history of the site and its surroundings. Many of the art activities were designed to communicate the sites history while engaging participants in creative hands-on experiences. Similar temporary or permanent public art installations can provide for meaningful ways for residents in Mississauga to connect with the environment and rich living heritage in the City.

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Art in the Parks, New York City, New York⁷

The Art in the Parks Program first started in 1967 through the Parks, Recreation, and Cultural Affairs department, New York City. The first program consisted of a group outdoor exhibit Sculpture in Environment with the intent to use public space as an outdoor museum where people could access art on a regular basis. As the program evolved, contemporary art was more frequently displayed in underused public spaces turning them into coveted outdoor galleries, staging the works of emerging artists and reaching wider audiences. Public art works ranged in style, form, material and conception; from steel constructions to organic biodegradable installations. Temporary installations are displayed for less than one year, on display typically for three to six months. The Parks and Recreation department continues to support the creation and installation of temporary public art in parks and playgrounds throughout the different neighbourhoods. Working in collaboration with artists and diverse arts organizations, they bring both traditional and contemporary public art to the public.

The City of Mississauga's Public Art Program should create opportunities for public art in parks, working in collaboration with artists to create thematic and experimental temporary public art that connects and engages residents and visitors to their local environments and the relationship between culture and nature. The City should encourage experimental and dynamic art in parks that supports public interaction and builds on the relationship between culture and nature.

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4.4 FUNDING STRATEGY

The City of Mississauga Public Art Program is currently composed of two primary funding streams operating as one cohesive unit: the Civic Public Art Program and the Private Sector Program. As the demand and appetite for public art continues to grow, there may be a desire for the City of Mississauga to consider a clear distinction between the two and as such, create two separate programs with defined staffing and resources for each. This would be addressed through the PAWG.

Civic Public Art Program

The Civic Public Art Program is administered through the Culture Division. In 2010 Council approved allocating an annual investment from the City's capital budget to cover the minimum costs of developing and maintaining a public art program, with additional funds to be leveraged and secured by Culture Division staff through sponsorship opportunities, grants and donations. Initially the annual funding commitment was to be \$200,000, in actuality however, this amount has decreased and fluctuated greatly over the years due to competing priorities.

Further public art provision for civic public art projects is achieved through an integrated public art approach for higher order transit projects and large-scale City capital projects. This approach is currently being piloted on the Mississauga Transitway, the planned Hurontario Light Rail Transit (HLRT) project and the Meadowvale Community Centre Redevelopment project.

A comprehensive Public Art Program should encourage a diverse range of art opportunities: temporary and permanent, site-specific artworks that are distinct from their surroundings, art that is integrated into public works projects, artist-initiated projects, and opportunities and mentorships for emerging and/or local artists. A range of these should continue to be exercised by the City of Mississauga. The Civic Public Art Program demonstrates the City's commitment to the importance of investing in public art projects within the public realm.

In order to sustain a successful Public Art Program, the City of Mississauga needs to commit to continuing a fixed annual funding amount which will allow Culture Division staff to plan in accordance with the budget.

Private Sector Program

A Percent for Public Art guideline was introduced in the Framework for a Public Art Program (2010) at a recommended minimum rate of 0.5%. As a result, the City of Mississauga strongly encourages for the inclusion of public art in developments with greater than 10,000m² (100,000 sq.ft) in gross floor area, with the exception of non-profit organizations and social housing. Developers are encouraged to include public art as part of their development and/or contribute an agreed upon amount of their gross construction costs to the City's Public Art Program. The gross construction costs will initially

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be determined by the Owner/Applicant, to the satisfaction of the City's Planning and Building Department. Developers are encouraged to begin considering the inclusion of public art at the earliest possible stage to allow for the widest range of opportunities. The ultimate success of many public art projects depends on the timely integration of art, design and location.

The City also has a number of tools at its disposal which allow for the request of public art amenities, in order to better plan new communities. The following are the two tools that should be used and which have been successfully tested in Mississauga:

Bonus Zoning

On September 26, 2012, Council adopted Corporate Policy and Procedure 07-03-01 - Bonus Zoning. In accordance with Section 37 of the Planning Act and policies contained in the Official Plan, this policy enables the City to secure community benefits when increases in permitted height and/or density are deemed to be good planning by Council through the approval of a development application. Should an eligible development application be approved in principle by Council, the City may require the provision of community benefits, such as public art, as a condition of approval. However, since there are no height restrictions in downtown Mississauga, it impacts the City's ability to use this tool in the Civic Centre area.

Site Plan Approval and Urban Design Guidelines for the Public Realm

Where appropriate Urban Design Guidelines are in place, public art can be a consideration during the site plan review process and a condition of site plan approval. Public art can play a significant role in the evolution of parks and open spaces that characterize our neighbourhoods, districts and regional landscape. Urban design guidelines are an important vehicle to encourage and guide the siting and nature of artwork on public or private lands. Urban design guidelines primarily serve to influence district character and future development. Generally, guidelines indicate the type and nature of public amenities in the public and private realms, while providing direction on placement and themes, including the potential for public art.

Process for Private Developer Provision of Public Art

The City's Planning and Building Department, as overseers of the development process, alert Public Art Program staff of various development opportunities. All proposals should continue to be administered through the Culture Division, but are to be coordinated by the Planning and Building Department as part of the development application review process. The dollar amount of the contribution would be determined by the City's Building Division when calculating the value of construction for building permit fees on relevant projects.

