VANIER + MONTREAL ROAD PUBLIC ART PLAN

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1 INTRODUCTION

1.1 PUBLIC ART PLAN OVERVIEW

Clockwise from top:

(1) Daily Tous Les Jours, 21 Balançoires (21 Swings), 2011-2018, Montreal, Quebec, Canada.

(2) Scott Eunson and Marianne Lovink, Site Specific, 2015, Toronto, Ontario, Canada.

Around the globe, urban revitalization initiatives recognize that meaningful and engaging art in the public realm is a key contributor to vibrant, healthy urban places. An art program that is locally relevant creates moments of inspiration, reflection and connection. Art weaves perspectives and stories, both distant and near, in time and space, into contemporary moments to be experienced by individuals in the course of their daily lives. Art creates a place for discovery and dialogue.

The following Public Art Plan for Vanier + Montreal Road has been developed through extensive research and engagement with the local community of Vanier—the people living and working in Vanier now, who both recall the neighbourhood's fascinating past and envision a dynamic future.

A full summary of the community engagement process and synthesis is appended to the Public Art Plan, but in brief the following key findings form the foundation of this Public Art Plan:

- Reflect diversity
- Create connections
- Create a beacon/"Gateway"
- Be mindful of safety through integrated planning
- Creativity into infrastructure
- Provide opportunities for dynamic storytelling
- Be positive and forward-looking

Left:
Jim Sanborn, Caloosahatchee Manuscripts, 2001, Fort Myers, Florida, USA.

Below:
Marman and Borins, The Water Guardians, 2015, Toronto, Ontario, Canada.

The Vanier + Montreal Road Public Art Plan has been developed with these key findings front of mind. The program will be implemented with the overarching strategy of creating, revealing and maintaining connectivity and connections. The Vanier + Montreal Road Public Art Plan unfolds in four parts, each interpreting connection slightly differently: the first, the Gateway, connects Vanier and adjacent neighbourhoods; the second, Montreal Road as Main Street, connects different sites within Vanier, and the third, Gathering Places, connect people to the the sites, the stories of past, present and future, and to each other. Lastly, the art program will seek to connect to other relevant and strategic initiatives in the neighbourhood, through Partnerships.

Reflect diversity

Create connections

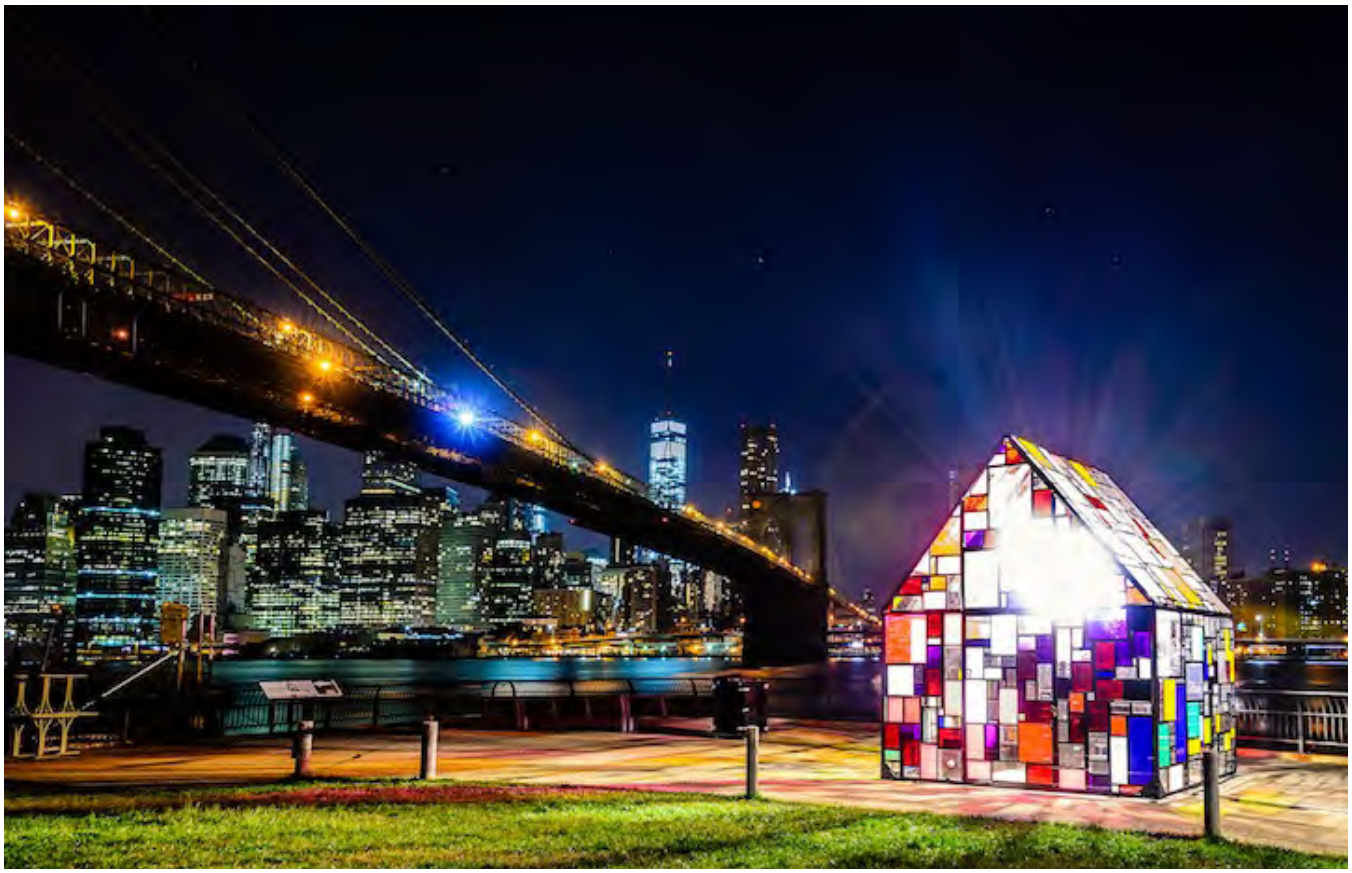
Create a beacon/"Gateway"

Be mindful of safety through integrated planning

Creativity into infrastructure

Provide opportunities for dynamic storytelling

Be positive and forward-looking



Tom Fruin, Kolonihavehus, 2014, Brooklyn Bridge Park, Brooklyn, New York, USA.

Dyan Marie, Unstill Lives With Traffic/Bloor Street Banner Project, 2008, Toronto, Ontario, Canada.

Ugo Rondinone, Miami Mountain, 2016, Miami, Florida, USA.

Clockwise from left:

(1) David Ruben Piqtoukun, The Lost Child, 1990, City Hall, Ottawa, Ontario, Canada.

(2) Adrian Gollner, Stand, 2009. Ottawa, Ontario, Canada.

(3) Shayne Dark, Erratic Field, 2015. Ottawa, Ontario, Canada.

1.2 CITY OF OTTAWA PUBLIC ART PROGRAM

The City of Ottawa's recently renewed Public Art Policy builds on a program that has been operating for more than 30 years. The renewed policy reaffirms the objectives of enriching communities, supporting local artists and forming a visual art history of the Ottawa area.

Public art commissions accompany major capital projects such as the Montreal Road Revitalization. Using a percent of the capital project's construction budget, new art commissions are planned for public sites and are awarded to artists through a competitive process. When complete, public art commissions enter into the City of Ottawa Art Collection.

The City of Ottawa Art Collection includes artworks in over 150 public sites across Ottawa including library branches, community centres, parks, playgrounds, employment centres, transit stations and City Hall.

The artworks that are realized through implementation of this Vanier + Montreal Road Public Art Plan, are funded through this stream and will become important components within the City's Public Art Program.

2 CONTEXT

If the Vanier neighbourhood were a person, what three adjectives would you use to describe it?

2.1 VANIER COMMUNITY, PAST, PRESENT AND FUTURE

Located on the east bank of the Rideau River, the neighbourhood of Vanier covers a relatively small geographic area but has a high population density, with over 16,000 calling Vanier home.

Above: Vanier Boundary

Amalgamated into the City of Ottawa in 2001, the former city is just minutes from downtown and bounded by 150 acres of green space to the north and the Rideau River to the west. It is home to the country's only urban sugar shack at Muséoparc, and site of the urban Maple Sugar Festival (Festival des Sucres) hosted every spring. Muséoparc sits at the historic site of the Pere-Blancs Mission and is a trove of information about the changing face of Vanier. While historically a francophone neighbourhood, today roughly half the population is fluently bilingual compared with less than 40 per cent in the rest of Ottawa.

The 2016 census indicates that English is now the first language of more than 60% of the population, and French the first language for close to 30%. Together, the official languages (English and French) are the Mother Tongue for approximately 3/4 of the population, while close to ¼ consider another language to be their Mother Tongue. Like nearby Lowertown, Vanier is home to a number of French-speaking immigrants from Africa and elsewhere.

Offering a variety of shops, strip malls, restaurants, and bars, Vanier is a relatively inexpensive Ottawa neighbourhood with a desirable location next to downtown. Vanier has both market housing and subsidized housing, with several existing and proposed upscale condominiums and infill developments in the works. The great majority of Vanier residents are working age adults, between the ages of 18 and 64, with children under 14 representing less than 20% and those over the age of 65, also at less than 20%. However, the neighbourhood is becoming increasingly popular among young families due to excellent standards for publicly funded schools and an active community association, Business Improvement Area as well as many strong community partners, for example Wabano Centre for Aboriginal Health and the Vanier Community Service Centre.

