

Public Art Plan

2025-2029

MISSISSAUGA

Acknowledgments

The Public Art Plan (2025) is the first update of the Mississauga City Council approved Public Art Master Plan (2016).

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Jay Havens, *It Takes a Community to Build a Story* (2022) at Meadowvale Theatre, photo by the artist

Land Acknowledgment

We acknowledge the lands that constitute the present-day City of Mississauga as being part of the Treaty and Traditional Territory of the Mississaugas of the Credit First Nation, The Haudenosaunee Confederacy, the Huron-Wendat and Wyandot Nations. We recognize these peoples and their ancestors as peoples who inhabited these lands since time immemorial. The City of Mississauga is home to many global Indigenous Peoples.

As a municipality, the City of Mississauga is actively working towards reconciliation by confronting our past and our present, providing space for Indigenous peoples within their territory, to recognize and uphold their Treaty Rights and to support Indigenous Peoples. We formally recognize the Anishinaabe origins of our name and continue to make Mississauga a safe space for all Indigenous peoples.

The City of Mississauga Public Art Plan considers how public art interacts with the land it sits on. In recognition of the history of that land, the Public Art Program is committed to honouring the legacy and ongoing contributions of the many Indigenous people who have called this land their home.

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Linh Thai working on *Finding Home* (2019) at Sculpture Court Skate Park, photo by Tori Lambermont

Mississauga's Public Art Plan AT A GLANCE

Public art is visual art by professional artists located in the public realm and free for all residents and visitors to enjoy. It is acquired by the City through a formal art selection process.

The Public Art Plan (2024) builds on the previous plan to provide specific recommendations to guide the program for the next five years (2025-2030).

VISION

Mississauga's Public Art Program will provide free and equal access to high quality arts experiences that are progressive, thought provoking, and reflective of the city's distinct assets and diverse population.



The Public Art Plan focuses on three areas to achieve the vision:

1. GUIDING PRINCIPLES

Guiding principles offer ongoing processes to center the needs and values of the public.

2. PRIORITY ZONES

Priority zones are locations for future public art projects incorporating themes and ideas selected by local residents.



3. KEY RECOMMEND-ATIONS

The key recommendations identify specific public art project, policy and funding opportunities that can be realized in the next five years.

Background

Introduction

Fifteen years of creativity and play

Mississauga's **Public Art Program** began 15 years ago, with its establishment formally approved by City Council in 2010. Since then, it has experienced remarkable success in promoting Mississauga's unique identity as a vibrant and diverse community where people want to live, work, and play.

The City's public art collections now include 28 permanent artworks on publicly owned lands and the City has commissioned more than 55 artworks for temporary exhibition. These artworks are free and equally accessible to all residents, providing memorable experiences for children and adults alike. By fostering exploration, discovery, community, democratic engagement and artistic expression, Mississauga's Public Art Program is encouraging its residents to feel belonging and happiness in their public spaces.

Mississauga is one of Canada's largest and most culturally diverse cities. At 50 years old, Mississauga is a young city that has rapidly grown into a major hub for innovation and economic development, while still retaining its natural heritage and welcoming atmosphere.

Mississauga's Public Art Program is positioned to grow and sustain its delivery of site-specific, responsive, and responsible public art. By adopting a forward-thinking approach, the Public Art Program is creating public art that is relevant today and tomorrow.



Ferruccio Sardella, *Contemplating Child* (2011) at Community Common Park, photo by Light Monkey Photography

Guidelines for artistic excellence

Mississauga's first ever Public Art Master Plan (2016) aimed to support the planning, development, and conservation of public art across the city. This Public Art Plan (2025) is its first update and provides specific recommendations designed to direct the development and implementation of a successful public art program for the next five years (2025-2029).

1.1 Vision

Mississauga's Public Art Program will provide free and equal access to high-quality arts experiences that are progressive, thought provoking, and reflective of the city's distinct assets and diverse population.

1.2 Our Collections

Public art is visual art by **professional artists**, located in the **public realm** and free for all residents and visitors to enjoy. It is acquired by the City through a formal art selection process.

Permanent public art

Permanent public art often includes **sculptures**, **monuments**, and integrated artworks. Works in the permanent collection are maintained in perpetuity by art conservationists. Examples of work in the permanent collection include:

Neighbours, Jon Sasaki, 2022

Groups of bronze sculptural ravine animals are placed on the backsides of the four corners of Mavis Road Bridge, above Fletcher's Creek. These are interpretations of fauna known to inhabit the creek below.



Jon Sasaki, *Neighbours* (2022) on Mavis Road bridge over Fletchers Creek, photo by the artist



Jay Havens, *It Takes a Community to Build a Story* (2022) at Meadowvale Theatre, photo by artist

It Takes a Community to Build the Story, Jay Havens, 2022

In conversation with community members and theatre users, artist Jay Havens created this dynamic storyboard artwork, which spans 50 feet across the bulkhead in the newly renovated Meadowvale Theatre lobby. The artwork celebrates how community comes together to create performance events and speaks strongly to the local area and Indigenous culture. This work is the City's first permanent artwork by an Indigenous artist.



Marc Fornes/THEVERYMANY, *Pine Sanctuary* (2017) at Riverwood Conservancy, photo by Tori Lambermont

Pine Sanctuary, Marc Fornes/THEVERYMANY, 2017

This large-scale aluminum **sculpture** acts as an iconic signal from afar and offers a dynamic experience of space and light from within. Like its neighbouring pine trees, no angle or view ever repeats itself exactly; every step both inside and out prolongs the sense of discovery. It won the 2021 Mississauga Urban Design Award of Merit for Innovation, Context & Execution.

Temporary public art

Temporary public art often comes in the form of **street art**, **murals**, banners, festivals and **installations**. These artworks can last anywhere from a few months to 15 years. Temporary public art can be a powerful tool to respond to contemporary social issues and reshape how one views their physical and social environments. Examples of work in the temporary collection include:



Polymetis Projects, *Sun-SET* (2017-2018) along Burnhamthorpe Road, photo by the artist

Sun-SET, Polymetis Projects, 2017-2018

Dyed fabric wrapped around the trees along the centre median of Hurontario Street and the median of Burnhamthorpe Road West and Promontory Drive to brighten the streets during winter. The design featured a vibrant sunset spanning 52 oak trees to address the theme of environmental stewardship and our appreciation of it.

Blissful Release, Vivian Rosas, 2021

Almost 500 residents participated in the development and site selection of this rainbow ground mural in Streetsville Village Square. Commissioned with the support of the Region of Peel, the artwork celebrates the 2SLGBTQ+ community and depicts 2SLGBTQ+ people feeling pride and joy for who they are. For this project, the City was awarded the 2022 Public Art Sustainability Award of Excellence from the Creative City Network of Canada.

Ebb and Flow, Ray Vidal, 2021

A series of digital illustrations on aluminum panels in the Sculpture Court Skate Park, the artwork is about the constant flow of energy that skateboarders and break-dancers channel and how these activities can bring you closer to being at peace with one's own self.



Vivian Rosas, *Blissful Release* (2021) at Streetsville Village Square, photo by Tori Lambermont



Ray Vidal, *Ebb and Flow* (2021) at Sculpture Court Skate Park, photo by Tylor Key-Carr

Digital public art

Digital public art is temporary or permanent art that uses digital technology as an essential part of the creation, process and/or presentation. In addition, digital art projects can have interactive capabilities that allow for collective social experiences. Examples of work in the digital collection include:

Candycombs, Monkey C Interactive, 2020

This interactive mixed-media installation was exhibited at Mississauga Celebration Square during the 2021 Light Up The Square celebration.



Monkey C Interactive, *Candycombs* (2020), at Mississauga Celebration Square, photo by Adam Pulicicchio



Yeram Kwak, *Regular Walks, Special Days* (2020)

Regular Walks, Special Days, Yeram Kwak, 2020

Yeram's artwork is part of a digital showcase of work by emerging Mississauga artists and illustrators who created artistic interpretations of their neighbourhoods during the COVID-19 pandemic. In the midst of physical distancing, the City's Public Art Program invited local artists to reflect on their relationship with the city and celebrate the spirit of Mississauga through maps, memories, and stories.

The Spark, Nathan Whitford, 2018-2020

This installation, on the roof of the Small Arms Inspection Building, was a steel frame lined with 12,000 white LEDs. Based on a twelve-pointed star, the artwork connected the creative use of the building with its past as a firearms inspection facility. It won the 2021 Mississauga Urban Design Awards People's Choice Award, as well as the Urban Design Award of Merit for Community Scale, Innovation, Context & Execution.



Nathan Whitford, *The Spark* (2018-2020), photo by Arnold Street Media

1.3 Progress Spotlight

Since the Public Art Master Plan's launch in 2016, the Public Art Program has exhibited over 50 new public art projects, launched a Digital Public Art Program, and strengthened internal policies, processes, and funding strategies.

The 2016 Public Art Master Plan included 54 recommendations, of which 49 have been achieved. The remaining five are renewed in this 2025 Public Art Plan. The achieved recommendations include:

Annual Banner Program

The annual Public Art Banner Program launched in the downtown core in 2018 and expanded to a city-wide program in 2023. Through the program, artists and illustrators create original designs for banners installed on light pole standards. The program specializes in offering an entry-level opportunity for first-time public artists. Additionally, the **Public Art Program** has begun to pilot re-use initiatives, to counter the environmental impact of vinyl banners. Once the banners are taken down from display, sculptural and/or textile-based artists transform the banners into a new creation for the temporary public art collection.

The public art banners comply with Corporate Policy and Procedure 06-02-06 Banners, which is managed and operated by the Traffic Management Section of the Transportation & Works Department.



Ai, *Summer connections* (2022), photo by Tori Lambermont



Nate Nettleton, *Echoes* (2022) at Mississauga Celebration Square, photo by Adam Pulicicchio

Digital Public Art Program

In 2018, the City established a unique public art program dedicated to digital public art. This program provides opportunities to experience contemporary art in innovative mediums such as in light, sound, video or virtual platforms. Since then, the Public Art Program has collaborated with Mississauga Celebration Square, Mississauga Library, and other divisions across the City to produce digital public art that supports existing and emerging technologies.

Art on the Screens was an annual summer public art series hosted at Mississauga Celebration Square. As part of this series, which ran from 2016-2021, the Public Art Program curated a collection of innovative, digital, screen-based works by local, national and international artists on the Square's large outdoor screens. The series created a prestigious exhibition opportunity for GTA-based artists and digital art organizations, because of the area's limited screening opportunities for visual artists working in digital mediums. Additionally, artists from more than 20 First Nations and countries presented their work.

In 2021, the Public Art Program initiated a **light-based art** exhibition series at Mississauga Celebration Square. Since then, the series has continued on an annual basis and expanded to include other sites in the Downtown Core/Civic Centre Precinct Area. These light-based and interactive artworks inspire excitement, wonder, and surprise over the winter season.



Fedora Romita, *Pivot* (2016) at Mississauga Celebration Square

Public Art in Parks

Following recommendations in the Public Art Master Plan (2016), the Public Art Program works closely with staff from other business units in the Parks, Forestry, & Environment Division to fund temporary public art projects in parks through a dedicated and collaborative annual budget. These projects draw attention to one of the city's most valuable assets: parkland and the natural environment. Creating opportunities for public art in parks promotes awareness about important societal issues such as environmental conservation and preservation.



Chantal Rousseau, *We are all here* (2020) at Erindale Park, photo by Tori Lambermont



Vi Vi Vo Hung Kiet, *Boat People* (2019) at Burnhamthorpe Library, photo by Vietnamese Boat People Memorial Association

First Public Art Monument

The Vietnamese Canadian community and the Vietnamese Boat People Memorial Association (VBPMA) commissioned and **donated** *Boat People* as an offering of gratitude to Canada. It is the first **monument** in the Public Art Collection.

For five years, VBPMA worked with the City to fundraise, advocate, commission, design, fabricate, install, and unveil the monument. The organization raised over $350,000 from hundreds of Vietnamese-Canadians in Mississauga and surrounding regions. Over 1700 people attended the unveiling.



