

Downtown Stratford BIA Public Art Plan

Created by STEPS Public Art for Downtown Stratford BIA

February 2023



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This project was created in partnership with STEPS Public Art, a charitable organization that envisions a world where artists and communities co-create meaningful, welcoming and safe public spaces. Together with their partners, they transform urban areas into dynamic public spaces, helping artists, community organizations, Municipalities, and Business Improvement Areas (BIAs), push creative boundaries.

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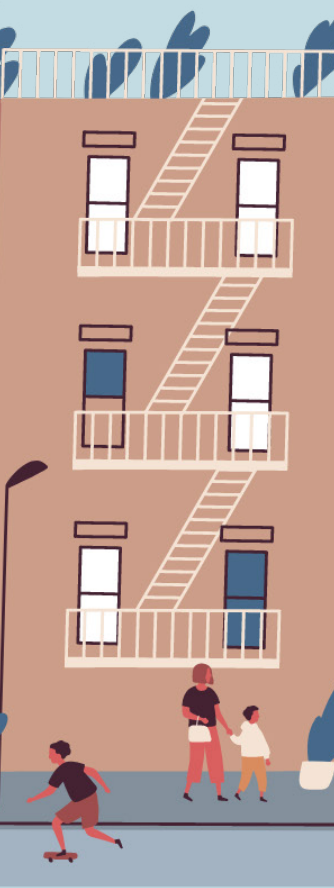


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EXECUTIVE SUMMARY

The Downtown Stratford BIA Public Art Plan seeks to identify a vision and guiding principles to ensure the benefits of public art are felt throughout downtown Stratford. Through a community-led process, the Public Art Plan was formed to identify current strengths, challenges, and opportunities for public art while setting aesthetic and thematic guidelines and approaches to various scaled pilot projects. To help foster a culture of vibrant and effective public art, the Public Art Plan also details a framework for community engagement, guidelines for project management, detailed process for how to acquire public art and engage artists, how projects can be documented, shared, and celebrated as well as methods for funding public art projects.

The Public Art Plan has been developed acknowledging that Downtown Stratford has a distinctive heritage character and covers an area of 3.5 square kilometers with approximately half of the municipality's population living within a 15 minute walking distance of the downtown area.

The City is well known for its tourism draw connected to the Stratford Festival which has had a significant impact on the fabric of the municipality, and there is a burgeoning public art scene through events such as Lights On Stratford and Art in the Park and permanent public art installations. At the same time, there is a strong desire to further invest in public art initiatives and infrastructure that builds a more robust and inclusive public art ecosystem that is both a draw for visitors and reflects the unique character and evolving demographics of Stratford's residents.

Through the engagement of over 500 stakeholders including arts organizations, artists, and members of the public, seven key challenges and opportunities were identified as areas of focus for this Public Art Plan, which include:

- Funding and Accessing Support for Public Artwork
- Education Around Public Art
- Accessibility and Wayfinding
- The Heritage Conservation District and Designated Buildings
- Ecosystem of Emerging Artists
- Limited Knowledge and Representation of Local Indigenous Culture and History, and
- Underutilized Public Space

Looking forward, the Downtown Stratford BIA Public Art Plan identifies a set of key guiding principles informed by insights collected through the engagement process including: creating a year-round cultural destination, engaging the Stratford community, supporting a robust and sustainable creative community, enabling cross-sector partnerships, fostering placemaking and placekeeping for Indigenous communities and equity-deserving groups, and developing an integrated network of connected artworks. This along with aforementioned sections of the Public Art Plan provides strategies and methods in which to tangibly invest in developing public art initiatives within Downtown Stratford - making it an inclusive and liveable city as well as a premier visitor destination where public art can be enjoyed by residents and visitors alike.

INTRODUCTION

PROJECT BACKGROUND

In the absence of a Municipal Public Art Plan to guide the development of public art in Stratford, the Downtown Stratford BIA initiated and commissioned a Downtown Stratford Public Art Plan to establish a framework for and support the growth of public art in the downtown core. In May 2022, the Downtown Stratford BIA retained STEPS Public Art to develop a Public Art Plan that would reflect on the history and future of the Stratford community and identify opportunities and commitments to ensure that the benefits of public art are felt throughout the downtown. The project launched in June 2022, and over the course of three months, the BIA along with community members, art and cultural organizations, property owners, businesses, City Staff, and Councillors were brought together to identify a strategic vision for public art in downtown Stratford.

WHAT IS PUBLIC ART?

For the purposes of this plan, public art can be defined as creative action or artwork, both permanent and temporary, taking place in a public space that is accessible (physically and monetary) and adds social, cultural, and economic value to a space. Public art can be grouped into the following categories:

Sculpture, Installation or Significant Works

Three-dimensional artwork made of materials such as metal, wood, plastics, stone, glass, clay, etc.



On-going sculpture by Soheyl Bastami. Photo by Kyle Jarencio.

Functional Works

Artwork that provides a purpose or function, for example, street furniture or bike racks. Functional artwork can also enhance city street infrastructure, for example street lights, utility boxes, etc.



Quiet Place (2021), Aditi Kashyap. Photo by May Shi.

Natural Artworks (Eco-art)

Eco-friendly or sustainable art forms that use natural elements in their construction and often mimic, interact, or complement natural environments.



Cedar Cone Rain Catcher (2022), Laara Cerman. Photo by Sebastian Boon.

Temporary Artworks

An activation or installation that is only installed for a short period of time. This can be from a few hours to months.



Yue Moon: Tiger With Wings (2022), PUFF Paddy and Meegan Lim. Photo by May Shi.

Participatory Works

Community-engaged artwork where a piece is co-created with an artist and community members. Involvement can be through shared insights that inform a final artistic design or where community members can contribute or add to the final artwork.



Daily Migration (2022), Shalak Attack. Photo by Kyle Jarencio.

Performance

Performance artwork including dance, theatre, storytelling, music, and spoken word that takes place in the public realm, outside of traditional indoor venues.



From Weeds We Grow Spoken Word Performance (2021), Zara Rahman. Photo by May Shi.

WHY A PUBLIC ART PLAN?

Public art is being increasingly understood as having immense benefits to the social, cultural, and economic systems within a city. Research has shown that public artwork can improve the quality and vibrancy of streetscapes, increase community pride, foster community connections and a sense of belonging, improve mental health, happiness, and well-being, create an identity of a place/community, and create a place as a destination for both tourists and residents which in turn supports local economy and businesses.

A Public Art Plan provides a strategic vision and action for public art to be supported in communities and enable the full benefits of public art to be realized.

The Public Art Plan for Downtown Stratford aims to:

- Assess current public art assets located around the downtown
- Identify current strengths and challenges for implementing public art across Downtown Stratford
- Provide a cohesive vision for public art with outlined opportunities to ensure the benefits of public art are felt in downtown Stratford

This plan will guide the future of public art exhibits and programming to position Downtown Stratford as a leader in art and culture.

OUR APPROACH

Our approach to developing a Public Art Plan was to center the Stratford community through a community-led planning process. Multiple avenues for engagement were used to ensure diverse experiences and perspectives were included in the development of the public art plan.

The goals of the community-led process were to:

- **Examine** current uses and opportunities for use by mapping and documenting, identifying area nodes, connections, barriers, and stakeholders;
- **Connect** with local stakeholders, including residents, businesses, community, arts and culture organizations;
- **Engage** local residents and stakeholders in sharing their cultural values and vision for the area through both creative and established consultation methods;
- **Facilitate** free participatory arts programming that reflects local needs while gaining community insights through creative placemaking;
- **Transform** public spaces through community-inspired public art, installations, services, programming or public space innovations; and
- **Exchange** insights through online city-wide visitor outreach, creative in-person on-site engagement, and collaborative community stakeholder workshops.

STEPS launched a two-step engagement process in the Summer of 2022, from July to September.

In total, we connected with over 500 stakeholders and community members.



450+

Local Residents



7

Property and Business
Owners



9

Arts and Cultural
Organizations



7

City Staff, Councillors, or
Advisory Committees



30

Tourists



6

Local Emerging and
Established Artists

The phased engagement approach is outlined below.

Phase 1 - Exploring and Asset Mapping

Goal: To connect with local stakeholders including residents, businesses, community, and arts and culture organizations to conduct asset mapping and identify any potential opportunities and challenges for Public Art in Downtown Stratford.

Process: Conduct an exploratory walking tour throughout downtown at key public art landmarks and attractions, including: Shakespearean Gardens; Boathouse Public Washrooms and Tourism Kiosk; Cenotaph and Memorial Gardens; O'Higgins Alley; tír na nÓg Gates (Land of the Youth); Stratford Market Square; Allen's Alley; and the Bandshell.

Timeline: Three-hour walking tour on June 22, 2022.

Who: STEPS Staff, Downtown Stratford BIA, Heritage Stratford, Destination Stratford, Stratford City Councillor Art In The Park, Stratford residents, property owners and business owners.

Phase 2 - Community Outreach & Participatory Arts Engagement

Goal: Understand current challenges and opportunities for public art within the downtown area; identify the role of public art in Stratford; create a vision for public art within the downtown area, and develop guiding principles for public art.

Process: STEPS used both quantitative and qualitative methods to connect with stakeholders and community members in Stratford. These included creative data gathering stations, direct interviews with public art stakeholders, focus group activity, and a virtual survey that was distributed through both online methods and in-person through intercept interviews.

Timeline: August 2022 - September 2022.

Who: We connected with two key stakeholder groups:

- Key Public Art Stakeholders, including individuals, departments, or organizations that are directly involved in or connected to public art in Stratford.
- Community members, including local residents, property and business owners, visitors, and tourists.

See Exploratory Walk Summary and Appendix 2: Community Engagement Summary.

ABOUT DOWNTOWN STRATFORD

COMMUNITY CONTEXT

The city of Stratford is currently home to over 33,000 residents. Based on a study by My Main Street, approximately 16,451 people live within a 15 minute walk of the downtown area (My Main Street, 2022). Situated on the traditional territory of the Anishnaabe, Haudenosaunee, and Ojibway/Chippewa peoples, and covered by the Upper Canada Treaties.

The city has a growth rate of 5.6%, sitting just below the provincial average of 5.8% (Statistics Canada, 2021). Looking at Stratford's population, the median age is 46 with 62% of the population being between the ages of 15 to 64 years old (Statistic Canada, 2021).

Stratford at a Glance



Population of
33,000+

Population of
16,000+
in the
downtown area

Growth Rate of
5.6%

5.6%
Residents identify
as Indigenous, First
Nations, Métis or
Inuit

Median Age of
46

62%
of the population is
between the ages of
13-64 years old

Stratford's Visible Minority Population

1,815 residents or ~ 6% of Stratford's population identify as a visible minority

The South Asian Community

23.94%

The Black African Diaspora

18.51%

The Southeast Asian Community

15.49%

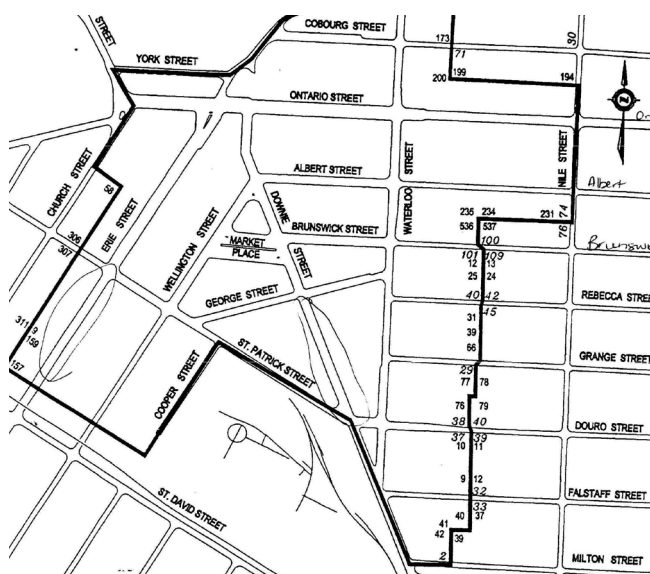
The Chinese Community

9.37%

(Statistics Canada, 2021)

Downtown Stratford is approximately three and a half square kilometers in size and is known for its distinctive heritage and character (Grand Trunk Master Plan, 2018). The downtown area is home to historic Victorian-style brick buildings and a Main Street that is home to over 300 stores and businesses (Grand Trunk Master Plan, 2018). Tourism is one of Stratford's most significant economic drivers due to its picturesque setting and the presence of the Stratford Festival. Tourism in Stratford is largely driven by the Stratford Festival, which draws over 500,000 visitors a year and employs approximately 1,200 people, more than any other single entity in the city (Grand Trunk Master Plan, 2018).

Downtown BIA Core Boundary



(Downtown Stratford BIA, n.d.)

Downtown Heritage Conservation District Boundary



(City of Stratford, n.d.)

Overlaying the Downtown Stratford BIA, is the Part IV Designated Heritage Conservation District (HCD) under the Ontario Heritage Act (R.S.O 1990), which identified all buildings, streets, and open spaces within the boundary as having unique characteristics deeming it as an asset that requires protection from a course of change. The intent of the designation is to, "conserve significant elements of the City's heritage character through future development" (City of Stratford, n.d.). This provision allows the City to control alterations and determine the compatibility of any proposed changes in the HCD. Additionally, within the HCD there are also individual properties that have been designed under Part IV of the Ontario Heritage Act (R.S.O 1990), meaning these properties are deemed of provincial significance. The designation prohibits the demolition or removal of buildings or structures and requires ministerial approval for alterations.



ARTS & CULTURE IN STRATFORD

The city of Stratford is well known for its robust cultural events and activities as well as a diverse creative community.

When speaking with community members, we heard that Lights On Stratford and Art in the Park were some of the favourite public art events held in Stratford. In addition to events, the downtown also has a collection of temporary and permanent public artworks including murals, sculptures, monuments, and memorials. Public art can be found in public spaces, parks and on city infrastructure including utility boxes or flag poles on light fixtures. When asking Stratford's community which public artworks they cherish, there were mentions of murals, including Allen's Alley and #LoveWins at Revival House. Community members also mentioned they enjoyed permanent sculptures, including tír na nÓg (Land of the Youth), the Cenotaph, and Raising of the Tent, as well as sculptures around the Stratford Gallery.

While the city of Stratford does not currently have a public art policy in place, at the time of the writing of this plan, the City is in the process of creating a city-wide Municipal Cultural Plan which will provide a further framework for supporting public art and culture across the city.

Other frameworks that are in place include Stratford's Official Plan (2019), which outlines the City's commitment to undertaking improvements and public investment in the Downtown Core, including mention of public art. Public art is further outlined in the City's Urban Design and Landscape Guidelines. The Guidelines reference where public art is encouraged in Stratford, including Downtown Stratford, Commercial, and Mixed-use areas. Other mentions include areas of cultural significance, and high activity areas, including waterfront, public parks, plazas, key streets and intersections, gateways, trails, courtyards, gardens, and institutional or public building sites. It is also mentioned that public art should be located in areas that are both physically and visually accessible and barrier-free.

STRENGTHS OF PUBLIC ART IN STRATFORD

Impactful Cultural Festivals

Stratford is best known for its theatre and live music and hosts one of the finest live-theatre festivals in the region, the Stratford Festival, driving interest from local and international visitors. Coinciding with Stratford Festival are smaller cultural events, including Springworks Puppet Festival. Stratford's Music scene is noteworthy, with the concert band, symphony orchestra, and concert choir regularly putting on performances. The Stratford Summer Music Festival attracts international artists and music lovers to this destination. While music and theatre are well established in Stratford, there is an emerging development of public art festivals and programming. Lights On Stratford is an annual winter festival that transforms Stratford's downtown core and park system with temporary luminous art and interactive light installations from both local and international artists. Starting in 2020 as an initiative under the Covid-19 Economic Support and Recovery Task Force, it has since blossomed into a highly anticipated annual event. Other arts-based events include Art in the Park and programs led by Gallery Stratford.

Lively Arts and Creative Community

When looking at the current community in Stratford, it is teeming with artists and creatives. The main artist communities include emerging and established visual and public artists, sculptors, photographers, writers and poets, and fabricators. There is also a large community of theatre workers, from performance artists to artists in the makeup and prop departments. The creative community in Stratford injects lively energy into events and programming around the downtown.

Vibrant Public Spaces

Stratford has a variety of public spaces cherished by the community members, ranging from ornamental and water gardens to hidden alleyways and the Stratford Market Square, which is recognized as the main gathering space and has been a place for Canada Day Celebrations, markets, events, movements and protests for social and human rights.

Unique Heritage Fabric

When looking at the current community in Stratford, it is teeming with artists and creatives. The main artist communities include emerging and established visual and public artists, sculptors, photographers, writers and poets, and fabricators. There is also a large community of theatre workers, from performance artists to artists in the makeup and prop departments. The creative community in Stratford injects lively energy into events and programming around the downtown.

Natural Heritage and the Avon River

Picturesque views of the Avon River can be experienced when in Downtown Stratford. Enjoyed year-round, the Avon stretches nearly 2km and features various recreational activities. Parks within the downtown, including Shakespearean Gardens and Veterans Drive Parkland, were described as a peaceful and tranquil oasis within the urban fabric. Parks are brought to life through public art programming such as Art in the Park, Lights On, Stratford Festival, and Springworks Puppet Festival.

CHALLENGES & OPPORTUNITIES

We engaged with arts organizations, artists, and members of the public to identify the following challenges and opportunities regarding public art in downtown Stratford. Recommendations can be adjusted based on current needs.

Funding and Accessing Support for Public Artwork

The Challenge: Without dedicated funding streams available at the Municipal level, it was identified that funding is a challenge for both independent artists and organizations looking to produce public art in Stratford. The city of Stratford's population does not provide a large operating budget within the City, resulting in limited funds available for arts and culture, and competition is high between different cultural fields for the funds that do become available. When funding is available from the City, artists experience lower budgets which limit the size, impact, and community involvement in the work. Public art production currently largely depends on grants from provincial, federal or other funding bodies and is self-led by artists and arts organizations.

Opportunities:

- Explore external funding opportunities to support both artists and organizations seeking to implement public artwork.
- Advocate for the creation of a Public Art Policy at the City level and a distinct Public Art Fund.
- Advocate for the formation of an Arts Council or Agency to provide funding support and advocate on behalf of artists as well as foster community and solidarity between artists.
- Building appreciation and investment from the private sector to invest in and sponsor public art initiatives.

Example: Brampton Arts Organization (BAO) is a unique organization created by the City of Brampton that focuses on growing, celebrating, advocating for, and connecting the creative sector through the delivery of programming, services, and resources.

Education Around Public Art

The Challenge: We heard that residents, business owners, and City representatives find it difficult to define and identify what constitutes public art. This can lead to intimidation due to fear of the unknown. It can also lead to apprehension toward change in communities when the results and impact are not understood fully.

Opportunities:

- Launch a public art awareness campaign to provide education on types of public art, the public art process, and the positive impacts of public art.
- Create opportunities for community members and stakeholders to be engaged in the public art process to foster understanding, a sense of ownership and pride in the works.
- Organize artist talks for community members and artists to familiarize themselves with different public art practices. Artist guests can be local as well as non-local artists who can share new perspectives and ideas for inspiration.

Example: Brampton Arts Organization (BAO) and the City of Brampton partnered with STEPS Public Art to host a series of community training workshops in Fall 2021. The first workshop was with the Downtown Brampton BIA to introduce public art, its diverse forms and benefits to local businesses and property owners. STEPS then hosted two workshops for Brampton-based artists to learn about public art, artist calls, and how to create successful applications.