With over 16,000 people residing in Vanier, Statistics Canada reports that approximately 30% of contemporary Vanier residents were not born in Canada, and that this population hails from the Americas, from Europe, from Africa and from Asia. Additionally, close to 4% of Vanier's population identify as First Nations, Inuit or Métis, greater than any other urban centre in Canada.

This snapshot of Vanier's demographics shows a community that is rich with diversity, a multiplicity of histories and stories and an optimistic view of the future.

Clockwise from top:

(1) Mique Michelle and Kalkidan Assefa, Mozaik, 2017, Vanier, Ontario, Canada.

(2 -3) Jimmy Manning, Gathering / Spring Fishing, 1999-2000. Photographs.

Reflect diversity

Create connections

Provide opportunities for dynamic storytelling

Be positive and forward-looking

2.2 INDIGENOUS, INUIT AND MÉTIS VANIER

Vanier boasts the largest concentration of urban indigenous and Inuit residents, at close to 4% of the total population. Affectionately dubbed “Little Nunavut” Vanier is the summer home to Inuit not only from the north, but also from Newfoundland. St. Margaret’s Church Vanier on Montreal Road is home to Canada’s first and only female Inuit ordained Pastor and the only church in southern Canada to hold a separate Inuit service.

The Wabano Centre for Aboriginal Health, further east on Montreal Road, has received numerous awards for their range of community services. Their reach extends far beyond Montreal Road, providing medical clinics, social services and youth programs for Ottawa’s 40,000+ Indigenous people.

Given the significance of this unique demographic makeup, the strength of potential partners, and the remarkable opportunities for sharing stories and histories, it is recommended that the Indigenous, Inuit and Métis presence be considered as a contextual layer throughout the Vanier art program. If commissions are to specifically address any of the populations, whether historically or in the present tense, these commissions should be awarded to Indigenous, Inuit or Métis artists.

Recognizing that artists from these populations may have different ways of approaching the creation of work, a modified version of the typical commission process will likely be required for sites that call for an Inuit or Indigenous artwork. Local partners like Wabano Centre for Aboriginal Health and St Margaret’s Church will be called upon to help reach artists in these communities, which are difficult to engage through traditional art call methods. Additionally, the Vanier + Montreal Road Public Art Plan recommends reaching out to Aboriginal Curatorial Collective, Dorset Fine Arts and West Baffin Eskimo Cooperative to engage the expertise of these organizations.

2.3 VISION VANIER

> “Vision Vanier will aim to support the life and work of artists in Vanier, revitalize the heritage, cultural and creative sector and create a more vibrant, prosperous and desirable business community along Montreal Road.”

Vision Vanier is a forward looking, innovative initiative which seeks to coordinate all City departments active in the revitalization of the neighbourhood: planning, economic development, infrastructure, arts, culture and heritage. Additionally, Vision Vanier aims to provide coordinated communications and an enriched community engagement approach to city projects for residents, businesses, community associations and other key stakeholders.

The Vanier Public Art Program is one of the key municipal projects included under the Vision Vanier umbrella, together with the Montreal Road Revitalization, Vanier Cultural Revitalization and the future Riverain Park Revitalization.

All of the initiatives within Vision Vanier are of interest in the context of the Vanier + Montreal Road Public Art Plan. In addition to the Montreal Road Revitalization which is the funding catalyst behind the Public Art Plan and provides opportunities for the various infrastructure related artworks noted in section 3.4 Montreal Road as Main Street, the Vanier Cultural Revitalization presents a real framework for increased economic viability and artistic vibrancy while the Riverrain Park Revitalization has one of the most exciting opportunities for a Gathering Place artwork, discussed in section 3.5.

Clockwise from top:

(1) Umbrella Street, Getafe, Madrid, Spain

(2) Douglas Coupland, Golden Tree, 2016, Vancouver, British Columbia, Canada

2.4 PUBLIC REALM (MONTREAL ROAD REVITALIZATION)

The budget for the Vanier + Montreal Road Public Art Plan comes primarily through the City of Ottawa's percent for public art program associated with major municipal capital, in this case the revitalization of Montreal Road.

In summer of 2017, the City of Ottawa completed the Montreal Road Functional Planning Study which laid out a vision for a 2 kilometre stretch of Montreal Road between North River Road and St. Laurent Boulevard.

In 2019, the City of Ottawa is completing the detailed design phase of the project and starting construction in late summer.

The vision for the Montreal Road Revitalization project is to construct a vibrant and welcoming main street with a well-balanced transportation network that will support thriving businesses and residents. To achieve this vision some of the following improvements are proposed:

- Improve cycling connections and safety;
- Implement streetscaping features including new street furniture, streetlights, increased number of trees, improved sidewalks and increased pedestrian safety and areas for pedestrian activity;
- Improved transit infrastructure;
- Replacement of existing watermain, sanitary and storm sewers in certain sections of Montreal Road and surrounding area.

Key concepts and areas of interest in the revitalization plan, include increased cycle-ability and pedestrian activity, noted above. Specifically, the landscape plan includes proposed woonerf sites at Emond, Dupuis and Bradley, which have been identified as sites of special significance. These sites will receive upgraded landscape treatments with paving, plantings and street amenities that hint at historical references.

Emond, Dupuis and Bradley are already receiving upgraded treatments and are highly designed spaces, this Public Art Plan does not recommend these sites for permanent commissions. However, these sites will be ideal venues for hosting temporary commissions as well as arts and cultural programming with partner organizations (see Partnerships, 3.6.2)

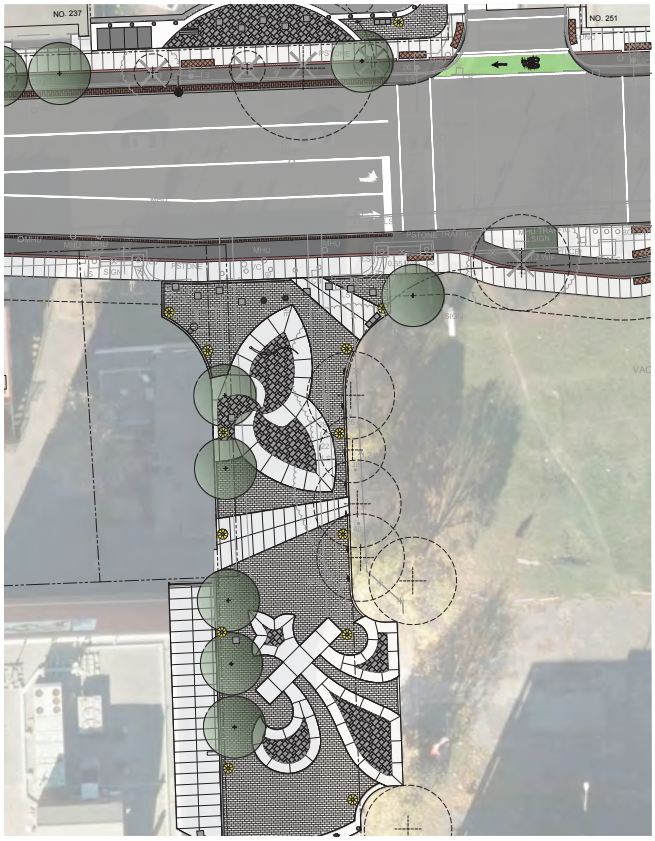
Clockwise from top:

(1) Kelly Cannell, Sea to Sky, 2017, Vancouver, British Columbia, Canada

(2) MODE Architecture (designed video system and inaugural content), Skyscreen, 2007, The Place, Beijing, China

(3) DeRAIL, Pause Platforms and "We Pause at Twilight for Nuit Blanche, 2017, Toronto, Ontario, Canada

Montreal Road Revitalization, Landscape Plan for Emond Street, CSW Landscape Architects, 2019



Montreal Road Revitalization, Landscape Plan for Dupuis Street, CSW Landscape Architects, 2019

Montreal Road Revitalization, Landscape Plan for Bradley Avenue, CSW Landscape Architects, 2019

2.5 COMMUNITY ENGAGEMENT

A robust public art plan and program must be rooted in a sensitivity to local context. The Vanier + Montreal Road Public Art Plan has been developed through extensive consultation with the Vanier community. Community engagement was undertaken in three phases:

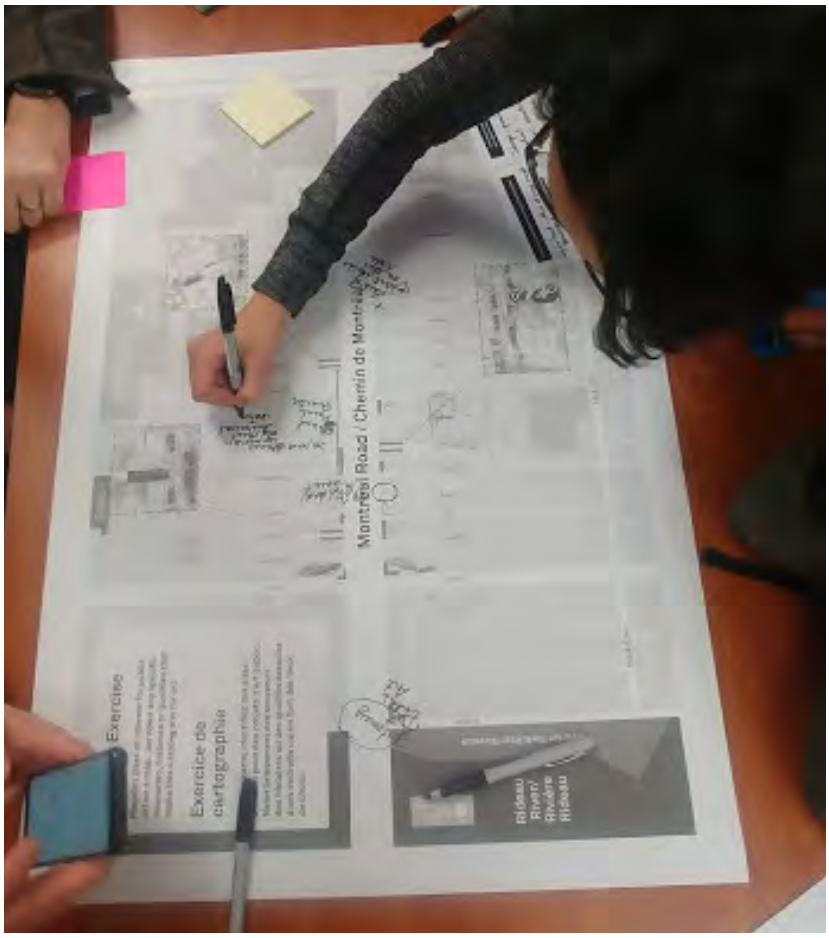
INTERVIEWS WITH KEY STAKEHOLDERS AND SITE VISITS