Diane Borsato, *ORCHARD* (2019) at the Small Arms Inspection Building, photo by Yuula Benivolski

First Public Land Art

ORCHARD is a work of public land art on the grounds of the historic Small Arms Inspection Building.

Land art is an art movement that emerged in the 1960s and 1970s, in which artists rejected the commercialization of traditional materials and embraced growing ecological and conservationist movements. Today, there are fewer works of land art in Canadian municipal public art collections, making *ORCHARD* one of Mississauga's most bold and distinct public artworks.

ORCHARD is an urban apple orchard that includes rare and eccentric apple varietals. As described by the artist, it is "an unusual and ongoing work of living, growing public art – one that combines ecological, aesthetic, and gastronomical interests – while challenging traditions of public **sculpture** and contributing to urban life."

Diane's companion performance piece *YOU ARE A GOOD APPLE* was co-presented with the Toronto Biennial of Art and Ontario Culture Days. Hundreds of visitors came together to taste and learn about apples and community orchards.

Commissioning Murals

The Public Art Master Plan (2016) recommended investigating the viability of **murals** on public property. Following a lengthy review of other municipalities as well as other initiatives within Mississauga, the Public Art Program began regularly commissioning murals on publicly owned property as part of the temporary collection. Additionally, an online mural toolkit was launched to provide city-specific information to property owners, developers, artists and community groups interested in installing mural artwork on privately owned property.

The City should continue to develop mural art across the city. Murals on public property should be commissioned by Public Art Program staff and funded through partnerships with other City divisions or through funds for temporary public art. Public Art Program staff should also continue to encourage the creation of murals on private property, by assisting external organizations, property owners or artists with appropriate guidance.

Collecting Facility Art

Along with public art, the City owns numerous prints, paintings, and fine art photographs. In 2016, the Public Art Program implemented a moratorium on the purchase and acceptance of donations of these types of artworks, in order to establish an **acquisition** strategy and suitable storage space. This moratorium is now lifted, as the Public Art Program has made progress towards establishing a cohesive and compelling **Facility Art** Collection. Key actions taken include: receiving artworks from disparate and unrecorded locations around the city, relocating works into a temperature-monitored storage space with enhanced shelving, and issuing publicly accessible Donations Guidelines, which provide a framework for accepting art into the collection.

Public Art Working Group

The Public Art Working Group (PAWG) was established in 2016 in response to a recommendation in the Public Art Master Plan (2016). The PAWG is an interdepartmental working group that provides expert advice on the implementation of future public art projects, plans, and policies.

Public Art Program staff should continue to work with the PAWG to ensure public art is considered at the beginning of the planning and capital improvement process.



Dan Bergeron, *Reborn* (2019-2022), temporary public art constructed from repurposed vinyl banners, photo by the artist

1.4 Present State & Opportunities

Numerous developments have emerged or evolved since 2016, shaping Mississauga's current public art practices and philosophies.

Contemporary art is art made today by living artists. It reflects the complex, global, and personal issues that shape our world. As such, it is important for the City's **Public Art Program** to respond to new developments in dynamic, responsible and sustainable ways.

Equity audit of the collections

Many contemporary artists explore their personal or cultural identity through their art practice. The City's Public Art Program is committed to building public art collections that are reflective of the diversity of Mississauga's population and of contemporary artistic thought. As part of Mississauga, one of Canada's most globally connected and culturally diverse cities, the City's Public Art Program is uniquely positioned to contribute to creating intercultural connections and understandings.

Between 2021 and 2023, the Public Art Program completed its first formal equity audit to measure the demographic representation of all artists commissioned by the program. The findings assist in the identification of systemic barriers to participation based on race or ethnicity, gender, sexual orientation, immigration status and/or geographic location.



Emily Kewageshig, *The Flame of Life* (2022) at Mississauga Fire Station #104, photo by Tori Lambermont

Mississauga's Public Art Collection

EQUITY AUDIT RESULTS



81 commissioned artworks

25 permanent collection
44 temporary collection
12 digital collection

47% female

115 artists

42% male

6% gender diverse

17 neighbourhoods with public art



44 works located in the Downtown Core



5 out of **23** artists in the permanent collection are women

Project budgets have not risen in **14 years**

38% Public art by visible minority artist(s)

61% Mississauga's population are visible minority



An accessibility audit of the collection and art selection process is needed

12% 2SLGBTQ+ artists

4% international artists



26% local artists

85% emerging artists

Local artists have not yet worked in permanent collection



Pino Cao, *Beauty of the City* (2023), photo by Tori Lambermont

The importance of diverse artists

Public Art Program staff should continue to commission a diverse array of artists, including artists from different areas of the world and a variety of career levels.

Presenting artworks by national and international artists provides access to high quality artworks to communities that may not visit museums and galleries, including communities that face barriers to participation. Presenting artists from around the world also resonates with diverse audiences within and around the city, aligning with economic development, tourism, and newcomer inclusion efforts. Commissioning local artists alongside international artists boosts the reputation of local talent and contributes to cross-pollination of ideas and inspiration, which enhances local artistic expression.

Building multisensory arts experiences

Throughout the international public art community, new ideas are emerging about the ways that audiences with disabilities can experience public art. Where once accessibility might have referred to ensuring an individual has access to approach or interpret public art (such as through Braille plaques, wheelchair walkways, or ramps, etc.), accessibility is increasingly understood as ensuring all individuals have access to the art experience itself. Multisensory public art allows individuals to experience public art regardless of individual ability.

In 2022, the Public Art Program began planning for its first multisensory public artwork in the permanent collection. Currently, its 25 works can only be experienced by individuals with vision and/or without mobility challenges. The Public Art Program can transform the current collection into a multisensory experience through initiatives like commissioning companion audio artworks or hosting accessible artist-led performances.

Developer-Funded Public Art

For decades, municipalities across North America and Europe have encouraged private developers to contribute permanent public art near to or as part of their developments. Public art can thematically link a developer's project in a way that is meaningful to residents and provide art in their daily experience. Mississauga's Public Art Program has encouraged developer public art contributions since 2010.

Until 2020, Ontario municipalities used the former Section 37 of the *Planning Act*, known as "density bonusing" to secure funds for community benefits like public art, in exchange for the approval of increases in permitted height and/or density. Mississauga's unlimited height and density permissions in the Downtown Core eliminated the City of Mississauga's ability to collect Section 37 funds in our highest density community, impeding the development of a "**Percent for Art**" program approach similar to Toronto and other municipalities in the GTA. Despite these limitations, the Public Art Program made significant inroads towards building relationships with private developers and securing funds. Five artworks in the permanent collection were commissioned utilizing developer funds.

In 2022, in response to the Government of Ontario's COVID-19 Economic Recovery Act, 2020 (Bill 197), which removed Section 37 of the *Planning Act* and called on municipalities to develop their own community benefits strategies, Mississauga City Council approved its first Community Benefits Charges (CBC) By-law 0134-2022 and Community Benefits Charges Strategy. The CBC is applicable to developments or redevelopments that have five or more storeys and ten or more residential units, with some exemptions. As public art projects are not eligible for Development Charges (DCs), the CBC includes public art as an eligible expense.

Mississauga's 2025 *Partners in Homebuilding: Mayor's Housing Task Force Report* recognizes the need for those who build housing (industry) and those who plan for and approve housing (government) to develop innovative solutions to the current housing crisis, without sacrificing the development of complete communities.



Harley Valentine and Gabriel Fain, *Gala Gateway* (2017) on Burnhamthorpe Rd W, commissioned with the support of Amacon, photo by Tori Lambermont

The Public Art Plan recommends that the City continue its Private Developer Percent for Public Art program, established in 2010, with modifications for greater consistency, efficiency, and transparency. The program should be designed to help – not hinder – good city-building by ensuring strategic (not arbitrary) public art contributions, streamlining documentation, and offering guidelines that are aspirational and responsive to evolving conditions and housing needs (e.g. being responsive to new legislation, bylaws, plans and strategies).

A private developer Percent for Public Art model can offer the City a source of sustainable growth-related funding for public

art. In turn, thoughtfully commissioned public art can bolster the strategic goals of the private and public sectors, including neighbourhood revitalization, cultural vibrancy, local identity, and tourism.

The work of securing developer funds for public art should take place in alignment with the Mississauga Official Plan, Community Benefits Charges Strategy, Urban Design Guidelines and Local Area Plans.

See Sections 3.0 Key Recommendations, 4.1 Funding Strategy, and mississauga.ca/publicart.



Wenting Li, *The Citybuilders* (2019) at Burnhamthorpe Rd W and Duke of York Blvd

Temporary art in unsightly places

Construction sites, underutilized buildings, and car-centric infrastructure can sometimes negatively affect the experiences of people in the community, especially pedestrians and small locally owned businesses. Temporary public art and **tactical urbanism** projects can be an easy way to beautify the street, showcase local artists and artworks, and integrate wayfinding or creative messaging. As Mississauga continues to grow as a young city, Public Art Program staff should continue to support city-wide initiatives to minimize disruptions to the urban streetscape experience.

Active transportation and climate change

Mississauga's Climate Change Action Plan (2021) and the Cycling Master Plan (2018) prioritize active transportation roadway improvements and lay out a cycling network that will result in 897 kilometres of infrastructure built over 27 years. Public art can assist the City's initiatives to grow low emissions mobility and reduce the impact of modern transportation and driving by installing engaging artworks along active transportation routes.

In particular, the Public Art Program, working in collaboration with the Active Transportation Office (Infrastructure Planning and Engineering Services), has identified the Burnhamthorpe Multiuse Trail as an excellent opportunity to transform existing and planned infrastructure into a unique art-filled cycling experience for commuters, residents, and tourists. A public art cycling experience would present a collection of site-specific

artworks that communicate the City's message on a large and impressive scale and position Mississauga as an innovative and climate-friendly city.

Artificial intelligence

As the digital public art collection continues to grow alongside emerging technologies, ethical questions surrounding **artistic integrity,** mediums and modes of practice will arise. For example, artificial intelligence (AI) art can inspire explorations in text-to-image generation (also described as "prompt engineering") and enhance accessibility in artwork creation for **professional artists** with disabilities. However, AI art generators may also utilize images without the consent of their original creator or subject, triggering legal and ethical issues in **copyright**, **intellectual property**, ownership, bias and discrimination, authenticity, and technical skill. It is important for the City's Public Art Program to balance support for emerging technologies with a forward-thinking, innovative, and critically engaged approach. The Public Art Plan's Guiding Principles will assist in navigating new technologies while prioritizing the public good and protecting the integrity and professionalism of visual artists.

Capacity and sector building

In support of the City's Future Directions Culture Plan (2024), the Public Art Program is committed to furthering the growth of the cultural and creative sectors. This work includes fostering conditions for private property owners and local arts organizations to commission public art in areas that the City's Public Art Program is currently unable to reach.

In alignment with a Private Developer **Percent for Public Art** model (see Section Developer-Funded Public Art), private property developers and independent property owners should be encouraged to commission privately-owned public art for Privately Owned Public Spaces (POPS).

Property owners and local arts organizations (i.e. Mississauga Arts Council) can commission public art on private property, such as public art in a shopping mall or in front of a residential condominium. There are also opportunities for local groups (including **Business Improvement Associations**) to commission temporary public art and/or public realm enhancements in the **public realm** without the financial support of Mississauga's Public Art Program.

Mississauga's Public Art Program can encourage this work through tailored capacity and sector building opportunities, such as:

- Sharing city-specific resources and guides to commissioning public art, like the Mural Toolkit
- Hosting capacity building workshops and drop-in "office hours", in which local residents interested in public art can meet with Public Art Program staff in an informal setting
- Providing advisory support, including assisting private commissioners with advice for **best practices**

- Encouraging **community art** initiatives. These initiatives are created or led by community members without financial support from the Public Art Program, such as neighbourhood-generated murals or resident projects.
- Partnering with local arts organizations or **Business Improvement Associations (BIAs)** undertaking temporary public art and/or **public realm** enhancements

See Sections 2.1 Guiding Principles, 3.0 Key Recommendations and 4.3 Roles and Responsibilities.