Accessibility and Wayfinding

The Challenge: Not all artwork located Downtown is physically accessible, creating barriers to who can access and reap the benefits of public art. The current collection of artwork is also viewed as disconnected and can be difficult to find and locate. For example, during the Exploratory Walking Tour, local residents and business owners did not know about Memorial Gardens. It was also difficult to find information about the tír na nÓg Gates (Land of the Youth) and the artists who created it when visiting the sculpture.

Opportunities:

- Enhance walkability by using artistic wayfinding signage to locate public art activations.
- Create a public art map or walking tour of public art to increase awareness of different installations.
- Ensure that future public art activations are fully accessible, both physical and monetary.
- Curatorial or information panels recognizing the artist(s), year of creation, and a description of the works should be in place at all public art activations.
- Use of ground murals as visual indicators to connect space, for example, crosswalks to connect one space to the next, identify areas for pedestrians, or create visual connections between spaces (i.e., painting Veterans Drive can visually connect the two green spaces on either side).
- Consider creating a digital public art registry and app, in which current and new projects can be highlighted and showcased.

Examples:

- The STEPS Public Art app provides a list of projects and artists STEPS has worked with as well as guided walk tours and a public art map.
- The City of Toronto hosts a registry of public art and a public art map on their website.

The Heritage Conservation District and Designated Buildings

The Challenge: While the Heritage Conservation District and Part I Designated Buildings do not prohibit public artwork, there is still an approval process and restrictions in place to ensure artworks do not negatively impact protected built heritage. The HCD covers all built forms and public spaces within its boundary, meaning that restrictions apply to non-designated buildings and public space around Part IV designated buildings.

Opportunities:

- Use digital technology, including Virtual and Augmented Reality, that can be overlaid onto heritage-protecting buildings, spaces, or monuments that activate the place using animation and storytelling through text and audio.
 - Continue implementing temporary installations that do not cause permanent damage or change to heritage buildings. For example, projection art used in Lights On Stratford.
 - Murals on cement walls on non-designated buildings can be easier to receive approvals from Planning Services, City of Stratford, and Heritage Stratford as there are fewer protects in place for cement, compared to brick.
 - Explore how contemporary artwork can complement and provide a positive contrast to heritage buildings.
- Further reading: *Mapping Contemporary Art in the Heritage Experience: Industry Stakeholders Report (2020)* by Black et. al.

Ecosystem of Emerging Artists

While there are many artists living and practicing in Stratford, not all artists have developed the skills necessary to produce mid- to large-scale public art projects. There are many emerging artists who, in order to grow their practice, would need to further develop their skills and understanding of public art. There are also many visual artists who are currently not working in public spaces.

Opportunities:

- Host skill-building workshops and programs for emerging artists that cover topics relevant to public art, such as introductions to public art, how to write successful proposals for Call to Artists, Working at Heights and elevated platform training, information on liability insurance, etc.
- Create mentorship, residency or shadowing opportunities for emerging artists to have hand-on experience learning from established mural artists.
- Provide opportunities for emerging artists to showcase their current styles, allowing them to further develop their skills through experience.
- Engage youth and children in the creation of public art projects to help inspire the next generation of artists in Stratford.

Example: STEPS CreateSpace Programming, involves a series of educational and capacity-building workshops, forums, and artist talks for emerging Black, Indigenous, and racialized artists. In 2021, the artist talk topics included digitizing artwork, new media as a tool for placemaking, accessibility of public space, and art in alternative spaces.

Limited Knowledge and Representation of Local Indigenous Culture and History

There is a lack of recognition or celebration of Indigenous culture, art, and history within the Downtown's current artwork collection. When we asked community members about Indigenous histories, there was limited knowledge available.

Opportunities:

- Build partnerships with local Indigenous communities, leaders, and artists to identify their needs and desires for Indigenous art and culture within the downtown.
- Dedicate space for Indigenous artwork to be showcased and celebrated.
- Raise awareness of local Indigenous artists by promoting their work through social media.

Example:

- Kingston's Manidoo Ogitigan "Spirit Garden" at Lake Ontario Park was made in partnership with the City of Kingston and Alderville First Nation and speaks to the treaty rights and historical occupation of Alderville First Nation's territory in Katarokwi/Kingston.
- Îᑭᑦᑭᑦᑎᑦ (INÍW) River Lot 11, Edmonton's Indigenous Art Park features six artworks by Canadian Indigenous artists that "tell the story of this place."

Underutilized Public Space

Stratford has a beautiful system of public spaces throughout the downtown area; however, some spaces are not used for their full potential. Spaces that were emphasized as being underutilized included Market Square, tír na nÓg (Land of the Youth), Cenotaph and Memorial Gardens, and the Bandshell area.

Opportunities:

- Some spaces are underutilized due to a lack of shade or seating. Functional art can be used to beautify a space while providing seating or shade.
- Pop-up installations, artworks, or performance art can be used to activate spaces temporarily (seasonal, event-based). Temporary projects can determine what could work best for a space and can help advocate for and create permanent programs or structures.
- Interactive or play artwork can draw people to a place.
- Programming can help infuse community into a space through organized events that involve food, drink, showcasing artwork (open galleries, installations, screenings, markets), games, performances (dance, theatre, poetry, music, etc.), talks, or workshops/lessons.

Example:

Better Block, a Dallas-based non-profit urban design firm, has a gallery of free design files for temporary street activations, from pop-up benches to stages or libraries. Designs can be brought to light through a CNC machine, plywood, and light tools.



VISION AND GUIDING PRINCIPLES

VISION

Based on the community consultation feedback where the values and beliefs of participants were articulated, the following vision statement for Public Art in Downtown Stratford was developed:

“Downtown Stratford will be a community where Public Art is innovative, diverse, and accessible to create vibrant public spaces and meaningful connections while complementing the heritage core, celebrating local community talents, showcasing Stratford’s diverse stories and experiences and beautifying public spaces to enhance the city’s reputation as a cultural destination.”

Public Art has the ability to transform a neighbourhood, evoke connections between people and place, stimulate the local economy and turn ordinary infrastructure into unique elements that not only excite but also create identity in where residents live, work and play.

GUIDING PRINCIPLES

The following are principles to define the future direction of public art in Downtown Stratford to foster a creative, vibrant, and attractive downtown. They are intended to guide the creation of future public art projects and programming. The Guiding Principles are directly informed by insights from the engagement process.

- 1. Create a year-round cultural destination:** Strive to integrate high-quality and impactful artwork that beautifies the city, bringing forward contemporary styles and community values that balance and complement Stratford's heritage core. Artwork should invite local residents and visitors to experience Downtown Stratford throughout all times of the year and attract local, national, and international artists, supporting a robust local economy.
- 2. Engage the Stratford community:** Community engagement in artwork processes allows for community values to be represented and fosters a sense of place and pride in the resulting works. Engagement can be integrated into all stages of the development process, from conception to production to final installation, and should include those of all ages and abilities.
- 3. Support a robust and sustainable creative community:** Create opportunities to support local artists and creatives through paid employment that can showcase their practice to broad audiences and retain artists to live, work, and produce in Stratford.
- 4. Enable cross-sector partnerships:** Build relationships and partnerships between public visual artists, the performing arts sector and businesses to strengthen support and collaboration amongst the creative sector as well as the private sector.
- 5. Foster placekeeping and placemaking for Indigenous communities and equity-deserving groups:** Artwork as a tool to create a sense of place and showcase, celebrate, connect, and educate viewers on diverse lived experiences, cultures, and ethnicities. In particular, foster opportunities for Indigenous artists and their cultures and art to be reflected within the fabric of downtown.
- 6. Develop an integrated network of connected artworks:** Create a physically accessible collection of artworks that are connected both visually and spatially and encourage walkability throughout the downtown.

AESTHETIC AND THEMATIC GUIDELINES



Aesthetic and thematic guidelines create a standard for the quality and types of public art to create a cohesive public art collection. However, guidelines should be broad and adaptable to enable artists to bring their unique style and techniques to projects and allow for continuous innovation and new ideas or practices.

The City of Stratford has some current guidelines and standards for public art already in place within the Urban Design and Landscape Guidelines, including the following aesthetic and thematic considerations:

- Public art should be site-sensitive and consider opportunities to showcase Stratford's historical and current events, including the Stratford Festival, and figures of local, national and international relevance.
- Public art pieces should be durable and easily maintained.
- Public art should be both physically accessible and barrier-free. The incorporation of universal design principles is encouraged.
- Public art should be installed at highly visible sites that provide an opportunity for casual observation, such as views from adjacent buildings and/or public streets.

In addition to the Urban Design and Landscape Guidelines, the following are additional aesthetic and thematic considerations that were developed through the community consultation process.

ARTWORK AESTHETIC

Through the community consultation process, we asked what types of public artwork community members would like to see initiated in Stratford. The following are different aesthetics of artwork that can be considered when developing public art activations:

- Develop interactive artwork that allows for the activation of human senses, play, or viewers to contribute to the creation of the work. These works create immersive experiences through sound or music, touch, and light.
- Showcase the diversity of emerging and established artwork styles from both local and non-local artists.
- Create temporary or pop-up installations.
- Use contemporary styles that complement the HCD and location of part IV designated buildings.

THEMATIC GUIDELINES

The following themes can be considered when looking to activate space:

- Reflection of current social values and trends.
- Representation of equity-deserving groups including but not limited to Black, Indigenous, People of Colour, 2SLGBTQ+, and Disabled artists.
- Representation and celebration of Indigenous values, culture, stories, and traditions.
- In natural settings, preservation of peace and tranquillity through eco-artwork or natural material.

APPROACH TO PILOT PROJECTS, SCALED FOR SHORT, MID, AND LONG-TERM INVESTMENT

The following section outlines various pilot projects that can be considered by the BIA to implement the guiding principles and opportunities within this Public Art Plan. Suggestions are scaled for short-term, mid-term, and long-term.

SHORT-TERM PILOT PROJECT

Temporary Event and Performance Space

Temporary event space can be a small-scale way to impactfully activate public space. Open public spaces, especially those that were deemed underutilized, can be transformed by incorporating a stage and partnering with local visual, sculptural, and performance artists to create an event space that brings together community members.

Stages can be manufactured by local sculptural or visual artists and provide a space for performance art such as poetry, storytelling, music, or theatre to animate streets and public spaces.

Program Structure:

A temporary stage can be commissioned by a local artist or fabricator. The stage should be designed to be quickly assembled, disassembled, and moved to locations around downtown or storage. To bring public artwork into the design of the stage, a mural or sculptural elements can be considered. The BIA can use the stage to program spaces around the downtown area that complement current events, such as the farmers market, or create new ones, such as summer music nights in Market Square. Local performance artists can be invited to perform or showcase their talents on the stage or the stage can be used for community programming such as a talent show or karaoke.

Creating a temporary stage creates a flexible resource that can showcase multidisciplinary artists and talents and be used as shared commodity by local businesses, community members, and artists.

Estimated Annual Budget: \$5,000 - \$15,000

Costs would include honorariums for one artist or artistic team to create the stage, material and production fees, and programming for up to 4 events.

Estimated Timeline:

- Project Planning: 1-2 months;
- Artist Selection for Fabricators and Partners: 2 months;
- Project Development and Construction: 2-4 months;
- Project Launch.

Example: Better Block, a placemaking organization out of Dallas, Texas activated a parkette in Aberdeed, South Dakota with a temporary stage and benches for community performances.

MID-TERM PILOT PROJECTS

Annual Mentorship and Artist Residency Program

A vibrant and sustainable creative community cannot exist without supporting local artists and creatives to live, work, and create within Stratford. Paid opportunities to showcase work and ideas must be provided. There should be acceptance for experimenting with new and innovative ideas, and a diversity of styles and approaches. Fostering a robust creative community will be unique to each place. In Stratford, we learned that much of the creative community are emerging artists who may not have the skills, resources, or connections to begin exhibiting their work in the public realm. Programs can be developed to build skills and capacity amongst emerging artists, such as networking events, artist talks, workshops, training, public art assistant positions, residencies, and mentorships.

A recommendation to build the capacity of emerging artists is to create an annual mentorship program where one to three emerging artists are each mentored by an established artist in their field, culminating in a public art activation in the BIA that can be displayed or experienced for a temporary or permanent amount of time.

Program Structure:

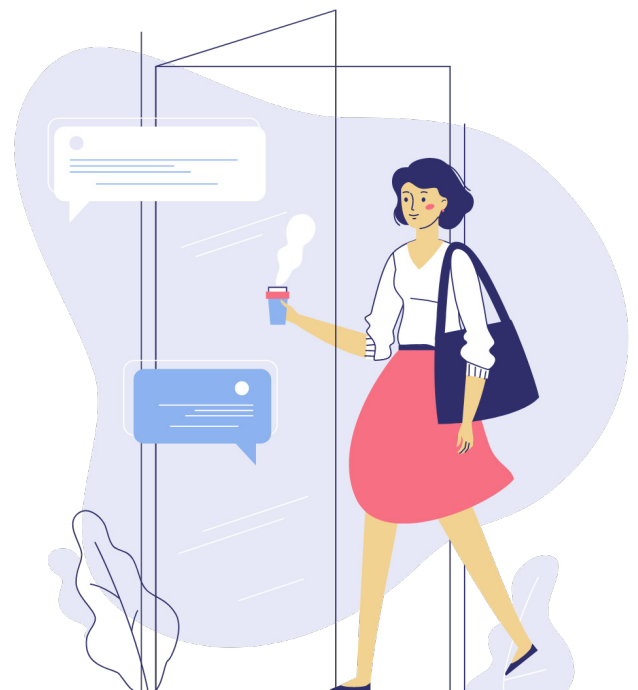
Through a Call for Expression of Interest (EOI), self-identifying emerging artists will be invited to share an application to be considered for the program. Applications should identify as emerging artists, describe their practice, identify who their selected mentor would be, and what type of project they would like to create through their mentorship. Participants in the program would be selected through a selection committee. The program can be tailored to specific artist groups (i.e., equity-deserving artists), types of activations (i.e., murals, installations, sculptures), or themes and topics (e.g., interactive artwork).

Estimated Annual Budget: \$20,000 - \$30,000

Costs would include artist fees for one to three artists, mentor honorarium, and material and installation fee. The budget will depend on the number of selected emerging artists and mentors.

Estimated Timeline:

- Project Planning: 1-2 months;
- Launching Artist Call and Selection Process: 2 months;
- Project Initiation and Development: 3-5 months;
- Project Installation or Project: 1 month.



Examples:

The following examples demonstrate different mentor/mentee relationships, program structures, and financial supports.

STEPS CreateSpace Project

- The CreateSpace Public Art Residency is a national program for emerging Black, Indigenous (First Nations, Inuit, and Métis), and racialized artists to build and advance their public art practices through mentorship and workshops that result in the development of unique public artwork in their community. Emerging artists receive individual support valued at \$3500, inclusive of a \$1500 participation stipend as well as production, documentation, engagement and accessibility support. STEPS connects each participant to a mentor in their field who receives a \$1000 honorarium to help guide and work with the artists in residence.
- **Funding Body:** The 2022 CreateSpace Public Art Residency is supported by the City of Toronto as part of ArtworxTO: Toronto's Year of Public Art 2021 – 2022, TD Bank Group through the TD Ready Commitment, Canada Council for the Arts, and Ontario Arts Council.

AGO x RBC Artist-in-Residence Program

- The Artist-in-Residence Program was started in 2022 to provide resources, learning opportunities, platforms, and mentorships for emerging artists to be mentored by AGO staff. In 2023, the program will support the development of three projects or experiences from emerging artists over a three-month period. Artists are provided a \$10,000 artist fee and \$3,000 for materials and production costs.
- **Funding Body:** RBC Emerging Artists.

Yukon Emerging Artist Program

- The Program provides an honorarium of \$500 for a mentee and \$500 for a mentor/collaborator. Emerging artists are encouraged to apply by proposing a mentor and project that they would like to complete through the mentorship program.
- **Funding Body:** RBC Foundation.

LONG-TERM PILOT PROJECTS

Augmented Reality (AR) Walking Tour of Heritage and Art in the Downtown

Currently, heritage protections and conservation efforts can limit where public art is permitted within the downtown. To create unique public art experiences within the Heritage Conservation District, there is an opportunity to use creativity, innovation, and technology. Augmented Reality Technology creates an interactive experience, typically through a person's cellular device, that connects real-life physical objects to digitally-generated animations and content. Using a mobile camera and a web-based or app-based platform, physical objects can be scanned using QR code or a camera which detects key characteristics, causing the digital platform to overlay visual, auditory, and other sensory information onto the screen, making the physical object come to life. This technology can be used to activate heritage buildings and memorial sites to share stories, bring to life current artwork, sculptures, and installations, and develop a collection of completely digital artworks.

Program Details:

The Downtown Stratford BIA can create an Augmented Reality (AR) walking tour that achieves the following:

1. Share stories and histories of historic buildings, areas, and memorial sites
2. Bring to life current and future murals, sculptures, and installations
3. Showcase digital artwork in spaces where approval of physical artwork may not be permitted

Through voice recordings and animations, historical sites such as Memorial Gardens and the Cenotaph can be brought to life by partnering with Heritage Stratford or the Stratford & District Historical Society to record the stories and histories. Working with a digital artist, these stories can be linked through an AR platform to the sites, along with animations that bring them to life.

In addition to storytelling of heritage buildings, AR public artworks can be integrated into city landmarks and existing artwork. Animations can be overlaid to landmarks such as City Hall, the Court House, facades of buildings, or public spaces like Market Square. Even existing artwork can be brought to life, such as the #LoveWins mural or tír na nÓg (Land of the Youth). Digital Artists can be hired through a Call for Expression of Interest (EOI), Open Competitions, Direct Commissions or through a partnership with the University of Waterloo Stratford School of Interaction Design and Business. Together the physical and digital landmarks can be integrated into a self-guided walking tour.

Examples of AR platforms include: Artive, Roar AR, ImagineAR

Estimated Annual Budget: \$50,000 - \$100,000

Costs would include honorariums for recording historical stories, artist fees for 1-8 digital artists, and platform membership fees. The budget will depend on the number of selected emerging artists and mentors.

Estimated Timeline:

- Project Planning: 1-2 months;
- Launching Artist Call and Selection Process or Forming Partnerships: 2 months;
- App or Webpage Development: 4 months;
- Project Initiation and Development: 5 months;
- Project Launch.

Examples:

The following examples demonstrate different mentor/mentee relationships, program structures, and financial supports.

Heritage Walk Examples:

- Streetsville Business Improvement Area (BIA) in Mississauga created a walking tour of key heritage locations that are layered with Augmented Reality through the ImagineAR app. Through self-guided tours, visitors can scan images at each historic stop to watch educational videos and stories. Additionally, visitors were encouraged to shop at local businesses along the way.

Public Artwork Examples:

- The Vancouver Mural Fest in 2022 integrated AR artworks with both current murals and physical spaces around Vancouver. Using the Vancouver Mural Fest app, a map indicated where both physical and AR artwork was located. Visitors could scan QR codes to bring the AR artwork to life.
- The SAN app creates large-format digital artwork in public spaces such as the Louvre in Paris.

Yukon Emerging Artist Program

- The Greenway Conservancy partnered with local AR artists and local historians to transform the Rose Kennedy Greenway by overlaying digital artwork and historical imagery.