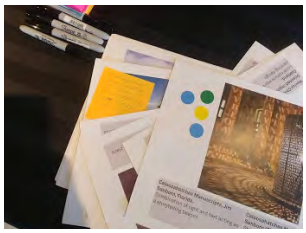
The project team conducted a series of in-depth interviews to better understand the local landscape and opportunities for public art and public engagement. These interviews informed the design of our Community Visioning Workshops.

What audiences do you think we need to reach in our engagement process?

MONTREAL ROAD REVITALIZATION WORKING GROUP PRESENTATION AND CONSULTATION

Members of the Working Group were invited to respond to four prompts on a worksheet, which included: if the Vanier neighbourhood were a person, what adjectives would you use to describe it? In three words, describe the type of artwork you hope will come from the public art plan. What historical or present day issues/themes should inform the public art plan? What audiences do you think we need to reach through our engagement?





COMMUNITY VISIONING WORKSHOPS

On January 16 and 17, 2019, the project team facilitated three two-hour long in-person engagement sessions that were designed to be fun, social, informal community gatherings. Attendees were given information about the project and participated in activities that were centered around what public art means and how it can enliven the neighbourhood.

The team worked with three community partners to host these events, and many more to spread the word and invite people to attend. Our hosting partners were Wabano Centre for Aboriginal Health, Muséoparc and Vanier Community Resources Centre. In total, close to 80 community members were engaged in this process. The key findings discovered through this process form the foundation of the Vanier + Montreal Road Public Art Plan.

Clockwise from left:

(1) Vanier + Montreal Road Public Art Plan Community Engagement Mapping Exercise

(2) Vanier + Montreal Road Public Art Plan Community Engagement Worksheets

(3) Vanier + Montreal Road Public Art Plan Community Engagement Workshop poster

(4) Susan Blight, Official Street Signs with English and Anishinaabe names, Spadina and Ishpadinaa, 2016, Toronto, Ontario, Canada*

* Though not part of the art program, indigenous translation of street names, included on street signs in the neighbourhood, as shown in this example, was an idea that sparked particular interest in all community engagement sessions, as an interesting way to acknowledge the strong indigenous presence in the neighbourhood. It is recommended that the City of Ottawa pursue this initiative through other relevant public realm initiatives.

3 PUBLIC ART PLAN AND OPPORTUNITIES

3.1 VISION AND TERMINOLOGY

This Public Art Plan is conceptually rooted in understanding that the role public art can play in the Vanier neighbourhood, is one of creating sites of connection. The sites and projects identified in this document each present opportunities for art in the public realm to engage the public in connections: with site, with stories, with each other.

The Vanier + Montreal Road Public Art Plan outlines a public art program unfolding in four parts. Each part expresses an opportunity for connection, where the site parameters relate back to this thematic thread in specific and meaningful ways.

The program parts are:

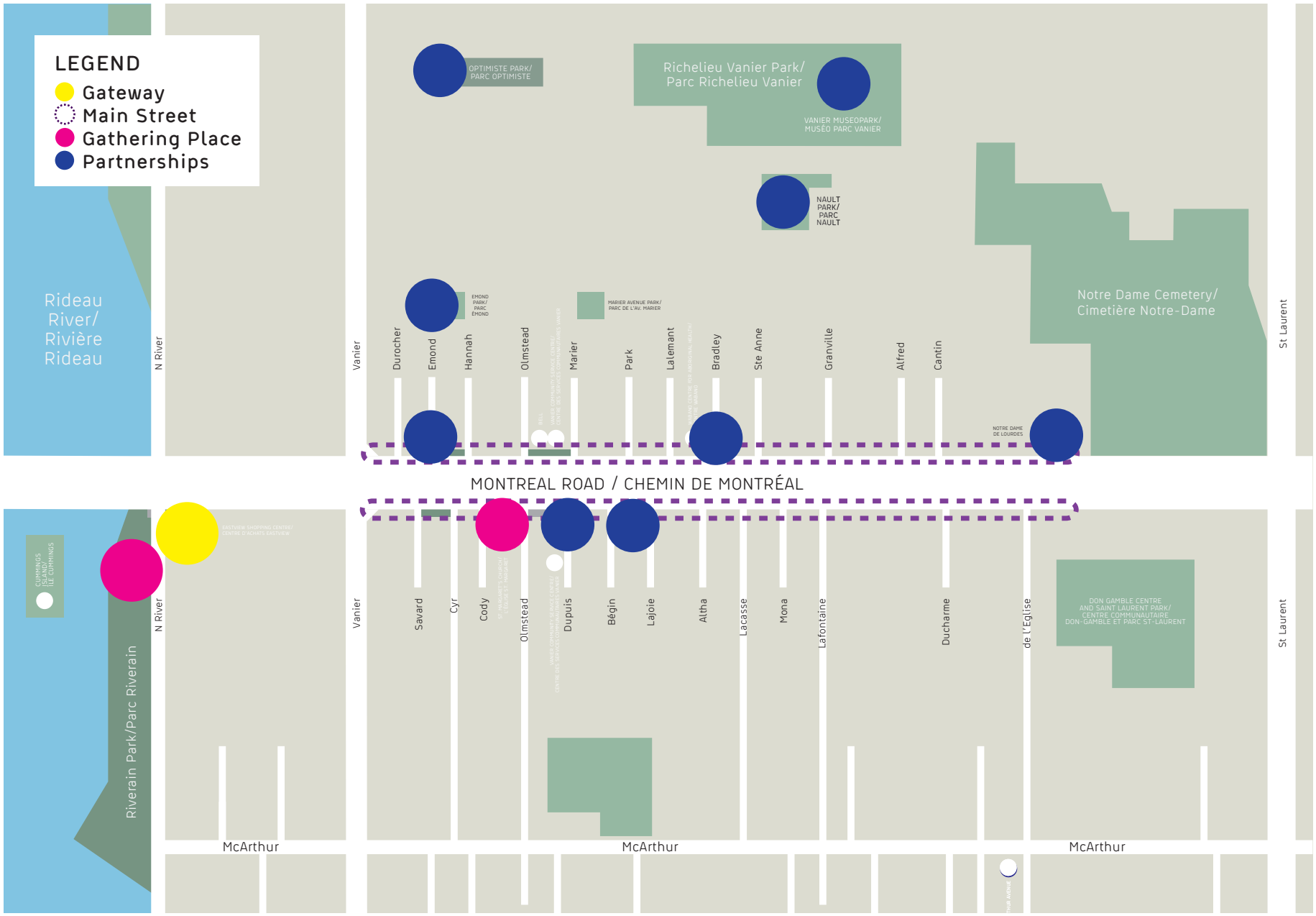
- Gateway—Connecting Vanier across the River and beyond
- Montreal Road as Main Street—Connecting different parts of Vanier together along the central spine of Montreal Road streetscape
- Gathering Places—Connecting Vanier's diverse community, past, present and future
- Partnerships—Connecting the public art program to other initiatives and potential programs

Clockwise from left:

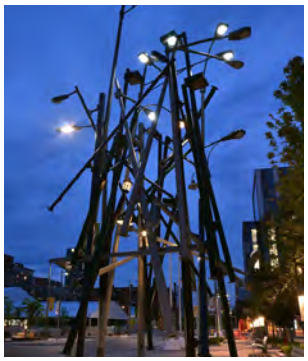
(1) RAW Design, Prismatic, 2014/2015, Quartier des Spectacles, Montreal, Quebec, Canada

(2) Jill Anholt, Peeled Pavement, 2015, Toronto, Ontario, Canada

3.2 VANIER + MONTREAL ROAD PUBLIC ART PLAN MAP



3.3 GATEWAY—CONNECTING VANIER ACROSS THE RIVER AND BEYOND



Clockwise from left:

(1) Chris Burden, Urban Light, 2008, Broad Contemporary Art Museum, Los Angeles, California, USA

(2) Julian Opie, Promenade, 2012, Calgary, Alberta, Canada

(3) Tadashi Kawamata, Untitled (Toronto Lamp Posts), 2015, Toronto, Ontario, Canada

(4) Montreal Road Revitalization, Landscape Plan for River Road Intersection

The purpose of the Gateway commission is to act as a landmark for the entry into an area that is unique in character and distinct from its neighbours. Coming across the Cummings Bridge, over the Rideau River and into Vanier, there is a feeling of arriving somewhere different. The hope with the Gateway commission is to create a sense of arrival at a place that is welcoming, a marker of a entry to a neighbourhood that has unique qualities to express, worth exploring.