Debbie Woo, *More For Us to Share* (2023), commissioned by the City of Mississauga and STEPS Public Art as part of the Cultural Districts Implementation Plan



Curtia Wright working on *Better Together* (2023) at Malton Youth Hub, photo by Tori Lambermont

Strategic Framework

Strategic Framework

The Public Art Plan sets the strategic framework for a unified public art experience that will contribute to Mississauga's cultural identity and urban form. It will guide the City's **Public Art Program** for the next five (5) years, 2025-2029.

The Strategic Framework focuses on two key areas to achieve the program's Vision (see section 1.1):

1. **Guiding Principles** establish an overall sustainable approach for the program (see section 2.1).
2. **Priority Zones** renew the existing recommended locations for future public art projects and provide artwork themes and ideas selected by local residents (see section 2.2).



Rhonda Weppler and Trevor Mahovsky, *Sugar Mountain* (2022) at Mississauga Celebration Square, photo by Adam Pulicicchio

2.1 Guiding Principles

The **Public Art Program** believes that artistic excellence, international recognition, strong local talent, and community pride are achieved when the needs and values of the public are centered. Guiding principles inform the Public Art Plan:



Equity

Equity refers to fair or impartial treatment. While equality means providing the same to all, equity recognizes systemic barriers and individual needs and provides accommodations to ensure equal participation. The City's Public Art Program is committed to equitable opportunities for artists, particularly artists from **equity-deserving groups**. This means:

- **Art selection juries** that are representative of our diverse population and an adjudication process that is objective, impartial and free of biases
- A range of **acquisition** methods, such as dedicated competition calls for artists from equity-deserving groups, targeted outreach strategies, or "anonymous" competitions in which juries view **submissions** without any identifying information for the artist
- A variety of opportunity types to ensure **emerging artists** can build the skillsets and experience needed to gain large commissions in Mississauga and elsewhere
- Accessible documents, accessibility accommodations and writing support throughout the commissioning process so artists with disabilities or English as second language can apply to our projects without barriers
- Learning and commission opportunities tailored to local artists, based on local needs

Diversity

Diversity refers to the state of being diverse. It is what differentiates each one of us, including but not limited to ethnicity, gender, perspectives, values, cultural backgrounds, and experiences. The City's Public Art Program is committed to:

- Building a diverse public art collection that is reflective and representative of Mississauga
- Creating opportunities for Black, Indigenous and/or racialized public art curators, planners and practitioners so public art opportunities represent a diverse spectrum of ideas
- Presenting artwork by local, national and international artists, which in turn will resonate with diverse audiences and support new cultural, economic development, and tourism opportunities
- Acquiring artworks that reflect a variety of artistic contemporary expressions to promote creativity, innovation and inspiration throughout the city's creative sectors

Inclusion

Inclusion refers to the action or state of including or being included within a group or structure. It is a mindful effort to ensure everyone feels valued, respected, and supported. The City's Public Art Program is committed to public art that acts as a connector between people and places throughout Mississauga. This means:

- Events and exhibitions that adhere to accessibility **best practices**
- Partnerships with accessibility experts to review artwork proposals, promote accessible art experiences, and design opportunities that adhere to principles of universal accessibility
- Artworks that can welcome newcomers and promote cross-cultural understanding
- Artworks that are safe for public use, rejecting **hostile architecture** designs that may alienate unhoused and other vulnerable populations
- Committing time and resources to build relationships and create space for authentic community engagement
- Acquiring artworks that promote community identity, involvement and participation in art making

Justice

In the context of the City's Public Art Program, justice refers to an ongoing commitment to recognize and repair past harms. Public art programs can strive towards justice through **Reconciliation** and by revisiting and re-interpreting existing artworks. The City's Public Art Program is committed to making amends, through practices including:

- Addressing examples of cultural appropriation within the existing public art collections
- Acknowledging the Indigenous history of the land throughout all stages of public art **acquisition**
- Ensuring that Indigenous public art projects are selected by Indigenous juries, in respect to Indigenous autonomy and self-determination
- Allowing for Indigenous culture, worldviews, and practices within the acquisition process for Indigenous public art projects
- Regularly updating and conducting a formal and research-based equity audit of the collections
- Aligning acquisition processes for **memorial art** with the City's review of asset naming policies through an equity, diversity and inclusion lens



Karly Cywink, *A sky for peoples* (2023)

Sustainability

The Public Art Program draws inspiration and guidance from Indigenous leaders. In particular, the Haudenosaunee "Seventh Generation Principle" can be a guiding philosophy for public art decisions, directing the program to make decisions that result in a sustainable world for the next seven generations.

This philosophy for public art decisions requires an eco-social sustainable approach to land, site, materiality and community. Additionally, sustainable public art is the practice of injecting creativity and thought into the public discourse around people and the planet.

The City's Public Art Program is committed to:

- Ensuring project budgets can accommodate sustainable methods, practices and materials
- Reviewing artwork proposals with sustainability experts to encourage materials and methods that prioritize the minimization of a project's environmental footprint
- Meaningfully planning for the afterlife of a project, such as through the creative re-use of temporary public art materials or supporting travelling public art
- Creating opportunities for artists to utilize non-traditional and experimental approaches, such as building degradation into the project itself
- Valuing Indigenous practices and philosophies for environmental stewardship, including working with **Elders** and **Traditional Knowledge Keepers**
- Integrating with Citywide environmentally responsible efforts, such as public art along pedestrian walkways and cycling routes
- Planning processes that promote cultural sustainability, **placekeeping**, and community engagement as alternatives to gentrification, **place-masking** and the displacement of long-time residents



SHEEEP, *Mobilizer 5.0* (2022), photo by Jada Wallace

Access

Public art is art found in the **public realm**; public art programs provide free access to high quality art to all residents and visitors of a city. This Public Art Plan renews and builds upon the City's Public Art Master Plan (2016) principles for artwork locations:

- Public art is encouraged to be site-specific, connecting to the location of the proposed artwork, drawing on natural and **living heritage**, culture and the local environment
- Public art will be encouraged throughout the city, particularly within intensification areas and within gateways, special purpose areas, parks and open spaces, along the Lake Ontario shoreline, and along multi-modal streets, such as bike lanes, pedestrian sidewalks and walkways
- Public art will be associated with public transit and incorporated into Major Transit Station Areas as identified in the Mississauga Official Plan and as amended by future City Building and Transportation initiatives
- Documentation of the Public Art Collection should be available for public access, via a digital platform, website, or other application(s)

Integration

Public art can bolster the City's strategic goals by engaging residents, fostering civic dialogue, and promoting a vibrant urban environment. This Public Art Plan renews the City's Public Art Master Plan (2016) principles for integration:

- Public art will be encouraged as an integral component of public works, public facilities, land development (architecture, landscape architecture, site and urban design) and open space planning
- The Public Art Program will support diverse approaches including permanent and temporary works, integrated art and design collaborations, and new media practices
- Public art will be considered an essential part of the urban fabric and supported through the City of Mississauga's corporate policies, procedures and processes

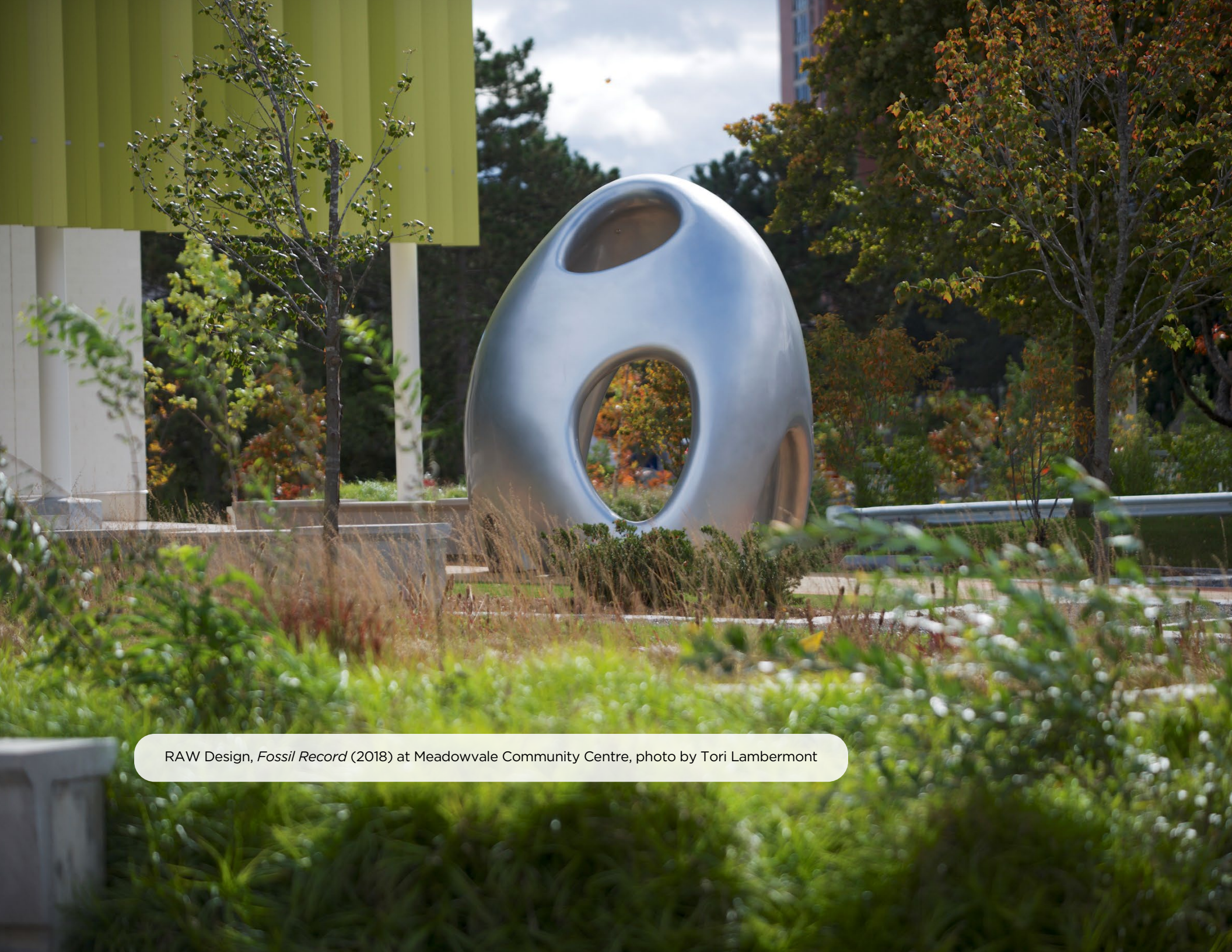
Integrity

In the context of the Public Art Program, integrity refers to the ongoing practice and consistent adherence to our ethical values. Integrity brings together and sustains all the guiding principles to center the needs and values of the public. This means:

- Building long-standing relationships with artists and communities
- Protecting an artist's **moral rights** and **artistic integrity**
- Fair and competitive compensation of arts professionals and **art selection jury** members, including minimum artist fees based on recommended minimum rates set by **CARFAC**
- Ensuring artists receive additional artist fees for additional iterations or uses of their public art project
- Fair working conditions, including affordable insurance rates and realistic contingency budgets
- Art selection juries in which arts professionals form the majority to maintain high standards of artistic excellence in contemporary art
- Compliance to confidentiality, avoidance of conflicts of interest, and non-partisanship during the art selection process
- Accountability to the public and transparency in **acquisitions**, such as through an annual publication of juror names, reporting equity audit results and progress, and website information that is relevant and timely



Gary Taxali, *A Celebration Day in the Life* (2016), on utility box at Mississauga Celebration Square