SUMMARY OF ACTIONS AND IMPLEMENTATION PLAN

In order to achieve the Vision and Guiding Principles set out in the Public Art Plan, the following actions in the areas of administration, education, and promotion and project development would need to be implemented:

ACTIONS AND IMPLEMENTATION PLAN

NUMBER	ACTION	TIMELINE	ROLES AND RESPONSIBILITIES
1	Approval of the Public Art Plan.	Short term, within one (1) year period.	BIA Board and Staff, City Council.
2	Reporting back to the community, sharing the outcomes of the community engagement process, the final Public Art Plan, and next steps.	Short term, within one (1) year period.	BIA Board and Staff.
3	Approval of the recommended funding model and strategy.	Short term, within one (1) year period.	BIA Board and Staff.
4	Investigate future funding sources as outlined in the Potential Funding Sources list.	Ongoing basis	BIA Board and Staff.
5	Allocating Internal resources to implement the Public Art Plan and monitoring the BIA capacity to achieve the Plan objectives.	Short term, within one (1) year period.	BIA Board and Staff.
6	Convene Public Art staff team on a bi-annual basis (or as required based on project implementation).	Ongoing Basis	BIA Board and Staff.
7	Create a Downtown Stratford Public Art Task Force with members from the BIA businesses, community members, and the creative sector.	Short term, within one (1) year period.	BIA Board and Staff to initiate the Public Art Task Force and invite relevant stakeholders.
8	Develop and revise the BIA Communication Plan, updating the BIA website and social platforms to include the BIA's new branding, and projects, and updates on the Public Art Plan.	Short term, within one (1) year period.	BIA Board and Staff.

Actions and Implementation Plan (continued)

NUMBER	ACTION	TIMELINE	ROLES AND RESPONSIBILITIES
9	Determine governance and decision-making process for approving public art.	Short term, within one (1) year period.	BIA Board and Staff, Stratford City and City Council.
10	Exploring opportunities that correlate with Stratford's Municipal Cultural Plan.	Short term, within one (1) year period.	BIA Board and Staff, Stratford City and City Council.
11	Investigate the development of grant and/or cost-sharing program(s) to support the acquisition of Public Art on private lands/properties.	Medium-term, one to three years (1-3).	BIA Board and Staff.
12	Develop associated procedures for the administration of a Public Art program. Example, Call for Artists Procedure.	Medium-term, one to three years (1-3).	BIA Board, BIA Staff and the Public Art Task Force.
13	Evaluate the existing collection of public art to determine maintenance status, review relevancy and impact and evaluate if decommission or deaccession is required.	Medium-term, one to three years (1-3).	BIA Board and Staff, Stratford City, City Council, and the Public Art Task Force.
14	Develop a decommissioning and deaccessioning program for evaluating, conserving, and deaccessioning current and future public art projects.	Medium-term, one to three years (1-3).	BIA Board and Staff, Stratford City, City Council, and the Public Art Task Force.
15	Develop and execute a community engagement strategy for engaging and collaborating with Indigenous communities to determine actions for reconciliation and decolonization within the public art process.	Medium-term, one to three years (1-3).	BIA Board, BIA Staff and the Public Art Task Force.
16	Develop an artist network or directory of local artists to log different practices, mediums, and skills along with contacts for dissemination of information.	Medium-term, one to three years (1-3).	BIA Board and Staff.
17	Education program: Develop educational components to support public learning and promotion of art (e.g. online tools, Public Art workshops, talks, walking tours).	Medium-term, one to three years (1-3).	BIA Board, Staff and Public Art Task Force.

Actions and Implementation Plan (continued)

NUMBER	ACTION	TIMELINE	ROLES AND RESPONSIBILITIES
18	Determine if pilot projects should be implemented and allocate internal resources towards developing a process for implementing recommended pilot projects.	Medium-term, one to three years (1-3).	BIA Board and Staff.
19	Select further opportunities outlined in the Public Art Plan and Community Engagement Summary to execute.	Med-long Term, three to five years (3-5)	BIA Board, Staff, and Public Art Task Force.
20	Develop professional development opportunities for local artists to gain knowledge and information about the submission process and create toolkits for applying and creating Public Art.	Med-long Term, three to five years (3-5).	BIA Board, Staff, and Public Art Task Force.
21	Determine partnerships for future projects and programs with local arts and cultural organizations, community organizations, secondary and post-secondary educational institutes, property owners, and business.	Med-long Term, three to five years (3-5).	BIA Board and Staff.
22	Conduct an annual review with Internal Staff of the Public Art Plan and Reevaluate within the next 5 years.	Short, Med, and Long Term, one to five years (1-5).	BIA Board, Staff, and Public Art Task Force.

FRAMEWORK FOR COMMUNITY ENGAGEMENT

WHY COMMUNITY ENGAGEMENT?



Effective community engagement is becoming an integral component in how local governments, organizations, and community-focused agencies conduct their affairs and it is now seen as a cornerstone of good governance. There is an increasing expectation amongst citizens to be consulted on decisions that affect them. It serves both the lead organization and the community members to have policies, programs, and services that reflect the expressed needs of the public. Undoubtedly, any conducted work or action is more acceptable to citizens if community engagement processes have been part of the overall decision-making process. Community capacity building developed through engagement activities can provide significant long-term benefits for Downtown Stratford BIA. Public participation can provide insight and enhance knowledge, skills and resources thus building the capacities of both community members and the local government to meet more complex challenges of the future.

Getting It “Right”

Getting community engagement “right” is essential. It must be well designed, properly supported and resourced, well communicated throughout the process, and born from a genuine desire to engage the public in a way that makes sense for the issue or decision at hand. Getting it “wrong” is frustrating to both the lead organization and the public and can lead to mistrust, poor decisions, and discontent. It can also lead to a reluctance to commit to future engagement activities. Effective community engagement needs to be meaningful to those participating.

Effective community engagement should:

- Inspire enthusiasm and passion to get people involved;
- Demonstrate to citizens that their feedback and opinions matter;
- Indicate how the information collected will be used;
- Share information from the small group discussions with a wider audience;
- Show participants that their input has been heard;
- Indicate why and how decisions are reached;
- Include a range of opinions and perspectives;
- Change direction if the community points in that way;
- Use multiple approaches;
- Make people feel it is important and meaningful for them to be involved.

Community Engagement Definition

Community engagement is the process of involving community members in the decision making processes of local governments and organizations. It enables a two-way interaction process between the Downtown Stratford BIA and its community members, to provide them with a role in the planning and decision-making for programs, services, and policies that affect their lives. Effective community engagement results in decisions that are more sensitive and responsive to public concerns, needs, interests, and values.

Community Engagement Framework

This framework is based on the International Association for Public Participation (IAP2) model, which is considered to be the gold standard amongst community engagement practitioners. The IAP2 identifies and defines a range of levels of community engagement, with increasing levels of public influence. These are referred to as the Spectrum of Public Participation:

- **Inform:** One-way communication providing balanced and objective information to assist understanding about something that is going to happen or has happened.
- **Consult:** Two-way communication designed to obtain public feedback about ideas on the rationale, alternatives, and proposals to inform decision-making.
- **Involve:** Participatory process designed to help identify issues and views to ensure that concerns and aspirations are understood and considered prior to decision making.
- **Collaborate:** Working together to develop an understanding of all issues and interests to work out alternatives and identify preferred solutions.
- **Empower:** Providing opportunities and resources for communities to contribute to solutions by valuing local talents and skills and acknowledging their capacity to be decision-makers in their own lives.

Community Engagement Framework with the Spectrum of Public Participation

COMMUNITY ENGAGEMENT SPECTRUM	INFORM	CONSULT	INVOLVE	COLLABORATE	EMPOWER
Goals	To provide balanced and objective information to assist understanding of the topic, alternatives, opportunities, and/or solutions.	In obtaining public feedback on analysis, alternatives and/or decisions.	To work with the public throughout the process to ensure that concerns and aspirations are consistently understood and considered.	To partner with the public in each aspect of the decision including development of alternatives and identification of a preferred solution.	To place final decision making in the hands of the public.
Promise to the Public	We will keep you informed.	We will keep you informed, listen to and acknowledge concerns and aspirations, and provide feedback on how input influenced the decision.	We will work with you to ensure that your concerns and aspirations are directly reflected in the alternatives developed and provide feedback on how input influenced the decisions.	We will look to you for direct advice and innovation in formulating solutions and incorporate your advice and recommendations into the decisions to the maximum extent possible.	We will implement what you decide.
Methods of Engagement	<ul style="list-style-type: none"> • Fact Sheets • Websites • Open Houses 	<ul style="list-style-type: none"> • Public Comment • Focus Groups • Surveys • Data Gathering Stations 	<ul style="list-style-type: none"> • Workshops • Deliberate Polling 	<ul style="list-style-type: none"> • Citizen Advisory Committees • Consensus Building • Participatory Decision Making 	<ul style="list-style-type: none"> • Citizen Panels • Ballots • Delegated Decisions

Community Engagement Guiding Principles:

At the heart of engagement processes, are guiding principles that serve to inform the design and delivery of effective community engagement. These five interdependent principles serve both as ideals to pursue and as criteria for assessing quality.

Guiding Principles for Effective Community Engagement

GUIDING PRINCIPLE	DESCRIPTION
Clarity of Purpose	<ul style="list-style-type: none">• Understanding the purpose for engaging the community• Knowing which individuals and groups are important to include in the engagement process• Recognizing which engagement methods would be most suitable• Being clear about how participants can influence decision• Being clear about what decisions cannot be influenced• Recognizing the underlying principles and values that are important in the process
Transparency	<ul style="list-style-type: none">• Communicating clearly about the engagement process, including the purpose, timing, roles, and responsibilities, constraints and outcomes• Ensuring that community members are given information about the full scope of the project• Publicizing information about the outcome of the engagement process
Effective Communication	<ul style="list-style-type: none">• Valuing and providing opportunities for dialogue• Providing timely and accessible information to all who are interested in a project or issue• Using a variety of communication approaches to reach the community• Using clear language that is jargon-free in communications materials• Working to enhance the quality of relationships throughout the processes
Integrity	<ul style="list-style-type: none">• Being open to and expressing appreciation for the diverse views being shared• Having high regard for the expressed views and opinions provided through public input• Being open about how the community's voice has influenced the final decision• Addressing public concerns in an honest and forthright way• Demonstrating respect while seeking the advice and input of diverse community members• Ensuring that the community engagement process does not focus on a predetermined outcome
Continuous Learning and Improvement	<ul style="list-style-type: none">• Monitoring and evaluating throughout the process and making modifications in the approach as necessary• Encouraging community feedback on the process itself as well as the subject of the engagement• Building on past experiences and reflecting on ways to improve processes• Finding out what has already happened in an area relevant to the engagement process subject matter• Reporting within the organization to ensure that others learn from the process• Recognizing that human systems require continual refinement as they work toward excellence

Challenges and Risks:

The BIA needs to be aware of the key challenges and risks involved in community engagement and how to address them. The following table highlights some challenges and what organizations can do to address them:

Challenges, Risks and Mitigation Methods for Community Engagement

CHALLENGES AND RISKS	WHAT THE BIA CAN DO
<p>Managing community expectations</p> <p>Residents may have unrealistic expectations that the BIA will implement all their suggestions or that the BIA has broader authority than it actually has.</p>	<ul style="list-style-type: none"> • Be clear about the reasons for engagement • Clearly state the parameters for the decision about which the BIA is engaging (what is negotiable/non-negotiable, possible/impossible, what the BIA has authority over/no authority over). Be clear that the intent is not to generate a “wishlist” • Don’t engage beyond the ‘inform’ stage if the issue is one where people will have little influence on decisions or outcomes • Explain the process fully and provide feedback at key points in the process about decisions and approaches being taken • Inform and involve key community members in implementation
<p>Lack of follow through</p> <p>If the municipality is not seen to follow through on the outcomes of a community engagement process, the community may lose faith in the process.</p>	<ul style="list-style-type: none"> • Make sure some smaller actions are implemented in a short time after initial engagement • Before engaging, ensure that the municipality has the necessary resources and implementation arrangements in place • Have explicit and achievable action plans • Let the community know what is being implemented • Before engaging, ensure that the BIA has the necessary resources and implementation arrangements in place • Have explicit and achievable action plans • Let the community know what is being implemented and provide updates on the process involved
<p>Lack of representativeness and inclusiveness</p> <p>More vocal and well-organized interest groups may be more active than marginalized groups in the community. Some people may lack the time, confidence, language skills or mobility to contribute equitably. Unrepresentative participation will undermine the quality of the outcomes and the credibility of the process.</p>	<ul style="list-style-type: none"> • A judgment needs to be made about representation and the level of input that is practical and achievable • Use existing social networks, key informed people, and appropriate methods for engagement • Provide multiple opportunities and means for people to provide input • Ensure that engagement events are accessible, culturally appropriate, and welcoming for a range of different participants • Be prepared to tailor engagement activities to the needs of different groups • Ensure that feedback is provided and people have an opportunity to be involved in implementation • Where appropriate, look to involve (and compensate) representatives from a particular community to provide feedback on or lead engagement of the process

CHALLENGES AND RISKS	WHAT THE BIA CAN DO
<p>Over-engagement</p> <p>Unnecessary or unproductive engagement can lead to ‘consultation fatigue’, making people cynical and antagonistic about community engagement.</p>	<ul style="list-style-type: none"> • Build in the results of previous engagement processes • Focus on issues relevant to people, rather than broader issues or issues more relevant to the BIA • Coordinate engagement processes with those of other stakeholders • Use established social networks to ‘piggyback’ on existing community meetings rather than having additional events • Ensure that consultation is meaningful and has outcomes • Focus efforts on the stakeholder groups whose concerns, aspirations and needs are less well understood, rather than those whose perspectives are already well known
<p>Not enough time or resources to engage well</p> <p>Half-hearted, poorly planned or poorly resourced community engagement will lead to poor outcomes.</p>	<ul style="list-style-type: none"> • Be realistic about what level of engagement is possible with the available time and resources • Ensure adequate time and resources are available before starting
<p>Constituents’ lack of interest in participating</p> <p>Many organizations struggle to get sufficient participation by residents in engagement processes such as community meetings and workshops and therefore reluctant to spend resources on engagement.</p>	<ul style="list-style-type: none"> • Plan the process to make sure that you are inviting all relevant people and groups, and that the ways of involving them are appropriate • When possible, and before undertaking an engagement, ask people from different groups how they would like to be involved • Identify the natural community ‘hubs’ around which people gather and engage with people there, rather than expecting them to come to council. These hubs will vary for different groups. • Ensure the activities are fun, social, and held at a time of day and in locations that are convenient for people • Make sure that everyone has a chance to be involved, by offering flexibility in engagement times or methods • Be clear to people about the influence that they can have over the issue you want to discuss with them; people are more likely to participate if they know their views will have an impact • Provide feedback to people about how their input has been reflected in the project or idea and follow up with them about any ideas or actions they suggested

Community Engagement Cycle

The effective community engagement cycle consists of six phases:

1. **Assess:** The community engagement process project begins with an assessment of purpose, objectives and a decision whether to engage or not.
2. **Plan:** The planning phase usually takes 50% of the engagement process. In this phase the BIA and/or consultant should identify the target population and audience, define the engagement topics and align them with the targeted audience, refine the engagement objectives and outcomes, plan for recruiting the participants and develop a communication plan, allocate resources and assign roles and responsibilities and create an action plan.
3. **Engage:** At the beginning of the engagement activity it is important to clarify for the participants what the intention is by clarifying the purpose and scope of the engagement, clarifying participant roles and how their Input will be used, planning for flexibility and exploring further community engagement opportunities where applicable, committing to providing a report to participants about how their input was utilized.
4. **Report Back:** To both participants and decision-makers. Reporting back to participants and decision-makers after an event, and at key stages of the engagement project, with documentation of input gathered and next steps is crucial to building trust and accountability.
5. **Evaluate:** The community engagement results need to be evaluated from the perspective of both the decision-makers and the participants. The evaluation process should begin by considering the perspectives of the participants and the BIA, and establishing what criteria to evaluate and analyze results. A report of the community engagement project should be made available for the BIA, staff, and the participants of the engagement activities. Consideration should be given to providing the report to the community at large as well.
6. **Post Project:** Being mindful that one of the core purposes of community engagement is to build relationships, and ensure that everyone is thanked for their input. If numbers are not too large, personal notes of thanks would be ideal. Ensure that all records and contact lists are stored where other staff may access them for future engagement activities. It is helpful to add notes to the contact list, record the networks or groups that each participant is connected to, or remarks about the capacities they possess such as an ability to encourage others to participate, the ability to help with organizing or assisting with the design of future engagement activities, etc. Care must be taken to ensure that all privacy laws are taken into account. Taking time to celebrate recognizes the high value placed on community engagement and helps to instill enthusiasm for continued activity.

Downtown Stratford Public Art Plan Community Engagement Summary: (See Appendix 2)

GUIDELINES FOR PROJECT MANAGEMENT, INCLUDING PERMITS / PERMISSIONS

Successful implementation of public art projects takes considerable amounts of time, planning, resources, communication, and collaboration. There are many different approaches that can be taken to develop public art, however, to make the process more seamless some key steps and considerations have been outlined below. This list of non-exhaustive steps should be tailored to each project.

STEP 1: DECIDE ON A GOAL FOR THE ACTIVATION

It is important to have a clear vision and goal to guide the project. To identify what the BIA would like to achieve, the following questions can be asked:

- What does the BIA hope to accomplish or create?
 - * A gathering space? A destination? Improved wayfinding? Beautification? Storytelling? Community interaction or play?
- What type of artwork would the BIA want to create?
 - * A painted or vinyl mural? A permanent sculpture? A temporary installation? A light or sound installation? A walkway or path? A digital artwork using projection? A digital experience using AR? Street furniture? Signage or wayfinding? Eco-artwork? Performance art?
- What type of artwork would the BIA like to showcase?
 - * Commissioned: New artwork that is created for a specific site or place and reflects the desired theme or imagery
 - * Existing: Showcase an original or reproduced copy of an artwork that is already a part of an existing body of work
- What medium would the BIA like the artwork to be?
 - * Painted? Digitally created (i.e., illustrations, collages, etc.)? 3-D works made of: paper, metal, plastic, glass, wood, stone, etc.? Virtual or augmented Reality? Sound recording? Photography or video?

STEP 2: SITE SELECTION CRITERIA

In order to adequately assess and set priorities, the selected site needs to maximize the following objectives:

- High visibility and public accessibility;
- Cultural and/or historical significance to the community;
- High response rate during the community engagement process;
- Greater opportunity to link with other BIAs or City projects (e.g. capital projects, special events).