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Once the service index is applied to the proposed gross floor area of the project, the percent for public art guideline should be factored into the final sum. The calculation should include the gross costs for construction per square metre for the various building types such as residential, commercial, industrial and other types, as well as unit construction costs for open space development.

Private developers participating in the Public Art Program have three options for fulfilling the public art obligation:

- Option 1: use the funds to commission art on-site
- Option 2: contribute to the City's Public Art Program budget
- Option 3: combination of Option 1 & 2.

Option 1: On-site contribution (Private Property)

The developer may commission public artwork to the value of the public art contribution (recommended a minimum of 0.5 percent of the gross construction cost of the development) and such works shall be located on the developer's (private) property or publicly owned lands adjacent thereto.

On-site public artworks remain in the ownership of the development, thus bringing direct benefits to the development. The maintenance and conservation responsibilities and costs of the artwork remain on title. Public art installed on private

property must remain accessible to the public at no cost and be maintained in good repair by the owner(s) of the development for the life of the development. Public art installed on publicly owned lands adjacent to the development will become part of the City of Mississauga Public Art Collection and will therefore be maintained by the City in accordance with the City's Public Art Program.

The placement of the public art that is on private property will be controlled through site plan approval. Public Art Program staff would be responsible for reviewing the developer's public art plan for selecting the artist and the development of the artwork, to follow City policies and procedures related to public art. Culture staff are available to advise developers or a developer can use up to 20% of their public art funds towards administration costs including the hiring of a public art consultant.

The following objectives, procedures and criteria pertain to developers who choose to commission art on-site. The standard commissioning procedures for private projects, outlined below, is designed to:

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- Clearly outline the City's expectations for private development public art projects
- Encourage private sector projects to deliver art of the highest calibre of excellence
- Encourage the exploration of a broader range of artistic approaches to the site
- Hold developers accountable for meeting the City's and artists' expectations
- Create conditions in which artists have better opportunities to work with the design team to integrate their work into the site

A public art plan is to be required of the applicant when the decision is made to undertake an on-site public art initiative. A public art plan should outline the method by which the applicant will commission public art in the publicly accessible areas of the development. A public art plan should be prepared at the earliest possible stages of the development to allow for the widest range of opportunities. A plan includes the project objectives, potential sites and opportunities, budget allocation, proposed art selection method, potential artists and selection jury, projected schedule, and a public relations strategy. In other words, a public art plan identifies "how" the program will evolve, and not "what" the art will actually be. If the project is multi-phased and/or will create a new neighbourhood or district, the applicant may be asked to provide a master or district public art plan in advance of site-specific public art plans for each phase of development. A master or district public art plan is a conceptual

framework that proposes long term phasing and budgetary strategies, identification of prominent and priority art locations, site opportunities, art selection methods and possible themes.

Option 2: Off-site contribution (pooled funding)

In cases where an on-site location for public art may not be suitable or if the amount is too small to be effectively used to create a public art installation, the developer may wish to direct the value of their public art contribution to help fund the City's Public Art Program. Typically the City recommends a minimum of 0.5% of the gross construction costs. Funding will be pooled and will be used towards City-initiated public art projects on publicly owned lands in the local community. Projects will be undertaken by the City of Mississauga following customary processes, policies and priorities for the local area. The funds can be earmarked for a specific project in a specific location or can be placed in a reserve for the undertaking of a future major public art project when enough funds are pooled.

Option 3: Combination On/Off-site contribution

The developer may wish to commission public art on their private property or publicly owned lands adjacent thereto and allocate the remaining portion of the public art contribution to the City of Mississauga off-site pooled public art fund to be used as discussed in Option 2 above.

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4.5 ACQUISITION STRATEGY

For specific details related to the acquisition of the City of Mississauga Civic Collections, including the Public Art Collection, refer to the City's Corporate Policy and Procedure 05-02-07-City Acquired Art. General practices for the acquisition of public art for the City of Mississauga are outlined below.

The City's Public Art Program should commission artwork of the highest quality and relevant context. The art selection method should be tailored to the size and scope of the project as each project brings a unique set of conditions, which must be assessed by Public Art Program staff. Art selection methods for consideration include:

- Open competition: encourage the greater arts community to submit qualifications and/or a proposal and may be a single or multiple stage process. An independent Art Selection Committee is formed to adjudicate the proposals and select the finalist(s).
- Invitational competition: pre-selected artists are invited to submit their qualifications and/or proposal. This method is typically utilized if the project requirements are specialized in nature and when there is a limited time frame for the project. An independent Art Selection Committee is formed to adjudicate the proposals and select the finalist(s).

- Direct selection: recommends a single artist or arts collective for the award of a public art commission. This method is only used in cases when the project is highly specialized in nature and/or the project budget is under \$10,000.

City of Mississauga endorses the practice of remuneration for artists and arts professionals according to the most recent CARFAC Minimum Fee Schedule. This includes remuneration for independent Art Selection Committee members, with the exception of City of Mississauga staff, project team members and any partnering organization on the project, as this is already accounted for in their scope of work.

Principles of CPTED (Crime Prevention Through Environmental Design) can be addressed through public art in the acquisition and development stage. CPTED is a pro-active crime prevention strategy based on application of design principles in the built environment that create environments less conducive to crime.