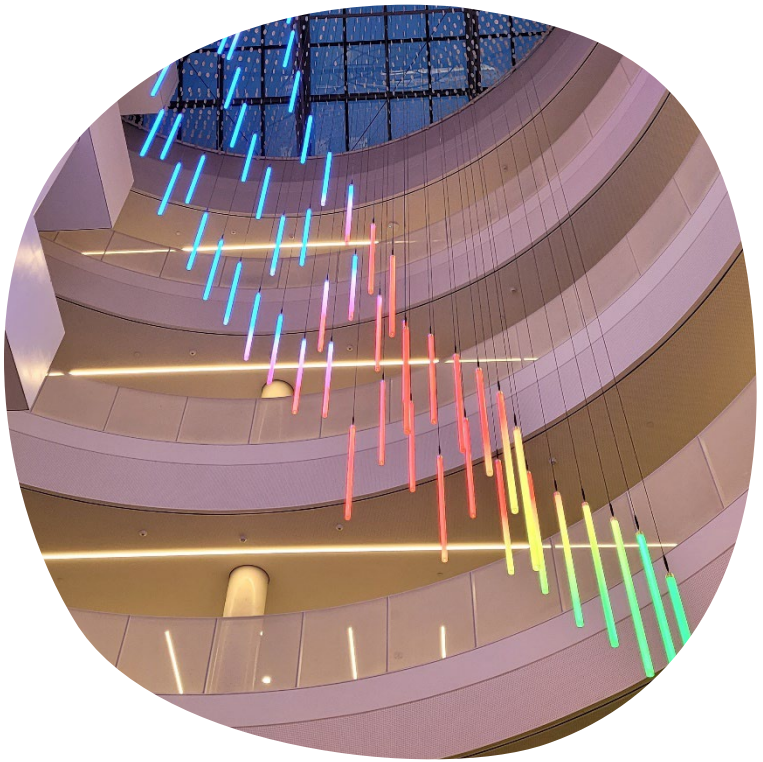
RAW Design, *Fossil Record* (2018) at Meadowvale Community Centre, photo by Tori Lambermont

2.2 Priority Public Art Zones and Curatorial Themes

Public art programs provide free access to high quality art to all residents and visitors of a city. It is important for the City's **Public Art Program** to continue considering opportunities throughout the city, in all neighbourhoods and communities, in accordance with Corporate Policy and Procedure 05-02-07 City Art Collection.

The Public Art Program regularly receives ideas and requests for public art. To address these needs, the Public Art Plan identifies a variety of public art priority zones, which have clear rationale for prioritizing budgets and allocating resources. These priority zones align with City planning documents and further the Public Art Program's Vision:

1. Infrastructure Projects
2. Heritage Sites
3. **Cultural Districts** and Pedestrian Spaces within Intensification Areas
4. Waterfront
5. Major Transit Hubs, Corridors, and Active Transportation Routes



Nathan Whitford, *Lightfall* (2023) at Hazel McCallion Central Library

Community selected themes

Each of the five priority zones recommend context specific curatorial themes and artwork ideas, which were selected by local residents through a public survey.

Opportunities for public art

The recommended opportunities in this section provide direction for public art within each of the five Priority Zones.

Where Public Art Zones overlap, opportunities for public art and the following recommendations should be considered together. Recommendations for public art opportunities should not be considered in isolation of their surroundings and the zones should be considered to be working in support of one-another.

While the Public Art Plan (2025) provides a broad curatorial framework for public art opportunities, a project-specific Public Art Plan should be developed prior to the initiation of a major public art **installation**. This plan should specify the exact budget, location, type of work and **acquisition** process for that project. Additionally, the Public Art Program should continue to provide community members with the opportunity to review proposals and provide feedback as part of the selection process.

This section includes stylized map artwork by **Laura Di Fiore**.

Criteria for defining Priority Zones

The Public Art Master Plan (2016) identified these zones following a review of existing planning policies and documents, stakeholder consultation, and weighing each zone against the selection criteria outlined in Corporate Policy and Procedure 05-02-07 City Art Collection. Consideration was given to existing public art, upcoming infrastructure projects, waterfront assets, pedestrian and cycling routes, and to a vision for the future of the city as one that celebrates nature, history, culture, connectivity, and an outdoor lifestyle.

For more information about the criteria for site selection and artwork placement, refer to the City's **Corporate Policy and Procedure 05-02-07 City Art Collection**.

1. Infrastructure Projects

Opportunities for public art on infrastructure includes City-owned facilities and privately owned and developed infrastructure, such as on buildings, bridges, roads, parks, or infrastructure projects that are underway, such as **hoarding art** around a construction zone. These projects provide opportunity to contribute a percentage of construction budgets towards the City's Public Art Program (e.g. construction of a new community centre and/or partnerships with the private sector as part of the development application review process). Infrastructure projects within intensification areas and Major Transit Station Areas are particularly strong candidates for public art due to their high level of visibility and access.

Community-selected themes

Curatorial themes for this priority zone include:

- First Nations, Métis and Inuit Peoples, artists, and art forms
- Environment, natural habitat, animals and natural materials
- Youth
- Contemporary art, including:
    - Thought-provoking art
    - Vibrant colour palettes
    - **Light-based** and interactive installations
    - **Murals**
    - Experimental art


1 Existing Infrastructure Projects
Map Legend
Downtown
Major Node
Community Node
Corporate Centre
Intensification Corridor
Major Transit Station Area
with 500m radius circle
City-Owned Public Facilities
N

2. Heritage Sites

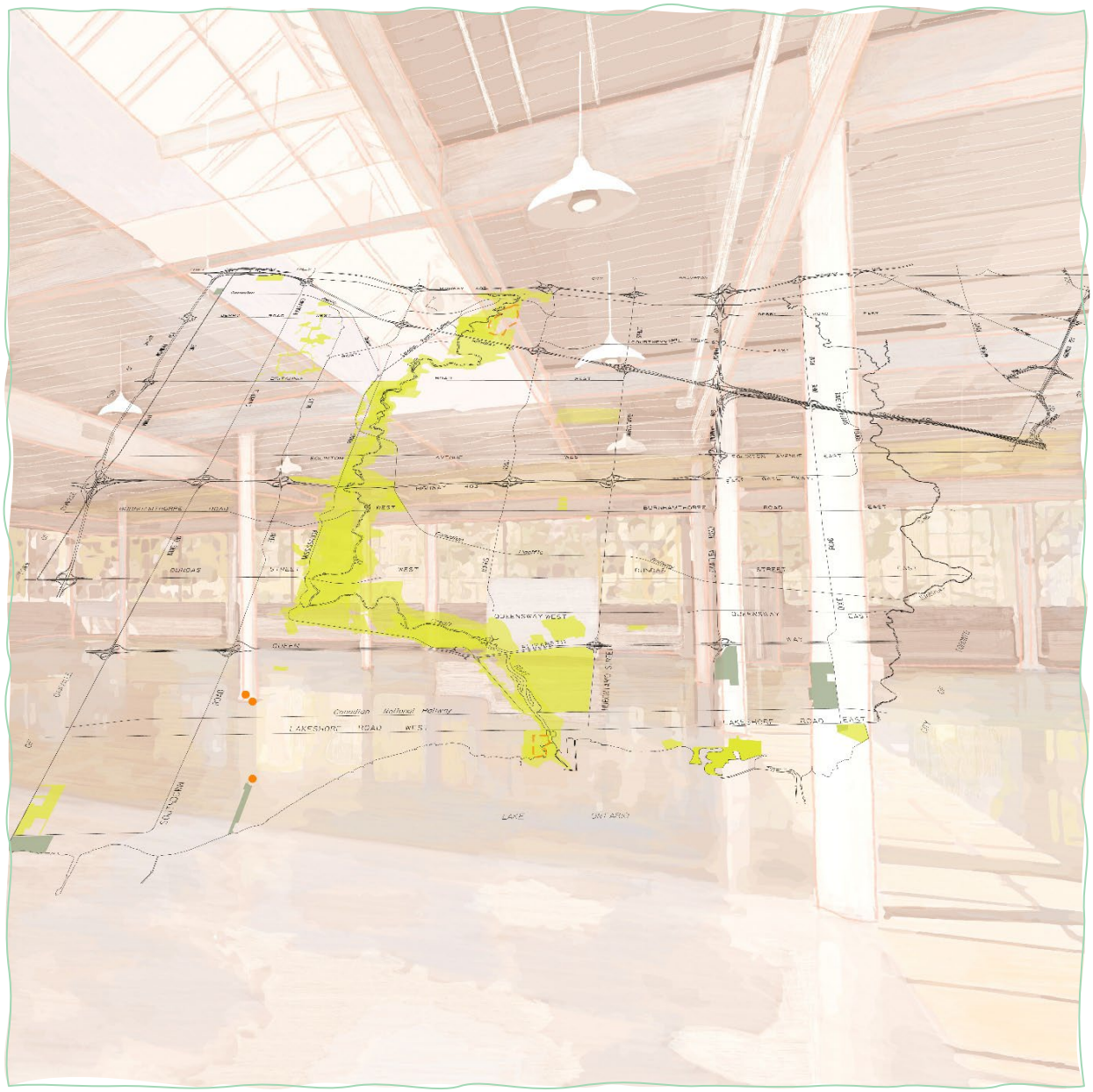
Public art can explore and celebrate the living, natural, environmental and cultural heritage of Mississauga. Opportunities for public art at heritage sites include Mississauga's three **Museums**, the Small Arms Inspection Building, current and future **Heritage Conservation Districts**, over 35 City-owned Heritage Properties, and approximately 60 **Cultural Landscapes**. Mississauga's Heritage Sites offer large, outdoor spaces that are ideal venues for programming and community engagement through art, culture, and education-based events on a temporary basis. In addition, Mississauga has abundant **living heritage**, which provides great cultural value and future opportunities for thematic, site-specific public art.

Public art opportunities on Heritage sites should align with the Heritage Management Strategy (2016), focusing on thematic history to identify ways to re-animate and more effectively use these spaces.

Community-selected themes

Curatorial themes for this priority zone include:

- Contemporary art, including:
  - **Light-based** and interactive sculptures
  - Functional art
  - **Murals**
- Water, environment, natural habitat, animals and natural material
- Living heritage, particularly artwork that engages with Mississauga's Indigenous history and diverse cultural identities
- Local heritage, such as:
  - Stories, history and diversity of Mississauga's First Nations and Indigenous communities
  - History of aviation
  - Immigration, migration and the evolving diversity of Mississauga


2 Heritage Sites
Significant Cultural Heritage Sites
Heritage Destinations
Heritage Conservation District
Museums

3. Cultural Districts and Pedestrian Spaces

The Mississauga Official Plan encourages the development of city forms that are less reliant on the personal automobile. This priority zone targets the densest pedestrian areas, specifically Mississauga's intensification areas (as identified in the Mississauga Official Plan), the Downtown, **Business Improvement Areas**, and **Cultural Districts**.

Mississauga's current and future Cultural Districts are apt sites for public art. Each have a distinct vibe, range of existing cultural offerings, increased development and revitalization activity, and dedicated community partners.

Public art in these spaces can provide **placemaking**, support **placekeeping**, encourage walkability, and nurture economic and social benefits. Public art can support these areas in a way that reflects local heritage, identity, and community ambitions.

Community-selected themes

Curatorial themes for this priority zone include:

- Contemporary art, including:
  - Vibrant colour palettes
  - Functional art
  - **Murals**
- Neighbourhood identity
- Global and community health and wellbeing
- Futurism, technology, and research



3 Cultural Districts

Cultural Districts

N

4. Waterfront

The key natural features that influenced the growth of Mississauga include Lake Ontario and the streams and rivers that feed it. People have lived along the shores of Lake Ontario for over 10,000 years. Mississauga's waterfront and Credit River are closely associated with the Mississaugas of the Credit First Nation, in particular, who occupied the Credit River from the late 17th and early 18th centuries to the mid 19th century. These natural features provide rich opportunities for public art, which will benefit from and contribute to the natural beauty inherent in these spaces.