In order to achieve Public Art Plan goals and objectives, we recommend assessing the site and prioritizing the selection by using the scoring system below in order to evaluate the potential of each location:

Public Art Site Assessment Scoring System

SITE SPECIFICITY	CRITERIA DESCRIPTION	EVALUATION AND SCORING SYSTEM
Pedestrian Use	The site is in a high-traffic pedestrian area and allows for pedestrians to easily experience and interact with Public Art.	Maximum Score = 5 5 – very high pedestrian traffic and visible by most people 3 – moderate pedestrian traffic 1 – limited to no pedestrian traffic and visibility
Vehicular Traffic	The site is visible from the road, and the road has high traffic use by cars and buses.	Maximum Score = 5 5 – very high vehicular traffic 3 – moderate vehicular traffic 1 – limited to no vehicular traffic
Dedicated Funding	The site has funding associated.	Maximum Score = 5 5 (yes) – there is a dedicated source of funding for this location 3 (partial) – there is partial funding (e.g. via grant source/ matching funding) 0 (no) – there is no funding dedicated to this location
Cultural or Historical Significance to the Community	The proposed site is historically and/or culturally significant to the community (e.g. historical importance, formal and informal community gathering areas, landmark, heritage designation).	Maximum Score = 5 5 – The proposed location is of high cultural and/or historical significance 3 – The proposed location is somewhat culturally and/or historically significant 1 – The proposed location has no cultural and/ or historical significance

Public Art Site Assessment Scoring System (continued)

SITE SPECIFICITY	CRITERIA DESCRIPTION	EVALUATION AND SCORING SYSTEM
High Response During the Community Engagement Process	The site was identified by the public during the community engagement process.	Maximum Score = 5 5: 50 or more people suggested the site/project 4: 20 – 50 people suggested the site/project 3: 10 - 19 people suggested the site/project 2: 5 – 10 people suggested the site/project 1: 5 or fewer people suggested the site/project 0: No people suggested the site/project
BIA Capital Projects or Programs	Part of or potential opportunity to link with other BIAs or City projects.	Maximum Score = 5 5 (yes) – there is a capital project forecasted within the next 10 years associated with this location 0 (no) – there is no capital project forecasted within the next 10 years associated with this location

Public art should be located somewhere that is highly visible, physically accessible, and in areas where it can be easily viewed and appreciated by those passing by. Alternatively, it can be used as a tool to animate, engage and draw people to a particular space.

The following are some ways to analyse the site conditions and if the area is suitable for artwork or what measures will need to take place in order for the site to become suitable, it is by no means an exhaustive site analysis, but highlights key considerations for common sites:

General Area

- Is the area highly visible or physically accessible? Does the area have regular pedestrian traffic? Will artwork positively impact the space? Are there other artworks nearby and will they complement or overwhelm the new activation?

Wall Conditions

- What is the substrate of the wall? Does the wall need any repairs (i.e., peeling paint, cracked or missing brick or concrete)? Is the wall dirty and does it need to be power washed?
- Is the wall accessible from the ground? If the portion of the wall that is to be activated is above 10ft the following can be considered: Scaffolding (10+ft), Boom lift or Scissor lift (12ft to 100+ft), Swing or Platform Stage (100+ft)

Ground Conditions

- Is the ground even or are there different grade changes (i.e., sloped sidewalks or curbs)? What is the substrate (i.e., grass, pavement, gravel, stone)? Is the ground in need of repair or replacement (i.e. large cracks, missing stones)? Are there water retention issues that may impact where the work is installed? Is there an area in proximity to buried infrastructure, and will an Ontario Locate (Ontario One Call) need to be requested before extensive digging takes place?

Overarching Area Conditions

- How will the site be accessed? Are there hazards or safety considerations when thinking about doing an installation on the site?
- What types of equipment will need to be used to support the installation, and will the area be able to host them?
- What might be the surrounding environment during the installation process (i.e., construction site, park, narrow laneway, roadways, adjacent buildings, etc.), and will special requirements need to be made to facilitate an artist coming and installing the works on site?

Utilities

- Is there a power outlet located nearby? Are there power or communication lines that are within or close to the production or installation site? Are the power lines live and do they need to be turned off or covered by a hydro provider?

STEP 3: PERMISSIONS & PERMITS

All sites that are not under the ownership of the BIA will require gaining the permission of the property owner to install the activation. Permission should be obtained as early as a site is decided. It is important to have documentation that the property owner provided their permission through executing an agreement recognizing the following:

- Location of the artwork
- Site of the artwork
- Timeline of the artwork
- Amount of funds if the property owner is financially supporting the project (optional) and payment schedule for receiving funds
- Duties of the property owner (i.e., cleaning the area, overseeing maintenance, providing access to the site, providing notice if the artwork needs to be relocated or removed, reviewing and approving artwork design, etc.)
- Guidelines for using the property owner's operating names, affiliations, and logos in publicly facing materials
- Guidelines for photo and video documentation of the site that may be including in publicly facing materials
- Acknowledgment that copyright rights and moral rights for the artwork and related design, drawings, sketches and models will remain and continue to be owned by the subcontracted artists or arts organization
- Signatures of both parties (e.g. BIA and Property Owner)
- Other Optional Sections:
 - Detailed Timeline
 - Penalty Fees for Early Removal of the Works

The following overviews the types of permissions and property owners. Depending on the site, multiple permissions may be needed:

- **Private Property Owner Permissions:** Permission is needed when an artwork is located on privately owned businesses, buildings, parking lots, and laneways. You may also need permission from adjacent property owners if access to their property is required for installation/de-installation or production.
- **The City of Stratford Permissions:** Areas which may need permission include City-owned buildings, public space, green space, roads and sidewalks, utilities, or street infrastructure. Additionally, within the HCD, permission will be required on all public spaces, publicly owned buildings, and privately owned buildings.
- **Regional Permissions:** The City of Stratford is a single-tier municipality and therefore governs independently from Perth County. However, if the artwork is to be located on any Perth County property or services permission will be required.
- **Provincial Permissions:** For IV Designated Heritage Buildings, any alterations will require approval from the Minister of Heritage, Sport, Tourism, and Culture Industries

When applying for the City's permission, it is important to create a proposal that outlines the following:
Description of activation. The following should be considered in the description:

- Is the activation permanent or temporary?
 - * What is the size of the activation?
 - * What themes or imagery will the activation touch on?
 - * Proposed design concept or rendering
- Goal or impact of activation
- Overview of budget
- Maintenance plan
- Timeline

Certain sites and locations within the downtown will be subject to further approval processes. The following overview considerations for specific sites and activities.

Heritage Conservation District and Part IV Designated Buildings

Heritage Stratford, an Advisory Committee to City Council, provided the following insights for public art within the HCD. Currently, the HCD bylaw, which was adopted by the City in 1997, does not include mention of public art. This means that public art within the HCD is often evaluated on a case-by-case basis by Planning Services at the City of Stratford and then Heritage Stratford. Proposals are to be shared with Planning Services who may approve the activation or consult Heritage Stratford for their approval. Some considerations for approval include:

- Can the proposed work be considered a sign? If so, there are restrictions that the sign must be 'of Heritage style'.
- Is the work considered outdoor furniture? If so, there are restrictions that the outdoor furniture must be 'of Heritage style'.
- What is the substrate that the artwork will be applied to?
 - * If it is masonry, there are restrictions as original masonry must be retained wherever possible. For instance, if the masonry brick is unpainted then it shall remain unpainted. Even painted masonry can be considered for repainting only if the state of the facade is in disrepair. If there is cladding, new surfaces or coatings that alter the appearance of cladding should not be used. For example, metal or vinyl.
 - * Concrete substrates have fewer protections which would provide an avenue for murals on buildings that do not have a Part IV designation.
- Is it freestanding? If so, consider the following:
 - * Is it located near a Part IV building? If so, the compatibility of the works near the building will be assessed. For example, if a contemporary artwork is placed near a Part IV designation it may not receive approval if it is deemed that the contemporary artwork negatively impacts the heritage building. However, there have been increasing examples in other municipalities where contemporary public artworks have been a powerful and compelling juxtaposition alongside heritage sites and offer contemporary interpretations of heritage.
 - * Does it cast shadows that could negatively impact nearby structures?
- Does the work negatively impact any site lines (e.g. City Hall)?

Parks Systems

The permission process for art activations within the park system goes through the Board of Park Management, which is responsible for setting policies to maintain, improve and expand the City's existing designated parkland and consider the overall municipal beautification of parks and cooperate with future expansion and development of parks. The board is made of 10 citizens and two councillors who meet monthly. Currently, there are no specific policies, guidelines, or directions for public art within City parks. The approval process consists of submitting a proposal to the Board. Prior to sharing a proposal with the Board, there is an opportunity to gain early feedback from the City's Park and Forestry Department.

When the Board or Parks and Forestry Department reviews a proposal, they may consider the following:

- **Location:** Does it complement surrounding passive uses (picnicking, reading, socially gathering) or active uses (i.e., running, walking, sports)? Is the artwork sensitive to memorial sites (i.e., cenotaph, memorial gardens, etc)? Are there sufficient pathways to access the artwork in order for the work to be accessible or to avoid damaging natural areas from high foot traffic?
- **Timeline:** Is the piece permanent or temporary?
- **Maintenance:** Is there a vandalism risk? Can the works be easily maintained or repaired? Who is responsible for maintenance or repair?

Public Infrastructure (utility boxes, light posts, garage cans, etc.)

The Public Works Division oversees the delivery and maintenance of street infrastructures, such as sidewalks, roads, street lighting and utilities, and furniture.

Approval of Public Art

The Public Works division should be consulted when considering public art on City-owned infrastructure.

Events or Programming

Requests for renting or use of public space for events, workshops, markets, and walks can follow the following process:

- **Parks System:** Within the parks system, event organizers should contact the Clerk Secretary of Parks and Forestry to confirm the availability of the space and make a reservation. Events are subject to approval from the Stratford Board of Park Management.
- **Market Square:** Requests for booking Market Square should be directed to the City's Event Coordinator along with a completed Special Event Application. If the event charges admission, daily rental fees will apply. Review [Schedule C: Market Square Special Event Fee Schedule](#) for more information.
- **Public Space, Sidewalks, and Streets:** Events held in general public areas must complete a Special Event Application and direct inquiries to the City's Event Coordinator.

If unclear where requests should be directed, the City's Event Coordinator can be contacted, and they will direct the inquiry to the corresponding department.

Types of Permits:

Requiring permits may be involved in various public art activations depending on the project's size, location, and timeline. Permits provide formal permission to install structures, host events, and temporarily close roads or sidewalks. The following are types of permits that may be required. Permits are obtained by completing an application form.

- **Building Permits:** These permits can be applied to permanent and temporary structures and are to ensure safety measures are followed. A building permit will be required if the foundation of the structure or the whole structure is larger than 10 square meters (108 square feet) in area. To obtain a building permit you must complete a [Building Permit Application](#). The application fee is associated with applying for permits. Fees are based on project types and can be reviewed in the [Building By-Law schedule A](#). Questions regarding building permits should be directed to the City of Stratford Building Department.
- **Special Event Permits:** Special Event Permits are required for all organized outdoor events held on the municipal property including City streets, sidewalks, trails, parks, open space, and Market Square. Examples of events are parades, walk-a-thons, concerts, fairs, public gatherings, and other activities that include temporary road closures. It is the responsibility of the event organizer to obtain approval for their event. To obtain a permit you must submit a [Special Event Application](#) a minimum of 12 weeks prior to the event date, there is no permit fee if the event application is completed at least 3 weeks prior to the events. Applications that are submitted after this timeline will be subject to a \$150 fee. Questions regarding Special Events Permits should be directed to the City of Stratford Community Services Department.
- **Street/Road Closure Permits:** If the road closure is a part of a planned event please follow the protocols for Special Event Permits. If a temporary road closure is being requested outside of an event you should contact the City of Stratford Infrastructure and Building Services Department.
- **Heritage Permit:** A heritage permit is required for any new construction or "alteration" work within the Heritage Conservation District, or to a designated property. A [Heritage Permit Application](#) can be submitted to the City of Stratford Infrastructure and Building Services Department. Questions regarding heritage permits should be directed to the City of Stratford Infrastructure and Building Services Department.

For more information please visit the [City of Stratford - Application, Licenses & Permits](#) webpage or the following departments.

City of Stratford Building Division

82 Erie Street, 2nd Floor
Stratford, ON N5A 2M4
Phone: (519) 271-0250 ext 345

City of Stratford - Community Services Department

Heather Denny - Events Coordinator
P.O. Box 874
Stratford, ON N5A 6W3
Email: hdenny@stratford.ca
Phone: (519) 271-0250 ext 270

City of Stratford - Infrastructure and Development Services Department

82 Erie Street, 3rd Floor
Stratford, ON N5A 2M4
Phone: (519) 271-0250 ext 345

Other City Regulations and Requirements:

- For larger permanent and temporary 3-D works, the City may also require the following studies and plans:
 - * Architectural Plans and Drawings
 - * Wind Studies
 - * Shadow Studies
 - * Environmental Impact Assessment
 - * Elevation Studies
 - * Material Guidelines / Durability & Longevity Studies

STEP 4: DETERMINE THE BUDGET

There are multiple factors that need to be considered when determining a project's budget. Determining costs will involve research and outreach to various businesses, vendors, and supplies. The following should be considered when creating a budget:

- **Project Management and Support:** Identification of time and hourly rates for project managers, BIA staff, or consultants that will be needed to complete the project from start to finish.
- **Artist Fees:** Unfortunately, there is no standard guideline for artist fees regarding public art. Additionally, each artist will have a different value associated with their work. As a starting point, CARFAC's Minimum Recommended Fee Schedule for Artist Professional Service Fees can be used as a reference point. Final fees should be agreed upon in conversation with the selected artist. Depending on the scale of the project, additional artist fees may need to be supplied to assistants subcontracted under the hired artist. Depending on the agreement in place, the BIA or the lead artist could be in charge of honouring the assistants payments. We recommend that the BIA takes responsibility for payment to all parties involved.
- **Community Engagement:** Community engagement facilitator fees, material costs, promotion, and space rental should be considered when outlining community engagement costs. For facilitator fees, CARFAC's Minimum Recommended Fee Schedule for Artist Professional Service Fees can be used as a reference.
- **Artist Call:** Fees for promotion of the call, artists sharing proposals, and commitment from selection committee members should be considered. CARFAC's Minimum Recommended Fee Schedule for Artist Professional Service Fees can be considered to determine fees for proposals and selection committee members.
- **Materials and Equipment:** Outreach to different material vendors, suppliers, and manufacturers will help to identify costs for materials and equipment. Within the costs, the delivery of materials should be considered.
- **Print Material:** If any materials will need to be printed it is important to receive multiple quotes from different vendors to determine the best suited for the particular project. Print materials include promotional materials, curatorial panels, artwork, etc.
- **Installation:** If the artist is not directly involved in the installation process, it will be important to identify qualified individuals or organizations to manage the installation. For example, if you are having artwork printed on vinyl, a vinyl installer must be hired, which can be through the printer directly.
- **Permits and Permissions:** The City of Stratford's website displays many of the fees associated with different permits.
- **Transportation:** These are costs associated with transportation of individuals (artists or volunteers), van rentals, and material delivery costs.
- **Celebration:** At the end of the project, there may be costs associated with a celebratory event including space, food, ribbon cutting, and music or other artistic animation.
- **Contingency:** In all projects, it is important to identify potential risks and plan to have certain funds set aside. The larger the project, the more funds should be set aside.

STEP 5: SELECT FUNDING SOURCES

Once a project has been selected and a budget has been created, it is important to determine how a project will be funded. There are some avenues for funding outlined below:

- Previously budgeted BIA funds
- Private Sector Investors, Funders or Sponsors: Businesses and organizations within the BIA or local community that are willing to support the project and its vision for creating an attractive business district area.
- City Programs: The City of Stratford can provide funding for specific projects or offer programs that beautify streets, infrastructure improvements, or support economic recovery or development.
- Provincial and Federal Grant Programs: Annual or rolling deadline grant programs that aim to support arts and culture, community development, economic development, and improving infrastructure.
- National and Local Foundations: These are organizations that align with supporting arts and culture and provide grants and funding for specific projects.
- Private Banks: Many of the national banks in Canada have programs to support communities that advance projects associated with arts and culture.

For an overview of some current funding sources available, see Appendix 3.

STEP 6: DETERMINE ROLES & EXPLORE PARTNERSHIPS

Creating public art at any scale involves immense expertise, resources and time. When starting a project, it is important to determine who will be the key person responsible for ensuring the project is delivered. If the BIA will be wholly responsible for the project or if there are opportunities to divide up the roles and responsibilities through collaboration with organizations, individuals, or professional consultants. For example, partnering with public arts organizations can provide expertise regarding public art management as well as other benefits including connections to artist networks, fabricators and installers, and processes for engaging artists. These types of partnerships can be utilized to provide expert delivery of high-quality public art projects while reserving the BIA's resources for other projects and opportunities.

STEP 7: SELECT AND HIRE ARTIST(S)

There are two ways to select an artist, the first is directly hiring an artist. This is when you want to work with one specific artist or group of artists. If you do not have a previous relationship or experience working with the artist, you may want to interview them to determine if their skills match the requirements for the project.

The second option is to go through a Call to Artists process. This is where you request interest or applications from multiple artists for a specific opportunity. The process for Call to Artist is discussed in-depth in the following section, but generally, it involves writing a description of the project including what you hope to achieve and the qualifications necessary to be successful, you identify a method for receiving applications (i.e., email or portal), receiving applications from multiple artists, conducting a technical review of the application, hiring a selection committee made of art experts, community members, and stakeholders, and holding a meeting(s) for an artist or artwork to be selected for the project and contracting artist(s) for a specific project.

STEP 8: DETERMINE COMMUNITY ENGAGEMENT PROCESS

Local residents and stakeholders can be engaged at any point in the artwork creation process. The following outline some engagement tactics that can be used at various points in the artwork process:

- **Project Initiation:** Through walking tours, workshops, or surveys community members can be involved in selecting the site, type of activation, the artist(s) or arts organization, or the desired themes or imagery of the activation.
- **Design Development:** Throughout the design, community members can work directly with the artist to share ideas that can be incorporated into the design. There is also the option to host art-based workshops where artwork created can be incorporated into the final design by the artist. These can take place through workshops or community meetings (both online or in-person), surveys, and email or social media campaigns.
- **Design Production:** Depending on the final medium of the design, there are opportunities for communities to co-create artwork alongside an artist. For example, a mural artist may have sections or areas designated for community members to contribute their own designs.
- **Celebration and Storytelling:** Once a project has been completed, it is important to share the accomplishment with the local community and invite those who participate in the process to a celebratory event or ribbon-cutting ceremony.

In most cases, the community engagement process should be determined in consultation with the selected artist to ensure the approach and tactics align with their overall vision and abilities. Sometimes artists do not have the required skills, time or resources to conduct community engagement. In these cases, professional facilitators should be consulted.

STEP 9: DESIGN BRIEF AND PROCESS

Commissioned artwork, which is artwork that is uniquely made for a specific site goes through a process that involves setting the desired design requirements through a design brief and providing opportunities for stakeholders to provide feedback or request revisions before ending at a final design. Below are some considerations for what to include in a design brief and the process for feedback and revisions.

Design Brief: A document is created by the BIA and relevant stakeholders which outlines the desired design characteristics to act as a guideline for an artist(s) to follow. It is important that the design brief is created uniquely for the project and artist. When creating a design brief, the following sections can be considered:

- Description of the project including size, medium, budget, and location
- Description of what characteristics about the artist's work led to their selection or what you would like to see replicated
- Description of desired themes and subject matter
- What colour palette you would like to see or not see (i.e., full colour, black and white, warm or cool tones)
- What style you would like the artwork to be in (abstract or realism, organic or geometric, 2D or 3D, illustrative or realistic, patterned, with or without negative space)
- What imagery you would like to see (i.e., figures, nature, animals)
- What should be avoided?
- Should text be included? If so, is there any specific text or words?

After a design brief has been shared with an artist(s), it is best to set up a call to review the brief to ensure all parties are on the same page and answer any questions.

Once the design process begins an artist will present one to multiple concepts for feedback and approval before arriving at a final design. It is important that the number of rounds of revisions is outlined before the project commences. Since each revision and concept will take time and creativity from the artist, it is important that the number of revisions is considered in the artist's fee. If the number of revisions exceeds the agreed-upon amount, further compensation may be required. When providing feedback, the following questions can be considered:

- Does the concept match the design brief? If it does not, how so?
- What elements of the concept do you like?
- Is there anything missing that you would like to see incorporated?
- Is there anything you would like to see changed or removed?