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The principles of CPTED are:

- Natural Surveillance – The placement of physical features that maximizes natural visibility e.g. the strategic placement of park benches
- Natural Access Control – The deterring of access to a target and creating a perception of risk to a potential offender through the design of space, and to provide people a sense of direction and indication as to where they are and are not allowed e.g. lawns, sidewalks and topographical features
- Territorial Reinforcement – The defining of borders of controlled space so that users of an area develop a sense of proprietorship e.g. strategic use of bollards and signs

Corporate Policy and Procedure –05-02-07– City Acquired Art, addresses the policies and procedures related to donations of art to the City. From time to time, donations intended for the City's Corporate Art Collection may come forward from groups and/or individuals as part of the recognition of a significant event or individual. However, it is not always in the City's best interest to acquire the work. These opportunities should be carefully considered and in consideration of the Public Art Program principles, goals and responsibilities. In addition, clear guidelines and a formal evaluation process must be established before any other donations are considered for the City's Corporate Art Collection.

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4.6 ACQUISITION PROCESS MAP

Culture Division, City of Mississauga



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OPERATING AND IMPLEMENTATION FRAMEWORK

4.7 ART SELECTION PROCESS, ROLES AND RESPONSIBILITIES

The following section clarifies the roles and responsibilities of the various individuals who play a part in the art selection process and help the Public Art Program achieve its vision. In the event that there is a perceived conflict of interest, Council, City staff and/or any member of the Art Selection Committee should immediately remove themselves from the public art selection process.

City Council

In accordance to industry best practices, City Council and all Committees of Council are arms-length of any art selection processes, however their role is to perform the following functions and/or empower staff to do so on Council's behalf:

- Review and approve City of Mississauga's PAMP and associated Corporate Policies
- Approve Municipal annual budget(s) for public art
- Approve negotiated agreements with private developers that may contain sections related to the provision of public art
- Recommend a qualified arts and/or design professional from their Ward to take part in a relevant Art Selection Committee

Culture Division staff

The Culture Division is responsible for managing and administering the Public Art Program. The Public Art Program affects a number

of City departments and agencies within the municipal administration, and needs to be able to engage with all key public bodies and City departments, particularly those involved in parks, planning, operations, maintenance and infrastructure, but also with finance, legal, and risk management.

Appointed Public Art Program staff need to perform the following functions:

- Draft public art policies, plans, programs and procedures
- Coordinate the Public Art Working Group (PAWG)
- Develop and curate the City's Public Art Program and manage the public art budget on an annual basis
- Facilitate contract negotiations and payment to artists for City commissioned public art
- Liaise with other departments and consultants to facilitate technical reviews, approvals and coordination from art concept to fabrication and installation
- Prioritize and oversee the work of consultants and/or other staff where necessary
- Report on the Public Art Program to senior staff, Council and the community as needed
- Create or oversee the development of public art projects including terms of reference and managing artist selection

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- Be the primary liaison and coordinator between the artist and relevant City departments and other agencies as required (e.g. local resident associations, utility companies, etc.) from the art concept to installation
- Develop opportunities to encourage and develop local artists
- Ensure that the public art collection is properly documented, artists and donors are appropriately acknowledged, and the artwork in the inventory is maintained and conserved as per the artist's maintenance manual
- Coordinate with City staff on provision of public art from private developers, including reviewing development agreements and public art plans and processes
- Provide advice, input and information to private developers regarding their provision of public art
- Assist with the development of community outreach, education and communication plans for public art projects

Art Selection Committee

For public art projects over and above a certain amount, detailed in the Corporate Policy and Procedure 05-02-07-City Acquired Art, Public Art Program staff assemble an Art Selection Committee in order to maintain transparency, integrity and professionalism in the selection process. Committee composition shall consist of a majority of artists and/or arts professionals knowledgeable in public art and/or contemporary art. Project team members and qualified community members may also be considered for

the committee, which is usually composed of 5 members but may range from 3 to 7. Technical advisors may also be invited to join the committee. Arts professionals may be local, regional or international, as to fit the scope of the project. Art Selection Committee members should be remunerated for their time and effort, with the exception of project team members and/or City staff experts.

Public Art Working Group (PAWG) and other relevant City staff

The Public Art Program needs to be integrated into the City's operational and planning structure. One way to do this is with an interdepartmental Public Art Working Group (PAWG) that is to be led by Culture Division staff assigned to administer the Public Art Program. The PAWG should have representation from the following City departments: Planning and Building, Community Services, Corporate Services, and Transportation and Works; all of which undertake work that might intersect with public art.

The role of this committee would be to:

- Input into public art plans, corporate policies and terms of reference for public art projects
- Act as staff liaisons in their departments and advise Public Art Program staff about significant capital projects at the earliest point to ensure that public art can be incorporated

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- where appropriate, including when negotiating agreements with developers for site plan approval or section 37 bonus amenities
- Represent their department on Art Selection Committees, where appropriate, and advise on and approve public art proposals and the development of a public artwork from concept to installation
- The majority of projects will be managed by Public Art Program staff through the Culture Division, but PAWG members will assist with coordination for public art projects, as relevant to their department and expertise (e.g. processing payments from the project budget where it does not sit in the Culture budget; coordinating road work or utilities for an art project with their staff or contractors; obtaining permits, etc.)
- In cases where there is not any available staff resources, an external public art consultant may be hired to manage the project's commissioning and/or realization, with advice from Public Art Program staff.