The Waterfront Trail is a well-travelled regional asset that is heavily used by residents and visitors to Mississauga and is an ideal location for public art. Mississauga's waterfront shoreline along Lake Ontario measures approximately 22 km. There are 26 existing and five planned parks connected by the Waterfront Trail.

The Waterfront Parks Strategy classifies the City's waterfront parks into gateway, community, historical, recreational and traditional parks as well as natural areas and urban activity centre. Many of these parks are good candidates for public art that celebrates Mississauga and Mississaugas of the Credit First Nation.

As recommended in the Waterfront Parks Strategy Refresh, public art that celebrates communities and their connections to the waterfront lands that make up present-day Mississauga should be commissioned for Port Credit Harbour Parks, Credit Village Marina, Port Credit Memorial Park, Marina Park and JC Saddington Park. Lakeside Park, Jack Darling Memorial Park, and 1 Port Street East Parks are also suitable locations as they are considered regional destination parks. Public art programming in historic parks needs to consider the adaptive reuse of the site.

Community-selected theme

The curatorial theme for this priority zone is Water and Indigenous Peoples: past, present and future. Public art along the waterfront will form an Indigenous art trail that honours and celebrates Mississauga's Indigenous Peoples, including the Mississaugas of the Credit First Nation, The Haudenosaunee Confederacy, the Huron-Wendat and Wyandot Nations. This may also include **murals** on buildings near the waterfront and the use of natural materials in public art **installations**. An Indigenous public art trail along the waterfront presents opportunities for **reconciliation**, relationship-building and artistic expression through storytelling.



1 Existing Infrastructure Projects
Map Legend

Great Lakes Waterfront Trail (On-Road)

Great Lakes Waterfront Trail (Off-Road)

Parks

N

5. Major Transit Hubs, Corridors and Active Transportation Routes

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

Opportunities for public art at major transit hubs and corridors include existing large transit infrastructure projects (such as Mississauga Transitway and GO Transit stations), future large transit infrastructure projects (such as the Hurontario Light Rail Transit Hazel McCallion Line and Dundas Bus Rapid Transit), and corridors comprised of a road right-of-way and lands on either side of the road.

In addition, the City's major active transportation routes provide environmentally responsible opportunities to integrate public art that encourages movement, sustainability and quality of life in a post-pandemic city. Mississauga's 500 km of cycling network provide unique spaces where commuters and recreational cyclists can enjoy artwork that speaks to Mississauga's diversity, cultural identity, natural heritage and environment.

Community-selected themes

Curatorial themes for this priority zone include:

- Diversity
- Accessibility, including artwork that centers people with disabilities and differences in movement
- Neighbourhood identity and community health/wellbeing
- Local characteristics and industry, including rail and transportation heritage
- **Murals**



5 Major Transit Hubs, Corridors, and Active Transportation Routes
Map Legend

Major Transit Station Area with 500m radius circle

Burnhamthorpe Trail

N



Moonlight Murals Collective, *Interconnection* (2022) on Living Arts Drive, photo by Tori Lambermont

Key Recommendations

3.0 Recommendations

The Public Art Plan renews six recommendations from the previous 2016 Public Art Master Plan and identifies eight new recommendations. These recommendations identify specific public art practices, policy proposals, and funding and partnership opportunities that the **Public Art Program** can realize in the next five years.

A phased plan

The recommendations are to be phased and will correspond to the following anticipated timelines:

- Phase 1: recommendation to be initiated by City of Mississauga within year 1 (2025)
- Phase 2: recommendation to be initiated by City of Mississauga within years 2-3 (2026-2027)
- Phase 3: recommendation to be initiated by City of Mississauga within years 4-5+ (2028-2029+)

Sustainable funding

When a recommendation identifies budget implications, it is suggested that staff detail these implications as part of the Public Art Working Group (PAWG) so that interdepartmental priorities align and will be clearly identified early on in the budget planning process.



TIMEANDDESIRE, *Dance Freely* (2014) at Mississauga Celebration Square

Project Recommendations

RECOMMENDATION	PHASE	BUDGET IMPLICATIONS
***NEW* 1. Commission permanent public art for destination parks, working towards reaching a target goal of at least one permanent public art piece in all new and redeveloped destination parks.**	Phase 2: to be initiated by Parks and Culture Planning staff. This recommendation is supported by the Future Directions Parks, Forestry & Environment Plan.	Public art in new and redeveloped destination parks can be achieved through civic Percent for Art funding (see section 4.1). The Public Art Program recommends a contribution of 0.5% of the total gross project budget be allocated to public art.
***NEW* 2. Create more public art opportunities that are inclusive of artists from equity-deserving groups, such as racialized individuals, Indigenous people, women, persons with disabilities, and 2SLGTBQ+ persons.**	Phase 1: immediate and ongoing implementation.	No new budget required. See section 4.1 for more details.
***NEW* 3. Work towards transforming the permanent public art collection into a fully accessible and multi-sensorial arts experience.**	Phase 2: Public Art Program to commission multi-disciplinary artists to create audio interpretations of the works in the permanent public art collection. Phase 3: Public Art Program to conduct a formal and research-based accessibility audit to assess sensory and physical access of the permanent public art collection.	The work can begin with existing budgets. Should the public art program require funding for a formal accessibility audit, a request will be made through the business planning process.

RECOMMENDATION	PHASE	BUDGET IMPLICATIONS
4. Commission and encourage public art that explores and better represents the diverse history and cultures of the Mississaugas of the Credit First Nation, The Haudenosaunee Confederacy, the Huron-Wendat and Wyandot Nations, and other Indigenous Peoples, especially within the Waterfront Zone. Public art within the Waterfront Zone should build upon the natural and environmental heritage and incorporate a storytelling element that reflects the history of the land.	Phase 1: work to be initiated immediately, with projects scheduled for realization in phases 2-3. Public art for the Indigenous public art trail can be located at sites identified in the Waterfront Parks Strategy Refresh.	No new budget required. See section 4.1 for more details.
5. Support and encourage the integration of public art along active transportation routes, particularly the Burnhamthorpe Multi-use Trail, to further support the Cycling Master Plan and Climate Action Plan.	Phase 1: immediate and ongoing implementation.	No new budget required. See section 4.1 for more details.
6. Support placemaking and wayfinding initiatives within Cultural Districts through the inclusion of various public art elements.	Phase 2: to be initiated by Culture Planning staff working alongside other divisions.	Culture Planning and Public Art Program staff should leverage existing public art funds by sourcing alternate funding for this initiative.

RECOMMENDATION	PHASE	BUDGET IMPLICATIONS
7. Archive and catalogue existing and future public art projects and artworks in the City Art Collection.	Phase 1: continued, immediate and ongoing implementation for artworks in the Public Art Collection. Phase 2: Public Art Program to begin archiving, cataloguing and photographing the artworks in the Facility Art Collection. Curatorial guidelines for physical and/or digital exhibition of the Facility Art Collection to be developed through the course of this work.	No new budget required. As the program and public art collections continue to grow, existing funding levels and IT capabilities may need to be re-evaluated. Should the program require increased funding for the acquisition of a digital platform, website or other application(s), a request will be made through the business planning process.

Policy Recommendations

RECOMMENDATION	PHASE	BUDGET IMPLICATIONS
NEW **8. Review acquisition processes for Memorial Art, on an ongoing basis, to ensure alignment with the Public Art Program's Guiding Principles and the City's Asset Naming Policies. Memorial Art should be compatible with the diverse spectrum of perspectives, cultural heritage, traditions and moral values of the City's residents. Community engagement should be a core component when commissioning memorial art.**	Phase 1: immediate and ongoing implementation.	No budget impact.

RECOMMENDATION	PHASE	BUDGET IMPLICATIONS
***NEW* 9. When commissioning artwork intended to represent Indigenous people or when the artwork is a Reconciliation initiative, ensure that juries are Indigenous-led and/or Indigenous-majority.**	Phase 1: immediate and ongoing implementation.	No new budget required. See section 4.1 for more details.
***NEW* 10. Explore beautification guidelines for private development, such as a dedicated program for public art on construction hoarding.**	Phase 2: Public Art Program staff have conducted research, benchmarking and analysis of municipal programs that recommend or require public art on construction hoarding. Public Art Program staff to continue work with PAWG and staff from Planning and Building to implement a dedicated program for public art on construction hoarding.	No new budget required. See section 4.1 for more details.

Funding Recommendations

RECOMMENDATION	PHASE	BUDGET IMPLICATIONS
11. Encourage a public art contribution from private developments with greater than 10,000m^2 (100,000 sq. ft.) in gross floor area with certain exceptions.	Phase 1: immediate and ongoing implementation. This work should be integrated with a streamlined development application review process, in alignment with the Mississauga Official Plan, Community Benefits Charges Strategy, Urban Design Guidelines and Local Area Plans, and the work of the Mayor's Housing Task Force. This recommendation is supported by the Future Directions Culture Plan.	No cost to the City. A Private Sector Percent for Public Art model contributes sustainable public art funding by recommending that a minimum percentage of total gross construction budgets be allocated to public art. See section 4.1 for more details.
12. Develop a municipal Percent for Public Art funding strategy to mandate that a minimum percentage of construction budgets from relevant City-owned capital projects (such as new builds and major re-developments) be set aside for the Public Art Program.	Phase 2: Public Art Working Group (PAWG) to identify a cross-departmental working team to develop the proposed funding strategy, define eligibility criteria, and determine financial impacts. Phase 3: Staff to seek Council endorsement and implementation, aligned with a review and refresh of Corporate Policy and Procedure 05-02-07 City Art Collection. This recommendation is supported by the Future Directions Culture Plan.	No new budget required at this time. Public Art Working Group (PAWG) and a cross-departmental working team will identify budget implications in Phase 2. Any budget implications will be endorsed by City Council through a review and refresh of Corporate Policy and Procedure 05-02-07 City Art Collection during implementation in Phase 3.

RECOMMENDATION	PHASE	BUDGET IMPLICATIONS
NEW **13. Competitively compensate artists, arts professionals, and art selection jury members for their copyright and professional services on public art projects, according to or exceeding the current CARFAC Public Art Minimum Recommended Fee Schedule.**	Phase 1: immediate and ongoing implementation.	No new budget required. As global economic trends affect artists working in public art, Public Art Program staff should continually evaluate project budgets to ensure artists are compensated fairly. Individual project budgets can be increased by redistributing overall funds to create fewer but better resourced opportunities. Should the program require increased funding, a request will be made through the business planning process.
NEW **14. Ensure that Indigenous communities and consultants are compensated appropriately for their consultation on public art projects. Compensation should follow rates recommended by the City's Indigenous Relations unit.**	Phase 1: immediate and ongoing implementation.	No new budget required. See section 4.1 for more details.

Operating & Implementation Framework

4.1 Funding Strategy

The City of Mississauga **Public Art Program** is currently composed of two primary funding streams operating as one cohesive unit: the Civic Public Art Program and the Private Sector Public Art Program.

Civic Public Art Program

In 2010, Council approved allocating an annual investment from the City's capital budget to cover the minimum costs of developing and maintaining a public art program, with additional funds to be leveraged and secured by Public Art Program staff through sponsorship opportunities, developer contributions, grants and donations.

Currently, the Public Art Program receives annual capital funding of up to $250,000 for the **acquisition** and maintenance of permanent, temporary, and digital public art projects, as well as the acquisition of public art banners for light pole standards.

Table 4.1.1 Council-Approved Annual Capital Funding

2011 (1st Year)	2024	Total Funding 2011 2024
$ 100,000	$ 200,000	**$ 2,301,500**

Civic Percent for Public Art Program

Further public art provisions for civic public art projects can be achieved through an integrated public art approach for large-scale City capital projects. Currently, the Public Art Program recommends a contribution of 0.5% of the total gross project budget from relevant City-owned capital projects be allocated to public art. This approach allows for new public art to be commissioned on-site at new or redeveloped community centres, libraries, parks, boulevards, or bridges, etc.