When providing feedback, it is important to ensure all comments align with the artist's skills and style. Keep in mind that artists may not accept all comments and it is important to balance their vision for the artwork while ensuring that it meets the overall desired outcomes. If an agreed-upon design cannot be met, artists must be paid based on the amount of work that was done to date.

STEP 10: PRODUCTION AND INSTALLATION

The production and installation process and timeline will vary depending on the type of project or activation. Timelines can vary from hours or days to multiple weeks. Production and installation may be overseen by artist(s) or artist groups or organizations that specialize in fabrication and installation. When an artist or organization is on-site the following are some general guidelines to consider:

- People working in a space should have insurance that protects themselves as well as the property they are working with or on.
- Individuals should have the proper training and certification to use the materials/equipment required for production or installation (i.e., working at heights, elevated platform training, etc.).
- The area which is under production or installation should be visually defined, tapped off, and signs listed to warn passersby not to enter the space.
- First aid kits and individuals with current training in first aid should be on-site at all times.
- It should be determined if a safety plan will need to be created.
- If certain protocol should be followed (i.e., how to prep the site, how to clean up the site, any required daily tasks, safety protocols or plan) these should be outlined before production/installation begins. It can be helpful to have a checklist on-site which can be signed by artists or installers present.
- Permits and permissions should be printed and remain on site.

STEP 11: DOCUMENTATION, STORYTELLING, AND CELEBRATION

Once a project or activation has been completed, it is important that it is documented with photographs or videos (this can also take place throughout the project). The project can then be shared and promoted across online social media platforms, newsletters, outlets, or print materials. It is also always nice to celebrate the project and the creatives and community members who made it possible. Celebratory events, unveiling, or ribbon-cutting ceremonies can be organized with food, music, or programming that brings people together and appreciate the accomplishment.

STEP 12: MAINTENANCE

Maintenance is a vital step for all projects to ensure it will have long-lasting impacts on the environment. A maintenance plan should be defined by the artist or creative during the design process. For more in-depth details on Maintenance, please refer to the Public Art Maintenance and Remediation Strategy.

PUBLIC ART ACQUISITION AND ARTIST ENGAGEMENT

PUBLIC ART ACQUISITION AND ARTIST ENGAGEMENT APPROACH

1. The selection and commission of public art involves artists at the earliest possible stages, and should be undertaken through a range of fair, open, and informed processes.
2. Public art can be acquired through the following processes:
a) RFPs/RFQs/EOIs; b) Open competitions; c) Invitations and limited competitions; d) Direct commissions; e) Direct purchase; f) Alternative approaches and development initiatives.

Public Art Acquisition Criteria:

1. Public art acquisitions shall be reviewed by a Public Art Selection Panel. The selected winning design shall be recommended to the Downtown Stratford BIA Board, Staff, and the Public Art Task Force.
2. Public Art Selection Panels will consider the following criteria when selecting an artist:
 - * The vision, mandate, and objectives of the public art program overall, and the specific aims in the project/program brief;
 - * The artistic excellence of the candidate's previous work;
 - * Relevant experience and ability to complete the project within the project parameters;
 - * Interest in and understanding of the public art opportunity, the community and the context;
 - * Ability to work with design teams, stakeholders, fabricators, project teams, and/or community group, as appropriate.
3. When evaluating specific art proposals, Public Art Selection Panels will use the following criteria:
 - * Artistic excellence and originality;
 - * Compliance with competition requirements and Design Brief;
 - * Appropriateness to the site and community context;
 - * Maintenance requirements, durability, and resistance to vandalism;
 - * Budget estimates and value.

Public Art Selection Panel Guidelines:

A Public Art Selection Panel must be established for each acquisition or donation over \$5,000 in value, but they may also be established for works of a lesser amount. The Selection Panel will be responsible for selecting an artist for a commission or an artwork for purchase following the Acquisition Criteria above. Selection Panel members shall be independent of the Downtown Stratford BIA and should be made of people with diverse backgrounds, skills, understanding of arts and culture, lived experience or expertise related to the calls theme, location, or community knowledge. An odd number of members should be included to ensure there are no ties in the voting process. Members of a committee should be tailored to each project but the following groups can be considered:

- **Professional Artists:** Artists who developed their skills through training and/or practice and are recognized as such by artists working in the same artistic field or area;
- **Project Stakeholders:** People who have a direct connection to the project (i.e., property owner, project managers, funders, etc.);
- **Local Community Members:** Members of the public that have lived experience within the area that the project is located;
- **Arts Community Members:** People who are affiliated with arts or cultural organizations or galleries who have in-depth knowledge on arts and culture;
- **Thematic Experts:** Depending on the specifications of the call, the BIA may want to involve people with lived experience or expertise on a particular subject matter or theme.

During the selection process, other participants can be involved in the selection process but their role will be to advise and they will not be provided voting or decision-making power. These include but are not limited to engineers, manufacturers or fabricators, installers, and relevant City departments where applicable.

It is understood that any member will not be in a conflict of interest. Depending on the scope of the project, the Selection Panel usually consists of three or five members, with the majority being qualified art and design experts. While the ultimate objective of the panel is to reach a unanimous decision, members may be divided in their evaluations, and as such, a panel will consist of uneven numbers to enable a majority vote. Depending on the scope of the competition, invited members may be local, national, or international art professionals. The Selection Panel shall recommend a competition winner to Downtown Stratford BIA. All recommendations will remain confidential until the BIA announces the results. Relevant BIA staff and other experts may attend the adjudication session as applicable to the project, but they will be non-voting advisors. The Selection Panel shall be offered modest honoraria for their time spent evaluating the art proposals and recommending their selection as per CARFAC guidelines. Selection Panel fee guidelines in [CARFAC's Artist Professional Service Fee Schedule](#) can be used as a reference guide for determining honorarium amounts.

Remuneration:

- It is the practice to pay artists for their work as per the Canadian Artists Representation (CARFAC) Minimum Fee Schedule.
- It is the practice to pay artists for their time to submit proposals where there is an artist selection process of two stages or more. The CARFAC Minimum Fee Schedule will be used to determine an appropriate amount to be paid to all short-listed artists.
- It is the practice to pay arts professionals and local representatives on a Selection Panel for their time reviewing submissions as per the CARFAC Minimum Fee Schedule. However, the project design representative on the panel is not paid if this is already included in their scope of work. BIA staff and representatives from any organization partnering on the project are also not paid if this is included in their agreements and contracts.

Artist Contract Terms:

1. In creating standard agreements with artists, it is important to note artist's moral rights, and to take into consideration practices in the arts sector that differ from other professional service providers or suppliers.
2. When the BIA will contract an artist for a public art commission, we recommend that the artist agreement includes, but not be limited to, the following:
 - a. Scope of work (maybe design services only, or design, fabricate and/or install)
 - b. Location with the specified address and details of the available canvas (substrate, size, etc.)
 - c. BIA's and Artist's obligations, appropriately apportioning risk and responsibility
 - d. Timelines
 - e. Ownership, maintenance, conservation obligations, and decommissioning where applicable
 - f. Intellectual Property, Copyright, and Artist Moral Rights
 - g. Artist Recognition
 - h. Warranty, liability and insurance (as appropriate)
 - i. Payment schedule
3. In cases where the artist is not contracted directly by the BIA but is a sub-contractor (e.g. for integrated artworks or artist on a design team) or for developer-provision of public art, then the BIA should stipulate that the contract must include terms related to intellectual property rights, ownership, and maintenance obligations as appropriate.

LOCAL CALL-TO-ARTISTS GUIDE

Artist Calls are used when you do not have a specific artist to hire for an opportunity. Instead, many artists or artist teams are invited to apply for a specific project. The final artist(s) or artist team is then selected through a selection panel composed of professional artists, community members, and stakeholders.

Call for Artist processes can be from 3 months to nearly a year, depending on the scale of the project and the call's approach and if a one-step or two-step process will be needed. Generally, applications should be accepted for a minimum of three-four weeks once a call has been launched. The selection process after a call closes will vary depending on the number of applications received, review and selection meetings, and if proposals are being created.

Step 1 - Project Initiation:

Prior to launching the call, it is recommended that the following be identified:

- What type of project would the BIA like to bring to life (e.g., mural, installation, etc.)? Does the work need to be a particular medium?
- Where does the BIA want the project located? Does the BIA need to gain any permits or permissions before launching the call?
- What are the BIA's goals and desired outcomes?
- When would the BIA like the project to be installed?
- Is there an overarching theme for the call (i.e., community or nature)?
- Is there a specific artist group the BIA would like to connect with (i.e., local or national)?
- What is the available budget for the project and the ancillary engagement, review, and celebration costs?

Step 2 - Call Creation:

Once the BIA has set parameters for the call, the BIA can create promotional material (social media tiles, flyers, webpage) and a communications strategy, determine selection criteria and create an evaluation rubric (e.g., Does the application align with the theme project vision? Is it suitable for the site?).

Step 3 - Call Launch:

When the call is ready to be public, it is recommended the BIA determine how they would like to promote the call (e.g. through a sponsored social media campaign or published on an arts publication website such as akimbo.ca). It should be made clear how applications should be shared (i.e., by email or through an online form) and when they are due. See the section below for the Submission Template for more details. Once a call is launched, it may be helpful to host information sessions where potential applicants can learn more about the opportunity and ask questions.

Step 4 - Creating a Selection Panel:

This can happen before or after the call has launched. Committee members should be identified and their commitment to the role should be confirmed by signing a contract outlining their responsibilities and agreeing to declare any conflicts of interest and keep information regarding the selection process and its outcomes before an official statement confidential.

Step 5 - Close the Call:

A call can close once the deadline for applications has passed. However, in cases where the desired amount of applications was not received, a call can be extended. Once a call is closed, a technical review can take place to determine which applications meet the minimum qualifications (i.e., Is the application complete? Does the applicant have the required skills to successfully complete the project? Is the applicant located within the specified area, for example, within Stratford if the call was local?). Applications that meet the minimum requirements can be further considered by the selection panel.

Step 6 - Selection Meeting(s):

Once the number of successful applications is determined through the technical review process. A process should be determined for how many selection meetings will be held and how votes will be collected. To help decide on the process, it is recommended that the following questions are asked:

- Does the BIA want to hold the selection meeting in person or online?
- How many meetings will be needed to make a decision (typically 1-2 meetings are necessary, but many applications may require more meetings)? Should a backup meeting be scheduled in case a consensus is not reached during the allotted time?
- How will votes be counted? Should the evaluation rubric be digital or analog?
- How many backup applications should be selected in case the top choice is not available?

Once a process has been determined, an orientation meeting with selection panel members or an instruction manual that details the decision-making process can be shared for selection panel members to review.

Step 7 - Confirming the Artist(s):

Once consensus has been reached during the selection process, the next step is to reconfirm the availability of the selected applicant(s) to work on the project or determine multiple shortlisted applicant(s) to be considered. A contract should be issued and signed.

Step 8 - Proposal or Artwork Creation:

If the artist has been selected by the selection panel, the artist can begin creating the selected works. If multiple artists were shortlisted then the artists are paid to prepare a proposal that is reshared with the selection panel. Steps 5 and 6 are repeated for the selection panel to make a final decision on which proposal to move forward with.

Equity, Diversity, and Inclusion within Artist Calls:

To support equity, diversity, inclusion, and accessibility the following should be considered when planning a Call-for-Artists.

- **Curriculum Vitae (CV):** Artists or Artistic groups from equity-deserving groups are historically underrepresented in arts and culture and face systemic barriers and access to opportunities, knowledge, education, and resources. For this reason, their CVs may have different opportunities and experiences compared to counterparts who are historically privileged in society. We would highly recommend to evaluate the suitability of artists based on their letters of intent and examples of previous work or shared proposals instead of their CVs.
- A necessary standard is paying artists when they have inputted time, knowledge, artistic expertise, or creative vision into a project. This practice is in conflict with Request for Proposals where artists who share a proposal or design for the opportunity are not paid for their work and only the selected artist(s) or art groups are paid. There are some circumstances where an RFP process may be suitable. For example, requesting proposals may be useful for emerging artists whose technical or creative abilities will not be demonstrated in their CV or project experience (portfolio). Another reason an RFP process may be used is that the project has a small budget and a small scale. However, winning applications and selected artist(s) or artist groups should be awarded funds to cover the cost of creating the proposal.
- The word selection committee should be used in place of 'jury'. The vocabulary around 'jury' has associations with folks who have been disproportionately affected by the criminal justice system.
- Build accessibility within your art call can take a variety of forms. Accommodations available should be detailed clearly along with contact information in case further support is needed. Accommodations to consider include:
 - * Multiple avenues for how applications can be shared. For example, submitting video or voice recordings, for those who cannot submit written applications. Support for artists to share applications through other methods should also be available and advertised.
 - * Providing information from a landing page or call description in multiple formats (i.e., video and voice recordings).
 - * Preparing a call in multiple languages or offering translation services.
 - * Hold information sessions where potential applicants can learn more about the opportunity and ask questions.
 - * Offer 'office hours' where potential applicants can ask questions in person or online. Answers to questions should be publicly available.
 - * Use guidelines and standards within the Accessibility for Ontarians with Disabilities Act (AODA).

CALLS FOR SUBMISSION TEMPLATE

It is vital for the call for submission process to detail what a successful application would look like and how to share your application with a deciding body. It is recommended that a landing page is created to share information about the call and details on sharing applications.

Sections to consider within the submission template include:

- Project Description outlining the type of activation and desired outcomes
- Overview of call parameters, including:
 - * Description of theme or aesthetic
 - * Desired activation (mural, 3D works, etc)
 - * Desired medium (paint, wood, metal, digital animation, video, photographs, etc.)
 - * If commissioned or existing art would be accepted
 - * If there are certain demographic or location requirements
- Outline of artist fee. A set fee or range can be used. The fee should mention what is covered and what is not covered (i.e., if materials are included within the fee or are a part of a separate budget).
- Overview of the project timeline including when a selection decision would be made public and when the final artwork will be installed
- Submission details on if a pdf should be shared through email to a particular person or if an online form should be completed. The online form should be linked to the landing page.
- Deadline for Receiving Applications
- Accessibility accommodations should be written clearly on the call
- Contact name and information should be provided

PUBLIC ART MAINTENANCE AND REMEDIATION STRATEGY



Outdoor artwork is exposed to severe conditions and pollution throughout the year, which will affect the artwork over time. Standards should be established to include long-term care of public art, starting with a comprehensive inventory of the collection, its material composition, site placement, and condition. It should include all artworks under the BIA jurisdiction and catchment. Responsibilities and obligations for the maintenance and conservation of artworks on private lands and/or properties are included in the terms and conditions of each development agreement.

The Public Art within the BIA currently varies between murals and sculptures. Although these artworks are within the BIA catchment area, most of it is not part of the BIA art collection. Some are privately owned, while others were commissioned by the City of Stratford.

Many Public Art programs consider murals temporary, with a lifetime of approximately 10 to 20 years. Murals are more vulnerable to weather damage, infrastructural changes, or evolution in urban planning than other forms of Public Art since they often cannot be relocated or easily removed. While excluding the recently commissioned murals, some of the murals in Downtown Stratford are nearing the end of their life expectancies (Allen's Alley). Unfortunately, conservation and preservation of the downtown murals cannot be applied in a "one size fits all" approach. The BIA wishes to replace the artwork with a work of greater significance or appropriateness.

The following criteria should be considered in developing the evaluation, conservation, and deaccession recommendations:

- The cost of the adequate care and maintenance required for the project over a five-year period in comparison to its original value;
- The BIA's vision, mission, and goals for Public Art;
- The Community attachment to the artwork;
- The function of the public space where the public artwork is located, changes in the nature of the space and the public artwork's intended place-making significance;
- Authenticity and Integrality of the public artwork;
- Whether the public artwork poses a risk to the public;
- Adequate care and maintenance required for the public artworks;
- Integrational aspects into the fabric of BIA buildings, streets, or parks that are subject to redevelopment;
- The life span expiration date of the work;
- The artwork has been damaged to the extent that repair is impractical or unfeasible, or the cost of repair or renovation is excessive in relation to the original cost of the work;
- The artwork is of lesser quality than other works in the collection or is incompatible with the rest of the collection;
- The BIA wishes to replace the artwork with a work of greater significance or appropriateness.

It is the responsibility of the BIA to maintain, preserve and restore all art owned by the BIA. In this manner, the Public Art Collection is inspected, cleaned, and conserved according to an artist-supplied maintenance plan, under the direction of the BIA staff. At a minimum, the maintenance plan should include a maintenance dossier, stamped drawings, all relevant specifications, key contacts, manufacturers' lists, and budgets.

The BIA should conduct an annual review of the BIA-owned art and identify priority work in accordance with the budget. All repairs and restoration are 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.

Through the Public Art Plan, we recommend that a separate Art Maintenance Budget 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 the maintenance and conservation of BIA-owned art. The BIA 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 budget contributions as new permanent public art projects are completed, and the BIA'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 infrastructures, such as benches or light standards, should, where possible, be financed through the annual operating budgets of the relevant Stratford City Department responsible for the infrastructure. Any proposed maintenance should be conducted in consultation with the BIA, the City, and a certified specialist working on the BIA 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.

COLLECTION MANAGEMENT

1) Collection management standards shall be implemented to address:

- The goals of the public art plan;
- Requirements for the documentation of artwork;
- Responsibilities and methods of care of collection (including maintenance and conservation);
- Proposed methods of donations, de-accessions, and disposals.

2) Funds should be earmarked within the Public Art Reserve for the collection's maintenance and conservation as recommended in the Funding Strategy (section below).

3) A public art inventory process shall be established, maintained, and updated regularly. This will catalogue:

- Information about the artist and their intention;
- Information about the artwork's materials and construction;
- Maintenance requirements;
- The monetary value of the artwork;
- Documentation of the artwork.

MAINTENANCE AND CONSERVATION

We recommend that 10% of each of the following will be directed towards the Public Art Reserve Fund to be earmarked for the maintenance and conservation of the public art collection as a whole:

- The value of a public artwork acquired or accepted as a donation;
- The cost of all BIA developed public art;
- The value of any public artwork acquired by the BIA through the development process.

Inspection, ongoing maintenance, and periodic treatment is essential to keep a public artwork in good condition. When a public artwork is in need of maintenance, the original artist or a conservator should be consulted to determine major treatment or alteration of the work or its context. The actual treatments can range from a traditional conservation approach, such as painting the damaged areas or replacing pieces of an Installation, to a more extreme intervention, such as reconstruction, refabrication, and/ or repainting of damaged parts to the remaining original material and illustration.

De-accessioning Process:

- The de-accessioning of artwork only be considered upon the acceptance of a detailed background and rationale report.
- De-accessioning will consider technical, legal, and financial implications.
- De-accessioning will be undertaken in a respectful and documented manner, with all attempts made to contact the artist or the artist's family prior to de-accessioning.

Through the Public Art Plan, and for existing public art within the BIA that it's nearing its life span, we recommend that a de-accession procedure be developed to define the process, expectations, and responsibilities of the BIA to make it actionable with specific considerations on the approach to de-accession artworks located on private lands/properties.

Graffiti and Vandalism Management:

In an effort to increase opportunities for art creation, it is necessary to explore the possible negative implications such as graffiti vandalism (tagging, writing, etching, stenciling, images or scribbling), inappropriate art or language (profane, vulgar or offensive), or illegally zoned art on both private and public property.

At present, the City of Stratford does not have a Graffiti By-law or a Graffiti Management Plan. A Graffiti By-law would be helpful to the City, the BIA, and its residents because it would define appropriate and inappropriate forms of Public Art, determine methods of reporting, and would lay out expectations and responsibilities for the City, the BIA, and its residents in regards to the removal and police involvement.