External Public Art Consultants

As the Public Art Program develops, external public art consultants may be required to manage projects where there are financial resources in place (e.g. developer funding for public art on a City-owned site), where projects are time-sensitive, and where the Culture Division staff do not have time to complete the work. Agreements for developer provision for public art allow up to 10% of the agreed amount to be put towards hiring a consultant to select artists and manage the process. Where the public art provision is for a privately-owned “public” space, a developer who wishes to use a public art consultant would hire the consultant directly. Where the developer has opted to provide funding to the City for public art on public land, the City's Culture Division would manage the project and may decide to hire a consultant with up to 10% of the funds, if Culture staff do not have time to manage the project directly. Consultant project managers may develop terms of reference, manage selection processes and assist in project development and oversight of an artwork's production and installation. Public art consultants may also be contracted to draft relevant policies, plans and processes, or review documents drafted by Culture staff.

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4.8 MAINTENANCE AND CONSERVATION STRATEGY

It is the responsibility of the City of Mississauga to maintain, preserve and restore all art owned by the Corporation. In this manner, the Public Art Collection is inspected, cleaned and conserved according to an artist supplied maintenance plan, under the direction of the City's Public Art Program staff. At a minimum, the maintenance plan should include a maintenance dossier, stamped drawings, all relevant specifications, key contacts, manufacturers' lists and budgets. Public Art Program staff conduct an annual review of City owned art and identify priority work in accordance with the budget. All repairs and restoration is made in accordance with recognized principles of conservation. The Maintenance and Conservation Strategy is essential to the ongoing value and enhancement of the public realm as well as to the integrity of the artwork.

Currently funding for the maintenance and conservation of City owned art is administered through a Council approved annual operating budget. The PAMP recommends that a separate Public Art Reserve Fund be established and that the annual contribution be transferred and administered through the reserve in order to more effectively fund and track activity related to maintenance and conservation of City owned art. The City of Mississauga should continue to support a sustainable source of funding for the long-term conservation and maintenance of its art collections. With this in mind, it may be necessary to increase the annual reserve contributions as

new permanent public art projects are completed and the City's collection increases over the years.

Notwithstanding, temporary public art installations do not typically require a maintenance allocation. Furthermore, maintenance of projects that are integrated into or as part of public infrastructure, such as benches or light standards, should, where possible, be financed through the annual operating budgets of the relevant City Department responsible for the infrastructure. Any proposed maintenance should be conducted in consultation with Public Art Program staff or a certified specialist working on the City's behalf.

Privately owned public art is the responsibility of the owner and any responsibilities and obligations for such works should be included in the terms of conditions of each individual development agreement.

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APPENDIX

5.1 FULL LIST OF RECOMMENDATIONS

No.	Recommendation	Implementation	Category/Public Art Zone
1.	Recommendations 1 through 25 (under Section 4.1 of the PAMP) be incorporated in the review and refresh of Corporate Policy and Procedure 05-02-07-City Acquired Art.	Phase 1	Policy
2.	Five identified Public Art Zones (Existing Infrastructure, Heritage Sites, Pedestrian Zones, Major Transit Hubs and Corridors, and Waterfront) should be adopted in the Corporate Policy and Procedure 05-02-07-City Acquired Art and other relevant documents and guidelines, as priority public art areas.	Phase 1	Policy
3.	Policies across the Corporation encouraging and/or requiring public art should be kept current, relevant and revisited at the next opportunity of a Mississauga Official Plan review. These policies should be referenced and considered in all other planning documents and urban design guidelines that concern the public realm.	Phase 1	Policy
4.	Future public art projects should be considered as opportunities for animating the public realm, in particular through the incorporation of colour and scale.	Phase 1	Policy
5.	City of Mississauga should continue to increase and build the cultural consciousness of Mississauga residents by exploring partnerships with the arts community, through art and community festivals, education, public engagement and community-based public art, and/or other relevant and appropriate opportunities.	Phase 1	Policy
6.	City of Mississauga should support a public art program that seeks to embrace audience engagement as well as interaction, and is diverse and accessible to all ages, abilities, ethnic groups and socio-economic backgrounds.	Phase 1	Policy

No.	Recommendation	Implementation	Category/Public Art Zone
7.	Culture Division should maintain an artist registry for those who are qualified to respond to permanent and temporary public art calls. This registry should ensure public art opportunities for local, international, emerging, and established artists.	Phase 1	Policy
8.	Culture Division should continue to align public art programming with industry best practices.	Phase 1	Policy
9.	Culture Division should continue to commission local, national and internationally renowned artists as part of the Public Art Program.	Phase 1	Policy
10.	Culture Division should consider public art mentorship opportunities for emerging artists and collaborate with other City programs, educational and art-based institutions, community organizations and other private initiatives.	Phase 2	Policy
11.	Culture Division should continue to work with relevant City Departments in implementing formal processes and procedures that ensure public art is considered at the beginning of the planning and capital improvement process.	Phase 1	Policy
12.	Culture Division should explore public art opportunities within all Community Nodes and public spaces as identified in the City of Mississauga Official Plan.	Phase 1	Policy
13.	Public Art Working Group (PAWG) should be formed and investigate human resources available to carry out or assist in carrying out the PAMP recommendations.	Phase 2	Policy
14.	City of Mississauga should develop a strategy for the acquisition of new Corporate Art, including donations, and find a suitable permanent location for artwork currently in storage. Until this strategy is developed, it is recommended that a moratorium be placed on the purchase of art and the acceptance of donations intended for the City of Mississauga's Corporate Art Collection. This moratorium will exclude City initiated and/or City managed projects through the Public Art Program, as well as donations for the City's Corporate Art Collection that are deemed in the best interest of the City of Mississauga by the Director, Culture Division.	Phase 1 Phase 2	Policy
15.	Culture Division should archive and catalogue existing and future public art projects and initiatives for the continual public consumption, via a digital platform such as but not limited to online web, digital screens or digital applications.	Phase 1	Policy