The landscape plans for Montreal Road Revitalization already indicate the appropriateness of a gateway at this site. This Public Art Plan builds on that indication and recommends the commission of a large scale marker at this site, a unique community-focused and site-specific artwork that acts as a landmark announcing arrival in the diverse and vibrant community, with a storied history, vibrant present and optimistic future.

It is important that implementation of this artwork is coordinated with Montreal Road Revitalization construction, to ensure that commissioned artwork is not undertaken in isolation and can be properly integrated into the surrounding landscape improvements.

RECOMMENDATION

A Gateway beacon will be commissioned at this site which acts as a welcoming landmark and speaks to the diversity of the neighbourhood. Although a sculptural work, light will be an integral part of this commission, to ensure a nighttime presence that is as welcoming as daytime.

The recommended project budget for this part of the program is $190,000.

The recommended artwork selection process is a two stage competition which starts with an open call, as outlined in Section 4.2.

This project is included in Phase 1 of the program.

Reflect diversity

Create connections

Create a beacon/"Gateway"

Be positive and forward-looking

VANIER + MONTREAL ROAD PUBLIC ART PLAN MAP: GATEWAY

3.4 MONTREAL ROAD AS MAIN STREET: CONNECTING DIFFERENT PARTS OF VANIER TOGETHER

Clockwise from left:

(1) Andrew Motion and John Morgan, This is Your Breath, 2004, BBC White City, London, United Kingdom

(2) Odili Donald Odita, Kaleidoscope, 2012, 20th Avenue Subway Station, D Line, Bensonhurst, Brooklyn, USA

(3) Dan Bergeron, Portrait of M, 2018, Mississauga, Ontario, Canada

"Ever since the first pioneers settled in the region, Montreal Road has played a key role in the area's economic development ... [Montreal Road] made it possible for several important businesses to establish themselves, and allowed the area's settlements to grow into villages... To this day Montreal Road remains Quartier Vanier's main artery for economic and business purposes."

- Circuit Vanier, Muséoparc

Recognizing the significance of Montreal Road, the following recommendations are developed in order to celebrate the importance of this busy road as one that stitches the ends of Vanier together, and whose businesses draw people from north and south of the road. Montreal Road is a classic Main Street, but is challenged by economy and a lack of space: sidewalks are narrow and there are, at this point in time, no pedestrian plazas that could accommodate artwork or gatherings of people.

The public art projects within this part of the plan, seek to define opportunities that work with infrastructure of the road itself, to create sites of engagement woven into the streetscape.

VANIER + MONTREAL ROAD PUBLIC ART PLAN MAP: MAIN STREET

3.4.1 STREETSCAPE INFRASTRUCTURE

Be mindful of safety through integrated planning

Creativity into infrastructure

Provide opportunities for dynamic storytelling

Be positive and forward-looking

Projects within this stream answer the community concern for safety with program pieces tied to increased cyclability and walkability. Of particular interest for the projects within this part of the program, the two-dimensional and integrated nature of these opportunities opens the possibility for inviting proposals from a much wider spectrum of arts practitioners; calls for proposals for projects within this stream provide ample opportunity for broad community engagement.

For example, the proposed replacement of watermains, storm and sanitary sewers, could include custom designs for Vanier's utility covers, that distinguish the neighbourhood. These are opportunities to build further community engagement into the implementation of the Public Art Plan, where an outreach program can be a broad call for designs, similar to the utility cover and tree pit projects in other jurisdictions.

The existing wrought iron Fleur-de-Lys fence, that presently runs along the edge of Dupuis, but will be removed with the revitalization, could become material for artists to work with in the creation of streetscape elements like bike racks and tree guards.

Additionally, the public art projects within this part of the program join Vanier's proud history of mural commissions to new and innovative approaches to engaging mural artists, with artistic take-overs of cross walks. These address a core concern among residents about increasing pedestrian safety, and their implementation could also become a community engagement event, with a live painting festival or an art-led pedestrian focused block party.

RECOMMENDATION

One or more of the example elements of streetscape infrastructure noted above, will be identified by the Montreal Road Revitalization Project Team for the integration of art into the fabrication of the base standard. The integrated designs will reflect the community desire to weave storytelling and creativity into regular infrastructure; art as a vital part of a vibrant neighbourhood.

The recommended project budget for this part of the program is $50,000, to be considered a delta budget in addition to the funds allocated for the standard infrastructure element.

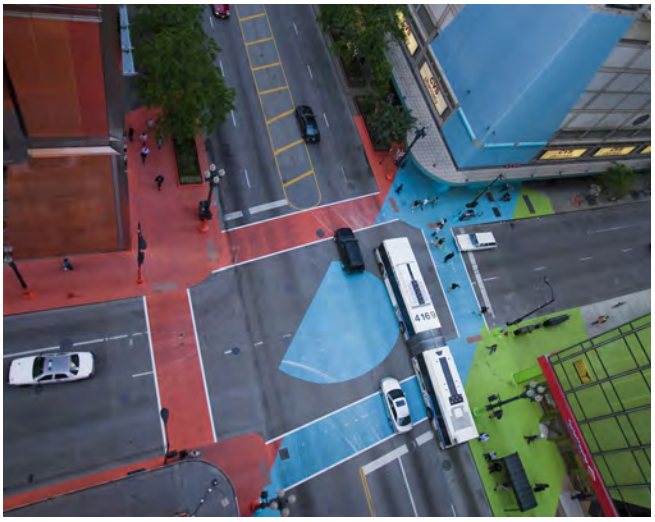
The recommended artwork selection process here is a broad campaign for community engagement, where the opportunity to submit a proposal is widely publicized and available to amateur and professional artists, students, residents, with the winning design (or designs) selected by a qualified jury.

This project is included in Phase 1 of the program.

Cairn Cunnane, Our Fence, 2016, Bingham Park,
Ottawa, Ontario, Canada

Dave Bagley, Mural, 2018, Lakeshore Cycle Track,
Toronto, Ontario, Canada

Various Artists, Bike Racks, 2009, Ottawa, Ontario, Canada



Jessica Stockholder, Color Jam, 2012, Chicago, Illinois, USA

Various Artists, Water-main Cover, Japan

Various Artists, River Landing Tree Grate Project,
Saskatoon, Saskatchewan, Canada

3.4.2 BANNER PROGRAM—VANIER LEITMOTIF

In addition to the permanent infrastructure elements identified in 3.4.1, with a vibrant arts community and motivated BIA, there is a real opportunity to commission a changing program of art banners that run the length of Montreal Road. The hardware to support these banners could go in with the new light standards, becoming a permanent platform for a dynamic and changing exhibition space. These could address the community expressed desire to reflect on the diversity and changing face of the neighbourhood, as well as the interest in storytelling in a dynamic and changing way.

A leitmotif is a theme that runs through a composition or body of work. Playing on the words leit and light, Vanier Leitmotif is an art program that will be affixed to the light standards and present a theme that runs the length of Montreal Road.

RECOMMENDATION

A banner mounting system will be included with the new light standards along Montreal Road.

One or more local arts organizations to partner with the City on curating work for the Vanier Banner program, which should build on the storytelling opportunity and reflect the diversity and optimism of Vanier residents.

The recommended project budget for this part of the program is $25,000 for the implementation of the first three years of the program.

The City of Ottawa Public Art Program will work with the local BIA to put out a call for curators/program facilitators, who will curate the program—including artwork/artist selection—with oversight from The City Public Art Program and the BIA.

This project is included in Phase 1 of the program.

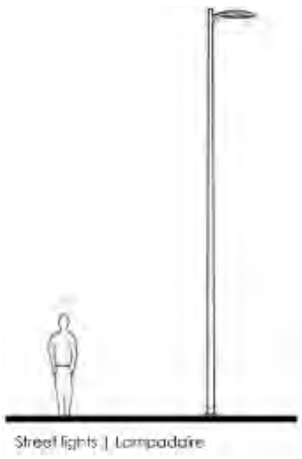
Reflect diversity

Create connections

Creativity into infrastructure

Provide opportunities for dynamic storytelling

Be positive and forward-looking



Clockwise from top:

(1) Dan Bergeron, Portrait of M, 2018, Mississauga, Ontario, Canada

(2) Standard Streetlight for Montreal Road Revitalization

3.5 GATHERING PLACES—CONNECTING VANIER'S DIVERSE COMMUNITY, PAST PRESENT AND FUTURE

Above:
(1) Jim Sanborn, Caloosahatchee Manuscripts, 2001, Fort Myers, Florida, USA

Left:
(2) Ingrid Ingrid, with Enrique Enriquez, Lightfactor, Dix Au Carrée, Myriam Bleau, Nouvelle Administration, V10, Effect domino, 2018-2019, Place des Arts, Montreal, Quebec, Canada

Sites within the Gathering Places program are sites that have more space and can allow for commissions that invite groups of people to stay and interact. This part of the program will address more of the desire for interactive possibilities, through works that inspire play and support performance or have some kind of narrative component.