A Graffiti Management Strategy captures the information presented in the Graffiti By-law but is written in a more accessible and easily comprehensible format for the public. It also includes opportunities for education, methods and techniques for removal, and additional support that the BIA may offer, such as community cleanups, adopting a road program, and more.

As an example, the City of Ottawa has partnered with the Ottawa Police Service to administer a program called the 4E model of graffiti management, which may be a program that the BIA and the City of Stratford consider in their Graffiti Management Strategy.

The 4E model stands for:

- **Education** – Raising awareness in the community about the negative impact and costs associated with graffiti and about the importance of prevention and rapid removal.
- **Empowerment** – Maximizing available resources and relationships and encouraging property owners to take a key role in deterring graffiti.
- **Eradication** – Removing graffiti quickly and efficiently and encouraging timely reporting of graffiti.
- **Enforcement** – Applying municipal and other relevant laws when necessary, including the Graffiti Management By-law.

COMMUNICATIONS STRATEGY FOR STORYTELLING AND DOCUMENTATION

The success and awareness of a project can be determined by a strong communications plan. It is important to begin planning the communication strategy at the very start of the project and continue after the project has been completed or installed. Successful communications can help with reaching both local residences and new audiences outside of Stratford.

Consider the following checklist when creating a communications strategy.

PLANNING STAGE

Before the public art project begins, it is important to identify the following:

- ☑ What are the goals of the documentation or storytelling?
- ☑ What documentation materials will be required (i.e., photographs, videos)?
- ☑ What is the target audience (i.e., local residents or visitors)?
- ☑ What is the best way to reach the target audience (social media/online, print marketing, direct outreach)?
- ☑ What communications channels are available (i.e., website, social media, newsletter, email)?
- ☑ What are the promotional budgets?
- ☑ What resources, assets, or partnerships are currently available?
- ☑ What needs to be promoted (e.g. call for artists, event celebration, project spotlight, artist feature, community survey, etc.)?
- ☑ What are the different project stages and the promotional timeline for each project stage?
- ☑ Who can support communications internally within the BIA? Does the BIA need to assign or hire specific roles to support storytelling and promotion?
 - * Designer (social media graphics, posters, project signage)
 - * Photographer/videographer
 - * Writer (social media posts, web copy, etc.)
- ☑ What methods can be used to track engagement?
 - * E.g. Registration numbers, website visits, feedback forms, social media impressions

Promotional Tools to Consider:

- ☑ Social media (Instagram, Facebook, TikTok, Twitter, LinkedIn, Eventbrite, etc.)
- ☑ Print marketing (posters, postcards, flyers, signage)
- ☑ Media release and media contacts
- ☑ Newsletters
- ☑ Direct outreach (email, community newspapers, local businesses, schools, libraries, community centers, etc.)
- ☑ Paid campaigns (sponsored social media ads)
- ☑ Website

Production Stage

During this stage, it is important to gather as much documentation to support the project storytelling once the project is completed. Documenting a project-in-progress creates anticipation and excitement if shared with the community before the official launch or installation. Methods include:

- Photo/video documentation of the various stages of production
- Announcement post
- Progress/sneak peek posts throughout production
- Community outreach

Project Completion/Wrap-Up

Once a project has been completed, it is important to plan how to share the project with the community and what can be involved in the project wrap-up based on available resources and assets, and tactics to invest in. Some engagement tools and tactics to consider include:

- Documentation of the project
 - * Photo documentation
 - * Video documentation
 - * Interviews, testimonials, artist statements (written, on-camera, audio, etc.)
 - * Dedicated webpage or news post
- Social media posts announcing the completion and other important details (e.g. location, events, collaborators involved)
- Permanent or temporary signage
- Community celebration or ribbon cutting at the site

General Tips for a Successful Campaign

- Create a work back plan and set milestones for each promotional activity while remaining flexible to changing timelines
- Understand the target audience to utilize the most effective form of communication and to help with budgeting accordingly (e.g. spending more on posters and flyers if the community is not very active on social media)
- Plan with accessibility in mind (different language translations, image descriptions of social media graphics, text size on project signage, etc.)
- Find ways to cross-promote with the local community - word of mouth goes a long way! This can include:
 - * Direct email or social media outreach with links to social media posts and web pages about your project to local businesses and community groups, and artists involved in the project;
 - * Tagging artists and collaborators on social media content for easy re-sharing and community engagement;
 - * Connecting with local newspapers and media outlets ahead of time to create media buzz and excitement.
- Provide ways to solicit feedback from internal stakeholders and community to continue improving communication strategies and campaigns
- Leverage the resources and assets already available (for example, the BIA does not have a graphic designer but does have strong photo documentation, let the photos speak for themselves with exciting social media captions)
- Stay active on selected promotional platforms to keep the community informed and excited

Budgets

It is important to understand the budget available and how much can be allocated to communications and marketing. While many digital and online tools are available and free, there are some that may require funds to effectively reach the target community. It is encouraged to leverage existing resources and allocate the budget accordingly.

Sponsored Ads

- These are paid ads that are shown across social media and online platforms that can reach new audiences that are not already following the BIA
- Benefits include:
 - * Expanding audience reach and tailoring approach to targeted by location, demographics and interests (this means the BIA can connect with audiences outside of the local community if the goal is to encourage tourism for example)
 - * Control over how many days the campaign will run and the daily budget rate

Print Marketing Materials

- If physical marketing materials (e.g. posters, flyers) is an effective way to connect with local community, budget for printing and distribution costs will be necessary (and artwork costs if hiring an artist/designer to design the materials)
- Benefits include:
 - * Printed materials can be effective in promoting local community events and engagements where participation is needed

Documentation

- Strong visual documentation of the project is important for archival purposes and storytelling
- It is important to identify which stages of production or community engagements will be important to document and then budget and schedule for a photographer or videographer to document the moments
- Documentation costs can vary depending on the documentarian's experience level, hours on site, hours for editing, etc.

FUNDING STRATEGY

Based on past projects and their associated costs (e.g. IHMS Downtown Mural) and in order to implement the Public Art Plan, securing funding for Public Artworks would require two types of investments:

1. Public Art Acquisition Funds – relates to the initial investment to acquire the artwork; and
2. Public Art Maintenance and Conservation Funds – relates to the investment for the ongoing care and conservation of the artwork

The following section outlines the proposed sources of funding to implement the Public Art Plan and potential funding sources that would be investigated further to determine if they are viable options.

PROPOSED SOURCES OF FUNDING:

1) Annual Request for New Temporary/Semi-Permanent Acquisitions – \$20,000

This request of funds through the annual budget process would be for projects small-scale, temporary or semi-permanent (life cycle of three years or less); projects could include a utility box program, banner program, parks signage, and vinyl art projects.

2) Annual Contribution for Maintenance and Conservation (for temporary and semi-permanent Public Art) - \$2,000

This request for funds through the annual budget process relates to the conservation and maintenance of temporary/semi-permanent Public Art. The costs associated with the long-term care and maintenance of temporary/semi-permanent Public Art would be less than those whose life expectancy is greater than three years. Nevertheless, temporary/semi-permanent artworks still require maintenance and conservation and will require adequate funds to address any deterioration, vandalism, or repair required during their lifespan; in order to ensure that all new temporary/semi-permanent acquisitions are properly cared for, it is recommended that each new Public Art project dedicate 10% of its project budget toward future maintenance and conservation. The 10% allocation is a typical standard applied in many municipalities for maintenance and conservation. This funding will coincide with an artist-developed maintenance and conservation plan outlining considerations for the ongoing care of the artwork.

3) Reserve Contributions - \$30,000 - \$50,000

This request for funds is for larger-scale projects with a life cycle of 10 or more years. In order to acquire large-scale Public Art, it is recommended that the BIA create a Public Art Reserve Fund and contribute to it annually. The Reserve Fund would then be utilized when a large-scale public art project is implemented. It is recommended that an annual contribution to reserve for the acquisition of new large-scale Public Art and its maintenance and long-term care be \$50,000. This would allow for a large-scale Public Art project to be initiated and implemented approximately every three to five years, depending on the scope of the project.

POTENTIAL FUNDING SOURCES

It is recommended that Downtown Stratford BIA conduct further research and Investigation, where and when applicable, to determine the suitability and feasibility of the following potential funding sources:

1) Cost-sharing Programs

- Develop cost-sharing programs and partnership programs that would benefit privately owned lands/businesses located in the Downtown core. Examples of cost-sharing include the BIA providing services in-kind (e.g. staff services to administer a Call for Artists and the Selection Panel process) and grants for paint and supply purchases (e.g. for mural creation on a private property);
- An application-based cost-sharing program would allow private businesses to apply for funding and/ or in-kind support towards their public art project;
- A set of criteria would be created which would establish the roles and responsibilities of the BIA and the private property owner.

2) Donations:

The BIA can accept cash and in-kind donations to support the acquisition and maintenance of Public Art.

3) Grants:

Downtown BIA will seek grants where appropriate and where the BIA and municipality are eligible (See Appendix 3, potential funding sources and opportunities); the BIA could partner with local agencies and not-for-profits who are eligible to apply to some programs that they may not be eligible for.

4) Sponsorship:

The BIA could seek sponsorship opportunities to support the acquisition and maintenance of Public Art, examples from IHMS Downtown Stratford Mural, the BIA staff managed to get partial sponsorship from BMI Group, Dulux, and Sherwin Williams during the production of the mural.

APPENDIX 1

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DEFINITIONS

Acquisition: Obtaining art through commission, purchase, donation, gift, or bequest.

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 BIA through commission, purchase, donation, loan or lease.

Artist Residencies: Residency programs for artists involve collaborations between the artists and organizations, institutions, or communities that host them. Residencies provide space, support and resources for artists to further explore and develop their creative practices. It is often an opportunity for artists to build a creative community and connect with others in the industry.

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.

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

Business Improvement Area (BIA): 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.

CARFAC: Canadian Artists' Representation/Le Front des artistes canadiens (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 to pay artists and arts professionals according to the current CARFAC Minimum Fee Schedule.

Community: A group of people with shared interests or values or who share an environment.

Community Art: Temporary or permanent art that is based in a community setting, often publicly 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.

Community Engagement: The process of involving individuals in the decision making processes of issues that affect them. This includes activities that facilitate an informed dialogue amongst participants and encourages them to share ideas and opinions for decision-making.

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.

Cultural Mapping: A systematic approach to identifying and documenting a city's or municipality's multifaceted arts, culture, and heritage resources.

De-accession: The formal process required to remove an acquisition from a collection.

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.).

Equity-Deserving Communities: Those who face barriers to equal access, opportunities, and resources due to systemic disadvantages and discrimination.

Expression of Interest (EOI): A document that details a project and solicits bids by a qualified organization interested in the procurement of services directed to potential collaborators to submit qualifications. Much like a Request for Qualifications, it is typically used as a screening tool to establish a pool of vendors that are deemed eligible to submit a response to a Request for Proposal.

- An Expression of Interest involves a two-stage competition process:
 - * Stage 1: Issue artist call on a local, regional, national, or international scale to request letters of interest or qualifications. A selection committee will then shortlist a set amount of artists.
 - * Stage 2: Once shortlisted, the artist will be asked to prepare a proposal. A fee should be associated with the development of the proposal. The selection committee then decides on the winning proposal(s) to be implemented.
- For an Expression of Interest, the applications should include:
 - * A letter or narrative from the artist describing why the project and/or site is important to them, how their skills or qualifications align with the project requirements, and how their artistic practice aligns with the opportunity, location, or community
 - * Curriculum Vitae (CV)
 - * Example of previous works

Graffiti Vandalism: Etching, painting, or placing of a mark on public or private property without Approval.

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.

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 of Stratford or Downtown Stratford BIA.

Mentorship: Guidance provided by a mentor, someone with expertise, knowledge, and experience within the arts sector. Mentorship programs are important in creating and maintaining vibrant artist ecosystems. Mentorships help foster connections, build understanding across geographies and cultures, as well as provide emerging artists with the skills and relationships needed to develop fruitful public art practices.

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 surroundings as well as the surface it covers.

Open Call: Is a call such as an RFP, RFQ, or EOI that is open to the general public.

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.

Placekeeping: A long-term approach in the management and animation of public spaces. It refers to the utilization and strengthening of existing community resources as a means of social and cultural preservation. As part of care for a place, ecological, historical, and cultural relationships are prioritized.

Professional Artist:

- 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, and 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 Downtown Stratford Public Art Plan, public art refers to art found in the public realm that has undergone a formal art selection process administered by the City of Stratford and/or Downtown Stratford BIA. Public art is publicly accessible to all citizens and can be in any medium/media, and 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 standalone 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.

Public Art Collection: An inventory of art that a municipality or organization has acquired in various ways over time.

Public Space: Property that is open and accessible to the general public.

Restricted Call: Is a call such as an RFP, RFQ or EOI that is sent out by invite only.

Request for Proposal (RFP): A document that details a project and solicits bids created by a qualified organization interested in the procurement of services directed to potential collaborators to submit proposals. Request for Proposals follows a one-stage competition process that involves issuing the call, receiving proposals, and having a selection committee select the final proposal.

- For Request for Proposal, the application includes:
 - * A letter or narrative from the artist describing why the project and/or site is important to them and how their skills or qualifications align with the project requirements
 - * Curriculum Vitae (CV)
 - * Example of previous works
 - * Images or rendering of the proposed artwork along with a description and budget. Additional requests may include the applicant providing an installation and maintenance plan.
 - * Please note that artists are not paid for sharing a proposal at this stage.

Request for Qualifications (RFQ): A document that details a project and solicits bids by a qualified organization interested in the procurement of services directed to potential collaborators to submit qualifications. Much like an Expression of Interest, it is typically used as a screening tool to establish a pool of vendors that are deemed eligible to submit a response to a Request for Proposal.

- A Request for Qualifications involves a two-stage competition process:
 - * Stage 1: Issue artist call on a local, regional, national, or international scale to request letters of interest or qualifications. A selection committee will then shortlist a set amount of artists.
 - * Stage 2: Once shortlisted, the artist will be asked to prepare a proposal. A fee should be associated with the development of the proposal. The selection committee then decides on the winning proposal(s) to be implemented.
- For Request for Qualifications, the applications should include:
 - * A letter or narrative from the artist describing why the project and/or site is important to them, how their skills or qualifications align with the project requirements, and how their artistic practice aligns with the opportunity, location, or community
 - * Curriculum Vitae (CV)
 - * Example of previous works

APPENDIX 2. COMMUNITY ENGAGEMENT SUMMARY

When undertaking any community planning initiative, it is important to understand the experiences and desires of the community you seek to engage. Throughout the development of the Public Art Plan for Downtown Stratford BIA, STEPS engaged with City Staff, City Council, key cultural stakeholders, local residents, and community members, and visitors.

The desired outcomes for engaging with stakeholders and community members included:

- Understand current challenges and opportunities for public art within the Downtown
- Identify the role of public art in Stratford
- Create a vision for public art within the downtown area
- Develop guiding principles for public art

Through community engagement, STEPS sought to answer the following questions:

- What are the current challenges and opportunities for public art in Stratford?
- What types of public art should be supported?
- Where should public artwork be located?
- What times of year should public art be experienced?
- What is the overall vision for public art in Downtown Stratford?

HOW DID WE ENGAGE WITH DOWNTOWN STRATFORD COMMUNITY?

Two stakeholder groups were consulted during the Public Art Plan:

1. Key Public Art Stakeholders
2. Community Members

Key public art stakeholders were individuals, departments, or organizations that are directly involved or connected to public art in Stratford. These included but are not limited to the following:

- City Department Staff
- City Council
- City Committees and Boards
- BIA Board and Members
- Arts and Cultural Organizations, Collectives, and Associations
- Established and Emerging Local Artists and Creatives
- Property and Business Owners

Community members consulted during the Public Art Plan included local residents, property and business owners, visitors and tourists.

Overview of Engagement Tactics

STEPS used the following four (4) engagement tactics to connect and gather feedback from each stakeholder group. Throughout the development of the Public Art Plan, over 500+ key public art stakeholders and community members were consulted through both in-person and virtual engagement methods.

Stakeholder Feedback Engagement Tactics

ENGAGEMENT TACTIC	DESCRIPTION OF TACTIC	DATE(S) OF ENGAGEMENT	ENGAGEMENT TARGET GROUP	NUMBER OF PARTICIPANTS ENGAGED
Creative Data Gathering Stations	Interactive and art-based approaches to data collection that aimed to understand the vision for public art.	August 6, 2022	Local residents, visitors, and tourists	450+
Focus Group Activity	In-person structured workshop to discuss current challenges and opportunities for public art while collaboratively identifying a vision and priorities for public art.	September 19, 2022	Key public art stakeholders	22
Direct Interviews	In-depth interviews to understand current structures of public art and identify challenges, and opportunities.	August 18, 2022 - September 2, 2022	Key public art stakeholders	6
Virtual Survey	Virtual survey was promoted at community events and through local partners, the BIA, and via a social media campaign. Additionally, paper copies of the survey were completed during intercept interviews throughout Downtown Stratford.	August 6, 2022 - September 19, 2022	Key public art stakeholders, local residents, visitors, and tourists	130

For a detailed overview of each engagement tactic, kindly review the following section: *Detailed Summary of Feedback, starting at page 73.*

PRIORITIES AND OBJECTIVES

The following are key objectives and priorities for public art that were identified through the engagement process:

- **Support artwork that is interactive, sensory, and multidisciplinary** to create engaging and impactful activations that broaden perspectives of what constitutes of public art to include elements of touch, sound/music, play for all ages, and community involvement.
- **Create accessible public artwork and programs (i.e., workshops and events)** that is physically accessible, financially accessible, and appealing to people of all ages, backgrounds, and abilities.
- **Position Stratford as a destination for artwork** that attracts both residents and visitors and balances showcasing both local talent and non-local talent, expanding Stratford's cultural identity beyond theatre and music.
- **Develop year-round public art programming** that activates downtown Stratford outside of Summer events and Festival season.
- **Support Stratford's local artists, especially emerging artists, to work and exhibit locally** by providing training and skill-building opportunities for artists through workshops, residency, and mentorships while providing paid opportunities to showcase artwork locally.
- **Provide opportunities for artwork that reflects and celebrates different cultures, ethnicities, and lived experiences within Stratford** in meaningful and non-tokenistic ways. This includes celebrating and recognizing Indigenous cultures and history within Stratford.
- **Educate and engage Stratford's community members** in the artwork engagement process to foster a deeper understanding of public artwork and its positive impact to build support for more public art.
- **Embed artwork into Stratford's heritage fabric** which compliments and speaks to both the past, present and future values of Stratford.

DETAILED SUMMARY OF FEEDBACK

The following sections describe each community engagement tactic in detail: Creative Data Gathering Stations, and the resulting outcomes and insights shared through the process.

Tactic 1: Creative Data Gathering Stations

STEPS believes that in order to wholesomely engage community members in decision-making processes, you must go to the places where community members gather, connect, and pass through.

On August 6, 2022, STEPS installed four 'pop-up' or temporary activity stations in various locations in Downtown Stratford to connect with local residents, visitors, and tourists. The goal of these activities was to allow community members to reflect on the present and future of Public Art in Downtown Stratford with an aim to engage Stratford's diverse communities, question their relationship to Public Art, and explore their vision and aspirations for Public Art initiatives in Downtown Stratford.

Throughout the day, STEPS connected with over 450 community members.