No.	Recommendation	Implementation	Category/Public Art Zone
16.	Culture Division should continue to explore the use of and support for pop-up, temporary, functional and integrated public art, including but not limited to tactical urbanism, street art, hoarding art, streetscaping, street banners, light posts, benches, and digital platforms.	Phase 1	Policy
17.	City of Mississauga should investigate the feasibility of a dedicated budget to fund temporary and functional public art projects in parks and open spaces; both of which make ideal settings for creating an outdoor gallery and showcasing artworks for a limited period of time.	Phase 2	Funding
18.	City of Mississauga should research, benchmark and analyze viable options for alternate sources of public art funding. As well as work with Planning and Building Department staff to regularly encourage the percentage for public art program as part of its planning approval process.	Phase 2	Funding
19.	City of Mississauga should establish a separate Public Art Reserve Fund in order for the Public Art Program to adequately fund and track the maintenance, preservation and conservation of the corporation's art collection. The annual maintenance budget previously approved by Council for public art should be transferred to and administered via the Public Art Reserve Fund in perpetuity. The Public Art Reserve Fund should also be structured to receive cash contributions from public and private sectors and operated in accordance with City of Mississauga financial policies.	Phase 1	Funding
20.	All City-owned art acquired by the Corporation through purchase, commission, and/or donation should be insured under the City's insurance policy.	Phase 1	Funding
21.	Culture Division should continue to explore opportunities to leverage funds and resources for future public art projects, through funding opportunities available from all City Departments. The Culture Division should continue to monitor the development of City planning initiatives and formally request that a portion of project budgets be put towards the City's Public Art Program.	Phase 2	Funding
22.	Culture Division to investigate sponsorship opportunities in partnership with other public and private corporations in order to fund future public art projects.	Phase 2	Funding

No.	Recommendation	Implementation	Category/Public Art Zone
23.	Culture Division should explore granting opportunities for public art projects that support not-for-profit and/or charitable community arts organizations, groups and collectives.	Phase 1	Funding
24.	Culture Division should continue to collaborate with public and private partners to identify opportunities for joint initiatives, to leverage additional capital funds, and to ensure the technical feasibility of new public art projects. These partnerships could include higher institutions of learning and creative industries.	Phase 1	Partnerships
25.	Culture Division should continue to develop relationships with Metrolinx and MiWay to identify opportunities at Major Transit Hubs, including but not limited to, temporary and permanent public art.	Phase 1	Partnerships
26.	City of Mississauga should continue to initiate partnerships with the private sector in the development of public art on privately owned and publicly accessible lands as part of the site plan review process. Temporary and permanent installations should be explored, including but not limited to; functional and integrated public art, sculpture, hoarding art, and interactive installations.	Phase 1	Partnerships
27.	Culture Division continue to acquire permanent public art for planned infrastructure projects and the built environment.	Phase 1	Existing Infrastructure
28.	Culture Division should continue and encourage further collaboration with artists, arts organizations and other arts partners in order to grow opportunities for digital based arts programming (i.e. Art on the Big Screens Program intended for the outdoor LED screens at Celebration Square as well as other available digital infrastructure).	Phase 1	Existing Infrastructure
29.	Celebration Square should continue to be a leader in the City of Mississauga with respect to best practices for digital public art. Culture Division staff should explore further opportunities for digital art programming and partnerships.	Phase 1	Existing Infrastructure

No.	Recommendation	Implementation	Category/Public Art Zone
30.	Culture Division should employ the use of existing and emerging technology to commission interesting digital art projects on existing screens, project art content on built infrastructure and/or commission artists as part of an interactive digital feature. The Culture Division should commission local and internationally significant artists to develop art content for digital real estate available throughout Mississauga.	Phase 1	Existing Infrastructure
31.	City of Mississauga should explore opportunities for a mural program on public property.	Phase 1	Existing Infrastructure
32.	Culture Division should explore and advocate for temporary public art opportunities on existing and proposed infrastructure as well as on transitory, underused and unsightly places (i.e. construction sites, underpasses, underused/unused buildings), as deemed safe and appropriate.	Phase 1	Existing Infrastructure
33.	Culture Division should explore public art opportunities that connect to the living, natural, environmental and cultural heritage of Mississauga, including the past, present and future of Mississauga's diverse communities.	Phase 1	Heritage Sites
34.	Culture Division should encourage public art on heritage sites that are thematic, temporary, interactive, immersive and digital. Public art in this Zone should focus on creative and innovative ways to engage the public with the use of museum and heritage sites, that allow for contemporary interactions with and interpretations of heritage.	Phase 2	Heritage Sites
35.	Public art opportunities on Heritage sites should align with the Museum and Heritage Planning Strategic Plan, focusing on thematic history to identify ways to re-animate and more effectively use these spaces.	Phase 1	Heritage Sites
36.	All proposals for public art at heritage sites are required to obtain heritage clearance as well as heritage permits. These public art projects are to be produced in accordance with applicable best practices, relevant City by-laws and provincial legislation. Public Art Program staff should work closely with Heritage Planning and Museums staff, the Heritage Advisory Committee, as well as cultural groups and individuals as required, to ensure that public art at heritage sites follows appropriate protocol.	Phase 1	Heritage Sites