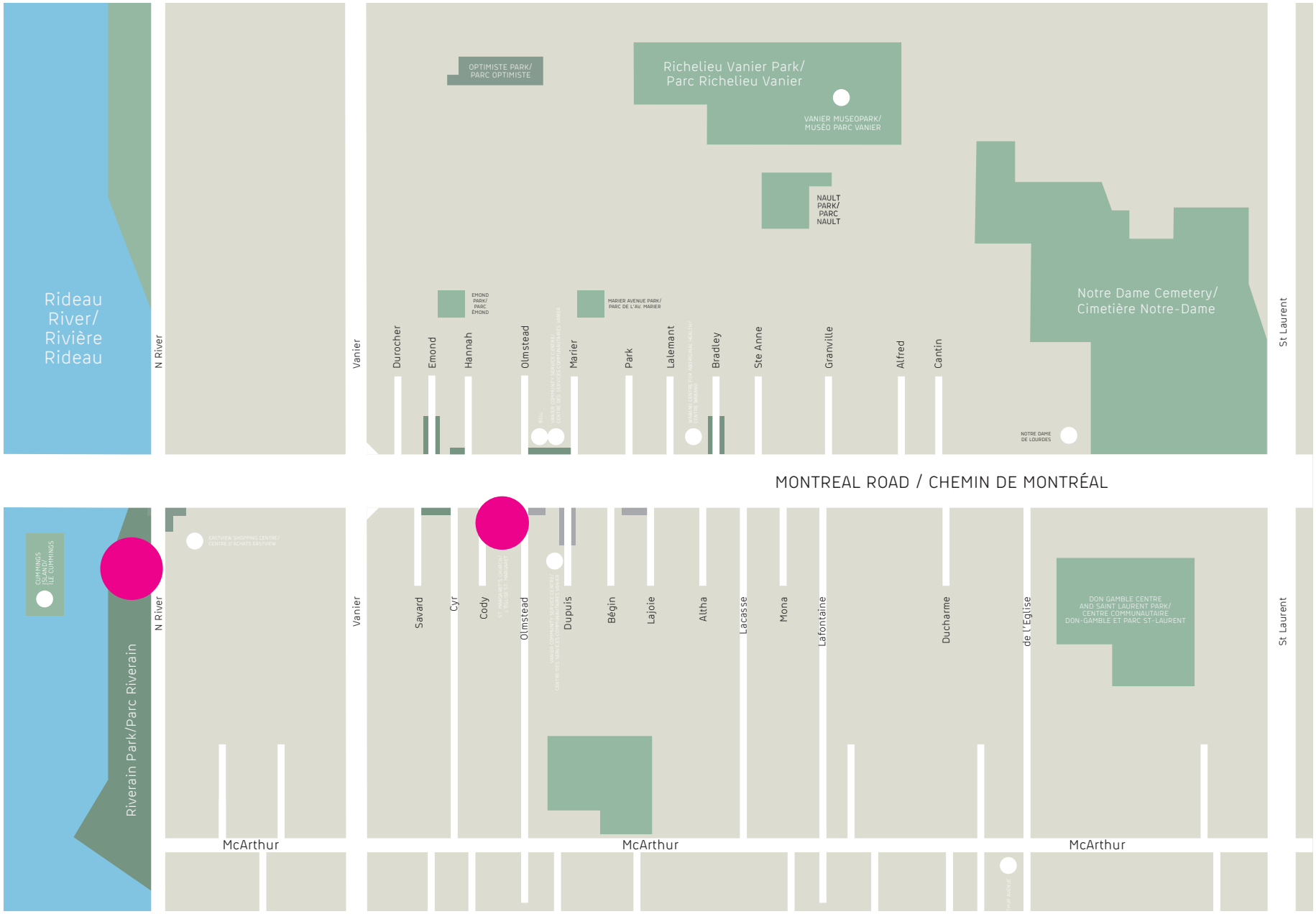
Reflect diversity

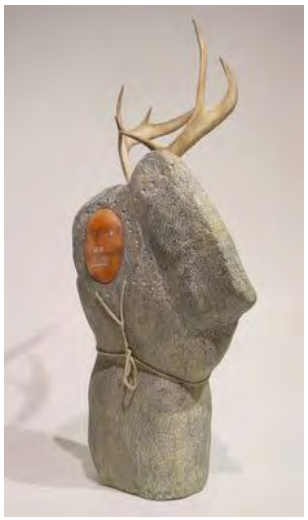
Create connections

Provide opportunities for dynamic storytelling

Be positive and forward-looking

VANIER + MONTREAL ROAD PUBLIC ART PLAN MAP: GATHERING PLACES





3.5.1 ST MARGARET'S CHURCH

St Margaret's Church has publicly accessible space at its Montreal Road frontage. This church has the largest indigenous congregation in Canada and is the only church to hold services in Inuktitut. This Public Art Plan proposes that the City of Ottawa work with St Margaret's Church as a community partner in the commission of a public art project for this site that encourages people to engage with the unique story of the Inuit population in Vanier.

Create connections

Provide opportunities for dynamic storytelling

Be positive and forward-looking

From left to right:

(1) St Margaret's Anglican Church Sign, Vanier, Ontario, Canada

(2) Mattiusi Iyaituk, Shaman Caribou Hunt, Private Collection

RECOMMENDATION

An artwork that encourages gathering, and is the work of an Indigenous, Inuit or Métis artist, will be commissioned at this site adjacent to St. Margaret's Church. The work should include elements that invite people to spend time, and offer storytelling opportunities and interactivity.

The work will be commissioned in consultation with St Margaret's Church and Wabano Centre for Aboriginal Health, who will be called upon to help reach artists in these communities. Additionally, it is recommended to reach out to Aboriginal Curatorial Collective, Dorset Fine Arts and West Baffin Eskimo Cooperative to engage the expertise of these organizations.

The recommended project budget for this part of the program is $80,000.

The artwork selection process will be based on an invitational one or two stage competition, but may require modification to typical process to accommodate the different methods of artmaking practiced by these communities.

This project is included in Phase 1 of the program.

3.5.2 PARC RIVERAIN

As plans develop for Parc Riverain, this site should be considered an ideal location for an artwork that supports people congregating, spending time, interacting, playing. The structure of an artwork could support, performance possibilities, and/or opportunities for interactivity, light or text. With the potential for storytelling of some kind at this site, there is an opportunity to thoughtfully address the historical and contemporary significance of diversity, not only of the population but how different populations across generations and geographies relate to the diversities within the natural world, in the context of a changing demographic and urban setting.

An artwork that presents the opportunity for impromptu or organized performance, or incorporates interactivity or storytelling and play, will become a central fixture in the community.

Reflect diversity

Create connections

Be mindful of safety through integrated planning

Creativity into infrastructure

Provide opportunities for dynamic storytelling

Be positive and forward-looking

Clockwise from left:

(1) Paul Raff Studio, Limelight Bandshell, 2017, Lee Lifeson Park, Toronto, Ontario, Canada

(2) Jeannie Thib, MOTH Gardens, 2006, Downsview Memorial Park, Toronto, Ontario, Canada

(3) Laura Marotta, Bead Maze, 2016, West Harbour GO Station plaza, Hamilton, Ontario, Canada

RECOMMENDATION

An artwork that encourages gathering, interactivity, storytelling and/or play, this work will be developed in consultation with the planning for park improvements. The art concept will capitalize on the space and greenery of the park setting to deliver a work that allows for significant numbers to gather and interact, and will weave the idea of diversity across human and natural environments.

The recommended project budget for this part of the program is $200,000.

The recommended artwork selection process is a two stage competition which starts with an open call, as outlined in Section 4.2.

This project is included in Phase 2 of the program.

3.6 PARTNERSHIPS—CONNECTING TO OTHER INITIATIVES

3.6.1 SITES IN TRANSITION

"Meanwhile leasing" is a common place term in art-forward urban development projects in the United Kingdom and Europe. It describes the possibility of temporary cultural and community use of urban sites in transition. With the right partners, the abandoned shop fronts that line stretches of Montreal Road are excellent prospective hosts for changing and dynamic animation of the streetscape through this kind of program. Partnerships could be encouraged between the City, the local BIA and local artists and arts organizations, like Voix Visuelle and Gamman House. This program will significantly increase perceived walkability of the area, creating a dynamic and lively pedestrian experience that does not create any obstacles in the narrow right of way.

Reflect diversity

Create connections

Creativity into infrastructure

Provide opportunities for dynamic storytelling

Be positive and forward-looking

Image above:
Design Exchange, Make Shift Shelter, 2017, Installation View at "An Honest Farewell", a 4-day festival commemorating the iconic Honest Ed's building in Toronto, Ontario, Canada

RECOMMENDATION

City of Ottawa will work with local BIA and arts organizations to program art into the empty storefronts, animating the streetscape with a changing program.

The recommended City portion of the project budget for this part of the program is $25,000.

The recommended artwork selection is an open or invitational call to select a program partner who will curate and facilitate the art installations.

This project is included in Phase 1 of the program, but may also be appropriate to extend into Phase 2.

*QueenSpecific is a streetscape window. A tall, narrow vitrine located on Toronto's Queen Street West the program is co-sponsored by Dufflet Pastries, which neighbours the site. Artists exhibiting in the space are asked to create work that will to engage the casual pedestrian.

8-11, an abandoned storefront operated as a art-run gallery space for 4 years along a stretch of Spadina Ave in Toronto. The space was not entered by the public but exhibited projects that responded to the site and used the empty storefront as a vitrine to be seen from the street. This project was a temporary use of a site in transition, much like some of the closed shops along Montreal Road.

Craig Walsh, Incursion, 2007, Nuit Blanche, Toronto, Ontario, Canada

VANIER + MONTREAL ROAD PUBLIC ART PLAN MAP: PARTNERSHIPS

3.6.2 TEMPORARY PROJECTS AND PROGRAM HOSTING

Sites of landscape significance noted in section 2.2 Public Realm (Montreal Road Revitalization), are also excellent future sites for hosting programming that might be developed in partnership with arts organizations, both practicing within Vanier but also looking further afield.

For example, Bradley will host native plantings and express Indigenous significance. Being adjacent to the Wabano Centre for Aboriginal Health, it is hoped this pedestrian focused plaza space will become a programming site. Paving at Dupuis will articulate the Fleur de Lys, signifying the Franco-Ontario presence, and will hopefully host markets and pedestrian events that may be associated with the adjacent Vanier Community Services Centre, or other local agencies and organizations.