The following activity stations were found in these locations across Downtown Stratford: tír na nÓg Gates (Land of the Youth), Market Square, and Veterans Drive Parkland.

Station 1 - Weave Your Voice

Activity Overview: STEPS installed a metal weaving structure as part of the SpringWorks 2022 Festival at the Veterans Drive Parkland. We asked participants, "What kind of public art do you want to see in Downtown Stratford?". Participants then selected a coloured ribbon that coincides with their answer. Participants then tied their ribbon(s) to the metal weaving structure.

Weave Your Voice Activity Colour Chart

#	WHAT KIND OF PUBLIC ART DO YOU WANT TO SEE IN DOWNTOWN STRATFORD?	MATCHING RIBBON COLOUR
1	Murals	Yellow
2	Temporary and/or Permanent Sculptures	Orange
3	Community-engaged artworks	Pink
4	Projections, Video, AR/VR technology	Green
5	Sensory installation (sound, music or light)	Purple
6	Performance art (including dance theatre, storytelling and spoken word)	Blue



Overall, we engaged 34 community members which resulted in the following insights:

- 11 participants want to see sensory installations (sound, music, or light)
- 9 participants want to see murals
- 4 participants want to see temporary and/or Permanent Sculptures
- 4 participants wanted to see community-engaged works
- 6 participants want to see projections, video, AR/VR technology
- 6 participants want to see performance art (dance, theatre, storytelling, spoken word)

Based on the insights shared during the activity, we learned that community members are most interested in seeing sensory installations and murals.

Station 2 - Colour the Future



Activity Overview: STEPS partnered with local mural artist, Claire Scott, to activate the Market Square Wood Shed with a community-engaged mural. Claire painted a framework representing what makes Downtown Stratford unique on the wooden shed. Participants were asked “What is your vision for the future of Public Art in Downtown Stratford”, and invited to fill in the blanks by selecting colours that best represent their vision for public art in Downtown Stratford.

Colour the Future Activity Colour Chart

#	WHAT IS YOUR VISION FOR THE FUTURE OF PUBLIC ART IN DOWNTOWN STRATFORD?	MATCHING RIBBON COLOUR
1	Change: draw, colour or write what would you like to change about Public Art in Downtown Stratford	Yellow
2	Hope: draw, colour or write your hopes for Public Art in Downtown Stratford	Orange
3	Dream: draw, colour or write your dreams for Public Art in Downtown Stratford	Pink
4	Imagine: draw, colour or write your idea for the perfect Public Art Installation/work in Downtown Stratford	Green
5	Reflect: draw, colour or write your interpretation of what makes Downtown Stratford unique	Purple

In the activity, community members used multiple colours from the framework above in their artwork to reflect the variation in their vision of Stratford's future. Many words of encouragement, appreciation, and love were written on the shed. Overall we engaged with 250+ community members who provided the following feedback:

- Develop more interactive public art in downtown Stratford that fosters both connections to the artwork and other community members.
- Create more “unconventional” public art, such as the shed, to promote Stratford as an innovative city.
- Ensure that public art is accessible and appeals to all ages and abilities.
- Reflect on Stratford's history while also creating public art that reflects how the city evolves over time and contemporary social values.
- Transform Downtown Stratford into an art destination or ‘hub’.
- Incorporate art activations and programming throughout all four seasons.
- Engage more local artists and community members in the artwork creation process.
- Create and strengthen a new cultural identity for Downtown Stratford that promotes and embraces all art forms rather than Stratford's current identity focused on theatre and music.
- Create a welcoming and inclusive community in Stratford.
- Recognize the Indigenous culture and history of the area.
- Support Black Lives Matter and other social justice movements.
- Create artwork that enacts a positive political change.
- Create safe spaces for the LGBTQ2S+ community.

Station 3 - Play for Public Art

Activity Overview: STEPS partnered with queer comedian, actress, and writer Sam Hancock to lead a series of interactive games and activities that utilised improvisation acting techniques to encourage community members to share their vision for public art in Downtown Stratford.

The following activities took place:

- **Three Items in a Park:** Participants list three items that they would like to see in Stratford. For example, “I am a mural, statue, light installation”.
- **One Word at a Time:** Participants go around the circle and each says one word to create a story. Participants came together to create a story about their ideas and how they envision art in Stratford's future.
- **Monologue:** Participants will be asked to share their favourite memory and dreams for the future of public art in 20-30 seconds.
- **Headlines:** Participants say one-line headlines of a newspaper that would feature a story about public art in Stratford. For example, “Downtown Stratford is getting waterfront benches painted by a local artist.”
- **Game 5:** Scene painting: Participants go select a location in Downtown Stratford and visually describe what types of art they would like to see. For example, “I see garbage cans painted blue along Veteran’s Drive to signify the rivers in Stratford”.

Overall, we engaged five (5) people who provided the following suggestions during the interactive activities. STEPS staff were present throughout the engagement duration to take the following notes from the participants:

Types of Public Art:

- Artwork that is interactive and encourages play among visitors of all ages.
- Sensory artwork that involves touch, light, sound, and smell.
- Sustainable or eco-artwork within the local parks system that uses sustainable elements and materials.
- Artwork that creates elements of surprise due to unexpected locations or hidden features.
- Artwork that is located on public infrastructures such as the utility box wraps or Bareket Kezwer's bridge mural at Confederation Park.

Accessibility of Artwork:

- Public art programming that is available year-round, especially during Stratford Festival off-season. One idea shared during the activity was to use the theatres in the off-season for workshops or public art events such as pop-up galleries, and art fairs or markets.
- Programming that is affordable or free for visitors to attend.
- Programming that takes place in public spaces or on the street level, such as markets or festivals.

Support of Artists:

- Emerging artists need financial support, skill-building workshops, and networking opportunities to help launch their careers.
- Currently, it is hard for creatives to use art-making as a sustainable income source. To aid artists, more grants and funding programs should be provided to local creatives.
- Subsidized programs or gallery spaces would help artists gain the necessary skills to build their practice or showcase their work to build their network.

Promotion of Public Art:

- Currently, there are challenges to knowing what public art or programming is available in Stratford. It would be helpful to have a community board or spaces for local residents and visitors to keep track of current and upcoming installations and events.



Station 4 - Meaning of Public Art

Activity Overview: STEPS installed a wooden house frame pavilion that invited participants to explore the role of public art within Downtown Stratford. Located right in front of tír na nÓg Gates (Land of the Youth) Installation, the house pavilion was thought of as a metaphor for Stratford being Home. The STEPS team guided the participants to answer the question, “What is the role of Public Art in Downtown Stratford?” and choose a coloured ribbon representing one of the multiple given answers. The participant (or facilitator if the participant needed assistance) tied the selected ribbon(s) to the house framework. Participants were encouraged to pick up to three different options.

Meaning of Public Art Activity Colour Chart

#	WHAT IS THE ROLE OF PUBLIC ART IN DOWNTOWN STRATFORD	MATCHING RIBBON COLOUR
1	Beautify the City and create and idenity for Stratford	Yellow
2	Foster and strengthen community relationships	Orange
3	Support social change and celebrate cultural diversity	Pink
4	Projections, Video, AR/VR technology	Green
5	Support local arts community	Purple
6	Commemorate the history of Stratford	Blue

Overall we engaged with 105 community members who provided the following feedback:

- 20 participants want to see artwork beautify the City and create an Identity for Stratford
- 10 participants want to see artwork that supports economic development
- 19 participants want to see artwork that fosters and strengthens community relationships
- 23 participants want to see artwork that supports social change and celebrates cultural diversity
- 19 participants want to see artwork that supports the local arts community
- 14 participants want to the artwork that commemorates the history of Stratford

Based on the above insights, we learned that the Stratford Community would like artwork in Stratford to contribute to beautifying the city, support social change and celebrate cultural diversity, foster and strengthen relationships and support the local arts community.

Tactic 2: Focus Group Activity

Description:

A Focus Group community engagement workshop was held in person at Gallery Stratford on September 19th, 2022, by STEPS and the Stratford BIA. The workshop, which was conducted from 1:00 to 3:45 pm with the participation of 22 stakeholders and community members, was facilitated by four (4) facilitators from STEPS staff.

The event was opened and closed by Todd Torresan, a local Indigenous artist, a member of the Haudenosaunee of the Oneida Nation, and the organizer of a local traditional Indigenous Talking Circle with more than 100 members. Torresan began the ceremony with a sacred fire outside Gallery Stratford, where he made cedar tea for the participants. As the tea was brewing, he shared a creation story, bringing awareness to the Indigenous history and presence in Stratford. At the end of the workshop, Torresan closed the ceremony and invited everyone to have a cup of cedar tea. Participants and facilitators were able to enjoy the cedar tea and connect with each other to discuss the workshop after the event.

After the opening ceremony, participants were divided into four focus discussion groups. Four (4) STEPS facilitators led the group through two activities:

- 1. Future Scenarios:** Participants discussed current challenges and opportunities for public art in Downtown Stratford. The discussion centered on four distinct locations: York Street and the Boat House Area; 2tír na nÓg (Land of the Youth), the parking lot, and Allen's Alley; City Hall and Market Square; and the Court House and Shakespearean Gardens.
- 2. Perspectives:** The conversation was aimed at determining who was missing from the discussion about Public Art. How can we make Downtown Stratford more welcoming to all members of the community? In this activity, participants were assigned a character and asked to consider what their priorities would be if they were that person.

After each activity, each group reported back their key takeaways.

Who We Engaged With:

We engaged with 22 stakeholders, including local arts and cultural organizations, City of Stratford staff and councillors, and local artists and creatives. Below is a detailed breakdown of participants:

Public Art Stakeholders

- 5 Local artists
- 4 Councillors
- 2 Downtown Stratford business owners
- 2 Local art gallery owners
- 1 Art in the Park member
- 1 Destination Stratford & Lights On staff member
- 1 Downtown Stratford BIA board member
- 1 Downtown Stratford BIA staff member
- 1 Heritage Stratford board member
- 1 Indigenous Leader
- 1 Local Architect
- 1 Local Landscape Architect
- 1 Stratford Public Library staff member

Challenges and Opportunities

The following sections provide detailed feedback gleaned from interactions and engagement activities with community members and stakeholders.

Challenges

Lack of approachability and accessibility:

- Participants consistently stated that acceptance of public art in Stratford is a challenge.
- Because City policies for public art are unclear, artists and business owners are currently driving public art activations.
- Participants expressed concern about inequitable processes for selecting artists to create public art in the City and called for more formal Call for Artists and Selection Committee processes.

Limited awareness or education about public art:

- Participants mentioned that not knowing what public art is can be intimidating. Some members of the community, for example, may be unaware of the distinction between murals and graffiti as public art.
- Members of the community described public opinion on public art as divided. They believed that this was due to Stratford's generational divide, which often leads to perceived gaps between members of different generations, their needs, and perceptions of Art and Culture in general. Instead, the community should foster intergenerational respect, encourage reverse mentorship, and seek out and support the voice of the younger generation.

Opportunities

Establish Outreach Initiatives:

- Provide opportunities to emerging artists and establish (e.g. mentorship program).
- Educate the public about what public art is, its benefits, and its significance.
- Involve youth and children in the creation of public art.
- Engage local artists and make sure their work reflects the diversity and current values.

Pursue Seasonal Activations:

- Create year-round programming and ensure that the activations are evenly distributed throughout the BIA all year. Lights On, for example, is a very successful and popular winter activity. Other non-summer activations could include window displays or ice sculptures.

Consider Interactive Art as a Medium to Connect the Community:

- Utilize heritage buildings or structures for temporary activations over permanent structures.
- Create outdoor networks of artwork that encourage walkability.
- Integrate multimedia works. For example, murals and sculptures.
- Activate functional artwork such as garbage cans or utility boxes.
- Intersectionality between unconventional forms of public art (e.g. poetry and sculptures).

Investment in Community Programs:

- Connect with the community through public art programming and create free art programs and events for all.
- Enhance the overall visitor experience through educational material and engagement (e.g. mini art festivals or music in the park).
- Integrate community members and organizations with the public art creation process.

Envisioning Priority Areas

The following section overviews participants' responses to imagining the future of key locations in the downtown, including York Street and Boat House Area, Land of the Youth, Parking lot, and Allen's Alley; etc.

York Street and Boat House Area

Bandshell:

- Community members agreed that the Bandshell needed to be modernised with appropriate technology, but they also emphasised its historical significance.
- It has the potential to be an interactive public art space with coordinated programming and events.
- Programming and public art may include Interactive sculptural Installations that the community can interact with, and explore activities such as children climbing and people walking through.
- Improved accessibility and maintenance must be included.

Veterans Parkway:

- Veterans Parkway is a barrier for the summer music performers, both physically and visually. A suggestion was to change the colour of the road to create a visual indicator that connects the two green spaces.
- Consider pedestrianising the roadway and activating the street with food and event programming (buskers, live performances, festivals), and displaying a variety of local artwork and styles.

tír na nÓg Gates (Land of the Youth), Parking lot, Allen's Alley

tír na nÓg Gates (Land of the Youth)

- Participants described the space behind the gates as a location that desperately needs to be animated and is underutilized.

Allen's Alley

- It was suggested that in Allen's Alley cohesive wayfinding could be implemented as a way for the public to navigate through the space, provide context for the space and give a reason for people to go.
- The introduction of music and better lighting would improve the overall experience.

Parking Lot

- Provide a grant or financial incentive for property and business owners to activate the walls and backs of buildings with artwork.

City Hall and Market Square

City Hall

- Participants described City Hall as a gem.

Market Square

- Participants described Market Square as a pedestrian-friendly and ideal location for more public art year-round, especially in winter, for both permanent and temporary installations.
- Participants suggest the creation of more opportunities for artists to display their art in a variety of different mediums, such as light art, projection on walls, and performances, encouraging more engagement and community art activities.
- Emphasis was put on the importance of having safe and filled amenities near public art activations, including proper lighting at night or shade during the day.

Courthouse and Shakespearean Gardens

Shakespearean Gardens:

- Participants described the area as underutilized and providing opportunities for artwork that is outside of the Shakespearean theme, which already is very present in the park.
- Shakespearean Gardens was described as quiet, zen, and calm. It was suggested that any public art at this site would need to balance the current quality and ambiance of the space.

Nearby Storefronts:

- Participants suggested that storefront windows could serve as rotating artwork displays. Collaborations with the University of Waterloo Stratford School of Interaction Design and Business were mentioned.

Priorities for Arts and Culture

High Priority

- Participants emphasised the importance of developing a public art network with multiple spaces and activations for people to enjoy, as well as encouraging daily and year-round interactions with art.
- In terms of artwork, the emphasis was on creating intergenerational, interactive, practical, and functional public art.
- Participants expressed a desire to involve community members and local businesses in the artistic process in order to gain a better understanding of and connection to the work.
- Murals, according to participants, create an attraction that encourages tourism and discussion, making the work more participatory.
- Participants expressed a desire for artwork to highlight Stratford as a changing city that values diversity, growth, and innovation. As a form of storytelling and placemaking, public art opportunities should reflect various identities and experiences.

Medium-Low Priority

- Participants emphasised the importance of being mindful of Stratford's heritage components. The history of the land and remembering this when various projects are implemented.
- Public art, according to participants, can be used to create a more accessible and walkable downtown that is easier to navigate through wayfinding.
- The creation of public art should involve the community, particularly youth.
- More artwork partnerships from businesses and private investors, according to participants, are needed to help support and fund more artwork.
- Educate businesses, community members, and artists about different types of public art projects, drawing inspiration from national and international examples.



Tactic 3: Stakeholder Interviews

Description:

Throughout the month of August 2022, 6 key stakeholders participated in an in-depth interview with STEPS Public Art where they were asked to describe their vision for public art in Downtown Stratford and share insights on their experiences with public art and the process of developing within the city.

We connected with the following stakeholders:

- Manager, Parks, Forestry, and Cemetery, City of Stratford
- Chair, Heritage Stratford
- Executive Director, Destination Stratford
- Director, Gallery Stratford
- Emerging Local Public Artist
- Established Visual Artist

Detailed Summary of Feedback

We asked stakeholders what the strengths, challenges, and opportunities for public art within Stratford were. Below are detailed accounts of our conversations. Insights are organized into overarching themes and categorized by strengths, challenges, and opportunities.

Strengths:

The following are some strengths regarding public art that were mentioned by interviewed stakeholders.

Current Programming and Achievements:

- City Hall is the main destination for local residents who visit the area during Canada Day or the winter holiday season.
- The COVID-19 Economic Support and Recovery Task Force that arose at the beginning of the pandemic was able to quickly achieve public art projects, including pop-up patio artwork and LightsON Stratford. This demonstrated what can be achieved when resources are provided for arts and cultural activities, and the approval process can be streamlined.
- Stratford's Downtown Core, particularly its heritage characteristics, is a source of civic pride.
- Gallery Stratford contributes to public art in Stratford through temporary exhibits in the park system near the gallery, workshops, artist talks and provides paid opportunities for both local and non-local artists.

Challenges:

The following are challenges that were identified in conversation with stakeholders regarding public art, artists, and art organizations.

Locations for Public Art: The following are areas where there are challenges to installing public art installations:

- Parks System:
 - * There are limited locations that are pre-approved for installing public artwork. For example, within the City's parks system, there is only one area that is outside of the downtown, located in Queen's Park, which has been designated as a location for permanent statues and sculptures.
- Memorial Sites:
 - * Areas such as the Cenotaph or Memorial Gardens are considered sacred, and it was recommended that opportunities for public art are limited in these areas.
- Market Square:
 - * There are restrictions in place for temporary and permanent public art that may require applicants to provide studies or drawings. These create challenges for artists, including financial barriers or knowledge to obtain required documents and permits.
- Designated Heritage Buildings and the Heritage Conservation District (HCD):
 - * All built forms within the HCD are protected, regardless of whether the building is considered to have cultural or heritage significance. This means that all artwork planned on a building in the HCD must be approved by the City of Stratford Planning Services and, possibly, Heritage Stratford.
 - * Within the HCD, all buildings, including non-designated buildings, with masonry walls (i.e., brick) will be more challenging to install public artwork on as masonry is protected under the HCD.
 - * Within the HCD, the specific buildings may be protected as a Part 4 Heritage Designation under the Heritage Act (R.S.O. 1990) which results in additional protection for both the physical building and the surrounding area. This means that if a public artwork is planned near a Part 4 Designated structure (not on the structure), an evaluation will take place to determine whether the artwork negatively impacts the Part 4 Designation.

Lack of City Guidelines or Policies for Public Art:

- The City does not have strategic plans, policies, objectives, or outlined goals for implementing public art within City departments. Instead, public artwork is driven by individuals or organizations in the community.
- Currently, there are no maintenance guidelines, procedures for protecting and maintaining artwork, or decommissioning plans.

Lack of Funding Opportunities:

- Due to the limited population and operating budget of the City, there are limited City funds available for public art, which leads to the reliance on provincial, federal, and other grants.
- Funding from the City for public art is competitive since there is also limited funding for other cultural sectors including music, theatre, dance, etc.
- Funding available for artwork is limited in quantity, which leads to smaller-scaled artwork that may not have a significant impact in the Downtown.
- Rather than City grants and funding, local artists and art producers have to depend on Provincial, Federal, and other grant programs.

Limited Public Art Opportunities and Emerging Artistic Talent:

- Many public artists in Stratford are emerging and may not have the support or skills required to produce mid- to large-scale artwork in the public realm.
- Stratford artists who are more established may not show their work in Stratford, and instead show work in other cities that may have more opportunities or larger audiences for public art.
- With limited opportunities for public artists, it can be difficult to have a financially sustainable art practice. This results in artists depending on other careers and therefore deprioritizing their art practice.