No.	Recommendation	Implementation	Category/Public Art Zone
37.	Culture Division should commission and encourage public art that explores and better represents the diverse history, cultures and stories of past and present Mississauga First Nations and Indigenous communities.	Phase 1	Heritage Sites
38.	Provision of public art in Mississauga's major pedestrian zones should continually be considered and encouraged wherever possible during the evaluation of development proposals.	Phase 1	Pedestrian Zones
39.	All public art in pedestrian zones should complement the character and streetscape design of the area and be supportive of the City's Urban Design Guidelines and Local Area Plans.	Phase 1	Pedestrian Zones
40.	Public art within Pedestrian Zones should provide aesthetic as well as functional and interactive features, including but not limited to, the incorporation of public art in street furniture, lighting, streetscaping, utility boxes, wayfinding etc. Public art within Pedestrian Zones should function to connect communities and cultures together by animating streetscapes and public spaces.	Phase 1	Pedestrian Zones
41.	Culture Division should work closely with Communications and Transportation and Works Divisions to implement a Downtown Street Banner Program in accordance with Corporate Policy and Procedure – 06-02-06 – Banners and existing budget.	Phase 2	Pedestrian Zones
42.	Corporate Policy and Procedure 06-02-06-Banners, is managed and operated by the Traffic Management Section of the Transportation and Works Department and is to remain as such.	Phase 1	Pedestrian Zones
43.	Along with the priority public art zones, a continuous bike route with wayfinding and cultural resting points should be considered in future planning and implementation of the City's Cycling Master Plan. This path should be informed by the PAMP, and presents the opportunity to launch in conjunction with existing biking and pedestrian events.	Phase 3	Pedestrian Zones
44.	Culture Division, working alongside other divisions, should explore the possibility of developing a wayfinding and branding program, which allows for various public art elements.	Phase 2	Pedestrian Zones

No.	Recommendation	Implementation	Category/Public Art Zone
45.	City of Mississauga should support and encourage experimental and dynamic art in parks that is designed for public interaction and immersion. Public art within the Waterfront area should incorporate functional elements that encourage and promote active living, inviting the audience to interact and play with the public art works.	Phase 1	Waterfront
46.	Public art within the Waterfront Zone should build upon the natural and environmental heritage and incorporate a storytelling element that reflects the First Nations and Indigenous communities.	Phase 1	Waterfront
47.	The Public Art Program should commission artists to create temporary and permanent artwork to connect residents and visitors with the natural environment. Artists should explore the interrelationship between culture and nature by creating art pieces that foster civic engagement and promote dialogue.	Phase 1	Waterfront
48.	To help support the Council endorsed Mississauga Celebration Square Strategic Plan, Public Art Program staff should encourage and support opportunities for temporary and digital public art to enhance the Square's winter experience programming.	Phase 1	Waterfront
49.	As Major Transit Hubs and Corridors continue to evolve, public art should be integrated along these priority areas. Public art should encourage and assist in the creation of cultural corridors and nodes, elevate the passenger experience and reinforce wayfinding at a civic scale.	Phase 1	Major Transit Hubs and Corridors
50.	Public art should be incorporated into wayfinding, signage and sound walls in Major Transit Hubs and along Transit Corridors. Wayfinding, signage and branding public art works should be coordinated along different Hubs to create a connected and cohesive aesthetic but not limiting the uniqueness of each individual site.	Phase 2	Major Transit Hubs and Corridors
51.	Public art in Transit Hubs and Corridors should be functional, integrated and interactive, including but not limited to temporary installations, vinyl wraps, digital works, streetscape elements and performance art.	Phase 1	Major Transit Hubs and Corridors

No.	Recommendation	Implementation	Category/Public Art Zone
52.	City of Mississauga should continue to collaborate with Metrolinx and encourage the inclusion of integrated public art throughout the existing GO Stations in Mississauga. Each station could be contracted to a different artist, who may work through a process of community consultation and engagement to realize the concepts behind the artwork	Phase 2	Major Transit Hubs and Corridors
53.	City of Mississauga's Public Art Program should be closely involved in the HLRT project in order to plan and implement public art opportunities in the public realm that respond to and incorporate local context, community input and historical significance.	Phase 1	Major Transit Hubs and Corridors
54.	Future higher order transit systems proposed along Dundas Street and Lakeshore Road should also be considered as candidates for permanent and temporary public art components.	Phase 3	Major Transit Hubs and Corridors

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APPENDIX

5.2 ENGAGEMENT PROCESS

Research

Prior to embarking on the PAMP, the Culture Division provided the Consultant with a list of existing policies and background documents. The Consultant submitted a checklist confirming that these documents were reviewed on Friday, October 25th 2013. In conjunction with these documents, the Mississauga website “Culture on the Map” was also consulted and a list of existing public art in Mississauga was created and submitted by the Consultant to the Culture Division on Wednesday, November 20th 2013.

For a complete list of documents consulted see Appendix 5.3

Internal Stakeholder Engagement

During the planning and early stages of the PAMP, the Consultant met on various occasions with representatives from the Culture Division as well as, representatives from the following City Departments:

- City Manager (Economic Development Office, Legal Services)
- Planning and Building (Urban Design, Development and Design, Policy Planning, Strategic Community Initiatives)
- Transportation and Works (Engineering and Construction, Transportation and Infrastructure Planning, Works Operations and Maintenance)

- Community Services (Recreation, Library Services, Parks and Forestry, Culture)
- Corporate Services (Communications, Facilities and Property Management)

External Stakeholder Engagement

An online public survey was issued by the Culture Division to help inform the PAMP. Members of the public, including residents, artists and stakeholders, had an opportunity to share their feedback regarding the direction of public art in Mississauga. Specifically, the survey ascertained public opinion on the importance of public art to the community, proposed priority zones and preferred types of public art.