Vanier's potential to host programming will increase with these new sites being built at Emond, Dupuis and Bradley. This kind of recurring, dynamic, and changing activity builds and strengthens Vanier's relationship with other neighbourhoods, promoting revitalization in the form of increased visibility outside of the neighbourhood and increased number of interested visitors.

RECOMMENDATION

City of Ottawa will proactively work with local BIA and arts organizations to bring art program activity into the new sites of significance that offer improved conditions for pedestrian activity as well any other sites in Vanier deemed appropriate for the particular project.

The recommended City portion of the project budget for this part of the program is $15,000.

The recommended artwork selection is an open or invitational call to select program partners who will develop their own content.

This project is included in Phase 2 of the program, once the public realm sites are complete.

Clockwise from left:

(1) Various Artists, Art in the Park, Multiple Locations, Toronto, Ontario, Canada

(2) Toronto Outdoor Picture Show, Christie Pitts Park, Seasonal, Toronto, Ontario, Canada

(3) Live Art Festival, 2015, Underpass Park Corktown, Toronto, Ontario, Canada

3.6.3 REGIONAL GROUP DEVELOPMENT AT DUPUIS, ASSOCIATED PARKLAND AND ADJACENT PROPOSED CULTURAL HUB

The proposed development on the fallow site just east of Dupuis presents one of the most exciting potential sites for public art in Vanier. There is a coalescing of initiatives around this site that could allow it to become an anchor for the community, a thriving hub of art-lead community activity. The development will have a central open space which, with a high calibre art concept could become an exceptional Gathering Place.

If and when the Fédération de la jeunesse franco-ontarienne (FESFO), immediately south of the Regional Group Development block, becomes a lively cultural hub, the street to the east of this block, Begin, which leads to the now abandoned school, could become a lively pedestrian street with integrated public art as well as opportunities for outdoor art and cultural programing, coordinated with tenants in the adjacent Cultural Hub.

RECOMMENDATION

City of Ottawa Public Art will work with all relevant City departments and stakeholders, both public and private as this development progresses, in order to ensure opportunities are identified in a timely and meaningful way.

Clockwise from left:

(1) Interior of Artscape Youngplace, Toronto, Ontario, Canada

(2) Haas & Hahn, Santa Marta Favella, 2007 and 2010, Rio de Janeiro, Brazil

Create connections

Be mindful of safety through integrated planning

Creativity into infrastructure

Be positive and forward-looking

4 PUBLIC ART PLAN IMPLEMENTATION

Above:
Mark Thompson, Cube, Lattice, Sphere, Wave, 2015, Ottawa, Ontario, Canada

4.1 ART PROGRAM MANAGEMENT AND OVERSIGHT

The Vanier + Montreal Road Public Art Plan will be implemented by City of Ottawa Public Art Program staff, and external consultants as required. Public Art Program staff will work across relevant municipal departments to ensure the art opportunities identified here are efficiently and meaningfully coordinated with other initiatives under the Vision Vanier umbrella.

Additionally, in implementing the components of the Vanier + Montreal Road Public Art Plan, the City of Ottawa will continue to strengthen partnerships with those organizations who were instrumental in the development of this plan, as well as many others that will be involved in bringing a dynamic public art program to life.

4.2 ART SELECTION PROCESS

The City of Ottawa Public Art Program will apply standards of best practice when implementing the Vanier + Montreal Road Public Art Plan. Each public art component for Vanier will be selected through some form of competitive process. Artwork selection competitions will be open to local, national and/or international artists. In some cases as appropriate, and identified above in the Public Art Plan, the selection process will not be for an artist, but for a curator or artist facilitator. Following are brief definitions of each process identified. These definitions should be understood as rooted in established policy and standards, but allow for flexibility as required and appropriate.

Above:
David Ruben Piqtoukun,
The Lost Child, 1990, City Hall,
Ottawa, Ontario, Canada

JURIED SELECTION PROCESS

The City of Ottawa will select artwork following best practices of peer input and review. The artwork selection process will be managed by City of Ottawa's Public Art Program, or the City may hire an external public art consultant to ensure a fair and open process.

The City of Ottawa Public Art Program may also work with this peer review model to employ more flexible approaches to artist or artwork selection, which would aim to provide opportunities to specific communities or artists, for example emerging artists.

A modified version of the invitational call may be required for parts of the program that are identified as opportunities for Indigenous, Inuit or Métis artwork. Local partners like Wabano Centre for Aboriginal Health and St Margaret's Church will be called upon to help reach artists in these communities. Additionally, the Vanier + Montreal Road Public Art Plan recommends reaching out to Aboriginal Curatorial Collective, Dorset Fine Arts and West Baffin Eskimo Cooperative to engage the expertise of these organizations.

AN OPEN CALL

A widely distributed call invites artists to submit expressions of interest, CV and examples of recent relevant work. From these submissions, a jury selects a short list of artists who are invited to develop proposals based on a project brief provided by City of Ottawa (see below, Two Stage Competition).

AN INVITATIONAL CALL

A short list of artists is selected based on past work and invited to develop proposals based on a project brief provided. A selection panel convened as per above is responsible for proposing shortlists and selecting the winning concept.

ONE STAGE COMPETITION

In a One-Stage competition, artists or practitioners are awarded a commission or contract based on an expression of interest, relevance of past work, and proposed general approach. The artist then develops a work in consultation with the client and stakeholders.

TWO STAGE COMPETITION

In a Two-Stage competition, a short list of artists is invited to develop proposals in response to an extensive project brief provided by the City of Ottawa. This project brief is developed out of consultation with stakeholders and provides all the parameters artist require to make a fully thought out proposal, with budgets, etc. A winning proposal is selected by a peer review jury, which includes artists and/or arts professionals as well as professionals in related, relevant disciplines. In this scenario, artists are paid an honorarium for the development of their proposal.

4.3 PRIORITIES: PHASING AND BUDGETS

The following table outlines the priorities for implementation of the Vanier + Montreal Road Public Art Plan. Phasing has been determined based on best understanding of requirements for integration into related initiatives. For example, program elements tied to Montreal Road Revitalization are Phase 1 in order to coordinate with the relevant schedule of work.

Above:
Public Studio, One Hundred and Twenty Mirrors, 2016, North York, Ontario, Canada

Phase 2 is envisioned to commence in 2020, and unfold as funds become available through funding tools additional to the Montreal Road Revitalization Percent for Art budget. Parc Riverrain Gathering Place is slated for Phase 2 in order to coordinate with the plans for overall park improvements and to allow time for pooling of additional funds beyond those currently available for Phase 1.

Phase 1 also includes program elements that are deemed higher priorities in addressing the key findings coming out of the community consultation that informs this plan: the Gateway beacon at Montreal Road and North River, the Gathering Place at St. Margaret's and the Sites in Transition.

Budgets identified are project budgets only and do not include administrative costs associated with management and oversight (competition expenses, conservation, etc).

PHASE 1	
Gateway—Connecting Vanier across the River and beyond	
River Road	$190,000
Montreal Road as Main Street—Connecting different parts of Vanier together	
Streetscape Infrastructure Banner Program - Vanier Leitmotif	$50,000* $25,000
Gathering Places—Connecting Vanier's diverse community, past present and future	
St Margaret's Church	$80,000
Partnerships —Connecting to other initiatives	
Sites in transition	$25,000
Total Project Budgets, Phase 1	**$370,000**

PHASE 2	
Gathering Places—Connecting Vanier's diverse community, past present and future	
Parc Riverain	$200,000
Partnerships —Connecting to other initiatives	
Program Hosting Ottawa Regional Development at Dupuis, associated parkland and adjacent proposed Cultural Hub	$20,000 n/a
Total Project Budgets, Phase 2	**$220,000**

* Delta cost for artist involvement, on top of base cost

4.4 CONSERVATION

Permanent artworks commissioned through the Vanier + Montreal Road Public Art Plan will become part of the City of Ottawa's Public Art Collection. As such, permanent artworks will be commissioned with a view to durability and longevity. Artists completing permanent commissions for Vanier will be required to submit a Maintenance Manual upon project completion, so that the City of Ottawa has all the information required to ensure the artworks function as intended and can endure as positive elements of the Vanier streetscape and neighbourhood.

5 CONTINUED COMMUNITY ENGAGEMENT

Successful implementation of the Vanier + Montreal Road Public Art Plan will depend on continued engagement with strong community partners, including those that have been involved to date in development of the Vanier + Montreal Road Public Art Plan (Wabano Centre for Aboriginal Health, Vanier Community Service Centre, Muséoparc, Voix Visuelles, Vanier Community Association, and the BIA).

In implementing the components of the Vanier + Montreal Road Public Art Plan, the City of Ottawa will continue to strengthen partnerships with those organizations who were instrumental in the development of this plan, as well as many others that will be involved in bringing a dynamic public art program to life.

Many of the program elements articulated above are conceived of as opportunities for the art program to be a direct and leading force in engaging a diversity of communities and disciplines. Built on strong community engagement, and conceptualized as sites of connectivity, and opportunities for making connections, the Vanier + Montreal Road Public Art program, as it unfolds over the next few years, will build networks, bolster the community, and demonstrate the essential role that art can play in urban revitalization efforts.