Challenging Artwork Approval Process:

- The process for having artwork approved by the City can be lengthy and expensive when architectural drawings, studies, and permits are required. This leads to access barriers where artists may not have the means to obtain required documents by City departments.
- There is no clear process or guidelines for submitting artwork proposals to the City, resulting in applications for artwork being rejected due to incompleteness.

Lack of Education or Understanding of Public Art:

- Some residents do not understand the role of public art, its benefits, and the variety of forms and styles that it can take. As people tend to be risk-averse, especially when it comes to changing a well-known space with new public art, it can lead to hesitancy or resistance towards installing public art.

Opportunities:

Role of Art: During our conversations, stakeholders suggested the following roles that public art can play in Stratford:

- **Beautify the city:** Art can beautify spaces in the city through both large-scale 'destination artwork' (i.e. LightsON Stratford) as well as small-scale works (i.e., utility-box program).
- **Improve the quality of life:** Art has the potential to improve moods, create a sense of belonging, and improve a sense of safety.
- **Connect communities:** Art can strengthen the sense of community by fostering connections with others through shared experiences and storytelling.
- **Support a creative community:** Encourage local artists to live and work (both create and showcase artwork) in Stratford.
- **Create Stratford a year-round cultural destination:** Ensure that public art programming is active throughout all seasons to showcase contemporary, high-quality, and interactive works to attract both visitors and residents to the downtown. Opportunities should be provided for local, national and international artists. Supporting local artists will increase the sustainability of the local creative culture while attracting national and international artists will aid in broadening perspectives on what public art can be and attract a wide range of visitors. Artwork should be located across the downtown to draw more visitors to commercial areas and the parks system.

Location of Public Art: The following are areas where stakeholders mentioned wanting to see artwork installed:

- Public Parks: Art is located throughout Stratford parks. Currently, the majority of public artwork and programming takes place near Gallery Stratford. It would be beneficial for artwork to be located across parks downtown.
- Market Square: Currently thought of as an underutilized space that would benefit from art activations and programmes. Lights On Stratford has used an example of how artwork can temporarily transform the space while maintaining flexible and ongoing uses of the square.
- Memorial Gardens: Currently, the space is underutilized and would benefit from public artwork enhancing the space through storytelling, seating, shade to help align the space with its intended use, as a community gathering space.
- Rear of buildings: The rear of buildings are currently unsightly and present an opportunity to activate.
- Cement Facades: As masonry and brick are protected within the HCD, there are more opportunities to activate cement facades on buildings that do not have a Part 4 Heritage Designation.

Types of Public Art: The following are different types of public art activations suggested by stakeholders
Interactive artwork that allows for engaging all five senses:

- Artwork that connects to your inner child and encourages play for all ages
- Artwork that is of high quality, calibre, and visually aesthetic
- Artwork that celebrates and is produced by local artists
- Artwork that is from non-local or international artists to broaden perspectives of different art forms that Stratford may not be familiar with and to assist with creating Stratford as a destination for arts.
- Destination artwork that draws both residents and visitors
- Artwork that elicits positive emotions
- Artwork that highlights the City's unique built character including sightlines, historic buildings, and landmarks
- Artwork that celebrates diverse stories, experiences, and culture
- Storytelling through both physical and digital art as a way to animate memorial or sacred sites while maintaining current uses

Public Art Programming:

- Training workshops can increase knowledge and skill for emerging artists with themes including but not limited to mural painting techniques, working and heights certificate training, tips for artist calls, creating successful proposals to the City, budgeting, maintenance plans, etc.
- Mentorship programs that can provide hands-on experience and knowledge sharing for emerging artists to build their art practice. These programs also help emerging artists build new relationships and network with fellow artists.
- Artworks, programming, and events should consider a variety of lifestyles, cultures, or histories. For example, when events center around alcohol this excludes certain groups such as families and children, those who are sober, religions that do not consume alcohol, etc.
- Artwork located downtown should create a visual network, where each piece is connected to each other. This will allow for the creation of a cohesive art walk.
- Educating the public, City departments, and the Council on public art, its benefits, and the variety of forms can help public art be wider accepted as a vital tool for creating vibrant, inclusive, and sustainable communities.

Diversity and Inclusion:

- Artwork should represent different people, cultures, and perspectives in a non-appropriative or tokenistic manner.
- Artwork and any programming should be affordable, and accessible. For example, the location of artworks should be physically accessible or any events should consider accessible supports (i.e., language translators, ASL interpreters, etc.).

Transparent Permitting Process:

- When artists are looking to create a new public art installation, they face challenges of what to include in a proposal to the City. The proposal process also might be costly if architectural drawings and studies, for example, wind and light, are required. A transparent process and support for obtaining the required documents should be provided.

Tactic 4: Online Survey

Description:

STEPS facilitated an online survey to understand the role of public art in the Downtown Stratford BIA. The survey was launched virtually in August 2022 and was promoted through the Downtown Stratford BIA. However, not all community members can be reached through traditional online methods, such as older adults, youth, and those with disabilities or without access to the internet. To ensure a connection with these stakeholder groups, STEPS conducted intercept surveys, meeting people in public spaces around downtown Stratford. The intercept surveys took place on August 6, 2022, at these locations:

- Market Square
- Tir na nOg, Land of the Youth
- Veterans Drive Parkland

Through both online and intercept surveys, we were able to connect with **130 Stratford community members** who provided insights into what the role of public art should be in Stratford.

Who We Engaged With:

Through the survey, we asked what relationship respondents have with Stratford. 78.5% of respondents mentioned that they live, work, learn, or play in Stratford while 28% visit Stratford.

When asking about respondents' relationship to public art, we learned that 70% enjoy visiting art, 24.6% are artists or creatives, and 6% are neutral towards it.

Most respondents speak English, with few (5%) of respondents speaking other languages, including German, French, Spanish, Urdu, Arabic, Dutch, Korean, and Japanese. Of those who we connected with, most (87%) of respondents' racial ethnicity was White. Other racial ethnicities included Indigenous (First Nations, Inuit, and Métis), Black, Middle Eastern, Latin American, East Asian, South Asian, and Southeast Asian.

We connected with respondents across wide age groups, including:

- 6.3% of respondents who were less than 18
- 13% of respondents between the ages of 18 and 29
- 34% of respondents between the ages of 30 and 44
- 24% of respondents between the ages of 45 and 59
- 20% of respondents between the ages of 60 and 74
- 1.6% of the respondents were above 75

We also connected with respondents across diverse socio-economic backgrounds and annual household income levels. We learned that 34% of the respondents have annual household income levels above \$100,000, 47% of respondents have incomes between \$40,000 and \$99,000, and 19% of respondents have annual incomes less than \$39,000.

Key Takeaways

From the survey, we learned the following:

- Respondents mentioned that they were eager to see more public art, both in amount and high-quality pieces across Downtown Stratford, and that the majority of respondents believe that public art plays an important role in beautifying the city, inspiring creativity and innovation and supporting the local arts community.
- Some favourite public art in Stratford included more broadly murals and street art, but especially the community mural shed in Market Square, the 'Bridge to Nowhere' mural, the rainbow crosswalk, and the shipping container at Revival House.
- Respondents mentioned enjoying well-established festivals and exhibits like LightsON, Springworks Puppet Festival, and Art in the Park. However, there was also feedback that there are few public art events and respondents would enjoy seeing more.



Detailed Notes:

The following is detailed feedback based on the questionnaire. Feedback is organized into the following categories:

- Most means that 40 or more respondents chose this answer
- Many means that 20-30 respondents chose this answer
- Some means that 10-20 respondents chose this answer
- Few means that less than 10 respondents chose this answer

We asked: What is your favourite work of public art in Stratford?

From our survey, we learned that:

- Many respondents enjoy mural installations across Stratford, specifically those found in Allen's Alley, at the Revival House, and informal graffiti works.
- Some respondents enjoy the permanent sculptures found in Stratford, particularly the tír na nÓg Gates (Land of the Youth), the Cenotaph, and the Raising of the Tent sculptures.
- Some respondents enjoy the outdoor exhibits and other installations put on by Gallery Stratford, including their gardens and banners.
- Few respondents enjoyed artworks in celebration of the LGBTQIA+ community.
- Few respondents enjoy the artwork on city infrastructures, such as utility box wraps and the muraled bridge.
- Few respondents enjoyed artworks that also function as memorials, such as the cenotaph or memorial gardens.

We asked: What is your favourite public art event in Stratford?

From the survey, we learned that:

- Many respondents did not share a favourite public art event either because they were unaware of public art events or felt that there were too few to select a favourite.
- Some respondents' favourite event is LightsON Stratford.
- Some respondents' favourite event is Art in the Park.
- Some respondents' favourite events were musical events or had a musical component, such as Summer Music, the 'Play Me, I'm Yours' campaign, and the Gallery Stratford Concert Series.

We asked: What should the role of public art be in Stratford?

From the survey, we learned:

- Respondents felt that the top role of public art should be to beautify the City.
- After beautifying the City, Most respondents felt that public art should:
 - * Enhance the city's reputation as an art and cultural destination;
 - * Inspire creativity and innovation;
 - * Support the local arts community;
 - * Celebrate cultural diversity; and
 - * Showcase and celebrate Indigenous cultures, histories, and art
- Many respondents felt that public art should:
 - * Support economic development
 - * Create an identity for Stratford
 - * Foster and strengthen community relationships
 - * Support social change
- Some respondents felt that public art should:
 - * Encourage tourism
 - * Commemorate the history of Stratford

We asked: How likely are participants to visit types of art installations?

From the survey we learned:

- Respondents felt that they would most likely visit murals or street art.
- After murals, most respondents would visit permanent sculptures, sensory installation or interactive works or installations.
- Some respondents would visit
 - * Temporary sculptures
 - * Community-engaged artworks
 - * Site-specific performances (including storytelling and spoken word)
 - * Eco-/environmental artworks
- Few respondents would visit wayfinding artwork and AR/VR technology.

We asked: Where would participants like to see public art located?

From the survey we learned:

- Most respondents would like to see public art inside parks or greenspaces, on sidewalks, crosswalks, and streets, or public infrastructure (e.g., light posts, utility boxes, benches, bus stops).
- Many respondents would like to see public art on public buildings (e.g. city hall, libraries, community centres), laneways and alleyways, private buildings (e.g., local shops and restaurants).

We asked: What time of year do participants want to experience public art?

From the survey we learned:

- Most of the respondents would like to experience public art year-round, however, a few respondents did mention that they would prefer visiting public art in the summer.

APPENDIX 3. POTENTIAL FUNDING SOURCES AND OPPORTUNITIES



LIST OF POTENTIAL 2022 AND 2023 FUNDING SOURCES AND OPPORTUNITIES

The following overviews a non-exhaustive list of potential funding opportunities to consider for 2022 and 2023.

FUNDING SOURCE	PROGRAM NAME	FUNDING PRIORITIES	2022 AND 2023 DEADLINE(S) CHANGES ANNUALLY	WEBSITE
City of Stratford	Municipal Culture Plan Support and Funding	To be investigated by the BIA.	TBC	https://www.stratford.ca/en/index.aspx
Ontario Arts Council	Artists in Communities and Schools Projects	Supporting the research, development, and realization of community-engaged arts projects.	April 21 and October 20	https://www.arts.on.ca/grants
Ontario Arts Council	Arts Organizations in Communities and Schools	This program supports the ongoing operations of Ontario-based, not-for-profit community-engaged arts organizations working in Ontario communities or schools.	March 31	https://www.arts.on.ca/grants
Ontario Arts Council	Arts Service Organizations	Supporting ongoing operations of Ontario-based not-for-profit community-engaged arts organizations working in Ontario communities or schools.	March 16	https://www.arts.on.ca/grants
Ontario Arts Council	Visual Arts Projects	Supporting organizations in presenting projects that exhibit, disseminate, or document the work of Ontario visual artists or provide professional development for artists.	November 21	https://www.arts.on.ca/grants
Ontario Arts Council	Visual Arts Artist-Run Centres and Organizations	Supporting the ongoing operations of not-for-profit, professional visual arts organizations in Ontario.	March 3	https://www.arts.on.ca/grants
Canada Council for the Arts	Explore and Create	Funding Canadian artists, artistic groups, and organizations committed to the creation and dissemination of innovative, vibrant, and diverse art.	Rolling Deadline	https://canadacouncil.ca/funding/grants

List of Potential 2022 and 2023 Funding Sources and Opportunities (continued)

FUNDING SOURCE	PROGRAM NAME	FUNDING PRIORITIES	2022 AND 2023 DEADLINE(S) CHANGES ANNUALLY	WEBSITE
Canada Council for the Arts	Engage and Sustain	Funds organizations that are dedicated to developing excellence in art practice, advancing the arts through programming, and exposing a diverse public to a range of artists and creative works.	Artistic Catalyst: January 15, 2025 Artistic Institutions: January 15, 2025	https://canadacouncil.ca/funding/grants
Canada Council for the Arts	Creating, Knowing and Sharing: The Arts and Cultures of First Nations, Inuit and Métis Peoples	Funding projects that are guided by Indigenous values and worldviews, administered by the staff of First Nations, Inuit and Métis heritage, and assessed by First Nations, Inuit and Métis individuals.	Rolling Deadline	https://canadacouncil.ca/funding/grants
Canada Council for the Arts	Supporting Artistic Practice	Funding Canadian arts professionals, groups, and arts organizations who champion the Canadian arts sector, boost the capacity for artists to realize work, and advance the conditions of creation.	Rolling Deadline	https://canadacouncil.ca/funding/grants
Government of Canada	Building Communities Through Arts and Heritage	<ul style="list-style-type: none"> The Building Communities Through Arts and Heritage program was created to help increase opportunities for local artists, artisans, heritage performers, or specialists to be involved in their community through festivals, events, and projects. It also allows local groups to commemorate their local history and heritage. Three Components: Local Festivals, Community Anniversaries, Legacy Fund. 	Local Festivals - January 31 for festivals in September to December April 30 for festivals in January to June September 30 for festivals in July and August Community Anniversaries - April 30 Legacy Fund - Unspecified	https://www.canada.ca/en/canadian-heritage/services/funding/building-communities.html

List of Potential 2022 and 2023 Funding Sources and Opportunities (continued)

FUNDING SOURCE	PROGRAM NAME	FUNDING PRIORITIES	2022 AND 2023 DEADLINE(S) CHANGES ANNUALLY	WEBSITE
Government of Canada	Community Support, Multiculturalism, and Anti-Racism Initiatives Program	<ul style="list-style-type: none"> The Community Support, Multiculturalism, and Anti-Racism Initiatives Program supports the mandate of the Department of Canadian Heritage by building on Canada's strength as a diverse and inclusive society. Three Components: Events, Projects, and Community Capacity Building. 	Rolling Deadline	https://www.canada.ca/en/canadian-heritage/services/funding/community-multiculturalism-anti-racism.html
Government of Canada	The Canada Cultural Spaces Fund	The Canada Cultural Spaces Fund (CCSF) supports the improvement of physical conditions for arts, heritage culture, and creative innovation. The Fund supports renovation and construction projects, the acquisition of specialized equipment, and feasibility studies related to cultural spaces.	Rolling Deadline	https://www.canada.ca/en/canadian-heritage/services/funding/cultural-spaces-fund.html
Government of Canada	Canada Arts Training Fund	The Canada Arts Training Fund (CATF) supports arts training in Canada. The CATF provides financial support for the ongoing operations of Canadian arts organizations that specialize in training artists for professional national or international artistic careers, at the highest levels.	June 30	https://www.canada.ca/en/canadian-heritage/services/funding/canada-arts-training-fund.html
Government of Canada	Canada Arts Presentation Fund (CAPF)	<ul style="list-style-type: none"> The CAPF provides financial assistance to organizations that professionally present arts festivals or performing arts series (arts presenters) and organizations that offer support to arts presenters. Components: Development, Programming: Professional Arts Festivals and Performing Arts Series Presenters, Programming: Presenter Support Organizations. 	Development-Rolling Deadline Programming: April 1	https://www.canada.ca/en/canadian-heritage/services/funding/arts-presentation-fund.html

List of Potential 2022 and 2023 Funding Sources and Opportunities (continued)

FUNDING SOURCE	PROGRAM NAME	FUNDING PRIORITIES	2022 AND 2023 DEADLINE(S) CHANGES ANNUALLY	WEBSITE
Ontario Trillium Foundation	Seed Grants	Seed Grants support the research, development, and testing of new ideas and different approaches.	Unspecified	https://otf.ca/our-grants
Ontario Trillium Foundation	Grow Grants	Take a successful project to a new level. Grow Grants provide a higher level of funding over 2-3 years to help proven community projects increase their impact.	Unspecified	https://otf.ca/our-grants
Ontario Trillium Foundation	Capital Grants	Improve community buildings and spaces. Capital Grants support projects that provide people with suitable, accessible, and well-equipped buildings and spaces for their community's needs.	August 3, 2022 Next Deadline Unspecified	https://otf.ca/our-grants
Ontario Trillium Foundation	Youth Opportunities Fund	Providing grants and capacity building supports to grassroots groups, community-based organizations and collaboratives focussed on improving the wellbeing of children, youth, and families facing systemic barriers.	Unspecified	https://otf.ca/our-grants
Ontario Trillium Foundation	Community Building Fund - Operating Stream	This fund supports non-profits and Indigenous communities that operate facilities and/or deliver experiences or programs for the public.. Supports operating funding to help sustain your operations and create new attractions, experiences and events.	Unspecified	https://otf.ca/our-grants
Metcalf Foundation	Grants	The mission of the Metcalf Foundation is to enhance the effectiveness of people and organizations working together to help Canadians imagine and build a just, healthy, and creative society.	Unspecified	https://metcalffoundation.com/grants/
R. Howard Webster Foundation	Grants	The main interests of the Foundation are in the areas of arts and culture, education, environment, medical, and social services.	Rolling Deadline	https://www.rhowardwebsterfoundation.ca/grants/grant-application-procedures/

List of Potential 2022 and 2023 Funding Sources and Opportunities (continued)

FUNDING SOURCE	PROGRAM NAME	FUNDING PRIORITIES	2022 AND 2023 DEADLINE(S) CHANGES ANNUALLY	WEBSITE
Canada Post Community Foundation	Community-based Support Projects	Supporting programs that increase the capacity of an organization. Such projects create or expand services rather than maintaining existing services, for example hiring staff or purchasing new equipment.	Accepting Applications March 2023	https://www.canadapost-postescanada.ca/cpc/en/our-company/giving-back-to-our-communities/canada-post-community-foundation.page
TD Bank	Corporate Donations, Sponsorships & Events	Offer funding for community-based projects and events that are aligned with the TD Ready Commitment.	Unspecified	https://www.td.com/ca/en/about-td/ready-commitment/funding
RBC	Future Launch	Bringing young people together with community leaders, and partners across the private and public sectors to help them prepare for the future of work.	Unspecified	https://www.rbc.com/dms/enterprise/futurelaunch/about.html
BMO	Community Giving	With a focus on collaboration, learning and innovation, we work with community partners to develop forward-thinking solutions that benefit society as a whole.	Unspecified	https://our-impact.bmo.com/our-practices/community-giving/application-guidelines/
Scotiabank	ScotiaRISE	Promote economic resilience among disadvantaged groups. By working together to remove barriers to advancement and increase access to opportunities, we can create a more inclusive and resilient world for everyone. And for every future.	Unspecified	https://www.scotiabank.com/ca/en/about/responsibility-impact/scotiarise/funding-guidelines-application.html