Due to competing priorities, budget line items for the provision of public art tend to fluctuate and/or be eliminated. In response to fluctuating budgets, Public Art Program staff often offset inadequate budgets with funding from its annual capital accounts. A standardized approach would improve budget forecasts for planning purposes, enhance accountability, and ensure project budgets are commensurate with City strategies.

The Future Directions Culture Plan (2024) recommends a comprehensive benchmarking analysis to determine the viability of a mandated **Percent for Art** program. Through such a program, the City would mandate a contribution of between 0.5%-2% from eligible City-owned capital projects to be dedicated to public art. Public Art Program staff and the PAWG would define the eligibility criteria and the program would be implemented following a Council-approved update of Corporate Policy and Procedure 05-02-07 City Art Collection.

Table 4.1.2 Municipal Percent for Public Art Funding

Total Funding	# of CMS	# of FP&D	# of T&W
$ 2,250,370	3	5	4

Partnerships, sponsorships and grants

Public Art Program staff routinely work with other City units and public entities, such as Region of Peel and Metrolinx, to support strategic initiatives, events, venues and activities across the City.

Additionally, Public Art Program staff identify non-City funding sources and apply to various sponsorship and grant opportunities. Although municipalities are rarely eligible for arts-specific grants, the program has successfully secured **$616,666** through sponsorships and grants since 2010.

Private Sector Public Art Program

The Framework for a Public Art Program (2010) introduced guidelines for developer-funded capital contributions to public art. As a result, the City of Mississauga strongly encourages the inclusion of public art in developments with greater than 10,000m^2 (100,000 sq. ft.) in gross floor area, with certain exceptions (e.g. Long Term Care Facilities). The Public Art Plan recommends a **Percent for Public Art** approach, in which developers are encouraged to contribute public art or a cash contribution valued at a minimum percentage (0.5% to 2%) of the development's total construction value.

Various options for making a public art contribution are available to private developers. Please refer to mississauga.ca/publicart.

Table 4.1.3 Private Sector Public Art Program Funding

Total Funding	# of Projects
$ 1,453,500	5

Compensating Artists

Since the Public Art Program's inception, fair artist compensation has been a key value and guiding practice. The Public Art Program has consistently advocated paying artists at professional rates.

Unfortunately, research for the Public Art Plan has shown that project budgets have not risen in 14 years (2009-2023). This trend affects artists of all demographic groups. Project budgets include total expenditures for a project (such as installation, fabrication, transportation, materials, engineering fees, and artist fees).

Project budgets have not increased despite increased costs of materials and services, rising inflation, and increased cost of living. This indicates that artists working within the City's Public Art Program are facing inadequate compensation. According to A Statistical Profile of Artists in Canada in 2016 by Canada Council for the Arts (2019), visual artists tend to have lower

income levels than other cultural workers, with the average individual earning only $20,000 annually.

Public interest in high-impact artworks remains steady. Artists typically allocate 10-30% of the total project budget to their own compensation, with the remainder allocated towards transportation, materials, and subcontractors. Given the reality of increasing project costs and inflation, the allocation for artist fees is decreasing over time.

Future Funding

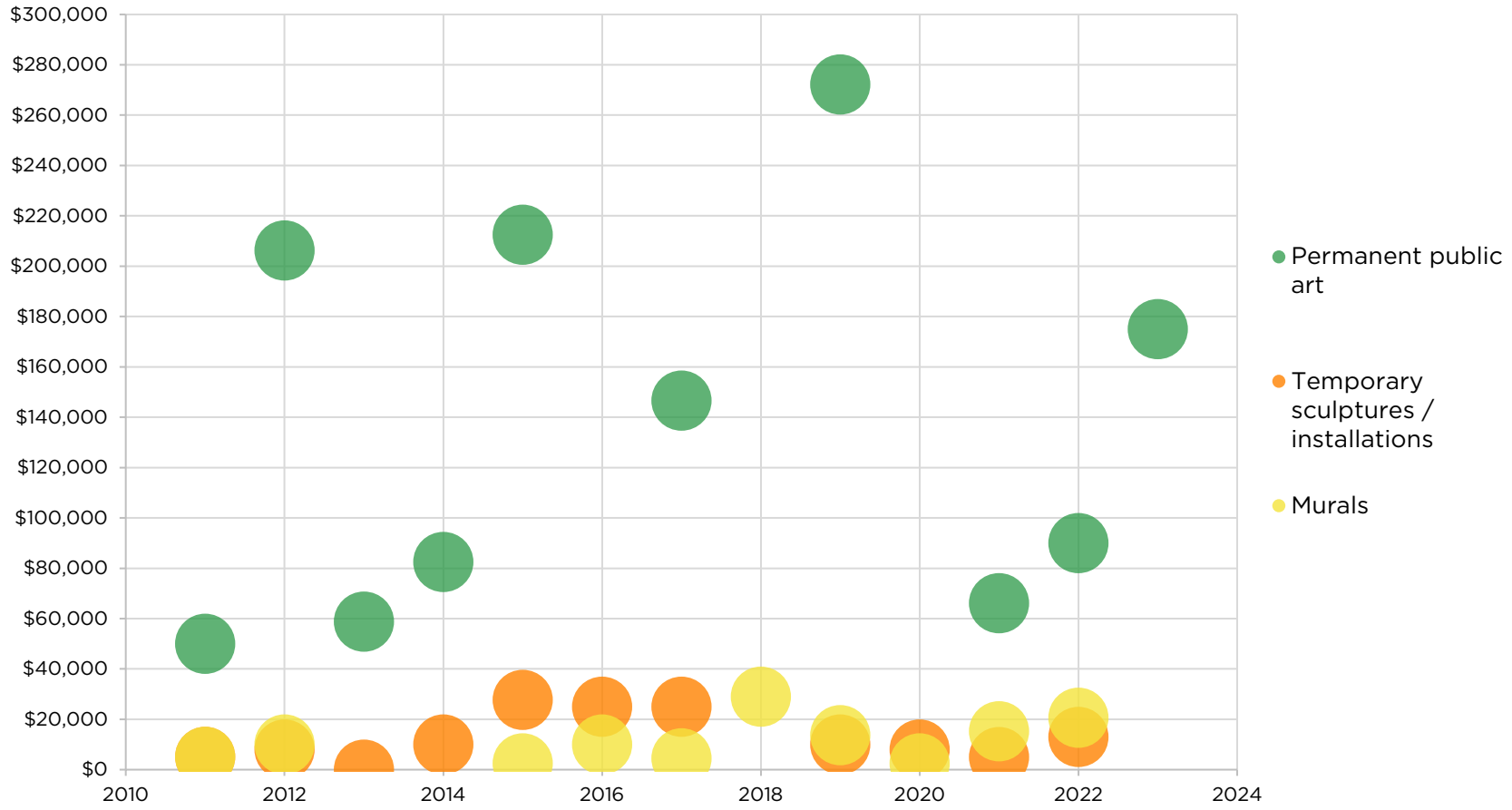
As Mississauga continues to advance as an urban center for innovation, public demand for sophisticated civic expression will intensify. Project budgets will increase to accommodate the costs needed for larger scale projects. Additionally, as the inventory of existing artworks continue to grow with new commissions, costs for maintenance and specialized conservation will grow. This progression in maintenance costs may be compounded as a result of climate change and the impact of environmental effects on public art works.

The City can future proof through the creation of mandated **Percent for Art** programs (civic and private sector). The Public Art Plan's Key Recommendations (section 3.0) provide guidance for ensuring the Funding Strategy remains feasible, responsible and sustainable for both the City and its commissioned artists.



Ray Vidal working on *Finding Home*, multiple artists (2019), photo by Tori Lambermont

Figure 4.1.1. Average project budget, year over year



Note: Some public artworks were excluded from the analysis of project budgets. Excluded artworks include artwork donations that predate the creation of the public art program and do not have surviving budget records, as well as digital public artworks because the earliest commission is from 2018 so the data sample size is too small to accurately evaluate.

4.2 Acquisition Strategy

Public art may be acquired or exhibited by the City through commission, purchase, donation, loan or lease. The **acquisition** of art is exempt from the City's Purchasing By-Law.

For specific details related to the acquisition of public art, please refer to 05-02-07 City Art Collection. For specific details related to the donation of artworks, please refer to the Donated Art Guidelines. These documents are available online at mississauga.ca/publicart.

This section outlines general practices for the acquisition of public art for the City of Mississauga.

Art Selection Methods

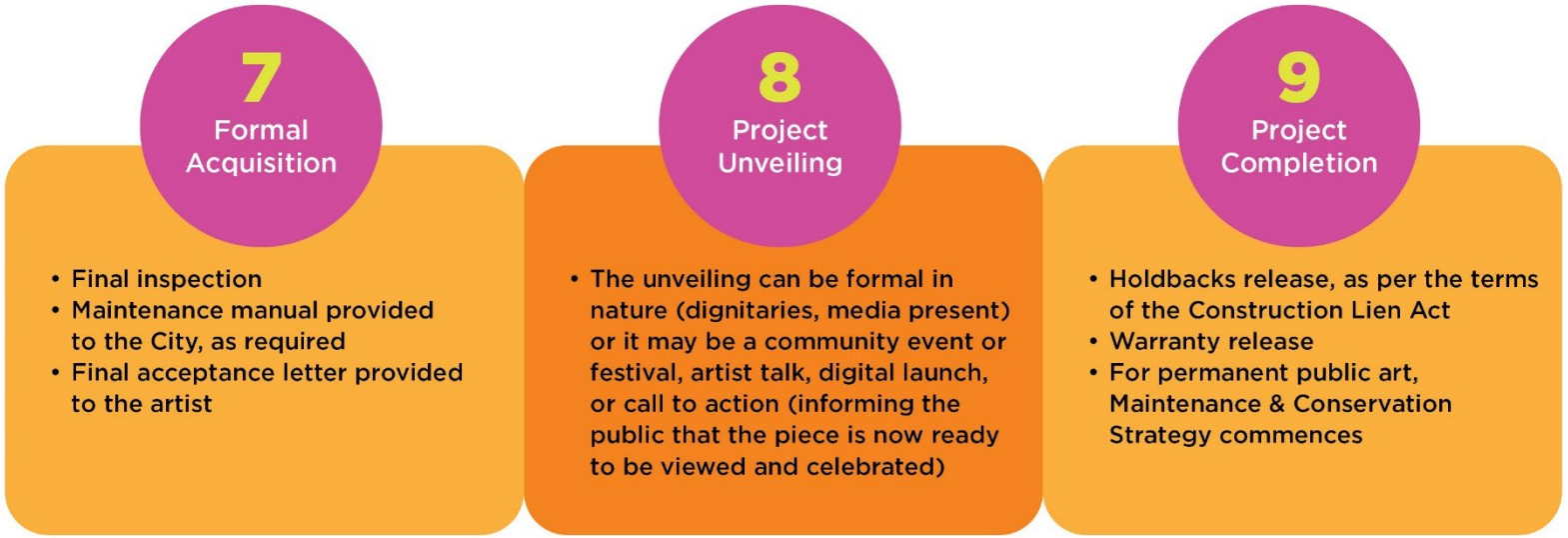
The art selection method should be tailored to the size and scope of the project as each project brings a unique set of conditions, which must be assessed by **Public Art Program** staff. Art selection methods for consideration include:

- **Open competition:** encourages the greater arts community to submit qualifications and/or a proposal. Open competitions may be a single or multiple stage process. An independent **Art Selection Committee** is formed to adjudicate and select the finalist(s).
- **Invitational competition:** pre-selected artists are invited to submit their qualifications and/or proposal. This method is typically utilized if the project requirements are specialized in nature and when there is a limited timeframe for the project. An independent Art Selection Committee is formed to adjudicate the proposals and select the finalist(s).
- **Direct selection:** recommends a single artist or arts collective for the award of a public art commission. This method is only used in cases when the project is highly specialized in nature and/or the project budget is under the amount set by Corporate Policy and Procedure 05-02-07 City Art Collection.

These art selection methods may also be utilized if purchasing or leasing existing public artworks. All art selection methods should be structured to ensure accessible, equitable and inclusive opportunities for all.