The survey was issued to the public in December 2014 and closed July 2015. It was heavily promoted on the City of Mississauga website, through Corporate social media outlets and rebroadcasted by local arts organizations. The survey was also publicized on a widely used artist industry website called Akimbo.

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What we heard:

Do you believe that public art is an important element to a community?

- “Public art is essential to economic development, tourism and culture!”
- “Public art gives communities personality and livelihood and makes culture accessible.”
- “Public art enhances the artistic culture of a community. It is important for citizens to understand that art can be both; “high-brow” and for the masses.”

Comments on identified Priority Zones for City public art projects:

- “I ask that the City of Mississauga prioritize public art in pedestrian zones, especially neglected or lower income areas. Something like the Wynwood Walls project in Miami. I didn’t want to leave that place, and it was a derelict area before. The art turned it into a destination.”
- “There is not enough promotion of Mississauga’s Heritage sites and properties. Maybe by having spectacular exhibits will draw the community to visit and learn of Mississauga’s roots.”
- “Public art in transit shelter areas, major intersections and community centres would help humanize the spaces. Currently, Mississauga is very oriented toward car culture and people who use transit are dwarfed by tall buildings. I feel that all of the identified priority zones would benefit from public art as well as creatively designed functional artwork such as benches, lamps and bike racks. I look forward to seeing more public art in Mississauga in the future to help others identify the city as a vibrant and hip place.”

Additional comments from the community:

- “As much as I support local community art, I would like to see more works by renowned international artists in Mississauga.”
- “I would like Mississauga to have more contemporary, exciting and challenging public art.”
- “Public art needs to consider its public as well. Placing contemporary works in the city centre that are not contextualized could alienate the average resident.”
- “Training workshops should be offered to help Mississauga artists learn how to transfer their skills: such as sculpture, painting, etc. so it can be applied to public art.”

5.3 DETAILED SWOT ANALYSIS

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	Strengths	Weaknesses	Opportunities	Threats
Existing Infrastructure Projects	<ul style="list-style-type: none"> Existing Budgets Public Space Happening within the next 5 years Within natural open settings Accessible community spaces High public use 	<ul style="list-style-type: none"> Delays in construction Not necessarily the priority/ideal space for public art Budget 	<ul style="list-style-type: none"> Budget for Art Revitalization of area New focus on area 	<ul style="list-style-type: none"> The development may exceed the budget resulting in a loss of funds for art
Heritage Sites	<ul style="list-style-type: none"> Naturally enriching Open space Public space Address local history Raises community awareness Corporate sponsorship Connected to Waterfront Trail or major transit corridor 	<ul style="list-style-type: none"> Collaborating with varying ownerships to use sites may provide some difficulties Coordination between multiple stakeholders Budget 	<ul style="list-style-type: none"> Recreation programs To address sustainability Share stories from the past Attract audiences through Heritage and identity Temporary public outdoor art events 	<ul style="list-style-type: none"> Interference with private events (ex. weddings) Awareness of public works
Pedestrian Zones	<ul style="list-style-type: none"> High visibility Outdoor leisure and public space Existing destination areas Within the Credit River or Downtown 	<ul style="list-style-type: none"> Without any existing infrastructure projects in these areas, it may be difficult to secure funding for permanent public installations in the next 5 years Budget 	<ul style="list-style-type: none"> Engage local community Interest for permanent work 	<ul style="list-style-type: none"> Lack of space for installation

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	Strengths	Weaknesses	Opportunities	Threats
Waterfront	<ul style="list-style-type: none"> • Connectivity • Pedestrian and cycling routes • Existing recreational destination • High public profile • Easily accessible 	<ul style="list-style-type: none"> • Disconnected from the downtown core • Little visibility from high traffic areas • Budget 	<ul style="list-style-type: none"> • To connect the waterfront with the Downtown and the Credit River • To promote outdoor recreation • To celebrate Mississauga's natural assets 	<ul style="list-style-type: none"> • A disconnect from industry and commerce areas may result in a lack of funding opportunities • Proper documentation and awareness of public works
Major Transit Hubs and Corridors	<ul style="list-style-type: none"> • Connection to future development plans for public transit • Existing open spaces available for varying types of installations 	<ul style="list-style-type: none"> • An excess of cars and noise • Current lack of pedestrian appeal • Budget 	<ul style="list-style-type: none"> • For temporary public events such as a community walk or parade. • To connect Downtown to Waterfront 	<ul style="list-style-type: none"> • Difficulty creating a pedestrian-friendly zone in all areas
GO Stations	<ul style="list-style-type: none"> • Community hubs • High public use • Connected to major transit corridors • Existing infrastructure for installations 	<ul style="list-style-type: none"> • Outside major public destination areas • Disconnected from pedestrian zones • Budget 	<ul style="list-style-type: none"> • Opportunity to create a sense of identity and place • Opportunity for community involvement • Coordination with Metrolinx in order to secure space within stations 	<ul style="list-style-type: none"> • Need for partnership agreement with outside organization

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5.4 DOCUMENT LIST

Documents reviewed include:

- The Mississauga Strategic Plan
- Culture Master Plan
- Arts and Culture Business Plan (2013-2016)
- Recreation and Parks Future Directions Report
- Framework for a Public Art Program
- City Acquired Art Policy (05-02-07)
- Waterfront Parks Strategy
- Inspiration Lakeview Report
- Inspiration Port Credit
- Downtown 21 Master Plan
- Mississauga Cycling Master Plan (2010)
- Public Art in City Planning Policies and Strategies
- List of Public Art in Mississauga (Obtained from Mississauga Culture Map)
- Mississauga Cultural Resource Map
- Mississauga Data – Information related to population, growth, and land use
- Mapping Artists and Cultural Workers in Mississauga – A Neighbourhood View
- Community Census Profiles (2001)
- Urban Design Guidelines and Standards
- Proposed City of Mississauga Capital Projects (2014-2018)
- The Credit River Parks Strategy
- Make a Place for People - Streetsville Main Street Square
- The Port Credit Mobility Hub Master Plan Study (2011)
- HMLRT Urban Design and Streetscape Strategy

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5.5 FOOTNOTES

1. Ontario Ministry of Municipal Affairs and Housing, *Business Improvement Area Handbook, 2010* <<http://www.mah.gov.on.ca/Page1529.aspx>>
2. CARFAC, *About*, <<http://www.carfac.ca/about/>>
3. CPTED, *What is CPTED*, <<http://cptedontario.ca/mission/what-is-cpted/>>
4. City of Toronto, *BY-LAW No. 1218-2011*, <<http://www1.toronto.ca/City%20Of%20Toronto/Transportation%20Services/Beautiful%20Streets/Files/pdf/law1218.pdf>>
5. Canada Council for the Arts
6. Lumina, *About*, <<http://www.light2015.org/Home/Event-Programme/2015/Exhibition/LUMINA-Light-Festival.html>>
7. NYC Parks, *Art in the Parks Program*, <<http://www.nycgovparks.org/art-and-antiquities/art-in-the-parks>>

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5.6 IMAGE SOURCES

Page No.	Image	Source/Photo Credit
	Title Page	City of Mississauga
5	Possibilities	Lane Dorsey
5	Titled Spheres	Supplied by Andrew Davis PAC
5	Earthbound...Unbound	Supplied by Andrew Davis PAC
6	Art of Sport	Tori Lambermont
6	Tree Quilts	Light Monkey Photography
6	Crossing Pedestrians	Lane Dorsey
18	700 Delaware	http://www.designboom.com/art/700-delaware-by-hense/
18	Blue Trees	http://www.kondimopoulos.com/thebluetrees/vancouverbiennale/
18	Skin	http://www.piartworks.com/english/sanatcilar_det2.php?recordID=Mehmet%20Ali%20UYSAL&galeriID=Skin
18	MAP	http://datenform.de/mapeng.html
18	Street Hunger	http://www.biancoshock.com/street-hungry.html
18	Lancaster Gate	http://www.gkrscaffolding.co.uk/media/4271/lancaster_gate.jpg
19	Red Ball Project	https://www.facebook.com/redballproject/photos/a.10152411631433823.1073741877.8448182882/10152411632023823/?type=3&theater
19	Paint the Town Red	http://www.filthyluker.org/art-attacks/nggallery/page/1
19	Umbrella Sky	http://www.agitageda.com/en/eventos/street-art/
19	Crown Fountain	http://www.cityofchicago.org/content/dam/city/depts/dca/Millennium%20Park/crownfountain800.jpg
19	I See What You Mean	http://denverconvention.com/about-us/public-art-old/
19	Street Cathedral	http://travelbetweenthepages.com/2011/11/01/boston-loves-public-art/
33	Safari Urbain	http://media.architecturaldigest.com/photos/560afb277da26e3235ad9619/master/pass/French-Artist-Julien%20Nonnon-Safari-Urbain-Paris-16.jpg
33	Long Live the Dead Queen	http://www.designboom.com/art/mary-sibande/

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Page No.	Image	Source/Photo Credit
33	Moto Wall	http://theheavyprojects.com/projects
33	1.8	http://www.echelman.com/project/smithsonian/
35	Trompe L'Oeil	http://www.thinktank.org.uk/blog/1694-iconic-building-gains-trompe-l-oeil-wrap.php
35	Dear World...Love, Cambridge	http://www.miguel-chevalier.com/en/dear-world-yours-cambridge?position=1&list=aw_rxot6wNPZWheSyepZ1q1iVcw6lYg-X2TuRbmQz34
36	Community Canoe Project	https://homegrown.projexity.com/initiatives/Uuys3SAIbXHIQ0rMNCmV2f3ggun
36	Mungo National Park Heritage and Indigenous Signage	https://s-media-cache-ak0.pinimg.com/736x/67/c1/9d/67c19d4645828436a3c9af4b948ba607.jpg
38	Parklet	http://popupcity.net/turning-grey-boxes-into-green-spaces/
38	Monument	http://www.thisiscolossal.com/wp-content/uploads/2015/10/library-2.jpg
39	Walk[Your City]	https://www.nclm.org/programs-services/publications/southern-city/2014/2014-04/PublishingImages/WalkYourCityNorthHills.JPG
39	RainWorks	http://www.odditycentral.com/art/seattle-artist-creates-invisible-street-art-that-only-appears-when-it-rains.html
40	Modified Social Bench NY No.05	http://www.publicartfund.org/view/exhibitions/6071_jeppe_hein_please_touch_the_art#&gid=1&pid=2
41	Impulse	http://www.quartierdesspectacles.com/fr/activite/7551/luminotherapie
43	Short Edition	http://www.thisiscolossal.com/wp-content/uploads/2015/11/story-4.jpg
43	Idée-O-rama	http://thecreatorsproject.vice.com/blog/cold-montreal-winter-brightened-by-colorful-comic-book-signs