6 ACKNOWLEDGEMENTS

The Vanier + Montreal Road Public Art Plan is the first of its kind for the City of Ottawa. The Public Art Plan was developed through consultation with City staff from the Public Art Program as well as other City Divisions (Economic Development, Parks and Facilities Planning, Infrastructure Services, Business and Tech Support Services), the Montreal Road Revitalization Project Team (including CSW Landscape Architects), the Montreal Road Revitalization Working Group, and Rideau-Vanier Councillor, Mathieu Fleury. The Vanier + Montreal Road Public Art Plan owes much to our key stakeholders, identified in our Appendix: Community Engagement Overview, and community partners who were so generous with their time and insight, most notably those who hosted our Community Visioning Workshops at Wabano Centre for Aboriginal Health, Vanier Community Service Centre, and Muséoparc.

In developing this Public Art Plan, ART + PUBLIC UnLtd collaborated closely with Bespoke Cultural Collective and Lise Beaudry, Art Consultant Educator, who lead the design and implementation of the strong community engagement strategy which forms the foundation of this Public Art Plan.

ACKNOWLEDGEMENT—HONOURING THE ALGONQUIN ANISHINABE NATION, FIRST NATIONS, INUIT AND MÉTIS PEOPLES

Ottawa is built on unceded territory of the Algonquin Anishinabe Nation. The people of the Algonquin Anishinabe Nation have lived on this territory for millennia. Their culture and presence have nurtured and continue to nurture this land. The City of Ottawa would like to honour the people and land of the Algonquin Anishinabe Nation. The City of Ottawa would also like to honour all First Nations, Inuit and Métis people, their elders, their knowledge keepers, both young and old, their ancestors and their valuable past and present contributions to this land.

APPENDIX

Vanier Public Art Plan

Engagement Overview

PHASE ONE: Interviews & Site Visit

We conducted a series of community interviews to better understand the local landscape and opportunities for this public art plan. The interviews informed the design of our Community Visioning Workshops. Interviews included:

Organization	Contact/Interviewee
Vanier Community Association	Suzanne Lepine
Présidente Associate communautaire Vanier	Lauren Touchant
Le Centre d'artistes Voix Visuelle	Shahla Bahrami
AGAVF (Association des groupes en arts visuels francophones)	Lise Leblanc
Quartier Vanier BIA	Nathalie Carrier
Community Development Officer, Vanier Community Service Centre	Barra Thiom
Councillor, Ward 12 Rideau-Vanier	Councillor Mathieu Fleury
Indigenous focus	
Wabano Centre rep	Rob Ireland
Indigenous artist	Barry Ace
Inuit community rep	Deborah Tagornak
Indigenous Walking Tours	Jaime Koebel

DISCUSSION POINTS TO EMERGE FROM THE INTERVIEWS AND SITE VISIT:

- **Community context**: Recent shift in population. Historically a very Francophone neighbourhood, recent census figures state that the mother tongue for Vanier residents is now much more varied, with English 44%, French 32%, Other 24%. Many Indigenous, Inuit, African and newcomer communities and young families now live here.
- **Socio-economic challenges**: neglect, violence, drugs, prostitution, safety concerns, etc.
- **Concentration of artists** live here and there are many existing creative projects/initiatives.
- A **creative community hub** is needed: a place for people to come together.
- An openness to **experimental** and unique artworks.
- Need for a more **positive perception** of Vanier, and to make it a **destination.**

PHASE TWO: Montreal Road Working Group Activity Overview

This activity was setup to enable the Montreal Road Working Group to think about the possibilities for the Vanier and Montreal Road Public Art Plan, and give them a chance to input their priorities for the project. We invited everyone to respond to four prompts on a worksheet that included: if the Vanier neighbourhood were a person, what adjectives would you use to describe it? In three words, describe the type of artwork you hope will come from the public

art plan. What historical or present day issues/themes should inform the public art plan? What audiences do you think we need to reach through our engagement. The worksheet activity was followed up with a group discussion, and notes were captured by facilitator Rebecca Carbin.

A total of 16 completed worksheets were collected.

DISCUSSION POINTS TO EMERGE FROM MONTREAL ROAD WORKING GROUP ACTIVITY:

Diversity. Participants noted the different cultural backgrounds in the Vanier community. Many noted the need for the Francophone history/heritage to be recognized and the strong Indigenous culture in Vanier. One participant noted “we are not NIMBYs” and others noted “welcoming”.

Nature and the environment. Participants described “green spaces, sustainability, climate awareness, seasonality” as well as famous natural elements to the area and Canada such as “Sugar bush, the river, animals of Canada like polar bears, and Igloo village”.

Resilience and new beginnings. Many described the current socio-political issues in Vanier (ex: “Criminality - drug use and prostitutes, social services and community healthy issues”), and see public art as an opportunity to speak to the positive future of Vanier.

Inclusivity. Some noted accessibility and the need for the public art to be wheelchair accessible, and one participant noted the need for public art to appeal to youth.

If the Vanier neighbourhood were a person, what three adjectives would you use to describe it?

**Please see the Working Group Feedback November 2018 document for full overview.*

PHASE THREE: Community Visioning Workshops

Bespoke facilitated three two hour long in-person engagement events that were designed to be fun, social and informal community gatherings. In break out tables of 6-8 people, attendees were given information about the project and participated in activities that were centered around what public art means and how it can enliven the neighbourhood. It was our main opportunity to collect public feedback, which will be taken forward and help inform the public art plan. We had 56 participants across the three sessions, which were hosted at the Wabano Centre for Aboriginal Health, Vanier Community Centre and Museoparc.

ATTENDEES: 56 in total - a mix of retirees, seniors, young families, artists and professionals.

Format for the Community Visioning Workshops:

1. Community Welcome: Land acknowledgements, set expectations and purpose of the day.

2. Intro: Presentation - "What is Public Art?" short presentation

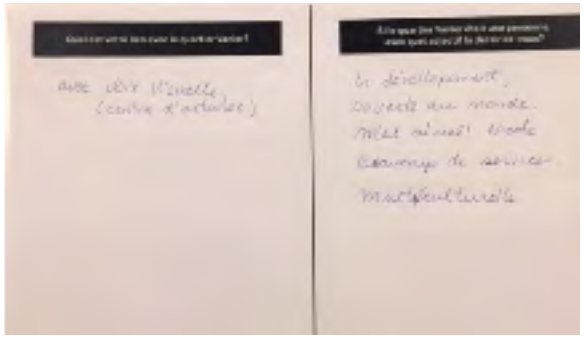
3. Icebreaker Activity: Share your connection to the Vanier neighbourhood. If the Vanier neighbourhood were a person, what adjective would you use to describe it?

4. Public Art Activity: We shared 20 images of exemplary public art projects. We ask each person to pick their favourite and share it with the group. Discussion gets captured through note taking and share back.

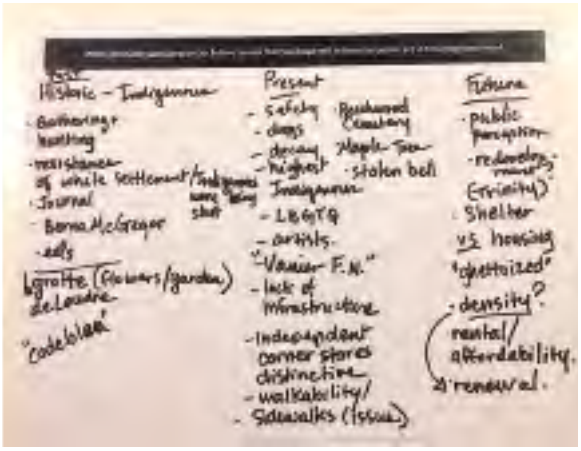
5. Your Hopes: Write down any past, present or future issues that you hope will inform the public art in this neighbourhood.

6. Mapping Activity: Pinpoint sites of interest for public art on a map. Jot down any specific memories, histories or qualities that make this a strong site for art.