Acquisition Process Map




7
Formal Acquisition
• Final inspection
• Maintenance manual provided to the City, as required
• Final acceptance letter provided to the artist
8
Project Unveiling
• The unveiling can be formal in nature (dignitaries, media present) or it may be a community event or festival, artist talk, digital launch, or call to action (informing the public that the piece is now ready to be viewed and celebrated)
9
Project Completion
• Holdbacks release, as per the terms of the Construction Lien Act
• Warranty release
• For permanent public art, Maintenance & Conservation Strategy commences

4.3 Roles and Responsibilities

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



Conference at Council House, Studio of Received Ideas (2017), photo by Tori Lambermont

City Council

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

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

Art Selection Committee

For public art projects over and above a certain amount, detailed in **Corporate Policy and Procedure 05-02-07 City Art Collection**, Public Art Program staff assemble an Art Selection Committee in order to maintain transparency, integrity and professionalism in the selection process. Committee composition shall consist of a majority of artists and/or arts professionals knowledgeable in public art and/or contemporary art. Project team members and qualified community members may also be considered for the committee, which is usually composed of 5 members but may range from 3 to 7. Non-voting technical advisors may also be invited to join the committee. Arts professionals may be local, regional or international, as to fit the scope of the project. Art Selection Committee members should be remunerated for their time and effort, with the exception of City staff experts and other project team members (such as developers and funders).

Public Art Working Group (PAWG)

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

- Provide input into public art plans, corporate policies and terms of reference for public art projects
- Represent their department on **Art Selection Committees**, where appropriate
- Act as staff liaisons in their departments and advise Public Art Program staff about significant capital projects at the earliest point to ensure that public art can be incorporated where appropriate, including when negotiating agreements with developers

Public Art Program staff

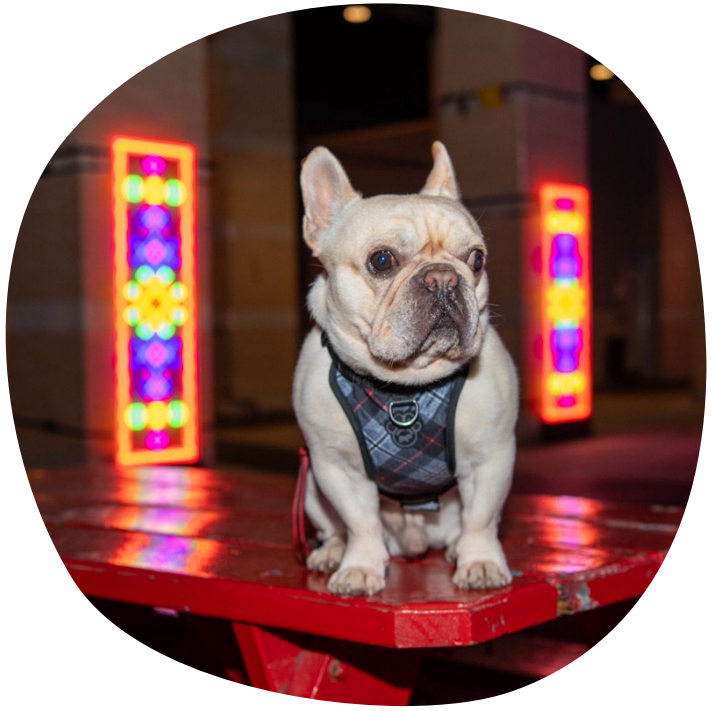
The Parks, Forestry & Environment Division, Parks & Culture Planning Unit is responsible for managing and administering the Public Art Program. The Public Art Program affects a number of City departments and agencies within the municipal administration, and needs to be able to engage with all key public bodies and City departments, particularly those involved in parks, planning, operations, maintenance and infrastructure, but also with finance, legal, and risk management. Appointed Public Art Program staff need to perform the following functions:

- Draft public art policies, plans, programs and procedures
- Coordinate the Public Art Working Group (PAWG)
- Develop and curate the City's Public Art Program and manage the public art budget on an annual basis
- Facilitate contract negotiations and payment to artists for City commissioned public art
- Liaise with other departments and consultants to facilitate technical reviews, approvals and coordination from art concept to fabrication and installation
- Prioritize and oversee the work of consultants and/or other staff where necessary
- Report on the Public Art Program to senior staff, Council and the community as needed
- Create or oversee the development of public art projects including terms of reference and managing artist selection
- Be the primary liaison and coordinator between the artist and relevant City departments and other agencies as required (e.g. **business improvement associations**, local resident associations, utility companies, etc.) from the art concept to installation
- Develop opportunities to support local artists
- Ensure that the public art collection is properly documented, artists and donors are appropriately acknowledged, and the artwork in the inventory is maintained and conserved as per the artist's maintenance manual
- Coordinate with City staff on provision of public art from private developers, including reviewing development agreements and public art plans and processes
- Provide advice, input and information to private developers regarding their provision of public art
- Review and provide technical advice to Arts and Culture Grant applications that propose temporary public art
- Assist with the development of community outreach, education and communication plans for public art projects
- Provide advice, input and information to City units undertaking **beautification** or **tactical urbanism** initiatives that are not a work of public art but are designed to aesthetically enhance public areas, such as planters, painted benches, or a student mural in a park

Other relevant City staff

Public Art Program staff, through the Parks, Forestry & Environment Division, manage the majority of projects but City-wide support is needed to successfully implement and maintain public art projects. This type of support may include:

- Staff from the Planning and Building Department should consider and encourage the provision of public art, wherever possible, during the development application review process
- Staff from departments or divisions relevant to a specific project (e.g. Facilities and Property Management; Parks, Forestry and Environment; Transportation and Works) should assist in the technical review of the artist's detailed design package, installation plan and final inspection of a completed work
- Staff from Parks, Forestry and Environment; Transportation and Works; and any other department or division where an artwork may be located; should conduct quarterly maintenance inspections of the artwork, depending on its location
- Staff from departments or divisions relevant to a specific project may represent their department on **Art Selection Committees**
- Staff from departments or divisions relevant to a specific project may be requested to support obtaining permits, road work and/or utilities for an art project, with their staff or contractors
    - All proposals for public art at heritage sites are required to obtain heritage clearance and, in some cases, heritage permits. These public art projects are to be produced in accordance with applicable **best practices**, relevant City by-laws and provincial legislation. Public Art Program staff should work closely with Indigenous Relations, Heritage Planning, and Museums staff, the Heritage Advisory Committee (HAC), as well as cultural groups and individuals as required, to ensure that public art at heritage sites follows appropriate protocol.



Sitting in front of *LED FARSH*, Roda Medhat (2023), photo by Tori Lambermont

External Public Art Consultants

As the Public Art Program develops, external public art consultants may be contracted to manage projects where projects are time-sensitive and/or where Public Art Program staff do not have capacity to complete the work.

On City-owned sites, up to 10% of the project budget may be put towards hiring a consultant to manage the process, such as developing terms of reference, overseeing art selection, and supporting City staff during installation. Additionally, public art consultants may be contracted to engage community, draft relevant plans or review documents drafted by Public Art Program staff.

In privately-owned spaces, a developer or property owner may wish to use a public art consultant and may hire the consultant directly, as agreed upon during the planning process. For privately-owned spaces, consultant fees typically range between 10-20% of the project budget.

Local Arts Organizations

Local artists, arts organizations, festivals, and businesses can have an important role to play in furthering vibrant and creative spaces in the **public realm**. Their role is especially important in reaching areas that the City's Public Art Program cannot, such as public art in non-City or privately-owned public spaces. For example, this could include a permanent sculpture in a private development's courtyard, a mural on a restaurant's building wall, or a vinyl wrap on Alectra-owned utility box.

Additionally, local groups can promote public art experiences through the exhibition of temporary public art in the public realm. Temporary public art can be installed in public parks by obtaining a Parks Access Permit. Arts non-profit organizations are eligible to apply for a City of Mississauga Arts and Culture Grant to support their temporary public art project.

Some organizations, including Mississauga Arts Council, may also be contracted by the City's Culture Planning Section to deliver temporary public art as part of the Cultural Districts Implementation Plan.

Culture & Community Grant Programs

The City's grant programs provide funding to community groups in the arts, culture, and community space. These programs can support the growth of Mississauga's public art sector.

By supporting the programs and services of not-for-profit arts and culture organizations, the Arts and Culture Grants Program can assist in offering additional public art opportunities. For example, as a recipient of the program, Mississauga Arts Council has launched their public art "Boxes and Banners" initiative.

The Culture Projects Grant Program can support temporary public art projects in City-owned spaces or public art projects on publicly accessible non-City owned spaces. Arts & Culture Grants staff should forward grant applications that propose public art to Public Art Program staff for their review prior to peer assessment.

Permanent public art on City-owned property is governed through **Corporate Policy and Procedure 05-02-07 City Art Collection** and as such, these projects are not eligible for Culture & Community Grants.



Biolumen, Radha Chaddah x RAW Design (2023), co-commissioned with Quartier des Spectacles and the City of Shawinigan, photo by Adam Pulicicchio

4.4 Maintenance and Conservation

It is the responsibility of the City of Mississauga to maintain, preserve and restore all art owned by the Corporation in the permanent collections. Maintenance and conservation are essential to the ongoing value and enhancement of the **public realm** as well as to the integrity of the artwork.

Staff from Parks, Forestry and Environment; Transportation and Works; and any other department or division where an artwork may be located; should conduct quarterly maintenance inspections of the artwork in accordance with that Service Area's pre-established schedules. **Public Art Program** staff should conduct quarterly maintenance inspections of artworks that do not fall within existing Service Areas. It is the responsibility of Public Art Program staff to notify staff of installations and provide guidelines for inspections.

Additionally, Public Art Program staff conduct an annual review of City owned art and identify priority work, in accordance with artwork condition and available budget. Public art is inspected, cleaned and conserved according to an artist supplied maintenance plan. At a minimum, the maintenance plan should include a maintenance dossier, engineering drawings, all relevant specifications, key contacts, manufacturers' lists and budgets. Where repairs and restoration are required, Public Art Program staff may work with external art conservators in accordance with recognized principles of conservation. All maintenance and replacement costs associated with public art remains with the Public Art Program.

Currently, funding for the maintenance and conservation of City-owned art is administered through annual capital funding for the Civic Public Art Program. In addition, as part of the Private Sector Public Art Program, 10% of the developer's contribution for the provision of public art is held in the Reserve Fund for the artwork's future long-term maintenance and conservation. The City of Mississauga should continue to support a sustainable source of funding for the long-term conservation and maintenance of its art collections. With this in mind, it may be necessary to increase the annual reserve contributions as new permanent public art projects are completed and the City's collection increases and ages over the years.

Notwithstanding, temporary public art **installations** do not typically require a maintenance allocation.

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.



The Blue Trees, Konstantin Dimopolous (2016), photo by Wil Yeung

Appendices

5.1 Developing the Plan

The Public Art Plan is a community-informed plan, with contributions from local residents, arts professionals, and subject matter experts.

Through an online survey, the public provided feedback around curatorial themes, artwork ideas, and suggestions for the recommended Priority Zones. The results directly informed the curatorial themes outlined in section 2.2.

A formal equity audit measured demographic representation and identified systemic barriers to participation. The audit results, outlined in section 1.4, inform the Public Art Plan's Strategic Framework.

Moving forward, it is important that the **Public Art Program** continue to prioritize community engagement. This includes opportunities for public input on a project-by-project basis, such as:

- Public surveys for residents to review artwork proposals and provide feedback as part of the selection process
- Public surveys for residents to select the location of a public art project
- Creative and participatory activities to engage residents in the creation and development of an artwork
- Virtual or in-person artist talks and tours

5.2 Definitions and Terms

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

Art Selection Committee or Jury: a group of individuals with expertise in public art, contemporary art, local knowledge, and/or lived experience who are involved in the artist selection process in order to maintain transparency, integrity, and professionalism in the selection process.

Artistic Integrity: an artist's ability to retain their aesthetic standards, personal values, and/or original vision while working on an artwork or public art commission. For the City's **Public Art Program**, this may include establishing a set number of draft reviews and/or differentiating acceptable levels of technical input vs. conceptual input.

Beautification Projects: volunteer initiatives designed to aesthetically enhance the **public realm** (e.g. planters, painted benches, student mural in a park). 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): an organization set up by the City of Mississauga through the Ontario Municipal Act in order to promote a designated geographic area as a business or shopping area and to oversee the improvement, beautification and maintenance of municipally owned land, buildings and structures in the area beyond that provided at the expense of the City generally. BIAs contribute to beautification, **placemaking** and **placekeeping**, economic development, small business support, and community building.

CARFAC: Canadian Artists' Representation / Le Front des artistes canadiens (CARFAC) is an artist-run organization founded in 1968, by artists, for artists. It is certified as the national representative organization of professional visual and media artists in Canada. CARFAC is obligated to represent the interests of Canadian visual and media artists, and to establish standards and fee scales in this sector. Their founding principle and continued concern is that artists, like professionals in other fields, must be paid fairly for their creative output and services. It is the standard practice of the City of Mississauga to pay artists, arts professionals and **art selection jury** members according to or exceeding current recommended fee schedules.

CARFAC Public Art Minimum Recommended Fee Schedule: guidelines for what artists working in public art projects should be paid for the various stages of a public art project. It applies to works on both public and private

lands where the intended audience is the public art large and where the **CARFAC-RAAV Minimum Recommended Fee Schedule** may not otherwise apply.

CARFAC-RAAV Minimum Recommended Fee Schedule: annual guidelines published by CARFAC and Le Regroupement des artistes en arts visuals du Québec (RAAV), which set minimum recommended rates on what visual and media artists should be paid for their copyright and other professional services. Canadian Copyright laws provide artists with the right to be paid for exhibitions and reproductions, and the CARFAC-RAAV Minimum Recommended Fee Schedule is widely recognized as the national standard. Most public funders require that museums and public galleries pay royalties and fees according to or exceeding the current Minimum Recommended Fee Schedule.

City Art Collection: all art that is officially owned by the Corporation of the City of Mississauga. The City Art Collection may consist of visual art in any medium and take on any shape, form, or scale, such as, but not limited to, public art, paintings, **sculptures**, digital art, fine art, photography, prints, **mural art**, **hoarding art**, and digitally illustrated art.

Community Art: an art-related initiative created and/or led by community members (e.g. arts in schools and process-orientated art engaging the community at large).

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 District: a well-defined and recognized mixed-use geographic area in the city, with a high concentration of cultural facilities, creative enterprises, arts venues, cultural resources and activities that serve as an anchor attraction. For more detailed information related to Cultural Districts, refer to the City's Cultural Districts Implementation Plan.

Cultural Landscape: a setting that enhance community vibrancy, aesthetic quality, distinctiveness, sense of history and/or sense of place. The City of Mississauga adopted a Cultural Landscape Inventory in 2005 and was the first municipality in Ontario to do so. All cultural landscapes are listed on the City's Heritage Register. Cultural landscapes and features include historic settlements; agricultural, industrial, urban, residential, civic and natural areas; parks; scenic views; scenic roadways; bridges; and wall formations.

Donated Art: a gift of art, which has been given voluntarily and without compensation or non-monetary consideration (e.g. advertising, promotion, services, etc.).

Equity-Deserving Groups: groups that face barriers to equal access, such as racialized individuals, Indigenous people, people with disabilities, women, and 2SLGBTQ+ individuals.

Facility Art: moveable artwork that is typically two-dimensional and that is collected for the intention of being on public display inside City-operated facilities (e.g. prints and paintings in community centres, libraries and theatres).

Heritage Conservation District: a defined area of buildings and properties designated under the Ontario Heritage Act. Heritage Conservation Districts enable the City to manage and guide change through the adoption of a plan and guideline for the conservation, protection and enhancement of each area's special character.

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.

Hostile architecture: a term used to describe public art projects that intentionally deter or restrict certain actions and individuals, such as a public art bench with sharp spikes or **sculptures** that intentionally block sidewalk access. These types of projects may disproportionately and inhumanely target vulnerable populations, such as youth, people with addictions, or people who are unhoused.

Indigenous Elder: a spiritual leader, *recognized as such by their community*, who holds great spiritual, cultural, and historical knowledge. They play key roles in Indigenous communities and help to ensure cultural continuity. As living connections to the past, Elders serve as teachers, healers, advisors and counsellors.

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

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

Light-based art: works of art that use light as a key component of its exhibition. Light-based art can be temporary or permanent and can include **sculpture**, multi-media or projections.

Living heritage: the recognition of people as connected to their heritage, defined more broadly than physical components 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: public art that is created by a **professional artist** and acquired by a formal process administered by the City, where the purpose of the art is to honour or commemorate a specific event or person(s).

> **Memorial:** art that remembers a person or group of people who have died.
>
> **Monument:** a type of memorial; a monument is a structure, statue or building that is built to commemorate a historical event or figure.

Moral rights: personal rights that connect artists to their work. These rights cannot be assigned or licensed, however the artist can contractually waive them. Moral rights include the artist's right to be associated with the work and the artist's right to the **artistic integrity** of the work.

Mural art: an artwork applied directly to a large surface in a public space. As a form of **street art**, murals are distinguished from graffiti vandalism based on consent – the property owner or occupant has approved the mural prior to its creation.

Museums of Mississauga: a collection of City-owned and operated heritage buildings that have been restored to visually narrate over 150 years of Mississauga's history. The three museums are: Benares Museum, Bradley Museum, and Leslie Log House.

Percent for Public Art: a way for a municipality to secure funds for public art through the planning and development approval process, in which a minimum percentage of the total value of construction costs (typically 0.5% to 2%) is allocated for public art.

Placekeeping: a notion tied to Indigenous community perspectives; in contrast to **placemaking**, placekeeping is a collaborative and multi-faceted process to engage the residents who already live in a space and allow them to preserve the stories and culture of where they live. Public art can be a form of placekeeping.

Placemaking: a collaborative and multi-faceted process for the planning, design and animation of public spaces, which aims to build a sense of place and create bonds between people. Public art can be a tool of placemaking.

Place-masking: a term used to describe the potential harmful impacts of **placemaking** initiatives and their connection to real estate and rapid gentrification. Rapid gentrification of an area can cause the displacement of long-time residents or disrupt local histories and identities. When thoughtfully planned, public art and other **placemaking**/**placekeeping** initiatives can be used to address issues of gentrification, reclaim Indigenous history and rights, and highlight the importance of environmental protection.

Professional Artist: an individual who earns all or a sizable portion of their livelihood through remuneration for artistic performance or creation and is recognized by their peers as an artist.

> **Emerging artist:** an artist in the early stage of their professional career who may have specialized training (not necessarily gained in an academic institution) and has created a modest, independent body of work that may include professional exhibitions, commissions, presentations and/or installations.
>
> **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: art found in the **public realm** that is created through a formal process by a **professional artist** or in collaboration with artists. This work can be in any medium and take on any shape, form or scale; it should be accessible to the public and free for all to enjoy. Public art can be permanent or temporary, stand-alone, site-specific or integrated into other design elements such as street furniture, architecture and/or landscape architecture. For more detailed information about the permanent, temporary, and digital public art collections, refer to section 1.2 Our Collections.

Public Art Program: the City program that commissions public art and manages the **City Art Collection** on behalf of the City, which is supported by a funding structure and managed by Culture Planning Business Unit and Parks, Forestry and Environment Division.

Public Realm: the space to which the general public has a right of access, which can include the space around, between and within buildings that are publicly accessible. The public realm consists of streets and boulevards, public open spaces, squares and civic buildings and is an integral component of the urban form of the city. The arrangement of streets and blocks within the public realm provides a foundation for the city's built environment, which in turn influences the shape and layout of the public realm.

Reconciliation: a process of healing relationships that requires public truth sharing, apology and commemoration that acknowledge and redress past harms. A reconciliation framework is one in which Canada's political and legal systems, educational and religious institutions, corporate sector, and civil society function in ways that are consistent with the United Nations Declaration on the Rights of Indigenous Peoples, which Canada has endorsed. For the City of Mississauga, Truth and Reconciliation would see the City have collective understanding of history, inclusion of Indigenous culture and worldviews, authentic relationships with Indigenous Peoples and systems that benefit everyone.

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

Street art: art developed in public spaces that can encompass a range of media, techniques and subject matter. Street art can include, but is not limited to, traditional graffiti, stencil graffiti, sticker art, wheat-pasting, video projection, art intervention, flash mobbing, street installations, poster art, LED art, mosaic tiling, yarn-bombing, and **tactical urbanism**.

Submission: for the purposes of this document, submission refers to an artist's formal proposal or response to a call for artists, issued by the City's **Public Art Program**. **Art selection juries** evaluate artist submissions during the art selection process.

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

Traditional Knowledge Keeper: an individual who has been taught traditional knowledge that encompasses ways of living, values, beliefs, language, and tradition. Knowledge Keepers are *recognized as such by their community* and taught through oral history, customs, and traditions, often by **Indigenous Elders** and senior Knowledge Keepers. Knowledge Keepers are taught how to care for this knowledge and when it is and is not appropriate to share with others.

5.3 About the Artwork



Map Art by Laura DiFiore

This series of drawings communicate large-scale systems through mapping linework layered onto contrasting views that provide a finer-grain texture. The artist's approach includes fieldwork explorations through visiting the sites identified in the maps. Each map is analyzed to determine its sense of place. By referencing City photographs, and the artist's photography, images become the base of the map, which is then layered with linework. The photos operate as windows into the maps and mediation of themes. Through hand drawing, digital drawing and 3D modelling tools, lines mark the landscapes and create relationships between the categories of study. Experimenting with mixed media to represent cultural landscapes is a part of the artist's ongoing research and work. Each map contains layers that thread together a story of infrastructure, heritage, culture, water, and transit.



Cover Art by Jessica Bosnjak

Envisioning Mississauga as an equilibrium between the natural land it resides on, the brilliant architecture that adorns it, the wildlife that lingers, and the diversity of the people who inhabit it, the artwork highlights this bustling community and the relationship between all parts. Featuring notable splices of the city from Absolute World to public art including Contemplating Child and Conference at Council House, the artist attributes Mississauga's charm and character to the beautiful co-existence among all of its members. The artist hopes that this meeting point of nature, culture, and community justly captures the spirit, wonder, and grandeur of the city.

5.4 Document List

The following documents inform and are supported by the Public Art Plan (2025):

- Mississauga Strategic Plan
- Mississauga Official Plan
- Future Directions Culture Plan (2024)
- Future Directions Parks, Forestry & Environment Plan (2024)
- Future Directions Recreation Plan (2024)
- Future Directions Library Plan (2024)
- Corporate Policy and Procedure 05-02-07 City Art Collection
- Public Art Master Plan (2016)
- Framework for a Public Art Program (2010)
- Heritage Management Strategy (2016)
- Cultural Districts Implementation Plan (2021)
- Waterfront Parks Strategy Refresh (2019)
- The Credit River Parks Strategy (2013)
- Mississauga Cycling Master Plan (2018)
- Climate Change Action Plan (2019)
- Vision Zero Mississauga Action Plan (2021)
- Partners in Home Building: Mayor's Housing Task Force Report (2025)
- Inspiration Lakeview and Port Credit Reports
- Downtown 21 Master Plan
- Data information related to population, growth and land use in Mississauga
- Community Census Profiles
- Urban Design Guidelines and Standards
- United Nations Declaration of the Rights of Indigenous Peoples
- The Truth and Reconciliation Commission's Final Report
- UNESCO Sustainable Development Goals

Learn more

To browse our collections and open calls to artists, or sign up for email updates, visit mississauga.ca/publicart.

Questions? Email public.art@mississauga.ca

We're on social media! @saugaculture



Vivian Rosas working on *Blissful Release* (2021)