7. Wrap Up + Final Thoughts + Thank Yous



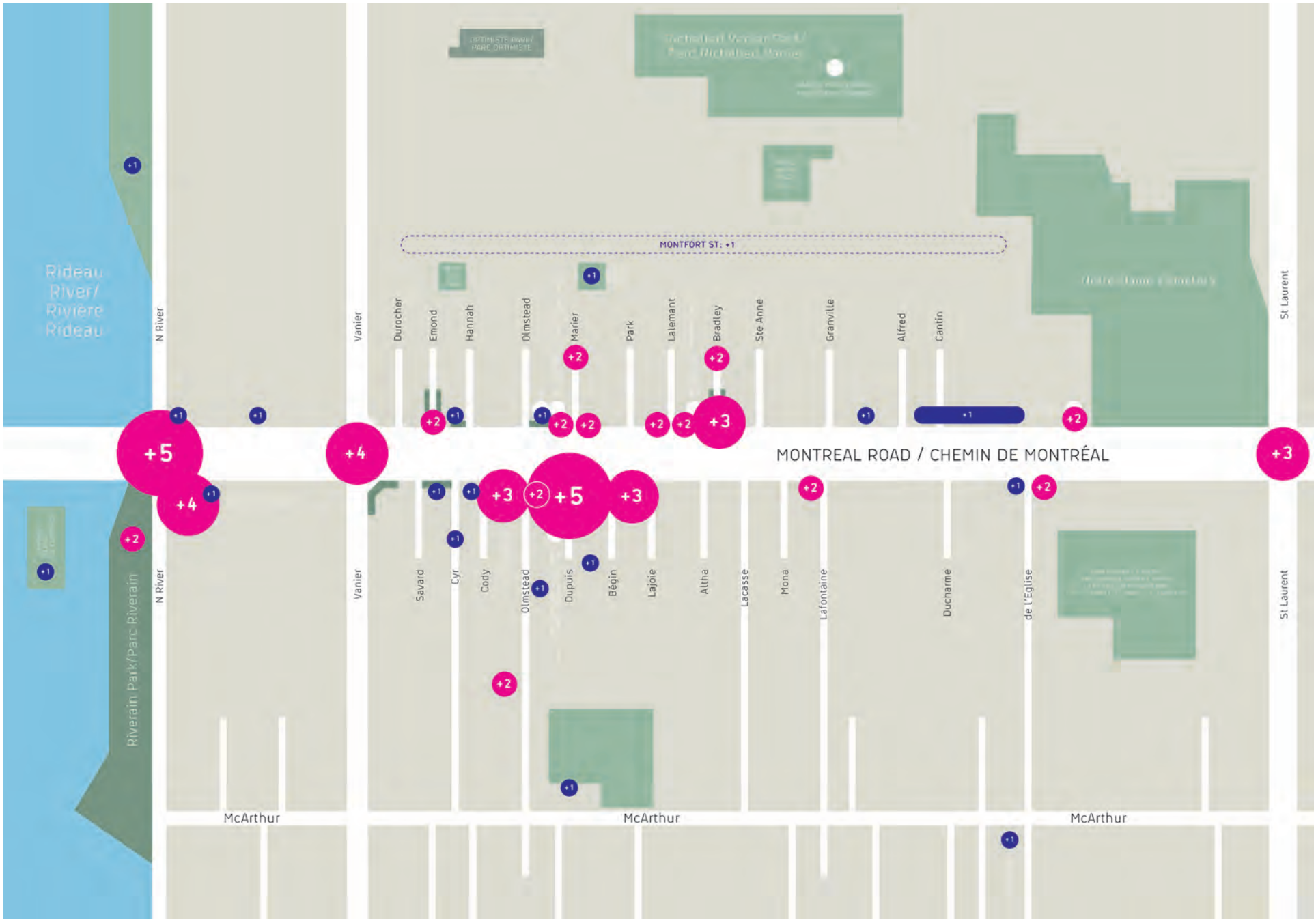
Activity sheet examples.



MAPPING ACTIVITY:

When groups were asked to work with a map to discuss neighbourhood sites of interest and where they would like to see Vanier's public artworks, participants focused on areas identified in the following synthesized response to this activity:

Mapping Exercise Feedback



PUBLIC ART ACTIVITY:

Participants chose their favourite public artworks out of a selection of 20 examples and shared why they thought artworks like these would be well suited for the Vanier neighbourhood. The top public artworks selected across all three sessions included:

1. 7 votes: *Caloosahatchee Manuscripts*, Jim Sanborn, Florida.
2. 6 votes: *Sky screen*, Optotech, Beijing.
3. Tied with 4 votes:
    - *"Revive Chinatown"* Pedestrian-Oriented Improvements Project, Oakland.
    - *Sea to Sky,* Kelly Cannell, Vancouver.
    - *Favela painting project*, Jeroen Koolhaas and Dre Urhahn with the help of local people, Brazil.
    - *21 swings*, Daily tous les jours, Montreal.
    - *Lakeshore Cycle Track Concrete Barrier project*, Toronto

TAKEAWAYS:

The top two choices are both light-based works. 80% of the examples in third place mix utilitarian uses with art - including swings, a bus shelter, a bicycle concrete barrier and crosswalk painting.

When we looked at the top five works selected we noted that they reflected a sense of movement and motion. They also convey an unexpected element of surprise.

HOPES FOR PUBLIC ART:

When groups discussed what they would like to see for Vanier's new public artworks they discussed:

- A mix of **form and function** (ex: artist-designed benches, lightbox bus shelters, creative swings, lighting features that light the sidewalks, etc)
- A **destination maker** / spectacle (ex: "to bring visitors to Vanier" and "is something that the neighbourhood feels proud of")
- Works that are **interactive and create community connections** (ex: "we need more gathering spaces", "spaces for kids, families and teens to hang out" and "establish a community hub")
- Works that **reflect the neighbourhood's diversity**: with Indigenous, Inuit, Francophone, African and newcomer communities rising to the fore (ex: "we need to preserve the multiple identities of this community" and "this needs to be a multicultural project")
- Works that **support a feeling of safety** (ex: "creating a safe place with better lighting")
- **Unique** and different with an openness to using new technologies (ex: "a mix of digital and light", "augmented reality project")
- **Resiliency**: works that can survive graffiti and vandalism, common occurrences in the neighbourhood. (ex: "vandalism is a concern - any design, needs to be resilient and maintained")

KEY FINDINGS:

This section reflects the insights that emerged, when our consulting team took a holistic look at the community engagement feedback across interviews, a site visit, BIA input, and three hosted community engagement sessions.

The statements below provide an overarching synthesis of what we heard from the community that we believe should be carefully considered and incorporated into the development of the public art plan:

1. REFLECT DIVERSITY

The Vanier neighbourhood is made up of many people and communities, including but not limited to: Francophone, English, Indigenous, Inuit, African and newcomers. The artworks need to both speak to and reflect the richness of this multicultural community. We can draw upon both the past and present.

2. CREATE CONNECTIONS

These artworks can act as a connective tissue between people, between the artworks, and spaces throughout the neighbourhood. The public expressed a desire for there to be an opportunity to create gathering spaces that bring people together. A connective visual element across artworks could also guide visitors through the public art across the neighbourhood.

Community gathering spaces or community ‘hubs’ arose across the engagement process.

3. CREATE A BEACON “GATEWAY”

Many of the participants expressed a desire for public art to act as a beacon that boldly signals the neighbourhood. During the public art activity, the artworks selected tended to be bold, attention-grabbing and light-based. Part of the role that art can play is to create a destination through “entrances” that serve a marker and/or a gateway to the community function. This idea was reiterated in the locations that participants selected during the mapping exercise This could attract visitors and also be a point of pride for local residents.

4. BE MINDFUL OF SAFETY THROUGH INTEGRATED PLANNING

Public art in isolation does not have the capacity to create safety, yet safety remains a top concern amongst participants. This public art plan needs to connect to wider city building and revitalization plans in the neighbourhood, so that the community concerns are addressed in the overall redevelopment of the neighbourhood. We also heard that there was a need for basic amenities such as more benches, garbage bins, bus shelters, washrooms, etc. The public art plan needs to be well integrated and also be itself safe within the context of the neighbourhood.

5. CREATIVITY INTO INFRASTRUCTURE

Many participants were interested in examples of art that also served a functional purpose within the community: such as bus shelters or swings along a bus stop. Given that there is a demand for more community amenities within the Vanier neighbourhood,

a number of participants suggested that they would like the public art commissioned to be hardworking, and if possible also serve a functional need.

6. PROVIDE OPPORTUNITIES FOR DYNAMIC STORYTELLING

Given the richness of the communities that live in Vanier, there are many voices, stories and perspectives that can be woven into the public art program. Sharing a mix of narratives drown from past and present from within the various communities will reflect and celebrate it's diversity. Many of the participants reflected a sense of pride about their community stories and were drawn towards artworks that incorporated narrative.

7. BE POSITIVE AND FORWARD LOOKING

Throughout this process, participants placed importance on joyful, upbeat, uplifting artworks. Remembering and highlighting histories, especially those that haven't been told was seen as important, as well as being forward-looking to the future. Artworks that are future facing should rise to the fore.

Appendix: Montreal Road Working Group Insights

Activity Overview:

This activity was setup to inspire the Montreal Road Working Group to think about the possibilities for the Vanier and Montreal Road Public Art Plan, and give them a chance to input their priorities for the project. We invited everyone to respond to four prompts on a worksheet. They wrote their first impressions and shared them back amongst the group. The prompts included:

If the Vanier neighbourhood were a person, what three adjectives would you use to describe it?

In three words, describe the type of artwork you hope will come from the public art plan.

What historical or present day issues/themes should inform the public art plan?

What audiences do you think we need to reach through our engagement.

The worksheet activity was followed up with a group discussion, and notes were captured by facilitator Rebecca Carbin. A total of 16 completed worksheets were collected.

PERSONALITY OF PLACE

TYPE OF PUBLIC ART

Many participants noted the desired for public art that is interactive, invitational and social, and connects people of many cultural backgrounds (“a necklace that links the community”). Art that illuminates the street and provides light also arose. Descriptive words like vibrant, modern, bright, colourful, innovative, original were used. Some noted the need for ‘dual use’ - potentially speaking to a blurring of art and utility (like artistic benches, lighting, etc).

ISSUES

Diversity rose as the strongest issue/theme and participants noted the different cultural backgrounds in the Vanier community. Many noted the need for the Francophone history/heritage to be recognized and the strong Indigenous culture in Vanier. One participant noted “we are not NIMBYs” and others noted “welcoming”.

Another strong theme was **nature and the environment**, as participants described “green spaces, sustainability, climate awareness, seasonality” as well as famous natural elements to the area and Canada such as “Sugar bush, the river, animals of Canada like polar bears, and Igloo village”.

Resilience and new beginnings also were noted as potential thematics. Many described the current socio-political issues in Vanier (ex: “Criminality - drug use and prostitutes, social services and community healthy issues”), and see public art as an opportunity to speak to the positive future of Vanier.

Inclusivity also arose. Some noted accessibility and the need for the public art to be wheelchair accessible, and one participant noted the need for public art to appeal to youth.

AUDIENCES

Participants responded to the prompt: “What audiences do you think we need to reach through our engagement process?”

Total number of words: 30

Words that appear larger in the word cloud were listed most frequently.

THE VANIER + MONTREAL ROAD PUBLIC ART PLAN WAS PREPARED FOR THE CITY OF OTTAWA, BY ART+PUBLIC UNLTD.

ART + PUBLIC UnLtd